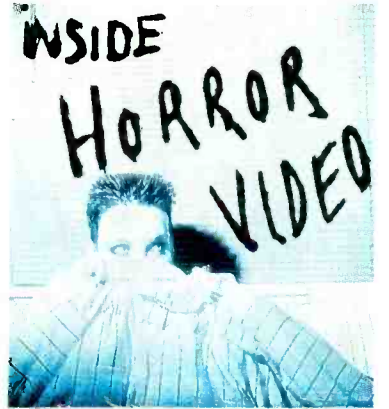


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VOLUME 97 NO. 44

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

NOVEMBER 2, 1985/\$3.50 (U.S.)

Dealers Predict Merry Christmas Optimism Prevails Despite CD Pinch

BY FRED GOODMAN

NEW YORK Music/video retailers are confident that the proper mix of LPs, cassettes and home video titles can make this Christmas their best yet. This rosy prospect holds despite continuing fill problems on the Compact Disc front and a shorter holiday selling season because of

the late arrival of Thanksgiving weekend.

"We've tried to keep it in perspective," says Steve Bennett, vice president of purchasing for the 160-store Record Bar chain of Durham, N.C. "It's easy to lose focus when you look at the problems with CD fills, but we're not living and dying
(Continued on page 81)

Firms Target Mass Merchandisers Vid Distrib Clash Sharpens

BY TONY SEIDEMAN

NEW YORK The most sale-oriented fourth quarter in home video history has sharply increased the conflict concerning direct distribution between distributors and suppliers.

Stirring up the mix is a slate of promotions geared for the sophisticated, high volume stores that are also the biggest targets for direct distribution.

In order to achieve the high goals that have been set, this season's promotions by major home video manufacturers have to get extensive exposure from sale-oriented mass merchandisers. The rental-oriented video specialty stores reached by the existing distribution network simply can't do the kind of sell-through the manufacturers need for their promotions, according to these companies' spokespersons.

At the same time, the distribution is so overloaded, with a volume of 500 or more new titles a month, that manufacturers say even the biggest suppliers can't get the attention they deserve.

"Paramount doesn't have a burning desire to sell direct. We do, however, have a burning desire to see our product represented properly," says Paramount Home Video vice

president of sales and marketing Eric Doctorow.

Doctorow isn't the only manufacturing executive who says he feels that way. Facing a huge number of
(Continued on page 81)

Last Minute Blockbusters? SUPERSTAR RELEASES SET FOR HOLIDAYS

BY PAUL GREIN

LOS ANGELES Santa and his helpers are hoping to have new studio albums by Lionel Richie, Marvin Gaye and Bob Seger ready in December, to help put an extra kick in the holiday release punch. Other superstar releases set for November and December include new titles by New Edition, Pat Benatar, Bob Dylan, Asia, Sade, the Clash, Tom Petty & the Heartbreakers and Aerosmith, as well as the first album by Arcadia, the latest Duran Duran spinoff.

Richie's album, expected in mid-December, will include the leadoff single "Say You Say Me," which is featured in the new Taylor Hackford film, "White Knights." In fact, Motown was forced to move up the release of the single after Columbia

Pictures, which distributes the film, sent tapes of the song to key radio stations.

The album, as yet untitled, will be the third of Richie's solo career. Between them, the first two have sold more than 12 million copies in the U.S., spawned eight top 10 singles and won three Grammy Awards.

Seger's album, "American Storm," is also due in December. It will be his first new release since "The Distance" nearly three years ago. Seger's last six albums have gone platinum, and his last five have each produced at least one top five hit.

Preceding Seger's album on Capitol is Arcadia's "So Red 'The Rose," due Nov. 18. The group features the three members of Duran Duran who weren't involved in the recent platinum Power Station project: Si-

mon LeBon, Nick Rhodes and Roger Taylor. The album also features such guest stars as Sting, David Gilmour and Grace Jones, who sings on the "Election Day" single. All four of Duran Duran's full-length albums have gone platinum.

A Columbia collection of standards from the late soul great Marvin Gaye entitled "Mellow Marvin" could make a last-minute debut in stores.

New Edition, which went platinum with its last MCA album, will be back with two new releases before the holidays. A studio album, "All For Love," is due Nov. 6, and a six-track EP, "Christmas All Over The World," is due Nov. 18. The latter title includes five originals and a cover of a Jackson Five Christmas song.

Elton John will also be represented with two new albums in November, though on different labels. Geffen will release his new studio album, "Ice On Fire," Nov. 4, while
(Continued on page 81)

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You and a guest are cordially invited to attend the release of Oingo Boingo's new album "Dead Man's Party" (MCA 566E) featuring the new single "Just Another Day" (MCA 52726) and their hit "Weird Science." Dress appropriately. RSVP Oingo Boingo 818-508-4110



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Grammy Radio Specials Set

BY KIM FREEMAN

NEW YORK The 1986 Grammy Awards, scheduled for Feb. 26, will be offered to radio broadcasters in an unprecedented series of specials.

During the week preceding the CBS-televized awards ceremony, a total of nine two-hour radio specials will be offered to various formats with music and interviews from the top contenders in each genre. The coverage will culminate in an exclusive, live segment broadcast from the post-ceremony backstage festivities.

(Continued on page 80)



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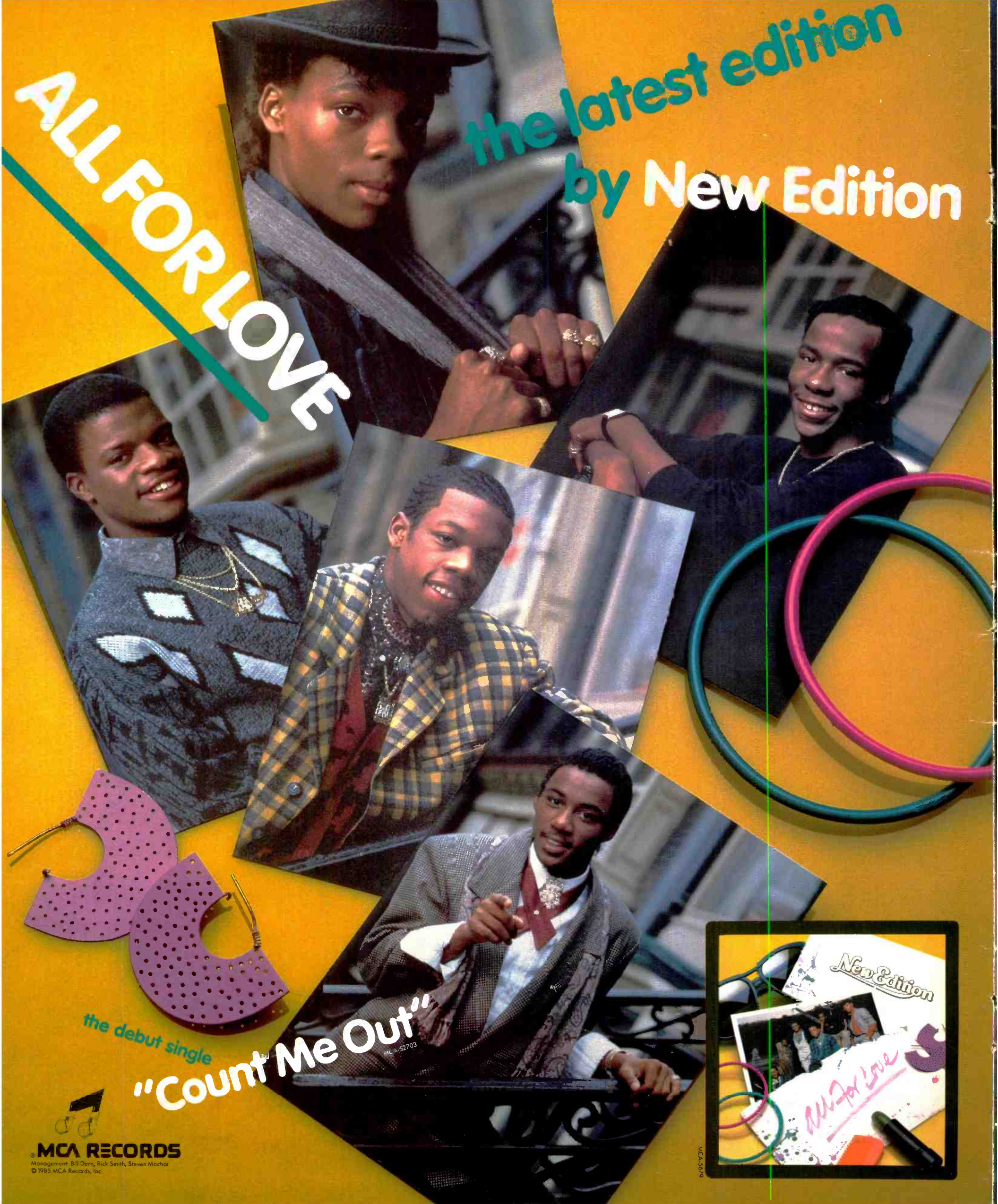
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by New Edition



the debut single

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RIAA: Manufacturer Shipments Level Off LPs Drop, CDs & Cassettes Gain in 6 Month Recap

BY IS HOROWITZ

NEW YORK The value of recorded music shipped to the trade by U.S. manufacturers during the first six months of 1985 rose marginally compared to the same period a year earlier, even as net units dropped.

Essentially flat overall results, disclosed in figures released last week by the Recording Industry Assn. of America (RIAA), are seen as a positive "maturing" factor by some observers in view of rapid recovery and real growth a year ago. Although concern is being shown at a more precipitous drop in LP shipments than anticipated.

Little surprise, however, is being registered at the phenomenal leap in Compact Disc shipments disclosed in the RIAA data—although some express disappointment at the

modest gains by prerecorded cassettes, a configuration which recently had demonstrated double-digit percentage increases.

The RIAA tags unit shipments of all recorded product for the half-year at 299.2 million, worth \$1,931 million at suggested list. A comparison with the same period in 1984 shows these units down 4.3% from 312.5 million, and value up 0.1% from \$1,929.7 million. Gains a year ago compared to 1983 were 18% for units and 15% for dollars, respectively.

Jerry Shulman of CBS Records, who chairs the RIAA market research committee, suggests that the heftier increases a year ago might be attributed in part to injection into the distribution pipeline of large quantities of liquidated merchandise. "The industry has fin-

ished its enema," he says.

Shulman also points to fewer blockbuster releases compared to the year before, and a probable reduced impact on sales from MTV and other music video on tv. In common with others, though, he did voice surprise at the leveling off of cassette activity.

Shipments of LPs (including EPs) for the six-month period this year came to 78.3-million units, says the RIAA, down a resounding 21% from 1984's 99.2 million. Their worth, at \$595.2 million, was 19.1% less than 1984's \$735.6 million. The shift from the prior year (1983) had been practically zero in units and down a modest 6% in dollars at suggested list.

Cassette shipments for the period this year totaled 151.1-million units valued at \$1,057.2 million. The gain
(Continued on page 80)

NARM 'Unanimously' Against Ratings System's Problems 'Would Far Outweigh Benefits'

BY IRV LICHTMAN

NEW YORK The board of directors of the National Assn. Of Recording Merchandisers (NARM) is "unanimously opposed" to the establishment of a rating system or warning label on recordings. However, the association, while defending rights of free expression, calls for voluntary efforts by all segments of the industry to "assure that industry product remains within the boundaries of good taste."

The trade group's position on ratings, formulated at a board meeting in Nashville Oct. 14, runs counter to its manufacturer counterpart, the Recording Industry Assn. Of America (RIAA), which has called for voluntary compliance by labels in the use of a parental guidance sticker on albums judged to contain explicit lyrics on sex and drugs.

In opposing ratings or a warning sticker, the board said it had concluded that "the problem—which would be created by efforts to review and assess the more than 25,000 new songs which are written annually—would far outweigh the benefits to be gained. Such an effort might not only stifle creativity and freedom of expression but also might well deprive the general public of songs that would otherwise be appropriate."

In addressing what it regards as a "very small fraction" of the total number of songs with controversial lyrics, the board stated that the "best solution for this problem lies in developing a sense of accountability on the part of the creative community. Artists must be made to realize that, in addition to the moral issues, lyrics which are objectionable to the general public, will cause the song to suffer. Airplay will lessen and retailers and distributors will have concerns about attempting to sell such songs. Thus, the songwriter will suffer much more from songs containing inappropriate lyrics than might otherwise be the case."

While the RIAA agrees with NARM that only a small number of lyrics would be considered objec-

tionable, a spokesperson at the association said, in response to the NARM board's position, the manufacturer group still regards a parental guidance notice as being in the "best interests of concerned par-

ents of young children. We tried to reach a reasonable compromise." In recent weeks, a number of labels, including MCA, A&M and Geffen, have declared that they will not con-
(Continued on page 80)

Mock Video Deal At Confab Billboard Announces Agenda

LOS ANGELES The legal seminar at Billboard's 7th Annual Video Music Conference—"Releasing the Final Print: Getting to the Deal," will take the form of a mock music video property distribution negotiation scripted to touch on various legal issues. The Conference is scheduled for Nov. 21-23 here at the Sheraton Premiere Hotel, Universal City.

Session leader for that non-traditional legal seminar, which takes place Saturday (23) is Jim Gianopoulos, vice president, legal and business affairs, RCA/Columbia Pictures International Video. Role players include: Mickey Shapiro, MRS Enterprises; Jere Hausfater, vice president of Media Home Entertainment's business affairs; and Bob Emmer, home video director of business affairs with MGM/UA Entertainment Company.

In another update, Bob Rosen, director for the National Center For Film & Video Preservation at the American Film Institute, has been chosen to moderate the special "Movies & Music" seminar, which will be sponsored by 3M and presented by the AFI. That panel will deal with aesthetics and craft issues from the perspective of film directors.

The makeup of other panels, now in the final stages of completion, includes:

• "Listening to the Screen," a discussion of the increasing significance of music in film and television, with Fred Lyle, "Miami Vice" associate producer; Joel Schumacher, "St. Elmo's Fire" director; Steve Bedell, Paramount Pictures music vice president; Elliot Lurie,

Twentieth Century-Fox music vice president; Becky Shargo Mancuso, Magstripe president; Danny Goldberg, president, Gold Mountain Records/Gold Spaceship Management; and Paul Cooper, senior vice president, Atlantic Records.

• "Video Music: From Promises to Profits," a frank look at how music video is fairing in the home market, with Jerry Sharell, MCA Home Video; Ron Rich, Pioneer Video; Robert Blattner, RCA/Columbia Pictures Home Video; Tim Clott, Paramount Home Video; Lou Kwiker, CEO, Wherehouse Entertainment; Dan Davis, Capitol Records Group Distribution Services; Saul Melnick, MGM/UA Home Entertainment; Ian Ralfini, Vestron; Ken Ross, CBS/Fox Video Music; and John O'Donnell, Sony Video Software Operations.

• "RPM to Frames-Per-Second," a record company group with Len Epan, PolyGram Music Video U.S.; David Altshul, Warner Bros./Warner Music Video; Arma Andon, Columbia Records; Bob Young, Capitol Records; Jay Boberg, IRS Records; Shari Friedman, Atlantic Records; Harvey Leeds, Epic; and Clay Baxter, EMI America.

• "Programming for Depth of Field," an overview programming discussion with John Weaver, John Weaver Productions; John Ruscin, MGM/UA Home Entertainment Group; Mark Lawrence, Earth Sky And Open Sky Productions; Dann Moss, Dann Moss Productions; Martin Lewis, Springtime; Pat Weatherford, Monarch Entertainment; and Peter Blachley, Picture Music
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Year-End Hot Album Releases

Eighteen albums are due for release in November and December by acts that went gold with their last studio releases. All are single-disk collections listing for \$8.98, unless otherwise noted.

ARTIST	TITLE	LABEL	DATE	PRODUCER
ARCADIA	SO RED THE ROSE	CAPITOL	NOV. 18	ALEX SADKIN, ARCADIA
ASIA	ASTRA	GEFFEN	NOV. 11	MIKE STONE, GEOFF DOWNES
PAT BENATAR	SEVEN THE HARD WAY/\$9.98	CHRYSALIS	NOV. 13	NEIL GERALDO, JOE CHICARELLI
THE CLASH	CUT THE CRAP	COLUMBIA	NOV. 14	THE CLASH, JOSE JOSE/UNIDOS
CHRISTOPHER CROSS	EVERY TURN OF THE WORLD	WARNER BROS.	NOV. 4	MICHAEL OMARTIAN
DOKKEN	UNDER LOCK AND KEY	ELEKTRA	NOV. 22	MICHAEL WAGONER
BOB DYLAN	THE BEST OF DYLAN (five-record boxed set)	COLUMBIA	NOV. 4	VARIOUS
ELTON JOHN	ICE ON FIRE	GEFFEN	NOV. 4	GUS DUDGEON
ELTON JOHN	YOUR SONGS (ballad hits)	MCA	NOV. 25	GUS DUDGEON
NEW EDITION	ALL FOR LOVE	MCA	NOV. 6	VARIOUS
NEW EDITION	CHRISTMAS ALL OVER THE WORLD (six-song EP; \$6.98)	MCA	NOV. 18	VARIOUS
TOM PETTY & THE HEARTBREAKERS	PACK UP THE PLANTATION (double live set; \$10.98)	MCA	NOV. 25	TOM PETTY, MIKE CAMPBELL
HERMAN RAREBELL (the Scorpions)	HERMAN ZE GERMAN & FRIENDS (solo debut)	CAPITOL	NOV. 18	HERMAN RAREBELL
LIONEL RICHIE	untitled	MOTOWN	DEC. 15	LIONEL RICHIE, JAMES ANTHONY CARMICHAEL
KENNY ROGERS	SHORT STORIES (story song retrospective)	LIBERTY	NOV. 15	LARRY BUTLER
SADE	PROMISE	PORTRAIT	NOV. 14	ROBIN MILLAR
BOB SEGER & THE SILVER BULLET BAND	AMERICAN STORM	CAPITOL	DEC. ASAP	BOB SEGER, PUNCH ANDREWS
BARBRA STREISAND	THE BROADWAY ALBUM	COLUMBIA	NOV. 4	PETER MATZ, STEPHEN SONDMHEIM, DAVID FOSTER



Here's To Success. Shown celebrating the success of Huey Lewis's recent No. 1 single "The Power Of Love," and enjoying the fall weather on the Pacific Ocean off the Los Angeles coast are Chrysalis' president Jack Craig, left, chairman Chris Wright, center, and executive vice president Jeff Aldrich. The three were joined by staffers from the label's LA office for the annual boat ride to raise their glasses to current and future success.

Kragen Readies Another Mega-Event 'Hands Across America' to Reach Out to Hungry Here

BY LINDA MOLESKI

NEW YORK USA For Africa organizer Ken Kragen revealed plans here last Tuesday (22) for a new mega-event to help combat domestic hunger and aid the homeless.

The project, "Hands Across America," will link 6- to 10-million people in a "human chain" from coast-to-coast on Sunday, May 25—during the Memorial Day weekend.

Kragen, hopes to generate \$50-\$100 million for America's poor. Artists Bill Cosby, Kenny Rogers and baseball superstar Pete Rose are co-chairpersons for the event, and at least two more co-chairs are expected to be filled.

As the event is envisioned, Americans will stand hand in hand and sing "America The Beautiful" and "We Are The World" along a 3,980-mile route stretching from the Statue of Liberty in New York to a point on the Pacific Coast in Los Angeles. A network of radio stations will simulcast the event. Kragen said the chain will connect 16 states and the District of Columbia, passing through approximately 65% of the U.S. population.

Production costs for the event will be approximately \$18.8 million, said Kragen. "To underwrite it, we have been seeking four or five corporate sponsors," he noted. The first major firm to come forward was the Coca-Cola Co.

For those wishing to be a link in the chain, a minimum \$10 contribution is required. With a \$10 pledge, supporters will get a certificate and a map indicating where they'll be on the route line. For \$25 a visor and official radio will be added; and for \$35 or more participants will also receive a T-shirt.

Kragen assured that money raised by the event will be "spent with the same care as USA For Africa." He noted that 10% will go for immediate emergency assistance; 50% will support existing programs for the poor; and the remaining 40% will fund new programs, including tenant-owned housing projects, locally supported job programs and food coops. Funds will be administered through the USA For Africa Foundation.

Participants are being solicited through an 800 number (USA-9000), state organizations and a massive promotional campaign by Coca-Cola. Kragen stated that there will also be extensive radio promotion, and "MTV has pledged to help promote and organize the event."

Other celebrities who are expected to participate include Harry Belafonte, Richard Dreyfuss, Morgan Fairchild, Jane Fonda, Marlon Jackson. (Continued on page 81)

BMA Calls For Divestiture Of South African Interests

BY NELSON GEORGE

PHILADELPHIA The Black Music Assn. is urging the record industry to divest itself of all commercial interest in South Africa, the organization's president Ewart Abner announced at the BMA's seventh annual conference here Oct. 18.

Abner said this was the BMA's new official position at a panel discussion titled "The Evils of Apartheid." At the New Music Seminar (Billboard, Oct. 12) BMA chairman Dick Griffey said the black trade organization supported the cultural boycott of South Africa, but did not go so far as to advocate divestiture. Instead, he suggested that the industry follow the lead of his Solar Records operation and put all South African revenues into a trust fund for distribution to anti-apartheid forces. A meeting between Griffey and representatives of the African National Conference, leaders of internal opposition against the Pre-

toria government, had "turned him around," according to Abner.

In support of this new position Griffey, a board member of the Recording Industry Assn. Of America, is bringing a formal petition to the RIAA from the ANC asking for divestiture. An RIAA spokesperson said last week RIAA president Stan Gortikov had received no such petition.

After stating that "record companies should get out of there," Abner went on to say the BMA was now urging that recording artists and songwriters "should exclude South Africa" when negotiating contracts, reserving those rights to themselves to prevent their music from being distributed in South Africa. "We in the record industry have a responsibility to deal with what we can deal with," said Abner in regard to attacking South Africa's apartheid system.

It was also announced by BMA (Continued on page 75)

Executive Turntable

TRADE GROUPS. Edward P. Murphy is appointed president and chief executive officer of the National Music Publishers' Assn. (NMPA) and Irwin Z. Robinson is named chairman of the board in New York. Murphy was president of the Harry Fox Agency, NMPA's mechanical licensing service. Robinson will continue as president of the Chappell/Intersong Music Group—USA.

RECORD COMPANIES. CBS Records promotes George N. Becker director of financial analysis and budgets in New York. He was director of corporate accounting.

HOME VIDEO. MCA Home Entertainment Group names Sondra Berchin vice president of business affairs in Universal City, Calif. She was a partner at the Beverly Hills-based law firm of Rosenfeld, Meyer and Susman.

Stuart C. Snyder is elevated to the newly created post of executive director of public performance video and non-theatrical at MGM/UA Home Entertainment in New York. He was director of sales and marketing for non-theatrical.



MURPHY



ROBINSON



HARBOUGH



ROBINSON

PRO AUDIO/VIDEO. Scott Harris joins Editel/Chicago as Paint Box, special effects and computer animation specialist. He was news graphics producer with WLS-TV.

The magnetic tape division of Agfa-Gevaert names Scott Kaplan and James Rouse technical sales representatives in Los Angeles. Kaplan was assistant sales director at Studio Film & Tape. Rouse was sales representative for ML Tape Duplicating.

Monster Cable in San Francisco, Calif. promotes Paul Stubblebine to sales manager of worldwide operations and names Karen A. O'Brien marketing manager. Stubblebine was national sales manager for the firms pro audio group. O'Brien joins from Lechmere.

Tom Irby becomes operations manager at Valley People in Nashville. He was owner of Studio Supply, where he designed studios and supplied equipment packages for various artists.

PUBLISHING. Lorie Harbough is appointed talent acquisition consultant at MCA Music in Los Angeles. She was creative manager at CBS Songs, West Coast.

Scott Borchetta joins MTM Music Group in Nashville as associate national promotion director. He served in a similar capacity at Mike Borchetta Promotions.

Gerry Teifer is appointed assistant general manager at Acuff-Rose/Opryland Music in Nashville. He was vice president and general manager of ATV Music Inc.

RELATED FIELDS. Rick Krim is appointed manager of talent relations for MTV and VH-1. He was previously business manager for MTV and VH-1.

NCB Entertainment Group promotes Sharon Wolfe to senior vice president in Canoga Park, Calif. She was vice president of administration for (Continued on page 74)

HOOTERS. PLATINUM IN PROCESS.



After six months, Hooters have an album that's exploded past 700,000 units and on its way to platinum. Two singles and videos getting massive exposure on radio and MTV™ ("And We Danced" and "All You Zombies"). And a sound that's so distinctive, they're already being booked as concert headline acts!

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Proponents Hope For 'Ripple Effect' in House

Home Taping Bill Set For Senate Hearing

BY BILL HOLLAND

WASHINGTON The Senate version of the music industry-supported audio home taping bill, providing for royalty payments on the sale of blank tape and recorders, has been scheduled for a hearing by the Senate Copyright Subcommittee Wednesday (30).

A witness list will include testimony from recording industry officials and other members of the music industry coalition supporting the Mathias bill, S. 1739. Officials from the consumer electronics industry will also give testimony, along with officials from the Audio Recording Rights Coalition (ARRC), the pro-manufacturer group that includes some retail and consumer members.

A spokesperson from the Reagan Administration's Working Group on Intellectual Property, a Cabinet Council subgroup, and the new Registrar of Copyrights, Ralph Oman, will also appear to give government views of the proposal.

The hearing scheduling sets in motion legislative movement on the Senate side that proponents hope will be strong enough to guide it to full Judiciary Committee markup, and thus cause a "ripple effect" in the House, where a similar bill has been introduced but no hearings have yet been scheduled.

Rep. Robert W. Kastenmeier (D-Wisc.), chairman of the House subcommittee that deals with copyright

issues, has said he does not favor such legislation, but left open the possibility of holding hearings in 1986, if the Senate bill picks up enough support (Billboard, Oct. 19).

The opponents of the bill, largely Japanese manufacturers, have begun a grass-roots lobbying campaign aimed at college-age music listeners and retailers to convince them that the bill, which slaps a royalty on music tape recorders and blank tape in order to compensate copyright owners for financial loss due to home taping, is anti-consumer and will give record companies an unjustified windfall profit.

The manufacturers have publicly stated they are willing to spend millions of dollars within the next 10 years to defeat such legislation, a position recording industry leaders have termed "arrogant" considering the more than \$1.5 billion in losses due to home taping they now claim.

The Senate version of the bill was introduced Oct. 7 by Sen. Charles McC. Mathias (R-Md). Mathias is also the Chairman of the Senate Copyright Subcommittee. The House version, H.R. 2911, was introduced June 27 by Rep. Bruce Morrison (D-Conn.). The Mathias bill presently has 10 co-sponsors; the Morrison bill, 18. Royalties could bring the industry more than \$200 million yearly, according to the sponsors.

In other copyright-related action in Congress, Sen. Strom Thurmond

(R-S.C.), according to sources, is planning "shortly" to introduce a Senate version of a bill which would mandate source licensing of music on syndicated programs shown on local television, an issue that has looked performing rights groups and broadcasters in court battles in recent years. A similar bill, H.R. 3521, was introduced in the House Oct. 8 by Rep. Frederick Boucher (D-Va.) and Rep. Henry Hyde (R-Ill.) Sen. Thurmond is Chairman of the Senate Judiciary Committee, to which the bill would be sent after copyright subcommittee passage.

Still waiting for a hearing schedule is S. 1384, a bill introduced in June by Sen. Arlen Specter (R-Pa.) the so-called "derivative works" exception of the Copyright Act, and favors songwriters and their heirs over publishers as beneficiaries of derivative works royalties in cases where authors have terminated

(Continued on page 75)



Just The Way He Planned It. Atlantic Records' top brass help celebrate the launching of Philip-Michael Thomas's debut album, "Livin' The Book Of My Life," at a gala party in Miami. The event also served to kick off the "Miami Vice" star's newly established label, Spaceship Records, which will be distributed by the major. Pictured from left are Atlantic's executive vice president and general manager Dave Glew, vice president and general manager of black music operations Hank Caldwell, Thomas, attorney Allen Jacobi and Atlantic vice president Tunc Erim.

Senator Hollings Mulls 'Porn Rock' Lyric Bill

BY BILL HOLLAND

WASHINGTON Sen. Ernest Hollings, the former Democratic Presidential candidate from South Carolina, is discussing the possibility of introducing a bill that would mandate the publication of song lyrics on record album jackets, according to a spokesperson in his office.

The staffer said Sen. Hollings "has an eye to look into it," but added that at this point, because of the press of other business, "he has only been discussing it with various people and there's been no drafting

yet."

Hollings is looking at the proposal as a means of helping parents determine whether songs are too violent, demeaning or sexually explicit for their children.

At the so-called "porn rock" hearings Sept. 19, Hollings styled the explicit lyrics quoted as "filth," and also said "If I could find a constitutionally satisfactory means to do something about it, I would."

The Hollings spokesperson made it clear, however, that while the senator is interested in the proposal,

(Continued on page 75)

WEA Reports Record Qtr Int'l Sales Aid Showing

NEW YORK Warner Communications Inc. reports record third quarter earnings for its recorded music and music publishing division.

Operating income for the division was up 4%, from \$22.7 million in 1984's third quarter to \$23.6 million in 1985, a new divisional high. At the same time, the division's earnings for the nine-month fiscal period ending Sept. 30 were \$78 million, representing an increase of 36% more than the same period in 1984.

The recorded music division's total operating revenues for the third quarter, however, remained basically unchanged, dropping slightly from \$209,284,000 last year to \$209,280,000 this year. Still, for the

first nine months of 1985, operating revenues increased considerably from \$566,286,000 in 1984 to \$642,157,000 in 1985.

WCI chairman and chief executive officer Steven Ross attributes much of the music division's success in the quarter and the first nine months of the year to contributions made by acts such as Madonna, Phil Collins, Motley Crue, Dire Straits and Ratt, as well as "very strong international results."

WCI also saw dramatic gains in its broadcast and cable communications division. Third quarter operating income increased more than 200%, from a 1984 loss of \$6.2 mil-

(Continued on page 75)

CHART BEAT



by Paul Grein

MCA's "Miami Vice" album this week becomes the first tv soundtrack to hit No. 1 on Billboard's Top Pop Albums chart since Henry Mancini's "The Music From Peter Gunn" in February, 1959. And Jan Hammer's "Vice" theme jumps to number two on the Hot 100, becoming the highest-charting tv theme since Joey Scarbury's "Greatest American Hero" peaked at two in August, 1981.

The "Miami Vice" soundtrack is MCA's second No. 1 album in just more than four months: The "Beverly Hills Cop" soundtrack was No. 1 the last two weeks of June. Before that, MCA had been shut out of the No. 1 spot for almost a decade, since Elton John's "Rock Of The Westies" in November, 1975.

Both of these top-charted soundtracks feature top 10 singles by Glenn Frey, who is having his best year since the '70s, when the Eagles earned four consecutive No. 1 Albums.

By climbing to number two, the "Vice" theme becomes the highest-charting instrumental hit since Vangelis' "Chariots Of Fire" reached No. 1 in May, 1982. It's the highest-charting instrumental tv theme since Rhythm Heritage's "Theme From SWAT" hit No. 1 in February, 1976.

Yannis Petridis of Virgin, Greece (we assume that's the name of the town) adds that Jan Hammer is only the second native of Czechoslovakia to crack the top five on the U.S. chart. The composer follows the group Heatwave, which includes two Czech members. The group's hit "Boogie Nights" climbed to number two in November, 1977.

STEVIE WONDER'S "Part Time

Lover" jumps to No. 1 on this week's Hot 100, 22 years and three months after he first topped the chart with "Fingertips—Pt. 2." That lengthens Wonder's lead as the artist with the longest span of No. 1 hits in chart history. He had established that record in October, 1984, when "I Just Called To Say I Love You" hit No. 1.

Runnersup to Wonder for the longest span of top-charted hits: Frank Sinatra (20 years, eight months), Johnny Mathis (20 years, eight months), Paul McCartney (19 years, 11 months) and Diana Ross (17 years, two months).

"Part Time Lover" also holds at No. 1 on this week's black and adult contemporary charts. It's only the second hit of Wonder's long career to reach No. 1 pop, black and AC, following "I Just Called." But "Part Time Lover" has an even broader appeal than that Oscar-winning hit, because it's also a dance smash. "Lover" jumps to number three on this week's dance/disco club play chart, and surges to two on the 12-inch singles sales chart. If it hits No. 1 on the club play chart, which seems likely, it would become the first single to reach No. 1 in all four formats—pop, black, dance and AC—since the dance chart was introduced in 1974.

STARSHIP has one of the surprise hits of the year with "We Built This City," which leaps six notches to number seven. The song is already the third highest-charting hit of the group's 20-year career, following "Somebody To Love," which reached number five in 1967, and "Miracles," which climbed to number three in 1975.

All three of these hits marked new incarnations of the legendary

San Francisco-based band. "Somebody To Love" was the Jefferson Airplane's first chart hit; "Miracles" was their second chart entry as Jefferson Starship and now "We Built This City" is their first release as Starship, following the departure of founding member Paul Kantner.

(The members of Starship and Kantner discuss their separate careers. Talent, page 1).

FAST FACTS: Two popular '80s bands crack the top 10 for the first time this week. Loverboy jumps to number nine with "Lovin' Every Minute Of It," while ABC leaps to number 10 with "Be Near Me," a former No. 1 dance hit. Loverboy just missed the top 10 two years ago when "Hot Girls In Love" peaked at number 11; ABC climbed as high as number 18 in 1982 with "The Look Of Love," another former No. 1 dance smash.

Dire Straits' "Brothers In Arms" drops to number two on this week's Top Pop Albums chart, but not before becoming one of the eight longest-running No. 1 albums by a British act in the post-Beatles era. The other albums by British acts to log nine or more weeks at No. 1 since 1970: "Elton John's Greatest Hits," (Peter Frampton Comes Alive!), Pink Floyd's "The Wall," "Foreigner 4," the Rolling Stones' "Tattoo You," "Asia" and the Police's "Synchronicity."

Rene & Angela's "I'll Be Good" jumps to No. 1 on this week's dance/disco 12-inch singles sales chart, less than four months after the Mercury duo topped the black chart with "Save Your Love (For #1)."

WE GET LETTERS: Rich Appel of New York wrote in to share some of his favorite No. 1 and No. 2 title combinations, that is, what you get when you string together the titles of any particular week's No. 1 and No. 2 songs.

From August, 1979: "Bad Girls" and "Good Times." From January, 1985: "Like A Virgin" and "I Want To Know What Love Is." From December, 1965: "Turn! Turn! Turn!" and "Over And Over."

**YOU DON'T HAVE TO BE A TEXAN
TO KNOW WHAT'S GONNA BE B.I.G.**

W.A.S.P.

THE LAST COMMAND



**FEATURING THE TRAIL BLAZING CUT,
BLIND IN TEXAS**



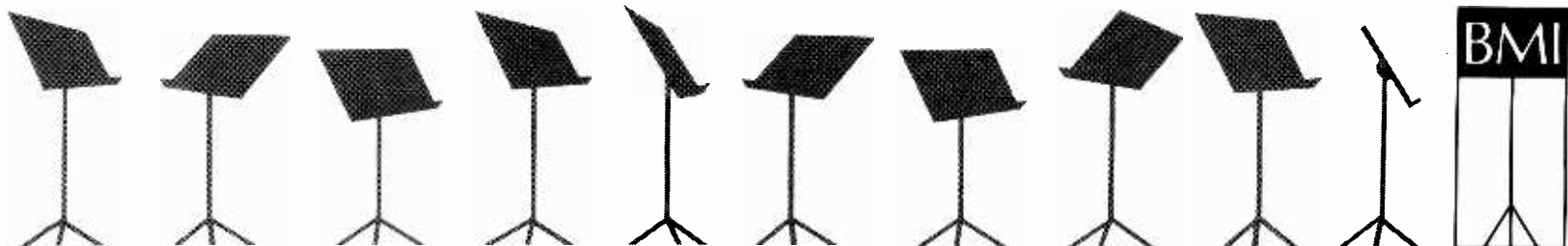
DEBORAH ALLEN □ LEWIS ANDERSON
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 □ TOMMY COLLINS □ STEVE DAVIS □ JAMES
 TERRY DOTSON □ HOLLY DUNN □ JIM DUNNE □
 JIMMY FORTUNE □ JERRY FULLER □ MICHAEL
 GARVIN □ LARRY GATLIN □ BARRY GIBB
 □ MAURICE GIBB □ GERALD GOFFIN □
 MARK GRAY □ □ LEE GREENWOOD
 MERLE HAGGARD □ GARY HARRISON
 □ HARLAN HOWARD □ WAYLON JENNINGS □
 SAMMY JOHNS □ ROBERT JOHN JONES □
 CRAIG KARP □ MURRY KELLUM □ MARY
 ANN KENNEDY □ PAUL KENNERLEY (PRS)
 FRED KOLLER □ TIM KREKEL □ SONNY
 LEMAIRE □ DICKEY LEE □ JOHNNY LEE □
 □ AMANDA McBROOM □ □ BOB McDILL □ □
 ROY MARCUM □ J.D. MARTIN □ □ DAN
 MITCHELL □ JOHN MOFFAT □ DENNIS
 MORGAN □ BILL MONROE □ MICHAEL
 MARTIN MURPHEY □ VAN MORRISON □
 ROGER MURRAH □ FRED NEIL □ KENNY O'DELL
 J.P. PENNINGTON □ RAY PENNINGTON □ DOLLY
 PARTON □ LEON PAYNE □ □ PAM PHILLIPS
 SANDY PINKARD □ FREDDY POWERS □ EDDIE
 RABBITT □ SHERIL D. RODGERS □ PAM ROSE
 BEVERLY ROSS □ DON ROTH □ DWAIN H.
 ROWE □ JOHNNY RUSSELL □ TROY SEALS
 THOM SCHUYLER □ RANDY SCRUGGS

EDDIE SETSER □ DARLENE
 VAN STEPHENSON □ TOM
 □ JEFFERY DAVID STEVENS
 HAROLD TIPTON □ RAFE VAN
 □ CHRIS WATERS □ □ HANK
 WILLIAMS □ MARK WRIGHT
 ANDERSON □ SCOTT ANDERS
 JAN BUCKINGHAM □ PAT BUNCH
 CHANNEL □ TOMMY COLLINS
 DOTSON □ HOLLY DUNN □ JIM
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SHAFER □ WHITEY SHAFER
 SHAPIRO □ EVEN STEVENS
 MEL TILLIS □ DAN TYLER
 HOY □ BILLY JOE WALKER □
 WILLIAMS JR. □ □ □ LEONA
 DEBORAH ALLEN □ LEWIS
 MAX D. BARNES □ LANE BRODY
 JOEY CARBONE □ □ □ □ BRUCE
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 GATLIN □ MICHAEL
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Congratulations to the winners of the 1985 BMI Country Awards.



Wherever there's music, there's BMI.

HOLLAND ...newslines...

DUTCH RECORD COMPANIES will show a 1985 first-half turnover—when stats are finally completed—at least 12% up on last year's Jan.-June period, according to Jan Gaasterland, managing director of the Dutch Ten Days Record Event, an annual campaign aimed at promoting audio software nationwide to the 25-40 age group.

THE MUSIC PUBLISHING arms of record companies Ariola-Benelux and RCA-Benelux have merged as one result of the worldwide partnership between Ariola and RCA. Another is that RCA-Benelux will participate in the EVA project, a joint venture set up by EMI/Bovema, Virgin-Benelux and Ariola-Benelux. Main activity of the group is to initiate television merchandising activities.

TWO MEMBERS of Golden Earring, Holland's leading rock group for many years, guitarist George Kooymans and singer Barry Hay, have set up their own record label, Ring Records, to be distributed by Ariola in the Benelux territories. Alongside their own solo albums, the two plan to give breaks to new talent, first of which is 'Boom Boom' Mancini via a single "Red Skies." Other newcomers thus far signed are Belgian act K-13 and U.S. singer/drummer Mex Grace.

THE NETHERLANDS Phonographic Museum has been moved from Amsterdam to more spacious premises in Utrecht. It has the biggest collection of all European phonographic museums, ranging from tin-foils to Compact Discs.

DUTCH MULTINATIONAL electronics company Philips is to invest "millions of guilders," though the actual amount is unspecified, in its factory in the Belgian city of Hasselt. The plant, with a work force of 3,200, produces CD and LaserVision equipment.

NETHERLANDS BAND BZN looks set to top the two million unit sales in the Dutch market of its second album before the end of the year, thus setting a new sales record for this territory, according to Phonogram managing director Jan Corduwener. The group signed with the company in 1977 and its upcoming LP, "Maids Of The Mist," is its 11th.

British Chain Launches Massive Reorganization

BY PETER JONES

LONDON W.H.Smith, one of Britain's biggest nationwide retail chains, is about to launch a massive reorganization of its 260 record/tape departments—primarily through the introduction of a radio station and video program presentation concept.

Beginning this week, each shop is to broadcast a 90-minute chart-style "radio show," hosted by top disk-jockey David "Kid" Jensen, for six hours each day. The program will promote records on special offer and other sales initiatives.

And 211 of the stores will start showing a half-hour video, also hosted by Jensen, on much the same format as the audio offering, but running just for two hours around mid-day.

This expansion in Smith's record departments is separate from the specialist Sound FX record shops the group is to open (Billboard, Sept.7). One of these is already trading in Slough, some 30 miles from London, and the chain is advertising for specialist staff to work in another 10 centers, mostly in southern England.

The Smiths' audio and video presentations are being compiled from returns from the group stores. The audio show will include 20 tracks from the top 40 albums and five new singles of the week; the video will take tracks from the top 20 videos

and five new singles.

Both are produced by Retail Video Productions, whose managing director Ray Goldsmith says: "We're including interviews with bands, and will tie in with tours and in-store promotions." The audio program is to be replaced weekly, and the video every other week.

The Smith chain is insistent that the radio program is not a response to the Virgin FM system operating in that company's Oxford Street megastore.

Says David Roxburgh, Smith's music buying chief: "We've been planning the radio program for months and we've been running an in-store video format since mid-1984 in some stores. But the fact is that retailing cannot, and should not, stand still. We want to make all our stores look more modernistic in style."

"We know we have strong competition for the 15- to 24-year-old market, and our stores have got to appeal to that group."

Smiths' previously said there was a good chance there would be a total of 200 Sound FX specialist outlets inside two years, providing suitable sites were available. These, though, are complementary to the existing, and now developing, group store record departments, which generate some \$95 million annually in record/tape sales.

The group's overall market share (Continued on page 67)

European Dance Music: Continental Twist German Discos Are Window to Growing Singles Market

BY JIM SAMPSON

MUNICH An 8% upturn in the West German record industry's turnover for 1985 is forecast here by Friedrich Wottawa, chairman of the local IFPI branch and managing director of EMI. English-language product from domestic artists is seen as a key reason for this success.

Certainly the improvement has been accompanied by unprecedented international success for German acts and an increased chart share for national acts in the domestic market. Around 30% of chart singles and albums are now of German origin, and many of the top singles acts who record in English, such as

Jennifer Rush, Modern Talking and Sandra, are breaking into sales charts throughout Europe.

Virgin head Ugo Lange classifies these productions as "European dance music," and Michael Hector, Ariola's promotion chief, adds: "You could almost say it is a return to the old disco days, because most of these hits come out of the German discos. Their danceability accounts for the fact that one-third of their domestic singles sales come from maxi-singles."

Maxi-single sales were in fact up 60% in the first half of 1985, outpaced only by CD releases, with 130% growth. Says Udo Lange: "These current hits sound different from British and American produc-

tions and that's perhaps the key to their attraction in Europe. It's too early to talk of a trend, but these successes abroad are certainly a new start for domestic English-language producers. German-language material must now be tailored for German tastes."

Lange believes non-English language releases have no chance of international success, and cites the example of Michael Cretu's "Samuraï." He says: "That was originally released here in German and sold 10,000 copies. Then we did it in English and it was a hit in Greece, Italy and Scandinavia, and suddenly it has sold over 50,000 in Germany itself, in English!"

MGMM Begins \$1.5-Million Renewal Plan Expands Facilities, Markets

LONDON Video production company MGMM, which produces around 100 promo clips annually in Britain and the U.S., has raised \$1.5 million from venture capital source 3i (Investors In Industry). The money will finance an expansion program, including new 7,000 square foot offices and video editing facilities in London's West End.

According to director Scott Millaney the deal, which took nine months to negotiate, is a step in the direction of a future public flotation for the company—which aims to expand and diversify its activities, and ultimately to move into feature film production. 3i will have a minority interest in holding company MGMM, while a new company, MGMM Management, has been set up to bring together all the group's creative, editing and duplicating skills.

"It's significant that the world's largest source of venture capital has seen fit to put money into creative production," Millaney adds. "It shows music video production is at last recognized as an important industry in its own right, and not just as a subsidiary of the music business."

With 60% of the MGMM turnover coming from U.S. sources, Millaney is also anxious to end uncertainty there over the company's status. "We had a joint venture agreement with Overview Management last year which was intended to run for two years. It didn't work out and was terminated early in April, 1985, but since then the industry in the U.S. has been confused over what we were up to. The answer is that we've been arranging this deal, of course."

"We're now looking to find proper Stateside representation. It's very competitive in the U.S. now and a little bit out of sight out of mind. People have been ringing up, hoping to represent us, and we hope to have that sorted out soon."

In the early 1980s, MGMM had an office in Los Angeles, but according to Millaney it proved too far away from the company's base to manage successfully. The firm also has rep-

resentation and offices in New York to handle its growing commercials business, with Chrysler among its major clients.

American business is vital to MGMM's turnover, which currently totals \$7 million annually. The company charges only a 25% markup on costs, but Millaney admits there is a financial advantage in taking the average U.S. clip budget, now around \$100,000 he says, and bringing it into London. "The record companies may think 25% is high," Millaney notes, "but people in films or commercial reckon 35% is the minimum."

MGMM has a stable of 10 video directors, ranging from company partners Brian Grant and Russell Mulcahy to newer names like Nick

Morris. "We try to pick up on young directors and give them work," says Millaney. "Even when you're fairly well-established, as we are, you have to keep working at all levels because the small record companies and the new bands are where a lot of the creativity and talent are coming from."

"Likewise, you have to keep up with the technology. There's a lot of graphic style coming into video clips from acts like Dire Straits and A-Ha, for instance, and we are looking seriously at setting up an animation facility at the new London headquarters."

These will also house MGMM subsidiary Double Vision, handling duplication, telecine and standards (Continued on page 67)

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Packaging Appeal

THE SHAPE OF CASSETTES TO COME

BY FLOYD S. GLINERT

Hooray! The visual anemia of cassette packaging is about to be cured.

After more than 15 years of desultory debate on how best to merchandise prerecorded cassettes to the self-service customer, a consensus of the RIAA marketing committee and the NARM retailers advisory committee urges support of 4-by-12-custom graphics as the industry's new packaging standard.

The dramatic impact that the new carton can have on future cassette sales was demonstrated recently in tests conducted by McMillan and Moss, an independent research firm retained by Record Bar. For the test, Elektra Records' new 4-by-12-Motley Crüe package was selected to weigh the merchandising power of custom graphics on the impulse buyer.

The studies were conducted in two pairs of Record Bar markets: Memphis and Cincinnati, and Winston Salem and Lynchburg. These cities were selected as comparable markets for heavy metal sales, mall traffic and overall sales volume. One store of each pair used the new 4-by-12-package, and the other their normal security longbox. Two of the markets were given heavy radio advertising support; the others had none. And Motley Crüe LPs were not used to merchandise the cassettes in front store racks and in the cassette section, a normal Record Bar practice with hit product.

The test results, presented to the NARM committee by Record Bar's Ralph King in San Diego Oct. 2, provided a vivid demonstration of how

the 4-by-12-package can change the way the American consumer looks at and buys prerecorded cassettes.

Where the stores used longbox packaging in "best-selling" racks for other merchandise, the Motley Crüe 4-by-12-cassette package sales were 300% higher than in the control stores. Where security longbox

tom longbox with more than 100 square inches of graphic display area? At point-of-sale, there's no contest.

Side benefits that would accrue from use of the package include inhibiting counterfeiter activity; it would be more difficult to duplicate colorful graphics. Its use might also

aspect of 4 by 12. After all, we can't package visually appealing containers in armored cars.

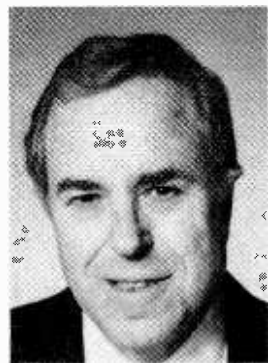
Costs now borne by retailers and rackjobbers in long-boxing cassettes are substantial. They have to allocate and pay for the necessary space, buy the boxes and assume the labor costs to assemble them. If manufacturers produced and assembled the 4-by-12-packages, it seems only fair that they should be compensated for these costs.

As I write this, it occurs to me that some readers may judge this as a purely self-serving article. Certainly I'm aware that if the industry adopts the 4-by-12 it will bring new revenues to my company, as well as to other packaging suppliers servicing our industry. However, unless manufacturers, retailers and rackjobbers are convinced that this new format will also bring them more meaningful revenues, it will never happen.

Whenever I'm in a supermarket or a drug store I am aware and, at times, dazzled by the influence of creative packaging. Why should it be different in the case of cassettes? Why should the consumer of this dominant prerecorded music configuration be graphically short-changed?

The answer is obvious. He shouldn't. The cassette consumer has to be motivated to buy just like the consumer of LP, CD or video-cassette.

It's time for a change. Let's start the new year by issuing all new releases in 4 by 12... the shape of cassettes to come. Cash registers will love it.



'The 4 by 12 can change the way consumers look at cassettes'

Floyd Glinert is executive vice president of Shorewood Packaging Corp., based in New York.

packaging was the norm, sales were almost 500% higher.

It's instructive to remember that 80% of all prerecorded cassettes are sold in stores using some form of the longbox. And in-store surveys by the Handelman, the nation's largest rackjobber servicing more than 6,500 stores, have indicated that more than 65% of all music sales are impulse driven.

What do you think would generate more impulse sales, a postage stamp-sized cassette graphic of less than 12 square inches on the ubiquitous Norelco box, or a 4-by-12-cus-

tomerate home taping as consumers perceive a new value in the cassette packaging.

While no method is absolutely pilfer proof, security is certainly enhanced with 4-by-12-packaging, at least for the impulse thief. The professional can steal a television set or refrigerator, and with razor blade can violate any home entertainment container.

While certain improvements, such as sealed end flaps now used by CBS Records on Compact Disc cartons can easily be made, it would be a mistake to overdo the security

Letters to the Editor

THE TWILIGHT OF ILLUSION

It is Stephanie Luker (Letters, Oct. 5) who misses the point of those of us who refuse to be moved by her defense of Sun City. Undeniably, some blacks and mixed-race people have been given the *privilege* of participating with whites in some entertainment events in South Africa. This should not, however, be confused with the *right* of participation, nor with the longterm goal of *opportunity*.

Some of us are nauseatingly familiar with the self-delusion suffered by those white South Africans who claim to be able to detect signs of progress in the dismantling of the crude machinery of apartheid. Any close observer of South Africa is aware of the cosmetic effort undertaken during the past five years to create the illusion of an open society.

The fact is that it is no more than an illusion, and a dangerous one. The casual observer sees whites and blacks dining together in a restaurant in "liberal" Cape Town; the close observer knows that the restaurant has applied for and graciously been granted a license to serve blacks. The close observer also knows that many blacks will not go to such a restaurant because they find the circumstances humili-

ating.

What is true is that all who participate in this illusion, whether in the Cape Town restaurant or at Sun City, are diminishing the perception of the need for real change, and hence the probability of real change.

Let no entertainer be deluded. No appearance in South Africa under present conditions will do other than perpetuate the twilight of illusion. Any appearance will be pathetically grasped by those whites who might otherwise be influenced to press for real change, and used by them to bolster the common—and more comfortable—belief that change is indeed occurring.

Chris Whent
New York

COLORBLIND PROGRAMMING

My response to Russell Simmons' criticism of radio and its "racist" attitude toward rap music is *Yes, but*...

His point that AOR and CHR programmers will only touch black music if it is crossover is well taken. But he neglects to mention that college and public radio have for years tried to expose listeners to the entire spectrum of "black" music. Rap groups like Run-DMC and Whodini were played by these stations years

ago because their music was judged good, not because of their color.

King Sunny Ade, Fela Kuti, Mutabaruka and a host of other African and Caribbean musicians are still rarely heard on commercial radio, not to mention such national treasures as Gil Scott-Heron, Anthony Davis and Albert King.

Let's work together Russell, and maybe we can tear down some of these barriers. Zappa said it once: "I'm not black, but sometimes I wish I weren't white."

David Goodman
Arlington, Mass.

IT'S STILL BLACK

I think it's time for another view on the issue of black musicians crossing over to rock-oriented music. Ask Fats Domino, Little Richard or Chuck Berry what black music is to them and they'll say "rock'n'roll." A majority of guitarists, from amateur to virtuoso, will name Jimi Hendrix as the most influential rock guitarist of all time.

Somehow, we black people have been conditioned to believe that unless a song has a bone-crushing downbeat or smooth-as-silk harmonies, it isn't a black song. Hey, if it's Cameo, Hendrix, or a combination thereof, it's still our music. They're the ones who crossed over. Let's

take back our turf.

Herbert R. Waters III
New Bedford, Mass.

THE ISSUE IS MUSIC

Russell Simmons' Commentary about airplay neglect of rap music (Oct. 12) almost made me a believer. However, when the discussion turned to racism, I was turned off. Mr. Simmons is in a business promoting a product, but the product he promoted in the last part of his article was guilt.

Racism is indeed a problem, but not so much in popular music. Certainly not when four of the top 10 pop songs are by black artists. Most often it is the fusion of black and white elements that constitutes the mainstream today.

Rap music is now coming into its own as a form. Let's not spoil this success by turning it into a social issue.

John W. Baran
Record Exchange II
Buffalo, N.Y.

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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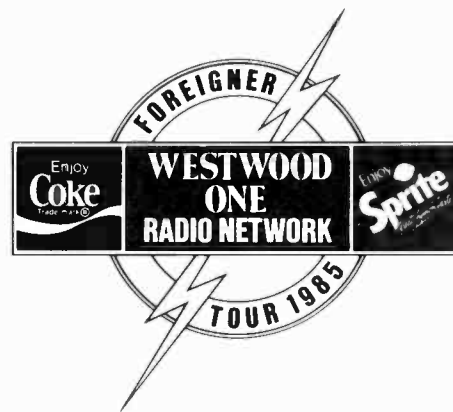
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MCA: 'Radio Should Hear And See Artists'

More Labels Service Stations With Vidclips

BY KIM FREEMAN

NEW YORK The use of video clips as a promotional tool has taken on a new dimension lately with two labels adding the vehicles as integral elements of radio promotion.

Making the heaviest commitment to the incorporation of clips in radio rounds is MCA Records, which equipped 14 members of its promotional staff with portable videocassette players a month ago. Meanwhile, A&M Records sent out a clip of the Bryan Adams/Tina Turner duet "It's Only Love" to 300-plus pop and AOR programmers last week in a national trade press mailing.

MCA's executive vice president/marketing and promotion Richard

Palmese modestly describes MCA's move as "nothing brilliant, just good business." While he would not give specifics on the expense of supplying its staff with the portable units, Palmese says the cost is justified in light of MCA's "million-dollar-a-year video budget."

"Granted," Palmese adds, "when clips make their way to heavy rotation on MTV their production cost is well worth it. "But, until that time, it's important for radio to hear and see our artists." He puts the emphasis on new artist, Charlie Sexton, in particular. "Without a doubt, the feedback through our promotion department is that, with a charismatic artist, the clips can be put to great use. When you see Charlie Sexton, you'd fall on the floor."

In addition to conveying an artist's visual image, Palmese says the use of clips on radio rounds is an excellent way of representing MCA's commitment to its acts and a good means of getting quicker response from programmers.

Programmers who've been visited by VCR-toting MCA representatives bear out Palmese's rationale in using the clips. At KZOK Seattle, music director Larry Sharp echoes the comments of others in saying, "Especially in my case, where I don't get MTV at home, seeing the visual image is a help in programming, especially on the unknowns. And, let's face it," Sharp continues, "sometimes a good video makes a song." WLUP Chicago music director Bill Evans calls it "a nice tool. When you're judging things on a national basis, it gives you a feel for the company's commitment to the artist."

(Continued on page 14)

Rules Modification: AM Overhaul Due

WASHINGTON Sources within the FCC now say that the Commission will soon initiate a rule-making proceeding to look into modifying or eliminating AM radio rules in order to improve the band's viability.

The FCC decision, still not formally announced, follows recent comments by Mass Media Bureau chief Jim McKinney that it is time for the Commission to overhaul AM rules. The National Assn. of Broadcasters also recently petitioned the FCC to modify "duopoly" rules to allow common ownership of two AMs in a market; allow the use of synchronous transmitters in certain cases; change or eliminate restrictions on AM-FM duplication (simulcasting); adopt a uniform policy on licensing equipment which would cause AM interference; and grant additional power to Class III stations.

Earlier this year, a radio station had petitioned the FCC for unlimited duplication of AM and FM programming in all markets where AM and FM stations are co-owned, arguing that the rule was created to help FM stations compete with the then-dominant AM band.

BILL HOLLAND

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

POP

Programming against some stiff competition, WZOU Boston PD Jim Cutler says the pickings are plentiful of late. Getting the best listener response last week were Morris Day's "The Oak Tree" (Warner Bros.) and Jack Wagner's "Too Young" (Warner Bros.) A handsome soap star, Wagner's offering is doing particularly well with the ladies, says Cutler. Meanwhile, the programmer can't say enough enthusiastic things about Dire Straits' "Walk Of Life" (Warner Bros.) "It should have been a bigger hit the first time around," he notes. Survivor's "Burning Heart" (Scotti Bros./CBS), from the "Rocky IV" soundtrack, is a fresh release also drawing rave reviews from Cutler. Dipping into AOR territory, Cutler is high on Kate Bush's "Running Up That Hill," (EMI/America). "People should give this more of a listen," he says to pop colleagues. Other strong Zoo fare is Simple Minds' "Alive & Kicking" (A&M), while the yet-to-be released Bryan Adams/Tina Turner duet "It's Only Love" (A&M) is a sure add, says Cutler.

BLACK/URBAN

WBMX Chicago program director Lee Michaels had his hands on an early copy of Lionel Richie's latest single, "Say You, Say Me" (Motown) last week. As an "urban station whose audience is 30% non-black," Michaels says Richie slow-tempo track has that "general market sound" which helps make those listeners "very comfortable" with the top-rated Chicago music station. At the other end of the spectrum, New Edition's upbeat "Count Me Out" (MCA) is another hot teen add from group, says Michaels. "We're No.1 in teens," quips Michaels, "we have to add this." And finally, Chic's former lead singer Norma Jean's "Every Bit Of This Love" (MCA) is simply described by Michaels as "that new sound of the '80s."

AOR

"A lot of people call us mellow, but hip," says KTCZ Minneapolis program director Bobby Christian of the adult rock outlet making steady strides in the Twin Cities. In targeting that older demo, Christian rattles off a list of favorites long enough to fill this entire column, topped with James Taylor's "That's Why I'm Here" (Columbia) album. The disk has "good depth with great treatments on several songs," says Christian, whose rotating both the lead single and Taylor's cover of Gene Pitney's "The Man Who Shot Liberty Valance." Prefab Sprout's "Two Wheels Good" (Epic) album, falls into Christian's "biggest miss of the year" category, because, in his opinion, the remixed album does not stand up to its European original, "Steve McQueen." He recommends that colleagues get a hold of the import edition for a better take on the lead single "When Love Breaks Down" and other tracks. Meanwhile, Christian is making his own single out of Men At Work's "Snakes And Ladder" (Columbia), which he calls the "most traditional Men At Work" cut on their new album.

COUNTRY

A hot topic at Nashville country combo WSM is Billy Joe Royal's "Burnin' Like A Rocket" (Atlantic). Program director Gregg Lindahl says the track has "a good '50s feel" and calls it one of those "exciting records that makes you sit up and take notice." Lindahl is also high on Marie Osmond's "There's No Stopping Your Heart" (Capitol) and Juice Newton's "Hurt" (RCA).

KIM FREEMAN



Debuting In A Big Way. Plotters in the arrival of Detroit's newest pop outlet, WDTX, pose with the proof of their grand-scale ambitions. The 20- by 60-foot billboard is just one of many unveiled around the city. Standing from left are "99 DTX" president and general manager Lorraine Golden, promotion director Carolyn Krieger and program director Jim Harper.

...newslines...

CARL HIRSCH resigns his post as president of Malrite Communications to form Regency Broadcasting with his wife Phyllis. Last week, Hirsch reached an agreement to purchase KJOI Los Angeles from Noble Multimedia for \$44 million. "It's very seldom that a significant station in the best radio market in radio becomes available," says Hirsch of the easy listening outlet. KJOI's sudden availability, says Hirsch, is due in large part to the "untimely death of [Noble chief] Ed Noble" last month. Hirsch reports that KJOI's format will "stay intact" under the direction of general manager Robert Griffith. "Without question," says Hirsch, "we are attempting to build a radio group." He notes that Regency's acquisition and broadcasting philosophy will be much the same as his 11-year-plus approach with Malrite, which Hirsch describes as "wide open appetite" for any properties that made good business sense in a market. Hirsch calls his parting with Malrite an "emotional" one, and adds, "I remain a stockholder and friend."

NATIONAL NETWORK REVENUES for September jumped by 18%, exceeding the same period last year, according to the Radio Network Association. The RNA reports that the increase was largely driven by heavy spending from the automotive industry looking to clear out 1985 models before year's end. September network revenues totaled \$30,723,921, bringing the year-to-date total to \$239,252,349, which represents a 14% increase compared to the nine-month revenues for 1984. These figures were arrived at through advertising revenues for RNA member webs, ABC, CBS, NBC, Mutual, Westwood One, Satellite Music, Transtar, United Stations and Sheridan Broadcasting.

MIKE MCGANN is promoted from station manager to general manager of WRKZ-FM Hershey, Penn. He replaces Paul Holsopple, who moves on to the same post at sister combo, WEAN/WWLI (formerly WELI-FM) Providence, R.I.

United Broadcasting OK'd By FCC Management Turnaround Secures Disputed Licenses

BY BILL HOLLAND

WASHINGTON It has taken time, persistence and money. But United Broadcasting Co. of Bethesda, Md., which at one time was in peril of losing the licenses of many of its nine radio stations (due to fallout from past management misconduct) has all but staged a clean sweep in FCC renewal proceedings—with a recent FCC review board ruling which returns to United the license of WYST-FM Baltimore.

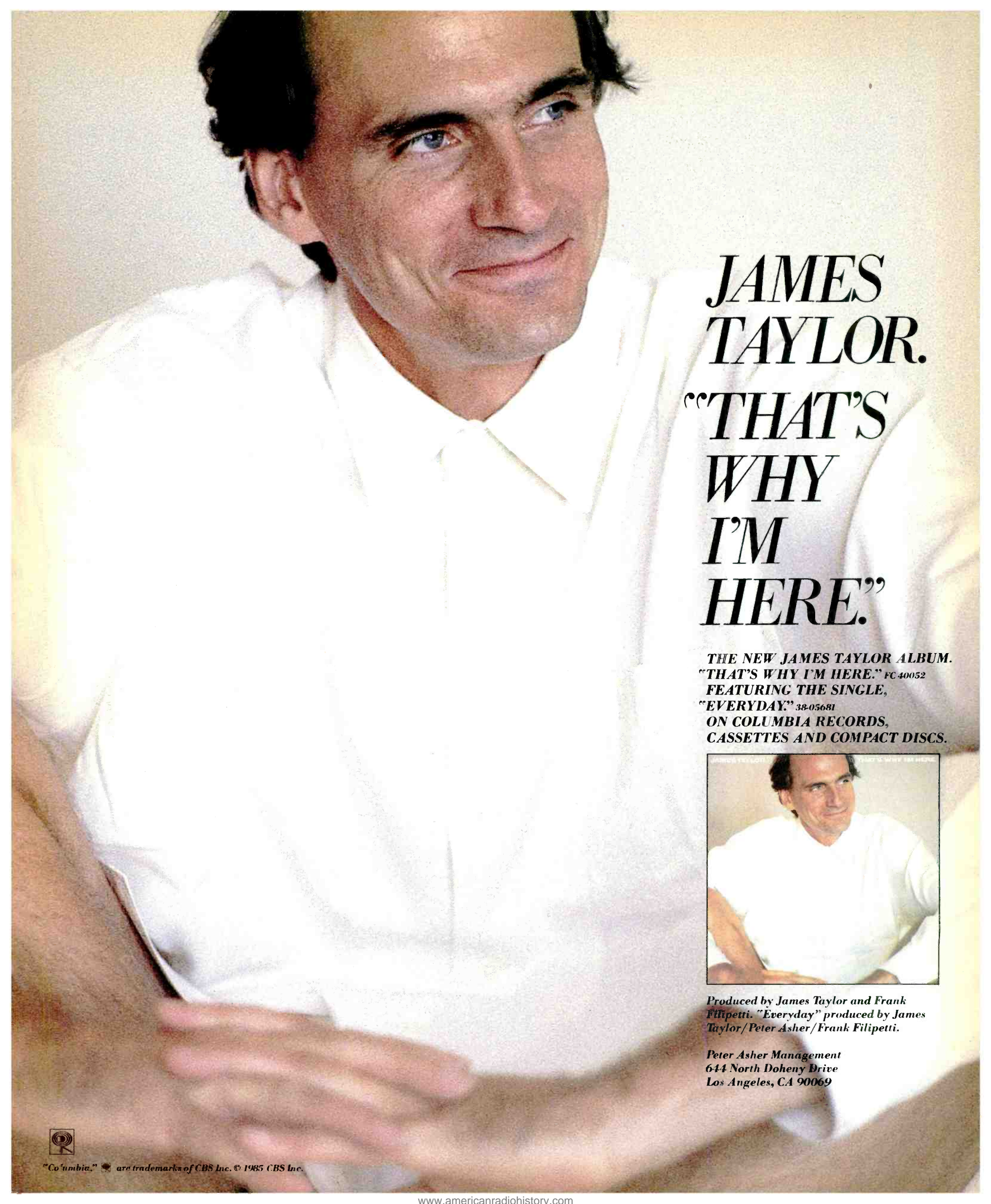
The Oct. 8 decision grants a request for dismissal of the application of SRW Inc.—a Baltimore company formed specifically to challenge the WYST license—in return for an agreement by United to pay SRW \$400,000. The ruling gives United a victory in all four of its recent FCC renewal hearings. SRW was awarded the WYST license in an initial FCC decision last January. United had filed an exception appeal with the review board in February.

One final challenge remains unre-

solved. An ongoing appeals court case challenges the FCC ruling which granted renewal of United's license for WOOK-FM Washington. All nine of the licenses for United's radio properties had initially been challenged by competing applicants.

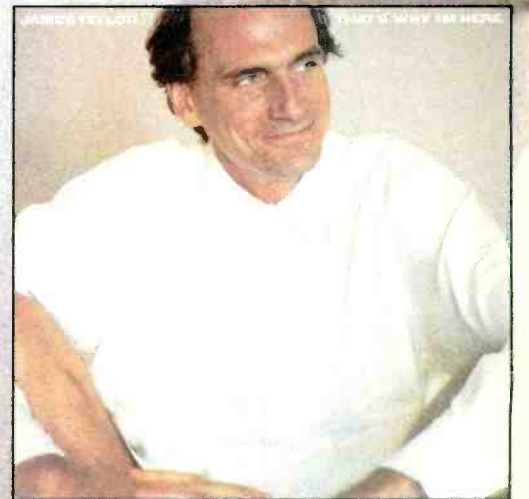
The ruling also leaves untarnished the performance record of United's management, which has had to navigate the rough waters caused more than a decade ago by its predecessors.

(Continued on page 14)



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VOX by Kim Freeman JOX

WHATZ New York program director **Scott Shannon** has had his eye on the man for quite awhile, but only last week did **Jack Murphy's** exit from **WROQ** Charlotte, N.C. become official enough for Shannon to announce him as his new morning cohort on Z-100. Replacing the venerable **Ross Brittain**, Murphy will join Shannon on air in a few weeks as half of the new "Shannon & the Murph" show.

Ending another set of rumors, **Dan Ingram** checked in last week to report that he is "going to start enjoying the rest of my life a bit more." Translated, that means he will not be joining any air staffs in New York or elsewhere, despite what the veteran calls a number of great offers. Not to fear, however, Ingram will continue hosting CBS Radioradio's "Top 30 USA" as well as a lot of voice-over work.

Meanwhile, Ingram's two-month boss **Quincy McCoy** rejoins Metromedia as promotion director for Big Band outlet, **WNEW-AM** New York. McCoy was an air talent for **WKTU** New York, and filled the program director post there after **Neil McIntyre's** departure and before the arrival of **Pat Evans**, the **WXRK** (K-Rock) calls and the album rock format in July. Prior to joining the

Shannon recruits 'ROQ's Murphy

then-WKTU, McCoy was assistant PD at Metromedia's **WASH-FM** Washington, D.C.

New York rumors that aren't resolved yet include several concerning **Howard Stern**. His afternoon spot at **WNBC** has not been filled yet, and, if one takes street comments seriously, Stern will soon be cloning himself and appearing on every contemporary outlet in the market. Stern's arrival at **WAPP** got more mentions than other connections, although **Doubleday** president **Gary Stevens** says only, "I understand he's talking to a number of stations." On the topic of **WAPP's** format, Stevens strongly denies that **Doubleday** is contemplating any switches... Meanwhile, it's fun to note that the press release from **Doubleday's WLLZ** Detroit on the arrival of **Jim Johnson** and **George Baier** (**Billboard**, Oct. 26) contains absolutely no mention of the duo's recent home, **WRIF**... And, at **WMET** Chicago, which **Heritage Broadcasting** is waiting to buy from **Doubleday**, **Jeff McKee** comes on board as music director. Since his arrival at the **Midwest Met** last April, McKee has been hosting the afternoon

drive shift and spend a lot of time in the production room... One definite development back at **WNBC** is the appointment of **Babette Stirland**, who is upped to administrator of program and operations. She was the station's supervisor of music programming and research.

THE **KBZT** call letters have moved North from San Diego to Los Angeles, where **KHTZ** vice president and general manager **Robert Moore** is glowing over getting "by far the best AC call letters in the country." **KBZT** gave up those calls three weeks ago in favor of **KWLT** and a lite rock format. "We had to jump on them immediately," says Moore of the **KBZT** dub, which will debut on the AC outlet "later this fall." Moore and Co.'s coup signifies no image or format modifications for the station.

WMZQ-AM Washington, D.C. program director **Gary Balaban** will now serve as acting PD for **WMZQ-FM**, in the wake of operation manager **Bob McNeill's** departure for the general manager slot at **WRVA-AM** Richmond... Also new to the Richmond market is **Jim Asker**, who joins country station **WRNL** as program director. He moves down from **WSEN-AM-FM** Syracuse, N.Y. where he was also PD.

JACK SILVER gets upped to assistant program director at **KMEL** San Francisco, while **Keith Naftaly** moves up to music director. Silver and Naftaly had been music director and music coordinator respectively... At neighboring **KFRC**, tv personality **Bill Rafferty** comes on board as co-host of the weekday afternoon **Tim Parker Show**.

KKBQ-FM Houston's evening man "Easy" **Randy Street** is newly available, due to what he calls a "deteriorated relationship" with management. He's looking for another hot CHR post and can be reached at (412) 643-8533... In Dallas, **Randy Chambers** joins **KTKS** in the 6-10 p.m. slot. He was program director/personality at **KREO-FM** Santa Rosa... Across town at **KZEW** Dallas, **Mark Tindle** comes on board as director of creative services. Prior to joining the **Belo Broadcasting** rocker, Tindle was director of advertising for **Sound Warehouse Inc.**

TED TERRY gets a permanent on-air assignment at country-formatted **KVOO** in his hometown of Tulsa, Okla. He claims to be the first black announcer on the outlet in its 60-year history. In addition to that, Terry is glad to be back

LICENSE COMEBACK FOR UNITED B'CASTING

(Continued from page 12)

The buy-off to challengers has been costly. In addition to the whopping sum for the **SRW** withdrawal, **United** has had to shell out between \$150,000 and \$200,000 each to license challengers for **WKDM-AM** New York City, **KSOL-FM** San Mateo, Calif. and **KALI-AM** San Gabriel, Calif. in separate proceedings. A source at the **FCC** says "all those challengers would have had a tough time" fighting the record of the current **United** management.

While the **United** sweep is news—as is the amount of the buy-off—the recent trend of the **FCC** to okay such transactions is not, according to **Commission** staffers. The grants follow a Congressional decision of 1982 to amend the **Communications**

Act in order to lift the limit, on "settlement reimbursements" incurred in comparative renewal proceedings, beyond those incurred in processing the applications.

Congress maintained that such no-limit agreements would "serve the public interest by eliminating further proceedings, thereby conserving the resources of the **Commission** and the applicants," (the review board decision states).

What is unique in the **WYST** renewal case, say **FCC** sources, is that it was granted in a proceeding involving an existing station. Most buy-offs, according to the **Commission**, involve applicants vying for a new facility.

United is expected to issue a com-

ment on that **FCC** decision as soon as the time period on **Commission** filings concludes. But for the moment it has no comment on its successful renewal grant.

RADIO GETS VIDCLIPS

(Continued from page 12)

In **A&M's** case, the "It's Only Love" clip mailing is issued under exceptional circumstances. The **Turner/Adams** duet is the sixth single from **Adams' "Reckless"** album. The track will be released Nov. 5, exactly a year after the release of the album, which has so far sold close to four million units, says **A&M** promotion vice president **Rick Stone**. Nov. 5th is also **Adams' birthday**. The clip is an outtake from **Tina Turner's** concert special for **HBO**, recorded in Paris where **Adams** appeared as a special guest.

"There's no question that it influences people," says **Stone**, although he says he is unsure whether video clips will play a larger role in **A&M's** regular radio promotion efforts.

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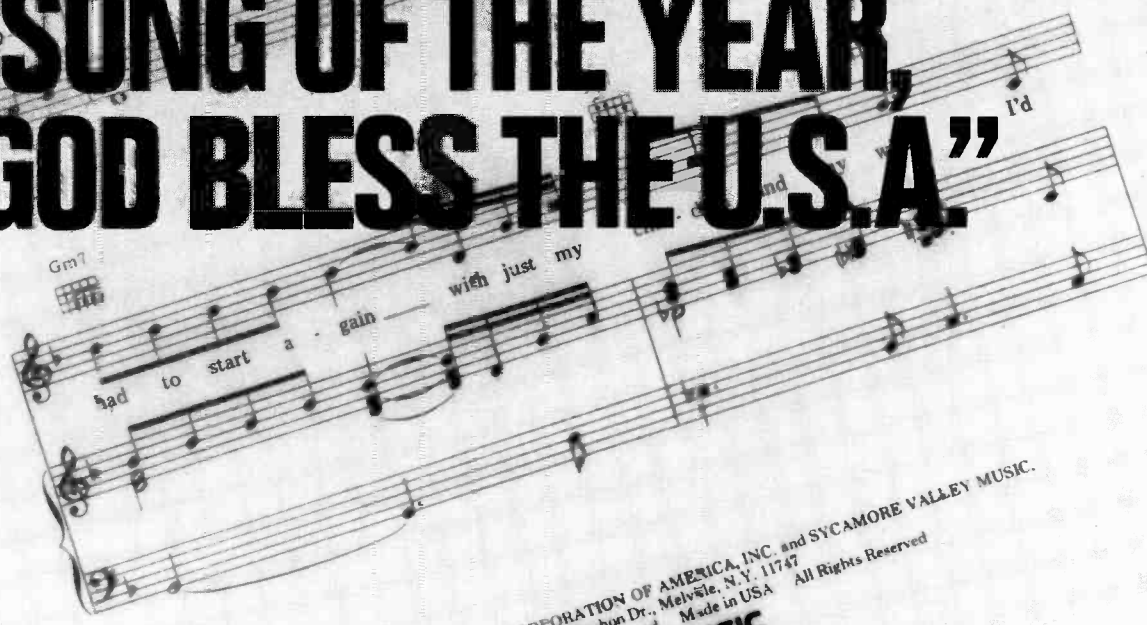
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"GOD BLESS THE U.S.A."

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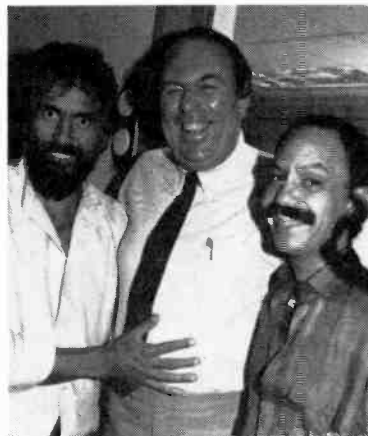
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Washington Wives Wage A Different War. Three Congressional wives pose in front of a D.C. building while taping a series of anti-drug abuse public service announcements for the National Association of Broadcasters. All 30-second spots feature members of the Congressional Families for Drug Free Youth and the PSAs will be available in late November. Three of the participants shown from left are Rosemary Boulter, Alma Rangel and Jean Lujan.



KIISing Comics. KIIS-AM-FM Los Angeles general manager Wally Clark, center, offers some comedy material to Tommy Chong, left, and Cheech Marin, the comedy team currently plugging their MCA album "Get Out Of My Room" and their "Born In The USA" parody single, "Born In East L.A."



Compromising Positions. KSKK Sacramento morning cohort Dave Hewitt plays daredevil while posing near the tire of a tractor parked at "KK-105's" gazebo during the California State Fair. Sitting from left in the safer place are KSKK program director Lee Nye and air personalities Dana Michaels and Lee Pitt.



Beach Babies. The WYAV Myrtle Beach, N.C. staff compares their physiques to those of the winners in Wave 104's "Best Body On The Beach Contest." Flexing facial muscles from left are WYAV's Kim Carter and Pam May, contest winners Tom Caldwell and Michele Brigham, WYAV's Tom Brockway, music director Bob Vandergrift, operations manager Jeff Kelly and staffer Rusty Price.



Southern Express Going West. KYGO Denver's music makers gets a visit from country music makers, Southern Express. Standing from left are band member Stu Cook, KYGO program director Bob Call and music director Rick Jackson and Southern Pacific conductors John McFee, Kurt Howell, Tim Goodman and Keith Knudsen.



Meat On The Tables. Heavyweight rocker Meatloaf takes over the turntables at WPST Trenton, N.J., while air talent Trish Merelo and morning man/station manager Tom Taylor find themselves helpless in a bout of laughter.



Big Mac Attackers. Mac Davis assumes the hot seat at country-formatted WHN New York for an on-air interrogation from music director Pam Green and mid-day man Lee Arnold.

Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

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

POP SINGLES—20 Years Ago

1. **Yesterday**, Beatles, CAPITOL
2. **A Lover's Concerto**, Toys, DYNADISC
3. **Get Off Of My Cloud**, Rolling Stones, LONDON
4. **Keep On Dancing**, Gentry's, MGM
5. **Everybody Loves A Clown**, Gary Lewis & the Playboys, LIBERTY
6. **Treat Her Right**, Roy Head, BACK BEAT
7. **You're The One**, Vogues, CO & CO
8. **Positively 4th Street**, Bob Dylan, COLUMBIA
9. **Hang On Sloopy**, McCoys, BANG
10. **1-2-3**, Len Barry, DECCA

TOP ALBUMS—10 Years Ago

1. **Red Octopus**, Jefferson Starship, GRUNT
2. **Windsong**, John Denver, RCA
3. **Wish You Were Here**, Pink Floyd, COLUMBIA
4. **One Of These Nights**, Eagles, ASYLUM
5. **Prisoner In Disguise**, Linda Ronstadt, ASYLUM
6. **Born To Run**, Bruce Springsteen, COLUMBIA
7. **Minstrel In The Gallery**, Jethro Tull, CHRYSALIS
8. **Extra Texture**, George Harrison, APPLE
9. **Atlantic Crossing**, Rod Stewart, Warner Bros.
10. **Wind On The Water**, David Crosby/Graham Nash, ABC

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

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

SOUL SINGLES—10 Years Ago

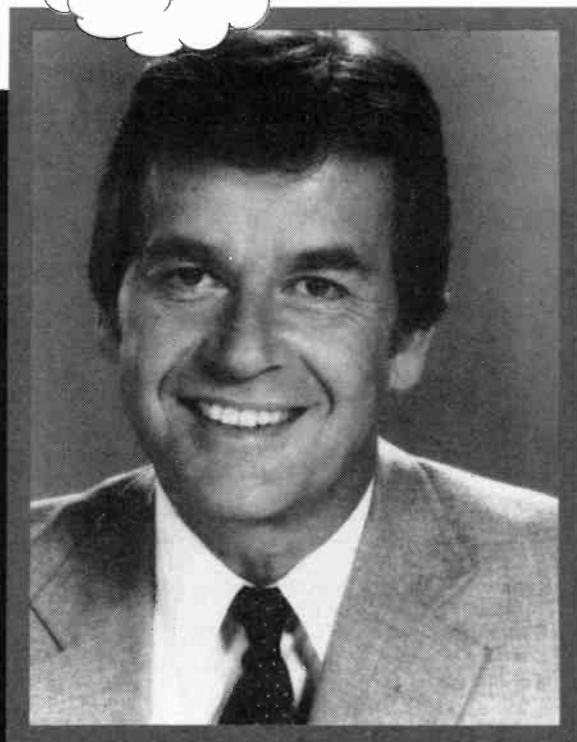
1. **Sweet Sticky Thing**, Ohio Players, MERCURY
2. **Low Rider**, War, UNITED ARTISTS
3. **To Each His Own**, Faith, Hope & Charity, RCA
4. **Same Thing It Took**, Impressions, CURTOM
5. **Fly, Robin, Fly**, Silver Convention, MIDLAND INT'L
6. **They Just Can't Stop It (Games People Play)**, Spinners, ATLANTIC
7. **The Agony And The Ecstasy**, Smokey Robinson, MOTOWN
8. **Love Power**, Willie Hutch, MOTOWN
9. **I Want A Do Something Freaky To You**, Leon Haywood, 20th CENTURY
10. **So In Love**, Curtis Mayfield, CURTOM

DEBUTS THIS WEEKEND

COUNTDOWN AMERICA

with

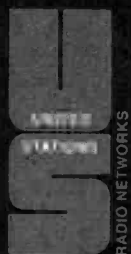
DICK CLARK



ANNOUNCING: A new host—Dick Clark—for one of radio's leading programs—Countdown America. Dick Clark's unmatched relationships with music's biggest stars, and his unique behind the scenes insights — and — the proven format of information, guest artists and contemporary hit music that has made Countdown America a success. Dick Clark—Now on radio exclusively for the United Stations Radio Networks.

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Come visit us at the NRBA/NAB in the Atrium Presidential Suite 934 at the Anatole



New York Washington, D.C. Chicago Detroit Dallas Los Angeles London

TOP ROCK TRACKS

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

Radio Promotions

APPROACHING ADULTHOOD

WNEW-FM New York (AOR)
 Contact: *Rose Polidoro*
 WNEW-FM's "Rocktober"—long celebration of its 18th birthday culminates this week. The final blow-out began Sunday with an official proclamation from New York Mayor Ed Koch that the day, 10/27, was indeed "102.7 Day."

Starting the following Monday, **Scott Muni's** afternoon shift will consist of a series of live broadcasts from Gotham's Hard Rock Cafe. The superstar lineup for the week includes in-person appearances from Steve Van Zandt, Talking Heads Tina Weymouth and Chris Frantz, Felix Cavaliere, Ted Nugent, John Waite and several other rock heavyweights.

Then on Thursday, Halloween night, it's back to the Hard Rock for the "Maskers' Ball." Celebrity judges will be on hand to judge costumes at the bewitching hour and proceeds from the event will go to the TJ Martell Foundation. For those who survive to usher November in, WNEW-FM has Friday evening reserved for the "Shootout In The Sky," which the station is also dubbing as the first annual "Airborne History Of Rock and Roll." To be held at the Buttermilk Channel near Battery Park, the sky show will track the history of rock from Bill Haley to the Boss. These fireworks will be followed up by the pyrotechnics of Nils Lofgren, whose Stone Pony show WNEW will be broadcasting live from Asbury Park, N.J.

MIAMI VICIS

WSHE Miami/Ft. Lauderdale (AOR)

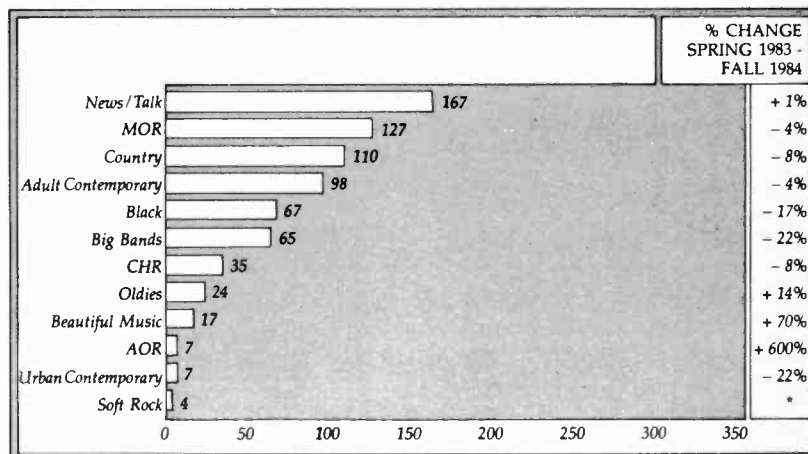
Contact: *Jann Zlotkin*
 Looking to get a hand in the celebration surrounding the new season of tv smash "Miami Vice," **WHSE** disk jockeys **Skip Herman** and **Jim McBean** keyed a recent live broadcast to their "Stunt Baby" auditions for the musical cop show. As **WSHE** tells it, the gag started when the show's stunt doll was discovered to be missing from the set. Herman and McBean immediately got on the case of finding a replacement.

"Miami Vice's" Michael Talbot (a/k/a Stanley Switek) was on hand to oversee the auditions, which entailed dropping hopeful dolls off a cherry picker, burning the fake babies and crushing them under various moving vehicles. All this was from the same team who raised havoc earlier this year with their "cat spinning" contest. The stunt baby stunt was covered by NBC-TV and the "Today Show."

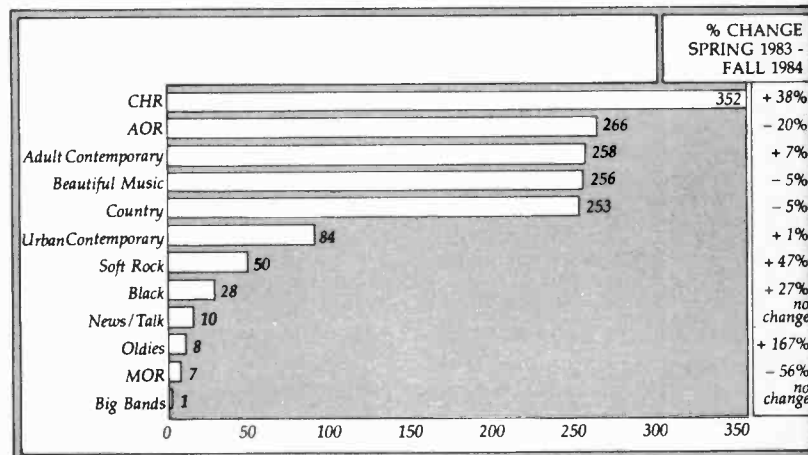
THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON
 The inside story of every Number One single from "Rock Around the Clock" to "We Are the World" AT BOOKSTORES NOW.

AM



FM



How the Formats Fare. The above graphs represent how various formats ranked according to Fall 1984 Arbitron share trends in 30 markets. Percentage changes from AQH 12-plus Monday-Sunday six to midnight results from the Spring 1983 Arbitrons appear in the right hand column. According to this study, news/talk has retained its dominance on the AM band, while CHR has seen a dramatic increase in popularity on the FM band. The research was compiled for the Interep Companies by Jane Schoen, assistant director of research for McGavren Guild Radio. The graphs are part of Interep's recently released "Radio Format Trends" report.

Billboard HOT 100 SINGLES ACTION

RADIO MOST ADDED

196 REPORTERS			NEW ADDS	TOTAL ON
JOHN COUGAR MELLENCAMP	SMALL TOWN	RIVA	98	98
THE CARS	TONIGHT SHE COMES	ELEKTRA	85	85
DIRE STRAITS	WALK OF LIFE	WARNER BROS.	73	73
SURVIVOR	BURNING HEART	SCOTTI BROS.	68	68
C.CLEMONS/J.BROWNE	YOU'RE A FRIEND OF MINE	COLUMBIA	47	87

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

176 REPORTERS			NUMBER REPORTING
Z Z TOP	SLEEPING BAG	WARNER BROS.	36
SIMPLE MINDS	ALIVE & KICKING	A&M/VIRGIN	35
RAY PARKER JR.	GIRLS ARE MORE FUN	ARISTA	20
KLYMAXX	I MISS YOU	MCA/CONSTELLATION	19
TA MARA & THE SEEN	EVERYBODY DANCE	A&M	17

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Featured Programming

DRAKE-CHENAULT, of Canoga Park, Calif., has reached an agreement with **Orange Productions** to act as exclusive distributor and marketer of "Sounds Of Sinatra," the five-year-old, two-hour Frank Sinatra special hosted by **Sid Mark**. Via this arrangement, Orange Productions will now be able to expand the Frank fare, and future plans include a four-hour New Year's Eve program and a special commemorating Sinatra's birthday.

TOM ROUNDS' new **Radio Express** firm picks up a new client for worldwide representation in **TM Communications'** "TMC Goldpicks" package. Introduced this summer, "TMC Goldpicks" is a library of the top 1,000 songs from 1954 to 1977 accompanied by legend sheets and notebooks on artists whose songs are included.

Out of Van Nuys, Calif., **Creative Radio Network** picks up exclusive distribution rights to **Kris Stevens'** "The Magic Of Christmas." The 18-hour, no-host format is programmable in one or more hour blocks and comes with a jingle package and a series of vignettes on Christmas past and present, plus a glimpse of holiday traditions around the world... On its own, **Kris Stevens Enterprises** is once again offering "The 12 Hours Of Christmas," a contemporary music package spiced with comedy and nostalgia bits and other features central to the season.

Best wishes to NBC on the Oct. 31 debut of its "Live From Walt Disney World" country program. Hosted by **WMAQ Chicago's Nancy Turner**, the concert show kicks off with the Judds, to be followed with a Nov. 19 feature on Exile. Meanwhile, NBC took a serious step into the territory of new technologies recently by compiling its "Legend Of Pink Floyd" special entirely from Compact Disc. In the future, the format will occupy the "CD Corner" on NBC's forthcoming "The Jazz Show with David Sanborn," and CDs will most likely play an increasing role in many of the network's offerings.

The time slot **DIR Broadcasting** was using for "David Brenner Live" has abruptly been filled by "Almost Live With Richard Belzer"... **Dick Clark's** new program for **The United Stations**, "Countdown America," debuts Saturday (2) with a guest appearance by Tina Turner... **Kalamusic's** "Hot Country Hits" cut its teeth recently on **KINE Kingsville, Tex.**, with **WQTY-FM Linton, Ind.** following as the format's second affiliate.

KIM FREEMAN

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

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

Nov. 1-3, **Scorpions, Motley Crue, Superstars Of Rock**, Barnett-Robbins, 90 minutes.

Nov. 1-3, **Daryl Hall & John Oates**, Superstar Portraits, Barnett-Robbins, 90 minutes.

Nov. 1-3, **Statler Brothers**, American Country Portraits, Barnett-Robbins, 90 minutes.

Nov. 1-3, **Natalie Cole**, Street Beat, Barnett-Robbins, 90 minutes.

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

Nov. 2, **24 Carat Motown**, Solid Gold Saturday Night, United Stations, five hours.

Nov. 2-3, **Peter Nero**, The Great Sounds, United Stations, four hours.

Nov. 2-3, **Oak Ridge Boys**, Weekly Country Music Countdown, United Stations, three hours.

Nov. 2-3, **Mr. Mister**, Rick Dees' Weekly Top 40, United Stations, four hours.

Nov. 2-3, **Turtles**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Nov. 3, **Roger Daltrey, Part II**, Rock Over London, Radio International, one hour.

Nov. 3-10, **Roger Daltrey, Part II**, Rock Over London, Radio International, one hour.

Nov. 4, **The Fixx**, Line One, Westwood One, one hour.

Nov. 4, **ABC**, The Hot Ones, United Stations, one hour.

Nov. 4-10, **Tommy Shaw**, Off The Record Specials with Mary Turner, Westwood One, one hour.

Nov. 4-10, **Evelyn King**, Special Edition, Westwood One, one hour.

Nov. 4-10, **Squeeze**, In Concert, Westwood One, 90 minutes.

Nov. 4-10, **Chaka Kahn**, Pop Concerts, Westwood One, one hour.

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

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

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

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

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

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

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

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

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

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

Washington Roundup

BY BILL HOLLAND

RKO GENERAL INC. is on the hot seat at the FCC once again, beginning Monday (28), when the Commission, in hearings that date back to 1980, begins a legal proceeding to determine the qualifications of RKO to remain licensee of its broadcast properties. Five years ago, the Commission voted to strip RKO of three television stations (later one) and put in jeopardy the future of its other tv and radio properties. The FCC found the parent company, General Tire & Rubber Co., guilty of improper business dealings, and said RKO had shown "an egregious lack of candor" throughout the hearings. Since then, the RKO Radio Network has also divulged that it had discovered billing errors and falsification of clearance reports. Other broadcast companies have already lined up if the eventual renewal hearing decision should be thumbs down for RKO.

CONGRESSIONAL WIVES are in the news again. This time it's not porn rock but audio and video spots, produced by the NAB, on the dangers of drug abuse. More than 20 wives of Capitol Hill legislators have taped public service announcements in conjunction with the group Congressional Families For Drug-Free Youth. The anti-drug spots will be distributed to radio and television stations by the NAB.

NOT FAIR. That's the hub of the petition for review that the Radio-Television News Directors Assn. (RTNDA) has filed with the U.S. Appeals Court here. The group maintains that the Fairness Doctrine is a violation of the First Amendment, and has asked the court to invalidate the doctrine. The FCC, in a recent report, agreed with critics of the rule, but tossed the issue to the Congress, where there is growing momentum to strike the doctrine down. CBS will be arguing the case as part of the RTNDA coalition of broadcasters.

Billboard® ADULT CONTEMPORARY MOST ADDED

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

	NEW	TOTAL
	ADDS	ON
73 REPORTERS		
JAMES TAYLOR EVERYDAY COLUMBIA	26	44
MR. MISTER BROKEN WINGS RCA	11	20
KENNY ROGERS MORNING DESIRE RCA	11	49
ABC BE NEAR ME MERCURY	9	26
BILLY JOEL THE NIGHT IS STILL YOUNG COLUMBIA	9	44

FOR WEEK ENDING NOVEMBER 2, 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		ARTIST
				1	2	
1	1	2	9	PART TIME LOVER	TAMLA 1808	2 weeks at No. One STEVIE WONDER
2	5	11	4	SEPARATE LIVES (LOVE THEME FROM WHITE NIGHTS)	ATLANTIC 7-89498	◆ PHIL COLLINS & MARILYN MARTIN
3	3	5	9	LOVE THEME FROM ST. ELMO'S FIRE	ATLANTIC 7-89528	DAVID FOSTER
4	4	4	8	TAKE ON ME	WARNER BROS. 7-29011	◆ A-HA
5	2	1	12	SAVING ALL MY LOVE FOR YOU	ARISTA 1-9381	◆ WHITNEY HOUSTON
6	7	15	6	HEAD OVER HEELS	MERCURY 880 899-7/POLYGRAM	◆ TEARS FOR FEARS
7	13	19	5	YOU ARE MY LADY	CAPITOL 5495	◆ FREDDIE JACKSON
8	6	9	7	HURTS TO BE IN LOVE	CBS ASSOCIATED 4-05586/EPIC	◆ GINO VANNELLI
9	15	20	4	YOU BELONG TO THE CITY	MCA 52651	GLENN FREY
10	18	25	3	MORNING DESIRE	RCA 14194	KENNY ROGERS
11	14	17	7	STAND BY ME	COLUMBIA 38-05571	◆ MAURICE WHITE
12	8	3	18	CHERISH	DE-LITE 880869-7/POLYGRAM	◆ KOOL & THE GANG
13	17	24	3	WHO'S ZOOMIN' WHO	ARISTA 1-9410	ARETHA FRANKLIN
14	21	26	3	THE NIGHT IS STILL YOUNG	COLUMBIA 38-05657	BILLY JOEL
15	10	8	11	JANET	MOTOWN 1802	COMMODORES
16	11	7	13	CRY	POLYDOR 881 786-7/POLYGRAM	◆ GODLEY & CREME
17	40	—	2	EVERYDAY	COLUMBIA 38-05681	JAMES TAYLOR
18	19	21	4	MIAMI VICE THEME	MCA 52666	JAN HAMMER
19	20	22	6	SUNSET GRILL	GEFFEN 7-28906/WARNER BROS	DON HENLEY
20	9	6	14	YOUR SECRET'S SAFE WITH ME	WARNER BROS. 7-28928	MICHAEL FRANKS
21	16	10	14	FREEDOM	COLUMBIA 38-05409	◆ WHAM!
22	12	12	8	THE WAY YOU DO THE THINGS YOU DO/MY GIRL	RCA 14178	◆ DARYL HALL & JOHN OATES
23	27	33	5	LAY YOUR HANDS ON ME	ARISTA 1-9396	◆ THE THOMPSON TWINS
24	28	36	3	SOUL KISS	MCA 52686	◆ OLIVIA NEWTON-JOHN
25	23	13	16	POWER OF LOVE	CHRYSALIS 4-42876	◆ HUEY LEWIS & THE NEWS
26	36	37	5	BE NEAR ME	MERCURY 880626-7/POLYGRAM	◆ ABC
27	29	—	2	SHE BELIEVES IN LOVE	CARIBOU 4-05624/EPIC	THE BEACH BOYS
28	25	23	11	POWER OF LOVE (YOU ARE MY LADY)	ARISTA 1-9391	AIR SUPPLY
29	22	18	17	WE DON'T NEED ANOTHER HERO (THUNDERDOME)	CAPITOL 5491	◆ TINA TURNER
30	26	16	11	ST. ELMO'S FIRE (MAN IN MOTION)	ATLANTIC 7-89541	◆ JOHN PARR
31	24	14	17	YOU'RE ONLY HUMAN (SECOND WIND)	COLUMBIA 38-05417	◆ BILLY JOEL
32	34	40	5	FORTRESS AROUND YOUR HEART	A&M 2767	◆ STING
33	NEW	▶	1	BROKEN WINGS	RCA 14136	◆ MR. MISTER
34	NEW	▶	1	I'LL BE THERE	COLUMBIA 38-05625	KENNY LOGGINS
35	30	30	10	DON'T LOSE MY NUMBER	ATLANTIC 7-89536	◆ PHIL COLLINS
36	NEW	▶	1	THE LONG AND WINDING ROAD	JIVE ARISTA 1-9421/ARISTA	BILLY OCEAN
37	37	—	2	LONELY OL' NIGHT	RIVA 880984-7/POLYGRAM	◆ JOHN COUGAR MELLENCAMP
38	32	32	7	DRESS YOU UP	SIRE 7-28919/WARNER BROS	◆ MADONNA
39	35	35	18	NEVER SURRENDER	EMI-AMERICA 8268	◆ COREY HART
40	39	39	23	FOREVER	COLUMBIA 38-04931	◆ KENNY LOGGINS

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

Vid Shoplifting Hurts Warehouse Retail Chain Moves Swiftly to Stop 'Shrinkage'

LOS ANGELES Wherehouse Entertainment here has found its explosive growth in home video rentals creating major increases in traffic and boosting sales of all home entertainment software. However, the same growth has brought on a problem in shoplifting which the firm is moving swiftly to curb.

In an address Oct. 14 before members of the financial community at a meeting of the Los Angeles Amex Club, Wherehouse president and CEO Louis Kwiker detailed overall retailing strategy and plans to halt shrinkage.

An irony underlying the problem is that it comes at a time of record growth in revenues, profits, revenue per square foot, video rental volume and earnings per share.

"We knew that if the shoplifting continued we'd have a down quarter," Kwiker said, of the firm's recently predicted earnings slump in first quarter 1986 (July-September). "As you all know, our stock has turned south."

For Wherehouse management, it's not a question of whether but how quickly the shoplifting can be brought back to industry standards. An all out campaign is underway. Officers are receiving no fiscal 1985 bonuses. "I started it by personally giving up a \$200,000 bonus. Every officer has lost his bonus. All sala-

ried [employees] have significantly smaller bonuses and will probably receive zero bonus for the first quarter of the new year. We have our attention focused on this problem."

Wherehouse, since Kwiker took over as CEO in February 1982, has continually taken calculated risks to stay in front of the market for various categories of software. The firm risked a loss of \$15 million in prerecorded music sales by reducing inventory in that category \$5 million. Plowing \$5 million in long-term money and \$8 million raised in stock in 1983 into video rental inventory and blank tape, the firm has seen rental volume shoot from \$19 million in fiscal 1984 to \$34 million last year. There are 700,000 Video Express customers "and we're adding 10,000 a week" in the 94 of 1,246 stores offering rental.

That video rental triggers sales in blank tape, prerecorded music and computer software was strongly emphasized. Describing "cross traffic," Kwiker said "80% of our computer software customers own VCRs, virtually everyone with a VCR owns a stereo." The firm's new and larger stores accommodate "15,000 movies, 10,000 LPs, 22,000 cassettes, 8,000 Compact Discs and 1,500 computer software units."

Overall growth was sketched as

going from flat revenues in 1983 to 28% up in 1984 "with not a single new store," then up 31% in 1985 "with just an average of 6% more stores" (\$137,777,000 compared to \$105,542,000). Revenue per square foot rose from \$185 to \$224 in 1983, then to \$268 in 1985. The company plans 320,000 more square feet of selling space in 1986 through adding 48 units—all larger, 8,500-8,000 square feet—and by closing 19 smaller stores.

Profits doubled in both 1983 and 1984, and for 1985 they "are up 43% to \$6.4 million." Earnings per share grew from 20 cents in 1982 to 45 cents, then 77 cents, and for 1985: 98 cents—up 27% (all figures restated for a 5-4 stock split).

Quizzed on specifics of the shrinkage, Kwiker said everything points to customers rather than internal theft. "We took five inventories, June 30, 1983, December 31, 1983, two in 1984 and the first of 1985. They all came up right on the numbers" except the latter. "The only thing we were doing differently" was displaying actual movies in open displays, i.e., "floor video."

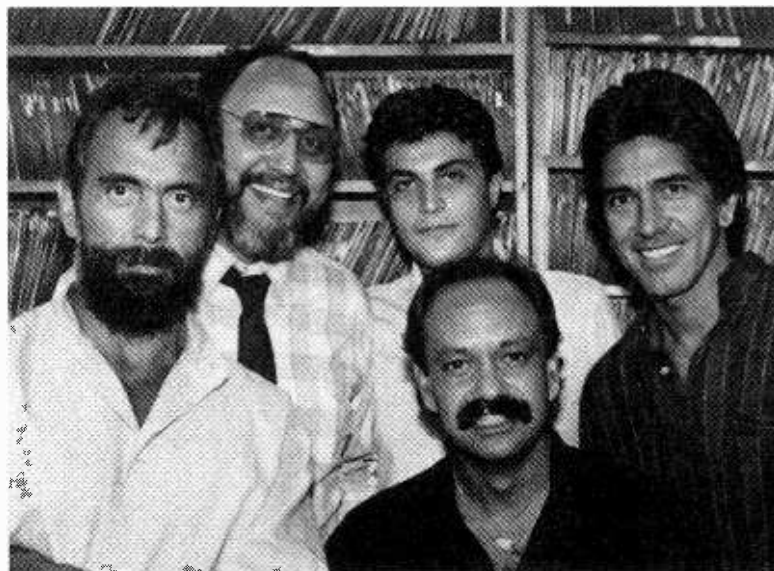
A major step in stemming shoplifting is the installation "by Thanksgiving" in all floor video stores of a new articles surveillance system at point of sale.

Kwiker declined to reveal the amount of shrinkage, saying, "We don't want to give our competition and others anything that can hurt us." Also, he does not want to exactly state when the problem will be solved. "If we slip [in the prediction] by a month or two, then I lose my credibility."

Wherehouse has, however, revealed several details about the articles surveillance system (Billboard, Aug. 31), he pointed out. "We wanted to share it with the industry."

Often, strategic planning derives from studies of hardware growth. Kwiker sees VCR penetration in U.S. homes at 23 million units by

(Continued on page 25)



Sounds In East L.A. MCA recording artists Cheech & Chong recently signed copies of their label debut album, "Get Out Of My Room," for buyers at East L.A.'s Sounds Of Music outlet. The duo's Springsteen parody single is "Born In East L.A." Pictured at the store are, left to right: Tommy Chong; Carlos Reyes, owner of Sounds Of Music; Paul Anea, sales rep, MCA Distributing; Cheech Marin; and Peter Lopez, attorney for Cheech & Chong.

Midwest Chain Gives CDs A Spin New Venture For Highland

LOS ANGELES After more than a year of successful cross-promotions involving area music retailers, Highland Appliance, a major appliance retailer, is introducing a Compact Disc inventory.

Richard Kaye, a former industry wholesaler in the Detroit area, where Highland is based, says prospects are good for more CD inventories to be introduced in some of the 35 large stores, which stretch from the Midwest to Texas.

Kaye says his more than 500-unit CD inventory will be fixtured in the store-within-a-store 700 square foot area in Highland's 25,000 square foot Southgate, Mich. outlet. It also houses movie rentals, tv accessories and blank tv and audio tape. Highland has been an active CD hardware retailer for several years. CDs are purchased from Vinyl Vendors, a Kalamazoo one-stop.

Highland first encountered CD

software when Jeff Boyd of Vinyl Vendors supplied laser-read disks for the August, 1984 "Electronic Thing," a mini-CES-type show for consumers held over the course of one weekend in Detroit's Cobo Hall. Boyd has exhibited and manned a CD booth for Highland at similar shows in Detroit at which he reports sell-offs have risen from 15% or 20% to more than 66% recently.

Highland further got its feet wet in the CD mart by cross-pollinating promotions with local record/tape/accessories retailers. In these programs, consumers were offered \$20 worth of \$2-per-CD discount purchase books. Stores working in conjunction with the Highland CD hardware purchasers in the Michigan and Indiana area were Boogie Records, Karma Records, Music Magic and Record Outlet.

JOHN SIPPPEL

Alternative Merchandise Perks Consumer Interest Budget Confab: Gift Items Bolster Sales

BY JOHN SIPPPEL

DENVER Correlative merchandise which stabilizes record/tape/accessories stores' revenues were reviewed during the Budget Tape & Records' convention at the Stapleton Plaza here Oct. 9-11.

Gift and boutique items not only bolster store sales, but greatly increase markup, Jacque Goldstone, Budget owner in Portland, Ore. and Yakima, Wash. told the more than 50 store owners represented. By attending regional and national gift shows and shopping competitive teen-oriented stores, Goldstone said she is able to continually provide new items for her stores. She monitors alternative merchandise just as she tracks her recorded product inventory, using hand-tabbed controls. She uses markdowns to avoid overstock, as most of the gift prod-

uct is non-returnable, and often resorts to trading product with other Budget store owners.

Kyah Sherman demonstrated 3M's security system, which is used by 15 Budget stores to thwart pilferage. She claims the system's cost is more than offset by sales increases of up to 92% when prerecorded cassettes can be openly displayed.

Steve Alpiner (TDK), Zack Yockes (Maxell) and Ted Sakai (Denon) prodded Budget owners to stock the more expensive, better quality metal blank tapes, emphasizing such product was not available in the high discount competing stores in the area. Both TDK and Maxell will have strong consumer advertising programs through the holidays with Maxell offering store stimuli with a continual flow of contest incentives, including a trip for

two to Mexico for the Budget stores.

Duracell representative Amy Ulrich encouraged stores to stock the more popular home batteries. She exhibited a series of counter-top racks available to showcase the line.

Carl Fischer Music Distributors is offering stores a racked sheet music/folio/booklet service in five-foot sections in a choice of colors, according to Aida Gurwicz, the concept's national sales manager. The major print distributor requires an approximate \$1,000 investment of opening inventory, with the supplier keeping computerized track of individual store's sales to provide proper replenishment and new product.

Budget owners were offered individual opportunities to become Discover credit card stores.



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On the Beam

BY SAM SUTHERLAND

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

RHINO RECORDS, which just inked a U.S. distribution pact with Capitol (see separate story), has assembled Compact Disc anthologies for the **Everly Brothers** and **Little Richard**. The Santa Monica-based label, which has expanded in recent years into a prolific source of signif-

icant historical rock and r&b packages, is just now shipping its **Everlys** package, with the **Little Richard** set tentatively slated for distribution in a month or so (pressing crunch permitting).

Notes label co-founder **Harold Bronson**, "When we put out our (analog) reissues of the **Everlys'** early **Cadence** albums, we discovered that they'd never used the original master tapes for LP production. Everything that had been released was cut from later generation

copies." Bronson says the sonic quality thus surprised them, and prompted the decision to make the **Everlys** the next in a still brief list of classic early rockers offered by **Rhino** in CD form.

Both sets are custom compilations running about an hour, he adds. That generosity strikes us as icing on some already irresistible cakes.

TYPICAL BACKORDERS for Compact Discs can spell a huge potential sales volume. That's apparent from a recent conversation with **Fantasy's Phil Jones**, who told our

informant that his shipments to date of about 50,000 pieces of the label's double "**Amadeus**" soundtrack are about 25,000 shy of the possible market. The label is also falling behind on a **Creedence Clearwater** anthology package, already reported by Jones at about 30,000 pieces. **Fantasy's** extensive jazz catalog also offers another 33 titles... Also joining the now long line of labels pinched by CD capacity is none other than **Caedmon**—a spoken word label, no less. According to **Seth Gershel**, director of sales, the company's first two CD

(Continued on page 25)


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FOR WEEK ENDING NOVEMBER 2, 1985

Billboard TOP COMPACT DISCS

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				POP									
				Compiled from a national sample of retail sales reports.									
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE								
				LABEL & NUMBER/DISTRIBUTING LABEL									
1	1	1	22	DIRE STRAITS	WARNER BROS. 2-25264	7 weeks at No. One	BROTHERS IN ARMS						
2	2	3	23	BRUCE SPRINGSTEEN	COLUMBIA CK 38653	BORN IN THE U.S.A.							
3	3	2	23	PHIL COLLINS	ATLANTIC 2-81240	NO JACKET REQUIRED							
4	5	5	8	BILLY JOEL	COLUMBIA C2K 40121	GREATEST HITS VOLUMES I & II							
5	4	4	14	STING	A&M CD-3750	DREAM OF THE BLUE TURTLES							
6	6	6	23	TEARS FOR FEARS	MERCURY 824-300-2/POLYGRAM	SONGS FROM THE BIG CHAIR							
7	7	7	23	PINK FLOYD	HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON							
8	9	9	12	TALKING HEADS	SIRE 2-25305/WARNER BROS.	LITTLE CREATURES							
9	8	8	23	BRYAN ADAMS	A&M CD 5013	RECKLESS							
10	30	—	2	JOHN COUGAR MELLENCAMP	RIVA 824-865-2/POLYGRAM	SCARECROW							
11	12	14	23	TINA TURNER	CAPITOL CD 46041	PRIVATE DANCER							
12	11	12	7	WHITNEY HOUSTON	ARISTA ARCD 8212	WHITNEY HOUSTON							
13	10	11	23	HUEY LEWIS & THE NEWS	CHRYSALIS VK 41412	SPORTS							
14	16	17	21	PINK FLOYD	COLUMBIA C2K 36183	THE WALL							
15	13	13	10	CREEDENCE CLEARWATER REVIVAL	FANTASY FCD 623-CCR2	CHRONICLES							
16	15	19	23	DON HENLEY	GEFFEN 2-24026/WARNER BROS.	BUILDING THE PERFECT BEAST							
17	18	15	23	SADE	PORTRAIT RK-39581/EPIC	DIAMOND LIFE							
18	14	10	23	MADONNA	SIRE 2-25157/WARNER BROS.	LIKE A VIRGIN							
19	20	20	12	U2	ISLAND 2-90231/ATLANTIC	THE UNFORGETTABLE FIRE							
20	19	16	23	WHAM!	COLUMBIA CK 39595	MAKE IT BIG							
21	17	18	14	PAUL YOUNG	COLUMBIA CK-39957	THE SECRET OF ASSOCIATION							
22	21	21	15	EURHYTHMICS	RCA PCD 1-5429	BE YOURSELF TONIGHT							
23	22	22	23	PRINCE & THE REVOLUTION	PAISLEY PARK 2-25286/WARNER BROS.	AROUND THE WORLD IN A DAY							
24	NEW			SPYRO GYRA	MCA MCAD 5606	ALTERNATING CURRENTS							
25	23	28	5	THE HOOTERS	COLUMBIA CK 39912	NERVOUS							
26	26	—	2	SOUNDTRACK	ATLANTIC 2-81261	ST. ELMO'S FIRE							
27	27	—	2	GEORGE WINSTON	WINDHAM HILL CD 1025/A&M	DECEMBER							
28	NEW			THE MANHATTAN TRANSFER	ATLANTIC 2-81266	VOCALESE							
29	NEW			DIRE STRAITS	WARNER BROS. 2-3266	DIRE STRAITS							
30	24	23	9	THE POINTER SISTERS	RCA PCD 1-5487	CONTACT							

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

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BRUCE OGILVIE

'Substantial Co-op' from PolyGram Sound Shop in CD Push

NASHVILLE Amid all the talk of Compact Disc shortages and backorders, there is still a window for merchandising and promoting catalog, according to Sound Shop advertising coordinator Ann Gass. The 55-unit chain is engaged in its first major CD promotion here.

"This is the first time we've had some substantial co-op," she says of the month-long PolyGram event, which began Sept. 22. The chain has allocated 300 pieces per store and is using tables in the front to fully capitalize on in-store p-o-p signing.

Pricing for the promotion is \$12.99 for popular and \$13.99 for classical albums. There are two double-disk sets, "West Side Story" and "Derek & the Dominoes," priced at \$29.95 per set.

Gass is using print ad buys, principally in Sunday entertainment sections via quarter-page layouts. Sound Shop is totally mall-oriented,

with units in 12 states throughout the Southeast and into Texas.

"We were getting reorders after the first couple of days," says Gass of the promotion. **EARL PAIGE**

THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON

The inside story of every Number One single from "Rock Around the Clock" to "We Are the World." AT BOOKSTORES NOW.

SHOPLIFTERS

(Continued from page 22)

Christmas and "41 to 42 million by 1987." Blank video tape sales are jumping too, from 30 to 105 million 1982 through 1984 "and will skyrocket to 190 million units by 1986."

CD adds a new dimension in pre-recorded music with hardware estimates: 50,000 players in homes in 1983, 300,000 by 1984 "and substantially more than one million by 1985, and more than two million in 1986."

"New CD players do something astonishing," he told the investment group. "They buy the same music they already own on black vinyl." He cites a curve of 800,000 CDs in 1983, nationally, moving to "approaching five million in 1984, 15 million in 1985 and 30 million next year."

The computer software "explosion" will occur next Christmas season, Kwiker predicts. "This market will expand with the sale of units that have the power of the Apple 2E [for] under \$500. That happened in VCRs, in CD players, and will happen in home and personal computers."

ON THE BEAM

(Continued from page 23)

releases—"The Nutcracker" and "A Child's Christmas in Wales"—are selling out.

CD-ROM SUMMIT: Last week brought a three-day seminar marking the first **Optical Disc/Read Only Memory Forum**, sponsored in Arlington, Va. by the **Learning Technology Institute**. The Oct. 23 through 25 event was targeted to the computer field, with systems and software analysts, database publishers, consultants, suppliers, designers et al expected.

Making this huddle noteworthy was the apparent significance of CD-ROM memories, touted by the seminar's own pamphlet as yielding a world standard for future ROM data storage. That's a worthy reminder of the eventual explosion this field should register, with 1986 likely to start the ball rolling in earnest as significant numbers of CD-ROM drives reach the marketplace and available database applications begin to add up.

RANDOM BITS: The Los Angeles Times has featured Compact Discs in both software and hardware ad layouts ever since the configuration bowed, yet the paper's editorial coverage has been sparse. This past weekend did bring two modest stories centering on the configuration: one, however, by rock critic **Robert Hilburn**, touted a personal list of favorite CDs (albeit one acknowledged to place virtually no emphasis on sonics), while the second, by veteran columnist **Jack Smith**, extolled the virtues of a portable CD player for working out... Recent and current audio buff books continue to mirror the proliferation of new CD players as well as tumbling prices. **Stereo Review's** November issue tests five new players with list prices at the \$300 level, generally praising their performance as rivaling or surpassing that of the best first generation players regardless of price. Last month's **High Fidelity** meanwhile compared 77 different units via a tabular listing of specs and prices.

FOR WEEK ENDING NOVEMBER 2, 1985

Billboard TOP COMPUTER SOFTWARE

	WKS. ON CHART			TITLE	Publisher	Remarks	SYSTEMS									
	THIS WEEK	LAST WEEK					Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other		
EDUCATION	1	1	57	TYPING TUTOR III	Simon & Schuster	Program that develops speed, and shows progress in typing speed and accuracy.	•		•	•	•					
	2	3	92	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.	•		•	•						
	3	2	109	NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	•	••	••	•	•					
	4	4	88	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•							
	5	6	7	SKY TRAVEL	Commodore	An Astronomy Program.			•							
	6	5	24	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.	•		•	•						
	7	7	3	SPANISH	American Educational Computer	Foreign language program that can be used with any Spanish I course.	•									
	8	9	13	CHARLIE BROWN'S ABC'S	Random House	An introduction to letters and words. Recommended for ages 3 to 7.	•		•	•						
	9	8	20	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.	•	•	•	•						
	10	10	3	WEBSTER: THE WORD GAME	CBS	Program helps children become familiar with spelling patterns.	•	••	••	•						

	WKS. ON CHART			TITLE	Publisher	Remarks	SYSTEMS									
	THIS WEEK	LAST WEEK					Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other		
HOME MANAGEMENT	1	1	67	PRINT SHOP	Broderbund	At Home Print Shop	•	•	•							
	2	2	28	THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.	•		•	•						
	3	5	43	PAPERCLIP	Batteries Included	Word Processing Package		•	••							
	4	3	17	PRINT SHOP GRAPHICS LIBRARY II	Broderbund	A second disk for use with the "Print Shop". Supplies 120 more graphics.	•		•							
	5	4	30	PRINT SHOP GRAPHICS LIBRARY I	Broderbund	An additional disk for use with the "Print Shop". Supplies 100 new graphics.	•	•	•	•						
	6	8	28	HOMEPAK	Batteries Included	Combines word processing, communications and data management in one package.	•	•	•	•						
	7	7	14	PRINT MASTER	Unison World	At Home Print Shop				•						
	8	6	109	BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•						
	9	9	7	SWIFT SOFT	Cosmi	A combination of spreadsheet, filer and inventory programs.			•							
	10	10	12	3 IN 1 BUNDLE	Timeworks	Combination of Word Processing, Data Base and Spread Sheet program.			•							

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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

- THE ALARM**
Strength
LP IRS-5666/MCA/\$8.98
CA IRS-5666/\$8.98
- ASIA**
Astra
LP Geffen GHS 24072/WEA/\$8.98
CA M5G 24072/\$8.98
- BARRON, RONNIE**
Bon Ton Roulette
LP Takoma/Allegiance TAK 7119/\$8.98
CA CTA-7119/\$8.98

BILLY THE KID
Sworn to Fun
LP MCA/Camel MCA-5674/\$8.98
CA MCAC-5674/\$8.98

CHEECH & CHONG
Get Out Of My Room
LP MCA MCA-5677/\$8.98
CA MCAC-5677/\$8.98

CROSS, CHRISTOPHER
Every Turn Of The World
LP Warner Bros. 1-25341/WEA/\$8.98
CA 4-25341/\$8.98

DEPECHE MODE
Catching Up With Depeche Mode
LP Sire 1-25346/WEA/\$8.98
CA 4-25346/\$8.98

JOHN, ELTON
Ice On Fire
LP Geffen GHS 24077/WEA/\$8.98
CA M5G 24077/\$8.98

PACK, DAVID
Anywhere You Go
LP Warner Bros. 1-25336/WEA/\$8.98
CA 4-25336/\$8.98

SEXTON, CHARLIE
Pictures For Pleasure
LP MCA MCA-5629/\$8.98
CA MCAC-5629/\$8.98

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LP MCA MCA-5618/\$8.98
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Memories Are Made Of This
LP Allegiance AV-5033/\$5.98
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IKE & TINA TURNER
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LP MCA MCA-5670/\$8.98
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WILLIAMS, HANK, JR.
Greatest Hits, Vol. II
CD Warner Bros. 2-25328/WEA/\$15.98

WONDER, STEVIE
In Square Circle
CD Tamla/Motown 6134TD/MCA/no list

EXPRESS TO TERROR
Steve Lawrence, George Hamilton, Stella Stevens
▲♥ Prisma Entertainment 2551/\$49.95

GUNS OF WAR
▲♥ VCL Communications VL9058/Media Home Entertainment/\$59.95

THE HENDERSON MONSTER
Jason Miller, Christine Lahti, Stephen Collins
▲♥ USA Home Video 213-625/IVE/\$39.95

KING OF AMERICA
Michael Welden, Larry Atlas, Barry Miller
▲♥ VCL Communications VL9064/Media Home Entertainment/\$59.95

THE LIFE OF VERDI
Renata Tebaldi, Maria Callas, Luciano Pavarotti
▲♥ Kultur 1125/\$249.95

MAN FROM DEEP RIVER
Ivan Rassinov
▲♥ Prisma Entertainment 2822/\$59.95

THE MANIONS OF AMERICA
Pierce Brosnan, Kate Mulgrew
▲♥ Prisma Entertainment 2051/\$69.95

MURDER ON FLIGHT 502
Robert Stack, George Maharis
▲♥ Prisma Entertainment 1928/\$49.95

NINJA MISSION
Christofer Kohlberg, Hanna Pola, Bo f. Munthe
▲♥ Media Home Entertainment M809/\$59.95

PACKIN' IT IN
Richard Benjamin, Paula Prentiss, Molly Ringwald
▲♥ VCL Communications VL9065/Media Home Entertainment/\$59.95

A SMALL KILLING
Edward Asner, Jean Simmons, Andrew Prine
▲♥ USA Home Video 215-624/IVE/\$59.95

THE THIRTY-NINE STEPS
Robert Powell, David Warner, Eric Porter
▲♥ Media Home Entertainment M801/\$59.95

WHITE MAMA
Bette Davis, Ernest Harden, Jr.
▲♥ USA Home Video 215-616/IVE/\$59.95

WILLARD
Bruce Davison, Ernest Borgnine, Elsa Lanchester
▲♥ Prisma Entertainment 2869/\$59.95

THE WOMAN WHO WILLED A MIRACLE
Cloris Leachman, James Noble, Fran Bennett
▲♥ USA Home Video 215-628/IVE/\$59.95

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.

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▲♥ Simitar 7656/\$59.95

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Mike Farrell, Karen Grassle, Le Var Burton
▲♥ Prisma Entertainment 2453/\$49.95

BLOOD AND GUNS
Orson Welles
▲♥ Simitar 7697/\$59.95

BLOODBATH AT THE HOUSE OF DEATH
Kenny Everett, Pamela Stephenson, Vincent Price
▲♥ Media Home Entertainment M813/\$59.95

BROADWAY BODY WORKOUT
Carol Lawrence
▲♥ Simitar 7738/\$24.95

THE CHILDREN OF AN LAC
Shirley Jones, Ina Balin, Bheulah Quo
▲♥ USA Home Video 214-334/IVE/\$49.95

DEATHMOON
Robert Foxworth, Charles Haid, France Nuyen
▲♥ VCL Communications VL9059/Media Home Entertainment/\$59.95

A DREAM FOR CHRISTMAS
Hari Rhodes, Beah Richards, Lynn Hamilton
▲♥ USA Home Video 214-617/IVE/\$49.95

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

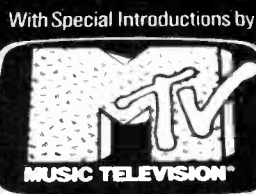
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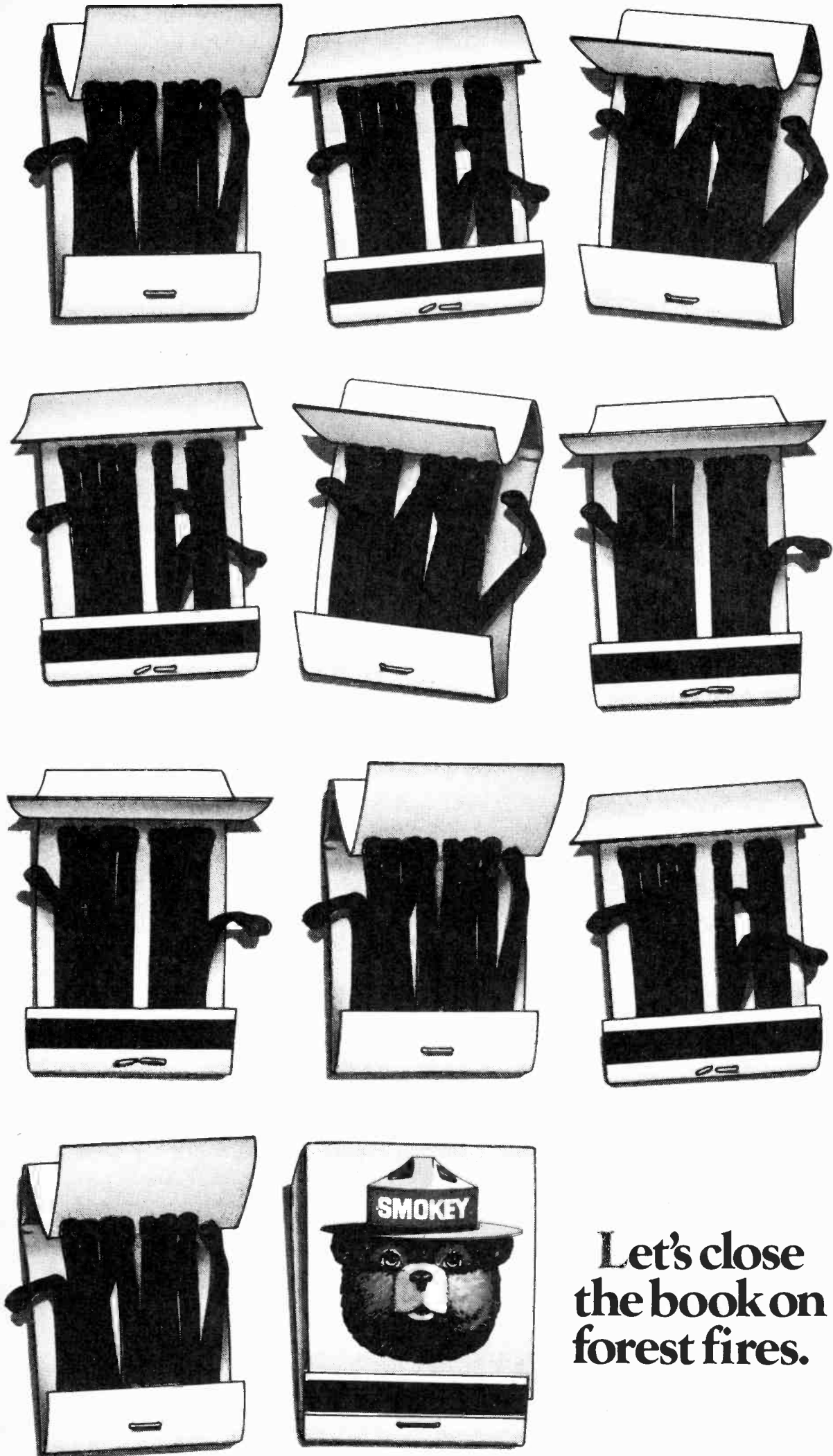
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National Video Plans Major Changes

Pay Per Transaction Is On Agenda

BY JIM McCULLAUGH

LOS ANGELES The sizable 580-unit U.S. and Canadian National Video chain expects to do \$100 million in revenue, system-wide, in 1985. In addition, the franchise operation is "that much nearer" to a non-traditional "pay per transaction" arrangement with video software vendors.

That projection comes from Ron Berger, head of the Portland, Oregon-based web, on the heels of its recently completed annual convention in Acapulco—which drew 385, up from last year's 240 in Maui.

Berger confirms that he is negotiating with three software vendors to do business on a "pay per transaction" basis, which is "where I think the industry is headed anyway." This approach will allow vendors to participate in each rental transaction but will only work, in Berger's view, if stores and distributors have sophisticated computer methodology with audit trails.

"We've been aggressively stepping up computerizing our stores," he says.

Other elements to come out of the convention include:

- The chain will become the retail sponsor of "Video Tonight," airing on the Satellite Programming Network (SPN).

- A distribution deal has been inked with Cleveland and Chicago branches of Commtron to distribute National Video's private label branded product, such as Royale blank tape, carrying cases and other

accessory items.

- The banning of club membership as the shakeout in home video retailing continues.

- The termination of any franchise that displays adult material or has an "adult room." Adult material may only be kept under the counter and no one under 18 may rent or sell that product to a consumer under the same age. A letter has been sent to VSDA reiterating that policy.

- The opening of two major National Video "superstores" in as yet undisclosed major U.S. markets, which will place a strong emphasis on sell-through while taking the "Crazy Eddie" approach to merchandising. They will be company-owned stores. National has two company-owned stores presently; all the rest are franchised.

- A much expanded and aggressive advertising program for the balance of the year, including ads in TV Guide.

Berger says the "pay per transaction" idea was proposed to the studios as far back as 1982 with tests run in some stores the following year. The conclusion was that system would only work with sophisticated computerization.

National's decision to ban club membership, adds Berger, is based on a report from ex-Twentieth Century Fox Telecommunications head Steve Roberts, now a consultant, who indicates that more than 20,000 video stores have shuttered since 1981. "Consumers will be victimized. If you figure those stores had 50 members each, perhaps as much

as \$5 million was lost."

Business in general? "Our volume for the month of July, system-wide, was \$8,577,000. During one week in August we had more than one million movie transactions. In a normal week we see a half-million people."

The chain will also place a strong emphasis on sell-through for Christmas, hinged on many vendors Christmas catalog promotions. "We're poised to sell," he says, "We'll do a direct mailing to more than 2.5-million customers."

LOS ANGELES Walt Disney Home Video is advising video retailers to refer any dissatisfied purchasers of "Pinocchio" at its original \$79.95 retail price to them at their Burbank headquarters.

Consumers may send proof of purchase, as well as the title, back to Disney, at which point they will receive a full refund and are free to buy it at the new price point. Disney recently lowered the price of "Pinocchio" to \$29.95.

This does not reflect a shift in policy, according to a Disney spokesperson. The company has had an ongoing philosophy of accommodating any disgruntled customers of product in this fashion.

Some video retailers were unaware of the policy, according to Carol Pough of Video Cassettes Unlimited in Santa Ana, president of the Orange County VSDA chapter. A Disney representative reiterated the policy at a recent chapter meeting.

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FOR WEEK ENDING NOVEMBER 2, 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	5	PINOCCHIO	Walt Disney Home Video 239	1940	79.95	
2	2	5	LIFE WITH MICKEY!	Walt Disney Home Video 260	1985	29.95	
3	NEW ▶		BUGS BUNNY'S WACKY ADVENTURES	Warner Bros. Warner Home Video 11504	1985	19.98	
4	7	5	CARE BEARS BATTLE THE FREEZE MACHINE ▲	Family Home Entertainment F371	1983	29.95	
5	4	5	MY LITTLE PONY ●	Children's Video Library Vestron 1400	1984	19.95	
6	9	5	RAINBOW BRITE AND THE MIGHTY MONSTROMURK MENACE	Children's Video Library Vestron 1508	1985	29.95	
7	3	5	THE CARE BEARS MOVIE ▲	Samuel Goldwyn Company Vestron 5082	1985	No listing	
8	13	5	SUPERMAN	DC Comics Inc. Warner Home Video 34079	1985	24.98	
9	10	5	DUMBO ▲ ◆	Walt Disney Home Video 24	1941	39.95	
10	5	5	AN OFFICER AND A DUCK	Walt Disney Home Video 258	1985	29.95	
11	14	4	CHARLOTTE'S WEB	Paramount Pictures Paramount Home Video 8099	1973	19.95	
12	12	5	TRANSFORMERS:THE ULTIMATE DOOM	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3120	1985	24.95	
13	11	5	CARE BEARS IN THE LAND WITHOUT FEELING ▲	Family Home Entertainment F357	1984	29.95	
14	23	2	DAFFY DUCK: THE NUTTINESS CONTINUES...	Warner Bros. Warner Home Video 11505	1985	19.98	
15	17	5	FROM PLUTO WITH LOVE	Walt Disney Home Video 261	1985	29.95	
16	8	5	TRANSFORMERS:MORE THAN MEETS THE EYE	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3119	1985	24.95	
17	24	3	STRAWBERRY SHORTCAKE PETS ON PARADE	Family Home Entertainment F-368	1984	29.95	
18	15	2	AQUAMAN	DC Comics Inc. Warner Home Video 34081	1985	24.98	
19	21	5	VOLTRON-CASTLE OF LIONS ▲	World Events Prd Ltd Sony Video Software 99H0019-50020	1985	49.95	
20	6	4	G.I. JOE: A REAL AMERICAN HERO	Family Home Entertainment F4-87	1984	39.95	
21	NEW ▶		SHE-RA, PRINCESS OF POWER	Magic Window 6-20504	1985	24.95	
22	NEW ▶		ROAD RUNNER VS. WILE E. COYOTE: THE CLASSIC CHASE	Warner Bros. Warner Home Video 11504	1985	19.98	
23	NEW ▶		SYLVESTER AND TWEETY'S CRAZY CAPERS	Warner Bros. Warner Home Video 11506	1985	19.98	
24	NEW ▶		PORKY PIG'S SCREWBALL COMEDIES	Warner Bros. Warner Home Video 11508	1985	19.98	
25	16	3	TRANSFORMERS: S.O.S. DINOBOTS	Family Home Entertainment FI-128	1985	14.95	

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

Record Factory Clip Rentals: More Traffic, New Problems

BY EARL PAIGE

SAN FRANCISCO As record and tape chains gain experience with video rental departments, they are learning to appreciate the movie rental customer as an entirely different consumer, one that can impact upon the entire store. What has helped Record Factory maintain equilibrium here is a video "task force" organized a few months ago, says marketing vice president Bob Tolifson.

The task force, which meets bi-weekly, has made a number of adjustments since organizing in June. Many changes are keyed to the distinct attributes of the rental customer, while other adjustments grow out of the distinctions between a video rental department and the rest of the record/tape store environment.

"We first listed around 65 problems or aspects of operating the department," Tolifson relates, "then honed it down to the top 20. As it turns out, two problems are really related: We were experiencing slow weekdays and chaotic weekends."

The task force—comprised of two people from each store (on a rotating basis), two from operations and two from Tolifson's marketing department—soon realized that a ma-

trix of problems grew out of the traffic dichotomy: long lines, crowded parking, difficulty in knowing how to staff up, stock problems and store hours were all on the list.

As for video rental customers, Tolifson says, "They're very uptight. They are not laid back record customers that love to relax listening to music. They want a movie right now and you lose [the sale] if they become impatient or you're out of stock. They're not necessarily looking for price. Convenience and selection are the key want attributes."

One "traffic crunch" solution that has worked so far in the 13 (of 38) Record Factory units with rental departments is the use of discount coupons redeemable Tuesday through Thursday. "This may be a free rental offer or a special price. We advertise the offer or do mailings. We've found that rental customers don't mind coming in mid-week and," Tolifson adds, "that's precisely when there's maximum selection, no lines and plenty of parking."

Even though video rental competition is fierce here between Wherehouse and other independent video stores and chains, pricing has remained fairly stable for Record Factory. "We're \$2 in 10 stores and

(Continued on page 29)

RECORD FACTORY

(Continued from page 4)

\$2.50 in the other three." Tolfison notes. Store policy can be varied, depending on competition and other factors.

Essentially, Record Factory has gone through an evolution since first bowing video rental in mid-'83. One shift has been in display strategy.

Originally, empty boxes were displayed on pegs, with each box constantly on display. This was possible because tags were also on the pegs. Each tag represented a copy of a title in stock. Customers took the tags to the counter to rent a tape. "This was the answer to avoiding a lot of holes in the display."

However, wily customers would pocket a tag to insure a given selection would be available on their next visit. It was like hiding a book in a library where a limit on the number of books one can borrow is enforced, Tolfison explained. "The whole tag system became unmanageable."

While still displaying empties, Factory now displays all empty representatives of a selection. This is more orderly but also requires more display space. Thus, a present priority for the task force is to come up with better display racks.

One other challenge Factory has confronted corresponds to the distinction between movie and record/tape customers—store staffing. "We have found that staff people who are into records resent working in the movie section. "In fact," says Tolfison, "we now solicit with separate advertisements. We don't want music freaks answering help wanted ads for the movie counters."

At the same time, a fundamental management objective for the chain is to have store managers and assistant managers totally versed in both movie rental and the remaining store business. "We want people

who can cross over and we are achieving this smoothly."

Related to staffing is the issue of store hours. "We've found that we have to be open where we have rental from 10 a.m. to 10 p.m. and until midnight Friday and Saturday. Even Sunday hours have been extended. We used to be open until 6-7 then 8 p.m. Now on Sundays it's 10 p.m."

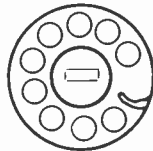
In fact, one store in the chain, Odyssey (still retaining a pre-acquisition name), in Las Vegas, where movie rental was just installed, never closes. "There's no key," says Tolfison.

Tolfison says the happy consequence of all the adjustments, which management and staff alike appreciate, is that the video rental stores are generally the volume leaders. He says he can see why so many chains are feverishly adding rental sections.

"When you walk into some record/tape-only stores on some days," says Tolfison, "you look around and wonder how long things can continue without the added traffic and general excitement movie rental sections generate."

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	1	4	THE BREAKFAST CLUB ▲	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R
2	2	4	AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG
3	3	8	THE KILLING FIELDS ▲	Warner Bros. Warner Home Video 11419	Sam Waterston Dr. Haing S. Ngor	1984	R
4	4	8	DESPERATELY SEEKING SUSAN ▲	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R
5	5	3	MISSING IN ACTION 2-THE BEGINNING	Cannon Films Inc. MGM/UA Home Video 800658	Chuck Norris	1985	R
6	14	3	POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT ▲	The Ladd Company Warner Home Video 20020	Steve Guttenberg Bubba Smith	1985	PG-13
7	6	7	THE SURE THING	Embassy Pictures Embassy Home Entertainment 2178	John Cusack Daphne Zuniga	1985	PG-13
8	7	23	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG
9	8	6	A PASSAGE TO INDIA	RCA/Columbia Pictures Home Video 6-20485	Judy Davis Dame Peggy Ashcroft	1984	PG
10	10	14	A SOLDIER'S STORY ▲	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E. Rollins Jr.	1984	PG
11	13	4	FRIDAY THE 13TH, PART V-A NEW BEGINNING	Paramount Pictures Paramount Home Video 1823	John Shepard Melanie Kinnaman	1985	R
12	12	16	A NIGHTMARE ON ELM STREET ▲	Media Home Entertainment M790	John Saxon Ronee Blakley	1984	R
13	11	14	FALCON AND THE SNOWMAN ▲	Orion Pictures Vestron 5073	Timothy Hutton Sean Penn	1985	R
14	27	3	PORKY'S REVENGE	CBS-Fox Video 1463	Dan Monahan Chuck Mitchell	1985	R
15	9	18	STARMAN ▲	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG
16	16	10	STICK ▲	Universal City Studios MCA Dist. Corp. 80180	Burt Reynolds Candice Bergen	1985	R
17	15	28	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R
18	21	10	BLOOD SIMPLE ●	Circle Films MCA Dist. Corp. 80139	John Getz Frances McDormand	1985	R
19	17	8	MRS. SOFFEL	MGM/UA Home Video 800600	Diane Keaton Mel Gibson	1984	PG-13
20	19	12	THE MEAN SEASON ▲	Orion Pictures Thorn/EMI/HBO Video TVA2981	Kurt Russell Mariel Hemingway	1985	R
21	36	2	THE COMPANY OF WOLVES ●	ITC Entertainment Vestron 5092	Angela Lansbury David Warner	1984	R
22	18	14	RUNAWAY ▲	Tri-Star Pictures RCA/Columbia Pictures 6-20469	Tom Selleck Cynthia Rhodes	1984	PG-13
23	29	21	MISSING IN ACTION	Cannon Films Inc. MGM/UA Home Video 800557	Chuck Norris	1984	R
24	23	16	THE FLAMINGO KID ▲	ABC Films Inc. Vestron 5072	Matt Dillon Richard Crenna	1985	PG-13
25	22	20	PLACES IN THE HEART ▲	CBS-Fox Video 6836	Sally Field Lindsay Crouse	1984	PG
26	20	6	TURK 182	CBS-Fox Video 1460	Timothy Hutton Robert Urich	1985	PG-13
27	25	5	THE SLUGGER'S WIFE	Rastar Prod. RCA/Columbia Pictures 6-20486	Michael O'Keefe Rebecca de Mornay	1985	PG
28	NEW ▶		FRATERNITY VACATION ▲	New World Pictures New World Video 8509	Stephen Geoffreys Sheree J. Wilson	1985	R
29	28	5	MISCHIEF	CBS-Fox Video 1459	Doug McKeon Catherine Mary Stewart	1985	R
30	30	14	INTO THE NIGHT ▲	Universal City Studios MCA Dist. Corp. 80170	Jeff Goldblum Michele Pfeiffer	1985	R
31	NEW ▶		UP THE ACADEMY	Warner Bros. Warner Home Video 11313	Ralph Macchio Barbara Bach	1980	R
32	24	6	PURPLE ROSE OF CAIRO ▲	Orion Pictures Vestron 5068	Mia Farrow Jeff Daniels	1985	PG
33	32	5	PARIS, TEXAS	CBS-Fox Video 1457	Harry Dean Stanton Natassja Kinski	1984	PG
34	26	13	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G
35	NEW ▶		CERTAIN FURY ▲	New World Pictures New World Video 8514	Tatum O'Neal Irene Cara	1985	R
36	37	18	MICKI & MAUDE ▲	RCA/Columbia Pictures Home Video 6-20456	Dudley Moore Amy Irving	1984	PG-13
37	33	19	PROTOCOL ▲	Warner Bros. Warner Home Video 11434	Goldie Hawn	1984	PG
38	31	18	2010 THE YEAR WE MAKE CONTACT ▲	MGM/UA Home Video 800591	Roy Scheider John Lithgow	1984	PG
39	39	25	THE COTTON CLUB ▲	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R
40	35	2	HEAVENLY BODIES	Key Video 6844	Cynthia Dale	1985	R

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Harjoy, Inc., 275 Forest Avenue, Paramus, NJ 07652
(201) 599-2882

PRECIOUS METALS



W.A.S.P.

Video EP
\$19.95
 30 minutes
 Beta hi-fi stereo: 95W00027
 VHS hi-fi stereo: 95W50028
 © 1984 Capitol Records

In October 1984, within a few weeks release of their self-titled debut album, W.A.S.P. buzzed away on their headline world tour, stinging rock fans into frenzies throughout Europe and Japan. Shot at London's famous Lyceum Theater before a capacity crowd this video captures all W.A.S.P.'s savage, primeval fury. W.A.S.P.—Live and swarming with sound on their Video EP from Sony.

Featuring:
 On Your Knees
 The Flame
 Helion
 Sleeping (In the Fire)
 I Wanna Be Somebody

Beta **VHS**
 hi-fi hi-fi
 STEREO STEREO



CONEX HATCH

Video 45
\$16.95
 17 minutes
 Beta hi-fi stereo: 97W00100
 VHS hi-fi stereo: 97W50101
 © 1985 PolyGram Records, Inc.

One of Canada's hottest exports today! This collection from CONEX HATCH's three rocking LP's showcases their distinctive style, an enjoyably tense marriage of melodic invention and raw aggression. Coney Hatch is always in good company. Max Norman, veteran producer for Bad Company, Ozzy Osbourne and Ian Hunter produced their LP "Friction". They've toured with heavies Iron Maiden and Judas Priest, winning over tough arena crowds with their hungry punch. Coney Hatch's single "Fantasy" will definitely get yours going. Catch the whole Video 45 up close and see how hot they get!

Featuring:
 Fantasy
 First Time For Everything
 Shake It
 Devils Deck



Helix

Video 45
\$16.95
 14 minutes
 Beta hi-fi stereo: 97W00088
 VHS hi-fi stereo: 97W50089
 © 1984 Capitol Records

HELIX, touring with such rock greats as Black Sabbath, Motorhead, Heart, and Kiss has issued its clarion call to headbangers everywhere! "No Rest For The Wicked", their first LP, garnered glowing praise from the fans and press alike, in Europe as well as the U.S. The high voltage sounds of "Walking the Razor's Edge", their most recent LP, further honed HELIX's magically blends the best elements of hard rock into a musical package brimming with electrifying videos.

Featuring:
 Gimme Gimme Good Lovin'
 Rock You
 Don't Get Mad Get Even
 Heavy Metal Love



IRON MAIDEN

LIVE AFTER DEATH
 WORLD SLAVERY TOUR '85

Video LP
\$29.95
 89 minutes
 Beta Hi-fi stereo: 96W00113
 VHS Hi-fi stereo: 96W50114
 © 1985 Capitol Records

From March 17—20, 1985, Iron Maiden played to 52,000 at Long Beach Arena in Southern California as part of their 11 month, 26 country "World Slavery Tour." this video shows Maiden in concert at their ferocious best, performing with one of the most elaborate stage and lighting productions ever.

Featuring:
 Intro:
 Winston Churchill Speech
 Aces High
 2 Minutes to Midnight
 The Trooper
 Revelations
 Flight of Icarus
 Rime of the Ancient Mariner
 Powerslave
 The Number of the Beast
 Hallowed Be Thy Name
 Iron Maiden
 Run To The Hills
 Running Free
 Sanctuary

Now on Video.



HANOI ROCKS

Video LP
\$29.95

55 minutes
Beta hi-fi stereo: 96W00123
VHS hi-fi stereo: 96W50124
© 1984 A Lick Films Production

HANOI ROCKS and so will you with your first peek at this smashing video. Hanoi Rocks wants to change attitudes as much as they want to play music. Their music is no holds barred, adrenaline-crazed rock and roll, boozy rave-ups in the slam-bang tradition of Mott the Hoople, Alice Cooper and the Stones. Despite comparisons however, their music is their own and sounds like no one else. Hanoi Rocks like a storm and rolls like a tank across the musical barriers between skin-heads, punks, heavy metal, the young and old!

Featuring:

Pipeline
Oriental Beat
Back To Mystery City
Motorvatin'
Until I Get You
Metal Beat
Beer And A Cigarette
Don't You Ever Leave Me
Tragedy
Malibu Beach
Taxi Driver
I Feel Alright
Train Kept A Rollin'
Under My Wheels
Blitzkreig Bop



Girlschool

Video LP
\$29.95

59 minutes
Beta hi-fi stereo: 96W00119
VHS hi-fi stereo: 96W50120
© 1984 Trilion Pictures Ltd.
PolyGram Records, Inc.

If you wanna play dirty—here are the girls, out of school and ready to play. They're live and wild on this rowdy, powerful Video LP shot at the Camden Palace in London. With a new lead guitarist and keyboardist/singer GIRLSCHOOL rocks harder than ever. Play Dirty Live exhibits Girlschool's finesse as they combine memorable melodies with raw, head-knocking rock. Yes, it's Girlschool, but anyone can attend. Just watch and listen—and learn to play dirty.

Featuring:

C'mon Let's Go
Nowhere To Run
You Got Me
Play Dirty
Love Is A Lie
Hit And Run
Out To Get You
Rock Me Shock Me
Running For Cover
Can't See You
Running Wild
I Like It Like That
Ready To Rock
Emergency 999



BREAKIN' METAL

Video LP
\$29.95

59 minutes
Beta hi-fi stereo: 96W00115
VHS hi-fi stereo: 96W50116
© 1985 Trilion PLC

The Heavy Metal explosion continues unabated with these contenders from the UK's thriving club scene. Recorded at The Camden Palace Theater and London's famous Marquee Club, this compilation includes: from Canada—Thor and Lee Aaron, England's Heavy Metal girls—many more new names—Breaking Metal.

Featuring:

Thor
Knock Them Down
Deathmarch
Let The Blood Run Red
Rock Goddess
Satisfied Then Crucified
Hold Me Down
Wrathchild
Sweet Surrender
Lords of the New Church
Going Downtown
Black Girl, White Girl
Sledgehammer
Garabandal
Lee Aaron
Danger Zone
Call of the Wild
Nazareth
Dream On
DiAnno
Road Rat
Magnum
On A Storyteller's Night



NEW FROM LONDON (VOLUME 1)

Video LP
\$29.95

59 minutes
Beta hi-fi stereo: 96W00117
VHS hi-fi stereo: 96W50118
© 1985 Trilion PLC

During 1984 the British rock music scene brought forward several exciting new Artists. Captured live at London's Marquee Club, famous from it's showcases of the early Rolling Stones, The Who, and the Jimi Hendrix Group, is a compilation of the outrageous, the stylish and the emerging names—New From London.

Featuring:

DiAnno
Heartuser
Here To Stay
The Moodists
Machine Machine
That's How You'll Cry
Sledgehammer
Feel Good
Living In Dreams
Freur
My Room
Doot Doot
Tender Surrender
Amazulu
Cairo
Point Blank
Twelfth Night
The Ceiling Speaks
King Kurt
Wreck A Party Rock
Gather Your Limbs

SONY
THE MUSIC VIDEO COMPANY

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All prices suggested list, slightly higher in Canada.

A COLLECTION OF GEMS FROM SONY

"Rock 'N' Roll...
Whew! What a
scorcher!!!
Monterey Pop
was the big
daddy of them
all."
The New Musi-
cal Express

"Electrifying..."
Los Angeles
Times
"An Important
film."
Boston Globe

Everything's
crazy, every-
thing's fine.
It was the
weekend that could
have happened just
about anytime,
anywhere in the late
60s.

It happened
here first, in Monte-
rey, California.
Perhaps an inspira-
tion for the Wood-
stock to follow.

Monterey Pop. The
60's first sensual
rock festival ever
filmed.

And now you
have the first
videocassette to
live, or re-live, in
stunning hi-fi
stereo. The joyous
convulsion of
sleeping bags and
consuming mus-
tard.

electrifying Jimi
Hendrix, the white
soul sound of Janis
Joplin, the triumph
of Otis Redding, the
early Simon &
Garfunkel.
Ask about
Monterey Pop.
There's never
been a more
important movie
diary of a whole
generation.

Sony Collector's Edition

MONTEREY



The Who
Otis Redding
Jimi Hendrix
Ravi Shankar
Canned Heat
Hugh Masekela
Scott McKenzie
The Mamas & Papas
Simon & Garfunkel
Country Joe
& the Fish
Eric Burden &
the Animals
Grace Slick with
Jefferson Airplane
Janis Joplin with
Big Brother
and the
Holding Company

"A freaking
beautiful film."
Rolling Stone

"I cannot imagine
anyone who
cares about the
quality of our
culture, even
distantly, miss-
ing Monterey
Pop. Rarely
does a movie of
any sort pro-
vide so much
stimulation for
thought. One of
the truly invalu-
able artifacts of
our era."
Richard
Schickel,
Life Magazine

POP Now on Video.
The weekend
that gave
birth to
a decade.

SONY
Beta VHS
hi-fi STEREO hi-fi STEREO

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...newsline...

RIGHTS BUYS CONTINUE at Embassy Home Entertainment, which just picked up "The Name Of The Rose," a film version of the best-selling novel. Shooting will begin in November, with theatrical release scheduled for fall '86 through 20th Century-Fox. Starring in the film are Sean Connery, F. Murray Abraham and Christian Slater.

VIEW-MASTER IS GOING VIDEO. The company has signed a deal with Warner Bros. Records that will see a series of live action kids' titles developed for the home video market. Initial release of the titles will be in early 1986, with production duties handled by Together Again Productions (TAP). TAP's Bruce Gowers will direct; president Carol Rosenstein and VP James Rich will be executive producers. The deal marks Warner Records' first move into children's video programming.

VIDEO GEMS IS ALSO picking up rights to many new programs, purchasing rights to about 15 kid-oriented and family titles from International Film Exchange (IFE) and Asselin Productions. Among the IFE titles are "The Little Sea Princess," "Prince And The Evening Star," "Cinderella," "Prince Bayaya" and "Boys Will Be Boys." Purchased from Asselin were "Animal Talk" and "Once Upon A Midnight Dreary."

SLEAZE PAID OFF for Rhino Records, the label claims. Rhino says its "Sleazemania" release sold so strongly that it has decided to release a second volume of video grunge, the \$39.95 "Sleazemania Strikes Back," which "features highlights and previews from the sickest, sleaziest and sexiest films ever made." Titles excerpted include "Girls Of The Underworld," "Sex Slaves In Bondage" and "Hoodlum Girls." Other releases due from Rhino include "Rock 'N' Roll Wrestling Music Television," listing for \$39.98, with music from such professional wrestlers as Randy "Macho Man" Savage; "The Best Of New Wave Theatre," at \$29.98; "Battle Of The Bombs," and Volume II of the company's "Saturday Night Serials" series, at \$29.95.

RIGHTS TO "HOMEWORK" have been picked up by American National Enterprises from Rearguard Productions Inc. ANE has also picked up rights to "The Night They Saved Christmas" from Robert Halmi Inc. The program stars Jaelyn Smith and Art Carney.

TV SERIES FUEL one of MCA Home Video's latest promotions, with 32 episodes of various shows coming out at \$19.95 on Dec. 5. Series involved in the promotion include "Battlestar Galactica," "Buck Rogers In The 25th Century," "The Hardy Boys" and "Nancy Drew." Eight episodes of each series will be used. All of the shows are "network-hours," running 47 minutes long, 13 minutes short of a full hour because of the space that was originally provided for commercials.

WAR WILL BE COMING from Prism Entertainment Corp. this December. It will release seven conflict-oriented titles during the month. Leading off will be "The Finest Hours," a study of Winston Churchill narrated by Orson Welles. Other titles included will be "The Fifth Day Of Peace," "Men In War," "The Battle Of El Alamein," "Cry Of Battle," "Assault On Agathon" and "Commandos." Order date for the campaign will be Nov. 27, street date Dec. 10. Retail list is set at \$49.95.

A COSMIC COLLECTION is coming from Walt Disney Home Video, which is releasing the animated feature "The Cosmic Eye." Faith Hubley did production, direction and design work on the title, which encompasses a decade's worth of her work and that of her late husband John. Pieces of a total of nine Hubley projects are included, some of which received Academy Awards and nominations. The title tells the story of three alien musicians who visit earth and spread a message of peace and love. It runs for 71 minutes and lists for \$49.95.

AN EDUCATION IN ART will be provided by Interactive Media Corp.'s "Philip Pearlstein Draws The Artist's Model," which will be released on both videocassette and laserdisk. The program attempts to bring art and technology together, with Pearlstein using computer graphics to help illustrate certain aspects of his artistic style. The program is available on half-inch for \$69.95 and three-quarter for \$125, and will be on a special interactive laser videodisk version for \$49.95. The program is available now by mail order only, with checks payable to Interactive Media Corp., 165 W. 46th St., Suite 710, New York, N.Y. 10036.

ANOTHER KIND OF ART is being showcased by Karl/Lorimar Home Video in "Action!," a 60-minute release on special effects and motion picture stunt work. Footage from "The Terminator," "Missing In Action" and "Lifeforce" is used to illustrate the title's points. List price is \$39.95.

CBS/FOX VIDEO is adding Dimensia to a customer's life. Dennis Schatz of Purdys, N.Y. has won the company's "Revenge Of The Nerds" sweepstakes, and gotten an RCA Dimensia System as the prize. Also winning a Dimensia are the retailers who served Schatz, Norren Noris and Carol Russell of Katonah Video.

TONY SEIDEMAN

Lieberman Set For Mass Market Push

New Practices Link Manufacturers And Merchandisers

BY TONY SEIDEMAN

NEW YORK The success of mass merchandising efforts geared to low-cost prerecorded video product this holiday season could have an explosive impact on the future of software sell-through, according to Lieberman Enterprises head Harold Okinow.

Lieberman has just begun the broadest mass merchandising program in home video history (Billboard, Oct. 26), placing product in more than 1,000 stores. Each store will be carrying 100 to 150 units.

Getting mass merchandisers to carry prerecorded video as an actual sales program rather than as a test has not been easy, with big stores reluctant to take the plunge and home video manufacturers refusing to compromise on key issues.

Sales-hungry manufacturers have changed that situation this year, Okinow says, in ways that could rapidly propel the industry toward a sales orientation. "If we get a real good start on sales this Christmas, I think it's going to accelerate the whole sale business," Okinow says, adding, "It could real-

ly be the kickoff for the whole concept."

Fueling the program will be perhaps the biggest catalog promotion yet attempted by the home video industry, and one recent-release title: Paramount Home Video's "Beverly Hills Cop." The fact that almost all product being sold at low prices this holiday season consists of catalog titles doesn't bother the mass merchandisers, Okinow says. "Why would it? They're selling catalog records all the time," he replies.

Most of the movies being promoted are strong product, Okinow says. The exploding population of videocassette recorders should also help fuel software sales. To date "there has been very little video [software] sold to the consumer," Okinow maintains. Now that the number of machines sold is passing the 25-million unit mark, the population is large enough so that "somebody should want to collect," he says.

One strong sign of mass merchandisers' eagerness to be in the video business will be the way product on sale is displayed. In the past, most mass merchandise programs had videocassettes, whatever their prices, languishing in locked cabinets—with consumers required to find a salesperson with a key in order to get their hands on a title. According to Okinow, all that has changed for the current program.

"We're not putting this into any [store] that doesn't have open displays," he says. "Most of it will be on 'speed tables,'" so that the urge to buy can be instantly and easily satisfied.

(Continued on page 34)



Careying On. Executives from Carevision Ltd. and Karl/Lorimar Home Video celebrate the London-based company's move into the U.S. Karl/Lorimar will be handling distribution of Carevision's product. Standing from left are Carevision co-founder and director Paul Feldman, Karl/Lorimar-Canada vice president Ian Robertson, Karl/Lorimar executive vice president Harold Weitzberg, and Carevision co-founders and directors Susan and Carey Budnick.

FOR WEEK ENDING NOVEMBER 2, 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	3	3		THE KILLING FIELDS ▲	Warner Bros. Warner Home Video 11419	Sam Waterston Dr. Haing S. Ngor	1984	R	Laser	39.98
2	1	21		THE KARATE KID ▲	RCA/Columbia Pictures Home Video 30406	Ralph Macchio Pat Morita	1984	PG	CED Laser	39.95 34.95
3	9	3		STICK ▲	Universal City Studios MCA Dist. Corp. 80180	Burt Reynolds Candice Bergen	1985	R	Laser	34.98
4	2	11		2010 THE YEAR WE MAKE CONTACT ▲	MGM/UA Home Video 800591	Roy Scheider John Lithgow	1984	PG	CED Laser	34.95 34.95
5	4	13		STARMAN ▲	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG	CED Laser	29.95 29.95
6	10	11		THE RIVER ▲◆	Universal City Studios MCA Dist. Corp. 80160	Sissy Spacek Mel Gibson	1984	13	Laser	39.98
7	8	13		MISSING IN ACTION	Cannon Films Inc. MGM/UA Home Video 100557	Chuck Norris	1984	R	CED Laser	34.95 34.95
8	6	7		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
9	5	15		DUNE ▲◆	Universal City Studios MCA Dist. Corp. 80161	Kyle MacLachlan Sting	1984	13	Laser	34.98
10	NEW			THE BREAKFAST CLUB ▲	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R	Laser	34.98

◆ 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.

LIEBERMAN: MASS MARKET PUSH

(Continued from page 33)

On the manufacturer's side, a prime sign of interest has been the granting of return privileges on certain hot titles—a rare, major concession. Returns will be restricted to a few hits, however. "You're talking about a very limited number of programs," Okinow says.

Okinow says Lieberman is going to take the risk of giving a few privileges of its own. "We also want to get this thing moving. We're willing to take some chances." One title he

does not offer manufacturer return privileges on is Paramount's "Beverly Hills Cop," which will play a crucial roll in the entire mass merchandise program.

All by itself, Okinow says, "Cop" accounts for 30% of sales. There are 100 to 150 titles in the program.

Although many retailers fear the entry of mass merchandisers into the video business, one experienced store owner maintains that their entry will have positive results for all members of the business.

"It just means more promotion for the product," says Frank Barnako, former Video Software Dealers Assn. president and head of the retail chain The Video Place. "I'm happy to have them in the business, because the bigger the business is, the better it is for everybody," he adds.

Mass merchandisers spend a great deal on advertising, Barnako notes, commenting that as the dollars are spent, "a lot of it's going to rub off on me."

Contrary to industry perceptions, not all of the mass merchandisers Okinow serves are sale-only outlets. Some of the ones that aren't are planning to put used copies of RCA/Columbia Pictures Home Video's "Ghostbusters" on sale for \$39.95 later in the season.

"It will not be a sale title right away," Okinow says of "Ghostbusters." As time passes, however, and copies of the movie accumulate rental dollars, prices will be cut, with most of his clients choosing the near-\$40 price point.

"We're running some ads on behalf of our customers," he says. All of the ads will let consumers know that the cassettes available at sale price are used, he adds. Many specialty outlets are also planning to market cut-rate used copies of "Ghostbusters" this holiday season.

VCR Exports Post August Drop

TOKYO Monthly Japanese VCR exports have fallen for the first time since the finance ministry here began recording customs clearance figures nearly 10 years ago. Production this August totalled 2.205 million units, 6.2% up on last year's corresponding figure; but exports, at 1.972 million units, showed a 1% fall.

The U.S. was the main export destination, accounting for 1.2 million machines, 15% more than in the same month last year, while exports to Europe were 15.8% down at 321,000 and those to other markets 20.6% down at 449,000. Domestic shipments were also down by nearly 20%, to 205,000 units.

Compared with this July, overall VCR production was down 16.1% and exports down 17%. Cumulative totals for the first eight months of 1985, however, show production 12.7% up on the same period in 1984 at 18.646 million units, and exports over the same period 20.6% up at 15.928 million.

SONY

VIDEO SOFTWARE COMPANY

MANAGING DIRECTOR, EUROPE

VIDEO SOFTWARE GENERAL MANAGER

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

Michael P. Schulhof, President
Sony Industries

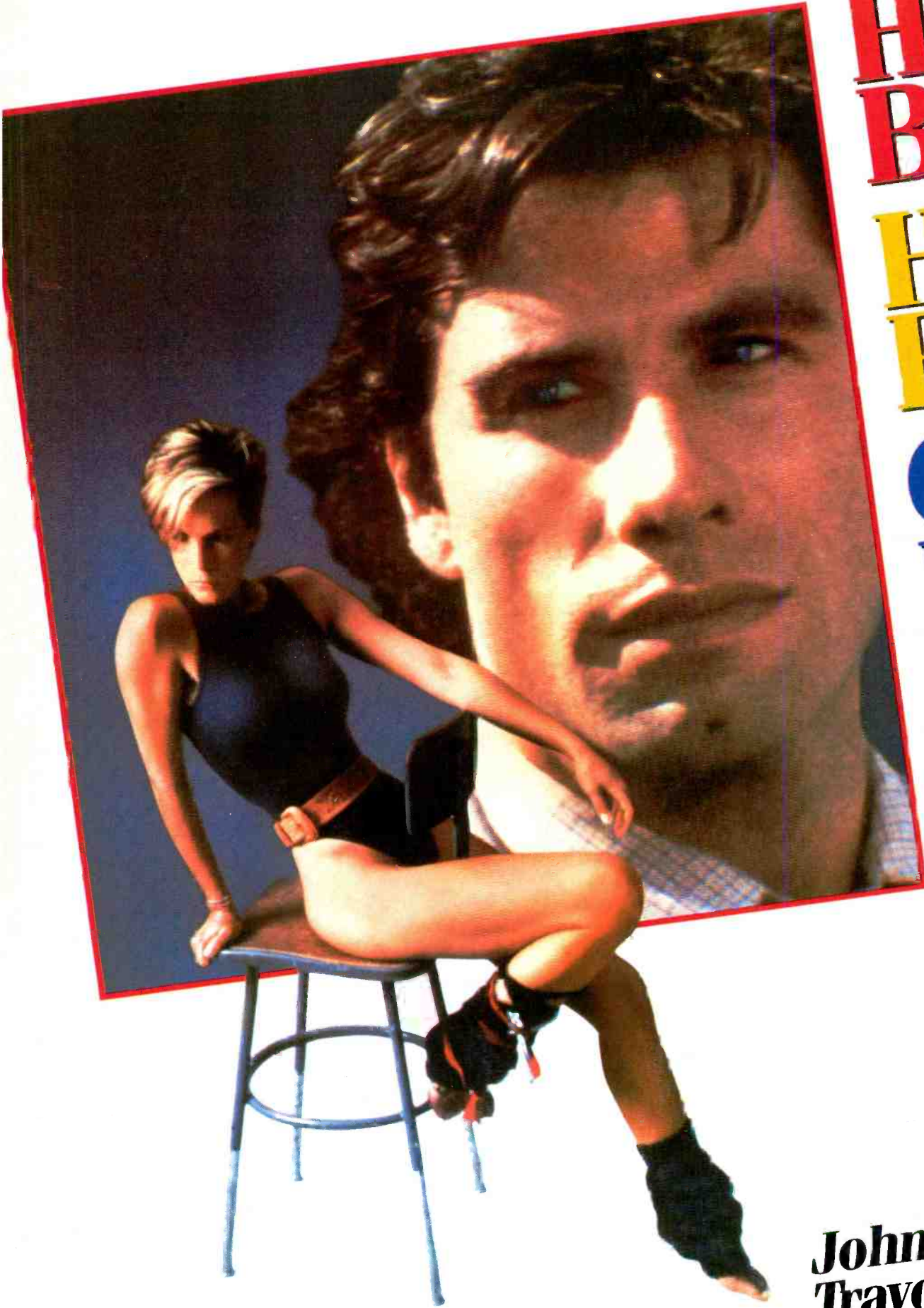
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Telex: 0147212 SONY NYK

TOP VIDEOCASSETTES SALES

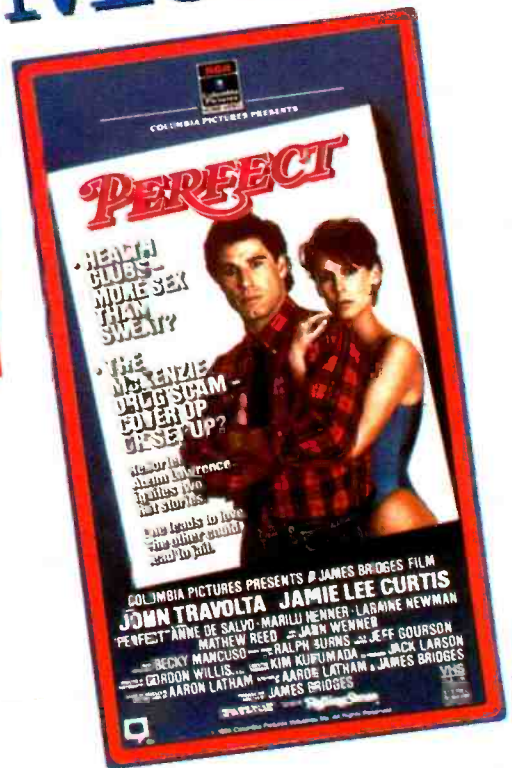
Compiled from a national sample of retail store sales reports.

RANK	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	1	181		JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
2	3	5		AMADEUS ▲	Thorn/EMI/HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	79.95
3	4	48		PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
4	2	11		PRINCE AND THE REVOLUTION LIVE ▲	P.R.N. Productions Warner Music Video 3-538102	Prince And The Revolution	1985	NR	29.95
5	6	8		DESPERATELY SEEKING SUSAN ▲	Thorn/EMI/HBO Video TVA2991	Rosanna Arquette Madonna	1985	R	79.95
6	8	4		THE BREAKFAST CLUB ▲	Universal City Studios MCA Dist. Corp. 80167	Molly Ringwald Anthony Michael Hall	1985	R	79.95
7	10	19		WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95
8	5	17		WE ARE THE WORLD THE VIDEO EVENT ▲	USA For Africa MusicVision 6-20475	USA For Africa	1985	NR	14.95
9	7	13		PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	79.95
10	12	27		WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	NR	19.98
11	11	35		STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1 62 1	William Shatner DeForest Kelley	1984	PG	29.95
12	13	33		GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
13	9	17		MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1984	NR	19.98
14	15	83		THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
15	17	91		DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
16	16	9		TINA LIVE PRIVATE DANCER TOUR ▲	Zenith Prod. Ltd. Sony Video Software 96W00089-90	Tina Turner	1985	NR	29.95
17	27	19		HULKAMANIA	Titan Sports Inc. Coliseum Video WF002	Hulk Hogan	1985	NR	59.95
18	30	3		MISSING IN ACTION 2-THE BEGINNING	Cannon Films Inc. MGM/UA Home Video 800658	Chuck Norris	1985	R	79.95
19	22	2		POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT	Warner Bros. Warner Home Video 20020	Steve Guttenberg Bubba Smith	1985	PG-13	79.95
20	14	7		THE KILLING FIELDS ▲	Warner Bros. Warner Home Video 11 419	Sam Waterston Dr. Haing S. Ngor	1984	R	79.95
21	23	48		PURPLE RAIN ▲	Warner Bros. Warner Home Video 11 398	Prince Apollonia Kotero	1984	R	29.98
22	21	50		RAQUEL, TOTAL BEAUTY AND FITNESS ▲◆	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	39.95
23	20	22		THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG	79.95
24	NEW			BUGS BUNNY'S WACKY ADVENTURES	Warner Bros. Warner Home Video 11504	Bugs Bunny	1985	NR	19.98
25	18	21		SINGIN' IN THE RAIN	MGM/UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29.95
26	19	19		LIFE WITH MICKEY!	Walt Disney Home Video 260	Mickey Mouse	1985	NR	29.95
27	25	28		THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	79.95
28	NEW			GOTCHA!	Universal City Studios MCA Dist. Corp. 80188	Anthony Edwards Linda Fiorentino	1985	PG-13	79.95
29	40	3		PORKY'S REVENGE	CBS-Fox Video 1463	Dan Monahan Chuck Mitchell	1985	R	79.98
30	26	35		LIONEL RICHIE ALL NIGHT LONG ▲◆	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1984	NR	19.95
31	34	36		ANNIE ◆	RCA/Columbia Pictures Home Video 6-20127	Andrea McArdle Albert Finney	1982	G	29.95
32	33	35		TINA TURNER PRIVATE DANCER ▲	Picture Music Intl. Sony Video Software 97W0066-7	Tina Turner	1984	NR	16.95
33	32	2		SCORPIONS: WORLD WIDE LIVE	Scorpion GmbH MusicVision 6-20412	Scorpions	1985	NR	29.95
34	31	19		SEVEN BRIDES FOR SEVEN BROTHERS	MGM/UA Home Video 700091	Howard Keel Jane Powell	1954	NR	29.95
35	NEW			ROAD RUNNER VS. WILE E. COYOTE: THE CLASSIC CHASE	Warner Bros. Warner Home Video 11507	Road Runner Wile E. Coyote	1985	NR	19.98
36	NEW			THE GRATEFUL DEAD MOVIE	Monterey Home Video 133-630	Grateful Dead	1978	NR	39.95
37	29	11		TRANSFORMERS: MORE THAN MEETS THE EYE	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3119	Animated	1985	NR	24.95
38	28	5		FRIDAY THE 13TH, PART V-A NEW BEGINNING	Paramount Pictures Paramount Home Video 1823	John Shepard Melanie Kinnaman	1985	R	79.95
39	38	18		STARMAN ▲	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG	79.95
40	24	5		A PASSAGE TO INDIA	RCA/Columbia Pictures Home Video 6-20485	Judy Davis Dame Peggy Ashcroft	1984	PG	79.95

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



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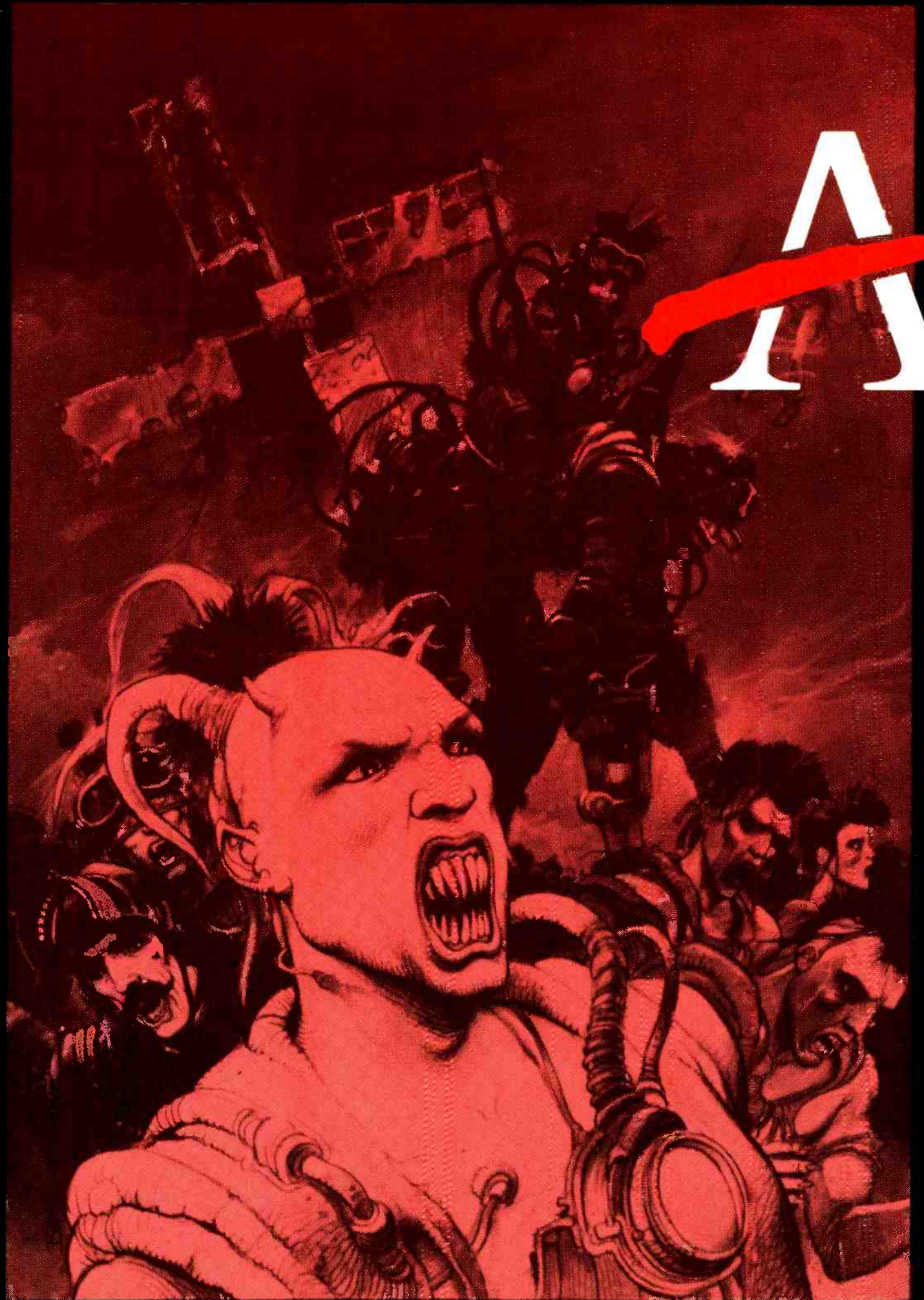
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Late Fall '86 Target Date

AHVAS to Tie In Vid Awards With Holiday

NEW YORK The home video industry may get its own awards show on broadcast television in 1986, if the Academy of Home Video Arts & Sciences is able to select a producer relatively soon.

The AHVAS has been in existence for about a year. It was formed at the 1984 Video Software Dealers Assn. (VSDA) convention by home video manufacturers looking to improve the image of the business. A total of 50 home video firms have paid \$2,000 each to become members.

The late October-early November 1986 target date is important not only because no major awards program is scheduled then, but also because the video industry can take advantage of the tie-in with the lu-

crative Christmas shopping season, explained AHVAS executive director Joseph Cohen.

"It's still our goal to be on the air in fall 1986," he says. "The people we've contacted [to produce the show] say that if we move quickly on finding a producer, we could make that goal."

The academy's creative and production committee chaired by Jerry Sharell of MCA Home Video is talking to "top producers," some of whom have produced awards shows," Cohen notes.

Although the Academy members weren't sure they'd attract the cream of the tv production crop, Cohen says, "Based on the level of interest we've seen, whoever we go with will have had a lot of television

experience."

Meanwhile, the voting rules and procedures committee was scheduled to meet last week (25) to set up nominating procedures for categories whose winners will be determined by consumer balloting in video stores. These are the awards most likely to be presented during the televised show, says Cohen.

In addition, the academy members themselves will choose the best programs in various artistic, creative and technical categories, although some of these awards may not be part of the tv program.

The two types of voting procedures will help prevent the AHVAS show from duplicating the Academy Awards, says Cohen. "A lot of movies with so-so box office did extremely well on home video. And some movies may be nominated for an AHVAS award prior to the Oscars" in the spring.

He says he sees the show as "a great way to market home video into Christmas," since the academy will provide retailers with point-of-purchase materials to promote the nominees six weeks before the awards presentation. Immediately after the show, AHVAS will ship merchandising aids that call attention to the winners.

This campaign is modeled after a Grammy Awards promotion for the record industry, which Cohen helped implement when he was an executive of the National Assn. of Recording Merchandisers (NARM).

(Continued on page 39)

Fast Forward

BY FRANK LOVECE

Fast Forward is a bi-weekly survey of technical developments in the hardware and software sides of the Home Video industry.

For all the enhancements, improvements and general tweaking of VCRs over the years, the most important aspect—picture quality itself—remained untouched until recently. Now, two new breeds of VCR—SuperBeta and HQ VHS—are hinting at the kind of video refinement that Beta Hi-Fi and VHS Hi-Fi represent for VCRs' audio. Early indications suggest, however, that SuperBeta and HQ VHS technology may be only stopgap measures similar to the first "low-fi" stereo VCRs.

Certainly, Beta-licensor Sony needed an immediate something to prop up a waning Beta-VCR market when it introduced SuperBeta at January's Consumer Electronics Show. Subsequently, VHS-licensor JVC was forced to answer with its own version last summer, whether the company was ready to do so or not.

At the CES, Sony unveiled a VCR with enhanced circuitry said to improve picture resolution "by 20%." While most observers didn't question that number's vagueness (20% better than what? At all speeds? With both RF and direct video? Measured at what levels? With what degree of tolerance?), they were mixed in their assessment of any noticeable picture improvement. Independent lab tests have since confirmed SuperBeta's superi-

or specifications, yet even these reports have wondered if the "20%" is noticeable to most consumers.

Regardless, NEC, Sanyo, Radio Shack (in its Beta debut) and Pioneer (in its VCR debut) soon adopted SuperBeta models; Sanyo, in fact, came to market even before Sony. As if to underscore the severity of the Beta market, there was no traditional breaking-in period; while past video innovations tended to bunch-up at the high-end initially, SuperBeta models immediately ran the gamut.

Most are Beta Hi-Fi, bounded by Radio Shack's two-head model 16-601 at \$500 suggested-retail, and Pioneer's four-head, broadcast-stereo VX-90 at \$1,500. Sony as well markets one mono unit (the Hi-Fi-adaptable SL-HFR70, \$550), and Sanyo goes so far as to offer an awkwardly titled SuperBeta Beta-movie camcorder (model VRC500, \$1,600). All have SuperBeta on/off controls to accommodate conventional recording.

JVC has taken an incremental approach with its HQ (for "High Quality") VCRs. The company began by marketing its models HR-D1400, HR-D250 and HRD-555 VCRs, which include only one of the three circuitry enhancements JVC designed for its HQ line. The company did not refer to or market them as HQ VCRs, saving that distinction for its new, fully enhanced models HR-D565 and HR-D566. No other companies have definite HQ VHS plans.

In both cases, SuperBeta and HQ VHS, picture enhancement is based on retaining high-frequency signals—analogue to the way you might boost the treble on your amp to make music sound "brighter." SuperBeta does this primarily by shifting upwards what's called "the luminance carrier." HQ VHS does this by raising what's called "the white-clip level."

Here's what all that means: Video signals exist as a series of electromagnetic waves that are measured in Hertz. A million Hertz is a mega-Hertz (mHz), a thousand Hertz is a kiloHertz (kHz). When a VCR records these signals, it divides them into two "carrier" signals called the chrominance (which contains color information) and the luminance (which contains brightness and most other picture-detail information). These are then "down-converted" from their original frequencies in order to fit within videotape's electromagnetic bandwidth (among other reasons). Luminance signals form a plateau from about 3.4 mHz to 4.4 mHz.

At the same time, a VCR "pre-emphasizes" video signals—that is, boosts high frequencies to wash out background "noise." The part of this pre-emphasized signal containing "white" information is clipped-off at a certain point, hence the term "white-clip" level."

SuperBeta VCRs shift the luminance signal upwards by 800 kHz. Seemingly slight, this difference—coupled with other bits of signal enhancement and the easing of some filtering—is designed to provide a video image with more detail and perhaps more noise than normally.

(Continued on page 39)

Bargain Rates On CBS/Fox Titles Michigan Move Prompts Garage Sale

NEW YORK In the video industry's largest garage sale to date, CBS/Fox Video cleared out the excess inventory in its old Farmington Hills, Mich. duplication warehouse as it prepared to move to a new facility in Livonia, Mich.

The sale took place Oct. 8-11. On Tuesday of that week, CBS/Fox personnel notified distributors that 70 of the company's titles could be had at 50% off if orders were placed by Friday. Although CBS/Fox execs wouldn't confirm it, word has it that a total of over 500,000 units were sold.

List price of the units sold ranged from \$59.98 to \$79.98. Among the films involved were "The French Lieutenant's Woman," "Fistful Of Dollars," "Black Stallion," "Star

Chamber," "Rhinestone," "Mash," "On Golden Pond," "Sophie's Choice" and "Places In The Heart."

According to a spokesman, the sale took place "so that we didn't have to move the stock from the warehouse in Farmington Hills to the warehouse in Livonia." The company "sold up to the level of inventory" on most titles, and "where the sleeves had been printed, sold up to if not at the level of the sleeves," he says. Orders were limited so that no new sleeves had to be printed.

"That Tuesday at noon we called people up and we said: 'We're moving. If you'd like to take advantage, order by the close of business Friday,'" the spokesman says, concerning the sale's announcement.

Golden Books' Happy Ending Publisher Scores With Kid Vids

BY MOIRA McCORMICK

CHICAGO Western Publishing of Racine, Wis., publisher of children's Golden Books, is enjoying an estimated \$15 million in additional income from its new Golden Books video line.

According to vice president/marketing Bill Nahikian, eight Golden Books titles which were released in July have shipped over two million units. Approximately 35,000 retail outlets around the country are carrying the Golden Books titles, he says, each of which retails at between \$9.95 and \$11.95.

Major mass market chains are the primary outlets for Golden Books video, though video stores also carry the product. "Our objective is to provide children's programming for sales," Nahikian stresses.

Golden Books videos are carried in video, toy and book departments. Product is displayed in 48-unit floor stands, or hung on wall pegs.

Though Nahikian says he has no current sales figures, he claims the Golden Books line is showing "very strong movement. Accounts are re-ordering."

The video line is being handled by Golden Books' regular 100-person sales force, says Nahikian. Since most sales have been channeled through Golden Books' customary retail chains, the sales force has had

no trouble adapting to a completely new product line, he adds.

The Golden Books video titles include "some licensed product, some famous children's authors and some 'Golden Favorites' from our vaults," says Nahikian. Each tape contains three separate stories, totaling 30 minutes. They include two "Sesame Street" titles, one "Masters of the Universe," one each of authors "Richard Scarry" and "Amy Rosenberg," "Best Loved Golden Stories," and "Favorite Golden Stories."

Nahikian describes them as "not cartoons, but 'picture-mation': artwork, camera techniques, music and some animation."

Nahikian says the Golden Books video arm, which was incorporated in February, invested large sums in research before launching the initial product in July. Western Publishing is now kicking off a \$1 million advertising campaign for Golden Books video. One-third of the budget is earmarked for television spots—"for 60-second commercials in the top 13 VCR markets," according to Nahikian—and two-thirds set for two-page print spreads in women's magazines.

Nahikian says four more Golden Books titles will be shipped in November, some of which will be licensed product. "Our goal," he says, "is 24 titles by the end of next year."



FAST FORWARD

(Continued from page 38)

HQ VHS-format VCRs raise the white-clip level by some 20%—there's that number again—and simultaneously filter out most luminance and chrominance noise. This is designed to create a video image with sharper outlines and higher contrast than usual.

Interestingly, NEC's model VC-N65EU records SuperBeta at the long-lost "Beta I" speed. Beta I, you might recall, was the tape-speed (40mm per second) used by the original Beta VCRs introduced in 1975. It was eventually eclipsed by the slower—and thus more economical yet slightly duller—Beta II (20mm per second) and Beta III (13.3mm per second) speeds. Several current Beta VCRs can play back old tapes recorded at Beta I, but none have been able to record at that speed for years. Unfortunately, this "SuperBeta I" (called Beta I-S) isn't completely compatible with conventional Beta I—SuperBeta tapes made on this NEC unit will not play back well on other Beta VCRs.

Unfortunately, too, this matter of compatibility is what ultimately limits both SuperBeta and HQ VHS. In order to retain compatibility with current, conventional VCRs, the new, enhanced breed could only be enhanced so much. While the 300 lines of horizontal resolution found in one SuperBeta test report is well above the 240 to 250 lines of mere mortal VCRs, it's well below the 350 to 380 lines of a laser videodisk player or a video monitor or monitor/receiver.

It may be that the quest for the perfect picture is a premature undertaking. The VHS camp has been actively developing digital VCRs, early versions of which needed metal-based tape. While the arrival of digital VCRs might seem to pose a major obsolescence threat, the arrival of CDs hasn't hurt the audio or music industries; black-vinyl records may be on their way out, but not for several years.

AHVAS TV AWARDS

(Continued from page 38)

"There's no question that [record] sales increased as a direct result of our 'Discover Grammy Music' campaign," he says. But the AHVAS show's effect should be even greater, he contends, since it will be timed to coincide with the gift-giving season.

Besides the production and voting rules committees, the academy has formed the following committees: award category, chaired by Richard Childs of Embassy Home Entertainment; membership, Bill Gallagher, MGM/UA Home Video; finance, Barry Collier, Prism Entertainment; and advertising, Richard Ekstract, Video Review.

The committee chairman will also serve on an executive committee with AHVAS' four elected officers: chairman, John Peisinger, Vestron Video; vice president, Leonard White, CBS/Fox Video; treasurer, Nick Santrizos, Thorn EMI/HBO Video; and secretary, Ben Tenn, Walt Disney Home Video.

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BBM, Nielsen Review Canada VCR Usage Poll

BY KIRK LaPOINTE

TORONTO How do Canadians use their videocassette recorders? Until recently, retailers, distributors and others simply relied on U.S. data to determine their marketing strategies. Now, however, two large media monitoring groups have published extensive research into the field.

The A.C. Nielsen Co. of Canada Ltd. and the Bureau of Broadcast Measurement have recently completed their studies of Canadian VCR usage and everyone from programmers to importers is scrutinizing the findings.

BBM says the average Canadian uses his VCR 6.8 hours per week, including 2.6 hours to record, 2.1 hours to watch rented movies and a little more than 2 hours to watch the recorded material. VCR usage is spread almost evenly throughout the week, although Sunday is the biggest VCR viewing day. The fact that there's six-tenths of an hour's difference between what's recorded and what's seen means either Canadians are zipping through commercials or failing to playback what they've recorded.

Interestingly, Nielsen found that the zapping phenomenon is not quite as troublesome as might have been expected. Only 16% of tapers are watching when they record, and only 44% of those "always" or "usually" zap commercials while they tape. The remaining 16% either leave the tv off while they tape or are watching another program. This, says Nielsen's Wendy Miles, may mean commercial impact is not being terribly eroded by VCR users.

Miles says that Nielsen is advising clients they will not lose commercial impact if they can condense advertisement messages into the time that VCR users can "zip" through commercials on playback.

What do Canadians tape and watch? Nielsen says movies are by far the biggest item, followed by nighttime series and daytime soap operas. BBM rates the soaps, children's and exercise programs as tops. BBM's survey may have been taken when there were not many good tv movies on.

Some people hardly tape at all, the surveys found. They just rent and buy. BBM also found that three-quarters of those it surveyed belonged to a video club. Of those, 40.5% had borrowed at least one to 10 tapes in the last month, while 32% had borrowed between 11 and 20 tapes.

Any thought that the VCR might lead to an overall reduction in time glued to the tv set—through shrewd consumer choice—turns out to have been wrong, Nielsen says. Of those it polled, 22% said they are watching more television now that they own VCRs, while only 10% said owning a VCR has cut their viewing time.

Both Nielsen and BBM agree that VCR ownership is roughly two million in Canada, or one for every three homes.

Audio Track

NEW YORK

AT SYNC SOUND, **Chuck Hammer/Guitarchitecture** have been scoring and mixing a film for the New Jersey Dept. of Energy, titled "Energy Odyssey." **Patti Lupone** is narrating, and **Ken Hahn** is at the controls.

Annette Taylor has been working at **Sound Heights** in Brooklyn with producers **Vincent Bell** and **David Miles**, on the single "Body Stimulation." Keyboard and drum programming is being provided by **Gary Posner**. **Fred Munao**, president of **Select Records**, is executive producer. **Questar Welsh** is engineering, assisted by **Shaun James**.

Brian Setzer recently completed work on his solo album for **EMI America** at **Tiki Recording** in Glen Cove, N.Y., and has now left for L.A. to work on final mixes with producer **Don Gehman**. Also there, **Ivory Tower** has been working on an EP.

At **Evergreen Recording**, **Lothar Segler** is producing and engineering **Movieland's** debut album for **RCA**. Co-producing are **Hank Medress** and **Richard Lewis**. **Carol Martino** is assisting. Also there, **Tony Coniff** has been producing the **Longhouse**, with **Hahn Rowe** at the controls, assisted by **Bob Kirsner** and **Lance McVicar**. And **Tony Silvester** and **Bert DeCoteaux** have been in producing **Simmons, Moody & T** for **Broadstreet Records**, also with **Rowe** at the console.

Steve Winwood has been working on his new album at **Giant Sound** with producer **Russ Titelman**. Also there, **Chemistry** has been recording with producer **Stephen Galfas**.

Producer **Gary Katz** was in recently at **Sound Ideas**, working with A&M vocalist **Rose Vella**. **Daniel Lazerus** engineered on 3M 32-track and four-track digital equipment, assisted by **Mike Cosmai** and **Mario Rodriguez**. And the soundtrack album for the film "Crossover Dreams," starring **Ruben Blades**, was recorded at **Sound Ideas**. Finally, **Evelyn King** completed her latest album for **RCA** there with producer **Alan George**, engineer **Hugo Dwyer** and assistant engineer **Yoram Vazam**.

At **39th Street Music**, **Patti LaBelle** has been tracking with producers **Nick Ashford** and **Valerie Simpson**. **Tim Cox** is engineering, assisted by **John Paul Cavanaugh**. **Cox** has also been engineering demos there for **Ashford & Simpson**.

At **Beethoven Studios**, singer/songwriter "Sand" **Dee** has been finishing up her single "I Love Dick... Dedicated To Dick Clark," with **Keith Angelini** producing and **Steve Griffin** at the board.

LOS ANGELES

QUEEN HAS BEEN in at **Capitol Recording Studios** Recording Room 2, working with engineer **Eddy Schreyer** in mastering their their new album and single for **Capitol**. Also, **Yarborough & Peoples'**

new album for **Total Experience** is being mastered there by **Schreyer**.

Joe Sample has been working at **Craig Harris Music** in **Studio City**, using the newly upgraded **Synclavier** to produce tracks for the next **Crusaders** project. Also there, **Craig Harris** has been processing sounds for "Amazing Stories," "Twilight Zone," and—along with sound editor **Chuck Campbell**—sounds for the **John Landis** film "Espionage."

At **Skip Saylor Recording**, producer **Tom Alexander** has been working with **Castle Records** artist **Cindy Perez** on an album project. **Skip Saylor** is behind the board, with **Tom McCauley** assisting. Also, **Paul Moore** has been in recording an album for **Quintessence Records** with producers **James Johnson** and **Kevin Moore**.

Jazz artist **David Diggs** has been working at **Amigo Studios** in **North Hollywood** on his new album for **Palo Alto/TBA Records**. **Diggs** is producing, with **Paul Klingberg** engineering the 32-track digital sessions.

NASHVILLE

AMONG THE RECENT projects at **Soundshop Recording Studios**: **CBS** artist **Ronnie Robbins** and producer **Buddy Killen** have been working on a new album, engineered by **Mike Bradley**. Also for **CBS**, artist **John Conlee** and producer **Bud Logan** have been tracking with engineer **Rick McCollister**. And unsigned heavy metal act **Synix** has been working with producer **Brad Shapiro** and engineer **Bradley**.

Voyager Records artist **Sir Jama** recently completed vocal remixing on his new 12-inch EP, "Money Back." The producer was **G. "Rooster" Irvin** for **G.I. Productions**. The studio was **Polyfox/Grand**.

At **Music Mill**, **Donny Lowery** has been cutting tracks with engineer **Jim Cotton**. Also there, producer **Harold Shedd** has been tracking with **Alabama**, with **Cotton** and **Joe Scaife** at the controls.

OTHER CITIES

PROVIDENCE, R.I. **ACT Plan 9** have finished a project for **Enigma Records** at **Trod Nossel Recording Studios** in **Wallingford, Conn.**

At **Soto Sound**, **Evanston, Ill.**, **Rooster Blues Records'** **Jim O'Neal** has been mixing an album featuring blues veteran **Eddie C. Campbell**. Also there, rockabilly/wave/funk act **Hot Rod** were in tracking two tunes to be shopped to major labels.

Maranatha Studios, formerly **Rocshire Studio** in **Anaheim, Calif.**, opened its doors at the beginning of this month. The new operator is **Calvary Chapel** of **Costa Mesa, Calif.**, and clientele will be primarily **Christian** artists.

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

SSL Confirms Digital Research Program Analog Console Manufacturer Moves to New Facility

BY STEVEN DUPLER

NEW YORK After much rumor, **Solid State Logic**, the major computerized analog console manufacturer, confirmed during the recent **Audio Engineering Society (AES)** meet here that it's currently involved in an "intensive digital research and development program," which should lead to the development of an all-digital **SSL** desk. However, no estimate was made as to when such a product might be seen.

At the same time, **Colin Sanders**, founder and managing director of **SSL** said that the firm will break ground early next year for a new headquarters in **Woodstock, England**. The 62,000-plus square foot facility—located near **SSL's** home for the past 15 years in **Stonesfield**—will house "new production and test facilities, additional classrooms and control rooms, a new computer center and additional research labs and listening rooms," according to **Sanders**. **SSL** currently is comprised of more than 300 staffers, he added.

At the press gathering, **Sanders** said that **SSL** had been engaged in "quiet" digital research during the last several years at the **Stonesfield** facility, but that work would "ac-

celerate" as the firm moved into its new home.

"The goal of this research is an entirely digital **SSL Studio System**," **Sanders** said, adding that the statement was not intended as a product announcement. In a later interview, **Doug Dickey**, **SSL's** vice president for design communications, confirmed this, noting that the firm is "not working to any specific date or price-point insofar as a digital product is concerned—only a performance specification."

Sanders did note, however, that the **SSL Digital Studio System** "will be based on a proprietary 24-bit digital audio processor," and that it will "incorporate integral audio storage and editing capabilities." **Dickey** noted that the system will be "one of the most powerful computers ever built, including the **Cray** supercomputers."

SSL has also released a "report to the industry," entitled "The Future of Audio Console Design—Establishing A Dialogue." The 40-page booklet, according to **Dickey**, was produced with the idea of discussing new technologies and concepts that have lately arisen in the area of console architecture. "In the course of producing the **SL 5000 M Series**

consoles, and in our discussions about **SSL's** future direction, we discovered that many of the concepts and technologies we were exploring were quite unfamiliar to the average console user and studio executive," **Dickey** noted, adding that "the people who use this gear must be able to influence its development. To do that we all need to speak the same language."

The booklet is being distributed to 150 schools and universities with audio education programs, as well as at all major trade shows. **SSL** will also send a copy to anyone who requests one by contacting any one of the four **SSL** offices in **New York**, **Los Angeles**, **Switzerland** or the **U.K.**

Other news announced by the console manufacturer at the **AES** was the publication of a new "SSL Network Directory," which includes the names, addresses and contacts of every **SSL**-equipped recording studio, mobile unit and video post-production facility in 25 countries. The firm also said that it had recently made its three-hundredth **SSL E Series** console sale, to **Village Recorder** in **West L.A.**

Video Track

NEW YORK

NICK GILDER recently completed the video for "Let Me In," the first single from his eponymous **RCA** debut album. The clip offers a serious psychological portrait of **Gilder** as he relates with himself, his girl and the outside world. **Oley Sassone** directed the project and **Kris Mathur** produced it for **Pendulum Productions**. Other **RCA** artists at work are **Five Star**, who have wrapped up the second video from their debut album "Luxury Of Life." The clip, supporting the album's second single, "Let Me Be The One," was under the direction of **Christopher Robin** and produced by **Sam Hodgkin** for **Fugitive Films**. It picks up where the band's first video, "All Fall Down," left off, with singer **Deniece Pearson** leading the group in choreographed dance steps. The video is full of special effects, including prism-like image distortion and shattering wipes that merge one image into the next.

Director **Peter Israelson's** latest directorial credit is **Julio Iglesias'** "Ni Te Tengo, Ni Te Olvideo," from his current **Columbia** album, "Libra." In this video, the artist is cast in a "Swept Away"-style scenario on a deserted island. **Jon Small** produced the piece for **Picture Vision**.

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LOS ANGELES

SEALS & CROFTS and actor **Alex Rocco** were among the cast of approximately 250 who joined **Gold Mountain/A&M** recording artist **Doug Cameron** in the video "Mona With The Children." Directed by **Rodney Charters**, the clip drama-

tizes the true story of **Mona Mahmudnizhad**, a 16-year-old **Baha'i** girl who was hanged in **Iran** in 1983. Nine other women were also forced to endure days of physical and mental torture before being sentenced to death for refusing to abandon their religion. The part of **Mona** was

played by **Moya Mahmoudi**.

Bill Parker Productions just finished shooting two videos for **Total Experience Records**: **Eddie (E.T.) Towns'** "Best Friend" and **Pattie Howard's** "Selfish." Both clips are performance/concept pieces that
(Continued on page 42)

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Peers Honor Sound Achievements

First Annual TEC Awards Presented in New York

NEW YORK The first annual Technical Excellence & Creativity (TEC) awards were distributed here at a gala on Oct. 14, during the 79th Audio Engineering Society show.

The awards, created by Berkeley, Calif.-based Mix magazine to honor superlative achievements in the pro audio and pro sound industries (Billboard, Oct. 19), were handed out amidst an evening of celebration, which ended with a technically superb and Fairlight-filled performance by Herbie Hancock & the Rockit Band.

Proceeds from the awards banquet were distributed to three charitable endeavors: 50% to the Deafness Research Foundation and 25% each to the Audio Engineering Society Scholarship Fund and the winner of the recording school/program TEC award, the Berklee College of Music.

The winners of the various TEC awards were:

- Recording technology: Lexicon Inc. for its PCM-60 high-performance, low-cost digital reverb.
- Acoustic technology: Crown International for its Tecron TEF System 10 portable spectrum analyzer/computer.
- Sound reinforcement technology: Carver Corp. for its unique magnetic field power amplifier.
- Film and broadcast sound technology: Lucasfilm Ltd./Droid

Works for the Sound Droid digital audio work station.

- Musical instrument technology: Yamaha International Corp. for the DX Series synthesizers.

- Recording engineer: Bob Clearmountain, for his work with such artists as the Rolling Stones, Bruce Springsteen, Daryl Hall & John Oates, David Bowie and many others.

- Recording producer: Quincy Jones, for his direction of projects such as Michael Jackson's "Thriller," USA For Africa's "We Are The World" and James Ingram's "It's Your Night."

- Mastering engineer: Bernie Grundman, for outstanding mastering work for A&M during his 15-year tenure there, and on his own with Bernie Grundman Mastering, opened in 1984.

- Film and broadcast sound engineer: Ben Burt, chief sound engineer for Lucasfilm in San Rafael, Calif., for his work on the "Star Wars" films, "Alien" and "ET." "Dark Crystal" and others.

- Sound reinforcement engineer: Gene Clair of Lititz, Pa.-based Clair Brothers, the internationally known sound reinforcement touring company.

- Recording session musician: Steve Gadd, the drummer who has worked with artists ranging from Steely Dan, Weather Report and Paul Simon to James Brown, Judy

Collins and Chick Corea.

- Recording studio: The Power Station in New York, which has served such clients as Mick Jagger, Bryan Ferry, David Bowie and Madonna.

- Mastering facility: Bernie Grundman Mastering, Los Angeles.

- Sound reinforcement company: Clair Brothers, which has handled tours for such artists as the Jacksons, Bruce Springsteen, U2 and the Police.

- Recording company: Windham Hill, established by Will and Anne Ackerman in 1976 in Palo Alto, Calif.

- Recording school/program: Berklee College of Music in Boston.

- Remote recording facility: The Record Plant in Los Angeles, whose mobile unit has worked on projects for the Olympics, the Jacksons' Victory Tour, Prince, Yes and others.

VIDEO TRACKS

(Continued from page 41)

were filmed at the Total Experience Nightclub and directed by Peter Allen.

The New Company recently completed videos for **What Is This, Motley Crue** and **Heaven**. "I'll Be Around," the What Is This clip, is a performance piece that takes advantage of Los Angeles' dramatic sunsets by filming on the roof of the city's famous Million Dollar Theatre Building. Motley Crue's "Home Sweet Home" video was filmed on the road. After opening in Los Angeles, the clip moves on to sold-out concerts at Houston's Summit and Dallas' Reunion Arena. **Michael Berriman**, who appeared in the group's "Smokin' In The Boys Room" video, makes another cameo appearance. Heaven's video, "Knockin' On Heaven's Door," was staged in Utah atop a lone rock butte towering thousands of feet in the air, and was shot from helicopters, dollies and cranes. All three

videos were under the direction of **Wayne Isham** and co-produced by **Curt Marvis** and **Peter Lippman**.

The talents of **Jessica Cooper** were called upon to produce **Jane Wiedlin's** debut video, "Blue Kiss," culled from her new self-titled debut album on IRS. In keeping with the album cover's visual theme of primary colors, Jane (wearing red) sings and plays guitar while riding on the back of a yellow flatbed truck driven along the hills of Malibu Canyon and Mulholland Drive in Los Angeles County. The video also features a cameo appearance by her dog **Kitty Igloo**. **Valeria Faris** and **Jonathan Dayton** directed the project. 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.*

Sound Investment

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

GIANT UNLEASHED: **Giant Sound Recording**, a full-service facility aimed at record, television and jingle production opened recently in New York. The studio features a Trident 80B console as well as Otari MTR-90 24-track, MTR-12 half-inch and MTR-10 quarter-inch recorders, all with Dolby A. Monitors are Meyer 833s, powered by a Macintosh 2500, and Giant's mike collection includes a matched pair of AKG C-12s, as well as five Neumann M-47s, five Neumann U-67s and a full complement of Sennheiser, Shure and Electro-Voice mikes. Outboard gear on hand includes the Quantec Room Simulator and the AMS DMX-1580S harmonizer with 3.2 seconds of sampling. Chief engineer is Joe Salvato, whose resume includes work with A&R Studios, Chelsea Sound, Penny Lane and private projects with Billy Joel and Paul Simon.


VIDEO FOR AUDIO: **Andre Perry Video** recently completed construction of a \$3 million production center, coupled with Montreal-based **Le Studio Morin Heights**. The new facility boasts a large (45 by 30-foot) control room, full computer graphics department and a fully-equipped 37 by 30-foot shooting stage. Equipment featured includes an ISC Super Edit 41; an Ampex AVC 33 production switcher with spectra keyer; an Abekas A-62 100-sec. digital sequencer; monitors by Ikegami, JVC and Conrac; a Studer 169 audio console, Studer tape machines and UREI 815 monitors; JVC digital two-track; a LAIRD character generator with a choice of 40 fonts. Special effects on hand are ADO version 5, NEC E-Flex and Hitachi FP-21 title camera. Computer graphics include the Bosch FGS-4000 video-graphic system and a Quantel Paint Box.

MUSHROOM MACINTOSH: Vancouver, Canada-based **Mushroom Studios** is now offering a complete computer music system, based on the E-mu Emulator II and Apple Macintosh computer. The system is owned and operated by **Bradley Doyle**, and includes a widely varied sound library. It's also fully MIDI-equipped.

MOVIN' ON UP: **Studio A** in Dearborn Heights, Mich. has moved into a new 4,000-square foot facility. Designed by **John M. Storyk Associates** of New York, the new studio features a 700-square foot control room, 800-square foot studio, two iso rooms and three live chambers. Wiring and installation of the new equipment was coordinated by **Pat Schneider Productions** of Jackson, Mich. New equipment includes digital reverbs by Klark-Teknik and AMS; an Aphex Compellor, Delta-Lab Compueffectron; a half-inch MCI JH-110C two-track recorder; Neumann U-87 and AKG 414 microphones; Hafler P225 power amps; Valley People Kepex II noise gates and Maxi-Q equalizers and more. Studio A also claims to be the only facility in Michigan with a Synclavier II.

A NEW IDEA: New York-based **Sound Ideas** is under new management and ownership, and has just finished renovating its three rooms. Studio A has a Neve 8108 32-input console with Necam automation and a Studer A80 MKIII 24-track recorder. The room also boasts four iso booths. Studio B is now equipped with an SSL 6000E 56-input console with Total Recall, as well as a Studer A80 MKIV 24-track machine. Studio C is an overdub and mix room, featuring a Harrison 36/24 board and an Ampex MM-1200. All rooms have UREI 813 monitors. Edited by **STEVEN DUPLER**

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HORROR

VIDEO



By **JIM McCULLAUGH**

To twist a familiar phrase, it can be Halloween in July ... or February ... or March ... or May. Horror on home video rents and sells year round. It's become a major profit category for both home video vendors and retailers.

The VSDA claims the horror category accounted for 8% of the total video software dealer dollar volume last year and is growing fast. Many analysts, though, say it's higher since the genre crosses over at times to science fiction and action/adventure. All the major home

video program suppliers have increasingly deeper horror selections, while numerous, smaller independents are now specializing in horror.

While many home video manufacturers have fashioned their most sophisticated Halloween releases and promotions to date (a natural tie-in; RCA/Columbia Pictures Home Video, in fact, deliberately timed the street date of "Ghostbusters" for Oct. 31), the video retailer should understand that horror is a year-round category.

In fact, some observers feel summer is an even stronger time for horror rentals since school's out and teenagers represent a prime target demographic for horror video. But

(Continued on page HV-4)

Everyday Is Halloween Night For Horror-Happy Video Vendors

MANUFACTURERS FEED PUBLIC'S INSATIABLE APPETITE FOR HORROR WITH TITLE TREATS TO TICKLE TERROR BONE

These manufacturers are releasing the following horror-related titles for the fourth quarter:

CBS-FOX VIDEO: Key Video (division of CBS-Fox) for October: "Inferno," "Race With The Devil," "Cat's Eye," "The House On Haunted Hill" and "Night School." No releases for November for CBS-Fox label. December lineup not set at presstime.

EMBASSY: For October: "The Fog," "Witch's Brew," "The Evil," "Rituals" and "The Vampire Lovers." No releases for November and December.

INTERNATIONAL VIDEO ENTERTAINMENT: Thriller Video (division of IVE), for October: "Charlie Boy," "Cyclops," "Dracula" and "The Picture Of Dorian Gray." For December: "Alabama's Ghost" and "Turn Of The Screw." No releases for November.

Monterey Home Video (division of IVE), for October: "Once Upon A Nightmare." For November: "The Flesh And Blood Show." For December: "The Brain From Planet Arous."

No fourth quarter releases for Family Home Entertainment.

MAGNUM ENTERTAINMENT: Releases under "Black Magic" theme include: "The Legend Of Sleepy Hollow" and "Dr. Jekyll's Dungeon Of Death."

MCA: For October: "The Mummy." No releases for November and December.

MEDIA HOME ENTERTAINMENT: For October: "Creature." No releases for November and December.

HORROR



"Ghostbusters" (RCA/Columbia Pictures Home Video)

ber.

NEW WORLD VIDEO: October: "Transylvania 6-5,000." No releases for November and December.

PARAMOUNT: September: "Friday The 13th Part V: A New Beginning." No releases for October or November. December lineup not set at presstime.

PRISM ENTERTAINMENT: For October: "The Mind Snatchers" and "The House That Dripped Blood."

RCA/COLUMBIA: For September: "Zombies Of" (Continued on page HV-8)

NEW VCR OWNERS STOCKING UP FOR NIGHT AT THE 'SCARIES'

"Horror is one of our top categories"—Lee Hackman, Advertising Director, Video Store, Cincinnati

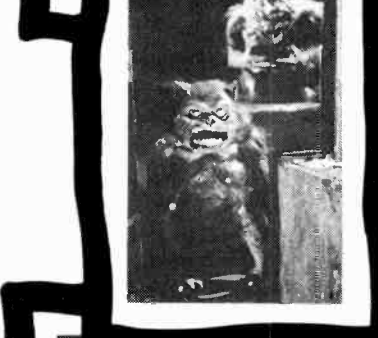
Although many home video stores or departments feature horror as part of an annual Halloween promotion, more and more retailers are seeing the genre as a year-round traffic builder. "We feature horror a couple or three times a year," says Lee Hackman, advertising director, Video Store, Cincinnati. "We often combine horror with sci-fi and fantasy is often grouped with sci-fi," he adds, indicating a goodly amount of product can be featured.

Of course, featuring horror can be overdone and Hackman cautions even when planning an in-store extravaganza, "Remember that there will be regular business people not at all interested in horror, that

"Friday The 13th Part V" (Paramount Home Video)



Above: "Psycho II" (MCA Home Video)



Left: "Ghoulies" (Vestron Video)



"Gremlins" (Warner Home Video)

you don't want to turn away."

"We still have the bloody curtains"—Barbara Borders, President, Kansas City VSDA Chapter

One re-occurring element in surveying home video principals on how they regard horror is that of saving props. In Overland Park, Kan., Barbara Borders, Continental Video and head of the Video Software Dealers Assn. (VSDA) chapter locally, notes that a set of bloody curtains that was part of a promotion for "Psycho II" has been held back for future use. "We have a whole collection of things," she says of the Continental's cache of goodies.

"Create an atmosphere in the store"—Troy Cooper, director of field operations, 500-unit National Video, Portland, Ore.

It's one thing for a single store like Continental Video to gear up for a horror splash and quite another when it comes to directing a large national chain of video stores like National Video, the nation's largest franchise chain with more than 500 stores.

Interestingly, the most effective elements of promotions are those things they do for themselves, says Troy Cooper, director of field operations at National in Portland, Ore. While noting the national office sends its franchises myriad items on a regular basis, Cooper says, "The most effective things are those the stores do on their own. It creates an atmosphere. Things like having the staff dress up. It all creates word of mouth and is totally effective."

(Continued on page HV-4)

ON THE COVER—From top left: "Carrie," (CBS-Fox); "Nightmare On Elm Street," (Media Home Entertainment); "Elvira," (IVE/Thriller Video); "Funhouse," (MCA Home); "Friday The 13th, Part II," (Paramount Home Video); "Firestarter," (MCA Home); "Jaws," (MCA Home Video); "C.H.U.D.," (Media Home).

A Billboard Spotlight

How to Sell Horror As A Year-Round Traffic Builder

EMPLOYEES TURN INTO 'GREMLINS' AND 'GHOSTBUSTERS' BEFORE CUSTOMERS' EYES

by
CATHY CICCOLELLA

Ghosts, ghouls and goblins—not to mention things that go “bump” in the night—will be turning up in video stores all around the country late in October, as retailers crank up their annual horror-movie promotional extravaganzas for Halloween. The release of the RCA/Columbia blockbuster “Ghostbusters,” due in late October, is expected to provide additional promotional impetus in the days preceding the holiday.

But horror titles are not a Halloween-only category, video retailers say. According to the VSDA, horror movies accounted for 8% of the total video software dollar volume last year; many video specialists report that the category's share in their stores is even higher, ranging as high as 45% of their rental turnover. And most say horror films do well year-round.

“We really don't have to promote horror titles—our customers take them out as fast as we can get them,” says Art Ross, owner of Tampa Video Station in Tampa. “Maybe they all lead vicarious, frustrated lives, and get their kicks from being scared.” Horror movies represent 6.8% of Tampa Video

Station's inventory of slightly over 3,000 titles, and while the genre does well all year long, “around Halloween that's what everybody wants,” according to Ross. To help his customers find what they want, he cranks a list of all horror titles in inventory out of his computer, prints it up on orange paper, and distributes it during October.

No other promotion is really necessary for the category at this time of year, Ross feels: “Horror really takes care of itself around Halloween. Customers are constantly asking what we have that”
(Continued on page HV-8)

RENTALS DOMINATE BUT MORE SALES FOLLOW LOWER PRICES

by
MARCIA R. GOLDEN

From 1940s classics to modern day pull-the-cover-over-your-eyes thrillers, retailers agree, the horror movie genre is a winner. Rentals lead the way in overall popularity, but retailers report rising sales figures as more and more horror video cassettes are priced for quick sell-through.

“Horror video is really strong for us, especially in comparison to other categories,” says Dave Strehle, assistant manager of the Video Store in Cincinnati. “Comedy is still number one, but horror is easily second.”

According to Strehle, “The Evil Dead,” “Dawn Of The Dead,” and “Twilight Zone” are among the Video Store's top rental titles. “The Shining,” priced at \$79, is a “fairly frequent seller as well as a popular rental,” he adds.

It comes as no surprise that teenagers are most enticed by horror movies. The Video Store's customer is no exception. “Horror movies are mainly big weekend rentals, and they're very popular at parties among the teenage crowd. This age group is definitely most attracted to them,” Strehle reports.

With Halloween just around the corner, Lee Hackman, promotions director for the Video Store chain, is gearing up for four weeks of classic horror. “The two biggest hits on video cassette, this year, are ‘Ghostbusters,’ and ‘Beverly Hills Cop,’” he says. “No matter what else anyone decides to do for Halloween, everything's going to be overshadowed by the success of these movies. That's why I'm taking a different approach to Halloween by promoting the old classic horror films.” Throughout the month of October, all eight stores will highlight movies each week, featuring a different famous actor. The first week, Hackman says, “is Boris Karloff week, the second, Vincent Price week, the third, Bela Lugosi week, and the fourth week is reserved for Peter Cushing movies.”

Besides the October weeklies, other Halloween
(Continued on page HV-6)

“Halloween III”
(MCA Home Video)

“Cat's Eye”
(Key Video)

“Alien” (CBS-Fox Video)

“Friday The 13th—The Final Chapter” (Paramount Home Video)

HORROR

Tracking Strange Footprints on the Charts

HORRORBEAT

If anything can be discerned about the best-renting/selling horror titles for the past year, it's that home video consumers like their terror in all shapes and sizes.

The "horror meter" knows no boundaries. Zombies, mutants, deranged murderers, killings-per-minute (kpm's), mutilations, wholesale destruction, psychological torture—it all goes. And the more original, the better.

Home video horror enthusiasts appear to like stories about children with the psychic ability to start fires at will, or nightmarish shared dreams about horrible killings that turn into reality.

They also enjoy fantasy adventures about pint-sized, grotesque mischief makers that are both scary and cute. Popular, too, are the mutilated denizens of the underground that appear at night for dinners of human flesh.

Also a hit is the unknown, unseen murderer as epitomized by Jason, the hockey-masked butcher of the "Friday The 13th" series. Then there's the terror-laden inanimate object such as the deadly, 1958 red and white Plymouth "Christine."

Analyzing the best-renting/selling horror-oriented titles of the past year gives retailers a good "hit list" of titles they need to have if they want to have a core terror library.

The recap also suggests that

the major program suppliers dominate the list but retailers should also keep in mind that similar plot threads run through hundreds of horror movies.

If "Firestarter" is popular, a retailer should be familiar with other titles that feature characters with equally bizarre psychic abilities.

There's also a strong correlation between good box office activity and home video action.

While terror rents and sells, it's also apparent from the top titles that consumers appreciate intelligent plot lines with good production values. They also enjoy first-class directors and hot-selling novel translations. John Carpenter and Stephen King teamed for a winning combination for RCA/Columbia's "Christine."

In fact, three of the top home video horror titles are adapted from King stories—MCA's "Firestarter," RCA/Columbia's "Christine" and Embassy's "Children Of The Corn."

For the fall, both "Ghostbusters" and "Gremlins" should lead the terror pack, as well as other newer and catalog titles that have strong Halloween promotions backing them.

Classics, too, should not be neglected, such as Alfred Hitchcock's "Psycho," a perennial favorite.

JIM McCULLAUGH

HORROR VIDEO CHART REVIEW

This chart recaps horror titles appearing on Billboard's videocassettes rental chart from Sept. 29, 1984 to Sept. 28, 1985.

1. FIRESTARTER (MCA Home Video)
2. NIGHTMARE ON ELM STREET (Media Home Entertainment)
3. GOULIES (Vestron)
4. FRIDAY THE 13TH—THE FINAL CHAPTER (Paramount Home Video)
5. C.H.U.D. (Media Home Entertainment)
6. LAST HOUSE ON THE LEFT (CBS-Fox Video)
7. CHRISTINE (RCA/Columbia Pictures Home Video)
8. CHILDREN OF THE CORN (Embassy Home Entertainment)
9. DEATHSTALKER (Vestron)
10. TERROR IN THE AISLES (MCA Home Video)

HORROR

STOCKING UP

(Continued from page HV-2)

National, though, is going all out this Halloween with "Ghostbusters" as an obvious takeoff point. "We're sending a four-page brochure suggesting things stores can do from constructing styrofoam ghosts to hang on the ceiling to making costumes from items like vacuum cleaner hoses."

"Go shopping at your local craft store"—Carol Pough, co-owner, Videocassettes Unlimited, Orange County, Calif.

Another retailer who believes in maintaining a large prop department is Carol Pough. She and her husband John, who's national VSDA president, own Videocassettes Unlimited in Santa Ana and Stanton in suburban Los Angeles.

Pough says she plans to have as a central motif in both stores a graveyard complete with cobwebs and ragged picket fence. She says the local craft stores are the best place to pick up props. "We're doing all the display cases in orange crepe paper with pumpkins."

Reiterating the point of saving things, Pough says for a coloring contest running in conjunction she is using a Disney sheet "that came with a promotion a couple of years ago. I couldn't use it at the time but I saved it." Now children under 12 are involved in a contest to color the headless horseman, adding lower demographics to the total promotion.

As with others surveyed, the horror promotion at Videocas-

ettes Unlimited will run the entire month of October. The idea to get as much mileage as possible out of the promotion but without overdoing it to the point where no one notices anymore says Pough.

"We don't like to repeat props"—Michael Betker, Manager, Audio Video Plus, Houston

Possibly no home video retailer is more expert in doing elaborate promotions than Lou Berg and Susan Gee at Audio Video Plus, Houston. The pair have won so many vendor contests that they have prize trips stacked up like jets over JFK.

The Houston store is among those that likes to feature horror at times other than Halloween, according to Michael Betker, manager. "We like to do horror at other times just to break things up a little."

One of Audio Video Plus' prize-winning displays was the Michael Jackson's "Thriller." Betker says parts of the plaster monster manikins "are not missing. We could recreate these, but we don't like to repeat props." The store maintains a collection of props in a warehouse.

"Not all horror is good horror"—Bob Ross, Tampa Video Station, Tampa

A tendency when retailers are planning a promotion around horror is to drag in too many items or titles that are "nothing more than schlock," says Bob Ross, whose family operates Tampa Video Station. "There's a lot of low budget things around, just gore."

"Our image is more with the classics. We have a tremen-

dous library of musicals. We don't really emphasize horror that much and don't usually promote that genre other than at Halloween."

Ross, who has left the video store to take up work as a film critic with a local newspaper, believes possibilities exist, however, for doing promotions around Alfred Hitchcock and other noted directors in the horror field.

"Be sure to inform local media"—Lee Hackman

One vital suggestion comes from Hackman in Cincinnati. He says he always sends out press releases to radio, tv and print. "They're often looking for feature items and visuals. We've had great luck in getting local exposure for our promotions."

Hackman, in fact, ticks off a number of preparatory steps to launching a horror video promotion, or any other one for that matter. "Advertise it in the movie sections of the newspapers. Send out flyers and have them available on the counter. Plug the promotion on your movie hotline (i.e., the telephone call-waiting or after-hours recorded message). Be sure the promotion is in your calendar and/or newsletter that goes out to all rental customers."

Some general observations Hackman offers include the strange fact that horror seems to do poorly in videodisk. "That's strange when you consider 'Ghostbusters' will be just \$29.95 on laserdisk." He advises to maintain horror as a section away children's.

EARL PAIGE

HORROR VIDEO

(Continued from page HV-1)

Mom and Dad enjoy the horror flick late at night whether they care admitting to being "closet horror freaks" or not.

Another factor fueling the horror rental pump is that many terror titles are still high-priced. Often times, too, some cult horror films have short box office lives and the word-of-mouth coincides with home video release. Horror titles are also highly repeatable since "horror junkies" enjoy being scared over and over again. The big horror box office films—such as "Ghostbusters" or "Gremlins"—of course, will also do well in the home video arena.

How does it all translate into more activity and profits for the home video merchant? It's not enough to say people enjoy being scared. It's not enough to buy in for Halloween, the most obvious merchandising scenar-

io. That's a given. Of course, stores have committed to horror titles and accompanying promotions prior to Halloween. The point is that horror works 12 months a year.

Here are only a few suggestions from manufacturers and retailers on horror video merchandising:

- Create a special horror section in the store. Many have already done that. Give that section a more distinctive look... more than a sign. Create a generic, in-store point-of-purchase tool.

- Hang onto manufacturer Halloween point-of-purchase materials that can be recycled throughout the year. Take full advantage of vendor offerings. Some dealers are going one step further... buying or making their own clever in-store displays with props and other easily obtainable material.

- Create horror video events without manufacturer input. "Horror days" or weekends can be orchestrated with con-

tests, in-store and even outside-store displays, and staff can even wear costumes. That can also lead to local media exposure (as well creative local advertising) which will create even more traffic.

- Emphasize classics as well as front-line horror titles. "Psycho," for example, can be a perennial horror renter. Whole promotions, even contests, can be cast around horror directors such as Alfred Hitchcock, or actors such Boris Karloff.

- Stores that are computerized can isolate the frequent horror renters. That list can be the target of horror direct mail campaigns and contests.

- The sale customer can be given added incentive. Tie-ins with local movie houses are possible (seeing a horror flick at the local Bijou can earn a \$1 off normal rental price on a horror title at Fred's Video, for example). A purchaser of "Firestarter" or "Christine" can be given a free copy of the Stephen King novel.

A movie poster for the 1985 film 'Godzilla'. The central figure is a massive, dark, scaly monster with a wide, toothy grin, its mouth open as if roaring. Its large, clawed hands are positioned on either side of its head. In the background, a city skyline is visible at night, with several skyscrapers and a large, bright orange and yellow explosion or fireburst in the center. In the upper left, several fighter jets are flying in formation, leaving blue smoke trails. The overall scene is dramatic and action-packed.

There goes the neighborhood.

"Godzilla makes Rambo, Eastwood, Bronson and Schwarzenegger look like mere swizzle sticks."
Peter Stack, San Francisco Chronicle



NEW WORLD VIDEO
Now on videocassette.

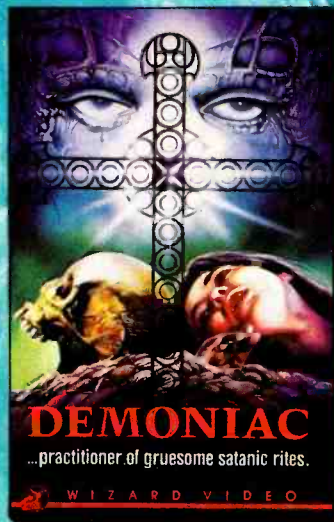
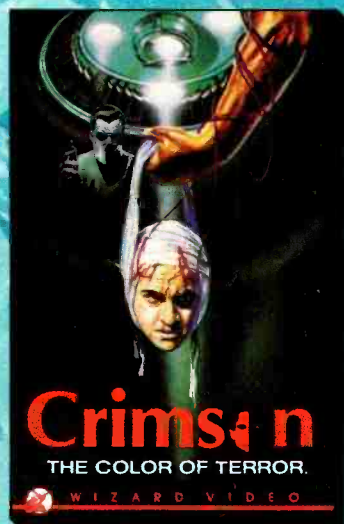
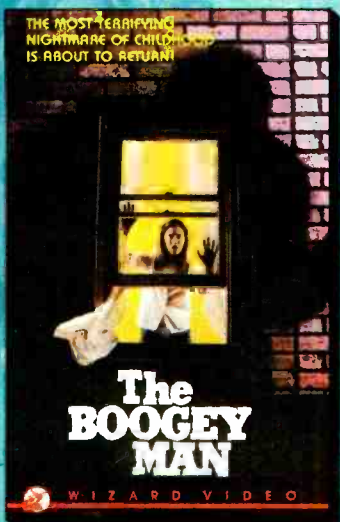
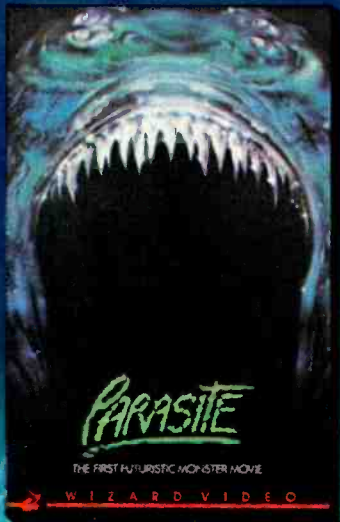
GODZILLA

1985

THE LEGEND IS REBORN



W I Z A R D V I D E O
OUR PAST HITS ARE LEGEND...



...AND BREAKING
NEW GROUND IN 1986!



W I Z A R D V I D E O

Distributed in the USA exclusively by SPECTRUM VIDEO

© 1985 WIZARD VIDEO INC. LOS ANGELES, CALIFORNIA

RENTALS

(Continued from page HV-3)

promotions are left up to individual store managers, he reports. "In the past, we've had Halloween displays, costume contests and free bags of popcorn given to anyone who comes into the store dressed in a costume."

Every weekend, the Video Store highlights a different movie genre, and offers club members \$1 rentals, as compared to the usual \$3 rental price. "Horror movies were just featured Sept. 6-7, and they come up about once every two months. We started this promotion about five months ago. And as a result, people don't just come in to rent one horror movie, they walk out with seven or eight at a time."

Like Strehle, Hackman believes the 25 and under age group is most attracted to horror movies. "Most of the movies are about a group of teenagers who go away to a house on a lake, and a madman with a chainsaw attacks them. It's kind of silly, but they just love to be scared."

At North American Video Ltd., based in Durham, N.C., horror, science fiction and fantasy movies are all grouped together to form one genre, reports Gary H. Messenger, president and owner.

"This group is one of the most popular, and everyone has a favorite, regardless of age. The range goes from young to old. No particular age group is more interested than another," he says.

Unlike other retailers whose horror collections are just that, horror, North American Video's collection includes movies from the 'Right Stuff,' to 'Cloak And Dagger,' to the 'Neverending Story,' 'Close Encounters,' and 'Frankenstein.' "There's really something for everyone," Messenger adds.

Messenger is selective in the horror titles he carries. "I refuse to carry the movie 'Faces Of Death' because I have to have limits. There's enough to be seen in the way of fantasy and classic horror, that I don't need a movie that shows people and animals dying, around the world."

His philosophy about advertising and promotions, in general, is that his stores sell entertainment, and not a particular genre. "I carry things that cross over all lines of taste, and lay out everything in front of my customers. They

can choose whatever they want to see. If a new horror title comes out, we'll put that in an ad, but we won't just advertise horror or science fiction, or any other genre."

Right now, Messenger says, 'Nightmare On Elm Street,' selling for \$79.95, is both his number one seller and rental movie.

"Horror is one of my best categories in rentals," reports Karen Yokel, software buyer for the Atlanta-based Video Warehouse chain. "We have a lot of sell-through on individual titles like 'Nightmare On Elm Street,' and 'Psycho,' and we sell a decent amount, but not a whole lot. Price is really the most important selling feature. A bunch of horror video cassettes are coming out in October, and we'll have a whole wall display for Halloween, especially on sell-throughs." According to Yokel, the stores always stock sell-through cassettes, and work out return policies with distributors if the movies don't sell.

Although rentals are still more popular than sales in this category, Yokel says that more and more people are beginning to collect movies for their home libraries. "If a studio promotes a movie at the right price (which she feels is \$25.95-\$34.95), then people will buy it. A lot of the horror movies are \$79.95, and that's just too high."

Marianne Black, owner of the Video Station in Oakland, Calif. agrees with Messenger, and believes that people of all ages are attracted to horror movies. "People love that kind of suspense, and these movies are very popular, have always been popular, and I really think will always be popular."

Like other retailers surveyed, Black's employees are asked to recommend their favorites to customers, and this, she says, usually determines what the most popular movies are. "Movies like 'Friday The 13th,' and 'The Amityville Horror' are pretty big sellers, and 'Friday The 13th' is also one of our biggest rentals," she adds. "Classics like 'Dracula,' and 'Frankenstein' only go over well if they haven't been on tv for a long time. If they're broadcast on a regular basis, it just doesn't pay to carry them."

Black doesn't have any special promotions lined up for Halloween, but will add about 30 new titles to the horror genre sometime in the next month.

What Lady Cadaver means is United Home Video's terror-ific line-up of horror videos will bring them back for more all year long.

They'll scream for the first made-for-home video movie **BLOOD CULT**, a gory story in the tradition of "Friday The 13th". And **DOCTOR GORE**, a gruesome little terror treat (the Doc is such a cut up!). Nominated for Best Horror Film of 1977, **KINGDOM OF THE SPIDERS**

is crawling with thrills. Plus **THE TOOLBOX MURDERS**, a hand crafted bit of horror that Stephen King says is one of the 10 scariest movies on video cassette!

But this is only the beginning. Our crypt is filled with vampires, ghosts, killers and thrillers just waiting to be released, to chill you to the bone.

Forever Yours

CALL YOUR DISTRIBUTOR TODAY (tell him Lady Cadaver sent you.) and make our movies Forever Yours.
P.O.P. HOTLINE 800-331-4077

UNITED HOME VIDEO

A Billboard Spotlight

Haunting the HORROR HOUSES

The following is a quick-reference list of most program suppliers who offer horror-oriented titles. Retailers are encouraged to haunt them for product.

ACADEMY HOME ENTERTAINMENT

341 North Maple Dr.
Beverly Hills, Calif. 90210
(213) 659-0701 or
(800) 972-0001

ACTIVE HOME VIDEO

211 South Beverly Dr.
Beverly Hills, Calif. 90212
(213) 274-8233

A & H VIDEO

430 West 34th St.
New York, N.Y. 10019
(212) 582-6405

ALL SEASONS ENTERTAINMENT

18121 Napa St.
Northridge, Calif. 91325
(818) 886-8680 or
(800) 423-5599

AVT/EVI

1116 Edgewater Ave.
Ridgefield, N.J. 07657
(201) 941-4404 or
(800) 645-7186

THE BARNHOLTZ ORGANIZATION

8831 Sunset Blvd.
Los Angeles, Calif. 90069
(213) 208-6444

BEST FILM AND VIDEO

98 Cutter Mill Rd.
Great Neck, N.Y. 11021
(516) 487-4515

BLACKHAWK FILMS

1235 West 5th St.
Davenport, Iowa 52802
(319) 323-9736

CABLE FILMS

Country Club Station
Kansas City, Mo. 64113
(913) 362-2804

CBS-FOX VIDEO

1211 Ave. Of The Americas
New York, N.Y. 10036
(212) 819-3222

CENTURY DISTRIBUTING

16153 Cohasset St.
Van Nuys, Calif. 91406
(818) 786-2846 or
(800) 423-2304

COAST-TO-COAST

FAMILY VIDEO

85 East Hoffman Ave.
Lindenhurst, N.Y. 11757

CONTINENTAL VIDEO

2320 Cotner Ave.
Los Angeles, Calif. 90064
(213) 477-8055

EMBASSY HOME ENTERTAINMENT

1901 Ave. Of The Stars
Los Angeles, Calif. 90067
(213) 553-3600

IVE/THRILLERVIDEO

21800 Burbank Blvd.
Woodland Hills, Calif. 91365-4062
(818) 888-3040

KARL/LORIMAR HOME VIDEO

17942 Cowan
Irvine, Calif. 92714
(714) 474-0355

KEY VIDEO

1298 Prospect Ave.
La Jolla, Calif. 92037
(619) 459-0500

KING OF VIDEO

3529 South Valley View Blvd.
Las Vegas, Nev. 89103
(800) 634-6143

MAGNUM ENTERTAINMENT

1940 South Cotner Ave.
Los Angeles, Calif. 90025
(213) 479-0946

MCA HOME VIDEO

70 Universal City Plaza
Universal City, Calif. 91608
(818) 508-4300

MEDIA HOME ENTERTAINMENT

2730 Buckingham Parkway
Culver City, Calif. 90230
(213) 216-7900

MGM/UA HOME VIDEO

1350 Ave. Of The Americas
New York, N.Y. 10019
(212) 408-0600

MPI

15825 Rob Roy Dr.
Oak Forest, Ill. 60452
(312) 687-7881

NEW WORLD VIDEO

1888 Century City Plaza
Century City, Calif. 90048
(213) 201-0741

PARAMOUNT HOME VIDEO

5555 Melrose Ave.
Hollywood, Calif. 90038
(213) 468-5000

PRISM ENTERTAINMENT

1875 Century Park East
Los Angeles, Calif. 90067
(213) 277-3270

RCA/COLUMBIA PICTURES HOME VIDEO

2901 West Alameda
Burbank, Calif. 91505
(818) 954-4950

REPUBLIC PICTURES CORP.

1236 Beatrice St.
Los Angeles, Calif. 90066
(213) 306-4040

SONY VIDEO SOFTWARE OPERATIONS

9 West 57th St.
New York, N.Y. 10019
(212) 371-5800

SPECTRUM VIDEO

5461 Sunset Blvd.
Los Angeles, Calif. 90028
(213) 461-3981

THORN-EMI/HBO HOME VIDEO

1370 Ave. Of The Americas
New York, N.Y. 10019
(212) 977-8990

UNICORN VIDEO

20822 Dearborn St.
Chatsworth, Calif.
(818) 407-1331 or
(800) 52-VIDEO

UNITED HOME VIDEO

6535 East Skelly Dr.
Tulsa, Okla. 74145
(800) 331-4077

VCL COMMUNICATIONS

6330 San Vicente Blvd.
Los Angeles, Calif. 90038
(213) 933-5893

VESTRON VIDEO

1011 High Ridge Rd.
P.O. Box 4387
Stamford, Conn. 06907
(203) 968-0000

VIDAMERICA

235 East 55th St.
New York, N.Y. 10022
(212) 355-1600

VIDEATRICS

51 East 42nd St.
New York, N.Y. 10017
(212) 697-6188 or
(201) 229-2343

VIDEO DIMENSIONS

110 East 23rd St.
New York, N.Y. 10010
(212) 533-5999

VIDEO GEMS

731 North La Brea Ave.
Los Angeles, Calif. 90038
(213) 938-2385

WARNER HOME VIDEO

4000 Warner Blvd.
Burbank, Calif. 91522
(818) 954-6000

WIZARD VIDEO

5303 Sunset Blvd.
Los Angeles, Calif. 90027
(213) 461-3981

WORLD VIDEO

8700 Wilshire Blvd.
Beverly Hills, Calif. 90211
(213) 659-5147

EMPLOYEES

(Continued from page HV-3)

they can rent for Halloween parties. And since we generally have only one copy of each title, if we did a big advertising splash on horror for Halloween we might have a problem with people finding that the titles we've advertised are already out when they come in for them."

Horror is a profitable category year-round for Paul Kasley, owner of Take One Video in Hoboken, N.J., and he gives those titles special promotional emphasis periodically during the course of the year. In September, for example, he had a special 'rent one, get one free' offer on any title that showed teeth on its package. "We advertised it by putting a grinning skull in our ad," Kasley says, "and did very well."

Kasley has one firm rule each Halloween: each employee *must* show up for work in costume on Halloween Day. Any customers who turn up in costume that day get a free rental, as well. He plans to decorate the store in an appropriate motif, with bats and other emblems of the season, and have bowls of candy available for trick-or-treaters.

"Horror titles represent about 15% of our stock, and they always do well," he explains. "But on Halloween Day it gets crazy—we could have 27 copies of the movie 'Halloween' and it wouldn't be enough!"

Horror films are even bigger business for Precision TV, in Bellwood, Ill., according to the store's video-software buyer, who calls himself Mr. Z; he says the category may represent as much as 45% of the store's inventory.

"Year-round, horror films move—everyone wants them," he says. To draw even more traffic around Halloween, Precision TV showcases its horror collection at the front of the store a week or two before the holiday, "so it's the first thing the customer sees when he or she walks in." The store is decorated with orange-and-black streamers and hand-painted masks, and this theme is repeated in window displays as well. Special radio commercials also use a Halloween tie-in.

This year, Precision TV will be using "Ghostbusters" for some extra Halloween impact. As it does with other blockbuster titles, the store will offer a \$5 discount for pre-orders until the movie is in stock.

Halloween is a major promotional event for Gail Pierce, owner of Video Exchange in

Brandon, Fla. "We always decorate the store for Halloween," she says, although a store expansion currently underway may put a crimp in this year's decorating plans. Normally, however, she hangs a Dracula effigy over the cash register, brings in pumpkins, gourds, and hay, and groups all her horror titles in the center of the store under a banner marked "Scaries" (a term Pierce prefers to "horror").

"We have about 3,000 titles in stock, and may 300 of them are scaries," she says. "Five years ago the category was a mainstay of the business, but today it's dropped to somewhere between 10 and 20%. I think the reason it's not as popular is that the quality and quickness of release of other types of movies has picked up. Also, since we have a larger selection now, customers have many other titles to choose among. But we always do promote it, not only with in-store decorations but also with window displays and Halloween art in our advertising at this time of year."

October's surge in horror rentals sometimes spills over into November as well at Video Stop in Costa Mesa, Calif., according to manager Scott Dicken: "Many times customers will spot titles during our Halloween promotion that they've been wanting to see, so they come back after Halloween is over to get them."

Horror films rent well throughout the year at Video Stop, Dicken says, "but the business nearly doubles in October." To help encourage that spurt in rentals, he hangs props such as skeletons along with horror-movie posters prominently in the store, and sets up a special section for the genre a week or so before Thanksgiving, along with a window display.

Year-round, horror films represent about 20% of Dicken's volume, "but it's almost entirely a rental business—we get very few sales in the category."

Connie Sherman, tape-club manager for Antin House of Video in Overland Park, Kan. has had similar experiences with horror titles. "We do well with the category most of the year," she says. "One constant source of business is teenagers renting scary movies for slumber parties. But a lot of customers only pay much attention to buying horror titles at Halloween—the rest of the year they'll rent them, but it has to be pretty special for them to want to buy it."

HORROR

TITLE TREATS

(Continued from page HV-2)

Mora Tau," "Torture Garden," "13 Ghosts," "It Came From Beneath The Sea" and "Return Of The Vampire." For October: "Ghostbusters." For November: "Hellhole." No releases set for December.

SONY VIDEO SOFTWARE OPERATIONS: Releases include: "Devil Bat's Daughter,"

"Strangler Of The Swamp," "The Brute Man," "The Woman Who Came Back" and "Mr. Ace."

THORN EMI: No new releases for October or November. December lineup not set at presstime.

VESTRON: For November: "The Mutilator," "Terminal Choice" and "Don't Open Til Christmas."

WARNER HOME VIDEO: For October: "The Nesting," "The

Curse Of Frankenstein," "Horror Of Dracula" and "The Mummy," all priced at \$59.95. For November: "Gremlins."

CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Editorial Coordinator, Jim McCullaugh; horror chart compiled by Billboard Research Dept.; Design, Anne Richardson-Daniel; Cover, Douglas Brian Martin; Design & Direction Inc.



Creative Crossover. Mark Lawrence, center, and Larry Lachman, right, partners in Earth Sky and Open Sky Productions of Los Angeles, look at a book featuring the art of Patrick Nagel, while Alfred van der Marck, president of the book publishing imprint that bears his name, looks on. Lawrence's "The World Of Nagel" music video, which is being utilized in bookstores to highlight the work, has just won a CINE Golden Eagle Award in the music video category.

VH-1 TURNOUT SPARKS CMA AWARDS

Network's Support Stimulates Country Clip Exposure

BY JIM BESSMAN

NEW YORK A massive turnout of upper-echelon VH-1 staffers at last week's Country Music Assn.(CMA) awards show is seen by the Nashville music community as a major boost for country video.

Label executives and organization chiefs expressed excitement at the heavy and very active VH-1 presence, and noted that an increased interest in country by VH-1 could signal an upswing in country music video production.

The VH-1 contingent was made up of four vice presidents and the entire talent relations team, and included Les Garland, senior vice president of programming, MTV/VH-1; John Sykes, vice president of programming, MTV/VH-1; Kevin

Metheny, vice president of VH-1; Susan Binford, vice president of press relations, MTV Networks, Inc.; Laurie Zaks and Roberta Cruger, both directors of talent relations, MTV/VH-1; Bruce Leddy, VH-1 producer/writer; and Rita Coolidge, VH-1 VJ, who, as a recording artist, was already well-versed in country music. Before and after the awards show, Coolidge conducted 21 interviews with award nominees, winners and presenters, who were then flown back to New York with Metheny the next day for immediate one- or two-minute plugs destined for VH-1 programming.

Congratulatory greetings by various artists to the winners were also shot as lead-ins to videos by winning artists. These were to be used for 10 days following the awards show.

Following the awards, the remaining VH-1 personnel attended the BMI awards banquet and the grand opening of the Willie Nelson Exhibit at the Country Music Hall of Fame and Museum. During the day, they met with the major record labels and industry groups, following up on a "MTV and VH-1 User's Seminar" conducted in Nashville in April by MTV Networks, primarily to introduce the country industry to VH-1.

"We want them to understand that VH-1 is a 24-hour environment with a country commitment equal to other genres," said Metheny, discussing the channel's heavy schedule in Nashville. "It plays great music and country music is great music. And we're immensely pleased with the quality of product. [Hank Williams, Jr.'s] 'All My Rowdy Friends Are Comin' Over Tonight' is one of the greatest videos I've ever seen, and it will be a long time before anyone makes one that's any better."

Metheny, whose initial run for the CMA Board was unsuccessful, added that Nashville was "better than the rock 'n' roll community" in recognizing that "you don't buy creativity in videos, that great ideas come from creative people." He further stated that the country music industry possessed an inherent sense of the "benefit of personal-ity" as it pertains to video, "beyond the fact that the songs are wonderful." Using the video for "The Highwayman" as an example, he noted the "extraordinary amount of charm and charisma that exists in country music, and they seem to exploit it very, very well in video."

A check with highly positioned representatives of Nashville's country music industry suggests that

the openness of VH-1 to country video will stimulate the production of the clips, which has thus far lagged behind pop clip production due to the expenses involved and uncertainty about their promotional value.

"The jury is still out on country sales [from VH-1 programming of country], but I think we'll see an upswing," said Judi Turner, director of public information for the Country Music Assn. She added that VH-1 provides the "greatest hope for exposure to country videos" due to its day-long clip programming schedule and its wider viewership than competing outlets. She also lauded VH-1's Nashville coverage during the awards for featuring the many country artists who don't tour the New York market and therefore miss out on related VH-1 exposure.

Like Turner, Frances Preston, senior vice president of BMI, maintained that the VH-1 effort will have a dramatic impact on country clip production. She was also pleased that the network was "reaching out and covering more on-the-spot events relating to country music" like the CMA awards show and last month's Farm Aid concert.

From the label perspective, Jim Foglesong, president of the Nashville Division of Capitol/EMI America, called the VH-1 commitment "the most dramatic thing to happen in video as far as country music is concerned." Noting that radio has "virtually closed the doors" to our type of product," he declared that VH-1 held the potential for exposing the "mass appeal not limited to just country" of many of his roster of artists, and specifically credited it with helping achieve sell-through

(Continued on page 46)

New Video Clips

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

AC/DC
Shake Your Foundation
Fly On The Wall/Atlantic
Ian Brown/Keller Thornton Productions
Brian Ward

BRIAN ADAMS & TINA TURNER
It's Only Love
Reckless A&M
HBO
David Mallet

JEFF BECK
Ambitious
Flash/Epic
Jim Yehich
Paul Flaherty

BIG AUDIO DYNAMITE
The Bottom Line
This Is Big Audio Dynamite Columbia
Kevin Hewitt
Don Letts

CLARENCE CLEMMONS
You're A Friend Of Mine
Hero/Columbia
Beth Broday/N Lee Lacey
Ed Gries

COCK ROBIN
Tonight You Were On My Side
Columbia
Nick Myers/Aldabra
Chris Gabrin

CRUZADOS
Motorcycle Girl
Arista
Modern Productions
Mark Robinson

ROGER DALTRY
After The Fire
Under A Raging Moon Atlantic
Roger Daltry/Graham Hughes
Roger Daltry/Graham Hughes

DION & FRIENDS (Elton John, Gladys Knight, Stevie Wonder)
That's What Friends Are For
Friends Arista
Razor Productions
John House

DIVINYLS
Pleasure And Pain
What A Life! Chrysalis
David Hanna
Phillippe Mora

DAVID FOSTER
Love Theme From St. Elmo's Fire
St. Elmo's Fire Atlantic
Alexis Ometchenko Pendulum Productions
Tony Greco

FULL FORCE
Girl If You Take Me Home
Columbia
Simeon Soffer/Pantalich
Simeon Soffer

HEAVEN
Knockin' On Heaven's Door
Knockin' On Heaven's Door/Columbia
Curt Marvis/The New Company
Wayne Isham

RUPERT HINES/CY CURNIN
With One Look
Better Off Dead Soundtrack/A&M
Wolfe Company
Francis Delia

INXS
This Time
Listen Like Thieves Atlantic
Peter Sinclair/Media Lab
Godley & Creme

MICK JAGGER
Hard Woman
She's The Boss Columbia
Digital Productions
John Whitney

KIX
Cold Shower
Midnight Dynamite Atlantic
Joel Hinman Scorched Earth Productions
Mark Reyzka

NICK LOWE & HIS COWBOY OUTFIT
I Knew The Bride When She Used To Rock'N Roll
The Rose Of England/Columbia
Genevieve Davey
Sebastian Harris

YOKO ONO
Hell In Paradise
Starpiece/PolyGram
Kris P./Z Big Vision
Zbigniew Rybczynski

RAY PARKER JR.
Girls Are More Fun
Sex & The Single Man Arista
Split Screen Production Company
Doug Nichols

PROPAGANDA
P'Machinery
A Secret Wish/ZTT Island
Kris P./Z Big Vision
Zbigniew Rybczynski

RATT
You're In Love
Invasion Of Your Privacy Atlantic
Kris Mathur/Pendulum Productions
Marshall Berle

KENNY ROGERS
Morning Desire
Heart Of The Matter RCA
David W Warfield/Beth Broday/Greenbriar Productions
David Hogan

RUSH
Big Money
Power Windows/PolyGram
Alan Weinrb/Champagne Productions
Robi Quarty

TOMMY SHAW
Remo's Theme (What If)
A&M
Jerry Kramer & Michael Ader
Jerry Kramer

SHYTALK
Excuse Me
Columbia
Reverie Productions
Andrzej Bartowiak

SIMPLE MINDS
Alive & Kicking
Once Upon A Time A&M
Kris P.
Zbigniew Rybczynski

SQUEEZE
Hits Of The Year
Cosi Fan Tutti Frutti A&M
Chip Miller Simon Stryker
Ian Fletcher

STARSHIP
We Built This City
Knee Deep In The Hoopla RCA
Jason Braunstein Wolfe Company
Francis Delia

STING
Love Is The Seventh Wave
The Dream Of The Blue Turtle/A&M
Lori Frost The Moving Picture Company
Richard Longcrane

THE ADVENTURES
Another Silent Day
Chrysalis
Danny Nissam Chrysalis Productions
Jeff Baynes & Doug D'Arcy

THE LONG RYDERS
Looking For Lewis & Clark
State Of Our Union/Island
John Mills/Island Films
Sebastian Harris

THE SPECIAL AKA
The Special Remix
Free Nelson Mandela Chrysalis
David Nissam Eye Eye Films
Jeff Baynes

'TIL TUESDAY
Love In A Vacuum
Voices Carry/Epic
Paul Schiff/N Lee Lacey
Mick Haggerty

TROUBLE FUNK
Still Smokin'
Good To Go Soundtrack Island TTE
Doug Dilge Sean Ferrer Mighty Productions & Good To Go
Blair Novak

STEVIE RAY VAUGHAN
Change It
Soul To Soul Epic
Bob Jason & Gail Kramer Left Bank Productions
Josh Aronson

STEVIE WONDER
Part-Time Lover
In Square Circle/Motown
Karyl Al/Bill Parker Productions
Bill Parker

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VOTE FOR **ONE ONLY** IN EACH CATEGORY

Best Direction

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

Best Cinematography

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

Best Choreography

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

Best Lighting

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

Best Set Design

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

Best Editing

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

Best Computer Graphics

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

Best Special Effects

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

Best Audio

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

Best Costumes

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

Best New Artist

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

Best Performance Male

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

Best Performance Female

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

Best Performance Group

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

Best Concert Performance

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

Best Conceptual

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

Most Innovative

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

Best Long Form

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

Best Overall

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

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video music

VH-1 SUPPORT SPARKS N'VILLE

(Continued from page 43)

on recent album product by Sawyer Brown and Mel McDaniell.

Foglesong, however, recognized that it's hard to gauge the precise effect yet on record sales of VH-1 play. At Warner Brothers, Janice Azrak, vice president of press and artist development, Nashville Division, claimed that VH-1 rotation would eventually "go hand-in-hand" with sales as well as production of more country videos. Noting that her label had produced only three full-blown conceptual country videos last year, primarily due to cost concerns, she asserted that more would be forthcoming this year.

But while Azrak agreed with Foglesong that it is too soon to pin sales increases directly to VH-1 exposure, she discerned an impact on programmed artists through fan club feedback and tour response.

According to Metheny, country-oriented clips currently comprise 25% of the VH-1 playlist, though he claims that there is no quota policy for country video in the channel's programming.

"We've always found the lines between musical spectra to be blurry," he explained, citing a "compatibility" between clips by such artists

as the Judds, Phil Collins, Carly Simon, Ricky Skaggs, Kool & the Gang, Air Supply, and Alabama.

"The viewers perceive an extraordinary variety [in VH-1 programming] and these videos complement each other," continued Metheny. "People who think they don't like country music in fact like Willie Nelson, Anne Murray, Barbara Mandrell, and Ricky Skaggs, who has an all-star quality but has actually been 'too country' at radio," he said. "The country music community is so full of extraordinary personalities that are widely known and regarded that it should capitalize on the existing interest, but enhance and broaden it as well through video."

Metheny suggested that future country video productions be of "high production value that complements the music," and, as in the case of rock video, be used to help establish "incubating" artists with longterm career potential. "I think George Strait should be a multi-media superstar," he concluded. "Anyone who hasn't been exposed to him already will go wild when they see him on video."

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- Simple Minds "Alive And Kicking"
- Maurice White "Stand By Me"
- Dead Or Alive "My Heart Goes Bang"
- Bob Dylan "When The Light Comes Falling From The Sky"
- Thompson Twins "King For One Day"
- Three Degrees "The Heaven I Need"
- Echo & The Bunnymen "Bring On The Dancing Horses"
- The Smiths "The Boy With The Thorn In His Side"
- Rene & Angela "I'll Be Good"
- The Cult "Rain"
- Depeche Mode "It's Called A Heart"
- Diana Ross "Eaten Alive"
- Tears For Fears "I Believe"
- Talking Heads "Road To Nowhere"
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- U2 "Sunday Bloody Sunday"
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PROGRAMMING

This report does not include videos in recurrent or oldie rotation.

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	VIDEOS	ACTIVE ROTATION	WEEKS ON PLAYLIST
BRYAN ADAMS/TINA TURNER	IT'S ONLY LOVE A&M	ACTIVE	
ARCADIA	ELECTION DAY Capitol	POWER	
DEL FUEGOS	DON'T RUN WILD Warner Bros.	BREAKOUT	
DREAM ACADEMY	LIFE IN A NORTHERN TOWN Warner Bros.	LIGHT	
BILLY JOEL	THE NIGHT IS STILL YOUNG Columbia	MEDIUM	
RAY PARKER JR.	GIRLS ARE MORE FUN Arista	BREAKOUT	
YOKO ONO	HELL IN PARADISE PolyGram	POWER	
SPACE MONKEY	COME WITH ME MCA	NEW	
SQUEEZE	HITS OF THE YEAR A&M	BREAKOUT	
THIS MORTAL COIL	SONG TO THE SIREN Atlantic	NEW	
'TIL TUESDAY	LOVE IN A VACUUM Epic	MEDIUM	
JOE LYNN TURNER	ENDLESSLY Elektra	MEDIUM	
WRESTLERS	LAND OF 1000 DANCES Epic	POWER	
YES	HOLD ON Atco	BREAKOUT	
POWER ROTATION <small>Sneak Preview Videos</small>	JEFF BECK AMBITIOUS Epic	2	
	HOWARD JONES LIKE TO GET TO KNOW YOU WELL Elektra	4	
	KISS TEARS ARE FALLING Mercury	4	
	RUSH THE BIG MONEY Mercury	2	
	SIMPLE MINDS ALIVE AND KICKING A&M	2	
	STING LOVE IS THE SEVENTH WAVE A&M	3	
	TALKING HEADS AND SHE WAS SURE	5	
HEAVY ROTATION	ABC BE NEAR ME Mercury	10	
	A-HA TAKE ON ME Warner Bros.	23	
	CHEAP TRICK TONIGHT IT'S YOU Epic	14	
	*ROGER DALTRY AFTER THE FIRE Atlantic	6	
	GLENN FREY YOU BELONG TO THE CITY MCA	3	
	*HEART NEVER Capitol	9	
	HOOTERS AND WE DANCED Columbia	11	
	*LOVERBOY LOVIN' EVERY MINUTE OF IT Columbia	6	
	MARILLION KAYLEIGH Capitol	16	
	MR. MISTER BROKEN WINGS RCA	15	
	*EDDIE MURPHY PARTY ALL THE TIME Columbia	7	
	*NIGHT RANGER FOUR IN THE MORNING Camel/MCA	9	
	*STARSHIP WE BUILT THIS CITY RCA	7	
	*TEARS FOR FEARS HEAD OVER HEELS Mercury	10	
	*THOMPSON TWINS LAY YOUR HANDS ON ME Arista	7	
	*JOHN WAITE EVERY STEP OF THE WAY EMI America	9	
ACTIVE ROTATION	CRUZADOS MOTORCYCLE GIRL Arista	3	
	O.M.D. SO IN LOVE A&M	17	
	PHANTOM, ROCKER & SLICK MEN WITHOUT SHAME EMI America	3	
	R.E.M. DRIVER 8 IRS	3	
	SCRITTI POLITTI PERFECT WAY Warner Bros.	9	
	TOMMY SHAW REMO'S THEME (WHAT IF?) A&M	4	
	TALKING HEADS STAY UP LATE SIRE	5	
	*TINA TURNER ONE OF THE LIVING Capitol	6	
MEDIUM ROTATION	THE ALARM STRENGTH IRS	3	
	KATE BUSH RUNNING UP THAT HILL EMI America	7	
	JON BUTCHER AXIS STOP Capitol	3	
	PHIL COLLINS/MARILYN MARTIN SEPARATE LIVES Columbia Pictures	5	
	COREY HART BOY IN THE BOX EMI America	6	
	HEAVEN KNOCKIN' ON HEAVEN'S DOOR Columbia	5	
	INXS THIS TIME Atlantic	4	
	RATT YOU'RE IN LOVE Atlantic	5	
	SIMON F I WANT YOU BACK Chrysalis	7	
BREAKOUT ROTATION	KING WON'T YOU HOLD MY HAND Epic	4	
	PLATINUM BLONDE CRYING OVER YOU Epic	5	
	PREFAB SPROUT WHEN LOVE BREAKS DOWN Epic	8	
	TODD RUNDGREN SOMETHING TO FALL BACK ON Warner Bros.	3	
	CHARLIE SEXTON BEAT'S SO LONELY MCA	3	
	UB40 DON'T BREAK MY HEART A&M	3	
	WANG CHUNG TO LIVE AND DIE IN L.A. Geffen	5	
LIGHT ROTATION	BALTIMORA TARZAN BOY Capitol	2	
	BLACK 'N' BLUE MISS MYSTERY Geffen	3	
	DOUG CAMERON MONA A&M	2	
	COCK ROBIN THOUGHT YOU WERE ON MY SIDE Columbia	2	
	MARSHALL CRENSHAW LITTLE WILD ONE Warner Bros.	2	
	THE CULT SHE SELLS SANCTUARY Warner Bros.	2	
	MORRIS DAY THE OAK TREE Warner Bros.	5	
	SHEILA E. A LOVE BIZARRE Paisley Park/Warner Bros.	2	
	NONA HENDRYX IF LOOKS COULD KILL RCA	4	
	RUPERT HINE/CY CURNIN WITH ONE LOOK (WILDEST DREAMS) A&M	4	
	KATRINA & THE WAVES QUE TE QUIERO Capitol	2	
	KIX COLD SHOWER Atlantic	3	
	MEN AT WORK HARD LUCK STORY Columbia	3	
	SMASH PALACE LIVING ON THE BORDERLINE Epic	3	
	THE SMITHS THE BOY WITH A THORN IN HIS SIDE Sire	4	
	VANDEBURG ONCE IN A LIFETIME Atco	3	
	STEVIE RAY VAUGHAN CHANGE IT Epic	2	
	WHAT IS THIS I'LL BE AROUND MCA	4	
	JANE WIEDLIN BLUE KISS IRS	2	
NEW	AC/DC SHAKE THE FOUNDATION Atlantic	2	
	GENE LOVES JEZEBEL BRUISE Important	2	
	IRON MAIDEN RUNNING FREE Capitol	2	
	YNGWIE MALMSTEEN I'LL SEE THE LIGHT Polydor	2	
	THE PRODUCERS DEPENDING ON YOU Marathon	4	
	JOHNNY RENO & THE SAX MANIACS RUNNING FOR COVER Rounder	3	
	SHY TALK EXCUSE ME Columbia	2	
	VECTOR SURRENDER A&M	3	
	W.A.S.P. BLIND IN TEXAS Capitol	2	

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



Spanish Kitchen. Los Lobos performs in a fantasy documentary about the mysterious closing 24 years ago of the Spanish Kitchen restaurant in Los Angeles. The show, set to air Nov. 8 on KABC-TV in Los Angeles, was directed by T-Bone Burnett and Graeme Wiffler and produced by Erik Nelson and Nancy Covey. John Doe of X and John Avila of Oingo Boingo also participated. (Photo: Tom Vollick).

Singer 'Surprised' by Crossover Success Freddie Jackson 'Rocks' the Pop Charts

BY STEVEN IVORY

LOS ANGELES Freddie Jackson has a special distinction among new artists. The 26-year-old's debut Capitol single and album, both called "Rock Me Tonight," enjoyed tremendous success on Billboard's black charts; however, Jackson's real victory is that both also charted high on the pop charts, paving the way for his second single, the soulful ballad "You Are My Lady."

According to Jackson, his success should signal to other black artists that "we shouldn't be afraid to do what we do best. I figured 'Rock Me Tonight' reaching top 10 on the black chart to be enough of a blessing, but I was surprised by the album's crossover ability.

"Let's face it, this is an album of soul music. Thank God good music can be accepted as good music, period."

Thus far, Jackson has been equal-

ly successful as a performer. Since May he has been on tour with labelmate and mentor Melba Moore, selling out medium-sized venues. Jackson can also be heard sharing leads with labelmates Paul Laurence and Lillo Thomas on "She's Not A Sleaze," the debut single by Laurence, who wrote and produced Jackson's "Rock Me Tonight" single.

Jackson has also been active as a songwriter. In addition to co-writing "Sleaze" with Laurence, he con-

tributed a song to yet another Capitol debut, that of singer Melisa Morgan, and has written two songs for actress/singer Sheryl Lee Ralph.

Prior to this flurry of success, Jackson logged time in New York as background vocalist for a host of artists there. It was Moore who introduced him to Hush Productions, her management company, three years ago. Hush in turn presented Jackson's solo demos to Capitol. It
(Continued on page 50)

New Starship: 'Cleaner, More Focused' Band Flies Without Kantner, Freiberg, 'Jefferson' Name

BY JACK McDONOUGH

SAN FRANCISCO "The Starship has made a lot of albums," says group manager Bill Thompson, "but when people ask which one the new one is, I tell them it's the first. As far as I'm concerned, this is a new band."

There's good reason for Thompson and his players to take that approach. The departure of Paul Kantner and David Freiberg brings the band to its most compact size yet, a quintet—albeit one in which a sixth person, producer/writer/arranger/keyboardist Peter Wolf, plays a pivotal part.

Of these five core members—vocalists Grace Slick and Mickey Thomas, guitarist Craig Chaquico, bassist Pete Sears and drummer Donny Baldwin—only Slick had any connection with parent band Jefferson Airplane.

The settlement of a suit brought by Kantner means a more compact name, too, since the group henceforth may not use "Jefferson" before "Starship."

"That's fine with us," says Thompson. "Using just 'Starship' is something some players have wanted for a long time, since there's something so much older connected with the 'Jefferson' part. We want the band to be seen as doing fresher, newer things."

But mainly what's new is the sound, which Slick characterizes as "cleaner, more crisp—you can hear all the parts," while Thomas calls it "more current, and more focused. Sometimes in the past we had so many different elements we didn't know what kind of band we wanted to be."

Exhibit A on the new sound is the first single from "Knee Deep In The Hoopla," "We Built This City," co-written by Wolf with Bernie Taupin, Martin Page and "Hoopla" executive producer Dennis Lambert.

In fact, most of the album's material comes from outside the group—another departure from past practice. Ironically, the players say this was a key in making the group more unified and focused.

"Sometimes it's easier with outside songs," says Slick. "There's no control coming from one particular area of the band; you're not having anything imposed. It's freeing because you look at what's actually going on with the song."

The players say that the departure of Freiberg was amicable, but the split with Kantner was bitter. Says Thomas: "We told him, 'If you want to quit, fine.' But he didn't
(Continued on page 48)

Kantner, Balin, Casady Take Off With New Band

SAN FRANCISCO The old saw that the more things change, the more they stay the same has probably never been more true than for Paul Kantner, Marty Balin and Jack Casady.

The three, who were founding members of Jefferson Airplane in 1965 and who stayed on for varying lengths of time with the Airplane/Starship through its 20-year history, have now reunited in a seven-piece band.

The band, as yet unnamed, has just completed a five-song demo tape that's being auditioned by various majors. The demo was co-produced by the band and engineer Karen Page at Sausalito's Studio D.

The band is also planning an official concert hall debut in a 1,000- to 2,000-seat venue for November. The group made its first appearance in March at the 1985 Bay Area Music Awards and also played in June at a free concert for 50,000 people in Golden Gate Park.

The other members of the group, which is managed by Vincent Lynch, are keyboardist Tim Gorman, best known for his work with the Who; drummer Barry Lowenthal, a former member of the Tazmanian Devils and Steel Breeze; and lead guitarist Slick Aguilar and saxophonist Keith Crossan, both of

whom work with Balin in a separate group Balin describes as "more of a nightclub dance band."

Kantner says the seeds for the reunion were sown even before he left Jefferson Starship "because I needed good songs, and I started bugging Marty. And Jack had played on my solo album ['Planet Earth Rock And Roll Orchestra'] not long before that."

Kantner explains that the stage concepts for the band include "lots of theatricality. We'll use a screen and different kinds of film and lighting to create a different atmosphere for individual songs."

"We were using visuals long before MTV," notes Balin of the early Airplane light shows. "That's what we took around the country starting in '65. This time it won't be bubbling goo and liquid, but modern multi-media, something along the lines of Laurie Anderson or Peter Gabriel."

All three principals acknowledge that there will be, as Casady puts it, "some expectations and preconceptions to get past" because of the fame of the original band. "There will be some recognizable elements, of course," says Kantner, "but we're a new band with a new sound, and I think people will find that out pretty quickly." JACK McDONOUGH

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Impressive Charttopper Guitarist Jordan 'Touched' by Success

BY PETER KEEPNEWS

NEW YORK Like most "overnight successes," guitarist Stanley Jordan spent a long time honing his craft and paying his dues before making the big breakthrough. But two things make Jordan's story more than just another streets-to-charts odyssey: the magnitude of his breakthrough, and the careful, meticulous way he went about preparing for it.

Jordan's Blue Note album "Magic Touch" has logged 17 weeks at the top of Billboard's jazz chart. That's an impressive achievement for anyone, but especially for a musician making his major-label debut.

Making it even more impressive are the following facts: Jordan moved to New York in May, 1984, won critical raves with an unbilled appearance at the Kool Jazz Festival a month later, and became the first artist signed to the reborn Blue Note label three months after that. In November, he began working on "Magic Touch," with fellow guitarist Al Di Meola producing; six months later he had a No. 1 album.

"Every once in a while when I'm out there playing, I realize, 'Hey, I dreamed about this for years and years,'" Jordan says. "But it doesn't really seem like it happened quickly, because I had been working on my music for a long time."

There were several stages in the 26-year-old Jordan's pursuit of a musical career. First, of course, he had to learn to play the guitar—which in his case meant developing a whole new way of playing it, tapping the strings along the fret with both hands rather than strumming or picking.

"I was real frustrated," he recalls of the years he spent developing his technique, "because not only could I not make the music I wanted to make on the guitar, but I also had this funny feeling that I ought to be able to. I did a lot of thinking about how to put more counterpoint in, and as far as I can tell, what I came up with is the best way."

The next step was making a record. Rather than work the club circuit and wait to be discovered, Jordan, who was then living in Madison, Wis., scraped together the money to record "Touch Sensitive," a solo album, on his own Tangent label in 1982.

"I wanted to make my own album

first," he explains. "That way I could learn more about the business, and hopefully it would be a stepping stone to working with a major label."

Jordan did his homework, reading such books as "This Business Of Music." Then, with a partner, he underwent extensive on-the-job training.

"For a couple of years," he says, "we traveled all over the East Coast and the Midwest. We went to record stores and radio stations. We tried to figure out ways of squeezing me into a festival or setting me up in a mall—just anywhere I could get out there and play. And everywhere I played, I sold records."

After making a few visits to New York, where he sat in at various nightclubs, Jordan made the permanent move last year. He found a supporter in Bruce Lundvall, then president of Elektra Records and subsequently head of Manhattan and Blue Note. Lundvall introduced him to Christine Martin, who be-

came his manager. Martin arranged for an audition with Kool Jazz Festival promoter George Wein, and Lundvall signed Jordan to Blue Note shortly after his triumphant Kool Festival appearance.

Life hasn't been dull for the young guitarist since then. Jordan, who is booked by APA, has been touring extensively as a solo act since the release of "Magic Touch," both as a headliner and as the opening act for the likes of Miles Davis, Spyro Gyra and Bill Cosby. He recently toured Japan, and is spending most of October on the road in Europe. He has also become a frequent guest on "The Tonight Show."

"I enjoy the fact that I'm getting attention for the way I play," he acknowledges, "and I want people to know about the technique. But I spent a lot more time working on the music itself than on how to play it. That's why I developed the technique: to express the musical ideas that I was developing."

Minutemen Short on Frills, Fuss; Method Paying Off

BY MOIRA McCORMICK

CHICAGO "We jam *"econo,"* says bassist Mike Watt of the San Pedro, Calif.-based trio the Minutemen. Their no-frills method of operation has enabled them to turn a profit on every record they've released, as well as on tour. The Minutemen are currently on the road in support of their latest album, "3-Way Tie (For Last)," on the independent SST label.

"3-Way Tie" is the eighth full-length album and twelfth release overall for the 5-year-old band, which in addition to Watt includes guitarist/vocalist D. Boon and drummer George Hurley. Their stripped-down sound combines elements of punk, funk, jazz and free form beat-style lyrics, generally encapsulated in songs averaging 60 seconds in length—hence their name.

The Minutemen's cost-efficient approach to the record business begins in the studio, where albums are cut with a minimum of fuss and budget. Their notorious two-record

set "Double Nickels On The Dime" cost just \$1,200 to record, and Watt swears that one EP required no more than a \$50 expenditure.

The Minutemen album preceeding "3-Way Tie" was a drastic departure from their 60-second format. Entitled "Project: Mersh" ("mersh" being San Pedro slang for "commercial"), it featured songs of more than four minutes in length.

With its cover art depicting three business-suited record executives (one exclaiming, "I got it! We'll have them write hit songs!"), "Mersh" lampooned the rock'n'roll-as-packaging philosophy. "But hardly anybody got the joke," Watt laments. "They really thought it was this big career move."

"3-Way Tie" is a return to classic Minutemen shorthand, and also incorporates some "mersh" elements, according to Watt. Included are covers of songs by artists as disparate as Blue Oyster Cult, Creedence Clearwater Revival and Roky Erickson.

"We feel the confines of being in a Dewey Decimal System," Watt explains. "The Minutemen are filed under 'punk/funk'—by doing these covers, we want to upset that mental appletart."

The Minutemen's current tour takes them through November, and they expect to make money on it, as they say they have on all previous jaunts. "We have to treat touring as a money-making venture," says Watt. The three band members and a lone crewmember, the sound man, take turns driving. After gigs, the Minutemen rely on the hospitality of their fans for nightly lodging, in order to avoid hotel bills. "Last tour we cleared \$400 apiece for a month's work," Watt declares.

When they're off the road, the Minutemen put in time at SST Rec-

(Continued on page 50)

Moyet Content With 'Alf's' Notice on European Charts

BY BRIAN CHIN

NEW YORK Alison Moyet insists that she's "not desperate" about the fact that her first album, "Alf," wasn't the immense success in the U.S. that it was in the rest of the world. Despite the large potential market here, Moyet maintains that the U.S. is no more important to her career than any European market—because the smash European performance of "Alf" already assures her creative freedom for her next album.

Therefore, while Moyet did three days of press and personal appearances in the U.S. and Canada last month, she dismisses outright the suggestion that her next album might be targeted musically at the U.S. market.

"Alf," released domestically by Columbia early this year, had been eagerly anticipated during its chart-topping 1984 run in Britain—particularly among club DJs aware of Moyet's lead singing as half of Yazoo, the arty British duo that topped the U.S. dance chart twice in 1982.

But unlike another 1984 U.K. smash, Sade's "Diamond Life," which yielded a top five American single and album soon after its U.S. release, Moyet's album stalled out in June at number 45, while the lead single, "Invisible," peaked at number 31.

The album nonetheless sold a reported 250,000 copies here and remains a "live" project for Columbia; the ballad "For You Only" has been re-edited and slightly re-recorded for release as its third single. Patti Austin, meanwhile, has released a cover of Moyet's "Honey For The Bees."

Moyet says that it was her recent maternity that curtailed promotional activities here—and also mini-

mized her visibility to the American label. "Had they met me," she suggests, "they might have understood me more."

As it was, Moyet claims, "They didn't know what to do—put me in r&b or pop or MOR or AOR. It was a difficult situation."

Her appearance in an "Invisible" video was of only moderate help to her profile here. Though Moyet says she finds filmmaking "the most boring job in the world," she adds that she will have to get involved in visuals of all kinds, from videos to album sleeves, because "if you don't assert yourself, you're unhappy with your own product; then you have to promote it 52 weeks a year."

Accordingly, Moyet is planning her second album carefully. "It will be something with a bit more energy [than 'Alf']; less glossy, with lots of color." Tony Swain and Steve Jolley, producers of "Alf," "like the top key; you tend to get a very 'shouty' vocal. My lower end wasn't used a lot."

As pleased as she was with "Alf," Moyet says she will seek new producers for the next album: "Before I settle in my ways musically, I want to know what I'm missing." She declines to guess at the eventual sound of the album, but is emphatic that the producer "be well-versed in English music. I want to use the blues and soul influence, but with an English sound."

Though she says she will "listen to the advice" of CBS U.K. a&r man Muff Winwood and Tommy Motolla's Champion Entertainment in finding a producer, she bristles at the idea that anyone might share directly in the choice.

NEW STARSHIP STREAMLINES

(Continued from page 47)

want the rest of us to go on as Starship. That's where it got sticky."

Slick adds: "We've had a lot of people come and go in this band. Paul was the only one who wouldn't just go away."

"Paul wanted to run everything," says Chaquico, "and if he couldn't get his way he'd threaten lawsuits. It just got to the point where we decided the bottom line for us was that we'd rather pay him not to play."

In response, Kantner describes a "let's starve Paul out attitude" as the root cause of the break.

"After the last album, the band was refusing to perform certain songs of mine live, and they were balking at having my songs on the next album. So I told them that obviously we weren't agreeing, and I suggested that we finish the two albums on our contract as best we could and then suspend the group and allow the name to die peacefully.

"But they wanted the name. I said, 'That misses the whole point. We're not the band we were, and you guys don't necessarily want to stand for the virtues this band has

always stood for.' I mean, they wanted to do beer commercials and heavy metal songs and go out and open for bands like Journey and Night Ranger."

Kantner says his subsequent settlement with the group came to \$250,000, including \$80,000 for the group's right to continue using "Starship."

New Phone Number for Chicago Ticket Info

CHICAGO Ticketmaster computerized ticket service here has introduced a new 24-hour telephone system designed to aid callers seeking specific ticket information.

Ticket Entertainment Directory, or TED, features a choice of more than 40 individual messages about ticket availability for entertainment, cultural and sports events, along with special announcements. According to Bob Garsh, director of marketing for Ticketmaster Midwest, anyone with a touch tone phone can call TED.

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Talent in Action

DIRE STRAITS

Radio City Music Hall, New York
Tickets: \$20

THE WORD 'BRILLIANT' would suffice as a review of the first of Dire Straits' three sold-out Radio City dates Oct. 1. Perhaps the most pleasing element of this show was consistency. While the British band arrived at its current American popularity through the radio success of "Money For Nothing," the Straits' two-hour-plus performance consisted of a seamless stream of beautifully constructed, beautifully executed tunes.

An unlikely looking but endearing rock hero, Dire Straits leader Mark Knopfler conveys a casual confidence on stage. Rambling around the uncluttered set as if it were his backyard, Knopfler was gracious in allowing his bandmates their share of the spotlight. Most notable in accepting that offer were flute and sax player Chris White and rhythm guitarist Jack Sonni. White's mostly saxophone contributions added a bright, often rollicking edge to material that leans toward the brooding on vinyl. Sonni—a former New York guitar shop salesman reportedly pulled on tour by Knopfler after an impressive demonstration—provided a broad, fleshy base for Knopfler's detailed story-telling on lead. Both Sonni

and White are hip dressers with a flair for center stage antics that works well with their fearless leader's laidback stance.

Led by White's eerie melody on the flute, the show kicked off with "Across The River" and followed at a pace that nicely blended hardcore fire-ups with the Straits' softer, more mellifluous numbers, even though much of the band's best work is an epic mix of both.

"Sultans Of Swing" cropped up about mid-set, at which point Knopfler's distinctive guitar work received a two-minute standing ovation. His highly textural style was flawlessly demonstrated on at least five guitars with a series of melody lines that often spoke more vividly than most rocker's vocals. As the front man, Knopfler's singing rightly allows the music to do the talking. His vocals often take on the tone of deliberate mumbblings, as if the words were an afterthought to the emotion.

Finally, the Straits' varying moods were bathed in an outstanding light show by designer Chas Herington. Keyed to the insistent beat of former Rockpile drummer Terry Williams' percussion, the light show ranged from stark splashes of white light to psychedelic trip simulations. **KIM FREEMAN**

JAMES TAYLOR

Radio City Music Hall, New York
Tickets: \$22.50

JAMES TAYLOR doesn't exactly transcend time; he just ignores it. While most of his contemporaries from the Troubador era of the early '70s have tried to modernize or have simply aged, Taylor remains the New England wayfarer with a six-string on his back, an oldie in his pocket and a quiet melancholy on his lips.

So when Taylor politely walked out onto the Radio City stage on Oct. 9 to solo one more time on "You Can Close Your Eyes," he was clearly the James Taylor the rather vocal crowd had come to expect; when he held the same gentle command—warm, intimate voice, sure-fingered guitar—he was also the James Taylor they had come to welcome.

But things slowly started to fall apart. After four relaxed songs performed alone, Taylor's band came out to join him, and his confidence seemed to waver. One of the keys to Taylor's durability—no matter how slow or fast his songs move—is the absolute ease and familiarity in his delivery. But Taylor labored through such regulars as "Carolina In My Mind" and "Handy Man" as if he and the songs were strangers thrown together for two hours and straining for conversation.

Taylor's six-piece band, which includes Russell Kunkel on drums, Leland Sklar on bass and Rosemary Butler on vocals, either tiptoed behind or overran him. Kunkel's drums were often too loud, and while each member of the band had an impressive solo moment or two, each seemed to be playing or singing alone. This lack of cohesion was surprising, because this core of musicians has performed together for more than 10 years and should know the songs, and each other, like the backs of their hands. Perhaps they knew each other too well.

(Continued on page 63)



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
RATT BON JOVI	Meadowlands Arena East Rutherford, N.J.	Oct. 18	\$258,834 \$14.50/\$12.50	19,708 sellout	Monarch Entertainment Bureau
THE SHOW: RUN DMC, CHUCK BROWN & THE SOUL SEARCHERS, DOUB E. FRASH, THE JUNKYARD BAND, EXPERIENCE UNLIMITED, ROCK MASTER SCOTT & THE DYNAMIC THREE	Capital Centre Landover, Md.	Oct. 12	\$245,480 \$14/\$12	17,930 sellout	G-Street Express
AC/DC YNGWIE MALMSTEEN'S RISING FORCE	Coliseum Oakland Calif.	Oct. 19	\$229,890 \$15	15,326 sellout	Bill Graham Presents
AC/DC YNGWIE MALMSTEEN'S RISING FORCE	Giant Stadium Phoenix, Ariz.	Oct. 17	\$213,367 \$18.50/\$16.50	13,073 20,000	Feyline Presents
MOTLEY CRUE Y&T	Nassau Coliseum Uniondale, N.Y.	Oct. 14	\$208,056 \$16/\$14	17,363 sellout	Ron Delsner/Larry Vaughn Presents
AC/DC YNGWIE MALMSTEEN'S RISING FORCE	The Forum Los Angeles	Oct. 18	\$189,662 \$16.50/\$14.50	12,308 sellout	Avalon Attractions
RATT BON JOVI	Capital Centre Landover, Md.	Oct. 15	\$175,493 \$14.50	12,103 15,000	Cellar Door Prods.
KENNY LOGGINS MARK MCCOLLUM	Irvine Meadows Amphitheater Laguna Hills, Calif.	Oct. 19	\$169,009 \$17.50/\$12.50	11,361 15,000	Avalon Attractions
TINA TURNER MR. MISTER	Arizona State Univ. Amphitheater Tempe	Oct. 18	\$164,865 \$15	10,991 13,028	Evening Star Prods.
DIRE STRAITS	Civic Center Providence, R.I.	Oct. 4	\$157,035 \$14.50	10,988 sellout	Larry Vaughn Presents
STING	The Fox Theater Atlanta	Oct. 8-9	\$151,369 \$16.75	9,364 two sellouts	Chesapeake Concerts/Brass Ring Prods.
NIGHT RANGER STARSHIP	Civic Center Lakeland, Fla.	Oct. 18	\$148,290 \$15	10,000 sellout	Fantasma Prods.
SUPERTRAMP THE MOTELS	The Spectrum Philadelphia	Oct. 11	\$146,656 \$14.50/\$12.50	10,507 16,700	Electric Factory Concerts
MOTLEY CRUE Y&T	The Centrum Worcester, Mass.	Oct. 15	\$145,639 \$14.50/\$13.50	10,386 sellout	Don Law Co.
OINGO BOINGO	Greek Theater Los Angeles	Oct. 19-20	\$140,552 \$14.50/\$13.50	10,390 sellout	In-House
FOREIGNER JOHN CAFFERTY & THE BEAVER BROWN BAND	Olympic Saddledome Calgary, Alberta	Oct. 13	\$140,104 (\$175,131 Canadian) \$19.50	9,609 12,700	Brimstone Prods.
BARRY MANILOW	Civic Center Providence, R.I.	Oct. 17	\$130,310 \$17.50/\$15	8,103 9,784	Frank J. Russo
BARRY MANILOW	War Memorial Rochester, N.Y.	Oct. 15	\$129,151 \$16.50/\$14.50	8,134 9,111	Monarch Entertainment Bureau/John Scher Presents
AC/DC YNGWIE MALMSTEEN'S RISING FORCE	Frank Erwin Center Univ. of Texas at Austin	Oct. 13	\$125,291 \$14/\$12	9,229 12,302	In-House/Stone City Attractions
DAVID COPPERFIELD	Music Hall Cleveland Ohio	Oct. 19-20	\$123,660 \$12/\$11/\$8	5,800 9,000	Pace Theatricals
KENNY LOGGINS MARK MCCOLLUM	Pavilion Concord, Calif.	Oct. 18	\$120,358 \$16.50/\$13.50	8,211 sellout	In-House
STING	Sundome Tampa, Fla.	Oct. 16	\$114,645 \$15	8,099 sellout	Fantasma Prods.
HOWARD JONES MARSHALL CRENSHAW	Meadowlands Arena East Rutherford, N.J.	Oct. 16	\$113,059 \$14.50/\$12.50	8,881 14,953	Monarch Entertainment Bureau
STING	Sportatorium Hollywood, Fla.	Oct. 17	\$111,705 \$15	8,238 9,000	Fantasma Prods.
DIRE STRAITS	Cumberland County Civic Center Portland, Maine	Oct. 7	\$110,440 \$15/\$12.50	7,826 sellout	Larry Vaughn Presents
HEART SHOOTING STAR	McNichols Sports Arena Denver	Oct. 15	\$103,666 \$14.30/\$13.20	7,307 8,000	Feyline Presents
RATT BON JOVI	Cumberland County Civic Center Portland, Maine	Oct. 8	\$91,805 \$12.50/\$11.50	8,059 9,500	Frank J. Russo
THE BEACH BOYS THREE DOG NIGHT	The Fox Theater Atlanta	Oct. 11	\$91,479 \$15.75	6,202 9,364	Concerts West
NIGHT RANGER STARSHIP	Lee Civic Center Fort Myers, Fla.	Oct. 17	\$88,172 \$14	6,540 sellout	Fantasma Prods.
DIO ROUGH CUTT	The Met Center Minneapolis	Oct. 13	\$87,247 \$13/\$12	6,921 11,887	Jam Company
WHITNEY HOUSTON SOFTONES	Lyric Theater Baltimore, Md.	Oct. 11	\$77,762 \$18/\$16	4,734 5,000	Marc Corwin/That's Entertainment
HEART AUTOGRAPH	Civic Center St. Paul, Minn.	Oct. 20	\$75,211 \$14.50	5,386 sellout	Contemporary Prods.
GEORGE CARLIN TRAVIS SHOOK	Front Row Theater Cleveland, Ohio	Oct. 18-19	\$73,056 \$14.75	4,953 6,392	In-House
DIO ROUGH CUTT	Wendler Arena Saginaw, Mich.	Oct. 20	\$72,738 \$13.50	5,388 7,169	Brass Ring Prods.
DIO ROUGH CUTT	Wings Stadium Kalamazoo, Mich.	Oct. 18	\$70,713 \$13.50	5,238 8,169	Brass Ring Prods.
THE BEACH BOYS THREE DOG NIGHT	The Coliseum Hampton, Va.	Oct. 5	\$68,601 \$14.50/\$13.50	5,067 8,515	Alex Cooley/Southern Promotions
STAR SHOW '85: THE BAR-KAYS, ATLANTA STARR, CON-FUNK- SHUN	Memorial Auditorium Greenville, S.C.	Oct. 13	\$67,877 \$12/\$10	6,270 7,000	Dimensions Unlimited
THE BEACH BOYS THREE DOG NIGHT	Carolina Coliseum Columbia, S.C.	Oct. 10	\$67,048 \$14.50	4,624 12,532	Alex Cooley/Southern Promotions
DAVID COPPERFIELD	The Fox Theater Atlanta, Ga.	Oct. 14	\$64,025 Not available	Not available 9,364	Pace Theatricals
WHITNEY HOUSTON	Clowes Memorial Hall Indianapolis, Ind.	Oct. 19	\$62,877 \$15.50/\$13.50	4,339 sellout	K2 Concerts

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NEW ON THE CHARTS

DURELL COLEMAN

First brought to public attention through numerous performances on tv's "Star Search," Durell Coleman is now appearing on the black and pop album charts with his self-titled Island debut, at numbers 35 and 155, respectively.

As a child, Coleman, a native of Roanoke, Va., began singing in the High Street Baptist Church choir. By age 16, he was playing full-time with bands on the lounge circuit throughout the South and East Coast.

In 1983, Coleman decided to move to Los Angeles to further his musical career. While on the West Coast, he had the opportunity to audition for "Star Search." When Island Records chief Chris Blackwell saw Coleman on the show, he flew to Los Angeles to sign the singer to a worldwide contract with the label.

An array of producers applied their talents to Coleman's debut project: David Kershenbaum (Joe Jackson, Supertramp), Al McKay (Earth, Wind & Fire), Clarence Macdonald (the Temptations), Marti Sharron and Gary Skardina (Natalie Cole) and songwriter Tom Snow. A video supporting his first single, "Somebody Took My Love," was directed by Oley Sassone and produced by Island Pictures. Plans are in the works for a club tour.

Coleman is managed by Sherwin Bash, 804 Crescent Dr., Beverly Hills 90210; (213) 275-7020.

New English-Language Album

Julio Iglesias Returns to the Studio

LOS ANGELES Even though his latest album, "Libra," was released just a month ago, Julio Iglesias is already back in the studio working on his second English-language album. The collection, as yet untitled, will be Iglesias' followup to 1984's "1100 Bel Aire Place," which went double platinum in the U.S. and established the Spaniard as a leading adult contemporary star.

Iglesias says he's looking forward to his English-language encore. "I know a lot more about how this market works," he says. "Also, I've been working more on tempo and phrasing, which has to be applied to develop a more contemporary feeling."

Iglesias has been working with a linguist coach, Julie Adams, to help his English pronunciation. "The point is that you can't lose your own personality," he says. "Therefore you have to grasp the language without pausing to translate. It has to come naturally to make it work."

"The beat's the thing, and if it

doesn't come naturally you tend to lose everything. I listen to other artists, not to copy, but to get the right feeling."

Iglesias has been working on the album at Compass Point studio in the Bahamas, aided by producers Ramon Arcuza and David Foster and engineers Humberto Gatica and Terry Christian. The album is set to include songs by Stevie Wonder, Marty Panzer and Peter Cetera, among others.

Some have argued that in his bid for North American success, Iglesias has turned his back on his Latin heritage. But Iglesias insists that this is not the case.

"I will never forget my roots from the Mediterranean," he argues. "But this crossover is admittedly not that easy. It's a time-consuming process."

Iglesias' latest album, "Libra," went out in both Spanish and Portuguese. The singer is slated to release three albums next spring, in English, Italian and French.

"I know that I'm going to have to work like crazy," he says, "but I also know that I have much more confidence in what's before me."

Iglesias' manager, Ray Rodriguez, is also working to sustain the singer's power in the Latin market. In conjunction with CBS, Rodriguez is setting the launch this month of another single from the "Libra" al-

bum, "Ni Te Tengo, Ni Te Olvido."

In addition, Radio Works Inc., a locally based syndication company, plans a November launch for two music/talk shows with Iglesias—one hour in English and two hours in Spanish. They will be distributed on a barter basis worldwide.

NO FRILLS MINUTEMEN

(Continued from page 48)

ords. Formed by hardcore pioneers Black Flag, SST employs a full time staff of four, and includes on its roster recently signed Warner Bros. act Husker Du, Meat Puppets, Saccharine Trust and Angst.

Prolific by indie standards, SST turned out 20 records last year. Its books are in the black, says Watt, because "we live close to the earth. We pay our bills, don't get in debt, don't spend more money than we have. We'll make sure we only spend \$500 on a video, and then make sure that video will have a chance at paying off."

Black Flag and Husker Du are SST's top sellers; the former's "Damage" sold 80,000 copies and the latter's four releases have averaged more than 30,000. The Minutemen's "Double Nickels" is their most successful recording, at 18,000 copies.

JACKSON 'ROCKS' CHARTS

(Continued from page 47)

wasn't his first experience with the label; four years earlier he'd augmented a Capitol group called Mystic Merlin, which had one unsuccessful album.

"That was a bad experience," Jackson recalls. "I didn't really care for the people I had to work with in the group. Luckily the situation didn't take off, or maybe I wouldn't be in this position."

Instead, he credits Hush, which also handles Laurence and Thomas, with his smooth transition to a solo career. "It's like family. I've known Paul Laurence for 15 years. Melba and I have been close for years, even when I sang background in her band.

"She's a laid-back person like I am, and for that reason there are no competition pressures on our show. She's always extended herself to me."

Among the pressures to which Jackson has had to adjust are frequent comparisons to Luther Vandross. Jackson takes the comparisons in stride.

"I've never met him," he says of Vandross, "and all I know about him is his music. I would say I've been influenced by the Baptist church more than anything else. When Luther came along, I bought his records right along with James Cleveland, Shirley Caesar and Donny Hathaway, whom I loved."

A far greater potential pressure on Jackson is the dual blessing/

curse a debut as successful as "Rock Me Tonight" can present. The album supplied Jackson with the torpedo every new artist dreams of. At the same time, the pressure to repeat such a success can be intense.

Jackson says he isn't worried. "The next album will be far more refined. Beyond bettering the product, there isn't much you can do. The rest is up to the public."



Oh Sheila. Sheila E. performs on a recent segment of ABC-TV's "American Bandstand." (Photo: Ron Wolfson).

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BY FRED BRONSON

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Nelson On Exhibit. Willie Nelson and his wife Connie chat with industry leaders who came to view the Country Music Foundation's newly unveiled retrospective on the singer's career. Shown welcoming Nelson to his own exhibition in Nashville are, from left, CBS Nashville senior vice president Rick Blackburn; CMF director Bill Ivey; and BMI senior vice president Frances Preston, who is also chairman of the Foundation's board of trustees.

McCullough Says Business Is Healthy CMA Meeting Strikes Optimistic Note

BY EDWARD MORRIS

NASHVILLE The Country Music Assn. (CMA) elected 17 new directors at its annual membership meeting, held here Oct. 16. Among the other points of business were three changes in the bylaws, the presentation of several awards, and a counterattack by CMA president Richard McCullough against those who

say the country music business is in trouble.

The new directors and their categories are: Connie Bradley, Irving Waugh and E.W. Wendell, at large; Bill Hudson, advertising agency; Steven Greil, artist manager/agent; Randy Owen, artist/musician; Al Snyder, broadcast personality; Gary Morris, composer.

Also: Leonard Rambeau, international; Ed Konick, publications; Bill Lowery, publisher; Hal Durham and Bill Sherard (one-year term), radio; Joe Galante, record company; Jim Powers, record/video merchandiser; Jerry Garren, talent buyer/promoter; and Lloyd Werner, television/video.

Bylaw changes consisted of dividing the former audio/video category into television/video and radio; setting the dates of mailing out the notice of the annual meeting at a period of "not less than 10 days nor more than 60 days" prior to the meeting date; and changing the makeup of the nominating committee to the CMA president and four directors.

In summarizing the CMA's activities for the year, McCullough began by blasting the recent New York Times front page story on the decline of country music as "a soft, unbalanced feature" and "a bush league job of reporting." He maintained that business is good in country's "three R's: radio, records and road," with only routine and explainable exceptions.

To keep the country business healthy, he added, the CMA over the past year has sponsored marketing roundtables, increased its participation in the Country Radio Seminar, joined with the National Music Publishers Assn. in activities to curb the effects of home taping, enlarged its membership to 8,000, made its annual talent buyers' semi-

nar more business-oriented, and heightened country music's stature abroad.

Awards were presented to Brent Maher, Jimmy Bowen and George Strait and Tom Thacker, producers of the CMA's single, album and video of the year, respectively. Radio awards went to Gerry House (large market), Stan Davis (medium market) and Marvin McClanahan. Promoter Hap Peebles was given the first SRO award; Willie Nelson got the President's Award for "extraordinary service to the country music industry," and talent agent Jim Halsey won the Founding President's Award.

The relatively few members who attended the meeting—probably no more than 250—heard former CMA director and longtime disk jockey Len Ellis warn against opening up country music to rock influences.

"There has been a movement to water down country music," Ellis asserted, "by a determined group who have infiltrated our ranks over the past 10 years. They have been joined by others who are well-meaning but determined to make country music more commercially acceptable. Beware."

Warming to the point, Ellis continued, "They will try to convince you that a little rock in country music is OK and shows that we are willing to make country flexible and willing to accept changes. There is no such thing as a little rock—no more than being a little pregnant or having a little cancer. It will eat you up—absorb you—as it has pop music. It is no longer even a category."

Alluding to the dominance of traditional over modern country among the CMA award winners, Ellis said, "Take heed. Last Monday night's awards should be a sign that we are not satisfied with what has been happening."

NASHVILLE SCENE

by Kip Kirby



OPTIMISM RUNS HIGH for a second FarmAid event early next summer, possibly in New York City—but despite published rumors to the contrary, nothing is definite yet.

That's the word from the Willie Nelson camp, which admits it's baffled by newspaper reports that FarmAid II has gotten a green light for June 1 at Yankee Stadium.

It is true that 86-year-old actor James Cagney has been in close communication with Nelson, both before and after the recent all-star benefit concert in Champaign, Ill. Cagney read of Nelson's efforts to help the nation's small family farmers and called to see if he could lend assistance. Apparently, Cagney has urged the singer to consider a second FarmAid in New York, where urbanites would get first-hand exposure to the dramatic plight of the American farmer.

But Tony Conway, who produced and promoted FarmAid with Buddy Lee of Buddy Lee Attractions in Nashville, denies that plans for a followup concert are firm or official.

"I do know that Buddy is in discussions with Cagney," Conway says. "But at this point, no date and no venue have been set. You could say it's in the 'baby discussion' stage."

TOO BAD THAT despite rave reviews for this year's CMA Awards telecast—the best yet, by general consensus—the Nielsens were not kind to the show. Blitzkrieged by Monday Night Football on ABC and a

A New York farm benefit? It's not quite official yet

heavily promoted Valerie Bertinelli movie on NBC, the CMA Awards finished a distant third. Perhaps more advance promotion by the network prior to the show might help make up this rating deficiency. The West Coast Academy of Country Music, which claims it gets consistently higher ratings, varies its broadcast slot each year and rarely faces such competition. Even Alabama can't lure diehard sports fans away from Monday Night Football.

Looks like the quadruple-whammy team of Willie Nelson, Waylon Jennings, Kris Kristofferson and Johnny Cash will be doing a CBS-TV movie of the week based on the 1939 John Wayne classic, "Stagecoach."

The movie is tentatively set to begin production Jan. 13 at Nelson's Perdernalles ranch in Texas. Shooting should finish up the second week in February. Producer Jack Thompson, whose credits include "Country Gold" with Loni Anderson and "The Winning Hand" with Kristofferson, Nelson, Brenda Lee and Dolly Parton, is overseeing the project.

Thompson, who is based in Nashville, says he approached Nelson first, and let the singer take the concept to the others during CMA Awards rehearsals. Raymond Katz, formerly of Katz-Gallin in L.A., will

be executive producer. No director has been set.

The original 1939 "Stagecoach" was an Academy Award winner. The film was redone in 1966 with a cast that included, among others, Ann-Margret and Bing Crosby. No Oscars were forthcoming for the second version. By the way, in case you're wondering exactly which "Highwayman" will reprise John Wayne's role as "Ringo Kid," it's Kristofferson.

DAVID ALLAN COE had cancelled all remaining 1985 tour dates after collapsing onstage at Doc Severinsen's Club in Oklahoma City two weeks ago. Coe was supposed to headline the Tulsa State Fair right after the Severinsen's engagement; instead, he "disappeared" and checked into a hospital in Salt Lake City, where doctors informed his manager, Mark Rothbaum, that the singer was in no condition to continue working.

No official reason has been given, but it's believed that Coe is suffering from extreme nervous exhaustion. He is expected to remain off the road through December, according to Buddy Lee Attractions.

As for the Tulsa State Fair, even without David Allan Coe the event racked up a million-plus attendance in 11 days, through such acts as Roy Orbison, Willie Nelson, Exile, Helen Cornelius and the Forester Sisters.

TV BLIPS: A Willie Nelson special (gosh, it's getting impossible to write this column without mentioning Willie) due to air on The Nashville Network will feature five Ray Charles duets (including "I Can't Stop Loving You" and "Georgia") and jazz guitarist Jackie King. The hour-long program was produced in Austin by Lickona, Watson & Casey Productions in association with Shamrock Productions... "The Willie Nelson Special" will also be simultaneously released worldwide on videocassette by Embassy Home Entertainment. Immediate markets are the U.S., Canada, England, Germany, France, Japan and Australia... And Lee Greenwood and the Gatlins will be part of a two-hour PBS special Sunday (3) titled "Tennessee Ernie Ford's America."

REBA McENTIRE headlined Music Village U.S.A. just before CMA Week and spotted Janie Fricke in the audience. McEntire stopped to acknowledge Fricke, then explained to the audience how both artists had come to record "She's Single Again" on their current albums. When she finished and got ready to sing the song, she started laughing and invited Fricke up on stage to join her. They traded off verses.

A few columns ago, we mentioned the Ozark Mountain Daredevils and a collection of long-lost early '70s "cabin tapes," which are being released in LP form by Sounds Great Records. We heard from a few Ozark fans then, and they may be glad to know that the Ozarks are now hard at work on a new album in Nashville with writer/producer Wendy Waldman. We'll keep you posted.

FOR WEEK ENDING NOVEMBER 2, 1985

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

130 REPORTERS			NEW	TOTAL
			ADDS	ON
THE FORESTER SISTERS	JUST IN CASE	WARNER BROS	44	44
RESTLESS HEART	(BACK TO THE)	HEARTBREAK KID RCA	36	72
JOHN CONLEE	OLD SCHOOL	MCA	33	61
DAN SEALS	BOP	EMI-AMERICA	31	78
KATHY MATTEA	HEART OF THE COUNTRY	MERCURY	26	39

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

RETAIL BREAKOUTS

58 REPORTERS			NUMBER
			REPORTING
JANIE FRICKE	SOMEBODY ELSE'S FIRE	COLUMBIA	26
JIM GLASER	IN ANOTHER MINUTE	MCA/NOBLE VISION	24
JIMMY BUFFETT	IF THE PHONE DOESN'T RING, IT'S ME	MCA	20
GAIL DAVIES	BREAK AWAY	RCA	15
THE JUDDS	HAVE MERCY	RCA/CURB	13

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Enigma Plans LP Package

Project to Showcase Unsigned Talent

BY KIP KIRBY

NASHVILLE Buck Owens and Merle Haggard put Bakersfield, Calif. on the country map. Now a new multi-artist compilation album released on Enigma Records wants to underscore that move.

The album is called "A Town South Of Bakersfield." Produced by musicians Dan Fredman and Pete Anderson, it features 10 different cuts by Los Angeles area country acts.

Included are "Heartbreak Train," pairing Rosie Flores and Albert Lee; as well as "Baby I'll Show You" by Billy Swan; "Love And Only Love" by Katy Moffatt; "I'll Be Gone" by Dwight Yoakam; "Same Old Fool" by Reach For The Sky; "Lonesome Pine" by the Lonesome Strangers; "Big Big Love" by the Eddys; "Happy Hour" by Tin Star; "Waitin' Up" by George Highfill; and "I'm Not Over You" by Kathy Robertson.

The purpose of the project, according to co-producer Fredman, is to showcase unsigned California country talent. With the exception of Dwight Yoakam, who has since been signed to Warner Bros. in Nashville, and Albert Lee, now doing an instrumental album for MCA's new Master Series label, none of the artists has a recording contract.

"A Town South Of Bakersfield" was cut 24-track for under \$5,000. Both the cassette and LP versions carry an \$8.98 price tag. Artists on the album were not paid upfront; participation was arranged on a profit-sharing plan which kicks in

when the album reaches its \$8,500 break-even point. Initial pressing was around 5,000 copies, but Fredman reports that reorders are already beginning to come in.

"A Town South Of Bakersfield" represents a departure for Enigma Records, whose roster consists mainly of acts like Lizzie Borden and Christian metal-rockers Stryper. Enigma sent copies of the album through its distribution channels to buyers at major chains and one-stops, plus college radio, National Public Radio and country and rock media.

Is there a market for projects such as "Bakersfield?" Fredman is convinced there is, and that it could prove an excellent showcase tool for the artists involved.

"For instance, Dwight Yoakam couldn't get a deal until he put out an EP on Oak. It got good reviews and grass roots support. Warners picked it up and is adding new cuts," he points out.

Citing such left-field country peripherals as Lone Justice, Rank & File, Jason & the Scorchers, the Knitters and Beat Rodeo, Fredman adds: "We're selling country music these days to people who are getting tired of rock'n'roll—to some of the same people who go to see Fear and Black Flag and Madonna.

"Radio stations are playing what Nashville puts out, middle of the road country. There's a market for that, but there's also a market for what we're doing. Any of these acts on our record could be signed tomorrow to a Nashville label and have a hit."

BY EDWARD MORRIS

NASHVILLE If Lew DeWitt regains the headliner status he once enjoyed, it won't be because he's traded on the name of the group that first got him into the spotlight. After being separated from the Statler Brothers for nearly four years, DeWitt is back as a soloist—signed to a new label and ready, he says, to work the road.

In 1955, DeWitt helped found the Statlers and 10 years later gave them their first hit "Flowers On The Wall." He was a mainstay of the Virginia-based quartet until increasingly severe bouts with Crohn's disease took him out of action in 1981.

During a six-month leave of absence, it looked as if DeWitt might rejoin the group, but he failed to regain his health in time. Finally, his replacement, Jimmy Fortune, was

Coors Supporting Greenwood Tour

NASHVILLE The "Coors Presents Lee Greenwood" tour began Oct. 11 in Tampa and concludes in Chicago on May 10, for a total of 15 dates.

A third of the profits from each concert will be donated by Coors and Greenwood to the Coors Veterans' Memorial Scholarship Fund. Sponsors estimate that the tour should raise \$200,000 for the fund.

Each concert will be supported by special promotional activities, including advertising, radio contests and the participation of local wholesalers and veterans' groups.

brought in as a permanent Statler. And DeWitt's identification with the act was legally shorn from him.

"I signed an agreement just before I left that if I should ever come back to work, I wouldn't use or play off their name," DeWitt explains. "I suppose they look upon it as their right." Obviously stung by the surgical finality of his separation from the Statlers, DeWitt still chooses not to linger on the details of it. He even downplays the importance of his quarter-century of service with them: "All I was expected to do was show up, tune the guitar and kick the bus tires."

An operation and a long rest ultimately convinced DeWitt he might be able to perform again. So he eased back in by playing small clubs near his Virginia home. For a short time, it was just DeWitt and his guitar. Later, he linked with a local act, the Star City Band, and began using it to back him.

In October, DeWitt released the old '40s standard "You'll Never Know" on Compleat, his new label. His album, "Lew DeWitt: On My Own," ships early this month. He has signed with Buddy Lee for booking.

In both his stage show and new album, DeWitt favors the smooth, melodic ballad styles of the '40s and '50s. "Even in the new songs I'm writing," he notes, "I'm patterning slightly in that direction." Half the songs on the new album are his own compositions, one of them the signature, "Flowers On The Wall."

Alluding to the Statlers split and his determination to carve out his own image, DeWitt says, "Sometimes I wonder if I'm wise using

'Flowers On The Wall.' But it's a good tune . . . and it identifies me." His audiences, he insists, have not asked him to do Statler material, although he admits, "I braced myself for it."

His joy in recovering from what came close to being a fatal disease has made him eager to play any kind of venue, he says. But he does have his preference:

"Sure—the concerts. It's been the most comfortable and the most dignified. And it's a way I can express what I do best. The problem with playing clubs is that very often they're dancing rather than listening. That's OK. If nothing else, it serves as a practice session. But I like to do a little show, too. And it's more flattering to have people sitting and watching you and applauding everything you do."

To support his comeback, DeWitt has formed his own publishing company (although his early songs are still with the Statlers) and assisted in the establishment of a fan club. While content to live in Virginia, he says that he and his wife may also set up a place in Nashville.

Before he signed with Compleat, the 47-year-old singer says he had an offer to do a tv album. "I started to go that route because I wasn't sure whether I wanted to go on the road and work with the product. You wouldn't have to do as much of that with [a tv album] as you would with this. But when I finally decided that my health would let me go back on the road and promote, I decided I would rather do it the old, standard, legitimate way. I felt more complete inside myself by doing it that way."

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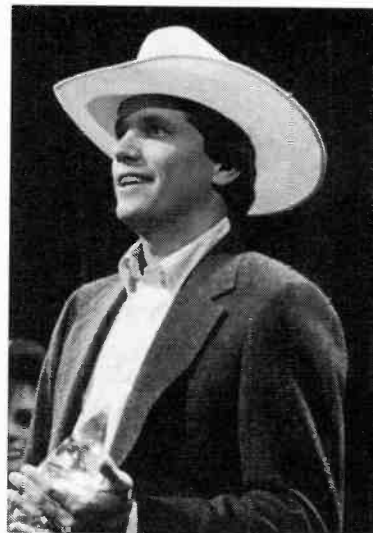
David and Goliath. ASCAP president Hal David, left, laughs it up with songwriter of the year Mike Reid, former tackle for the Cincinnati Bengals, second from right. Joining in are RCA's Ronnie Milsap and ASCAP's Southern director, Connie Bradley.



Gang's All Here. Kenny O'Dell, winner of BMI's Robert J. Burton award for most performed song, congratulates the folks who made it happen: Frances Preston, BMI senior vice president, left, and the Judds, who hit with his "Mama He's Crazy."



Keys and Tell. Albert Hammond and Hal David, left, spirited away ASCAP's most performed country song of the year award for "To All The Girls I've Loved Before." Donna Hilley and Buddy Killen, center, accepted Cross Keys' prize as country publisher of the year; Mike Reid, ASCAP's top country writer, is at right.



Top Hat. MCA artist George Strait basks in the applause for his victory in the CMA male vocalist category. His album, "Does Fort Worth Ever Cross Your Mind?" was also judged best of the year.



Reba Rebounding. MCA's Reba McEntire catches her breath after catching the Country Music Assn.'s female vocalist award.



God and Greenwood. Lee Greenwood talks to the CMA awards show audience about the tune that won him song of the year honors, "God Bless The U.S.A."



Execs and Entertainer. Guesting at this year's BMI country awards dinner were CMA entertainer of the year Ricky Skaggs, right, and his wife, Sharon White, second from left. With them are BMI president Ed Cramer and senior vice president Frances Preston.



Joyous Judds. Naomi and Wynonna Judd, RCA's mother/daughter duo, brandish their CMA vocal group of the year trophy. Their hit, "Why Not Me," also took the single of the year prize.

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	15	SOME FOOLS NEVER LEARN T.BROWN, J.BOWEN (J.S.HERRILL)	STEVE WARINER MCA 52644	1 week at No. One	
2	4	6	11	CAN'T KEEP A GOOD MAN DOWN H.SHEDD, ALABAMA (B.CORBIN)	ALABAMA RCA 14165		
3	6	7	12	HANG ON TO YOUR HEART B.KILLEN (S.LEMAIER, J.PENNINGTON)	EXILE EPIC 34-05580		
4	7	9	11	I'LL NEVER STOP LOVING YOU J.E.NORMAN (D.LOGGINS, J.D.MARTIN)	GARY MORRIS WARNER BROS. 7-28947		
5	8	10	12	I WANNA SAY YES R.C.BANNON (R.C.BANNON)	LOUISE MANDRELL RCA 14151		
6	9	12	11	TOO MUCH ON MY HEART J.KENNEDY (J.FORTUNE)	THE STATLER BROTHERS MERCURY 884-016-7/POLYGRAM		
7	1	2	14	TOUCH A HAND, MAKE A FRIEND R.CHANCEY (H.BANKS, R.JACKSON, C.HAMPTON)	THE OAK RIDGE BOYS MCA 52646		
8	12	13	11	ANGEL IN YOUR ARMS T.COLLINS (C.IVERY, T.WOODFORD, T.BRAEFIELD)	BARBARA MANDRELL MCA 52645		
9	13	16	10	I DON'T MIND THE THORNS (IF YOU'RE THE ROSE) J.CRUTCHFIELD (J.BUCKINGHAM, L.YOUNG)	LEE GREENWOOD MCA 52656		
10	15	17	9	THIS AIN'T DALLAS J.BOWEN, H.WILLIAMS, JR. (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-28912/WARNER BROS		
11	16	18	11	YOU'VE GOT SOMETHING ON YOUR MIND N.WILSON (N.WILSON, R.MURRAH, G.GIBSON)	MICKY GILLEY EPIC 34-05460		
12	5	5	13	A LONG AND LASTING LOVE M.MASSER (M.MASSER, G.GOFFIN)	CRYSTAL GAYLE WARNER BROS. 7-28963		
13	18	22	8	NOBODY FALLS LIKE A FOOL N.LARKIN, E.T.CONLEY (P.MCCANN, M.WRIGHT)	EARL THOMAS CONLEY RCA 14172		
14	17	20	10	TWO OLD CATS LIKE US B.SHERILL (T.SEALS)	RAY CHARLES WITH HANK WILLIAMS, JR. COLUMBIA 38-05575		
15	20	23	8	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		
16	19	21	9	DONCHA R.HALL (W.ALDRIDGE)	T.G. SHEPPARD COLUMBIA 38-05591		
17	22	25	8	STAND UP J.KENNEDY (CHANNEL, R.ECTOR, THROCKMORTON)	MEL MCDANIEL CAPITOL 5513		
18	3	4	14	WHO'S GONNA FILL THEIR SHOES B.SHERILL (T.SEALS, M.D.BARNES)	GEORGE JONES EPIC 34-05439		
19	23	26	7	THE CHAIR J.BOWEN (H.COCHRAN, D.DILLON)	GEORGE STRAIT MCA 52667		
20	10	11	13	I'M GONNA LEAVE YOU TOMORROW J.BOWEN, J.SCHNEIDER (T.DANIELS, G.DOBBS, J.WILSON)	JOHN SCHNEIDER MCA 52648		
21	25	28	8	DESPERADOS WAITING FOR A TRAIN C.MOMAN (G.CLARK)	JENNINGS, NELSON, CASH, KRISTOFFERSON COLUMBIA 38-05594		
22	27	30	8	YOU MAKE ME FEEL LIKE A MAN R.SKAGGS (P.ROWAN)	RICKY SKAGGS EPIC 34-05585		
23	26	29	8	ME & PAUL W.NELSON (W.NELSON)	WILLIE NELSON COLUMBIA 38-05597		
24	28	32	5	HAVE MERCY B.MAHER (P.KENNERLEY)	THE JUDDS RCA/CURB 14193/RCA		
25	14	15	14	THING ABOUT YOU J.E.NORMAN, SOUTHERN PACIFIC (T.PETTY)	SOUTHERN PACIFIC WARNER BROS. 7-28943		
26	29	31	9	IF THE PHONE DOESN'T RING, IT'S ME J.BOWEN, M.UTLEY, T.BROWN (J.BUFFETT, W.JENNINGS, M.JTLEY)	JIMMY BUFFETT MCA 52664		
27	30	33	7	SOMEBODY ELSE'S FIRE B.MONTGOMERY (M.A.KENNEDY, P.PROSE, P.BUNCH)	JANIE FRICKE COLUMBIA 38-05617		
28	33	39	5	BETTY'S BEIN' BAD R.L.SCRUGGS (M.CHAPMAN)	SAWYER BROWN CAPITOL CURB 5517/CAPITOL		
29	32	37	8	IN ANOTHER MINUTE D.TOLLE (C.PUTNAM, M.KOSSER)	JIM GLASER MCA NOBLE VISION 52672/MCA		
30	11	1	16	YOU MAKE ME WANT TO MAKE YOU MINE R.LANDIS (D.LOGGINS)	JUICE NEWTON RCA 14139		
31	36	46	4	MORNING DESIRE G.MARTIN (D.LOGGINS)	KENNY ROGERS RCA 14194		
32	35	42	7	BREAK AWAY G.DAVIES, L.SKLAR (G.NICHOLSON, W.HOLYFIELD)	GAIL DAVIES RCA 14184		
33	21	8	14	I WANNA HEAR IT FROM YOU P.WORLEY, E.RAVEN (N.MONTGOMERY, R.GILES)	EDDY RAVEN RCA 14164		
34	39	50	5	NEVER BE YOU R.CROWELL, D.THOENER (T.PETTY, B.TENCH)	ROSANNE CASH COLUMBIA 38-05621		
35	40	49	5	ONLY IN MY MIND J.BOWEN, R.MCENTIRE (R.MCENTIRE)	REBA MCENTIRE MCA 52691		
36	38	47	5	AMBER WAVES OF GRAIN M.HAGGARD, B.MONTGOMERY (M.HAGGARD)	MERLE HAGGARD EPIC 34-05659		
37	37	44	8	LOVIN' UP A STORM E.PRESTIDGE, J.E.NORMAN (L.WILSON, J.FOX)	BANDANA WARNER BROS. 7-28939		
38	42	53	4	HOME AGAIN IN MY HEART M.MORGAN, P.WORLEY (J.LEO, W.WALDMAN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28897		
39	44	54	5	THEY NEVER HAD TO GET OVER YOU B.LOGAN, R.MCCALLISTER (B.MCGUIRE, M.MCGUIRE)	JOHNNY LEE WARNER BROS. 7-28901		
40	24	14	18	MEET ME IN MONTANA P.WORLEY, K.LEHNING (P.DAVIS)	MARIE OSMOND (WITH DAN SEALS) CAPITOL/CURB 5478/CAPITOL		
41	45	57	4	A WORLD WITHOUT LOVE P.RAMDNE (E.STEVENS, E.RABBITT, P.GALDSTON)	EDDIE RABBITT RCA 14192		
42	48	55	4	IT'S TIME FOR LOVE D.WILLIAMS, G.FUNDIS (B.MCDILL, H.MOORE)	DON WILLIAMS MCA 52692		
43	31	19	17	LOST IN THE FIFTIES TONIGHT (IN THE STILL) R.MILSAP, T.COLLINS, R.GALBRAITH (M.REID, T.SEALS, F.PARRIS)	RONNIE MILSAP RCA 14135		
44	49	58	5	RIVER IN THE RAIN J.BOWEN (R.MILLER)	ROGER MILLER MCA 52663		
45	50	59	5	GET BACK TO THE COUNTRY N.YOUNG, B.KEITH, D.BRIGGS, E.MAYOR (N.YOUNG)	NEIL YOUNG Geffen 7-28883/WARNER BROS		
46	52	68	3	MEMORIES TO BURN G.WATSON, L.Booth (W.ROBB, D.KIRBY)	GENE WATSON EPIC 34-05633		
47	51	61	5	'TIL A TEAR BECOMES A ROSE B.RICE (B.RICE)	LEON EVERETTE MERCURY 884040-7/POLYGRAM		
48	56	63	4	TWO HEART HARMONY B.FISHER (G.HARRISON, R.GILES, G.FOUGHT, B.MCKAMEN)	THE KENDALLS MERCURY 884-140-7/POLYGRAM		
49	58	65	5	I FEEL THE COUNTRY CALLIN' ME J.BOWEN (J.RICHIE, M.DAVIS)	MAC DAVIS MCA 52669		
50	69	—	2	BOP K.LEHNING (J.KIMBALL, P.DAVIS)	DAN SEALS EMI AMERICA 8289		

				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		
51	63	69	3	I TELL IT LIKE IT USED TO BE B.LOGAN (HELLARD, GARVIN, JONES)	T GRAHAM BROWN CAPITOL 5524		
52	47	51	7	I'LL STILL BE LOVING YOU J.KENNEDY, J.STAMPLEY (T.STAMPLEY, D.ROSSON)	JOE STAMPLEY EPIC 34-05592		
53	59	64	4	RUNAWAY GO HOME L.GATLIN, S.GATLIN, R.GATLIN, C.YOUNG (L.GATLIN)	LARRY GATLIN & THE GATLIN BROS. BAND COLUMBIA 38-05632		
54	55	62	5	AMERICAN FARMER J.BOYLAN (C.DANIELS, T.CRAIN, T.DIGREGIO, C.HAYWARD, F.EDWARDS)	THE CHARLIE DANIELS BAND EPIC 34-05638		
55	74	—	2	(BACK TO THE) HEARTBREAK KID T.DUBOIS, S.HENDRICKS (T.DUBOIS, V.STEPHENSON)	RESTLESS HEART RCA 14212		
56	73	—	2	THE LEGEND AND THE MAN C.TWITTY, D.HENRY, R.TREAT (C.PUTNAM, R.HELLARD, B.JONES)	CONWAY TWITTY WARNER BROS. 7-28866		
57	77	—	2	OLD SCHOOL B.LOGAN (D.SCHLITZ, R.SMITH)	JOHN CONLEE MCA 52695		
58	46	36	10	I KNOW THE WAY TO YOU BY HEART V.GOSDIN, R.J.JONES (T.LAIOLO)	VERN GOSDIN COMPLEAT 145/POLYGRAM		
59	62	67	5	UP ON YOUR LOVE T.SPARKS (K.O'NEILL, W.ROBERTSON)	KAREN TAYLOR-GOOD MCA 52695		
60	34	27	16	LOVE TALKS B.KILLEN (B.JONES, M.GARVIN, T.SAPIRO)	RONNIE MCDOWELL EPIC 34-05404		
61	68	79	3	THE NIGHT HAS A HEART OF IT'S OWN M.MORGAN, P.WORLEY (L.J.DALTON, P.WORLEY)	LACY J. DALTON COLUMBIA 38-05644		
62	53	45	8	THE HAIRCUT SONG R.STEVENS (M.NEUN, R.STEVENS, C.W.KALB, JR.)	RAY STEVENS MCA 52657		
63	43	35	11	DOWN THE ROAD (MOUNTAIN PASS) D.FOGELBERG, M.LEWIS (E.SCRUGGS, I.FLATT, D.FOGELBERG)	DAN FOGELBERG FULL MOON/EPIC 34-05446/EPIC		
64	41	24	14	IF IT AIN'T LOVE B.MEVIS (M.NESLER)	ED BRUCE RCA 14150		
65	57	34	18	WITH JUST ONE LOOK IN YOUR EYES N.WILSON, SNEED BROTHERS (S.DAVIS, D.MORGAN)	CHARLY MCCLAIN (WITH WAYNE MASSEY) EPIC 34-05398		
66	76	—	2	SHE TOLD ME YES B.ARLIDGE (R.CROSBY)	CHANCE MERCURY 884-178-7/POLYGRAM		
67	54	38	11	TOKYO, OKLAHOMA J.ANDERSON, L.BRADLEY, J.E.NORMAN (M.VICKERY)	JOHN ANDERSON WARNER BROS. 7-28916		
68	72	77	4	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		
69	79	—	2	BURNED LIKE A ROCKET N.LARKIN (G.BURR)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99599/ATLANTIC		
70	NEW			JUST IN CASE J.L.WALLACE, T.SKINNER (J.P.PENNINGTON, S.LEMAIER)	THE FORESTER SISTERS WARNER BROS. 7-28875		
71	75	82	3	SWEET SALVATIONS B.BARTON (D.COOK, C.HARDY)	AUDIE HENRY CANYON CREEK 85-8019		
72	NEW			FEED THE FIRE K.LEHNING (B.MASON, J.JARRARD)	KEITH STEGALL EPIC 34-05643		
73	NEW			HEART OF THE COUNTRY A.REYNOLDS (W.WALDMAN, D.LOWERY)	KATHY MATTEA MERCURY 884-177-7/POLYGRAM		
74	67	43	17	SHE'S COMIN' BACK TO SAY GOODBYE E.STEVENS, E.RABBITT, J.BOWEN (E.RABBITT, E.STEVENS)	EDDIE RABBITT WARNER BROS. 7-28976		
75	NEW			I DON'T WANT TO GET OVER YOU R.SKAGGS, M.MORGAN (B.BRADDOCK, R.VANHOY, D.ALLEN)	THE WHITES MCA 52697		
76	66	48	19	I FELL IN LOVE AGAIN LAST NIGHT J.L.WALLACE, T.SKINNER (P.OVERSTREET, T.SCHUYLER)	THE FORESTER SISTERS WARNER BROS. 7-28988		
77	60	40	17	IF IT WEREN'T FOR HIM E.GORDY, JR. (V.GILL, R.CASH)	VINCE GILL RCA 14140		
78	70	52	20	DRINKIN' AND DREAMIN' J.BRIDGES, G.SCRUGGS (T.SEALS, M.D.BARNES)	WAYLON JENNINGS RCA 14094		
79	NEW			SOMEONE MUST BE MISSING YOU TONIGHT S.BUCKINGHAM, J.E.NORMAN (J.MCCRAE, B.MORRISON, P.BREEDLOVE)	TERRI GIBBS WARNER BROS. 7-28895		
80	65	41	18	BETWEEN BLUE EYES AND JEANS C.TWITTY, D.HENRY, R.TREAT (K.MCDOUFFE)	CONWAY TWITTY WARNER BROS. 7-28966		
81	NEW			I'M GONNA HURT HER ON THE RADIO B.SHERILL (M.MCANALLY, T.BRAEFIELD)	DAVID ALLAN COE COLUMBIA 38-05631		
82	64	66	5	MY HEART HOLDS ON T.WEST (H.PRESTWOOD)	HOLLY DUNN MTM 72057/CAPITOL		
83	NEW			I COULD LOVE YOU IN A HEARTBEAT B.MCCRACKEN, J.RUTENSCHROER (S.BRANNAN, T.SCHUYLER)	MALCHAK AND RUCKER ALPINE 001		
84	85	—	2	TIRED OF THE SAME OLD THING C.FIELDS (D.WALSH)	DAVID WALSH CHARTA 198		
85	71	56	16	HEART DON'T DO THIS TO ME J.BOWEN, L.LYNN (J.WILDE, K.VASSEY)	LORETTA LYNN MCA 52621		
86	61	60	6	DRIFTER'S WIND D.DARNELL (C.PYLE)	CHUCK PYLE URBAN SOUND 786		
87	80	75	10	DOWN IN THE FLORIDA KEYS J.KENNEDY (T.T.HALL)	TOM T. HALL MERCURY 884-017-7/POLYGRAM		
88	86	85	21	PRETTY LADY K.LEHNING (K.STEGALL)	KEITH STEGALL EPIC 34-04934		
89	81	71	8	I'VE GOT THE HEART FOR YOU B.MEVIS (L.BOONE, J.GREENEBAUM)	KEITH WHITLEY RCA 14173		
90	89	81	18	HE WON'T GIVE IN A.REYNOLDS (J.PIERCE)	KATHY MATTEA MERCURY 880-867-7/POLYGRAM		
91	87	73	13	YOU'RE GONNA MISS ME WHEN I'M GONE T.WEST (H.PRESTWOOD)	JUDY RODMAN MTM 72054/CAPITOL		
92	91	87	13	BAR ROOM ROSES B.MEVIS (B.GALLIMORE, B.MEVIS, B.SHORE)	MOE BANDY COLUMBIA 38-05438		
93	92	91	10	ON THE OTHER HAND K.LEHNING, K.STEGALL (P.OVERSTREET, D.SCHLITZ)	RANDY TRAVIS WARNER BROS. 7-28962		
94	90	83	9	SAILING HOME TO ME J.ALLEN (D.KIRBY, D.MORRISON)	LOY BLANTON SOUNDWAVES 4760/NSD		
95	95	93	20	MY TOOT TOOT S.SIMIEN, F.SOLEAU, H.MEAUX (S.SIMIEN)	ROCKIN' SIDNEY EPIC 34-05430		
96	88	72	9	BABY'S EYES H.SHEDD (L.BRODY)	LANE BRODY EMI-AMERICA 8283		
97	96	86	7	BUILDING BRIDGES E.GORDY, JR., T.BROWN (L.WILLOUGHBY, H.DEVITO)	NICOLETTE LARSON MCA 52653		
98	78	70	8	HOLDIN' THE FAMILY TOGETHER F.FOSTER (F.MYERS, P.FRIMMER)	THE SHOPPE MTM 72056/CAPITOL		
99	83	80	23	I DON'T KNOW WHY YOU DON'T WANT ME D.MALLOY (R.CASH, R.CROWELL)	ROSANNE CASH COLUMBIA 38-04809		
100	82	76	24	I NEVER MADE LOVE (TILL I MADE IT WITH YOU) J.BOWEN (B.MCDILL)	MAC DAVIS MCA 52573		

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	3	SOME FOOLS NEVER LEARN	STEVE WARINER	1
2	4	CAN'T KEEP A GOOD MAN DOWN	ALABAMA	2
3	6	HANG ON TO YOUR HEART	EXILE	3
4	7	I WANNA SAY YES	LOUISE MANDRELL	5
5	8	I'LL NEVER STOP LOVING YOU	GARY MORRIS	4
6	10	TOO MUCH ON MY HEART	THE STATLER BROTHERS	6
7	1	TOUCH A HAND, MAKE A FRIEND	THE OAK RIDGE BOYS	7
8	12	ANGEL IN YOUR ARMS	BARBARA MANDRELL	8
9	14	I DON'T MIND THE THORNS	LEE GREENWOOD	9
10	15	THIS AIN'T DALLAS	HANK WILLIAMS, JR.	10
11	16	YOU'VE GOT SOMETHING ON YOUR MIND	MICKEY GILLEY	11
12	18	DONCHA	T.G. SHEPPARD	16
13	20	NOBODY FALLS LIKE A FOOL	EARL THOMAS CONLEY	13
14	17	TWO OLD CATS LIKE US	R.CHARLES/H.WILLIAMS, JR.	14
15	21	LIE TO YOU FOR YOUR LOVE	THE BELLAMY BROTHERS	15
16	2	WHO'S GONNA FILL THEIR SHOES	GEORGE JONES	18
17	23	STAND UP	MEL MCDANIEL	17
18	5	A LONG AND LASTING LOVE	CRYSTAL GAYLE	12
19	26	THE CHAIR	GEORGE STRAIT	19
20	9	I'M GONNA LEAVE YOU TOMORROW	JOHN SCHNEIDER	20
21	25	DESPERADOS...	JENNINGS, NELSON, CASH, KRISTOFFERSON	21
22	27	YOU MAKE ME FEEL LIKE A MAN	RICKY SKAGGS	22
23	11	YOU MAKE ME WANT TO MAKE YOU MINE	JUICE NEWTON	30
24	13	THING ABOUT YOU	SOUTHERN PACIFIC	25
25	29	HAVE MERCY	THE JUDDS	24
26	19	MEET ME IN MONTANA	MARIE OSMOND/DAN SEALS	40
27	—	ME & PAUL	WILLIE NELSON	23
28	—	IF THE PHONE DOESN'T RING, IT'S ME	JIMMY BUFFETT	26
29	—	SOMEBODY ELSE'S FIRE	JANIE FRICKE	27
30	—	IN ANOTHER MINUTE	JIM GLASER	29

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	2	SOME FOOLS NEVER LEARN	STEVE WARINER	1
2	3	CAN'T KEEP A GOOD MAN DOWN	ALABAMA	2
3	6	HANG ON TO YOUR HEART	EXILE	3
4	7	I'LL NEVER STOP LOVING YOU	GARY MORRIS	4
5	8	TOO MUCH ON MY HEART	THE STATLER BROTHERS	6
6	10	I WANNA SAY YES	LOUISE MANDRELL	5
7	12	I DON'T MIND THE THORNS	LEE GREENWOOD	9
8	9	ANGEL IN YOUR ARMS	BARBARA MANDRELL	8
9	13	THIS AIN'T DALLAS	HANK WILLIAMS, JR.	10
10	15	YOU'VE GOT SOMETHING ON YOUR MIND	MICKEY GILLEY	11
11	18	NOBODY FALLS LIKE A FOOL	EARL THOMAS CONLEY	13
12	4	A LONG AND LASTING LOVE	CRYSTAL GAYLE	12
13	19	LIE TO YOU FOR YOUR LOVE	THE BELLAMY BROTHERS	15
14	1	TOUCH A HAND, MAKE A FRIEND	THE OAK RIDGE BOYS	7
15	22	STAND UP	MEL MCDANIEL	17
16	21	DONCHA	T.G. SHEPPARD	16
17	20	TWO OLD CATS LIKE US	R.CHARLES/H.WILLIAMS, JR.	14
18	23	THE CHAIR	GEORGE STRAIT	19
19	5	WHO'S GONNA FILL THEIR SHOES	GEORGE JONES	18
20	24	DESPERADOS...	JENNINGS, NELSON, CASH, KRISTOFFERSON	21
21	25	ME & PAUL	WILLIE NELSON	23
22	26	YOU MAKE ME FEEL LIKE A MAN	RICKY SKAGGS	22
23	27	HAVE MERCY	THE JUDDS	24
24	11	I'M GONNA LEAVE YOU TOMORROW	JOHN SCHNEIDER	20
25	28	IF THE PHONE DOESN'T RING, IT'S ME	JIMMY BUFFETT	26
26	30	SOMEBODY ELSE'S FIRE	JANIE FRICKE	27
27	—	BETTY'S BEIN' BAD	SAWYER BROWN	28
28	—	IN ANOTHER MINUTE	JIM GLASER	29
29	—	MORNING DESIRE	KENNY ROGERS	31
30	14	THING ABOUT YOU	SOUTHERN PACIFIC	25

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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 (17)	19
MCA/Curb (1)	
MCA/Noble Vision (1)	
WARNER BROS. (14)	16
Geffen (1)	
Warner/Curb (1)	
RCA (14)	15
RCA/Curb (1)	
EPIC (13)	14
Full Moon/Epic (1)	
COLUMBIA	12
POLYGRAM	8
Mercury (7)	
Compleat (1)	
CAPITOL (2)	7
MTM (3)	
Capitol/Curb (2)	
EMI-AMERICA	2
ALPINE	1
ATLANTIC	1
Atlantic/America (1)	
CANYON CREEK	1
CHARTA	1
MESA	1
NSD	1
Soundwaves (1)	
URBAN SOUND	1

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
36 AMBER WAVES OF GRAIN	(Mt. Shasta, BMI)	
54 AMERICAN FARMER	(Hat Band, BMI)	
8 ANGEL IN YOUR ARMS	(Song Tailors, BMI/I've Got The Music, ASCAP)	
96 BABY'S EYES	(El Brody, BMI)	
55 (BACK TO THE) HEARTBREAK KID	(WB Gold, BMI/Warner House of Music, BMI)	
92 BAR ROOM ROSES	(Dejamus, ASCAP/Make Believeus, ASCAP/WB, ASCAP/Royal Haven, BMI)	
28 BETTY'S BEIN' BAD	(Tall Girl, BMI/Bug, BMI)	
80 BETWEEN BLUE EYES AND JEANS	(Hall-Clement, BMI/Lionel Delmore, BMI)	
50 BOP	(MHG, ASCAP/Sweet Angel, BMI/WEB IV, BMI)	
32 BREAK AWAY	(Cross Keys, ASCAP/April, ASCAP/Ideas Of March, ASCAP)	
97 BUILDING BRIDGES	(Goldline, ASCAP/Granite, ASCAP/Drunk Monkey, BMI)	
69 BURNED LIKE A ROCKET	(Garwin, ASCAP/Blue Moon, ASCAP/Famous, ASCAP)	
2 CAN'T KEEP A GOOD MAN DOWN	(Sabal, ASCAP)	
19 THE CHAIR	(Tree, BMI/Larry Butler, BMI/Blackwood, BMI)	
21 DESPERADOS WAITING FOR A TRAIN	(Chappell, ASCAP/World, ASCAP)	
16 DONCHA	(Rick Hall, ASCAP)	
87 DOWN IN THE FLORIDA KEYS	(Hallnote, BMI/Unichappell, BMI)	
63 DOWN THE ROAD (MOUNTAIN PASS)	(CBS Unart, BMI/Hickory Grove, ASCAP/April, ASCAP)	
86 DRIFTER'S WIND	(Bee N Flower, BMI/Varena, BMI)	
78 DRINKIN' AND DREAMIN'	(Two Sons, ASCAP/Blue Lake, BMI/WB, ASCAP)	
72 FEED THE FIRE	(Dire, BMI/19 Street, BMI/Alabama Band, ASCAP)	
45 GET BACK TO THE COUNTRY	(Silver Fiddle, ASCAP)	
62 THE HAIRCUT SONG	(Mike Neun, BMI/Ray Stevens, BMI)	
3 HANG ON TO YOUR HEART	(Tree, BMI/Pacific Island, BMI)	
24 HAVE MERCY	(Irving, BMI)	
90 HE WON'T GIVE IN	(Mulberry Street, ASCAP)	
85 HEART DON'T DO THIS TO ME	(Songcastle, ASCAP/Lionsmate, ASCAP)	
73 HEART OF THE COUNTRY	(Sheddhouse, ASCAP/Screen Gems-EMI, BMI/Moon & Stars, BMI)	
98 HOLDIN' THE FAMILY TOGETHER	(Collins Court, ASCAP)	
38 HOME AGAIN IN MY HEART	(Warner-Elektra-Asylum, BMI/Mopage, BMI/Screen Gems-EMI, BMI/Moon & Stars, BMI)	
83 I COULD LOVE YOU IN A HEARTBEAT	(DebDave, BMI/Briarpatch, ASCAP/Mallvan, ASCAP)	
99 I DON'T KNOW WHY YOU DON'T WANT ME	(Chelcalt, BMI/Atlantic, BMI/Coolwell, ASCAP/Granite, ASCAP)	
9 I DON'T MIND THE THORNS (IF YOU'RE THE ROSE)	(Warner-Tamerlane, BMI/Duck Songs, BMI/Pullman, BMI)	
75 I DON'T WANT TO GET OVER YOU	(Tree, BMI/Rockin'R, BMI/Posey, BMI)	
49 I FEEL THE COUNTRY CALLIN' ME	(Landers-Roberts, ASCAP)	
76 I FELL IN LOVE AGAIN LAST NIGHT	(Writers Group, BMI/Scarlet Moon, BMI)	
58 I KNOW THE WAY TO YOU BY HEART	(Blue Lake, BMI/Hookit, BMI)	
100 I NEVER MADE LOVE (TILL I MADE IT WITH YOU)	(Hall-Clement, BMI)	
51 I TELL IT LIKE IT USED TO BE	(Tree, BMI/Cross Keys, ASCAP)	
33 I WANNA HEAR IT FROM YOU	(Silver Rain, ASCAP/Dejamus, ASCAP)	
5 I WANNA SAY YES	(Warner-Tamerlane, BMI/Three Ships, ASCAP)	
64 IF IT AIN'T LOVE	(Banjo Man, BMI/MCA, ASCAP)	
77 IF IT WEREN'T FOR HIM	(Benefit, BMI/Monster Beach, BMI/Atlantic, BMI)	
26 IF THE PHONE DOESN'T RING, IT'S ME	(Coral Reefer, BMI/Willin' David, BMI/Blue Sky Rider Songs, BMI/Cocountley, ASCAP)	
4 I'LL NEVER STOP LOVING YOU	(Music Corp. Of America, BMI/Leeds, ASCAP/Patchworks, ASCAP)	
52 I'LL STILL BE LOVING YOU	(Mullet, BMI/Tapadero, BMI)	
68 I'M AS OVER YOU AS I'M EVER GONNA GET	(Combine, BMI/Music City, ASCAP)	
81 I'M GONNA HURT HER ON THE RADIO	(Rick Hall, ASCAP/Beginner, ASCAP)	
20 I'M GONNA LEAVE YOU TOMORROW	(Chappell, ASCAP/Unichappell, BMI)	
29 IN ANOTHER MINUTE	(Tree, BMI/Cross Keys, ASCAP)	
42 IT'S TIME FOR LOVE	(Hall-Clement, BMI/Hardscuffle, BMI)	
89 I'VE GOT THE HEART FOR YOU	(Make Believeus, ASCAP/WB, ASCAP)	
70 JUST IN CASE	(Pacific Island, BMI/Tree, BMI)	
56 THE LEGEND AND THE MAN	(Tree, BMI/Cross Keys, ASCAP)	
15 LIE TO YOU FOR YOUR LOVE	(Rare Blue, ASCAP/Bellamy Bros., ASCAP/Stepple Chase, BMI)	
12 A LONG AND LASTING LOVE	(Prince Street, ASCAP/Screen Gems-EMI, BMI)	
43 LOST IN THE FIFTIES TONIGHT (IN THE STILL)	(Lodge Hall, ASCAP/Two Sons, ASCAP/WB, ASCAP/Lee, BMI)	
60 LOVE TALKS	(Cross Keys, ASCAP/Tree, BMI/O'Lyric, BMI)	
37 LOVIN' UP A STORM	(Dejamus, ASCAP/Stan Cornelius, ASCAP)	
23 ME & PAUL	(Willie Nelson, BMI)	
40 MEET ME IN MONTANA	(WEB IV, BMI)	
46 MEMORIES TO BURN	(Tree, BMI/Cross Keys, ASCAP)	
31 MORNING DESIRE	(Leeds, ASCAP/Patchworks, ASCAP)	
82 MY HEART HOLDS ON	(Lawyers Daughter, BMI)	
95 MY TOOT TOOT	(Sid Sim, BMI/Flattown, BMI)	
34 NEVER BE YOU	(Gone Gator, ASCAP)	
61 THE NIGHT HAS A HEART OF IT'S OWN	(Algee, BMI/Cross Keys, ASCAP)	
13 NOBODY FALLS LIKE A FOOL	(April, ASCAP/New and Used, ASCAP/Blackwood, BMI/Land Of Music, BMI)	
57 OLD SCHOOL	(MCA, ASCAP/Don Schlitz, ASCAP)	
93 ON THE OTHER HAND	(Writers Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP)	
35 ONLY IN MY MIND	(Jack & Bi, ASCAP/Reba McEntire, ASCAP)	
88 PRETTY LADY	(April, ASCAP/Keith Stegall, ASCAP)	
44 RIVER IN THE RAIN	(Tree, BMI/Roger Miller, BMI)	
53 RUNAWAY GO HOME	(Larry Gatlin, BMI)	
94 SAILING HOME TO ME	(Cross Keys, ASCAP/Warner-Tamerlane, BMI)	
66 SHE TOLD ME YES	(Courtland, BMI/Artin, BMI)	
74 SHE'S COMIN' BACK TO SAY GOODBYE	(DebDave, BMI/Briarpatch, BMI)	
1 SOME FOOLS NEVER LEARN	(Sweet Baby, BMI)	
27 SOMEBODY ELSE'S FIRE	(Love Wheel, BMI)	
79 SOMEONE MUST BE MISSING YOU TONIGHT	(Southern Nights, ASCAP)	
17 STAND UP	(Old Friends, BMI/Cross Keys, ASCAP)	
71 SWEET SALVATIONS	(Cross Keys, ASCAP)	
39 THEY NEVER HAD TO GET OVER YOU	(Rick Hall, ASCAP)	
25 THING ABOUT YOU	(Gone Gator, ASCAP)	
10 THIS AIN'T DALLAS	(Bocephus, BMI)	
47 'TIL A TEAR BECOMES A ROSE	(April, ASCAP/Sallowfork, ASCAP)	
84 TIRED OF THE SAME OLD THING	(Jason Dee, BMI)	
67 TOKYO, OKLAHOMA	(Cedartown, BMI/John Anderson, BMI/Tree, BMI)	
6 TOO MUCH ON MY HEART	(Statler Brothers, BMI)	
7 TOUCH A HAND, MAKE A FRIEND	(Irving, BMI/East Memphis, BMI)	
48 TWO HEART HARMONY	(Nashion, BMI/Dejamus, ASCAP)	
14 TWO OLD CATS LIKE US	(WB, ASCAP/Two Sons, ASCAP)	
59 UP ON YOUR LOVE	(Music City, ASCAP)	
18 WHO'S GONNA FILL THEIR SHOES	(WB, ASCAP/Two Sons, ASCAP/Tree, BMI)	
65 WITH JUST ONE LOOK IN YOUR EYES	(Tapadero, BMI/Little Shop Of Morgansongs, BMI)	
41 A WORLD WITHOUT LOVE	(Briarpatch, BMI/DebDave, BMI/Kazzoom, ASCAP)	
22 YOU MAKE ME FEEL LIKE A MAN	(Hall-Clement, BMI/Ricky Skaggs, BMI)	
30 YOU MAKE ME WANT TO MAKE YOU MINE	(Leeds, ASCAP/Patchworks, ASCAP)	
91 YOU'RE GONNA MISS ME WHEN I'M GONE	(Lawyers Daughter, BMI)	
11 YOU'VE GOT SOMETHING ON YOUR MIND	(Blackwood, BMI/Easy Days, BMI/Tom Collins, BMI/Silverline, BMI)	

SHEET MUSIC AGENTS are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.



Two Hearts

TWO HEARTS CAN'T BE WRONG



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FOR WEEK ENDING NOVEMBER 2, 1985

Billboard

TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE
1	1	2	25	RONNIE MILSAP ● RCA AHL1-5425 (8.98) (C) 7 weeks at No. One	GREATEST HITS VOL. 2
2	3	4	23	HANK WILLIAMS, JR. WARNER CURB 25267/WARNER BROS. (8.98)	FIVE-O
3	2	1	24	THE STATLER BROTHERS MERCURY 824-423-1/POLYGRAM (8.98)	PARDNERS IN RHYME
4	5	5	37	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
5	6	6	18	ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
6	4	3	23	W.JENNINGS,W.NELSON,J.CASH,K.KRIS-OFFERSON COLUMBIA FC 40056	HIGHWAYMAN
7	7	8	16	JIMMY BUFFETT MCA 5600 (8.98)	THE LAST MANGO IN PARIS
8	8	10	12	GARY MORRIS WARNER BROS. 25279 (8.98)	ANYTHING GOES
9	10	13	7	EXILE EPIC BFE-40000	HANG ON TO YOUR HEART
10	9	7	32	GEORGE STRAIT MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
11	11	14	15	NITTY GRITTY DIRT BAND WARNER BROS. 25304	PARTNERS, BROTHERS AND FRIENDS
12	13	19	7	THE FORESTER SISTERS WARNER BROS. 25-14	THE FORESTER SISTERS
13	14	22	5	GEORGE STRAIT MCA 5605 (8.98)	SOMETHING SPECIAL
14	15	16	15	THE BELLAMY BROTHERS MCA/CURB 558E/MCA	HOWARD & DAVID
15	12	11	29	THE OAK RIDGE BOYS MCA 5555 (8.98)	STEP ON OUT
16	16	17	50	THE JUDDS ● RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
17	18	15	23	CHARLY MCCLAIN EPIC FE 39871	RADIO HEART
18	17	12	33	WILLIE NELSON COLUMBIA FC 40008	ME AND PAUL
19	23	27	9	MARIE OSMOND CAPITOL/CURB ST-12414/CAPITOL (8.98)	THERE'S NO STOPPING YOUR HEART
20	21	21	8	GEORGE JONES EPIC FE 39598	WHO'S GONNA FILL THEIR SHOES
21	22	20	24	RESTLESS HEART RCA CPL15369 (5.98)	RESTLESS HEART
22	27	35	3	WILLIE NELSON COLUMBIA FC 39990	HALF NELSON
23	30	38	3	LEE GREENWOOD MCA 5622 (8.98)	STREAMLINE
24	20	18	14	ROCKIN' SIDNEY EPIC B5E-40153	MY TOOT TOOT
25	29	33	4	BARBARA MANDRELL MCA 5619 (8.98)	GET TO THE HEART
26	32	52	3	SAWYER BROWN CAPITOL/CURB ST-12438/CAPITOL (8.98)	SHAKIN'
27	26	24	14	JOHN ANDERSON WARNER BROS. 25211 (8.98)	TOKYO, OKLAHOMA
28	28	25	14	SOUTHERN PACIFIC WARNER BROS. 25206 (8.98)	SOUTHERN PACIFIC
29	24	23	25	LEE GREENWOOD MCA 5582 (8.98) (CD)	GREATEST HITS
30	38	65	3	MEL MCDANIEL CAPITOL ST-12437 (8.98)	STAND UP
31	33	34	7	NEIL YOUNG GEFEN GHS 24068/WARNER BROS	OLD WAYS
32	19	9	29	MERLE HAGGARD EPIC FE-39602	KERN RIVER
33	35	36	15	REBA MCENTIRE MCA 5585	HAVE I GOT A DEAL FOR YOU
34	34	32	29	CRYSTAL GAYLE WARNER BROS. 25154 (8.98)	NOBODY WANTS TO BE ALONE
35	37	31	16	JANIE FRICKE COLUMBIA 39975	SOMEBODY ELSE'S FIRE
36	31	29	63	RAY CHARLES COLUMBIA FC-39415	FRIENDSHIP
37	41	40	38	STEVE WARINER MCA 5545 (8.98)	ONE GOOD NIGHT DESERVES ANOTHER
38	25	26	13	WAYLON JENNINGS RCA AHL1-5428 (8.98)	TURN THE PAGE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	36	28	22	T.G. SHEPPARD COLUMBIA FC 40007	LIVIN' ON THE EDGE
40	40	44	5	DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
41	46	43	53	RICKY SKAGGS EPIC FE-39410 (CD)	COUNTRY BOY
42	42	41	10	JIM GLASER MCA 5612 (8.98)	PAST THE POINT OF NO RETURN
43	NEW			EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
44	39	30	25	JOHN SCHNEIDER MCA 5583 (8.98)	TRYING TO OUTFRAN THE WIND
45	44	42	11	GENE WATSON EPIC BFE-40076	MEMORIES TO BURN
46	47	47	81	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON
47	45	45	32	CONWAY TWITTY WARNER BROS. 25207 (8.98)	DON'T CALL HIM A COWBOY
48	50	49	17	MAC DAVIS MCA 5590 (8.98)	TILL I MADE IT WITH YOU
49	43	37	77	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
50	62	64	3	RAY STEVENS MCA 5635 (8.98)	I HAVE RETURNED
51	52	46	53	GEORGE STRAIT ● MCA FE-5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
52	59	56	215	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
53	53	59	137	ALABAMA ▲ ² RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
54	55	55	39	EMMYLOU HARRIS WARNER BROS. 25205 (8.98)	THE BALLAD OF SALLY ROSE
55	51	53	29	THE KENDALLS MERCURY 824-250-1/POLYGRAM (8.98)	TWO HEART HARMONY
56	57	57	28	KATHY MATTEA MERCURY 824 308-1/POLYGRAM (8.98)	FROM MY HEART
57	49	48	23	VERN GOSDIN COMPLEAT 671012/POLYGRAM (8.98)	TIME STOOD STILL
58	63	—	2	MICKEY GILLEY EPIC FE-40115	I FEEL GOOD (ABOUT LOVIN' YOU)
59	58	61	131	JOHN CONLEE MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS
60	54	54	18	LACY J. DALTON COLUMBIA FC 40028	CAN'T RUN AWAY FROM YOUR HEART
61	60	58	391	WILLIE NELSON ▲ ³ COLUMBIA JC 35305 (CD)	STARDUST
62	56	51	51	JOHN CONLEE MCA 5521 (8.98)	BLUE HIGHWAY
63	61	60	28	THE WHITES MCA/CURB 5562/MCA (8.98)	WHOLE NEW WORLD
64	64	63	22	KEITH STEGALL EPIC 39892	KEITH STEGALL
65	NEW			JANIE FRICKE COLUMBIA FC 40165	THE VERY BEST OF JANIE
66	66	72	190	ALABAMA ▲ ³ RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
67	48	39	19	DAN FOGELBERG FULL MOON/EPIC FE 39616 EPIC	HIGH COUNTRY SNOWS
68	68	69	31	REBA MCENTIRE MERCURY 824 342-1/POLYGRAM (8.98)	THE BEST OF REBA MCENTIRE
69	67	66	189	WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
70	70	67	82	THE STATLER BROTHERS MERCURY 812 184-1/POLYGRAM (8.98)	TODAY
71	69	70	9	THE 'BAMA BAND COMPLEAT 671013/POLYGRAM (8.98)	THE 'BAMA BAND
72	72	68	62	THE OAK RIDGE BOYS ● MCA 5496 (8.98) (CD)	GREATEST HITS 2
73	73	75	6	TOM T. HALL MERCURY 442-824-508-1/POLYGRAM (8.98)	SONG IN A SEASHELL
74	74	73	20	LEON EVERETTE MERCURY 8240309-1/POLYGRAM	WHERE'S THE FIRE
75	75	74	104	GEORGE STRAIT ● MCA 5450 (8.98)	RIGHT OR WRONG

○ 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	TITLE	ARTIST	HOT BLACK POSITION
1	1	PART-TIME LOVER	STEVIE WONDER	1
2	5	SINGLE LIFE	CAMEO	2
3	2	YOU ARE MY LADY	FREDDIE JACKSON	3
4	6	I'LL BE GOOD	RENE & ANGELA	4
5	4	THE SHOW	DOUG E. FRESH & THE GET FRESH CREW	5
6	3	I WISH HE DIDN'T TRUST ME SO MUCH	BOBBY WOMACK	11
7	8	STAND BY ME	MAURICE WHITE	6
8	9	THE OAK TREE	MORRIS DAY	7
9	10	YOU WEAR IT WELL	EL DEBARGE WITH DEBARGE	8
10	13	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	9
11	7	OH SHEILA	READY FOR THE WORLD	26
12	12	OBJECT OF MY DESIRE	STARPOINT	16
13	17	SILVER SHADOW	ATLANTIC STARR	15
14	27	CARAVAN OF LOVE	ISLEY/JASPER/ISLEY	12
15	14	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	41
16	23	EVERYBODY DANCE	TA MARA & THE SEEN	10
17	22	PARTY ALL THE TIME	EDDIE MURPHY	13
18	15	ALL FALL DOWN	FIVE STAR	28
19	11	SCREAMS OF PASSION	FAMILY	17
20	19	TRAPPED	COLONEL ABRAMS	22
21	24	MAKE YOUR MOVE ON ME BABY	CHARLIE SINGLETON	19
22	18	JUST ANOTHER LONELY NIGHT	THE O'JAYS	31
23	16	I MISS YOU	KLYMAXX	35
24	—	EATEN ALIVE	DIANA ROSS	14
25	—	MIAMI VICE THEME	JAN HAMMER	20
26	30	COOLIN' OUT	DENNIS EDWARDS	23
27	29	I WANT TO FEEL I'M WANTED	MAZE/FRANKIE BEVERLY	30
28	—	FALL DOWN (SPIRIT OF LOVE)	TRAMAINE	21
29	20	CHERISH	KOOL & THE GANG	53
30	28	HARD TIMES FOR LOVERS	JENNIFER HOLLIDAY	27

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	PART-TIME LOVER	STEVIE WONDER	1
2	3	THE OAK TREE	MORRIS DAY	7
3	5	YOU WEAR IT WELL	EL DEBARGE WITH DEBARGE	8
4	7	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	9
5	9	EVERYBODY DANCE	TA MARA & THE SEEN	10
6	2	STAND BY ME	MAURICE WHITE	6
7	4	SINGLE LIFE	CAMEO	2
8	12	CARAVAN OF LOVE	ISLEY/JASPER/ISLEY	12
9	6	I'LL BE GOOD	RENE & ANGELA	4
10	16	EATEN ALIVE	DIANA ROSS	14
11	13	THE SHOW	DOUG E. FRESH & THE GET FRESH CREW	5
12	18	WAIT FOR LOVE	LUTHER VANDROSS	18
13	21	PARTY ALL THE TIME	EDDIE MURPHY	13
14	19	(KRUSH GROOVE) CAN'T STOP THE STREET	CHAKA KHAN	24
15	8	YOU ARE MY LADY	FREDDIE JACKSON	3
16	15	MAKE YOUR MOVE ON ME BABY	CHARLIE SINGLETON	19
17	27	FALL DOWN (SPIRIT OF LOVE)	TRAMAINE	21
18	30	DON'T SAY NO TONIGHT	EUGENE WILDE	29
19	11	HARD TIMES FOR LOVERS	JENNIFER HOLLIDAY	27
20	28	MIAMI VICE THEME	JAN HAMMER	20
21	—	GIRLS ARE MORE FUN	RAY PARKER JR.	33
22	20	SOMEBODY TOOK MY LOVE	DURELL COLEMAN	25
23	—	A LOVE BIZARRE	SHEILA E.	34
24	25	COOLIN' OUT	DENNIS EDWARDS	23
25	10	I WISH HE DIDN'T TRUST ME SO MUCH	BOBBY WOMACK	11
26	—	I CAN'T BELIEVE IT (IT'S OVER)	MELBA MOORE	38
27	—	SAY I'M YOUR NUMBER ONE	PRINCESS	36
28	—	THIS IS FOR YOU	THE SYSTEM	37
29	—	BABY I'M SORRY	R.J.'S LATEST ARRIVAL	32
30	—	NEVER FELT LIKE DANCIN'	TEDDY PENDERGRASS	39

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
CAPITOL (9)	10
Manhattan (1)	
EPIC (3)	9
Private I (2)	
Tabu (2)	
CBS Associated (1)	
Portrait (1)	
MCA (8)	9
MCA/Constellation (1)	
POLYGRAM	9
Mercury (5)	
De-Lite (2)	
Atlanta Artists (1)	
Casablanca (1)	
RCA (8)	9
Total Experience (1)	
WARNER BROS. (5)	9
Paisley Park (2)	
Geffen (1)	
Qwest (1)	
ARISTA	7
ATLANTIC (1)	7
Island (2)	
4th & B'Way (1)	
Mirage (1)	
Omni (1)	
Philly World (1)	
COLUMBIA	6
MOTOWN	6
Gordy (4)	
Motown/Conceited (1)	
Tamla (1)	
A&M	4
ELEKTRA (1)	2
Asylum (1)	
PROFILE	2
CRC	1
CHRYSALIS	1
DANYA/FANTASY	1
Reality (1)	
FAST FIRE	1
MANHATTAN	1
P.I.R. (1)	
NEXT PLATEAU	1
POP ART	1
SUTRA	1
TOMMY BOY	1
TUCKWOOD	1
URBAN SOUND	1

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BLACK SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
70 ALICE, I WANT YOU JUST FOR ME	(Forceful, BMI)	
28 ALL FALL DOWN	(Blue Mer, ASCAP/Virgin, ASCAP)	
58 ALL OF ME FOR ALL OF YOU	(Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)	
74 ALWAYS AND FOREVER	(Rodsongs, PRS/Almo, ASCAP)	
76 AMERICA	(Controversy, ASCAP)	
99 AMERICA	(Kuwa, ASCAP)	
46 ARE YOU READY?	(Hexagram, BMI/Modern, BMI)	
32 BABY I'M SORRY	(Arrival, BMI)	
92 BABY IT'S YOU	(M M & M, BMI)	
62 BIG BOSS MAN	(Conrad, BMI/Arc, BMI/CBS Unart, BMI)	
90 A BROKEN HEART CAN MEND	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
100 BULLET PROOF	(Bridgeport, BMI/Yeldarps, ASCAP)	
12 CARAVAN OF LOVE	(April, ASCAP/IJI, ASCAP)	
53 CHERISH	(Delightful, BMI)	
82 COLDER ARE MY NIGHTS	(Kichelle, ASCAP/Johnny Yuma, BMI)	
85 CONDITION OF THE HEART	(Kashif, BMI/MCA, ASCAP)	
23 COOLIN' OUT	(Jobete, ASCAP/Wesel, ASCAP/Tuneworks, BMI/Arista, ASCAP/Nannacub, ASCAP)	
81 COULD IT BE LOVE	(Hills Hideaway, BMI/Variena, BMI)	
56 COUNT ME OUT	(New Generation, ASCAP)	
43 CURIOSITY	(Almo, ASCAP/Crimco, ASCAP/Irving, BMI)	
69 DANCE ELECTRIC	(Controversy, ASCAP)	
52 DARE ME	(WB, ASCAP/Bob Montgomery, ASCAP/Dave Innis, ASCAP)	
29 DON'T SAY NO TONIGHT	(Philly World, BMI)	
75 DREAMS	(Marie, BMI)	
14 EATEN ALIVE	(Gibb Brothers, BMI/Mijac, BMI/Unichappell, BMI)	
55 EMERGENCY	(Delightful, BMI)	
10 EVERYBODY DANCE	(Crazy People, ASCAP/Almo, ASCAP)	
91 EYE TO EYE	(ATV, BMI)	
21 FALL DOWN (SPIRIT OF LOVE)	(Almo, ASCAP/lpm, ASCAP)	
94 FLY GIRL	(Lilo, BMI/Yeldarps, ASCAP)	
33 GIRLS ARE MORE FUN	(Raydiola, BMI)	
84 GORDY'S GROOVE	(Tee Girl, BMI)	
93 GOTTA BE A WINNER	(Protoons, ASCAP/Eric Matthew, ASCAP/Hue-har, ASCAP/Jay Dub, ASCAP)	
64 HARD CORE REGGAE	(Amber Pass, ASCAP/Kuwa, ASCAP/Fools Prayer, BMI)	
27 HARD TIMES FOR LOVERS	(Black Lion, ASCAP/RC Songs, ASCAP/Matak, ASCAP)	
67 HAVEN'T YOU HEARD THAT LINE BEFORE	(Cachand, BMI)	
50 HONEY FOR THE BEES	(J&S, ASCAP/Almo, ASCAP)	
38 I CAN'T BELIEVE IT (IT'S OVER)	(Willessden, BMI/Zomba, ASCAP)	
35 I MISS YOU	(Spectrum VII, ASCAP)	
30 I WANT TO FEEL I'M WANTED	(Amazement, BMI)	
11 I WISH HE DIDN'T TRUST ME SO MUCH	(Pea Pod, ASCAP/Pass It On, ASCAP/Sknabue, ASCAP/Legs, ASCAP)	
71 IF LOOKS COULD KILL (D.O.A.)	(Eat Your Heart Out, BMI)	
4 I'LL BE GOOD	(A La Mode, ASCAP)	
60 I'M GONNA TEAR YOUR PLAYHOUSE DOWN	(Irving, BMI)	
96 I'M LEAVING BABY	(Bee-germaine, BMI)	
66 IT DOESN'T REALLY MATTER	(Troutman's, BMI/Saja, BMI)	
97 JAM-MASTER JAMMIN'	(Protoons, ASCAP/Rush Groove, ASCAP)	
31 JUST ANOTHER LONELY NIGHT	(Downstairs, BMI/Piano, BMI)	
24 (KRUSH GROOVE) CAN'T STOP THE STREET	(April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI)	
34 A LOVE BIZARRE	(Sister Fate, ASCAP)	
19 MAKE YOUR MOVE ON ME BABY	(Irving, BMI)	
20 MIAMI VICE THEME	(MCA, ASCAP)	
61 MORE THAN FRIENDS, LESS THAN LOVERS	(Duchess, BMI/MCA, ASCAP/Perk's, BMI)	
63 MORE THAN YOU CAN HANDLE	(Jobete, ASCAP/R.K.S., ASCAP/Conceited, ASCAP)	
89 MR. DJ	(Extra Slick, ASCAP)	
39 NEVER FELT LIKE DANCIN'	(Walpergus, ASCAP/WB, ASCAP/Monty Seward, ASCAP)	
7 THE OAK TREE	(Ya D Sir, ASCAP) WBM	
16 OBJECT OF MY DESIRE	(Adekovode, BMI/Philesto, BMI/Harrindur, BMI/Keith Diamond, BMI/Willesden, BMI)	
26 OH SHEILA	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)	
49 ONE OF THE LIVING	(Maskiki, ASCAP/Arista, ASCAP)	
1 PART-TIME LOVER	(Jobete, ASCAP/Black Bull, ASCAP)	
13 PARTY ALL THE TIME	(Stone City, ASCAP/National League, ASCAP)	
45 PRIVATE PROPERTY	(Music Minded, BMI)	
98 ROCK THE NATION	(Temp, BMI)	
86 ROUND AND AROUND	(Virgin, ASCAP)	
41 SAVING ALL MY LOVE FOR YOU	(Prince Street, ASCAP/Screen Gems-EMI, BMI)	
36 SAY I'M YOUR NUMBER ONE	(Terrace, ASCAP)	
17 SCREAMS OF PASSION	(Paris, ASCAP)	
48 SEDUCTION	(Stone City, ASCAP/National League, ASCAP)	
59 SHAKE 'EM DOWN	(Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)	
51 SHE'S NOT A SLEAZE	(Bush Burnin, ASCAP)	
5 THE SHOW	(Keejue, BMI/Mark Of Aries, BMI)	
77 THE SHOW STOPPA	(Pop Art, ASCAP)	
15 SILVER SHADOW	(Almo, ASCAP/Jodaway, ASCAP)	
2 SINGLE LIFE	(All Seeing Eye, ASCAP/Larry Jr., BMI)	
72 SKOOL-DLOGY (AIN'T NO STRAIN)	(Big Train, ASCAP)	
68 SLIP N' SLIDE	(Mtume, BMI)	
25 SOMEBODY TOOK MY LOVE	(Ackee, ASCAP/Upward Spiral, ASCAP/Security Hogg, ASCAP)	
73 SOMEONE ELSE'S GIRL	(National League, ASCAP/Ritesonian, ASCAP/American League, BMI/Total Image, BMI)	
54 SPEND THE NIGHT WITH ME	(Stone City, ASCAP/National League, ASCAP)	
6 STAND BY ME	(Rightsong, BMI/Trio, BMI/Unichappell, BMI/ADT, BMI)	
95 STAND UP	(Hojo, BMI/Irving, BMI/Almo, ASCAP/Crimco, ASCAP)	
80 STILL SMOKIN'	(Hugabut, ASCAP)	
40 STOP PLAYING ON ME	(Fresh Ideas, ASCAP/MCA, ASCAP)	
78 TELL ME TOMORROW	(Random Notes, ASCAP/April, ASCAP/Chappell, ASCAP/David Lasley, ASCAP)	
83 TELL ME WHAT (I'M GONNA DO)	(Sky Pilot, BMI/National League, ASCAP/Van Ross Redding, BMI/Platinum Gold, ASCAP)	
47 THINKING ABOUT YOU	(Kashif, BMI/New Music Group, BMI/MCA, ASCAP)	
37 THIS IS FOR YOU	(Science Lab, ASCAP/Green Star, ASCAP)	
22 TRAPPED	(Unicity, ASCAP/MCA, ASCAP/Moonwalk, ASCAP)	
18 WAIT FOR LOVE	(Uncle Ronnie's, ASCAP/April, ASCAP/Dillard, BMI)	
65 THE WAY YOU DO THE THINGS YOU DO/MY GIRL	(Jobete, ASCAP)	
44 WHO DO YOU LOVE	(Bernard Wright, BMI/Mchoma, BMI)	
9 WHO'S ZOOMIN' WHO	(Gratitude Sky, ASCAP/Bellboy, BMI)	
79 YOU AIN'T FRESH	(Li Fo, BMI)	
3 YOU ARE MY LADY	(Zomba, ASCAP)	
87 YOU ARE THE ONE	(WIMOT, ASCAP/Sloopus, ASCAP/Very Terry, ASCAP)	
42 YOU LOOK GOOD TO ME	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
8 YOU WEAR IT WELL	(Jobete, ASCAP)	
88 YOUR PERSONAL TOUCH	(Warner-Tamerlane, BMI/Song-A-Tron, BMI)	
57 YOUR PLACE OR MINE	(Bar-Kays, BMI/Warner-Tamerlane, BMI)	

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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
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At Philly BMA Meet Gamble Speaks on Lyric Controversy

BY NELSON GEORGE

PHILADELPHIA The Black Music Assn.'s recent panel on lyric censorship here was highlighted by comments on songwriting by the usually reticent co-founder of Philadelphia International Records, Kenny Gamble.

Speaking of the controversy generated by the Parents Music Resource Center about pop lyrics, Gamble said, "I'm certainly against any type of censorship. I don't think it's a good thing to have on your

mind when you write."

However, Gamble added that he's in favor of having lyrics printed on the back of album covers. He noted that Philadelphia International has always reprinted lyrics on the back or inside sleeve of albums. "As a songwriter," he said, "it gives me a better shot" at having the words understood.

A song like Billy Paul's hit "Me And Mrs. Jones" might be stickered under some proposed guidelines, Gamble said, but songwriters should not let that affect them. He

said that particular song, a tale of adultery, "was a fact of life. I write about the things I see. A songwriter has to write about the times he lives in." He noted that another Billy Paul hit, "Let's Make Baby," "wasn't about lust... You have to look at where you're coming from."

"People have damned this music from the beginning," Gamble said. "The evening news should be X-rated. There's probably some people in Washington trying to hurt the music industry."

Aside from Gamble's comments,

the most interesting observations at the seminar came from Malaco vice president of promotion Dave Clark. "Censorship is nothing new," he said, noting that Billie Holiday's song about the lynching of blacks in the South, "Strange Fruit," was banned in many parts of the country. He added that the first song he remembers being banned from airplay was a blues number titled "A Mean Black Snake Is Sucking On My Baby's Tongue."

FOR WEEK ENDING NOVEMBER 2, 1985

Billboard®

TOP BLACK ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE
1	1	1	24	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98)	15 weeks at No. One ROCK ME TONIGHT
2	3	8	3	STEVIE WONDER TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
3	2	2	31	WHITNEY HOUSTON ▲ ARISTA ALB-8212 (8.98) (CD)	WHITNEY HOUSTON
4	4	4	16	CAMEO ATLANTA ARTISTS 824546-1M1/POLYGRAM (8.98)	SINGLE LIFE
5	5	5	7	BOBBY WOMACK MCA 5617 (8.98)	SO MANY RIVERS
6	6	3	23	READY FOR THE WORLD MCA 5594 (8.98) (CD)	READY FOR THE WORLD
7	7	6	15	ARETHA FRANKLIN ● ARISTA AL 8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
8	8	9	19	RENE & ANGELA MERCURY 824607-1M1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
9	9	7	46	KOOL & THE GANG ▲ DE-LITE 822943-M-1/POLYGRAM (8.98) (CD)	EMERGENCY
10	10	10	10	BOOGIE BOYS CAPITOL ST-12409 (8.98)	CITY LIFE
11	14	14	31	LUTHER VANDROSS ▲ EPIC FE 39882 (CD)	THE NIGHT I FELL IN LOVE
12	12	16	5	MAURICE WHITE COLUMBIA FC 39883	MAURICE WHITE
13	13	13	12	PATTI LABELLE P.I.R. FZ 40020/EPIC	PATTI
14	11	12	7	THE BAR-KAYS MERCURY 824727-1/POLYGRAM (8.98)	BANGING THE WALL
15	15	18	11	9.9 RCA NFL1-8049 (8.98)	9.9
16	17	19	11	STARPOINT ELEKTRA 60424 (8.98)	RESTLESS
17	22	35	3	SOUNDTRACK MCA 6150 (9.98)	MIAMI VICE
18	18	17	9	THE FAMILY PAISLEY PARK 25322/WARNER BROS. (8.98)	THE FAMILY
19	25	—	2	MORRIS DAY WARNER BROS. 25320 (8.98)	THE COLOR OF SUCCESS
20	20	25	25	ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS
21	21	27	7	THE O'JAYS P.I.R. ST-53015/MANHATTAN (8.98)	LOVE FEVER
22	23	23	10	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
23	16	11	12	THE POINTER SISTERS RCA AJL1-5487 (8.98) (CD)	CONTACT
24	24	20	42	KLYMAXX MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
25	30	22	7	SHEILA E. PAISLEY PARK 35317 (8.98)	ROMANCE 1600
26	26	28	32	DEBARGE ● GORDY 6123 GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
27	28	33	32	MAZE FEATURING FRANKIE BEVERLY ● CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
28	19	15	34	JESSE JOHNSON'S REVUE ● A&M 6-5024 (6.98)	JESSE JOHNSON'S REVUE
29	29	26	12	FAT BOYS SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
30	39	40	25	CON FUNK SHUN MERCURY 824345-1M-1/POLYGRAM (8.98) (CD)	ELECTRIC LADY
31	37	42	3	DIANA ROSS RCA AFL1-5422 (8.98) (CD)	EATEN ALIVE
32	32	37	25	RICK JAMES GORDY 6135GL/MOTOWN (8.98)	GLOW
33	33	39	30	ALEXANDER O'NEAL TABU FZ 39331/EPIC	ALEXANDER O'NEAL
34	NEW ▶	—	—	ISLEY/JASPER/ISLEY CBS ASSOCIATED BFZ 40118/EPIC	CARAVAN OF LOVE
35	35	44	6	DURELL COLEMAN ISLAND 90293/ATLANTIC (8.98)	DURELL COLEMAN
36	48	65	3	CARL CARLTON CASABLANCA 822705-1/POLYGRAM (8.98)	PRIVATE PROPERTY
37	45	49	4	CHARLIE SINGLETON ARISTA ALB-8389 (8.98)	MODERN MAN
38	27	21	26	PRINCE & THE REVOLUTION ▲ ² PAISLEY PARK 25286-1/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	31	24	9	LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135	LISA LISA/CULT JAM WITH FULL FORCE
40	52	58	3	KURTIS BLOW MERCURY 826141-1/POLYGRAM (8.98)	AMERICA
41	43	46	5	OSBORNE & GILES RED LABEL ST-73103/CAPITOL (8.98)	STRANGER IN THE NIGHT
42	42	45	5	DARYL HALL & JOHN OATES RCA AFL1-7035 (8.98) (CD)	HALL & OATES LIVE AT THE APOLLO
43	36	34	8	JENNIFER HOLLIDAY GEFLEN GHS 24073/WARNER BROS. (8.98)	SAY YOU LOVE ME
44	54	—	2	EDDIE MURPHY COLUMBIA FC 39952 (CD)	HOW COULD IT BE
45	38	36	15	DENNIS EDWARDS GORDY 6148GL/MOTOWN (8.98)	COOLIN' OUT
46	34	31	65	BILLY OCEAN ▲ ² JIVE JLB-8213/ARISTA (8.98) (CD)	SUDDENLY
47	47	29	23	LOOSE ENDS MCA 5588 (8.98)	A LITTLE SPICE
48	57	52	37	SADE ▲ PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
49	50	30	7	ANDRE CYMONE COLUMBIA FC 40037 (CD)	A.C.
50	59	63	3	B.B.KING MCA 5616 (8.98)	SIX SILVER STRINGS
51	41	38	7	TEARS FOR FEARS ▲ ² MERCURY 824300-1/POLYGRAM (8.98)	SONGS FROM THE BIG CHAIR
52	NEW ▶	—	—	TA MARA & THE SEEN A&M SP6-5078 (6.98)	TA MARA & THE SEEN
53	40	41	21	UTFO SELECT 21614 (8.98)	UTFO
54	51	43	33	THE MARY JANE GIRLS ● GORDY 6092GL/MOTOWN (8.98) (CD)	ONLY FOUR YOU
55	49	50	13	THE SYSTEM MIRAGE 90281/ATLANTIC (8.98)	THE PLEASURE SEEKERS
56	56	60	28	STEVE ARRINGTON ATLANTIC 81245 (8.98)	DANCIN' IN THE KEY OF LIFE
57	44	32	10	THE DAZZ BAND MOTOWN 6149ML (8.98)	HOT SPOT
58	60	53	23	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
59	53	54	24	PHIL COLLINS ▲ ² ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
60	68	62	28	MELBA MOORE CAPITOL ST-12382 (8.98)	READ MY LIPS
61	61	64	4	ROXANNE SHANTE POP ART PA 4450 (8.98)	DEF MIX VOL. I
62	58	51	13	ONE WAY MCA 5552 (8.98)	WRAP YOUR BODY
63	63	55	37	RUN-D.M.C. ● PROFILE PRO 1205 (8.98) (CD)	KING OF ROCK
64	NEW ▶	—	—	SOUNDTRACK WARNER BROS. 25295 (8.98)	KRUSH GROOVE
65	NEW ▶	—	—	ANGELA BOFILL ARISTA ALB-8396 (8.98)	TELL ME TOMORROW
66	46	47	8	HOWARD JOHNSON A&M SP-4982 (8.98)	THE VISION
67	55	56	5	AL JARREAU WARNER BROS. 25331 (8.98) (CD)	IN LONDON
68	62	48	16	GEORGE CLINTON CAPITOL ST-12417 (8.98)	SOME OF MY BEST JOKES ARE FRIENDS
69	64	59	72	TINA TURNER ▲ ⁴ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
70	66	69	24	SHANNON MIRAGE 90267/ATLANTIC (8.98) (CD)	DO YOU WANNA GET AWAY
71	67	57	13	STING A&M SP-3750 (8.98) (CD)	DREAM OF THE BLUE TURTLES
72	69	74	25	BILL WITHERS COLUMBIA FC39887	WATCHING YOU, WATCHING ME
73	65	67	46	MADONNA ▲ ⁵ SIRE 21517-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
74	74	71	54	NEW EDITION ▲ MCA 5515 (8.98) (CD)	NEW EDITION
75	75	70	25	GEORGE HOWARD TBA TB 205/PALO ALTO (8.98)	DANCING IN THE SUN

○ 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.

GOSPEL LECTERN

by Bob Darden

SOMETIMES THE PIECES add up to a very pleasing whole. Take *Allies*, for instance.

A little more than a year ago, guitarist **Randy Thomas** joined the ranks of the unemployed when **Sweet Comfort Band** broke up; singer **Bob Carlisle** (who had written such hits as "How Do I Make You" for Linda Ronstadt and "Precious Time" for Pat Benatar) was looking to make contemporary Christian music, and keyboardist **Sam Scott** was returning from Holland after a couple of years ministering through music in Europe.

A decade ago, the three had all been members of the late, lamented **Psalm 150**, which garnered a Grammy

Three old friends are behind a hot Christian rock group

nomination before breaking up. They had remained friends ever since.

A year ago, the three friends came together again and assembled *Allies*, one of the hottest rock groups on the contemporary Christian music circuit.

"The idea for *Allies* actually began while we were recording our final album as *Sweet C*," Thomas says. "Our producer, **Dino Elfante**, leaned over to me and said, 'Don't worry, you'll end up with another band, and I predict the name will be *Allies*.'" Then one night in July, 1984, the three of us got together and planned our attack on the music industry."

Within a couple of months, the group had a contract with **Light Records**. Drummer **Jimmy Erickson** (formerly of **Andrae Crouch & the Disciples**) and another old friend, bassist **Matthew Chapman**, came

aboard shortly thereafter.

"I had real doubts about my future once the *Sweet C* ended," Thomas says. "I thought I wanted to be in another band situation, but I had no idea what I'd do next. The way *Allies* fell together in such a perfect way convinced me that God was working in this entire project. After that, events happened pretty quickly.

"We invited a booking agent to come listen to us mix down our LP, and he believed in what we were doing right away. Then we all agreed that we'd court **Ray Ware** as our manager. After listening to us a couple of times in concert, he joined the team."

Thomas says that, in the past 20 years, mainstream rock'n'roll has pretty much cornered the market on passionate music. "There's some kind of unwritten rule that says all contemporary Christian music has to be mellow and sweet, suitable for both background music and worship," he says. "Our goal is to return that passionate, fiery music to its origins—a Christian base.

"Rock'n'roll came out of the black gospel experience. Too often Christian musicians are presenting lifeless, heartless music. I think there's a real pressure on some facets of the Christian music industry not to make music with any genuine passion.

"Not so with *Allies*; we're out to make no-holds-barred rock'n'roll every time out. We want to present our material in such a way that people hear it and say, 'Those guys are serious; they believe in what they're singing.'"

The future? Thomas doesn't have any quick, glib answers.

"We don't really have any goals," he says. "We just want to take *Allies* wherever God takes us."



FOR WEEK ENDING NOVEMBER 2, 1985

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TOP SPIRITUAL ALBUMS

			Compiled from a national sample of retail store and one-stop sales reports.		
THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL		
1	2	29	THE WILLIAMS BROTHERS	MALACO MAL 4400	13 weeks at No. One BLESSSED
2	1	41	WALTER HAWKINS	LIGHT LS5857	LOVE ALIVE III
3	4	5	EDWIN HAWKINS	BIRTHRIGHT 5887/LIGHT	HAVE MERCY
4	5	13	NICHOLAS	COMMAND CRN 1003	DEDICATED
5	3	41	THE WINANS	LIGHT LS5853	TOMORROW
6	8	25	DOUGLAS MILLER	LIGHT 5876	UNSPEAKABLE JOY
7	7	49	VANESSA BELL ARMSTRONG	ONYX RO 3825	CHOSEN
8	6	69	ANDRAE CROUCH	LIGHT 5863	NO TIME TO LOSE
9	11	29	REV. MARVIN YANCY	NASHBORO NA 8656/MCA	HEAVY LOAD
10	10	21	THE RANCE ALLEN GROUP	WORD 8243/A&M	I GIVE MYSELF TO YOU
11	9	25	COMMISSIONED	LIGHT 5861	I'M GOING ON
12	12	125	REV. F.C. BARNES & REV. JANICE BROWN	ATLANTA INT'L AIR 10059	ROUGH SIDE OF THE MOUNTAIN
13	NEW		REV. F.C. BARNES & REV. JANICE BROWN	ATLANTA INT'L 10099	HOLD ON
14	35	61	REV. CLAY EVANS & THE FELLOWSHIP CHOIR	SAVOY 14762	WHAT HE'S DONE FOR ME
15	13	5	CHARLES NICKS	SOUND OF GOSPEL SOG-146	COME UNTO JESUS
16	18	13	TIMOTHY WRIGHT	GOSPEARL PL-16021	LIVE AT THE WASHINGTON TEMPLE C.O.G.I.C.
17	15	41	LUTHUR BARNES & THE RED BUDD GOSPEL CHOIR	ATLANTA INT'L 10075	HE CARES
18	14	21	THE TRUTHETTES	MALACD 4397	MAKING A WAY
19	16	53	REV. M. BRUNSON/THOMPSON COMMUNITY CHOIR	WORD 8105/A&M	MIRACLE "LIVE"
20	25	5	NEW JERUSELM BAPTIST CHOIR	SAVOY 14768	HIS EYE IS ON THE SPARROW
21	29	9	THE CANTON SPIRITUALS	JAY & BEE 0069	MISSISSIPPI PO BOY
22	19	17	THE NEW JERSEY MASS CHOIR	PRELUDE PRL14113	I WANT TO KNOW WHAT LOVE IS
23	21	69	SHIRLEY CAESAR	WORD 8109/A&M	SAILIN'
24	17	17	JOE LIGON	WORD 8279/A&M	OLD REVIVAL BACK HOME
25	26	53	THE GEORGIA MASS CHOIR	SAVOY 7088	I'M GONNA HOLD OUT
26	24	9	OTIS CLAY	JEWEL 1200	WHEN THE GATES SWING OPEN
27	NEW		THE JACKSON SOUTHERNAIRES	MALACO 4402	GREATEST HITS
28	NEW		JAMES CLEVELAND & THE S.C.C.C.	KING JAMES KJ 8501	JAMES CLEVELAND & THE S.C.C.C.
29	20	37	MATTIE MOSS CLARK	DME 7772	HUMBLE THYSELF
30	32	21	JAMES CLEVELAND AND THE GMWA	SAVOY 7090	LIVE IN ATLANTA
31	NEW		SANDRA CROUCH	LIGHT LS 5855	WE'RE WAITING
32	28	29	DELEON RICHARDS	WORD 8173/A&M	DELEON
33	22	5	LITTLE CEDRIC & THE HAILEY SINGERS	GOSPEARL 16028	GOD'S BLESSING
34	30	49	KEITH PRINGLE	HEARTWARMING 3784/ONYX	PERFECT PEACE
35	33	93	THE MIGHTY CLOUDS OF JOY	WORD 8122/A&M	SING AND SHOUT
36	27	53	EDWIN HAWKIN MUSIC/ART SEMINAR MASS CHOIR	BIRTHRIGHT 4045	ANGELS WILL BE SINGING
37	36	81	THOMAS WHITFIELD & CO	SOUND OF GOSPEL 140	HALLELUJAH ANYHOW
38	31	109	SANDRA CROUCH	LIGHT LS-5825	WE SING PRAISES
39	37	25	ARETHA FRANKLIN & JAMES CLEVELAND	ATLANTIC SD-2-906	AMAZING GRACE
40	38	37	PHILIP BAILEY	WORD 8102/A&M	THE WONDERS OF HIS LOVE

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

JAZZ BLUE NOTES

by Sam Sutherland & Peter Keepnews

TELEVISION HAS NEVER BEEN notably receptive to jazz—especially in recent years, and especially in this country. But from time to time, usually at the stubborn insistence of a producer who happens to be both hip and powerful, the medium has done right by the music.

Heartening evidence that the tube does swing every once in a while will be offered from Nov. 15 through Jan. 30 at New York's **Museum of Broadcasting**, which will be presenting an exhibition succinctly titled "Jazz On Television."

Under the aegis of jazz film archivist **David Chertok**, the museum will be offering a series of two-hour screenings incorporating local, network and foreign jazz programming from the past 30 years. Included

Groovin' with the tube: a good, long look

will be such gems as "A Drum Is A Woman," the "jazz fairy tale" **Duke Ellington** wrote and performed for CBS's "U.S. Steel Hour" in 1958, and episodes of "The Timex All-Star Jazz Show," "Jazz Casual," "Soundstage" and "The Nat King Cole Show."

Particularly noteworthy are the various British and European shows scheduled, which feature the likes of **John Coltrane**, **Thelonious Monk**, **Charles Mingus**, **Eric Dolphy** and **Sonny Rollins**. And, needless to say, the museum will be screening the justifiably legendary 1957 CBS special in which **Billie Holiday**, backed



by a band featuring **Lester Young**, **Coleman Hawkins** and other greats, sings her heart out.

There will also be four seminars in mid-November, organized by **Chertok**, discussing various aspects of the relationship between jazz and tv. Tickets for the seminars are \$5 for the general public, \$4 for members; admission to the museum involves a reasonably priced sliding scale of "suggested contributions."

THE AGENDA for the upcoming **National Assn. of Jazz Educators Conference**, slated for Jan. 9-12 at the **Anaheim Marriott**, is taking shape, with the first list of performers and clinicians released by convention coordinator **Bill McFarlin**. That lineup features **Louie Bellson**, **Richie Cole**, **Joyce Collins**, **Jon Faddis**, **Steve Houghton**, **Lanny Morgan**, **Tito Puente**, **Ward Swingle**, **Bill Watrous** and **Ernie Watts**.

Among the ensembles expected to participate are **Maiden Voyage**, a group led by trumpeter **Stacy Rowles** featuring her pianist father **Jimmy**, **Supersax & L.A. Voices** and **Bob Florence's Limited Edition Big Band**. Also mentioned are **Dave Frishberg** with the **Maynard Ferguson** band, **Doc Severinsen** and the "Tonight Show" orchestra, combos led by pianist **James Williams** and baritone saxophonist **Nick Brignola**, and an in-house conference rhythm section comprising **Harold Danko**, **Todd Coolman** and **Duffy Jackson**.

This year's meet will embrace two themes, "Jazz & The Media" and "Women In Jazz," with various panels augmenting the 20 to 25 clinics and performances.

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	1	3	6	YOU WEAR IT WELL (REMIX) GORDY 4545GG/MOTOWN 2 weeks at No. One	EL DEBARGE WITH DEBARGE
2	4	4	6	YOU & ME CBS ASSOCIATED 429-05284	THE FLIRTS
3	6	13	5	PART-TIME LOVER (REMIX) TAMLA 4548TG/MOTOWN	STEVIE WONDER
4	2	1	9	FALL DOWN (SPIRIT OF LOVE) A&M SP-121-6	TRAMAINE
5	5	7	6	EATEN ALIVE RCA PD-14183	◆ DIANA ROSS
6	11	27	3	WHO'S ZOOMIN' WHO? (REMIX) ARISTA AD-9411	ARETHA FRANKLIN
7	8	12	6	PERFECT WAY (REMIX) WARNER BROS. 0-203E2	◆ SCRITTI POLITTI
8	3	2	10	MONEY'S TOO TIGHT TO MENTION ELEKTRA 0-66883	◆ SIMPLY RED
9	10	17	5	I'M GONNA TEAR YOUR PLAYHOUSE DOWN COLUMBIA 44-05264	◆ PAUL YOUNG
10	9	14	9	MUSIC IS THE KEY D.J. INTERNATIONAL DJ888	J.M. SILK
11	7	9	7	CONGA EPIC 49-05253	◆ MIAMI SOUND MACHINE
12	14	21	4	SEDUCTION GORDY 4544GG/MOTOWN	VAL YOUNG
13	22	45	3	LOVER COME BACK TO ME (REMIX) EPIC 49-05278	◆ DEAD OR ALIVE
14	15	19	5	THE OAK TREE WARNER BROS. 0-20379	◆ MORRIS DAY
15	25	38	3	A LOVE BIZARRE PAISLEY PARK (PROMO)/WARNER BROS.	◆ SHEILA E.
16	16	20	6	STOP PLAYING ON ME 4TH & B'WAY BWAY 41E/ISLAND	VIKKI LOVE WITH NUANCE
17	18	23	6	RUNNING UP THAT HILL EMI-AMERICA V-786F	◆ KATE BUSH
18	37	—	2	I LIKE YOU CARRERE 429-05268/CBS ASSOCIATED	PHYLLIS NELSON
19	29	—	2	TAKES A LITTLE TIME LONDON 886 004-1/POI YGRAM	◆ TOTAL CONTRAST
20	35	—	2	ONE OF THE LIVING CAPITOL V-15205	◆ TINA TURNER
21	24	24	5	SAY IT AGAIN ARISTA AD1-9393	◆ THE DANSE SOCIETY
22	26	29	4	SAY I'M YOUR NUMBER ONE NEXT PLATEAU NP50035	PRINCESS
23	17	22	8	LIMIT OF YOUR LOVING/DON'T LET IT LP NEXT PLATEAU NP50032	WELL RED
24	43	—	2	BABY TALK VANGUARD SPV-89	ALISHA
25	12	10	10	ONE LIFE/IT'S THE WAY YOU DO IT SIRE #20358/WARNER BROS.	LAID BACK
26	31	41	3	LOVE OASIS EMERGENCY EMDS 6554	PATRIS
27	27	30	4	RORI (EP) QWEST 25313-1/WARNER BROS.	RORI
28	13	6	9	DRESS YOU UP (REMIX) SIRE 0-20369/WARNER BROS.	◆ MADONNA
29	34	35	4	SINGLE LIFE ATLANTA ARTISTS 884 010-1	CAMEO
30	36	36	3	(KRUSH GROOVE) CAN'T STOP THE STREET WARNER BROS. 0-20367	CHAKA KHAN
31	42	—	2	EVERYBODY DANCE A&M SP-12149	TA MARA & THE SEEN
32	39	44	3	WHISPER TO A SCREAM MENOVISION MEV-007/PERSONAL	BOBBY O. WITH CLAUDJA BARRY
33	48	—	2	BOY IN THE BOX (REMIX) EMI-AMERICA V-19201	◆ COREY HART
34	NEW	—	—	MIAMI VICE THEME MCA 23575	JAN HAMMER
35	38	37	4	ONE LOVE SUPERTRONICS RY-009	JANICE CHRISTIE
36	40	43	3	CAN'T GET ENOUGH OF YOUR LOVE METROPOLIS MET240	PINK RHYTHM FEATURING JOHN ROCCA
37	47	—	2	SHOULDN'T DO THAT EMI-AMERICA V-7864	◆ KAJA
38	20	5	14	OH SHEILA MCA 23572	◆ READY FOR THE WORLD
39	44	48	3	IN BETWEEN DAYS ELEKTRA 0-66882	◆ THE CURE
40	NEW	—	—	HOLD ME ATLANTIC 0-86845	LAURA BRANIGAN
41	45	—	2	COMO TU TE LLAMA? CAPITOL V-8654	SLY FOX
42	50	—	2	ALICE, I WANT YOU JUST FOR ME COLUMBIA 44-05282	FULL FORCE
43	NEW	—	—	PARTY ALL THE TIME COLUMBIA 44-05280	◆ EDDIE MURPHY
44	23	11	8	BE NEAR ME MERCURY 884 052-1	◆ ABC
45	NEW	—	—	THIS IS FOR YOU MIRAGE 0-96851/ATLANTIC	THE SYSTEM
46	NEW	—	—	LAY YOUR HANDS ON ME (REMIX) ARISTA AD1-9397	◆ THE THOMPSON TWINS
47	NEW	—	—	VIVE LE ROCK (REMIX) EPIC 49-05261	◆ ADAM ANT
48	NEW	—	—	GET UP OFFA THAT THANG MENOVISION MEV-008	SCREAMIN TONY BAXTER
49	NEW	—	—	MY OBSESSION ATLANTIC 0-86847	MERI D. MARSHALL
50	21	16	9	SO IN LOVE (REMIX) A&M SP-12143	◆ O.M.D.

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	2	2	8	I'LL BE GOOD MERCURY 884 009-1 1 week at No. One	◆ RENE & ANGELA
2	10	—	2	PART-TIME LOVER (REMIX) TAMLA 4548TG/MOTOWN	STEVIE WONDER
3	3	6	5	THE OAK TREE WARNER BROS. 0-20379	◆ MORRIS DAY
4	4	4	8	CONGA EPIC 49-05253	◆ MIAMI SOUND MACHINE
5	5	5	8	FALL DOWN (SPIRIT OF LOVE) A&M SP-12146	TRAMAINE
6	6	3	12	THE SHOW/LA DI DA DI REALITY D-242/FANTASY	DOUG E. FRESH & THE GET FRESH CREW
7	1	1	9	DRESS YOU UP (REMIX) SIRE 0-20369/WARNER BROS.	◆ MADONNA
8	16	36	3	WHO'S ZOOMIN' WHO? (REMIX) ARISTA AD1-9411	ARETHA FRANKLIN
9	8	7	11	OBJECT OF MY DESIRE ELEKTRA 0-66891	◆ STARPOINT
10	7	9	8	BE NEAR ME MERCURY 884 052-1	◆ ABC
11	30	—	2	MIAMI VICE THEME MCA 23575	JAN HAMMER
12	12	18	5	YOU WEAR IT WELL (REMIX) GORDY 4545GG/MOTOWN	EL DEBARGE WITH DEBARGE
13	14	14	6	I'M GONNA TEAR YOUR PLAYHOUSE DOWN COLUMBIA 44-05264	◆ PAUL YOUNG
14	11	12	13	ALL FALL DOWN RCA PW-14109	◆ FIVE STAR
15	15	13	6	EATEN ALIVE RCA PD-14183	◆ DIANA ROSS
16	18	16	7	SAY I'M YOUR NUMBER ONE NEXT PLATEAU NP50035	PRINCESS
17	24	17	6	STOP PLAYING ON ME 4TH & B'WAY BWAY 41B/ISLAND	VIKKI LOVE WITH NUANCE
18	9	8	15	TRAPPED MCA 23568	◆ COLONEL ABRAMS
19	19	41	3	LOVER COME BACK TO ME (REMIX) EPIC 49-05278	◆ DEAD OR ALIVE
20	41	—	2	BABY TALK VANGUARD SPV-89	ALISHA
21	26	33	3	YOU & ME CBS ASSOCIATED 429-05284	THE FLIRTS
22	25	48	3	SEDUCTION GORDY 4544GG/MOTOWN	VAL YOUNG
23	17	11	11	THE SCREAMS OF PASSION/YES PAISLEY PARK 0-20360/WARNER BROS.	◆ THE FAMILY
24	13	10	12	OH SHEILA MCA 23572	◆ READY FOR THE WORLD
25	42	—	2	HONEY FOR THE BEES QWEST 0-20361/WARNER BROS.	PATTI AUSTIN
26	27	23	15	MUSIC IS THE KEY D.J. INTERNATIONAL DJ888	J.M. SILK
27	20	22	5	(KRUSH GROOVE) CAN'T STOP THE STREET WARNER BROS. 0-20367	CHAKA KHAN
28	21	24	9	RUNNING UP THAT HILL EMI-AMERICA V-7865	◆ KATE BUSH
29	31	38	4	SO SMOOTH URBAN ROCK UR919	KRYSTAL DAVIS
30	23	27	6	NEEDLE TO THE GROOVE SLEEPING BAG SLX 00015X	MANTRONIX
31	43	—	2	I LIKE YOU CARRERE 429-05268/CBS ASSOCIATED	PHYLLIS NELSON
32	NEW	—	—	ONE OF THE LIVING CAPITOL V-15205	◆ TINA TURNER
33	22	15	7	DANCING IN THE STREET (REMIX) EMI-AMERICA V-19200	◆ MICK JAGGER & DAVID BOWIE
34	45	45	3	DON'T STOP THE DANCE (REMIX) WARNER BROS. 0-20385	◆ BRYAN FERRY
35	34	28	14	PICKIN' UP PIECES MIRAGE 0-96873/ATLANTIC	BRENDA K. STARR
36	35	32	8	ONE LOVE SUPERTRONICS RY-009	JANICE CHRISTIE
37	50	—	2	MY HEART GOES BANG IMPORT (EPIC.UK)	DEAD OR ALIVE
38	36	43	3	TAKE ON ME IMPORT (WARNER BROS.UK)	◆ A-HA
39	33	31	6	MONEY'S TOO TIGHT TO MENTION ELEKTRA 0-66883	◆ SIMPLY RED
40	NEW	—	—	EVERYBODY DANCE A&M SP-12149	TA MARA & THE SEEN
41	32	30	5	HARD TIMES FOR LOVERS (REMIX)/HE'S A PRETENDER Geffen 0-20368/WARNER BROS.	JENNIFER HOLLIDAY
42	NEW	—	—	AMERICA (REMIX)/GIRL PAISLEY PARK 0-20389/WARNER BROS.	PRINCE & THE REVOLUTION
43	39	29	7	SINGLE LIFE ATLANTA ARTISTS 884 010-1	CAMEO
44	44	44	3	PARTY ALL THE TIME COLUMBIA 44-05280	◆ EDDIE MURPHY
45	28	21	13	DARE ME RCA PD-14127	◆ THE POINTER SISTERS
46	38	26	11	THE DANCE ELECTRIC COLUMBIA 44-05249	◆ ANDRE CYMONE
47	NEW	—	—	LOVE OASIS EMERGENCY EMDS 6554	PATRIS
48	NEW	—	—	GIVE IT UP PRIVATE 1 429-05283	EVELYN "CHAMPAGNE" KING
49	NEW	—	—	THE BOY WITH THE THORN IN HIS SIDE SIRE 0-20392/WARNER BROS.	◆ THE SMITHS
50	37	25	16	SHOUT (REMIX) MERCURY 880 929-1	◆ TEARS FOR FEARS

BREAKOUTS

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

1. YOUR PERSONAL TOUCH EVELYN "CHAMPAGNE" KING RCA
2. I TOUCH ROSES BOOK OF LOVE SQUARE/SIRE
3. BREAK IT UP (REMIX) THE MARY JANE GIRLS GORDY
4. THE HEAT IN ME (REMIX) LINDA CLIFFORD RED LABEL
5. HIGH ABOVE THE CLOUDS (REMIX) NARADA MICHAEL WALDEN WARNER BROS.
6. THINKING ABOUT YOU (REMIX) WHITNEY HOUSTON ARISTA
7. AND SHE WAS (REMIX)/TELEVISION MAN (REMIX) TALKING HEADS SIRE
8. WHO NEEDS LOVE LIKE THAT ERASURE IMPORT (MUTE.UK)
9. COME WITH ME SPACE MONKEY MCA

BREAKOUTS

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

1. THINKING ABOUT YOU (REMIX) WHITNEY HOUSTON ARISTA
2. TARZAN BOY BALTIMORA MANHATTAN
3. PERFECT WAY (REMIX) SCRITTI POLITTI WARNER BROS.
4. CURIOSITY JETS MCA
5. ALIVE AND KICKING SIMPLE MINDS A&M

○ 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

THE MUCH-ANTICIPATED "Sun City" record, by a cast of thousands organized and produced by Steven Van Zandt and Arthur Baker, has already arrived on Manhattan 12-inch; the album, which reprises the track with reshuffled celebrity lineups, was to be out by the time you see this. Little needs to be said here except that the beat is pretty tough, to match the message—and we heard it with our own ears on a New York AOR station.

A bunch of followups: **Expose's** "Exposed To Love" (Arista 12-inch) is another smooth pop side whose pull shouldn't be underestimated, considering the sleeper retail success of their first... Similarly, **Lisa Lisa & Cult Jam with Full Force's** "Can You Feel The Beat" (Columbia 12-inch) comes from another of the crossover finds of the year; the flip-side dub does all the moves avoided for the sake of music on the original... **The Boogie Boys'** "You Ain't Fresh" (Capitol 12-inch) gets freshly remixed for single release—the results on the instrumental long mix are disjointed and dadaist.

EXTENDED NOTES: The **Aleems** are now signed to Atlantic, and their most recent single, "Confusion," has been re-released on that label. Just for the record: This is one of the year's major signings. The Aleem brothers have created a loyal cult following on the East Coast since their debut in 1980 with "Hooked On Your Love," which

was later picked up by Panorama/RCA; thereafter, they tenaciously worked their own Nia Records product on an independent level, scoring with numerous rap sides and their own "Get Down Friday Nite" over the years... While we're on the subject of Atlantic: Did someone along the line actually believe that the just-released "best-of" album series did justice to any of the artists involved? Just asking...

With **Tramaine Hawkins'** miraculous "Fall Down (Spirit Of Love)" a club chart-topper a couple of weeks back—the first straight-ahead gospel to hit No. 1 dance—we thought it might be timely to recap the biggest gospel-dance crossovers of the disco era. There's been lots of gospel-based music from Ashford & Simpson, of course, and secularized gospel metaphors such as "I'll Be Holding On" and "I Am Somebody"—but we'll deal here with records having specific message content.

The immediate standout, obviously, is the **Clark Sisters'** sleeper hit, "You Brought The Sunshine" (Elektra/Sound Of Gospel), which was ultimately said to have sold more than 200,000 12-inch singles in 1983, two years after its original release. Another much-liked sleeper was **Alicia Myers'** "I Want To Thank You," which finally made it to 12-inch last year.

Earlier this year, the **Joubert Singers'** "Stand On The Word" was unearthed on Next Plateau; though

it wasn't a smash hit, it does have its fans. And, of course, the **Steve Arrington** album "Dancing In The Key Of Life" represented a real breakthrough in music and lyric writing. Once more, we'll say it's one of the albums of the year.

Looking back further, there are those who remember another non-hit, "God Helps Those Who Help Themselves" by the **Gospelaire's**, which appeared on Savoy 12-inch in 1979—note the powerful, bare bass if you have a chance to hear it. In a way, that was a further evolution of the records by the **Mighty Clouds of Joy**, which all had semi-gospel themes: "Time," "Mighty High" (ABC) and "In These Changing Times" (Epic/City Lights) were hits of one size or another through the late '70s.

There was hard-core disco in the category: **Tata Vega's** "Jesus Takes Me Higher" and "Come In Heaven (Earth Is Calling)" from her first Tamla album; and **Roberta Kelly's** "Gettin' The Spirit" album (Casablanca), which included Moroder-produced covers of "Oh Happy Day" and "To My Father's House." Other mid-'70s hits also reflected established styles: **Eddie Kendricks'** Philly-beat "He's A Friend" and the apocalyptic "Goin' Up In Smoke" (Tamla), along with **New York Community Choir's** "Make Every Day Count" and "I'll Keep A Light In My Window" (RCA), which were in the street-pop New York mode. "Keep A Light" is a real inspirational classic.

Then you get down to the truly obscure things: proto-disco records that might even be said to have helped point the way toward the near-ecstatic use of music which defined the term disco. "Rain" by **Dorothy Morrison** is one, a tremendous roller coaster ride of voice and rhythm. Weirdly, the record is now available only on a La Coupe bootleg which is stereo to the original single's mono. Also: **Gloria Spencer's** Philly-funk "I Got It," on a Jay Walking single or Sequel bootleg—it's **Dee Dee Sharp Gamble** supplying the joyous "Yeah!" here, and members of **People's Choice** supplying material. And in a similar vein, a side we're told was a big hit at the GAA Firehouse dances before the coming of the commercial disco: the **Beautiful Zion Choir's** "Dust Yourself Off And Try It Again" (Myrrh), which is driving organ-led funk and hot, hot.

With the **Winans'** aforementioned single, "Let My People Go" on Qwest, a likely black hit, and **Tramaine** in the black top 40, there may well be a trend under way here; certainly, that's one of the intentions of the **Tramaine** record itself.

"It wouldn't be a success if people didn't copy it," says **Carol Cooper**, the A&M East Coast a&r director who signed the record. "A&M is not prepared to produce 12 Tramaine-clones. Other companies have to start mainstreaming their gospel acts." By the way, her favorite non-A&M acts in the most-likely-to-cross category are **Vanessa Bell Armstrong** and **Sandra Crouch**.

TALENT IN ACTION

(Continued from page 49)

Even the generous sampling from Taylor's new Columbia album, "That's Why I'm Here," suffered the same estrangement. It's hard to judge the quality of the material, because Taylor didn't have a good handle on it. The title cut, for instance, started with a nice friend-in-need anecdote, but Taylor's voice later dragged and slipped away from the melody so that it, and the lyrics, got lost.

Taylor did have a few spots where he took charge and brought the show together. On "Traffic Jam" he aggressively grabbed the microphone and slyly lambasted the perils of the freeway. A quartet of Taylor, Sklar, Butler and vocalist **Arnold McCullen** followed with "Sea Cruise," and it would have been a perfect moment for Taylor to carry the momentum and lift the show out of its confusion. But instead he receded into the group, physically and vocally, and may have left the other three, and much of the audience, wondering just whose show it was.

The crowd did stay on his side the entire night, and when you're a superstar like James Taylor, with a couple of generational anthems like "Fire And Rain" and "You've Got A Friend" in the hole, you're likely to get them back anyway, even on a bad night. All Taylor had to do was play the first few notes of each to get the crowd swelling in song, without necessarily hearing Taylor himself.

That Taylor regained his composure on both of those classics, and on "Steamroller Blues," showed that when he was on, neither he nor his songs had diminished. Ultimately, James Taylor is too much of a classic to ever have to play catchup with the beat-box generation or anything that follows. His problem on this night was that he had to catch up with himself. **ROB HOERBURGER**

EDDIE & THE TIDE

The Palace, Los Angeles
Tickets: \$12.50

FOR EVERY Romeo Void or Tubes to come out of the San Francisco music scene, there's also a Night Ranger or Journey. Atco newcomers **Eddie & the Tide**—who won a Bammie for their independent release last year—fall smack in the second category. Their right-down-the-middle AOR sound is most reminiscent of Bay Area neighbor **Eddie Money** and, in fact, Money produced their major label debut.

A small crowd greeted the band Oct. 11 for its first L.A. appearance in three years, but that wasn't due to lack of airplay for their single "One In A Million." It was due to the fact that the airplay is on blue-jeans-and-sneakers **KLOS**, and the **Palace** has a **KROQ** dress code. Whether because of the sparse room, lead vocalist **Steve "Eddie" Rice's** mild laryngitis or simply the familiarity of the material, the band's set didn't show them off to their best advantage.

It's impossible to dislike **Eddie & the Tide**, because they have no arrogance. Not only do they take the stage on time to the second, but they rush back for their encore so promptly they seem to be afraid the offer is going to be rescinded. This is a bar band that doesn't believe in grandstanding, and that's nice. But this is also a bar band that didn't

change their show when they progressed from a two-beer minimum to a \$12.50 door charge, and that's not so good.

A bass-heavy mix brought **Scott Mason's** tom-toms to the foreground, and buried **Johnny Perri's** lead guitar licks in a sea of mush. **Jeff McCaslin's** keyboard fills were difficult to discern, and vocalist **Rice** strove mightily to overcome the traitorous sound system. It worked on the lolloping "It's A Gift," but tunes like "Call My Name" and the **Temptations'** "Get Ready" came across with no hard edges, no sparkle.

The group played a straightforward 75-minute set, and **Rice** made stabs at frontmanship with a bit of fist-clenching and arm-waving. This, however, is tough to put across when you're simultaneously playing rhythm guitar. The harmonic strength of the bandmates' backing vocals were ignored until the encore, as was the obvious tactic of covering a few classics. When **Rice** sang the lyric "Are you ready?," he also answered his own question.

ETHLIE ANN VARE

E.U.

Irving Plaza, New York
Tickets: \$10

ONE OF THE things that makes Washington, D.C.'s go-go sound so appealing is also one of the things that keeps it confined to the nation's capital. The bands are huge: Each runs about 10 pieces, most of them the rhythm section. While this creates an irresistible dance beat, it also makes touring decidedly non-cost-effective. But **E.U. (Experience Unlimited)** did make it as far as Manhattan on Sept. 25, one of a handful of go-go bands who are breaking out of their hometown boundaries.

Led by vocalist/bassist **Gregory "Sugar Bear" Elliot**, the road band also includes **Valentino "Tino" Jackson** (guitar), "Ju-Ju" (drums), "Foxy Brown" (congas), "Shorty Tim" (timbale), **Ivan Goff** and **Jerry Parker** (keyboards), "Go-Go Mike" (trombone) and "Tidy Boy" (trumpet). Despite an absurdly late start and a sparse crowd, the group put on an infectious set that had both neophytes and fans grooving to the lengthy jams, even jumping onstage to become part of the show.

Go-go is a music of audience participation, with call-and-response providing half the lyrics. There aren't really songs, *per se*, although some tunes played were nominally titled "Sho 'Nuff Bump" and "Throw Down Medley." The numbers are extended segues of hook into groove, one melody taking off on the next. African percussion siddles up to "Star Wars" synth sounds, and a radio-styled ballad seems entirely out of place.

E.U., like most of their go-go cohorts, combine equal parts **James Brown**, **Sly Stone**, **George Clinton** and **Wild Cherry** (remember "Play That Funky Music?"), add a dash of **Tower Of Power**, mix in slowed-down rap and turn it into a non-stop party. With the upcoming release of the feature film "Good To Go" and a distribution deal with **Island Records**, **Sugar Bear** and his buddies may find themselves playing further afield than the Middle Atlantic Seaboard. Soon, everyone's going to have to learn the words.

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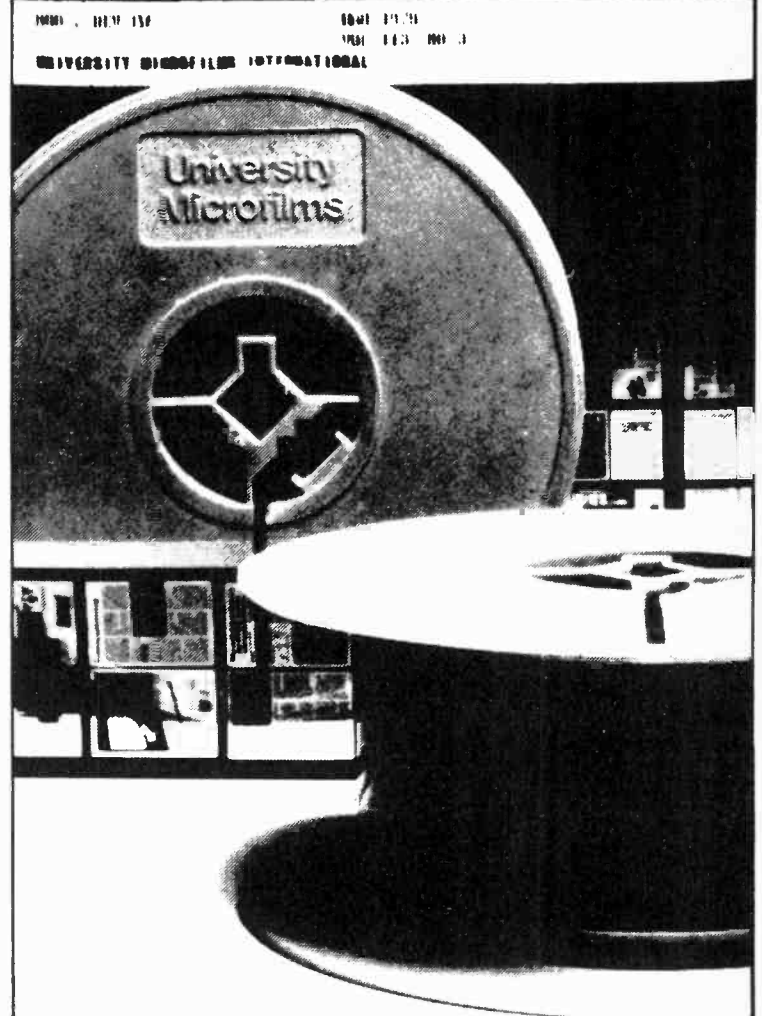
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TOP LATIN ALBUMS

	WKS. ON CHART			ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABE.
	THIS WEEK	2 WKS. AGO	WKS. ON CHART			
POP	1	1	11	JULIO IGLESIAS	LIBRA	CBS 50336
	2	3	19	JOSE JOSE	REFLEXIONES	ARIOLA 6051
	3	2	7	JOSE FELICIANO	YA SOY TUYO	RCA 87415
	4	7	9	MIAMI SOUND MACHINE	PRIMITIVE LOVE	CBS 10375
	5	5	19	CARLOS MATA	PORQUE TE QUIERO	SONOTONE 65108
	6	21	5	LANI HALL	ES FACIL AMAR	A&M 37012
	7	4	5	MARISELA	COMPLETAMENTE TUYA	CBS 90439
	8	12	19	EMMANUEL	EMMANUEL	RCA 7337
	9	6	19	ROBERTO CARLOS	ROBERTO CARLOS 85	CBS 12324
	10	9	11	LOLITA	PARA VOLVER	CBS 60343
	11	8	19	ROCIO DURCAL	CANTA A JUAN GABRIEL	ARIOLA 6043
	12	11	13	BRAULIO	EN LA CARCEL DE TU PIEL	CBS 10347
	13	10	11	SOPHY	AL RITMO DE LA NOCHE	VELVET 6043
	14	20	5	MIGUEL GALLARDO	CORAZON VIAJERO	RCA 7418
	15	14	9	RAPHAEL	SIGO SIENDO AQUEL	CBS 80393
	16	13	9	VARIOS ARTISTAS	CANTARE, CANTARAS	CBS 10072
	17	24	3	JULIO ANGEL, JOHNNY ALBINO, TRIO BORINQUEN	RECUERDOS TOP TEN HITS 1906	
	18	—	1	ANGELICA MARIA	NO ES MEJOR QUE YO	RCA 7400
	19	25	5	MENUDO	AYER Y HOY	PADOSA 7420
	20	16	3	CHARITYN	VERDADES DESNUDAS	RCA 77413
21	17	19	DANNY RIVERA	ASI CANTABA CHEITO GONZALEZ VOL. 2	ARTT 3.141	
22	15	19	BEATRIZ ADRIANA	ARREPENTIDA Y SOLA	PRCFONO 90410	
23	23	15	LOS IRACUNDOS	TU CON EL	RCA 7350	
24	—	1	AGUSTIN PANTOJA	SEÑORA DE LUJO	ARIOLA 6069 6069	
25	—	1	ANGELES NEGROS	20 EXITOS	ODEON 9004	
TROPICAL SALSA	1	1	19	EL GRAN COMBO	INNOVATION	COMBO 2042
	2	2	15	JOHNNY VENTURA	EL HOMBRE Y SU MUSICA	COMBO 2044
	3	3	19	ANDY MONTANEZ	ANDY MONTANEZ	TH 2345
	4	8	19	BOBY VALENTIN	ALGO EXCEPCIONAL	BRONCO 135
	5	9	11	TEMPO DOMINICANO	CHULISIMA	PDC 85/PDC 85
	6	12	9	LAS CANELA	HOT STUFF	RICO RECORDS 904
	7	6	19	OSCAR D'LEON	YO SOY	TH 2350
	8	15	5	CONJUNTO QUISQUEYA	SIN MALA INTENCION	VIVA RECORDS 00123
	9	—	1	LA MULENZE	TE DAMOS LAS GRACIAS	BRONCC 136
	10	5	19	LA PATRULLA 15	EL MUCHACHITO	TTH 1900
	11	4	19	WILFRIDO VARGAS	EL JARDINERO	KAREN 87
	12	22	19	LUIS RAMIREZ Y SU ORQUESTA	ALEGRES Y ROMANTICOS	CAYMAN 9011
	13	10	7	SONORA PONCENA	JUBILEE	INCA 1082
	14	17	17	FERNANDITO VILLALONA	A LA CARGA	KUBANEY 90002
	15	14	19	HANSEL Y RAUL	HANSEL Y RAUL	TH 2317
	16	7	19	ALEX BUENO Y SU ORQUESTA	LIBERACION	ALEX KAREN 89
	17	18	19	HECTOR LAVOE	REVENTO	FANIA 634
	18	—	1	CUCO VALOY Y SU NUEVA TRIBU	MEJOR QUE NUNCA	TEAM 7004
	19	11	19	WILLIE ROSARIO	AFINCANDO	BRONCO 134
	20	—	1	BONNY CEPEDA	NOCHE DE DISCOTECA	RCA 7408 7408/RCA
21	16	19	LUIS "PERICO" ORTIZ	LA VIDA EN BROMA	PERICO 350	
22	—	1	FAUSTO REY	DE QUE PRIVA MARIA	SONIDISCO 1101	
23	24	7	GRUPO NICHE	TRIUNFO	CODISCOS 490	
24	—	1	MIGUEL OSCAR Y LA FANTASIA	MIGUEL OSCAR Y LA FANTASIA	SUNTAN 001	
25	—	1	FRANKY RUIZ	SOLISTA PERO NO SOLO	TH 236E	
REGIONAL MEXICAN	1	3	7	LOS BONDADOSOS	POR QUE ME HACES SUFRIR	PROFONO 90437
	2	1	19	LOS BUKIS	ADONDE VAS	PROFONO 90425
	3	2	17	JOAN SEBASTIAN	RUMORES	MUSART 6005
	4	19	3	LOS CAMINANTES	CADA DIA MEJOR	ROCIO 1063
	5	4	19	LOS TIGRES DEL NORTE	LA JAULA DE ORO	PROFONO 90408
	6	16	5	LOS VASKEZ	EL SUPERSHOW	CBS 20748
	7	12	3	LA MAFIA	HERENCIA NORTENA	CARA 071
	8	7	19	RAMON AYALA	UN RINCONCITO EN EL CIELO	FREDDIE 1312
	9	15	9	GRUPO PEGASO	COMO UNA ESTRELLA	REMO 1013
	10	8	15	LUCHA VILLA	INTERPRETA A JUAN GABRIEL	ARIOLA 6065
	11	25	19	LOS CADETES DE LINARES	DESPEDIDA CON MARIACHI	RAMEX 1113
	12	14	19	LOS CAMINANTES	15 EXITOS	LUNA 1110
	13	—	1	LOS INVASORES DE NUEVO LEON	20 SUPEREXITOS NORTENOS	TH 2365
	14	6	7	YNDIO Y LOS YONICS	16 SUPERBALADAS	MERJURIO 83104
	15	5	19	VIKKI CARR	CON MARIACHI	CBS 20744
	16	9	17	LOS BUKIS	MI FANTASIA	PROFONO 3122
	17	23	3	HERMANAS HUERTAS	HABLANDO CLARO	CBS 20137
	18	13	5	GRUPO MAJIC	EN CONCIERTO	RCA 7406
	19	18	3	LOS CAMINANTES	15 EXITOS VOL II	LUNA 1111
	20	10	19	LOS YONICS	15 SUPER EXITOS	PROFONO 90412
21	17	3	LOS INVASORES DE NUEVO LEON	ME ROMPIERON TU RETRATO	FREDDIE 1319	
22	—	1	LITTLE JOE	15 EXITOS DE ORO	SRP 316	
23	—	1	LORENZO DE MONTECLARO	15 EXITOS	CBS 20707	
24	—	1	PATRULLA 81	TU MIRADA	GARMEX 1003	
25	—	1	LOS SEPULTUREROS	LOS SEPULTUREROS	RAMEX 1125	

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LATIN NOTAS

by Enrique Fernandez



TELENOVELAS, AS SPANISH-LANGUAGE soaps are called, often make hits out of their theme songs. Now, reversing the trend, **Hansel y Raul** have fashioned an imaginary *telenovela* out of what looks like a hit song.

It's called "Maria Teresa y Danilo" and it's included in the group's first album for **RCA International**, "La Magia de Hansel y Raul y Su Orquesta." Judging from the airplay the song is getting in the group's hometown, Miami, the saga of this not-so-impeccable couple and their children is on its way to the top. The song is a sendup of Spanish soaps and it features a typically convoluted romantic situation, with a few racy overtones.

Telenovelas as hit song sagas

RCA celebrated the group's signing this weekend with a party at Miami's **Mutiny Hotel**. However, the song was already on Latin radio in the city and Hansel y Raul had been playing it at their recent gigs at the club **Papá Grande**. The dancers, already familiar with the tune, jumped to the floor as soon as they heard the first chords.

Hansel y Raul specialize in a mix of traditional Cuban *charanga* with salsa and close-harmony Latin pop vocals. Their dance rhythm is held together by none other than legendary Cuban bassist **Cachao**. Along with **Willy Chirino**, **Carlos Oliva's Los Sobrinos del Juez**, **Clouds**, and, of course, **Miami Sound Machine**,

Hansel y Raul are representative of the city's modern Latin beat known as "the Miami sound."

MERENGUE IS HOT IN MIAMI, as it is in much of today's Latin market, and the Miami-based **RCA International** has acquired more merengue roster by signing the license of the **Algar** label. RCA gets an edge in this Dominican dance beat with the **Algar** license, which gives them not only famed Dominican artists like **Bonny Cepeda** and **Anibal Bravo**, but also the New York-based **Milly**, **Jocelyn y Los Vecinos**, one of the top-drawing acts in the genre.

PUBLIC DEMAND MADE **Radio City Music Hall** add a second concert by **Raphael** this weekend. The Spanish balladeer is celebrating his 25th year in show business with his current tour and judging from his concert popularity and record sales his career has yet to wane. His recent album "Sigo Siendo Aquel" (I'm Still The One) is an implicit boast by the artist who once sang "Yo Soy Aquel" (I'm The One).

MEXICO AND ROCK USUALLY MEAN *machismo*, but a new act on **A&M's** Latin label seems to contradict this. It's **Carmin**, an all-women Mexican rock band whose first LP, "Amor Inesperado" has been just released by the major. Unlike other rock-flavored acts in the Latin market, the four members of **Carmin** play their own instruments and compose their own songs.

CLASSICAL KEEPING SCORE

by Is Horowitz



PROGRESS REPORT: "We're tired of preaching to the committed," says **Matthew Field**, who heads **WNCN** in New York. But he isn't talking about radio. His observation refers to the activities of the **Assn. for Classical Music (AfCM)**, which he serves as executive vice president.

The association, founded in 1980 and incorporated about three years later, is concerned with fostering interest in classical music generally, and, more specifically, with stimulating music education at lower school grades to help build a public for good music.

As **Field** puts it, the **AfCM** will be cutting back on social events and on such things as radio shows plugging classical Grammy winners on classical radio. It will, instead, be devoting its energies to reaching those rarely exposed to the classics.

The AfCM is reaching out for a new audience

On the school level, a sight-singing bee for 4th and 5th graders in the New York public schools will be implemented this season as a cooperative undertaking by the **AfCM** and the Board of Education. More than 80 schools in the city have shown interest in the program, reports **Claudia Dumitrescu**, executive director of the association.

The **AfCM** committee shaping the project is composed of **Joe Cohen**, former **NARM** executive; **John Santuccio**, president of **G. Schirmer**, and **Samuel Hope**, long active in educational organizations. They will be hosting an orientation meeting with interested teachers next month, along with a committee from the

Board of Education. **Faith van Buskirk**, a specialist in sight-singing instruction, will demonstrate.

It's expected that well-publicized finals will wind up the competition next spring, with prizes for winning students and schools. The hope is that the program can be broken out nationally.

A television special blending animation with classical music is currently being walked around to potential sponsors. Producers of the show, all with impressive credits, are **Alan Wagner**, **John Korty** and **Anthony Freyberg**.

An awards program to recognize achievement in the classical music field—whether in recording, concert performance, composition, etc.—is still on the association agenda, says **Dumitrescu**. And it's hoped the first series of awards can be given out in the spring of '86.

How to finance all these projects, as well as regular association business? Well, dues are not enough, and the **AfCM** is now seeking to raise operating funds via one or more grants.

IN THE PIPELINE: Telarc's **Bob Woods** and **Jack Renner** were in Cleveland last weekend to record the **Beethoven Ninth**, with the **Cleveland Orchestra** led by **Christoph von Dohnanyi**. . . New albums by **Denon** with **Hermann Prey** will offer **Schumann's "Dichterliebe"** and "**Liederkreis**" cycles. . . At **Arabesque**, **Ward Botsford** will be producing a new recording of the **Mendelssohn rarity, "Walpurgisnacht."**

Pianist **Emil Gilels**, who died earlier this month, had been at work on a **Beethoven sonata cycle** for **Deutsche Grammophon**. Most recent sessions were held in London this past September. Some early and late sonatas will be released next year, informs **DG's Alison Ames**.

CRIA, SODRAC Working on New Rights Fee

Move in Anticipation of Copyright Act Revision

TORONTO The Canadian Recording Industry Assn. (CRIA) has begun negotiations with SODRAC, a recently formed mechanical reproduction rights agency, to set a new fee in anticipation of a new Copyright Act in the next year or so.

The aim, says CRIA president Brian Robertson, is "to settle the matter within the industry and come to the government with an agreed-upon rate" when copyright reform takes place.

A recent House of Commons subcommittee report on copyright recommended the abolition of the current 2¢-a-side compulsory mechanical rights fee, but did not say how such a fee would be replaced.

"We've been told informally by the government that it would like the industry to come [forward] with a solution," Robertson says.

CRIA and SODRAC have been talking for two months and have held three meetings so far to work toward a new rate. Another meeting is scheduled this week.

The copyright recommendations by the subcommittee would empower the Copyright Board to establish and enforce the rate, which industry now maintain is sorely in need of revision. "What we are doing is trying to sit down with SODRAC and recognize the need for an increased rate and yet not hindering the industry with an unreasonably high rate," Robertson says.

Absent so far from the negotiations is the Canadian Mechanical Reproduction Rights Agency (CMRRA), the long-standing orga-

nization in the country. Robertson says CMRRA was waiting for the subcommittee's recommendations before it would discuss the issue or engage in negotiations.

What the talks may lead to is a more quickly revised rate once copyright reform takes effect. The government now is designing legislation arising from the recommendations and may introduce amendments to the antiquated Copyright Act, last overhauled in 1924, as soon as this spring. Much may depend on the status of Marcel Masse, the federal Communications Minister, who stepped down in September because the RCMP was investigating an allegation of excessive campaign spending during the 1984 election campaign.

The investigation is expected to conclude shortly, and Prime Minister Brian Mulrooney has already said he will bring back Masse if he is cleared of wrongdoing. That would likely mean swifter copyright reform and the introduction by the spring of a federal strategy for the sound recording industry.

Among the copyright measures proposed in the report were a \$1-million fine for copyright infringement, a rental right and abolition of the rate. Among the measures in the federal strategy are funds from the government for record and video production, direct funds for specialty music, federal assistance for production firm financing and radio programming syndication.

'Tears' Documentary Opens Amid Black-Tie Fanfare

TORONTO "Tears Are Not Enough," the feature-length film about the making of the Canadian single for African famine relief, opened to steady, if unspectacular, business at movie houses across the country.

The film by Oscar-winning Canadian director John Zaritsky was given its sendoff Oct. 4 with a black-tie fund-raiser at Toronto's Casa Loma, where nearly half of the almost 50 Canadian performers on the single

appeared, and where organizers outlined where the Northern Lights For Africa Society funds are headed.

So far, says Northern Lights executive director Maureen Jack, none of the \$2.4 million raised this year has reached the trouble spots of Africa. Collecting funds from Live Aid has taken longer than expected.

Government officials, meanwhile, have advised Northern Lights to hook up with African Emergency Aid, an umbrella group for Ethiopian relief. Worried that it was behind schedule, Northern Lights has agreed to do so.

More than \$1.5 million has been committed to eight projects run by six relief groups.

Northern Lights and African Emergency Aid will each give \$500,000 to a Red Cross program that assists Ethiopians in their return from relief camps to their villages and equips them with seeds, fertilizer and tools. And the two organizations are donating \$250,000 each to a CARE project in Sudan to plant trees and help recover land from the encroaching desert.

The two groups are disbursing \$250,000 each to a water development program overseen by UNICEF, and \$150,000 each to a Cash For Food For Work program that lends money to female villagers for food and is repaid by male villagers' work.

Northern Lights is giving \$150,000 to the Alaba Kolito clinic in Ethiopia through the Canadian Physicians For Africa Relief, and \$30,000 to the Fursi clinic in Ethiopia.

Northern Lights and the umbrella group are each donating \$145,000 to the Save The Children Fund of British Columbia for an emergency truck repair shop in Sudan that maintains trucks bringing food and other supplies to the area. It is also giving the fund \$35,000 for rural development in Zimbabwe. And Northern Lights is handing over \$65,000 to Plenty Canada for a gravity-fed water project in Lesotho.

Maple Briefs

STORY AFTER STORY of American cultural invasion has been hitting the newspapers in recent years, and so it is pleasing to note the impact of Toronto's CILQ-FM on the Buffalo market. Recent Arbitron ratings have the station 13th in the market, but much higher in the teen and young adult demographics.

CULTURAL SOVEREIGNTY is a touchy issue in Canada and is getting much attention as the country moves towards talks soon with the United States on "enhanced trade." The deputy communications minister, Alain Gourd, says that broadcast ownership and Bill C-58, legislation which prevents Canadians from deducting as an expense on their taxes, advertising on American radio or TV, "are not on the table for discussion."

GEORGE ZAMFIR, the panflautist and recent Canadian citizen, is off on a cross-country tour soon and is about to finance a 4,300-seat concert hall near his home in Quebec. Zamfir is up for a Juno award next week.

PAT NABLE, the 28-year-old station manager at CKCU-FM Carleton, the country's biggest campus-community station, is leaving after Christmas after three-plus years at the helm. He wants to write a hand-

book on student radio and is thinking about a career in broadcasting where he'd be a valuable addition.

IT WAS HEARTENING to see the ovation ATV Canada chief Frank Davies received recently at the PRO Canada awards. Davies is among the staff being let go as a result of the recent sale of ATV. CBS Songs is hiring one additional staff member to take the place of the 21 ATV employees. Davies says he plans to work in some capacity with ATV writer Ed Schwartz, who is part of a band recently signed to Epic in the U.S. called L.E.D., which includes singer Lenny Zakatak and bassist Dave Tyson, a longtime collaborator with Schwartz.

BRYAN ADAMS and Jim Valance will have a Christmas single out this year. Adams wrapped up recording on the track in New York recently. It was to have been part of a film, but it is believed not to be anymore.

APPROVAL OF the purchase of Standard Broadcasting Ltd. is expected by month's end from the Canadian Radio-Television and Telecommunications Commission, making it the largest Canadian broadcasting transaction in history.

Brit Chain Reorganizes

(Continued from page 9)

in recorded music is some 12.5%, and independent retailers clearly face a battle to compete with Smith's sheer buying power and resources. Smith is experimenting with new retail styles and has refurbished one store in Berkshire to gauge consumer reaction. But that style won't necessarily be implemented through the rest of the chain.

New retail presentation ideas will be tested nationwide alongside the key aspects of audio/video promotion.

MGMM GETS BOOST

(Continued from page 9)

conversion and videodisk mastering, and Initial Pictures—the feature film company, run by NBD's Nicky Davies, in which MGMM has a one-third stake—as well as the proposed new on-line edit suite.

Millaney himself is also involved in a second attempt to establish an association of U.K. music video producers.

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BRITAIN (Courtesy Music Week) As of 10/26/85

This Week	Last Week	SINGLES
1	1	THE POWER OF LOVE JENNIFER RUSH CBS
2	5	TAKE ON ME A-HA WARNER BROS.
3	3	TRAPPED COLONEL ABRAMS MCA
4	7	GAMBLER MADONNA GEFEN
5	10	MIAMI VICE THEME JAN HAMMER MCA
6	6	ST ELMOS FIRE JOHN PARR LONDON
7	8	ALIVE AND KICKING SIMPLE MINDS VIRGIN
8	2	IF I WAS MIDGE URE CHRYSALIS
9	19	NIKITA ELTON JOHN ROCKET/PHONOGRAM
10	4	LEAN ON ME RED BOX SIRE
11	9	REBEL YELL BILLY IDOL CHRYSALIS
12	14	SLAVE TO THE RHYTHM GRACE JONES ZTT/ISLAND
13	21	SOMETHING ABOUT YOU LEVEL 42 POLYDOR
14	NEW	ELECTION DAY ARCADIA TRITEC/PARLOPHONE
15	18	LIPSTICK POWDER AND PAINT SHAKIN STEVENS EPIC
16	11	PART-TIME LOVER STEVIE WONDER MOTOWN
17	17	RAIN CULT BEGGARS BANQUET
18	12	HOLDING OUT FOR A HERO BONNIE TYLER CBS
19	15	SINGLE LIFE CAMEO CLUB
20	37	THE TASTE OF YOUR TEARS KING CBS
21	13	DANCING IN THE STREET DAVID BOWIE & MICK JAGGER EMI AMERICA
22	20	BODY ROCK MARIA VIDAL EMI AMERICA
23	33	BRING ON THE DANCING HORSES ECHO AND THE BUNNYMEN KOROVA
24	31	YEH YEH MATT BIANCO WEA
25	22	SHE'S SO BEAUTIFUL CLIFF RICHARD EMI
26	NEW	CLOUDBUSTING KATE BUSH EMI
27	39	SLEEPING BAG ZZ TOP WARNER
28	24	THIS IS ENGLAND THE CLASH CBS
29	40	KING FOR A DAY THOMPSON TWINS ARISTA
30	16	MADONNA ANGEL SIRE
31	36	THE SWEETEST TABOO SADE EPIC
32	NEW	A GOOD HEART FEARGAL SHARKEY LITTLE DIVA/VIRGIN
33	23	I BELIEVE TEARS FOR FEARS MERCURY/PHONOGRAM
34	25	LOVE TAKE OVER FIVE STAR TENT
35	NEW	DON'T BREAK MY HEART UB40 DEP/VIRGIN
36	NEW	CITIES IN DUST SIOUXSIE AND THE BANSHEES WUNDERLAND/POLYDOR
37	30	CLOSE TO ME THE CURE FICTION POLYDOR
38	29	I'LL BE GOOD RENE & ANGELA CLUB
39	28	THE BOY WITH THE THORN IN HIS SIDE SMITHS ROUGH TRADE
40	26	POWER OF LOVE HUEY LEWIS & NEWS CHRYSALIS
		ALBUMS
1	5	GEORGE BENSON THE LOVE SONGS K TEL
2	NEW	IRON MAIDEN LIVE AFTER DEATH EMI
3	NEW	VARIOUS OUT NOW 2 CHRYSALIS/MCA
4	NEW	CULT LOVE BEGGARS BANQUET
5	1	KATE BUSH HOUNDS OF LOVE EMI
6	3	MADONNA LIKE A VIRGIN SIRE
7	2	MIDGE URE THE GIFT CHRYSALIS
8	NEW	DEPECHE MODE THE SINGLES 81/85 MUTE
9	4	DIRE STRAITS BROTHERS IN ARMS VERTIGO
10	NEW	LEVEL 42 WORLD MACHINE POLYDOR
11	NEW	VARIOUS WEST SIDE STORY DEUTSCHE GRAMMAPHON
12	16	BILLY JOEL GREATEST HITS VOLUME I AND VOLUME II CBS
13	7	BILLY IDOL VITAL IDOL CHRYSALIS
14	NEW	VARIOUS MUSIC FROM MIAMI VICE BBC/MCA
15	11	VARIOUS EXPRESSIONS K TEL
16	6	VARIOUS NOW, THAT'S WHAT I CALL MUSIC 5 VIRGIN
17	8	MARILLION MISPLACED CHILDHOOD EMI
18	NEW	ALARM STRENGTH IRS/MCA
19	9	MADONNA THE FIRST ALBUM SIRE
20	13	BRYAN FERRY BOYS AND GIRLS EG
21	15	THE KENNY ROGERS STORY LIBERTY
22	17	U2 LIVE "UNDER A BLOOD RED SKY" ISLAND
23	14	PHIL COLLINS NO JACKET REQUIRED VIRGIN
24	18	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
25	12	STEVIE WONDER IN SQUARE CIRCLE MOTOWN
26	10	CURE THE HEAD ON THE DOOR FICTION
27	21	STING THE DREAM OF THE BLUE TURTLES A&M
28	NEW	ABC HOW TO BE A ZILLIONAIRE NEUTRON/PHONOGRAM
29	33	TOM WAITS RAIN DOGS ISLAND
30	26	SADE DIAMOND LIFE EPIC
31	19	THOMPSON TWINS HERES TO FUTURE DAYS ARISTA
32	27	TINA TURNER PRIVATE DANCER CAPITOL
33	23	U2 THE UNFORGETTABLE FIRE ISLAND
34	NEW	SIMPLY RED PICTURE BOOK ELEKTRA
35	30	VARIOUS TV HITS ALBUM TELEBELL/TOWERBELL
36	28	QUEEN GREATEST HITS EMI
37	25	BRYAN ADAMS RECKLESS A&M
38	24	FIVE STAR LUXURY OF LIFE TENT/RCA
39	22	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
40	NEW	BILLY IDOL REBEL YELL CHRYSALIS

CANADA (Courtesy The Record) As of 10/24/85

		SINGLES
1	2	MONEY FOR NOTHING DIRE STRAITS VERTIGO/POLYGRAM
2	1	PART-TIME LOVER STEVIE WONDER MOTOWN/QUALITY
3	3	CHERISH KOOL & THE GANG DE-LITE/POLYGRAM
4	4	LONELY OL' NIGHT JOHN COUGAR MELLENCAMP RIVA/POLYGRAM
5	9	DANCING IN THE STREET DAVID BOWIE & MICK JAGGER CAPITOL
6	6	OH SHEILA READY FOR THE WORLD MCA
7	7	ST. ELMO'S FIRE JOHN PARR WEA
8	5	DRESS YOU UP MADONNA SIRE/WEA
9	8	THERE MUST BE AN ANGEL EURYTHMICS RCA
10	14	THEME FROM "MIAMI VICE" JAN HAMMER MCA
11	10	BOY IN THE BOX COREY HART AQUARIUS/CAPITOL
12	12	CRYING OVER YOU PLATINUM BLONDE COLUMBIA/CBS
13	13	CRY GODLEY & CREME MERCURY/POLYGRAM
14	17	YOU BELONG TO THE CITY GLENN FREY MCA
15	NEW	SEPARATE LIVES (FROM WHITE NIGHTS) PHIL COLLINS/MARILYN MARTIN WARNER BROS./WEA
16	16	LOVIN' EVERY MINUTE OF IT LOVERBOY COLUMBIA/CBS
17	20	TAKE ON ME A-HA WARNER BROS./WEA
18	15	I GOT YOU BABE UB40/CHRISIE HYNDE VIRGIN/POLYGRAM
19	18	THE POWER OF LOVE HUEY LEWIS & THE NEWS MCA
20	NEW	LAY YOUR HANDS ON ME THOMPSON TWINS ARISTA/RCA
		ALBUMS
1	1	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
2	2	JOHN COUGAR MELLENCAMP SCARECROW RIVA/POLYGRAM
3	6	VARIOUS ARTISTS "MIAMI VICE" SOUNDTRACK MCA
4	4	PLATINUM BLONDE ALIEN SHORES COLUMBIA/CBS
5	3	BRYAN ADAMS RECKLESS A&M
6	7	STEVIE WONDER IN SQUARE CIRCLE MOTOWN/QUALITY
7	5	COREY HART BOY IN THE BOX AQUARIUS/CAPITOL
8	8	PHIL COLLINS NO JACKET REQUIRED ATLANTIC/WEA
9	13	BRUCE SPRINGSTEEN BORN IN THE U.S.A. COLUMBIA/CBS
10	10	A-HA HUNTING HIGH AND LOW WARNER BROS./WEA
11	9	STING THE DREAM OF THE BLUE TURTLES A&M
12	11	TEARS FOR FEARS SONGS FROM THE BIG CHAIR VERTIGO/POLYGRAM
13	15	THOMPSON TWINS HERE'S TO FUTURE DAYS Arista/RCA
14	12	EURYTHMICS BE YOURSELF TONIGHT RCA
15	14	PAUL YOUNG THE SECRET OF ASSOCIATION COLUMBIA/CBS
16	16	KATE BUSH THE HOUNDS OF LOVE CAPITOL
17	17	BILLY JOEL'S GREATEST HITS VOLS. I & II COLUMBIA/CBS
18	18	ST. ELMO'S FIRE SOUNDTRACK ATLANTIC/WEA
19	20	LOVERBOY LOVIN' EVERY MINUTE OF IT COLUMBIA/CBS
20	19	ARETHA FRANKLIN WHO'S ZOOMIN' WHO ARISTA/RCA

WEST GERMANY (Courtesy Der Musikmarkt) As of 10/28/85

		SINGLES
1	1	CHERI LADY MODERN TALKING HANSA/ARIOLA
2	4	SAY I'M YOUR NUMBER ONE PRINCESS TELDEC
3	13	TAKE ON ME A-HA WARNER BROS./WEA
4	3	RUNNING UP THAT HILL KATE BUSH EMI
5	7	VIENNA CALLING FALCO GIG/TELDEC
6	5	AN DER NORDSEEKUESTE KLAUS U. KLAUS TELDEC
7	2	MARIA MAGDALENA SANDRA VIRGIN
8	6	ST ELMOS FIRE (MAN IN MOTION) JOHN PARR PHONOGRAM
9	NEW	IF I WAS MIDGE URE CHRYSALIS
10	16	THE CAPTAIN OF HER HEART DOUBLE METRONOME
11	14	DESTINY JENNIFER RUSH CBS
12	12	PART TIME LOVER STEVIE WONDER MOTOWN/RCA
13	11	CHERISH KOOL & GANG DELITE/METRONOME
14	8	IT'S CALLING A HEART DEPECHE MODE MUTE/INTERCORD
15	NEW	YEH YEH MATT BIANCO WEA
16	17	THE POWER OF LOVE HUEY LEWIS CHRYSALIS/ARIOLA
17	18	ALL YOU ZOMBIES HOOTERS CBS
18	9	CENERENTOLA (CINDERELLA) MARTINELLI CHIC/TELDEC
19	10	WE DON'T NEED ANOTHER HERO TINA TURNER CAPITOL/EMI
20	NEW	INTO THE GROOVE MADONNA SIRE
		ALBUMS
1	1	PETER MAFFEY SONNE IN DER NACHT TELDEC
2	2	KATE BUSH HOUNDS OF LOVE EMI
3	4	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM
4	3	MADONNA LIKE A VIRGIN SIRE/WEA
5	11	FRITZ BRAUSE SHILLY SHALLY PAPGAYO/EMI
6	5	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
7	NEW	FALCO 3 FALCO GIG
8	NEW	KLAUS LAGE BAND HEISSE SPUREN MUSIKANT
9	6	MARILLION MISPLACED CHILDHOOD EMI
10	9	ROGER WHITTAKER DU GEHOERST ZU MIR AVON/INTERCORD
11	13	JENNIFER RUSH CBS
12	8	STEVIE WONDER IN SQUARE CIRCLE MOTOWN/RCA
13	7	HOWARD CARPENDALE MITTENDRIN EMI
14	17	DOUBLE BLUE METRONOME
15	12	ULLA MEINECKE DER STOLZ ITALIENISCHER FRAUEN RCA
16	NEW	DE BLEECK FEOES SCHOENE BESCHERUNG EMI
17	10	TINA TURNER PRIVATE DANCER CAPITOL/EMI
18	14	MODERN TALKING THE FIRST ALBUM HANSA/ARIOLA
19	15	SOUNDTRACK MAD MAX CAPITOL/EMI
20	NEW	DIANA ROSS EATEN ALIVE CAPITOL

FRANCE (courtesy of Europe 1) As of 10/20/85

		SINGLES
1	1	LOVER WHY CENTURY CARRERE
2	3	UNA STORIA IMPORTANTE EROS RAMAZZOTTI CARRERE
3	2	TARZAN BOY BALTIMORA EMI
4	5	JE MARCHE SEUL JEAN JACQUES GOLDMAN CBS
5	7	INTO THE GROOVE MADONNA WEA
6	9	WE DON'T NEED ANOTHER HERO TINA TURNER EMI
7	4	PLUS PRES DES ETOILES GOLD WEA
8	6	LE GEANT DE PAPIER JEAN JACQUES LAON ARIOLA
9	NEW	CHA CHA CHA FINZY KONTINI CARRERE
10	NEW	THE GIRL OF LUCIFER MONTE KRISTO ARIOLA
		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 DIAMONS 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 10/23/85

		SINGLES
1	1	I GOT YOU BABE UB40 VIRGIN/EMI
2	2	DANCING IN THE STREET DAVID BOWIE/MICK JAGGER EMI
3	3	PART-TIME LOVER STEVIE WONDER MOTOWN/RCA
4	6	MONEY FOR NOTHING DIRE STRAITS VERTIGO/POLYGRAM
5	9	TAKE ON ME A-HA WARNER/WEA
6	11	RUNNING UP THAT HILL KATE BUSH EMI
7	5	POWER OF LOVE HUEY LEWIS & NEWS CHRYSALIS/FESTIVAL
8	7	I'D DIE TO BE WITH YOU TONIGHT JIMMY BARNES MUSHROOM/FESTIVAL
9	14	ENDLESS ROAD TIME BANDITS CBS
10	8	MADONNA DRESS YOU UP SIRE/WEA
11	4	WHAT YOU NEED INXS WEA
12	10	GAMBLER MADONNA GEFEN/CBS
13	13	TOO YOUNG FOR PROMISES KOO DE TAH MERCURY/POLYGRAM
14	NEW	ST ELMOS FIRE JOHN PARR DELITE/POLYGRAM
15	17	AND WE DANCED HOOTERS CBS
16	12	CURRENT STAND KIDS IN THE KITCHEN WHITE LABEL/FESTIVAL
17	16	SUMMER OF '69 BRYAN ADAMS A&M/FESTIVAL
18	20	MOVE CLOSER PHYLLIS NELSON CARRERE/RCA
19	NEW	CHERISH KOOL AND THE GANG MERCURY/POLYGRAM
20	15	DARE ME POINTER SISTERS RCA
		ALBUMS
1	2	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
2	1	INXS LISTEN LIKE THIEVES WEA
3	4	VARIOUS 1985 HOTTEST ON RECORD RCA
4	3	BRYAN ADAMS RECKLESS A&M/FESTIVAL
5	5	TALKING HEADS LITTLE CREATURES EMI
6	8	EURYTHMICS BE YOURSELF TONIGHT STARCALL/RCA
7	6	MODELS OUT OF MIND OUT OF SIGHT MUSHROOM/FESTIVAL
8	9	BARBRA STREISLAND MEMORIES CBS
9	11	MADONNA LIKE A VIRGIN SIRE/WEA
10	17	STEVIE WONDER IN SQUARE CIRCLE TAMLA/RCA
11	7	RODNEY RUDE I GOT MORE EMI
12	14	KIDS IN THE KITCHEN SHINE WHITE LABEL/FESTIVAL
13	10	HOODOO GURUS MARS NEED GUITARS BIG TIME/EMI
14	NEW	THE CURE THE HEAD ON THE DOOR WEA
15	NEW	KATE BUSH HOUNDS OF LOVE EMI
16	12	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY/POLYGRAM
17	19	HOOTERS NERVOUS NIGHT CBS
18	18	STING THE DREAM OF THE BLUE TURTLES A&M/FESTIVAL
19	16	ARETHA FRANKLIN WHO'S ZOOMIN' WHO ARISTA/FESTIVAL
20	13	BILLY JOEL GREATEST HITS VOLS. 1 & 2 CBS

JAPAN (Courtesy Music Labo) As of 10/28/85

		SINGLES
1	2	KOI NI OCHITE AKIKO KOBAYASHI FUN HOUSE/NICHION
2	1	SOLITUDE AKINA NAKAMORI WARNER PIONEER/MC CABIN
3	3	AOI HITOMI NO ELLIS ANZENCHITAI KITTY/KITTY M
4	NEW	KIRI NO SOFIA ALFFEE CANYON/TANABE
5	4	MO AENA KAMO SHIRENAI MOMOKO KIKUCHI VAP/BERMUDA/JCM/GEIEI
6	7	RAIN-DANCE GA KIKOERU KOJI KIKAWA SMS/WATANABE
7	8	NAMAIKI MIHO NAKAYAMA KING/BURNING P NICHION
8	10	USHIROYUBI SASAREGUMI ONYANKO CLUB CANYON/NAS FUJI PACIFIC
9	6	LAVENDER LIPS NAOKO KAWAI CUMBIA/GEIEI
10	5	LOVE FAIR YUKIKO OKADA CANYON/SUN M
11	11	AME NO NISHI AZABU TUNNELS VICTOR/A TO Z
12	12	MELODY SOUTHERN ALL STARS VICTOR/AMUSE
13	9	HEART OF RAINBOW CHECKERS CANYON/THREE STAR
14	17	LUCKY CHANCE O MOHICHIDO CCB POLYDOR/NICHION
15	14	TEMPTATION MINAKO HONDA TOSHIBA/EMI/NICHION BOND
16	13	RENAI SHOUKOHUN MASASHI SADA FREE FLIGHT/JCM/MASASHI
17	18	ROPPONGI SHINJU ANN LOUIS VICTOR/WATANABE
18	15	KILL SHIBUGAKITA CBS/SONY/JOHNNYS
19	NEW	AI GA HITORIBOCCCHI YOSHIMI IWASAKI CANYON/TOHO FUJI
20	16	NAMIDA NO JASMINE LOVE SONOKO KAWAI CBS/SONY/WATANABE
		ALBUMS
1	1	SOUTHERN ALL STARS KAMAKURA VICTOR
2	2	ONYANKO CLUB KICK OFF CANYON
3	5	MARIKO TAKAHASHI MELLO LIPS VICTOR
4	3	BILLY JOEL GREATEST HITS VOL.1 & 2 CBS/SONY
5	9	HOUND DOG SPIRITS CBS/SONY
6	4	MOMOKO KIKUCHI TROPIC OF CAPRICORN VAP
7	6	AKINA NAKAMORI D404 ME WARNER/PIONEER
8	10	RYUICHI SAKAMOTO ESPERANTO MIDI
9	11	JUNICHI INAGAKI COMPLETE TOSHIBA/EMI
10	8	CHECKERS MAINICHI CHECKERS CANYON
11	7	KAKUH NO OPERA KENJI SAWADA TOSHIBA/EMI
12	13	HIROMI GO LABYRINTH CBS/SONY
13	15	AMI OZAKI 10 BANNE NO MUE CANYON
14	12	YUKIKO OKADA JUHGATSU NO NINGYO CANYON
15	NEW	MISATO WATANABE EYES EPIC/SONY
16	NEW	THE THOMPSON TWINS HERES TO FUTURE DAYS PHONOGRAM
17	17	MASAYOSHI TAKANAKA TRAUMATIC TOSHIBA/EMI
18	18	AYUMI NAKAMURA BE TRUE HUMMING BIRD
19	14	CASIOPEA HALLE ALPHA
20	20	DIANA ROSS EATEN ALIVE TOSHIBA/EMI

ITALY (Courtesy Germano Ruscitto) As of 10/22/85

		ALBUMS
1	NEW	FRANCESCO DE GREGORI SCACCHI E TAROCCHI RCA
2	1	CLAUDIO BAGLIONI LA VITA E ADESSO CBS
3	3	POOH ASIA NON ASIA CGD MM
4	2	MADONNA LIKE A VIRGIN WEA
5	4	VASCO ROSSI COSA SUCCIDE IN CITTA CAROSELLO/RICORDI
6	5	STING DREAM OF THE BLUE TURTLES A&M/CBS
7	6	BRUCE SPRINGSTEEN BORN IN THE USA CBS
8	16	VASCO ROSSI LE CANZONI DELL'AMORE TARGA/RICORDI
9	NEW	STEVIE WONDER IN SQUARE CIRCLE RICORDI
10	13	MIKE FRANCIS FEATURES RCA
11	8	ANTONELLO VENDITTI CENTOCITTA HEINZ RICORDI
12	7	RENZO ARORE & NEW... QUELLI DELLA NOTTE FONIT CETRA/RICORDI
13	11	DIRE STRAITS BROTHERS IN ARMS POLYGRAM
14	14	CURE THE HEAD ON THE DOOR POLYGRAM
15	17	SERGIO CAPUTO NO SMOKING CGD MM
16	NEW	PREFAB SPROUT STEVIE MCQUEEN CBS
17	9	STYLE COUNCIL OUR FAVOURITE SHOP POLYGRAM
18	20	LUCA CARBONI FOREVER RCA
19	15	EDOARDO BENNATO KAIWANNA RICORDI
20	12	JOHN DENVER I GRANDI SUCCESSI RCA

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	2	MIAMI VICE THEME	JAN HAMMER	2
2	4	PART-TIME LOVER	STEVIE WONDER	1
3	1	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	3
4	7	HEAD OVER HEELS	TEARS FOR FEARS	4
5	3	TAKE ON ME	A-HA	5
6	11	YOU BELONG TO THE CITY	GLENN FREY	6
7	9	FORTRESS AROUND YOUR HEART	STING	8
8	5	LONELY OL' NIGHT	JOHN COUGAR MELLENCAMP	12
9	12	LOVIN' EVERY MINUTE OF IT	LOVERBOY	9
10	17	WE BUILT THIS CITY	STARSHIP	7
11	15	BE NEAR ME	ABC	10
12	16	YOU ARE MY LADY	FREDDIE JACKSON	15
13	14	I'M GONNA TEAR YOUR PLAYHOUSE DOWN	PAUL YOUNG	13
14	6	OH SHEILA	READY FOR THE WORLD	11
15	8	I'M GOIN' DOWN	BRUCE SPRINGSTEEN	19
16	22	NEVER	HEART	17
17	20	SEPARATE LIVES	PHIL COLLINS & MARILYN MARTIN	16
18	18	ONE NIGHT LOVE AFFAIR	BRYAN ADAMS	14
19	19	AND WE DANCED	THE HOOTERS	23
20	24	LAY YOUR HANDS ON ME	THE THOMPSON TWINS	18
21	13	MONEY FOR NOTHING	DIRE STRAITS	24
22	25	LOVE THEME FROM ST. ELMO'S FIRE	DAVID FOSTER	22
23	27	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	21
24	—	BROKEN WINGS	MR. MISTER	20
25	10	DANCING IN THE STREET	MICK JAGGER & DAVID BOWIE	29
26	—	BOY IN THE BOX	COREY HART	26
27	28	SUNSET GRILL	DON HENLEY	25
28	—	ONE OF THE LIVING	TINA TURNER	27
29	—	SOUL KISS	OLIVIA NEWTON-JOHN	30
30	21	CHERISH	KOOL & THE GANG	38

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	PART-TIME LOVER	STEVIE WONDER	1
2	4	MIAMI VICE THEME	JAN HAMMER	2
3	5	HEAD OVER HEELS	TEARS FOR FEARS	4
4	2	TAKE ON ME	A-HA	5
5	3	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	3
6	10	WE BUILT THIS CITY	STARSHIP	7
7	11	YOU BELONG TO THE CITY	GLENN FREY	6
8	7	FORTRESS AROUND YOUR HEART	STING	8
9	6	OH SHEILA	READY FOR THE WORLD	11
10	16	ONE NIGHT LOVE AFFAIR	BRYAN ADAMS	14
11	12	LOVIN' EVERY MINUTE OF IT	LOVERBOY	9
12	21	SEPARATE LIVES	PHIL COLLINS & MARILYN MARTIN	16
13	17	BE NEAR ME	ABC	10
14	19	LAY YOUR HANDS ON ME	THE THOMPSON TWINS	18
15	13	I'M GONNA TEAR YOUR PLAYHOUSE DOWN	PAUL YOUNG	13
16	24	BROKEN WINGS	MR. MISTER	20
17	23	NEVER	HEART	17
18	15	SUNSET GRILL	DON HENLEY	25
19	22	WHO'S ZOOMIN' WHO	ARETHA FRANKLIN	21
20	20	YOU ARE MY LADY	FREDDIE JACKSON	15
21	8	LONELY OL' NIGHT	JOHN COUGAR MELLENCAMP	12
22	26	LOVE THEME FROM ST. ELMO'S FIRE	DAVID FOSTER	22
23	9	I'M GOIN' DOWN	BRUCE SPRINGSTEEN	19
24	25	AND WE DANCED	THE HOOTERS	23
25	28	ONE OF THE LIVING	TINA TURNER	27
26	27	BOY IN THE BOX	COREY HART	26
27	14	MONEY FOR NOTHING	DIRE STRAITS	24
28	30	SO IN LOVE	ORCHESTRAL MANOEUVERS IN THE DARK	28
29	—	PERFECT WAY	SCRITTI POLITTI	31
30	—	SLEEPING BAG	Z Z TOP	32

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (7)	17
Geffen (5)	
Paisley Park (2)	
Sire (2)	
Qwest (1)	
CAPITOL (9)	11
Manhattan (2)	
MCA (7)	10
Camel/MCA (1)	
I.R.S. (1)	
MCA/Constellation (1)	
COLUMBIA	9
POLYGRAM	9
Mercury (4)	
De-Lite (2)	
Riva (2)	
Polydor (1)	
RCA (8)	9
Grunt (1)	
A&M (4)	6
A&M/Virgin (2)	
ATLANTIC	6
EPIC (3)	6
Scotti Bros. (2)	
CBS Associated (1)	
EMI-AMERICA	5
ARISTA	4
ELEKTRA	4
CHRYSALIS	2
MOTOWN	2
Gordy (1)	
Tamla (1)	

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
48 AFTER THE FIRE	(Eel Pie, ASCAP)	
33 ALIVE AND KICKING	(Colgems-EMI, ASCAP) WBM	
80 ALL FALL DOWN	(Blue Mer, ASCAP/Virgin, ASCAP) CPP	
76 ALL OF ME FOR ALL OF YOU	(Dat Richtfield Kat, BMI/Songs Can Sing, ASCAP)	
46 AMERICA	(Controversy, ASCAP) WBM	
54 AND SHE WAS	(Index, ASCAP/Blue Discue ASCAP/WB, ASCAP)	
23 AND WE DANCED	(Dub Notes, ASCAP/Human Boy, ASCAP)	
10 BE NEAR ME	(Neutron, BMI/10, BMI/Nymph, BMI) CPP	
95 BLUE KISS	(Kirsch Kett, ASCAP/I Before E, ASCAP)	
53 BORN IN EAST L.A.	(Bruce Springsteen, ASCAP/Los Guys, ASCAP) CPP	
26 BOY IN THE BOX	(Liesse, ASCAP)	
20 BROKEN WINGS	(Warner-Tamerlane, BMI/Entente, BMI)	
64 BURNING HEART	(Holy Moly, BMI/Rude, BMI/WB, ASCAP/Easy Action, ASCAP)	
70 CHARM THE SNAKE	(Pop "n" Roll, ASCAP/See This House, ASCAP)	
38 CHERISH	(Delightful, BMI) CPP	
75 C-I-T-Y	(John Cafferty, BMI)	
69 COMMUNICATION	(Tritec, BMI/Ackee, ASCAP/Virgin, ASCAP) CPP/HL	
73 CONGA	(Foreign Imported, BMI)	
88 COUNT ME OUT	(New Generation, ASCAP)	
72 CRY	(Man-Ken, BMI) HL	
29 DANCING IN THE STREET	(Jobete, ASCAP/Stone Agate, BMI) CPP	
96 DARE ME	(WB, ASCAP/Bob Montgomery, ASCAP/Dave Innis, ASCAP) WBM	
52 DO IT FOR LOVE	(April, ASCAP/Tutti Ragazza, ASCAP/Maz Appeal, ASCAP)	
63 DON'T LOSE MY NUMBER	(Phil Collins, ASCAP/Pun, ASCAP/Warner Bros., ASCAP) WBM	
41 DRESS YOU UP	(House Of Fun, BMI) WBM	
97 EATEN ALIVE	(Gibb Brothers, BMI/Mijac, BMI/Unichappell, BMI)	
35 ELECTION DAY	(Tritec, BMI)	
56 EMERGENCY	(Delightful, BMI)	
68 EVERYBODY DANCE	(Crazy People, ASCAP/Almo, ASCAP) CPP/ALM	
81 EYE TO EYE	(ATV, BMI) CLM/CLM/CLM	
8 FORTRESS AROUND YOUR HEART	(Magnetic, BMI/Reggatta, BMI/Illegal, BMI/Atlantic, BMI) HL	
44 FOUR IN THE MORNING (I CAN'T TAKE ANYMORE)	(Kid Bird, BMI/Rough Play/BMI) HL	
60 FREEDOM	(Chappell, ASCAP) HL	
78 FREEDOM	(Golden Torch, ASCAP)	
37 GIRLS ARE MORE FUN	(Raydio/a, BMI) WBM	
98 HARD TIMES FOR LOVERS	(Black Lion, ASCAP/RC Songs, ASCAP/Matak, ASCAP)	
4 HEAD OVER HEELS	(Virgin, ASCAP) CPP	
82 HOLD ME	(Kaela, ASCAP/Dill Dough Bean, ASCAP)	
91 HOME SWEET HOME	(Warner-Tamerlane, BMI/Nikki Sixx, BMI/Vince Neil, BMI/Tommy Lee, BMI)	
62 HURTS TO BE IN LOVE	(Black Keys, BMI)	
36 I MISS YOU	(Spectrum VII, ASCAP) CPP	
47 I'LL BE GOOD	(A La Mode, ASCAP) WBM	
19 I'M GOIN' DOWN	(Bruce Springsteen, ASCAP) MCA/HL/CLM	
13 I'M GONNA TEAR YOUR PLAYHOUSE DOWN	(Irving, BMI) CPP/ALM	
79 KAYLEIGH	(Marillion, ASCAP/Chappell, ASCAP) CHA/HL	
18 LAY YOUR HANDS ON ME	(Zomba, ASCAP) CPP	
49 LIKE TO GET TO KNOW YOU WELL	(Warner-Tamerlane, BMI/Howard Jones, BMI) WBM	
12 LONELY OL' NIGHT	(Riva, ASCAP) WBM	
22 LOVE THEME FROM ST. ELMO'S FIRE (INSTRUMENTAL)	(Gold Horizon, BMI/Foster Frees, BMI) CPP	
100 LOVER COME BACK TO ME	(Chappell, ASCAP)	
9 LOVIN' EVERY MINUTE OF IT	(Zomba, ASCAP) CPP	
2 MIAMI VICE THEME	(MCA, ASCAP) MCA/HL	
24 MONEY FOR NOTHING	(Chariscourt, BMI/Almo, ASCAP/Virgin, ASCAP) CPP/ALM	
17 NEVER	(Makiki, ASCAP/Arista, ASCAP/Strange Euphonia, ASCAP/Know, ASCAP) CPP	
34 THE NIGHT IS STILL YOUNG	(Joel Songs, BMI) CPP/ABP	
66 THE OAK TREE	(Ya D Sir, ASCAP) WBM	
45 OBJECT OF MY DESIRE	(Adekavode, BMI/Philesto, BMI/Harrindur, BMI/Keith Diamond, BMI/Willesden, BMI) CPP	
11 OH SHEILA	(Ready For The World, BMI/Excalibur, BMI/Trixie Lou, BMI)	
14 ONE NIGHT LOVE AFFAIR	(Adams Communications, PROC/Calypto Toonz, PROC/Irving, BMI) CPP/ALM	
27 ONE OF THE LIVING	(Makiki, ASCAP/Arista, ASCAP) CPP	
1 PART-TIME LOVER	(Jobete, ASCAP/Black Bull, ASCAP) CPP	
43 PARTY ALL THE TIME	(Stone City, ASCAP/National League, ASCAP) CPP	
31 PERFECT WAY	(Jouissance, ASCAP/WB, ASCAP/David Gamson, ASCAP)	
94 THE POWER OF LOVE	(Hulex, BMI/Red Admiral, BMI) CPP/ALM	
71 QUE TE QUIERO	(Carbert, BMI/Megasongs, BMI)	
92 REMO'S THEME (WHAT IF)	(Tranquility Base, ASCAP) CPP/ALM	
42 RUNNING UP THAT HILL	(Colgems-EMI, ASCAP)	
3 SAVING ALL MY LOVE FOR YOU	(Prince Street, ASCAP/Screen Gems-EMI, BMI)	
93 SCREAMS OF PASSION	(Paris, ASCAP)	
15 SEPARATE LIVES (THEME FROM WHITE NIGHTS)	(Stephen Bishop, BMI/Gold Horizon, BMI/Hidden Pun, BMI) CPP/WBM	
84 SHOCK	(Clean Sheets, BMI/Neurp, BMI)	
39 SISTERS ARE DOING IT FOR THEMSELVES	(RCA, ASCAP/Blue Network, ASCAP) WBM	
32 SLEEPING BAG	(Hamstein, BMI)	
51 SMALL TOWN	(Chariscourt, BMI/Almo, ASCAP/Virgin, ASCAP)	
28 SO IN LOVE	(Virgin, ASCAP/Charisma, ASCAP/Unichappell, BMI) CPP/CHA/HL	
30 SOUL KISS	(Music Corp. Of America, BMI/Fleedleedle, BMI) MCA/HL	
87 ST. ELMO'S FIRE (MAN IN MOTION)	(Gold Horizon, BMI/Foster Frees, BMI/John Parr, PRS) CPP	
50 STAND BY ME	(RightSong, BMI/Trio, BMI/ADT, BMI)	
74 SUN CITY	(Solidarity, ASCAP)	
25 SUNSET GRILL	(Cass County, ASCAP/Kortchmar, ASCAP)	
5 TAKE ON ME	(ATV, BMI) CLM/CLM	
83 TALK TO ME	(Narrow Dude, ASCAP/Tina Bopper, ASCAP/Bonnie Bee Good, ASCAP/WB, ASCAP)	
67 TARZAN BOY	(Screen Gems-EMI, BMI) WBM	
65 TEARS ARE FALLING	(Kiss, ASCAP)	
55 TO LIVE AND DIE IN L.A.	(Chong, ASCAP/Warner-Tamerlane, BMI) WBM	
86 TONIGHT IT'S YOU	(Adult, BMI/April, ASCAP/Screen Gems-EMI, BMI) CPP/ABP/WBM	
59 TONIGHT SHE COMES	(Lido, ASCAP)	
77 TOO YOUNG	(Foster Frees, BMI/Garden Rake, BMI/Oremwood, BMI/April, ASCAP/Stephen A. Kipner, ASCAP)	
61 WALK OF LIFE	(Chariscourt, BMI/Almo, ASCAP)	
57 THE WAY YOU DO THE THINGS YOU DO/MY GIRL	(Jobete, ASCAP) CPP	
7 WE BUILT THIS CITY	(Intersong, ASCAP/Zomba, ASCAP/Petwolf, ASCAP/Tuneworks, BMI/Arista, ASCAP/Careers, BMI) CHA/HL/CLM	
99 WE DON'T NEED ANOTHER HERO (THUNDERDOME)	(Irving, BMI/Myaxe, PRS) CPP/ALM	
89 WEIRD SCIENCE	(MCA, ASCAP/Little Maestro, BMI) MCA/HL	
85 WELCOME TO PARADISE	(House Of Cards, BMI/Walk On The Moon, BMI)	
21 WHO'S ZOOMIN' WHO	(Gratitude Sky, ASCAP/Bellboy, BMI)	
40 WRAP HER UP	(Intersong, ASCAP)	
16 YOU ARE MY LADY	(Zomba, ASCAP) HL	
6 YOU BELONG TO THE CITY	(Red Cloud, ASCAP/Night River, ASCAP)	
90 YOU WEAR IT WELL	(Jobete, ASCAP) CPP	
58 YOU'RE A FRIEND OF MINE	(Gratitude Sky, ASCAP/Polo Grounds, BMI)	

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hai 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

Rocky IV
PRODUCERS: Various
Scotti Brothers SZ 40203

Writer/director/star Sly Stallone takes a cue from alter ego Rambo to inject this latest ringside sequel with a cold war plot hook that burdens the new Survivor main theme, "Burning Heart," with lyric problems. But a lineup also including John Cafferty, James Brown, Go West, Touch and a duet between Kenny Loggins and Gladys Knight should help generate sales.

RECOMMENDED

ORIGINAL SOUNDTRACK

Big River
PRODUCER: Jimmy Bowen
MCA 6147

The first Broadway cast album to be recorded in Nashville, this digital package is pure high-stepping Americana composed by one of country's most contemporary songwriters, Roger Miller. It's easy to see why "Big River" netted seven Tony Awards: the music is fresh, bright, and ultimately listenable even without the visuals of the play.

JIMMY BUFFETT
Songs You Know By Heart—Jimmy Buffett's Greatest Hit(s)
PRODUCERS: Norbert Putnam, Don Gant
MCA 5633

Buffett, an irrepressible American humorist who has canonized the Caribbean through song, delivers plenty of what's made him famous here. Original gems like "Come Monday," "Cheeseburger In Paradise," "Son Of A Son Of A Sailor," "Pencil Thin Mustache," "A Pirate Looks At Forty," and of course, "Margaritaville," make this a collector's item—or a great travelog to warm up dreary winter months.

THE REPLACEMENTS

Tim
PRODUCER: Tommy E'delyi
Sire 25330

A critics favorite for past regional releases, this Minnesota quartet makes its big league debut without diluting its loopy, raw-edged charms; garage rock settings, intelligent lyrics set their pace.

RAH BAND

Mystery
PRODUCER: Richard Hewson
RCA AFL1-5485

Quirky pop with a distinctly English flavor meshes layered synthesizers (and some hokey synth sound effects) with the sweet but rather frail lead vocals of "Dizzy" Lizzy. A long shot.

TIM MOORE

Flash Forward
PRODUCER: Rob Freeman
Elektra 60463

Singer-songwriter returns from a lengthy hiatus with an updated studio approach that injects electronics into his well-crafted material; strongest, however, may be a new but little changed version of "Rock'n'Roll Love Letter," which he first cut a decade ago.

HOT TUNA

Historic Hot Tuna
PRODUCER: Leslie D. K ppe
Relix RRLP 2011

Two sides of live Tuna recorded in 1971, courtesy of radio station KSAN-FM. Quality is only so-so, but the energy and spontaneity of the band's early stage work comes through.

BIG AUDIO DYNAMITE

This Is Big Audio Dynamite
PRODUCER: Mick Jones
Columbia BFC 40220

Clash co-founder finds a new band a new groove. This is a slickly produced album with a solid rhythmic punch. Lots of Third World percussion and electronics, and highly danceable tunes.

HIROSHIMA

Another Place
PRODUCER: Dan Kuramoto
Epic BFE 39938

All-Japanese, L.A.-based quintet blends traditional Japanese instruments (koto, shamisen, Japanese flutes) with computer drums and synthesizers. Result is an interesting, though rather lightweight, brand of pop/fusion.

THE TURBINES

Last Dance Before Highway
PRODUCER: Fred
Big Time 007

There's nothing academic or scholarly about this Boston foursome, which sets a youthful, blue-collar perspective to work in a stark rock framework. Jon Hovorka's vaguely militant vocals convey a quiet sense of tension, which the band backs up with hard-driving, swamp-style melodies. Contact: (213) 460-4033.

CHARLIE DANIELS BAND

Me And The Boys
PRODUCERS: John Boylan
Epic FE 39878

This album, which comes after a lengthy recording interlude by the CDB, is well worth the wait. Boylan's steady hand, a much better than average choice of songs, rich harmonies and a focused vocal performance by Daniels give "Me And The Boys" a polish and patina missing from the band's last works. Especially surprising: Daniels' effectiveness on ballads and slower-tempo'd numbers. Standout cuts include "Class of '63," "Talking To The Moon" and the title song.

SPOTLIGHT



RUSH

Power Windows
PRODUCERS: Peter Collins, Rush
Mercury 826 098

The Canadian trio's polished yet vivid rock continues to balance its musical muscle against thoughtful lyric concerns, and this latest set finds percussionist/lyricist Neil Peart discoursing on nationalism, greed, mysticism and the Bomb. If such themes are lofty by current AOR and mainstream pop standards, the energetic playing, which again juggles the band's early progressive rock instincts with newer electronic elements, and Geddy Lee's soaring vocal signature should keep the faith with their platinum constituency. Strongest are "The Big Money," "Manhattan Project" and "Territories."

NEW AND NOTEWORTHY

CHARLIE SEXTON

PRODUCER: Keith Forsye
MCA MCA-5629

An Austin wunderkind whose guitar work made him a local celebrity by puberty, Sexton makes his debut as a rock counterpart to Matt Dillion—rail thin, sullen and probably irresistible to teen girls. What should give his career true potential, however, is a strong—if still derivative—voice that points squarely toward Bowie, and a fevered guitar style that flexes strong blues underpinnings.

BLACK

PICKS

TEDDY PENDERGRASS

Workin' It Back
PRODUCERS: Various
Asylum 60447

Pendergrass' tough but tender vocal style is well served by this balanced set of ballads and uptempo workouts, with the first bid for chart action the synth-charged "Never Felt Like Dancin'." Fans will probably relish the package's more romantic ballads, however, with the opening "Love 4/2," a worthy example.

ZAPP

The New Zapp IV U
PRODUCER: Roger Troutman
Warner Bros. 25327

More electronic funny funk from the Troutman clan, giving high tech a humorous and very human undertow. If vocoder, synthesizers and electronic percussion define the ensemble's signature style, it's the music's grounding in time honored r&b song models that should click with fans. "It Doesn't Really Matter" offers a litany of classic soul stars likely to give radio a strong hook.

CHERRELLE

High Priority
PRODUCERS: Jimmy Jam, Terry Lewis
Tabu BFZ 40094

What time is it? The hour for vocalist/co-producer Cherrelle to take her place on the charts with her tough'n'tender funk serenades. Former Time keepers Jam and Lewis supply their Twin Cities muscle as she comes on determined to leave her support vocalist days behind. "You Look Good To Me" is already bearing down on the top 20, indicating the petite whirlwind is ready for even bigger things in her future.

RECOMMENDED

VIKKI LOVE

Sing Rap Dance Romance
PRODUCER: Ron Deal Miller
Island BWAY 4003

Dance/soul songstress Love aims to spread her love-of-dance dynamics to the black charts with the beat-strong "Stop Playing On Me," flushed to fullness by producer/guitarist/songwriter Miller.

REGE BURRELL

Victim of Love
PRODUCERS: Paul Brown & Chris Currell
PORTRAIT BFR 39939

Former Gladys Knight background vocalist showcases a flexible high tenor voice that sounds more comfortable on mid-tempo material than dance grooves. Best cuts are "Let's Pretend (That's It The First Time)," "Love All The Hurt Away," and the reggae influenced "Say It Again."

VARIOUS ARTISTS

Masters Of The Beat
PRODUCERS: Various
Tommy Boy TBLP 1009

This is an album of zipping, zapping, blipping and thumping instrumental grooves created by the Latin Rascals, Whiz Kids, Keith LeBlanc and other New York mix-masters. Rick Rubin's "Dust Cloud," only 74 bpm, shows the connection between hip hop and reggae's dub mixes.

COUNTRY

PICKS

HANK WILLIAMS JR.

Greatest Hits Volume 2
PRODUCERS: Jimmy Bowen, Hank Williams Jr., Billy Sherrill
WARNER/Curb 25328-1

Hank Jr.'s first hits package was studded with No. 1 singles. His second has to make do with mostly top-10 material. Still, the songs here draw on his best sources of inspiration: his party buddies ("All My Rowdy Friends Are Coming Over Tonight") his father ("Honky Tonkin") and "The Conversation") and love ("Major Moves" and "Queen Of My Heart").

GENE WATSON

Texas Saturday Night
PRODUCERS: Russ Reeder, Gene Watson
MCA/Curb 5670

For a performer with Watson's vocal talents, this is a pretty frail showcase. Only a few of the songs demand the degree of feeling and interpretation of which he is capable. Among the best here are "Got No Reason Now For Goin' Home" and "One Hell Of A Heartache."

T. G. SHEPPARD

Greatest Hits, Volume II
PRODUCERS: Various
Warner/Curb 25329-1

This collection takes Sheppard back to his earliest days as a hitmaker and includes his breakthrough "Devil In The Bottle" and "Tryin' To Beat The Morning Home." Also here are the duets with Karen Brooks ("Faking Love") and Clint Eastwood ("Make My Day").

JUICE NEWTON

Old Flame
PRODUCER: Richard Landis
RCA AHL1-5493

Built around a couple of oldies—"Hurt" and "Stuck In The Middle With You"—and buoyed by the recent No. 1 "You Make Me Want To Make You Mine," this album presents Newton in a mode that is at once torchy and wistful.

CHARLY McCLAIN

Biggest Hits
PRODUCERS: Norro Wilson, the Sneed Brothers, Larry Rogers, Chucko, Chucko II
Epic FE 40186

McClain's music has bounced happily from traditional to contemporary without alienating either camp, and this album shows why: she's equally comfortable in either style. From the toned-down pop of "Paradise Tonight" and "Band Of Gold" to the almost-hardcore country of "Sentimental Ol' You" and "Radio Heart" she proves her mastery of modern country.

B.J. THOMAS

Throwin' Rocks At The Moon
PRODUCER: Gary Klein
Columbia FC40157

Thomas explores a New York recording base with producer Gary Klein for the first time and pulls off a stunning performance throughout. Few singers have Thomas' deft way with a lyric, or his range or warmth. The arrangements are rich but never overpowering; and the songs wear well upon repeated listening. Among them: "We Almost Had It All," "Don't Go Out On Me," "The Part Of Me That Needs You Most" and the title cut.

RECOMMENDED

VARIOUS ARTISTS

Today's Country Classics
PRODUCERS: Various
MCA 39029

A value-packed package with 10 bona fide hits. Included are Reba McEntire's "How Blue," The Oaks' "Make My Life With You," John Schneider's "Country Girls," Steve Wariner's "What I Didn't Do," and Lee Greenwood's "God Bless The USA."

HANK WILLIAMS

Hank Williams: Lovesick Blues August 1947-December 1948
PRODUCERS: Not listed
Polydor 825 551-1 Y-2

This is the second in the series of two-record sets aimed at presenting all of Williams' studio recordings in chronological order, in original, undubbed mono, and remastered for better sound. Three of the 21 cuts have not been released commercially before.

DEL REEVES

20 Golden Hits
PRODUCER: None listed
Playback LP-L-12333

A well-chosen package of Reeves' hits ("Girl On The Billboard," "Watchin' The Belles Of Southern Bell," "Lookin' At The World Through A Windshield") and such country standards as "Why Me Lord," "A Satisfied Mind" and "Orange Blossom Special."

CHUCK WAGON GANG
Chuck Wagon Gang
 PRODUCER: None listed
 Columbia Historic Edition FC 40152

A valuable and historically essential collection of songs from one of the most important gospel groups in recording history. Samples from the 1936-1960 period.

THE FLYING BURRITO BROTHERS
Cabin Fever
 Producer: Skip Battin
 Relix RRLP 2008

A collection of FBB classics gathered during a recent tour that reunited these pioneers of country rock. As is their trademark, the Brothers merge rural country with modest rock, putting the emphasis on the former. Contact: Box 92, Brooklyn, N.Y. 11229

JAZZ/FUSION

PICKS

BILL EVANS
The Alternative Man
 PRODUCER: Bill Evans
 Blue Thumb BT 85111

Saxophonist Evans has expanded beyond his multiple reeds to add keyboards and drum programming to his emerging fusion style, obviously given fresh thrust by his stint with the reactivated Mahavishnu. That lineup is represented here with guest slots for John McLaughlin and Mitchel Forman, who join a crew of strong fusion stylists in a mostly uptempo, strongly electronic program of originals.

RECOMMENDED

CHICK COREA
Septet
 PRODUCER: Chick Corea
 ECM 25035 (Warner Bros.)

Pianist's recent acoustic odyssey yields this studio rendering of a 1982 piece for string quartet, piano, flute and French horn; stylistically, it fits in the stream of classical modernism more readily than Corea's more lucrative jazz and fusion idioms.

PAUL WINTER
Canyon
 PRODUCERS: Paul Winter, Sam West
 Living Music LMR-6

Soprano saxophonist Winter and his Consort mix location recordings made in the Grand Canyon with pieces taped in New York's Cathedral of St. John the Divine. Winter was making New Age music before the tag was coined; this should thus fare well with that audience, as well as with pop and jazz.

BENNY CARTER
A Gentleman And His Music
 PRODUCER: Carl E. Jefferson
 Concord Jazz CJ-285

Carter's suave alto teams with tenorist Scott Hamilton and trumpeter Joe Wilder to lead a sterling septet through originals and both pop and jazz chestnuts. Strong material, stronger performances and solid production. A reliable delight for acoustic traditionalists.

DAN SIEGEL
On The Edge
 PRODUCER: Dan Siegel
 Pausa 7179

Siegel's recent fusion work has circled back toward pop in the lyricism of his compositions; this set seeks to complete that crossover, adding vocals (by Kelly Coleman) on key cuts. Initial bass should straddle fusion fans and techno-pop devotees.

THE ED BICKERT QUARTET
I Wished On The Moon
 PRODUCER: Carl E. Jefferson
 Concord Jazz CJ-284

Canadian guitarist Bickert again proves he's in the same league as other mellow pickers like Jim Hall and Joe Pass with this latest studio date, cut with Terry Clarke (drums), Steve Wallace (bass) and Rick Wilkins (tenor sax). Solid set with good material.

DIANE SCHUUR
Schuur Thing
 PRODUCER: Dave Grusin
 GRP GRP-A-1022

Grusin backs this classy, jazz bred vocalist is surrounded by some very elegant Dave Grusin arrangements, creating a fine listening experience. "Love Dance" and "Love You Back" are delightful ballads, her cover of Al Green's "Take Me To The River" surprisingly rocky, and two duets with Jose Feliciano quite soulful. A real sleeper.

GOSPEL

PICKS

JOHN MICHAEL TALBOT
Songs for Worship Vol. II
 PRODUCERS: John Michael Talbot and Phil Perkins
 Birdwing BWR 2053

There are no big surprises on Talbot's newest release—he has found his niche in liturgical worship music and continues to do it well. Talbot's work has a subtle beauty and understated elegance that fills this album full of peace and joy.

RECOMMENDED

SONGWRITERS
Go Where The Peace Is
 PRODUCER: Joe L. Wilson
 Angelsong

This group has been underestimated in the past but their good vocal harmonies and strong lyrics should not let that remain a fact for long. Their strength is their wit though they are sometimes reluctant to show it.

CLASSICAL

RECOMMENDED

MOZART: SERENADE (POSTHORN); 2 MARCHES
Academy of St. Martin-in-the-Fields, Marriner
 Philips 412 725

Beautifully played and directed, with the archaic sound of the posthorn charming the ear in its short appearance. The two marches, programmed fore and aft, are appropriate fillers. An eminently salable package.

LEGNANI/GIULIANI/DIABELLI/SOR/PAGANINI: GUITAR WORKS
Eduardo Fernandez
 London 414 160

A major new talent, Fernandez harnesses a brilliant technique to valid interpretive ends. Sor's variations on a Mozart theme is the most familiar work in a generous and varied program. Excellent sound.

BETHOVEN: VIOLIN CONCERTO
Jean-Jacques Kantorow, Netherlands Chamber Orchestra, Ros-Marba
 Denon 7508

A wayward performance that appears to seek out and exploit display opportunities, a questionable approach in this work. Good sound, but faces tough catalog challenges.

NEW AND NOTEWORTHY

DIONNE & FRIENDS

That's What Friends Are For (3:58)
 PRODUCERS: Burt Bacharach, Carole Bayer Sager
 WRITERS: Burt Bacharach, Carole Bayer Sager
 PUBLISHERS: Carole Bayer Sager/Warner-Tamerlane, BMI/New Hidden Valley/WB, ASCAP
 Arista AS1-9422

Ms. Warwick's friends include Elton John, Gladys Knight and Stevie Wonder, who join together in a stately Bacharach-Sager ballad created to raise funds for the American Foundation for AIDS Research.

BROTHER JOHNSON (GEORGE JOHNSON)

Back Against The Wall (4:05)
 PRODUCER: George Johnson
 WRITERS: George Johnson, Valerie Jackson
 PUBLISHER: Anis, ASCAP
 Quest 7-28877 (12-inch version also available, Quest 0-20380)

Lone Brother takes a fascinating direction in his solo debut, borrowing the lean, obsessive repetitiveness of the New Psychedelics for his rhythm track, and adding his own muted, fragile tenor.

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

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 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

LIONEL RICHIE
Say You, Say Me (4:04)
 PRODUCERS: Lionel Richie, James Anthony Carmichael
 WRITER: Lionel Richie
 PUBLISHER: Brockman, ASCAP
 Motown 1819MF

A rush release to coincide with the song's appearance in the "White Nights" film score; solemn ballad with surprising bridge precedes a new Richie album due in December.

DIRE STRAITS
Walk Of Life (4:07)
 PRODUCERS: Mark Knopfler, Neil Dorfsman
 WRITER: Mark Knopfler
 PUBLISHER: Chariscourt, ASCAP
 Warner Bros. 7-28878

Just coming down from their first-ever No. 1, Knopfler and friends bop out to a cajun/zydeco track that might have sounded weird if Rockin' Sidney hadn't broken the ice.

SURVIVOR

Burning Heart (3:51)
 PRODUCERS: Frankie Sullivan, Jim Peterik
 WRITERS: J. Peterik, F. Sullivan
 PUBLISHERS: Holy Moley/Rude, BMI/WB/Easy Action, ASCAP
 Scotti Brothers ZS4-05663 (c/o CBS)

Martial theme and marching-band beat cloak humanist musings in this theme from "Rocky IV".

POINTER SISTERS

Freedom (4:18)
 PRODUCER: Richard Perry
 WRITER: David McHugh
 PUBLISHER: Golden Torch, ASCAP
 RCA PB-14224

Followup to "Dare Me" swings away from the fiery temperament of their other post-"Breakout" hits in favor of a relaxed groove and inspirational choral sound.

STING

Love Is The Seventh Wave (3:45)
 PRODUCERS: Sting, Pete Smith
 WRITER: Sting
 PUBLISHERS: Magnetic/Reggatta/Illegal, BMI
 A&M AM-2787

Third solo single merges the reggae influence that dates from early Police days with the jazz chops of his current group.

JOHN PARR

Love Grammer (3:35)
 PRODUCER: John Parr
 WRITER: J.P.
 PUBLISHER: Carbert, BMI
 Atlantic 7-89484

Re-release of an episodic rock track originally issued last May; should attract more attention now that Parr has hit the top with "St. Elmo's Fire".

PETE TOWNSHEND

Face The Face (4:23)
 PRODUCER: Chris Thomas
 WRITER: Pete Townshend
 PUBLISHER: Eel Pie, BMI
 Atco 7-99590

A high-powered explosion at a feverish tempo; first solo release in three years incorporates rock, jazz, dance, rap and a jolt of nervous energy.

RECOMMENDED

RUSH

The Big Money (4:32)
 PRODUCERS: Peter Collins, Rush
 WRITERS: Lee, Lifeson, Peart
 PUBLISHER: Core, CAPAC
 Mercury 884 191-7

MARSHALL CRENSHAW

Little Wild One (No. 5) (3:51)
 PRODUCERS: T-Bone Burnett, Marshall Crenshaw, Larry Hirsch
 WRITER: Marshall Crenshaw
 PUBLISHERS: Colgems-EMI/House of Greed, ASCAP
 Warner Bros. 7-28865

Always in the critics' polls, never (yet) in the Top 10; mild-mannered rockabilly by one of pop's most consistent craftsmen.

TIL TUESDAY

Love In A Vacuum (3:20)
 PRODUCER: Mike Thorne
 WRITERS: A. Mann, M. Hausman, R. Holmes, J. Pesce
 PUBLISHERS: Intersong/'til tunes, ASCAP
 Epic 34-05673

KIM CARNES

Rough Edges (3:58)
 PRODUCERS: Bill Cuomo, Kim Carnes
 WRITERS: K. Carnes, D. Ellingson
 PUBLISHER: Moonwindow, ASCAP
 EMI America B-8290

ROBIN GIBB

Like A Fool (3:58)
 PRODUCERS: Tom Dowd, Maurice Gibb
 WRITERS: R. B. & M. Gibb
 PUBLISHERS: Gibb Brothers/Unicappell, BMI
 EMI America B-8291

Solo Bee Gee's label debut; European melancholy well-dressed in shimmering synths.

MIKE + THE MECHANICS

Silent Running (4:10)
 PRODUCER: Christopher Neil
 WRITERS: Michael Rutherford, B.A. Robertson
 PUBLISHERS: Michael Rutherford/Pun, ASCAP/
 B.A.R./Warner Bros
 Atlantic 7-89488

New band fronted by Genesis' Mike Rutherford debuts with an eerie synth-rock vignette.

RICK AND THE CAST OF IDIOTS

I Wanna Be Elvis (3:49)
 PRODUCERS: Augie Johnson, Rick Dees
 WRITERS: Rick Dees, Augie Johnson
 PUBLISHERS: Deeslite/Are and Bebop, BMI
 Atlantic 7-89481

BOB DYLAN

Emotionally Yours (4:36)
 PRODUCER: not listed
 WRITER: B. Dylan
 PUBLISHER: Special Rider, ASCAP
 Columbia 38-05697

LAST TANGO

Stone In Your Heart (3:30)
 PRODUCERS: Sundance Lennard, Dana Thomas
 WRITERS: Tom Deluca, Ronnie Brooks, Harold Tipton
 PUBLISHER: Irving, BMI
 21 Records 7-99594 (c/o Atlantic)

Dutch group offers melodic hard rock with sharp angles and bizarre imagery.

NITROTECH

I Like The Night (3:25)
 PRODUCER: not listed
 WRITER: R. Wimberly
 PUBLISHER: Angelheart, ASCAP
 Nitrotech U-14452

Power pop, professional, melodic and predictable (just like the majors). Contact: P.O. Box 132, Ledbetter, Ky. 42058.

HOODOO GURUS

Bittersweet (3:44)
 PRODUCER: Charles Fisher
 WRITER: D. Faulkner
 PUBLISHER: Best of All, ASCAP
 Bigtime BTE-1001 (12-inch single)

Imaginative, guitar-based rock; group is huge in Australia, breaking in Europe, and currently touring the U.S. Label based in Los Angeles.

BLACK

PICKS

ISLEY BROTHERS

Colder Are My Nights (4:50)
 PRODUCERS: Isley Brothers—Ronald Isley, Rudolph Isley, O'Kelly Isley
 WRITERS: David Williams Pat Leonard
 PUBLISHERS: Kichelle, ASCAP/Johnny Yuma, BMI
 Warner Bros. 7-28860

Regrouped (after the spinoff of Isley, Jasper, Isley) and on a new label, the Brothers are back in stride with a quietly seductive dance track reminiscent of their 1983 hit "Between The Sheets."

KLYMAXX

Lock And Key (7:52)
 PRODUCERS: Jimmy Jam, Terry Lewis
 WRITERS: B. Cooper, V. Spino
 PUBLISHER: Spectrum, VII, ASCAP
 Constellation/MCA 23597 (12-inch single)

Followup to their pop-crossover ballad "I Need You" takes up where "Meeting In The Ladies Room" left off: tough-lady dance music with a sense of humor.

RECOMMENDED

HOWARD JOHNSON

Older Girl (4:10)
 PRODUCERS: Jimmy Jam, Terry Lewis
 WRITER: Monte Moir
 PUBLISHER: Flyte Tyme, ASCAP
 A&M AM-2793

LINDA CLIFFORD

The Heat In Me (3:59)
 PRODUCER: Bobby Daniels
 WRITERS: Lenore Bangs, Michael Rochelle, Thomas Berry
 PUBLISHERS: Father Thunder/Red Label, BMI/
 Bullwhip, ASCAP
 Red Label B-71008 (c/o Capitol) (12-inch version also available, Red Label V-70057)

(Continued on page 78)

Ingram Forms Audiocassette Division

Field's 'Significant Growth' Perks Group's Interest

BY KIP KIRBY

NASHVILLE Ingram Distribution Group—a pre-eminent national distributor of trade books, prerecorded videocassettes and microcomputer software—has formed a separate division which will now market and distribute audiocassette product.

Ingram Audio will be responsible for product selection, sales and marketing of audio titles to retail accounts. Heading Ingram Audio is James C. Parker, vice president and general manager, the former assistant vice president of Ingram Merchandising Services. Julia Hood Steele has been named marketing manager to oversee inventory, product acquisition and advertising.

Actually, Ingram has already

been distributing audio for more than three years, with audio purchasing done through its book division. Until now, however, there has been no emphasis on marketing of audiocassette product to Ingram's extensive line of accounts.

Vice president Parker notes that Ingram's interest in the area of audio is predicated by the market's significant growth in the past three years, as well as by the creation of audio departments by major book publishers such as Warner Books and Random House. Other giants such as Simon & Schuster and Bantam are now looking into creating their own in-house audio divisions and coordinating back catalog for best-seller titles that could translate effectively to cassette.

Ingram Audio will launch its entry into audio with a special introductory microfiche provided at no cost to participating subscribers who already use Ingram's Microfiche Program. Following this will be a complete audio catalog listing, including marketing information on specific dealer programs and a category inventory of all available audio titles.

Product categories now handled by Ingram include spoken word cassettes, books on tape, foreign language, how-to and motivational tapes, children's audio and classical music.

Also planned is a rack program with a free-on-loan mini-center display. Ingram will work with its accounts by recommending opening inventory and supplying new title suggestions on a regular basis.

Parker credits increased usage of radio (both at home and in the car) with making people more dependent on audio, and cites technological advancements, such as the Sony Walkman, with changing listening habits. He foresees more publishing houses entering the audio field as demand increases.

"It's the market that's changed in the last three years, not the product itself," Parker observes. "A commuter who doesn't have time to read can now keep up with best-seller titles or continue his learning experience with audiocassettes, for example. Parker points to titles such as "In Search Of Excellence," "The One-Minute Manager" and "Reinventing The Corporation" as popular audio items.

Ingram expects its audiocassette volume this year to be at least 20% higher than in 1984, with a more dramatic increase in 1986. Parker estimates approximately one-fifth of Ingram's 22,000-plus national accounts now stock audio in some fashion. Non-fiction/business-oriented and children's cassettes are among the most popular categories, with well over 1,000 audio titles now available from Ingram's three warehouse sites.

Bookstores will be the initial focus of Ingram's aggressive marketing thrust. Following in the footsteps of Waldenbooks and B. Dalton, Parker says, will be smaller book chains and independent stores who see how adding audio can improve their profits.

"There's a psychological impasse that has to be evaluated by bookstores," Parker acknowledges. "Will audio cut down their book sales? Will it lead to illiteracy? Will it hurt their print business? But with the obvious success of B. Dalton and Walden, we expect more independent stores to move into audio."

Video rental operations have been "responsive at conventions but slow to place orders," according to Parker, who adds that he sees a possible future for audio rental.

"There are already stores doing quite well renting audiocassettes. This is an area we'll be exploring for our customers," Parker states. "However, our major push initially is with bookstores. The compatibility is already established in people's minds. It's a natural tie-in for us."

...newslines...

"AN EVENING WITH ROBERT SUMMER" is scheduled Monday (4) in New York as part of the monthly meeting of the music and performing arts lodge of B'nai B'rith. The RCA/Ariola president and CEO will talk on the topic of "The Future Is Now-The Future Is Tomorrow." Site is the Sutton Place Synagogue, 225 E. 51st St. starting at 6:45p.m.

FRIENDS TO THE AILING: The newly formed American Foundation for AIDS Research (AMFAR) will benefit from the sale of the new Dionne & Friends record, "That's What Friends Are For," featuring Dionne Warwick, Elton John, Gladys Knight and Stevie Wonder on vocals. Arista Records says its profits, as well those of all connected with the project, will be contributed to the foundation. Burt Bacharach and Carole Bayer Sager wrote the song. Disk was to be released Friday (25). It'll also appear on Warwick's upcoming album, "Friends."

SCHOLARSHIP DEADLINE: Employees of regular and associate member companies of the National Assn. Of Recording Merchandisers have until Oct. 31 to postmark NARM Scholarship applications for themselves or members of their families. Winners will be announced at the association's scholarship dinner at the 1986 NARM convention March 7-11 at the Century Plaza Hotel in Los Angeles. For those companies or individuals wishing to create a scholarship NARM's Pat Daly or Pam Cohen can be contacted at (609) 424-7404.

TV'S TOP HITS: "The TV Theme Book (A Musical History Of Television, 1948-84)" has been marketed by Warner Bros. Publications. Some 70 songs or themes associated with popular shows or special events presented on the tube are included in the songbook, which carries a list price of \$16.95.

Lifelines

BIRTHS

Boy, Ryan Robert, to Patricia and Larry Dunn, Sept. 26 in New York. He is music director and weekday morning personality at WLIR-FM.

Boy, Jesse Cole, to Don and Jill Eberle, Oct. 14 in New York. He is owner/president of Radio International. She is in the station relations department of Radio International.

Boy, Derek Ross, to Linda and Jamie Oct. 19 in Tampa. Jamie is the son of Ira Howard, senior music editor at Reader's Digest music division and first time grandfather.

MARRIAGES

Jim Boyer to Laura Lonctaux, Oct. 6 in Ridgefield, Conn. He is a record producer/engineer. She is a freelance record production coordinator.

Vivien Friedman to Robert M. Newman, Oct. 20 in Manhattan. She is vice president of public relations for the Chappell/Intersong Music Group-USA. He is manager of production administration for NBC News.

DEATHS

John H. Hunt, 33, after a long illness Sept. 21 in New York. He was the music director of WBFO-FM

and a key figure in the nationally recognized revitalization of Buffalo jazz. The dedicated Hunt contributed continuously to the Downbeat, Radio Free Jazz and the Jazz Gazette as well as being the music coordinator of the WIVB-TV show "Afro-Central." He was co-founder of the Buffalo Jazz Society, a member of the American Federation of Musicians, the Assn. for Jazz Performance and the National Assn. of Jazz Educators. He is survived by his wife, Katharyn C., two brothers, a sister and his parents.

Merle Watson. 36, after a tractor overturned on him Oct. 23 near Lenoir, N.C. He was the son, accompanist and touring partner of blind folk music superstar Doc Watson. Merle Watson, named after his father's country guitar idol Merle Travis, began performing on stage with his father at 15. Their first collaboration on records together was 1965's "Doc Watson And Son" LP. Though better known for his slide guitar work, Watson was also well-acquainted with the flat-top guitar and banjo. He helped his father make a bridge between old-time country music and modern audiences. Their fluid guitars made blues, hillbilly, bluegrass and vaudeville tunes sound current.

EXECUTIVE TURNTABLE

(Continued from page 4)

dent in Canoga Park, Calif. She was vice president of administration for International Video Entertainment, a division of NCB.

Thomas W. Morris assumes the newly created post of vice president of special projects and planning for the Boston Symphony Orchestra. He was general manager for the group.

Tina Robinson is promoted to vice president of Scotti Brothers, Mores & Nanas Artists Management in Los Angeles. She was working directly with Stan Mores as a management assistant.

Jeffrey Wernick, Esq. is promoted to head of business affairs and general counsel at DIC Enterprises in Encino, Calif. He is a specialist in corporate and entertainment law.

HWH Enterprises in New York promotes **Andrew B. Scott** to account supervisor of the entertainment and video group. He was an account executive.

Ruth Shaer joins Richard Lewis Assoc. as an account executive in Los Angeles. She was public relations administrator for IDC Service/Central Casting.

MMO: Learner Cassettes

Songs in Search of A Singer

NEW YORK Irv Kratka's MMO Music Group has marketed the first dozen in a series of Pocket Songs cassettes that enable buyers to sing-along on rock and MOR classics.

The concept, somewhat similar to Kratka's famed Music Minus One albums, features six songs on one side—used to "practice" vocals—and a "B" side that contains the same material without a vocalist. Later, vocals on the "A" side, initially used to help learn the song, are removed by lowering the left channel. Besides the enormous number of cassette players (including personal stereos) in the marketplace, Kratka says interest in the Japanese-originated karaoke sing-along player/recorders creates further interest in the line.

Listing at \$10.98 each, the chrome cassettes cover hits from this decade and hits associated with such superstars as Elvis Presley, the Beatles, Michael Jackson, Neil Diamond, Lionel Richie and Donna Summer. Future releases will contain hits by Barry Manilow, Stevie Wonder, the Carpenters and songs written by George Gershwin and Cole Porter.

According to a flyer sent out by Kratka's company, a "pre-publication" offer is available to help the label plan its initial production schedule. In addition to regular discounts, an additional pre-publication discount of 5% for six-dozen assortments applies, while a 10% discount

is available with an order for 12 dozen (144 Pocket Songs).

MMO Music Group, which also includes the Inner City jazz line, is located at 50 S. Buckhout St., Irvington, N.Y.

New Companies

Qmark Music Corp., formed by Lewis Quintin Jr. and Mark Barkan. Company is involved in publishing under the names Qmark Music, BMI and Barquin Music, ASCAP; Qmark production, for talent development and management; and Qmark Records, recording and distribution. 2808 E. Market St., York, Penn. 17402. (717) 757-4881.

Stem Records, formed by Steven Gladstone. First release is "I Think I'm In Love" by Sonny Curtis. 50 Music Square W., Suite 907, Nashville, Tenn. 37203 (615) 327-1493.

Dancing Fires Publishing Co., an independent company formed by Sharon Cookson. Recently published "A Rainbow After A Storm," by Lu Anne Camp on Fire Dance Records. 1650 Cookson Ct., Las Vegas, Nev. 89115; (702) 459-7668.

Whistlefield Record Co., an independent record label, formed by John Foley, of Foley Enterprises Ltd. First release is an LP from Transient. Publishing arm also formed, Shrinking Tree Music, BMI. 113-A Nelson Ace., Melbourne, Fla. 32935; (305) 259-6573.

Grass Route

LAST WEEK, we mentioned the progress of **Gene Chandler's Fastfire** "Haven't I Heard That Line Before" single. The record's jump to 67 on this week's black singles chart creates a convenient lead-in to a new feature will be running weekly in this column. Basically, we'll be calling distributors in different markets each week to find out what records are moving fastest for them at the time. Anyone with "grass-rootsy" name suggestions for this feature, please call in. Anyway, **Action's Clay Pasternak** kicks things off with word that Chandler's chart climb has not been ignored in Cleveland. Peeking into the Detroit market, Pasternak says **Chapter Eight's** "How Can I Get Next To You" on **Beverly Glen** is a breakout there, thanks to urban radio support. Out of the same market, **Kiara's** "Quiet Guy" is spinning on Detroit stations **WHYT** and **WJLB**, inspiring **Adam Levy** to pick the act up as the debut project on his **Warlock Records**. And, from New York-based **Prelude**, **Rose Royce's** "I'm Ready For Your Love" is a track Pasternak has high expectations for.

CMJ's Music Marathon is fast approaching, Nov. 7-9 to be exact. At press time, five of the speakers for the convention's "Independent Labels: A Question of Survival" panel had been confirmed. They are **WXRK** (K-Rock) New York music director **Mark DiDia**, **Emergency's Curtis Urbina**, **Big Time's Mark Kates**, **Jem Records** newly promoted label manager **Howard Weuling** and independent publicist **Mark Pucci** of Atlanta. This author is moderating. For those not familiar with the CMJ convention, it's held in Manhattan and sponsored by the **CMJ New Music Report**, a college and alternative tip sheet. Many describe it as "what the New Music Seminar used to be," referring to its emphasis on all things alternative. For more information, call **CMJ headquarters** at (516) 248-9600.

CONGRATULATIONS to **Fake Doom** recording artists **The Cucumbers**, who emerged as champions in **WDHA Dover, N.J.'s** recent battle of the bands contest. Limited to Jersey-based acts, the contest drew between 400 and 500 entries. The Cucumbers' victory was a result of both airplay-generated votes and a

five-band live battle at the Meadowbrook club. As **WDHA's** champions, the Cucumbers will be featured on the AOR station's "New Jersey Rock IV" album, a compilation of the contest's top 10 finalists. **Important Records** will distribute the album, proceeds from which will go to a building fund for the **Dover General Hospital**.

PRESS OPPORTUNITIES: OPTION, a bi-monthly magazine focusing on all facets of the alternative music scene presents a relatively new exposure avenue. The issue we got is filled with record and video reviews, interviews and some useful source lists. Given the nature of its goals, **Option** is quite open to indies and the trade/consumer piece claims international distribution. **Scott Becker** is the magazine's publisher, housed at P.O. Box 491034, Los Angeles, Calif. (213) 472-2232... Out of Brooklyn, **Relix Records' Relix** magazine sports a good column called "Independents Daze" by **Mick Skidmore**. It's filled with reviews and label backgrounds that range from **Alligator** to **John Stewart's Homecoming** logo. The address here is P.O. Box 92, Brooklyn, N.Y. 11229. Both are good ways of reaching that elite group: the devoted music fan.

Speaking of **Relix**, the logo has issued a batch of intriguing releases. As you know, the label's obsession is anything or anyone related to the **Grateful Dead** or the **San Francisco** music scene. Like-minded consumers can look forward to the forthcoming Christmas compilation, **Matthew Kelly's** "A Wing And A Prayer." This includes tracks from Bay Area artists **John Cipollina**, **Merl Saunders**, **Mike Bloomfield** and several others. The **Relix** batch includes a new album from **Grateful Dead** lyricist **Robert Hunter** and a half acoustic/half live album from **Hot Tuna** dubbed "Historic Hot Tuna."

And, speaking of press, **Peter Dyer** has left his partnership in **DB Records** to form **Press Records**. **Dyer** will remain based in Atlanta and has teamed up with **Brian Leaf**.

HOLLINGS

(Continued from page 6)

"right now it's not an overriding concern of his."

Hollings has asked his staff to develop a workable proposal, one that would be based on the publication of lyrics on record jackets rather than on a rating system. "There are a lot more records released each year than there are movies, so a rating system would be both difficult and expensive," the spokesperson explained, adding that Hollings maintains that **Frank Zappa's** suggestion

at the September hearing about a printed lyric sheet insert "made sense," and is the least objectionable way to warn parents without "abridging anybody's rights" or "the hassle of some kind of screening board."

Adding to the impression that such a proposal is a low-priority for Hollings, the spokesperson also admitted that the senator "would probably lose interest" if the labels would "exercise some inter-industry response" to the problem.

But could it be that Sen. Hollings might just be "talking" about introducing such a bill in order to get the attention of the record industry?

"Well, he is serious about it," the spokesperson said. "But again, he would prefer the record companies to do it themselves."

KRAGEN ORGANIZES

(Continued from page 4)

son, **Quincy Jones**, **Kris Kristofferson**, **Michelle Lee**, **Ed McMahon**, **Willie Nelson**, **Lionel Richie**, **Susan St. James** and **Tina Turner**.

BMA SPEAKS ON APARTHEID

(Continued from page 4)

that it would be involved in organizing an telethon/radiothon to raise funds for anti-apartheid forces. **Abner** echoed recent public statements of **Stevie Wonder** by asking black stations around the country to dedicate a day to talking about apartheid and playing "political" music. On **Wonder's** last birthday, May 13, many stations played the **Motown** artist's music all day.

The **BMA** stance was applauded by **Mapu Tutu**, daughter of the Nobel Prize-winning **Bishop Desmond Tutu**, who chided black entertainers that appeared in South Africa, saying "In 1985 you have no excuse for going to South Africa. Black musicians who go to South Africa today are showing a colossal lack of self-respect, legitimizing a government who is killing children who could be [yours]."

Eddie Levert, lead singer of the **O'Jays**, who appeared there for 14 days in 1981, was apologetic about the trip. "We thought we were doing ourselves some justice, but we were

doing ourselves an injustice," he said. The **O'Jays** thought they were working for black promoters, but when they arrived they found whites controlled the dates and found "it was part of political strategy."

ROYALTY HEARINGS

(Continued from page 6)

publishers' grants and re-acquired copyrights.

Also waiting for a firm hearing slot is a second hearing on the U.S. joining the international copyright organization, the **Berne Convention**. In the first hearing last May, the nation's top copyright officials testified that this country is in "a state of emergency" in international copyright matters and protection, and that the U.S. can no longer exercise the leadership in copyright matters without joining the worldwide group. A tentative date for a hearing sometime in December, according to staffers.

WARNERS' EARNINGS UP

(Continued from page 6)

lion to a 1985 figure of \$6.4 million. For the nine-month period, the broadcast and cable division's earnings were \$2.4 million, a substantial increase from the loss of \$35.8 million reported for the first nine months of 1984.

Ross cites **WCI's** sale of its 31% stake in **Showtime/The Movie Channel** as well as **Warner Amex's** two-thirds interest in **MTV Networks** and its 19% interest in **Showtime/The Movie Channel** to **Viacom International** as being primarily responsible for the division's strong performance. **WCI** receives \$500 million in cash, plus additional warrants to acquire as much as 2.25 million shares of **Viacom's** common

stock as part of the agreement.

WCI's film division also reports a record third quarter and nine-month period. Operating revenues for the quarter rose to \$319,656,000 from \$302,284,000; revenues for the nine-month period increased from \$566,286,000 to \$642,157,000. Operating income of \$54.9 million for the quarter was up 4%, while income for the first nine months rose 7% percent, exceeding last year's previous high, to \$131.8 million.

WCI's overall third quarter income was \$34.06 million, or \$.50 per share, representing a nearly three-fold increase over the same period last year.

STEVEN DUPLER

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 Disco-Mat — New York City
 Sam Goody — New York City
 Record Factory — San Francisco
 Musicland — Chicago
 Tower — Berkely
 Tower — San Francisco
 Harvard Coop — Cambridge

TOP 20
 Tower — Sunsel
 Crazy Eddie — New York City
 Musicland — Chicago

TOP 10
 Tower — Washington
 Tower — Westwood
 Tower — Sacramento

the Today Show
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TOP POP ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	3	7	4	SOUNDTRACK MCA 6150 (9.98) 1 week at No. One	MIAMI VICE
2	1	1	22	DIRE STRAITS ▲ ² WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
3	2	2	32	WHITNEY HOUSTON ▲ ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
4	4	6	8	JOHN COUGAR MELLENCAMP RIVA 824 B65-1/POLYGRAM (8.98) (CD)	SCARECROW
5	5	3	32	TEARS FOR FEARS ▲ ² MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
6	6	4	17	STING ▲ A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
7	9	12	3	STEVIE WONDER TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
8	8	8	17	HEART ▲ CAPITOL ST-12410 (8.98)	HEART
9	7	5	72	BRUCE SPRINGSTEEN ▲ ³ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
10	10	9	50	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
11	11	11	35	PHIL COLLINS ▲ ³ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
12	12	10	16	BILLY JOEL ▲ COLUMBIA C2 40121 (CD)	GREATEST HITS VOL. I & II
13	13	13	8	LOVERBOY COLUMBIA FC 39953 (CD)	LOVIN' EVERY MINUTE OF IT
14	14	16	24	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
15	19	19	16	A-HA WARNER BROS. 25300 (8.98) (CD)	HUNTING HIGH AND LOW
16	16	18	15	ARETHA FRANKLIN ● ARISTA AL8-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
17	17	17	20	READY FOR THE WORLD ● MCA 5594 (8.98) (CD)	READY FOR THE WORLD
18	18	14	52	WHAM! ▲ ³ COLUMBIA FC39595 (CD)	MAKE IT BIG
19	15	15	47	KOOL & THE GANG ▲ DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
20	20	21	24	PAUL YOUNG ● COLUMBIA BFC 39957 (CD)	SECRET OF ASSOCIATION
21	21	26	6	DARYL HALL & JOHN OATES RCA AFL1-7035 (8.98) (CD)	HALL & OATES LIVE AT THE APOLLO
22	25	30	5	KISS MERCURY 826 099-1/POLYGRAM (9.98) (CD)	ASYLUM
23	24	22	17	MOTLEY CRUE ▲ ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
24	26	24	16	COREY HART ● EMI-AMERICA ST-17161 (8.98)	BOY IN THE BOX
25	22	23	49	MADONNA ▲ ⁵ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
26	27	27	13	THE POINTER SISTERS ▲ RCA AJL1-5487 (8.98) (CD)	CONTACT
27	31	33	18	TALKING HEADS ● SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
28	28	32	24	THE HOOTERS ● COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
29	30	28	26	PRINCE & THE REVOLUTION ▲ ² PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
30	36	43	5	STARSHIP GRUNT BXL1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
31	23	20	15	SOUNDTRACK ● MCA 6144 (9.98) (CD)	BACK TO THE FUTURE
32	35	45	3	THE THOMPSON TWINS ARISTA AL8-8276 (8.98)	HERE'S TO FUTURE DAYS
33	33	31	24	EURHYTHMICS ▲ RCA AJL1-5429 (8.98) (CD)	BE YOURSELF TONIGHT
34	37	44	5	ABC MERCURY 824 904-1/POLYGRAM (8.98) (CD)	HOW TO BE A ZILLIONAIRE
35	29	29	17	SCORPIONS ● MERCURY 824-344-1/POLYGRAM (11.98) (CD)	WORLD WIDE LIVE
36	39	42	4	STEVIE RAY VAUGHAN EPIC FE 40036	SOUL TO SOUL
37	32	25	22	NIGHT RANGER ● CAMEL/MCA 5593/MCA (8.98) (CD)	7 WISHES
38	44	55	10	MR. MISTER RCA NFL1-8045 (8.98)	WELCOME TO THE REAL WORLD
39	34	34	10	DIO ● WARNER BROS. 25292 (8.98) (CD)	SACRED HEART
40	45	47	15	ORCHESTRAL MANOEUVERS IN THE DARK A&M/VIRGIN SP-5077/A&M (8.98)	CRUSH
41	38	38	19	RATT ▲ ATLANTIC 81257 (9.98) (CD)	INVASION OF YOUR PRIVACY
42	41	37	17	SOUNDTRACK ATLANTIC 81261 (9.98) (CD)	ST. ELMO'S FIRE
43	40	35	12	CHEAP TRICK EPIC FE 39592	STANDING ON THE EDGE
44	47	41	30	THE POWER STATION ▲ CAPITOL SJ-12380 (8.98) (CD)	THE POWER STATION
45	57	69	4	ROGER DALTRY ATLANTIC 81269	UNDER A RAGING MOON
46	46	49	47	DON HENLEY ▲ GEFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
47	43	39	63	BILLY OCEAN ▲ ² JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
48	51	87	3	MORRIS DAY WARNER BROS. 25265 (8.98)	COLOR OF SUCCESS
49	53	60	4	DIANA ROSS RCA AFL1-5422 (8.98) (CD)	EATEN ALIVE
50	55	63	11	MARILLION CAPITOL ST-12431 (8.98)	MISPLACED CHILDHOOD
51	74	—	2	KATE BUSH EMI-AMERICA ST-17171 (8.98) (CD)	HOUNDS OF LOVE
52	52	54	9	YNGWIE MALMSTEEN POLYDOR 825 733-1/POLYGRAM (8.98)	MARCHING OUT
53	54	56	10	BOOGIE BOYS CAPITOL ST-12422 (8.98)	CITY LIFE
54	48	40	12	UB40 A&M/VIRGIN SP 6-65090/A&M (6.98)	LITTLE BAGGARIDDIM
55	56	51	73	TINA TURNER ▲ ⁴ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	60	85	4	EDDIE MURPHY COLUMBIA FC 39952 (CD)	HOW COULD IT BE
57	59	61	7	SQUEEZE A&M SP-5085 (8.98)	COSI FAN TUTTI FRUTTI
58	42	36	10	JOHN WAITE EMI-AMERICA ST-17164 (8.98)	MASK OF SMILES
59	50	50	29	HOWARD JONES ● ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
60	NEW	—	—	OLIVIA NEWTON-JOHN MCA 6151 (9.98)	SOUL KISS
61	58	48	19	R.E.M. I.R.S. 5592/MCA (8.98) (CD)	FABLES OF THE RECONSTRUCTION
62	64	70	5	MAURICE WHITE COLUMBIA FC 39883 (CD)	MAURICE WHITE
63	63	57	25	BON JOVI ● MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
64	71	79	40	KLYMAXX MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
65	61	52	12	GODLEY & CREME POLYDOR 825 981-1/POLYGRAM (8.98)	THE HISTORY MIX VOL. I
66	49	46	22	JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 39405/EPIC (CD)	TOUGH ALL OVER
67	66	53	7	SHEILA E. PAISLEY PARK 25317/WARNER BROS. (8.98)	ROMANCE 1600
68	78	94	18	RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
69	67	66	21	AMY GRANT ● A&M SP-5060 (8.98)	UNGUARDED
70	70	62	9	THE FAMILY PAISLEY PARK 25322/WARNER BROS. (8.98)	THE FAMILY
71	80	116	4	CHEECH & CHONG MCA 5640 (8.98)	GET OUT OF MY ROOM
72	72	77	7	THE ROMANTICS NEMPEROR FZ 40106/EPIC	RHYTHM ROMANCE
73	76	68	34	JESSE JOHNSON'S REVUE ● A&M SP-6-5024 (6.98) (CD)	JESSE JOHNSON'S REVUE
74	68	64	16	AC/DC ● ATLANTIC 81263 (9.98) (CD)	FLY ON THE WALL
75	62	59	9	MICHAEL MCDONALD WARNER BROS. 25291 (8.98) (CD)	NO LOOKIN' BACK
76	65	65	7	BILLY CRYSTAL A&M SP-5096 (8.98)	MAHVELOUS
77	77	67	12	THE MOTELS CAPITOL ST 12378 (8.98)	SHOCK
78	69	58	33	DEBARGE ● GORDY 6123GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
79	82	82	8	9.9 RCA NFL1-8049 (8.98)	9.9
80	85	106	5	THE CURE ELEKTRA 60435 (8.98)	THE HEAD ON THE DOOR
81	81	74	13	THE MANHATTAN TRANSFER ATLANTIC 81266 (8.98) (CD)	VOCALESE
82	103	154	3	KENNY ROGERS RCA AJL1-7023 (8.98)	THE HEART OF THE MATTER
83	73	73	17	CAMEO ATLANTA ARTISTS 824 546-1/POLYGRAM (8.98) (CD)	SINGLE LIFE
84	79	71	37	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
85	88	109	7	BOBBY WOMACK MCA 5617 (8.98)	SO MANY RIVERS
86	87	81	24	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
87	90	95	7	SAGA PORTRAIT BFR 40145/EPIC	BEHAVIOUR
88	84	72	10	LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	LISA LISA/CULT JAM WITH FULL FORCE
89	83	88	106	PHIL COLLINS ▲ ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
90	91	78	109	HUEY LEWIS & THE NEWS ▲ ⁶ CHRYSALIS FV 41412 (CD)	SPORTS
91	101	133	4	JOHN BUTCHER AXIS CAPITOL ST-12425 (8.98)	ALONG THE AXIS
92	94	98	7	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
93	75	75	17	COCK ROBIN COLUMBIA BFC 39582 (CD)	COCK ROBIN
94	86	84	31	LUTHER VANDROSS ▲ EPIC 39882 (CD)	THE NIGHT I FELL IN LOVE
95	148	—	2	RAY PARKER JR. ARISTA AL8-8280 (8.98)	SEX AND THE SINGLE MAN
96	93	93	53	GLENN FREY ● MCA 5501 (8.98) (CD)	THE ALLNIGHTER
97	89	83	17	DEAD OR ALIVE EPIC BFE 40119	YOUTH QUAKE
98	118	138	5	STARPOINT ELEKTRA 60424 (8.98) (CD)	RESTLESS
99	97	76	36	GEORGE THOROGOOD ● EMI-AMERICA ST-17145 (8.98)	MAVERICK
100	92	90	43	SOUNDTRACK ▲ ² MCA 6143 (9.98) (CD)	BEVERLY HILLS COP
101	105	104	13	PATTI LABELLE P.I.R. FZ 40020/EPIC	PATTI
102	100	89	55	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
103	99	80	11	SOUNDTRACK CAPITOL SWAN 12429 (9.98)	MAD MAX BEYOND THUNDERDOME
104	114	120	10	RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
105	102	86	34	THE MARY JANE GIRLS ● GORDY 6092GL/MOTOWN (8.98) (CD)	ONLY FOUR YOU
106	104	92	10	FAT BOYS SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
107	95	97	9	NEIL YOUNG GEFEN GHS 24068/WARNER BROS. (8.98)	OLD WAYS
108	98	99	114	MADONNA ▲ ³ SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
109	113	114	107	SOUNDTRACK ▲ ² MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
110	NEW	—	—	SOUNDTRACK ATLANTIC 81273 (9.98)	WHITE NIGHTS

Albms 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.

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B

AL GREEN

Going Away (3:34)
 PRODUCER: Willie Mitchell
 WRITER: Al Green
 PUBLISHER: Al Green, BMI
A&M AM-2786

Return of a much-revered soul stylist and former pop star, now dedicated to spreading the Word; inspirational message in an inspired performance.

PEBBLEE-POO

A Fly Guy (7:14)
 PRODUCERS: Cliff Hall, Eric Matthew
 WRITERS: Stroman, Malloy, Sheriff, Cooper, Currier, Spradley
 PUBLISHERS: Lifo, BMI/Yeldarps, ASCAP
Profile PRO-7083 (12-inch single)

Outspoken answer record seems to conclude that no guy is fly enough.
 Contact: (212) 582-3555.

CONCEPT

Mr. D.J. (5:06)
 PRODUCERS: Ralph Johnson, Marcel East
 WRITERS: Ralph Johnson, Marcel T. East
 PUBLISHERS: Extra Slick/Eastborn, ASCAP
Tuckwood TW 105 (12-inch single)

Radio without the radio; midtempo semi-spoof is almost too true to be good. Label based in Hollywood, Calif.

RADIANCE

Pick-N-Choose (4:06)
 PRODUCER: Reggie "Reg" Griffin
 WRITERS: K. Taylor, K. Mitchell
 PUBLISHERS: YellowBrick Road/Norr/Pud Pud, ASCAP
Qwest 7-28861

RAYMOND HARRIS

60/40 Love (3:58)
 PRODUCER: Huey Harris
 WRITERS: Huey Harris, Raymond Harris
 PUBLISHERS: Hue-Har/Ray-Har/Amirful, ASCAP
Atlantic 7-89509 (12-inch version also available.
Atlantic 0-86851)

Upbeat electrosoul; aerobic synthesized bass steals the show.

MONYAKA

Street People (It Ain't Easy) (6:18)
 PRODUCERS: Errol Moore, Monyaka
 WRITERS: Errol Moore
 PUBLISHER: Hevyaka, BMI
A&M SP-12154 (12-inch single)

Brooklyn's ace reggae-funk fusion band brings clarity, muscle and social awareness to its label debut.

DYNASTY AND MIMI

Dynasty Rap (3:46)
 PRODUCER: Davey DMX
 WRITERS: D. Reeves, J. Fletcher, M. James
 PUBLISHER: Zomba, ASCAP
Jive JS1-9419 (c/o Arista) (12-inch version also available, **Jive JD1-9420**)

It had to happen: Blake, Krystle and family immortalized on vinyl.

DJ ROMEO & THE EVERLOVIN' M.C.'S

Revenge—We're Not Sucker M.C.'s (3:52)
 PRODUCERS: Fred Guarino, Chief KD, DJ Romeo
 WRITERS: Chief KD, DJ Romeo, L. Raheim
 PUBLISHER: Jason Paul, BMI
LifeStream JP1703 (12-inch single)

In which Run and D.M.C. get told a thing or two. Contact: (516) 621-2112.

WILL KING

Backed Up Against The Wall (3:57)
 PRODUCER: Victor "Widetrack" Hill
 WRITERS: V. Hill, W. King, B. Spears, B. Young
 PUBLISHER: TEMP, BMI
Total Experience TES1-2430 (c/o RCA) (12-inch version also available, **Total Experience TED1-2625**)

Re-edited re-release on the 7-inch heads straight into the low-key funk hook; originally reviewed Sept. 7.

DAVID SANBORN

Straight To The Heart (3:50)
 PRODUCER: Marcus Miller
 WRITER: Marcus Miller
 PUBLISHERS: Thriller Miller/MCA, ASCAP
Warner Bros. 7-28924

EULA COOPER

Feel So Right (4:32)
 PRODUCER: Tyrone Stanton
 WRITERS: Tyrone Stanton, L. Chambliss Jr.
 PUBLISHER: Tragar, BMI
Adventure One A-0-8501 (12-inch single)

High-tech disco-soul. Contact: (213) 939-3959.

COUNTRY



STEVE WARINER

You Can Dream Of Me (3:55)
 PRODUCERS: Tony Brown, Jimmy Bowen
 WRITERS: S. Wariner, J. Hall
 PUBLISHERS: Steve Wariner/Siren, BMI
MCA 52721

An easy-to-listen California country concoction; low-note guitar fills and tingling harmonies highlight the instrumentation.

WAYLON JENNINGS

The Devil's On The Loose (2:41)
 PRODUCERS: Jerry Bridges, Gary Scruggs
 WRITER: Larry Willoughby
 PUBLISHERS: Granite/Goldline, ASCAP
RCA PB-14215

Jennings updates his foursquare sound with this unaccustomedly righteous warning about the lurking perils of temptation; solid country rocking.

JOHN ANDERSON

Down In Tennessee (3:20)
 PRODUCERS: John Anderson, Lou Bradley, Jim Ed Norman
 WRITER: Wayland Holyfield
 PUBLISHERS: April/Ideas of March, ASCAP
Warner Bros. 7-28855

The heartsick blues are well handled here by an artist who sings ballads with tears in every syllable.

SYLVIA & MICHAEL JOHNSON

I Love You By Heart (3:18)
 PRODUCER: Brent Maher
 WRITERS: Jerry Gillespie, Stan Webb
 PUBLISHER: Somebody's, SESAC
RCA PB-14217

More like merry-go-round music than a believable love song, this production nonetheless makes the most of the duo's warm harmonies and singalong phrasing.

B.J. THOMAS

The Part Of Me That Needs You Most (3:40)
 PRODUCER: Gary Klein
 WRITERS: Mike Chapman, Nicky Chinn
 PUBLISHER: Arista, ASCAP
Columbia 38-05647

Thomas and producer Klein dig into the Chinnichap catalog for a seamless, soaring song that emphasizes the singer's proficiency with adult country.

GLEN CAMPBELL

It's Just A Matter Of Time (2:26)
 PRODUCER: Harold Shedd
 WRITERS: Clyde Otis, Brook Benton, Belford Hendricks
 PUBLISHERS: Eden/Times Square, BMI
Atlantic America 7-99600

A casually interpreted cover of Brook Benton's 1959 hit; instead of wringing the blues out of the lyrics, Campbell opts for off-handed restraint.

SOUTHERN PACIFIC

Perfect Stranger (4:06)
 PRODUCERS: Jim Ed Norman, Southern Pacific, Brad Hartman
 WRITERS: Tim Goodman, John McFee
 PUBLISHERS: That's What She Said/Long Tooth, BMI
Warner Bros. 7-28870

A look at rebounding, characterized by strong imagistic lyrics, husky vocals and a straight-on trotting beat.



PATTY LOVELESS

Lonely Days, Lonely Nights (2:49)

PRODUCERS: Tony Brown, Emory Gordy Jr.
 WRITER: Karen Staley
 PUBLISHERS: AMR/Rovero, ASCAP
MCA 52694

Kentucky-to-Nashville import makes her major label debut here with a feisty, out-front foray that features the writing abilities of another upcoming MCA artist.

JIM COLLINS

What A Memory You'd Make (2:44)
 PRODUCER: Ray Baker
 WRITERS: Tommy Rocco, Charlie Black, Rory Bourke
 PUBLISHERS: Bibb/Chappell/Robinhill, ASCAP
White Gold 22251 FL

Good bet to be a second charting single for Collins. Contact: Fischer & Lucas, Nashville.

RANDY MCKINNON

Arizona Sunshine, California Rain (2:23)
 PRODUCER: Sweet Magnolia
 WRITERS: Nina Taylor, Mike Cunningham
 PUBLISHERS: Ensign/Sweet Avalone, BMI
Chain O'Hearts 51485

Strong performance, effective imagery. Contact: (601) 728-8713.

BRUCE HAUSER AND THE SAWMILL CREEK BAND

I Just Came Back (To Break My Heart Again) (3:00)
 PRODUCER: Bob Monaco
 WRITERS: J.P. Pennington, Larry Cordle
 PUBLISHER: Pacific Island, BMI
Cowboy 45-200

Hauser sounds like Tompall Glaser without vibrato; major-league production in every way. Contact: P.O. Box 30754, Billings, Mont. 59107.

TWO HEARTS

Two Hearts Can't Be Wrong (2:55)
 PRODUCERS: Skip McQuinn, Larry McBride
 WRITERS: Jerry Barlow, Dennis Knutson
 PUBLISHERS: First Lady, BMI/Tapage, ASCAP
MDJ 5831

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Nominations Set For Jukebox Music Awards

NASHVILLE Bruce Springsteen, Madonna and Prince are each in the running for three awards at the Amusement & Music Operators Assn.'s convention in Chicago, Oct. 31-Nov. 2. JB (for jukebox) Awards will be conferred in five categories.

Artist nominees are Springsteen, Madonna, Prince, Lionel Richie and Cyndi Lauper.

Record nominees include:

Rock—"Born In The U.S.A.," Springsteen; "Material Girl," Madonna; "I Wanna Rock," Twisted Sister; "Glory Days," Springsteen; "When Doves Cry," Prince.

Pop—"Like A Virgin," Madonna; "Missing You," John Waite; "Centerfield," John Fogerty; "We Are The World," USA For Africa; "Stuck On You," Lionel Richie.

Country—"Attitude Adjustment," Hank Williams Jr.; "Does Fort Worth Ever Cross Your Mind," George Strait; "Mama He's Crazy," the Judds; "Seven Spanish Angels," Ray Charles & Willie Nelson; "The Cowboy Rides Away," George Strait.

Soul—"Let's Hear It For The Boy," Deniece Williams; "Jump," the Pointer Sisters; "What's Love Got To Do With It," Tina Turner; "Purple Rain," Prince; "Better Be Good To Me," Tina Turner.

NARM NIXES RATINGS

(Continued from page 3)

sider any form of ratings or warning stickers on their product.

The NARM board stated that should a rating or warning system be developed, it would "only encourage interest on the part of the young people to purchase recordings containing warning notices. To put store clerks or store managers in the position of determining when, and under what circumstances, such recordings should be displayed or sold, would be an intolerable burden."

As part of its summary, the NARM board stated that "recording artists will understand parental concern and the need for sensitivity to conditions in the marketplace. A rating system or warning labels will not solve the problem; voluntary efforts can."

Billboard Sets Vid Awards Cheech & Chong are Presenters

LOS ANGELES Cheech Marin of the film/video/recording duo of Cheech & Chong, is set to co-host the Video Music Awards presentation at Billboard's upcoming Video Music Conference, Nov. 21-23, here at the Sheraton Premiere Hotel. The closing ceremonies are scheduled for Saturday (23) evening from 9-11 p.m.

Other special events surrounding the Conference include:

- The world premiere screening Friday (22) evening to the creative community of "Stand By Me: A Portrait Of Julian Lennon," a MCA Home Video release.

- A screening of "Party At Ground Zero," a Fishbone (CBS) music video clip directed by newcomer Henry Selick, winner of the first 3M/AFI search for fresh music video directorial talent.

- Meetings of Thursday (21) by the Recording Industry Assn. of America (RIAA) and the recently formed Academy of Home Video Arts & Sciences (AHVAS). According to Joe Cohen, AHVAS executive director, the creative and production committee, headed by MCA Home Video senior vice president Jerry Sharell, will confer "to near-finalize" a partnership with a production entity for its planned nationally televised home video award show in the fall of 1986.

Companies already committed to suites and exhibits at the conference include: Columbia Records, Wavelength Video, Sony Video

Software, Radio Vision International, Philip E. Elston Productions, Veritel, Videobox Networks, MTV, Arista Records, RCA Video Productions, RCA Records, The Post Group, PolyGram Music Video, Sight & Sound, Capitol Records, Sound Unlimited, RIAA, AHVAS, Astro Rock TV, Lumel Whiteman Graphic Design, Peter Carni Photography, Video Placement International, Nelson-Aved Technologies Inc., Optic Music and Eastman Kodak.

Billboard is still soliciting independent and foreign music video tapes for screening. Additional information can be obtained through Kris Sofley at 818-842-1212

Billboard's 7th Annual Video Music Conference also caps off a week that sees the National Academy of Video Arts and Sciences (NAVAS) 4th Annual American Video Awards show. That event, to be telecast Wednesday (20) by the ABC-TV network, will be held at the Wiltern Theatre here.

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The inside story of every Number One single from "Rock Around the Clock" to "We Are the World." AT BOOKSTORES NOW.

BILLBOARD CONFAB

(Continued from page 3)

er/director discussion with Kevin Cronin, REO Speedwagon; Kevin Dole, Marc Ball, Paul Flattery, Chris Gabrin, Steve Hopkins, Nicolas Meyer, Kitty Moon, Stephen Priest and Jim Yukich.

- "Cutting Edge to Cutting Room Floor," a marketing-oriented panel, with Laura Foti, RCA Video Productions; John Persico, Music Video Services; Michael Domican, West Nally; Carl Grasso, IRS Records; Tom Hayes, Music Motions; Celia Hirschman, VisAbility; Michael Reinhart, Rowe International; Gale Sparrow, Screen Link; and Kevin Wall, Radio Vision International.

- "The Multi Channel Matrix," a

broadcast-oriented discussion, with Seth Willenson, independent consultant; Carmella Caridi, Caridi Video; Paul Corbin, The Nashville Network; Charles Levinson, The Music Box/The Music Channel; Steve Leeds, U68; and Richard Blade, Video One/KROQ.

- "On Your Mark," an artist discussion with Cheech Marin, Cheech & Chong; Bill Wadhams, Animation; Jackie Jackson, the Jacksons; and Greg Kihn.

(Conference updates will appear in forthcoming issues.)

RIAA FIRST HALF STATS

(Continued from page 3)

in units from 1984 was 5.3% from 143.5 million, and in value 5.4% from \$1,003.4 million. The most recent prior increases were 45% in units and 36% in dollars.

CDs, of course, zoomed to astronomical percentage increases, of little significance in view of their market entry stance a year ago. Figures for the first six months of this year showed unit shipments of 7.5-million CDs at a projected suggested list value of \$126.6 million. Comparable figures a year earlier were 1.5 million and \$30.6 million, respectively.

Singles shipments for the period this year, says the RIAA, were 60.5-million units, worth \$139.3 million at

retail. The 1984 tallies were 64.8-million units, valued at \$141.2 million.

Shipments of 8-tracks tumbled from 3.5-million units in 1984 to 1.8 million. In value the drop was to \$12.7 million from \$18.9 million.

The RIAA notes that the figures just released include shipments of "We Are The World," a multi-platinum release which swelled the totals by an undisclosed amount. Not included in the statistical review are unauthorized imports, admittedly substantial, especially in the case of CDs.

Shipment statistics are compiled from reports by RIAA members, estimated to account for up to 90% of the industry's total.

GRAMMY RADIO SPECIALS

(Continued from page 1)

For the past three years, Los Angeles-based Goodphone Communications has worked with the National Academy of Recording Arts & Sciences (NARAS) to produce one two-hour Grammy special for radio. Last year, Goodphone's program was carried by some 400 stations, a number that the company expects could triple with this year's presentation.

The 1986 event represents Goodphone's fourth year as the official producer of the Grammy radio programs. The Grammys' first tie with radio came in 1981 and 1982, with a local program on KGIL Los Angeles (licensed to San Fernando), produced by Bill Moran. Moran and Goodphone chief Mike Harrison are co-executive producers of the 1986 Grammys series.

In addition to giving the Grammys the widest radio exposure to date, the Goodphone package also marks a novelty in the radio syndication field in its use of the multi-format program. Culver City, Calif.-based Westwood One distributed the last three Goodphone Grammy specials, but a national syndicator for the 1986 package has not yet been selected.

According to NARAS national president Mike Greene and Goodphone's Harrison, the extensive 1986 Grammy coverage represents an increased level of mutual awareness and respect between NARAS and the radio community. As Greene puts it, "The [Awards] broadcast has always been primarily a tv vehicle. But ultimately we are portraying an audio product, and this provides real fertile ground for exposure to radio."

"The problem with a one-time event," continues Greene, "is that it

has a limited appeal to national syndicators. The new, segmented concept that Harrison came up with gives us the potential to hit five or six stations in each market."

This specialized coverage, says Greene, "mirrors the real focus of the Academy: to promote creativity, artistry and technology in all forms of music. We do not want to put special emphasis on any one type of music."

According to Harrison, the motivation to produce such elaborate Grammy radio coverage is the result of a trend wherein NARAS has recognized that "radio deserves to be directly involved," and radio's recognition that "the Grammys are a significant award."

The formats for which the two-hour programs will be produced include CHR/adult contemporary, Spanish, black, AOR, country, jazz, classical, nostalgia and talk. Harrison says the talk radio piece will feature comments from NARAS executives and music critics. This special, he adds, may include a live, phone-in segment, allowing listeners to call in with queries.

A former program director at KMET Los Angeles, Harrison will host the AOR special, while he reports that yet-unannounced top air talents in each format will host their respective shows.

The Grammy specials will be available to one station per format in each market on a barter basis. A national sponsor for the radio event has yet to be named. Harrison is also investigating the possibility of providing a radio simulcast of the CBS-TV program.

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SUPERSTAR RELEASES SET FOR HOLIDAYS

(Continued from page 1)

MCA has set a Nov. 25 release date for "Your Songs," a ballad-oriented anthology which lists for \$5.98. Both albums were produced by Gus Dudgeon. John's last three studio albums for Geffen have gone gold.

Geffen has two other key releases set for November, both by acts seeking to reassert their former chart strength. Aerosmith's "Done With Mirrors," produced by Ted Templeman, is due Nov. 4; Asia's "Astra," produced by Mike Stone and Geoff Downes, is due Nov. 11. This is the first album for Geffen by Aerosmith, which released six straight million-selling albums between 1973 and '78. Asia's 1982 debut album was a multi-platinum smash, but its 1983 followup, "Alpha," barely eked out platinum.

Pat Benatar's "Seven The Hard Way," announced for October release, has been bumped back to Nov. 13. The \$9.98 title is Benatar's bid for a seventh consecutive platinum album.

A strong contender for high-ticket gift giving is a five-record retrospective set from Bob Dylan. Dubbed "Biograph," the box includes 18 unissued and rare tracks complementing some of Dylan's better-known compositions. The album is the singer/songwriter's 30th for Columbia.

Also set for a Nov. 14 release from CBS are "Cut The Crap" by the Clash on Epic and Sade's second album, "Promise," on Portrait. The singer's first album, "Diamond Life," went platinum.

Tom Petty & the Heartbreakers, coming off a platinum album, "Southern Accents," will be back Nov. 25 with a double live album, "Pack Up The Plantation." The album is set to list for \$10.98.

Arista's top release is Dionne Warwick's "Friends," which includes the AIDS benefit single "That's What Friends Are For," featuring Stevie Wonder, Elton John and Gladys Knight. Warwick's album, due Nov. 21, was co-produced by Burt Bacharach, Carole Bayer Sager, Albhy Galuten, David Foster and Rod Temperton.

Arista plans a Dec. 19 release for the Alan Parsons Project's "Stereotomy." The group broke a string of six consecutive gold or platinum studio albums earlier this year when "Vulture Culture" stopped short of gold.

Numerous greatest hits sets are due before Christmas. In addition to Elton John's "Your Songs," these include Kenny Rogers' "Short Stories" on EMI America, Donna Summer's "A Summer Collection" on Mercury, Spandau Ballet's "The Singles Collection" on Chrysalis, Jethro Tull's "Original Masters" on Chrysalis, Patrice Rushen's "Anthology" on Elektra and Don Williams' "Greatest Hits, Vol. 4" on MCA.

Several soundtracks are also due in November and December. The most notable is "A Chorus Line" from PolyGram, produced by Brooks Arthur. The original cast album, released 10 years ago on Columbia, went gold.

Others include "Once Bitten" on MCA/Curb, featuring Real Life and Maria Vidal, among others; "Crossover Dreams" on Elektra, featuring Ruben Blades; and "What Comes Around" on EMI America, featuring Jerry Reed.

In the wake of MCA's smash success with the "Miami Vice" tv soundtrack, Warner Bros. is planning "Dallas: The Music Story,"

which will feature such label acts as Gary Morris and Crystal Gayle alongside such cast members as Steve Kanaly and Jenilee Harrison. The album, due Nov. 25, is being coordinated by Jim Ed Norman.

Numerous new music-oriented acts will have new albums before the end of the year. MCA plans a Nov. 1 release for Oingo Boingo's "Dead Man's Party," the group's first album since Danny Elfman's success with scoring the Pee Wee Herman movie, and Bronski Beat's "Hundreds And Thousands," a special \$6.98 release which combines three new songs with remixes of songs from the group's first album.

Other key new music releases due before year's end include "Catching Up With Depeche Mode" and Echo & the Bunnymen's "Songs To Learn And Remember," both on Sire, and Wall Of Voodoo's "Seven Days In Janny's Town" on IRS.

Top black music releases due before Christmas include the Gap Band's "Gap Band VII" and Yarbrough & Peoples' "Guilty," both from Total Experience/RCA; the Isley Brothers' "Masterpiece" on Warner Bros.; Smokey Robinson's "Smoke Signals" on Motown; Jermaine Stewart's "Frantic Romantic" on Arista; and "Stephanie Mills" on Casablanca.

The month's top debut release is Herman Rarebell's "Herman Ze German & Friends" on Capitol. Rarebell is the drummer for the Scorpions. His album features backup by Don Dokken, who will also return in November with a new Dokken album, "Under Lock And Key," on Elektra. The group's last album, "Tooth And Nail," went gold.

DEALERS PREDICT MERRY CHRISTMAS

(Continued from page 1)

with that configuration. We really think cassettes will make or break the Christmas season for us."

Echoing recent findings presented at National Assn. of Recording Merchandisers (NARM) manufacturer and retail advisory meet in San Diego that the LP has ended its slide against cassettes (Billboard, Oct. 19), Bennett predicts that LP sales "might even be up" against the preceding year. His projected 65% share for cassette sales is indicative of the cassette's strength in the market as a whole.

At the 37-unit Disk Jockey in Owensboro, Ky., LP and cassette buyer Harold Guilfoil reports running at "60% cassette at a minimum," with rock creeping up to 70%. "With new releases, we're buying at a 60/40 ratio favoring cassettes," he says, "because the LP does well for the first three weeks."

"Obviously cassettes are leading the pack for us," says Lew Garrett, album buyer for the 180-store Camelot chain in Canton, Ohio, who puts the chain's cassette-to-LP ratio at two to one. And although Garrett says his outfit is attempting to suffer through the same CD shortage as everyone else by trying to find the laser disks "wherever we can," he's enthusiastic about the upcoming holiday season.

"We think this will be our best season ever," he says. "All our fall goods are bought, and we're locked in and ready to go."

One of the things Camelot is ready to go with is a massive video sell-through campaign. The chain's movie buyer, Carol Babeli, says Camelot's video sales doubled rental income during the '84 Christmas season, and expects to quadruple that figure this year.

All stores will be carrying approximately 75 music video titles for sale, with an option to special order movie selections from a 200-title catalog. An exceptionally ambitious direct mail campaign targeting 15 million homes is advertising Disney, Vestron and Paramount titles. "With video now in all 180 stores," says Babeli, "we are advertising in order to get our name out there and associated with video."

Jack Eugster, president of the 450-store Minneapolis-based Musicland—which is going into Christmas with 40 video rental outlets, compared to 12 last year—predicted sell-through on "hundreds of thousands of movies" during the chain's recent convention.

In California, several chains are taking aggressive video tacks similar to Camelot's. Music Plus is mounting its largest tv campaign for video products, and marketing director Randy Gerston of Licorice Pizza promises a totally new direction for Christmas that emphasizes video.

In taking a deep look at music sales, the perennial Christmas-only buyers are expected to push sales in

the LP configuration up beyond the norm. "We always get the stocking-stuffer in that last rush just before Christmas," says Evan Lasky, president of the 86-store Budget Tapes & Records in Denver. Similarly, Record Bar's Bennett is looking for strong gift-giving sales for broadly targeted packages like Billy Joel's "Greatest Hits, Vol. 1 & 2," adding that the retailer is "real interested in seeing what happens with the Streisand album."

Dealers are confident they can defuse the Compact Disc shortage for the season. "Christmas is a time when people buy, period," says Rob Simonds of CD-only wholesaler East Side Digital in Minneapolis. "It's going to come down to 'What do you have in stock?,' and that's going to help the more obscure titles sell through."

But beyond that, several retailers see January demand for CDs as a bigger problem. "I'm real concerned about January," says Bennett. "A lot of new players will be given for Christmas, and most of what we need in terms of CD inventory is for January."

At J&R Music World in New York, album buyer Debbie Morgan sees January CD sales as crucial. "We've been trying to buy through January for that configuration," she says, "assuming that it will be as big as if not bigger than December for CDs."

The four-store web has been price

VIDEO DISTRIBUTION CLASH GROWS

(Continued from page 1)

titles and high unit volumes of cassettes, manufacturers claim distributors have lost their focus.

"In a nutshell, what has happened is the proliferation of companies has clouded the issue," says CBS/Fox Video president Len White. "Distributors are very good at what they do. They're just trying to do it to too many people," White contends, in a comment echoed by almost every supplier in the business.

CBS/Fox Video is the company that has been most vocal about direct distribution, publicly stating the number of accounts it is taking on, and in many cases which accounts they are. So far, the company is servicing nine retailers directly. By the end of the year, it will be handling 15 or 20; by next June, White says he sees CBS/Fox servicing at least 50 accounts directly.

"We have been the first to announce it. We have certainly been the last to implement it," he claims of his company's moves towards going direct.

Many distributors say they understand the drives that are making many manufacturers go direct. But some maintain that these trends represent a danger to the industry as a whole, as suppliers risk gutting the existing network, and turning the business into a video shadow of the record industry, complete with loss-leader product and returns.

"I think the manufacturers are cutting their throats by going direct," says wholesaler Stan Meyers, vice president of Sound Video Unlimited. Moves towards direct distribution and the attitudes they reflect are a danger to all sections of the industry, Meyers claims.

"It's the record business all over

again. They're taking a staple out of our business, and allowing the mass merchandiser to bastardize it and use it as a leader item," he says.

As for how well distributors are handling product, wholesalers admit there are sometimes problems. "Some do a really good job, and others don't, and the ones who don't ruin it for all of us," says Artec's Bill Perrault. Artec has a very focused approach in terms of its distribution to mass merchandise outlets, he says.

"We've got a whole team here that works with mass merchandisers. And the company has just developed a program which will give mass merchandisers direct access to its computer system, putting a terminal into the office of its most important accounts."

From the retail point of view, the problem with most distributors is that the structures they've developed fit the needs of the average video retailer, and not of the exceptional one, claims Garry Messenger of North American Video.

"The entire distribution network has been geared to that average retailer," says Messenger. The type of outlet the distribution system currently serves is rental-oriented, a small chain that needs few of the policies essential to a store deeply involved in sales.

"Few stock catalog, few offer dating," Messenger says of the distributors. Messenger has gone direct with a number of accounts.

Another retailer involved in direct distribution is Byron Boothe of Poppingo Video. "We've just been at it one month," with only a few firms, he says, but the response has been good.

One of the most important aspects of going direct for Boothe and other similar accounts is increased contact with suppliers. Now that he's gone direct with a number of manufacturers, he says, "We see somebody from the studio every day," a factor that makes planning promotions and other campaigns a lot easier.

"We were in a business where one guy held all the chips in the game, and that was the distributor," Boothe says. As one example of how going direct has helped a manufacturer, Boothe points to Prism Entertainment's Marvel Comics line. He says he's taken in 72 pieces for each of his franchises—approximately 100 stores—against the 18 to 36 he would have taken in if Prism hadn't been giving a direct hand in assisting his efforts in marketing the title.

"As soon as [manufacturers] can identify big accounts who can pay bills, they'll sell them direct. It's happening now," says Harold Okinow of rack giant Lieberman Enterprises.

That may not be the best thing to happen to the home video industry, he says: "None of these people [the manufacturers] seem to fully value their distributors." He says he's concerned that "the studios are just going to end up leaving their distributors with accounts that don't pay very well," a policy that "in the long run" he contends will do more harm than good to the industry.

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Trans World Slates First In Series of Super Concerts

BY LINDA MOLESKI

NEW YORK Trans World Concerts will present its first in a series of live rock concerts to be satellited around the world on Dec. 27, with Duran Duran, Culture Club and a third band yet to be announced. Dubbed "Super Concert 1," the event is scheduled to be transmitted from California's Anaheim Stadium, according to show officials and band members who attended a press conference here last Monday (21).

Designed specifically for home entertainment, the event will air in the U.S. via cable television on a pay-per-view basis and on closed-circuit television in small (3,000 capacity) theatres across the country. Internationally, there will be live and delayed television feeds offered. It will also be broadcast simultaneously in FM stereo. Cable systems that will carry the event include American Television & Communications Corp. (ATC) and Tele-Communications Inc. (TCI), and show officials expect to have access to three out of the four million U.S. households equipped with pay-for-view television.

The concert has the potential to reach approximately 250 million people worldwide, said Brad Borison, president of the newly formed Los Angeles-based production company. Because of the new technology available and the popularity of music video, this "new mode of en-

tertainment can now work," he noted.

Though the logistics of the event are similar to those of last summer's Live Aid, Borison was quick to point out that this "is not a charity event," and its purpose was "primarily economic."

Production costs are expected to be between \$1 and \$1.5 million, said Borison, who hopes the project will gross around \$7 million. Though he wouldn't reveal what the bands were being paid, reports are that they received a substantial amount of money up front, and that they will share in the revenues generated by the event.

Tickets for the Anaheim show are scheduled to go on sale within the next two to three weeks and will be approximately \$17.50. It will cost cable subscribers about \$15 to have access to the show, and theatregoers will be charged \$12 to \$15. The event will be promoted through radio, MTV and newspaper print, and merchandise will be sold at the stadium, closed-circuit sites and selected retailers. There are no plans for a home video release.

Prostar Satellite Systems will carry the concert, which was the brainchild of Borison. Trans World officials plan on producing two or three of these live events per year. Artists that have been contacted for future shows include the Police, David Bowie, Paul McCartney and the Rolling Stones as well as up-and-coming superstars.

Capitol Distribution Pact Opens New Fields For Rhino

LOS ANGELES A new major distribution pact with Capitol underscores Rhino Records' evolution from a quirky, novelty-oriented label into a broad-based independent line that has juggled its early involvement with local Southern California rock and off-the-wall comedy with increased activity in licensed reissue packages.

The Santa Monica-based label, founded in the mid-'70s as an informal spinoff of a local retail outlet, since divested, reportedly negotiated with Capitol Records Services Group over the past two months. A U.S. distribution pact commenced Oct. 1, but Rhino co-founder Harold Bronson indicates both companies are discussing additional alliances in product manufacturing, co-production of masters that would appear on Capitol, and international licensing.

The initial distribution deal was struck between Dennis White, executive vice president for Capitol Records Group Services, and Rhino president Richard Foos. Concurrent with the move to Capitol's branch system, Rhino has added former PolyGram West Coast branch chief Kenny Hamlin in a new executive niche.

The Rhino/Capitol deal coincides with the most ambitious Rhino package to date, a five album series

inspired by Dr. Demento's syndicated weekly radio show. "Dr. Demento Presents The Greatest Novelty Records Of All Time" is being offered both as a deluxe boxed set and in individual volumes.

Other current releases, which Bronson asserts comprise Rhino's strongest Fall release in its history, reflect the label's current base. A second album of '50s-styled covers of current hits by Big Daddy has already reaped a top 20 single hit in the U.K. (Bruce Springsteen's "Dancing In The Dark"). Rhino's early involvement with wrestlers such as Fred Blassie meanwhile prompts "Wrestling Rocks," a new anthology, and a "TV Theme Sing-Along Album" marks a third novelty offering.

Yet Rhino has also become an active licensee for '50s and '60s rock, r&b and pop material otherwise neglected by mainstream labels, a thrust that continues with a new package of James Brown's greatest hits. The label is now packaging special Compact Disc anthologies as well, with an Everly Brothers CD, inspired by Rhino's recent reissues of the duo's early Cadence albums, due this month. Also in the works: a Little Richard CD. SAM SUTHERLAND

INSIDE TRACK

TERRY WOODWARD OF WAXWORKS/VIDEOWORKS will not be at the NARM one-stop conference in Scottsdale this week. He's involved in realigning two Beethoven stores he just purchased in Louisville and in completing a deal with Gene Pippin, Knoxville industry veteran. Pippin will remain as boss of Pippin Enterprises, a small rackjobber which Woodward adds to his mini-conglomerate out of Owensboro, Ky. In addition, Woodward picks up Pippin's Music Isle, the CD citadel in Knoxville, managed by Linn Stinnett, the laser-disk expert.

MORE CONSOLIDATION? Jim and Stu Schwartz are negotiating a possible "sales office" agreement with Ron Schafer and Harvey Korman of Lakeside Dist., Cleveland. Details could not be obtained except that Stu Schwartz emphasized it will not be an "acquisition." It is understood that merchandise would be shipped to Cleveland accounts from the Lanham, Md. Schwartz HQ. Korman, Schafer and John Horn, long-time sales chief, go along with the deal, Track hears. At presstime, the likes of Jim Schwartz, Aaron Levy and Clive Davis were testifying in the Arizona federal district court litigation brought by Lenny and Angela Singer of Associated Distributing, Phoenix, against Arista over that label's departure from the Singers' warehouse several years back. . . . Robey of "One Night In Bangkok" fame has snared her second screen role, a gun moll portrayal in the next Arnold Schwarzenegger flick, "Triple Identity." She'll be seen soon in Steven Spielberg's "The Money Pit."

THE SPEC'S RECORDS' stock float (Billboard, Oct. 5) not only sold out its 600,000 shares at the \$6 opening price, but so far, the oversubscription appears to be more than 60,000 shares through underwriters Ladenberg & Thalmann. The \$3,960,000 will be used to finance 12 new stores, six each in 1986-87, through the state of Florida. . . . Kid Stuff Records nabbed the two-part "Alice In Wonderland" prime time special for audio product. Show airs on CBS-TV near Christmas, featuring 39 different names, many in cameo roles. . . . Bruce Ogilvie of Abbey Road Dist., Santa Ana, Calif. will be armed with a letter at the NARM meet this week from MCA sales topper John Burns pledging one-stop-pers with a special CD price starting January 1986.

WEA testing a "Cassette Center" floor-standing aud-

io cassette fixture in record/tape and book stores across the U.S. displaying the new Warner Audio Publishing spoken word series. Price up to \$14.95 for double sets, the series ranges from travel to health to complete popular fiction. . . . MMO's Irv Kratka has come up with a combination of his Music Minus One and his other label's recorded product. It's a \$10.98 list Pocket Songs series in a pocket book size (4-1/2 by 7-1/2") with one side containing a sound-alike vocalist doing the original arrangements of hits, while the B side of the cassette-only series has the same scoring sans vocals. Series range from the Beatles hits through the top songs of Michael Jackson and Lionel Richie. . . . Speaking of Lionel Richie, his former mates, the Commodores, have departed Motown Records.

THE COLORADO ALLIANCE FOR THE MENTALLY ILL put together patients from 16 regional programs to make "Live For A Friend," a single being sold through Danjay Music at \$1.99, with all profits going to the program. . . . AFTRA and SAG negotiators have been huddling with industry reps to reach an agreement governing music videos since August, Track learns. AFTRA members now are asked to call regional offices when they appear in music video productions under the interim agreement. Unions are trying to get some kind of payment for background singers on original recordings when those hits are used as the base for videos. . . . Watch for a major video specialty store franchisor to reveal a concept wherein retailers would operate their stores normally during the day and at night become theatres showing major first-run releases in competition with established movie houses.

As anticipated (Billboard, Oct. 26) Sony Corp. has bought out CBS Inc.'s interest in Digital Audio Disc Corp., the CD plant they set up as a joint venture in Terre Haute, Ind. Michael P. Schulhof, president of Sony Industries, also assumes the presidency of DADC. CBS Records will continue to receive the bulk of the plant's output for the next two years under terms of an agreement between the two parties. DADC hopes to reach a production capacity of 25 million disks a year by the end of 1986.

Edited by JOHN SIPPEL

Multimillion \$ Push Major B'Cast Campaign in Works For MTV

BY STEVEN DUPLER

NEW YORK MTV's first new national broadcast and spot television consumer ad campaign in four years was rolled out last Saturday (26).

The multimillion campaign, which is based on the tag line, "MTV—Some People Just Don't Get It," was created by Lois, Pitts, Gershon, Pon/GGK, the agency responsible for the original four-year-old "I Want My MTV" program. It will run for three- and a-half weeks, with network coverage including both prime time and fringe, and spot tv said to include 20 markets reaching more than 75% of MTV households an average of eight times. The first network tv spot will be seen on "Hill Street Blues" on Oct. 31.

Four spots have been created so far, with the new slogan delivered by John Cougar Mellencamp and Duran Duran's John Taylor. Additional spots are being planned, which will feature Bryan Adams and other artists. In addition, RCA act Starship reprise a one-line version of their current hit "We Built This Channel On Rock And Roll" at the end of some of the spots.

According to Tom Freston, senior vice president and general manager

of affiliate sales and marketing for MTV Networks, the spots will be running on close to "three hundred rating points per week," with schedules planned on "suitable environments," such as network shows "Miami Vice," "Hill Street Blues" and Saturday Night Live," and cable channels WTBS and Nickelodeon's "Nick At Night." He notes that longterm plans could include possible in-store promotional items for record/tape outlets, similar to the "I Want My MTV" wall posters, which have appeared in some stores.

Bob Friedman, MTV's director of marketing notes that more than 200 cable operators have already requested the spots, and will receive them free of charge. He adds that "any cable operator who asks for them will get them."

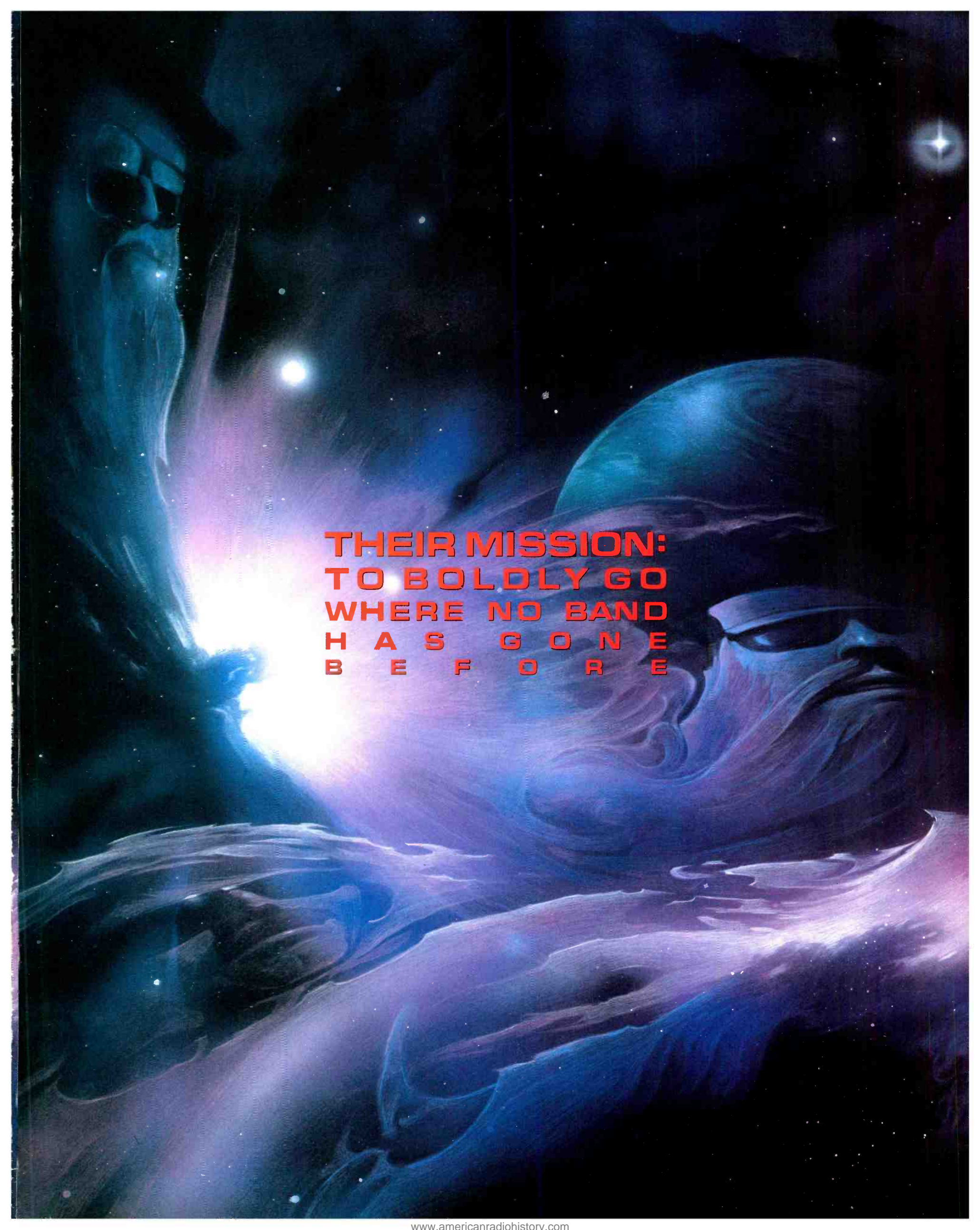
The campaign represents a departure from the cable music channel's previous look of fast-paced computer animation and graphics. In one ad, an enraged evangelical type preaches from a podium, "First it was Elvis, then the Beatles, now it's MTV," and thunders on against the danger of the demon rock 'n' roll. This is followed by a bemused John Cougar Mellencamp sadly shaking his head and uttering the tag line.

Characters in the other three

spots include a banana republic dictator bearing a striking resemblance to Fidel Castro snarling, "We don't hate America, we just hate MTV," and a Soviet military officer smugly talking about Western decadence and "those idiot little films." The fourth spot presents a blue-blooded executive confiding in horror his belief that "some of the junior executives actually watch MTV." The spots were directed by Ed Libonnati, with post-production done at the Tape House here.

"It's no longer necessary for us to establish MTV's identity and purpose," Freston says. "Our recognition factor among the channel's demographic is nearly 100% by now. What we wanted to do is focus on the irreverent attitude, sensibility and environment of MTV."

MTV is not looking at the new campaign as a way to build subscriber levels, but rather as a method of "reaffirming what we stand for," says Freston. "The only way to dramatically increase subscriber levels through an ad campaign is to produce one with a hard-hitting direct response angle," adds Friedman. He notes, though, that "this is the type of campaign that will generate a lot of word of mouth, and that can only help in terms of subscriptions."

A dramatic space-themed illustration. In the foreground, a man's face is shown in profile, wearing a dark space helmet and goggles. He has a mustache and a serious expression. The background is a vast, dark space filled with stars and a large, glowing nebula in shades of blue and purple. A bright, glowing planet is visible in the upper right. The overall mood is one of exploration and adventure.

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