

Billboard

VOLUME 97 NO. 27

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

JULY 6, 1985/\$3.50 (U.S.)

House bill details home taping levies
See page 3

Heads' album talking with No. 36 pop debut
See page 80

Paul Hardcastle's '19' tops dance club play
See page 66

BPI Will Seek Damages **U.K. Court: Twin Deck Incites C'right Infringement**

BY PETER JONES

LONDON Amstrad did incite buyers of the firm's high-speed twin-cassette tape deck to break the copyright law, a High Court judge has ruled here.

The British Phonographic Industry (BPI) is expected to ask for withdrawal of the decks, though not the return of decks already sold. The trade group is also seeking damages for breach of copyright by the hardware manufacturers.

BPI legal chief Patrick Isherwood called the judgment a landmark decision, for both the U.K. record industry and its overseas counterparts. He added that it might well be difficult for Amstrad to sell unaltered twin-cassette machines to a wider audience.

"Each sale will have to be accompanied by adequate warning notices about copyright infringement, notices so explicit that they are likely to make the machines unattractive to the retailer," Isherwood said.

Amstrad initially applied for a declaration that it had done nothing unlawful in selling the stereo decks. Instead, the court ruled the company had "incited the procurement of" (Continued on page 79)

CD THRUST *CBS Records Revs Up New Product Series*

BY IS HOROWITZ

NEW YORK With Compact Disc production shortfall now behind it, CBS Records says it has set an ambitious catch-up program that will see release schedules doubled and the launch of a batch of new series to exploit varied market segments.

Also coming is an extended CD version of the new Billy Joel greatest hits album.

Beginning this month, the company's release rate jumps to an average of 40 titles a month, half pop and half classical, as CBS seeks the rapid buildup of a CD catalog that currently numbers about 360 units, says Jerry Shulman, vice president of marketing development.

Further evidence of rapid supply recovery comes in the decision by CBS to return CD ordering policies (Continued on page 84)

CHARITY EFFORTS INTENSIFY *Live Aid Grows in Scope; Kragen Maps New Projects*

BY STEVEN DUPLER

NEW YORK A prime time network television production slated to air this fall is one of several new projects underway as the USA For Africa organization moves into its "second stage," that of delivering food, supplies and services.

Now that the initial fanfare of the "We Are The World" single, album and video is subsiding, the relief group is planning additional projects to keep the problem of African hunger in the public eye.

Ken Kragen, the foundation's president, reaffirms his earlier statement that the next moves will not include another album, but rather will see USA For Africa branching into other media, including print, television and film.

"I'm looking now at other types of events to keep things alive," Kragen says. "I want to find ways to get the corporate community involved, capitalize on what network tv can do, get the motion picture industry involved."

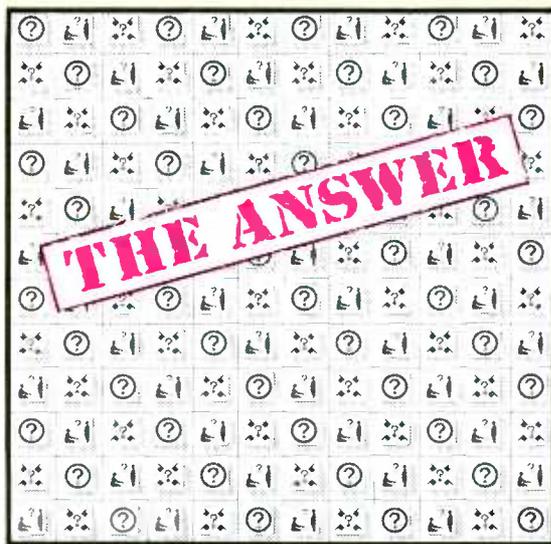
According to Kragen, it would be asking too much of the record/tape retail community to handle another album. "You can't go to the well too many times," he says. "The retailers have gone out of their way to do an incredible job—I mean, the money's come from them, and in many cases it's cost them a fortune." He cites Record Bar as an example, noting that it cost the chain more than \$400,000 to sell the record.

On the print side, two projects are (Continued on page 84)

BY PAUL GREIN

LOS ANGELES With less than two weeks to go before the July 13 Live Aid concerts in Philadelphia and London, organizers claim that the all-star charity event has a shot at topping the 1982 World Cup soccer match as the most widely viewed broadcast in television history. That match claimed a worldwide audience of 1.5 billion.

Michael Mitchell, president of Worldwide Sports & Entertainment, which is producing the famine-relief benefit show, says that as of last Wednesday (26) the event had cleared 420 million television (Continued on page 84)



Forget about the question. Here is "THE ANSWER." (QL1005) THE ANSWER is pop. THE ANSWER is rock, and THE ANSWER is fun! It's already a College/Progressive Radio smash, featuring the hits "I WANT HER" and "GIRL, I WANNA SEE YOU AGAIN." Once you know THE ANSWER, the rest is easy. So get smart, and get THE ANSWER right now. On QL Digital Records, the ALL-DIGITAL record label. (305) 446-2477.



FLETCH (MCA-6142) The soundtrack album from Chevy Chase's hit comedy/thriller is guaranteed to ring up big numbers throughout the summer. With hot new songs by established chart-toppers Harold Faltermeyer, Dan Hartman, and Stephanie Mills, among others, the album is sure to be a multiformat smash. Available on MCA RECORDS AND CASSETTES.

GEMA Says It Plans To Quit BIEM in 1986

BRUSSELS GEMA, the German royalty collection agency, says it intends to resign its membership in BIEM, the European mechanical rights bureau, effective March 26, 1986. Following a flurry of rumors, GEMA confirmed its intentions Thursday (27) at a BIEM board meeting here to decide whether a new mechanical royalty agreement with IFPI, the manufacturer group, should be ratified.

GEMA, the most powerful collection society in membership, has been a severe critic of the proposed new agreement on the grounds that it represents continuing erosion of copyright payments.

Says Hans Sikorski, GEMA board member and vice president: "We feel that our continued membership (Continued on page 79)



Welcome to PARADISE

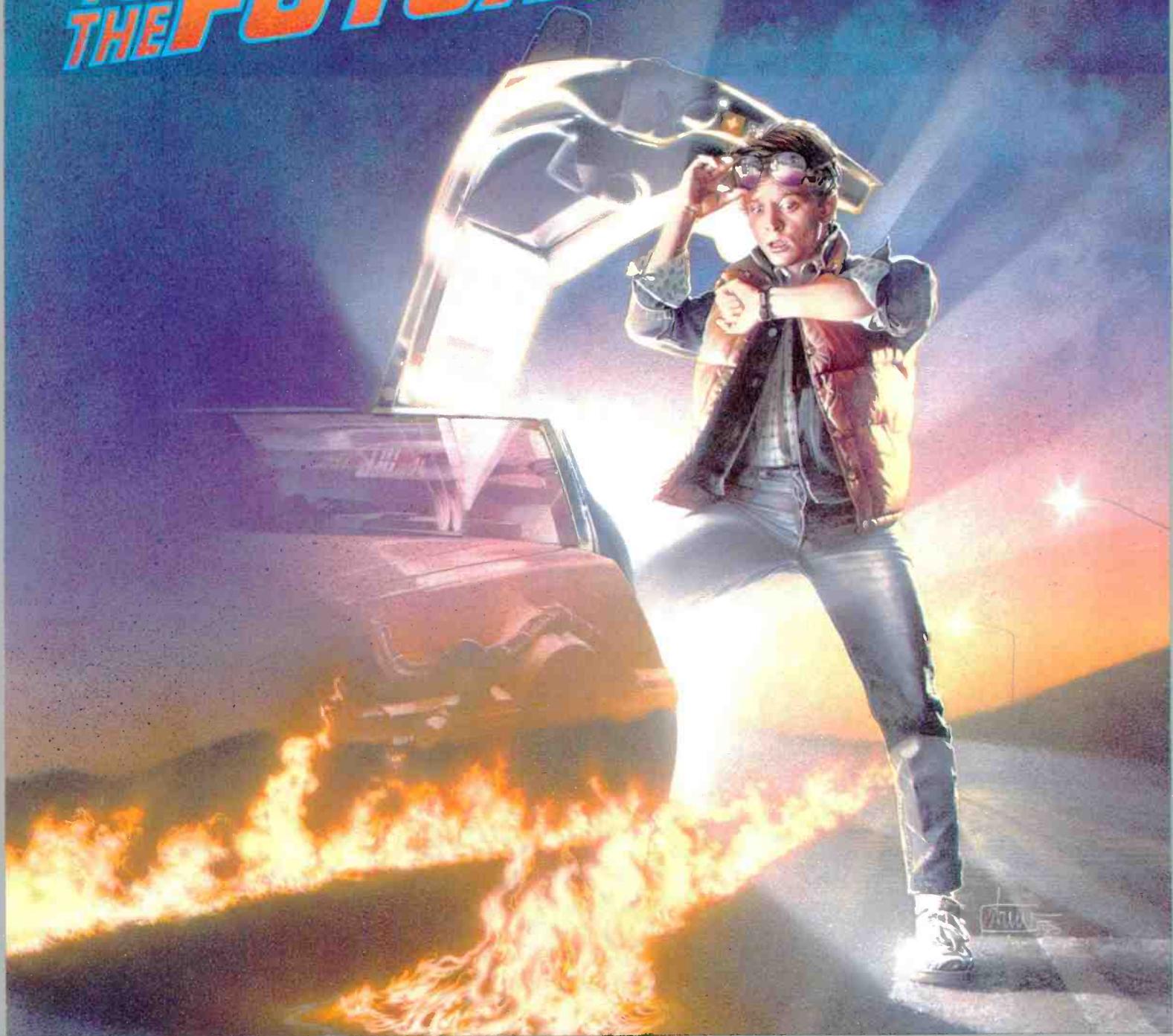
the first single from **JOHN WAITE'S** forthcoming album

MASK OF SMILES
(ST 17164)

THE FUTURE IS NOW

MUSIC FROM THE MOTION PICTURE SOUNDTRACK

BACK TO THE FUTURE



MCA-6144

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and cuts by ***LINDSEY BUCKINGHAM*** and ***ERIC CLAPTON***.

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Top Albums		Hot Singles	
20	Rock Tracks	19	Hot 100 Singles Action
23	Compact Discs	21	Adult Contemporary
55	Country	56	Country
61	Black	58	Country Singles Action
65	Jazz	62	Black
68	Classical	64	Black Singles Action
73	Hits of the World	66	Dance/Disco
78	Bubbling Under	73	Hits of the World
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		78	Bubbling Under
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Compulsory License, Royalty Fees AUDIO HOME TAPING BILL INTRODUCED

BY BILL HOLLAND

WASHINGTON An audio home taping bill that would require manufacturers of audio tape recorders and blank tape to pay music industry copyright owners a royalty fee of 10% of wholesale price for standard tape recorders, 25% of wholesale price for dual cassette recorders and one cent per minute of playing time for blank tape was introduced in the House of Representatives Thursday (27) by Rep. Bruce Morrison (D-Conn.) and at least 10 initial co-sponsors.

The Home Audio Recording Act of 1985 would exempt any individual who tapes for private use, but would not exempt from liability individuals and companies that facilitate home taping activities on a commercial basis. There is no video home taping section in the Morrison bill.

The measure affords importers and manufacturers of recording equipment and tape a compulsory li-

cence to distribute their products in the U.S.

Copyright owners entitled to royalty fees would include record companies, recording artists, industry-related unions, songwriters, publishers and any other owner of a copyright in a musical work or sound recording "that was transmitted over radio or television or sold in the form of records or tapes during the pertinent period."

Copyright owners would file claims with the Register of Copyrights, and the Copyright Office would approve and distribute the fees, which would be transferred to the U.S. Treasury for deposit before distribution.

Importers and manufacturers would file a notice with the Register of Copyrights at least one month prior to, or within 60 days after, the Act's effective date, before distributing "any audio device or any audio recording medium."

Infringement action against a manufacturer or importer "who ma-

terially fails to comply" with the compulsory license would be subject to liability, and a court would have the authority to lift the license "for up to 90 days." If the infringement is shown to continue, the 90-day deprivation action would be extended or "rolled over." As one source explained, "The money owed would keep piling up too."

The Register of Copyrights would have the authority to exempt tapes and machines that are considered "unsuitable for music home taping," such as business dictation machines, and those used in trade or business, such as in commercial and non-commercial radio stations. The exemption would not extend to the purchase of royalty-free equipment by "a commercial pirate."

It would be up to copyright claimants, according to the bill, to "negotiate in good faith among themselves in an effort to agree to a voluntary proposal for the distribution of royalty fees," or to designate

(Continued on page 79)

RIAA Chairman Testifies at Trade Hearings Summer to U.S.: Crack Down on Pirates

BY IRV LICHTMAN

NEW YORK A call on the U.S. government to "help ensure an international marketplace in which intellectual property can be traded with adequate protection" was sounded last week by Bob Summer, president of RCA Records and recently positioned as chairman of the Recording Industry Assn. of America (RIAA).

Summer's plea came in testimony in Washington last Tuesday (25) before the U.S. Trade Representative, who conducted hearings on Generalized System Of Preferences (GSP). Under this executive mandate, the President can provide fa-

vorable trade relationships to the developing countries.

However, the law establishing GSP was amended last year, with new clauses added that provide that such favorable treatment be accompanied by protection of American intellectual property, including sound recordings, marketed in affected countries. The hearing is one of the steps being taken to help the President determine whether these nations can be accorded favored trade treatment in light of the amended law.

Summer, making his second major statement as RIAA chairman after a keynote address to attendees at Billboard's 14th IMIC conference

(Billboard, June 22), noted that member companies of RIAA "create nearly half of the music that is recorded, yielding a product that is enjoyed by people throughout the world."

"However," Summer continued, "we sell our music or earn licensing revenues in only a small portion of the international marketplace. That is because our recordings—like the products of other copyright industries—are being manufactured and sold in these markets by pirates, who operate for their own profit, without paying any compensation to the American artists, publishers and manufacturers who create the

(Continued on page 79)

WEA International: Best First Half Worldwide Meet Charts Growth Since Merger Collapse

MONTREUX Since the formal dissolution last November of plans to merge with PolyGram, WEA International has experienced the best first half in its history, according to chairman Nesuhi Ertegun.

Opening a four-day meeting of WEA managing directors worldwide here, June 13-16, Ertegun spoke of "the spirit of renewed enthusiasm shared by all of us who operated under very difficult circumstances during the 18-month negotiations on the proposed merger."

Convened by Ertegun and co-chief executive officer Ramon Lopez, the meeting was the first of its kind for three years. It brought together more than 60 top WEA and Warner Communications staffers from around the world.

U.S. labels were represented by Warner Bros. chairman Mo Ostin and senior vice presidents David Berman and Murray Gitlin, Elektra chairman Bob Krasnow and U.K. a&r vice president Simon Potts, and Atlantic chairman Ahmet Ertegun, vice chairman Sheldon Vogel and

president Doug Morris. The WCI Record Group was represented by senior vice president Dick Asher.

senior WCI executive Bob Morgado told the meeting: "The strides WCI has made in its debt reduction are quite amazing. The company is strong, and its subsidiaries are exceptionally strong, with the record companies serving as one of the most important backbones of WCI."

Reviewing growth and development since the '70s, Ken Cooper, senior vice president of WEA International, highlighted the dramatic downturn in overall expenses since 1983, strong increases in foreign signings and recording profitability attributed mainly to the progress of WEA U.K. under its chairman Rob Dickins, and a near-worldwide trend of falling LP volume and greatly increased cassette sales.

It was reported that the strongest sales gains in the first quarter of 1985 were registered by local operations in Britain, West Germany, Japan, Canada and Australia.

WEA Europe president Siegfried

Loch reported that 75% of all 1984 worldwide singles sales were made in Europe, with product of local origin accounting for 20% of overall European volume. The company's whole requirement for LP and cassette production to supply the European market, he said, is being met by the manufacturing facility at Alsdorf, West Germany, making WEA the only record operation to achieve this with a single plant.

A similar overview of the Latin American and Asia/Pacific regions came from vice president Keith Bruce, who noted that outside of Europe, 48% of all top 10 album titles were of local origin. Of the Southeast Asian market, he said: "Singles are virtually dead because of piracy, while LP sales are down, CD sales are up, and the region will soon experience an explosion in cassette sales."

A study of six major markets by WEA Germany deputy managing director Manfred Lappe shed further light on global LP/CD/cas-

(Continued on page 79)

July Hot Album Releases

Eight albums are slated for release in July by artists who hit gold or platinum with their last releases, or in the past 12 months. All are single-disk sets listing for \$8.98, unless otherwise noted.

ARTIST	TITLE	LABEL	DATE	PRODUCER
BREAD	ANTHOLOGY/\$9.98	ELEKTRA	JULY 26	DAVID GATES
EAGLES	ANTHOLOGY/\$9.98	ASYLUM	JULY 26	BILL SZYMZYK, GLYN JOHNS
PATTI LABELLE	PATTI/previously unreleased	PHILADELPHIA INT'L	JULY 11	VARIOUS
MOTELS	SHOCK	CAPITOL	JULY 19	RICHE VITO
RAY PARKER JR.	SEX AND THE SINGLE MAN	ARISTA	JULY 28	RAY PARKER
JOHN WAITE	MASK OF SMILES	CHRYSALIS	JULY 26	JOHN WAITE, STEPHAN GALFAS
VARIOUS ARTISTS	BACK TO THE FUTURE/soundtrack	MCA	JULY 3	VARIOUS
VARIOUS ARTISTS	MAD MAX BEYOND THUNDERDOME/soundtrack	CAPITOL	JULY 19	VARIOUS

Soundtracks Top July Release Schedule

BY PAUL GREIN

LOS ANGELES Soundtracks featuring current hit singles by two of the hottest acts of the past year are among the key albums due for release in July. The "Back To The Future" soundtrack, featuring Huey Lewis & the News' "Power Of Love," is due on MCA Wednesday (3), to be followed July 19 by Capitol's "Mad Max Beyond Thunderdome," featuring Tina Turner's "We Don't Need Another Hero (Thunderdome)."

The "Back To The Future" soundtrack features a second cut by Lewis & the News, "Back In Time," as well as tracks by Lindsey Buckingham and Eric Clapton. The lead "Mad Max" single was co-written by Terry Britten and Graham Lyle, who also teamed on Turner's Grammy-winning smash "What's Love Got To Do With It."

Other key soundtracks due in July include Elektra's "Heavenly Kid," featuring Howard Hewett, George Duke and Mickey Thomas, and MCA's "Explorers," featuring Robert Palmer, Red 7 and Night Ranger.

Also due from MCA is "The E.T. Storybook," the boxed album featuring Michael Jackson and produced by Quincy Jones that was initially released in December, 1982, at the same time as Jackson's "Thriller." A protest from CBS forced MCA to withdraw the album from the market, though it did go on to

win a Grammy for best children's recording.

Ray Parker Jr., who earned his biggest hit to date with the theme from the film "Ghostbusters," is slated to release his first studio album since that smash July 28. The album, "Sex And The Single Man," is his last for Arista before moving over to Geffen.

Also due in July is the Motels' "Shock," produced by Richie Vito. The group's last two albums each went gold and generated a top 10 single, "Only The Lonely" and "Suddenly Last Summer," respectively.

John Waite is due July 26 with

"Mask of Smiles," his followup to the gold album "No Brakes," which yielded the No. 1 hit "Missing You." And Patti LaBelle is due July 11 with "Patti," and album of previously unreleased material on her old label, Philadelphia International. LaBelle has since signed with MCA, where she copped a top 20 pop hit with "New Attitude."

Elektra is planning to release five single-disk "Anthology" albums by longtime label acts the Eagles, Bread, Harry Chapin, Grover Washington Jr., and Tom Waits. All of the albums in the series list for \$9.98.

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Chappell & Co. Unveils New Corporate Structure

NEW YORK A new corporate structure has been revealed for Chappell & Co. Inc., the parent company of the multinational Chappell/Intersong Music Group.

According to Freddy Bienstock, president and CEO of Chappell & Co., formed in the wake of the acquisition of Chappell/Intersong Music from PolyGram by a number of investors last December, the following are newly appointed parent company executives: In New York, Richard P. Randall is executive vice

president and chief financial officer; Johnny Bienstock and Irwin Robinson are senior vice presidents; in the U.K., Jonathan Simon is senior vice president; and in Holland, Ton Smits is senior vice president.

Bienstock, affirming the success of Chappell/Intersong's system of area management operating companies and the global network of independent operating companies, said that chief operating officers such as Robinson, president of Chappell/Intersong Music Group-USA, and Simon, managing director of Chappell Music-U.K., would retain full operational responsibility for their respective territories, as would other managing directors around the world.

Both Robinson and Simon will also take on additional responsibilities. Robinson will be responsible for the territories of Canada, Japan and Hong Kong, while Simon will be

(Continued on page 85)

For the Record

In the June 29 issue, "Wide Awake In America" by U2 on the Island label debuted on the Top Pop Albums chart at 37. This is a four-cut disk that lists for \$4.98, making it ineligible to be charted as an album. The chart criterion employed states that a disk must list for at least \$5.98 and contain more than four cuts, or the equivalent in terms of minutes of music.



Whitney Hits Gold. Whitney Houston and friends celebrate the RIAA gold certification of her self-titled debut Arista album. Shown from left are Arista executive vice president/general manager Sal Licata, Whitney's father John Houston, Arista vice president of promotion Don Ienner, Whitney, Arista vice president of r&b promotion Tony Anderson, Whitney's mother Cissy Houston, Arista president Clive Davis and composer LaLa.

Executive Turntable

RECORD COMPANIES. Step Johnson is promoted to vice president of promotion at A&M Records in Hollywood. He was national promotion director of black music. Carol Cooper joins as East Coast associate director of black music a&r in New York. She was a music journalist for various publications. Also, Jeffrey Gold is named executive director of creative services in Hollywood. He was the label's national director of special projects.

New York Music Group appoints Randy Poe executive vice president of the New York Music Co. and New York Music Distribution. In addition to his new responsibilities, he will continue to preside over the Group's publishing division.

Atlantic Records promotes Patti Conte to the newly created position of



JOHNSON



GOLD



SHANK



GALLAGHER

director of media relations in New York. She was associate director of publicity.

DISTRIBUTION/RETAILING. The Record Bar appoints Mike Shank senior vice president of finance in Durham, N.C. He was executive vice president at the Financial Institutes Assurance Corp.

Rita Brown is named assistant controller at Video Products Distributors (VPD) in Sacramento. She was with Commtron Corp.

HOME VIDEO. Bill Gallagher is appointed president of MGM/UA Home Video in New York. He had been executive vice president and general manager of the division.



TILL



FIORAVANTI



HILTON



FRESTON

La Rae Petrovich is promoted to executive director of operations and Sandra Forney to executive director of creative services at Paramount Home Video in Los Angeles. Both were directors of their respective areas.

CBS/Fox Video elevates Stewart Till to managing director of its U.K. office. He was sales and marketing director in London.

PUBLISHING. The following appointments have been made at Chrysalis Music Worldwide: Bruno Kretchmar as head of publishing worldwide and managing director of Chrysalis Music U.K.; Tom Sturges, creative director of Chrysalis Music U.S.A., Los Angeles; Ronda Espy, senior director of business affairs, copyright and administration; and Cherie Fonorow, East Coast creative director and international manager, New York. Kretchmar was managing director for Intersong Music U.K. and Intersong International. Sturges was general professional manager at Screen Gems/EMI Music. Fonorow and Espy are longtime Chrysalis employees.

Wayne L. Erickson is named president of the Benson Co. in Nashville. He was executive vice president and general manager of the company.

(Continued on page 78)

Billboard Chart History Due

NEW YORK The complete Billboard chart history of the rock'n'roll era, from Bill Haley's "Rock Around The Clock" to USA For Africa's "We Are The World," is the subject of a new book.

"The Billboard Book Of Number One Hits" by Fred Bronson will be available next Tuesday (9) from Billboard Publications. The 600-page encyclopedia features in-depth profiles of all artists who reached the No. 1 spot on the Billboard pop singles charts both before and after the advent of the Hot 100 format in 1958. The book also features many previously unavailable artist photographs.

The publication date also marks the 30th anniversary of the ascent

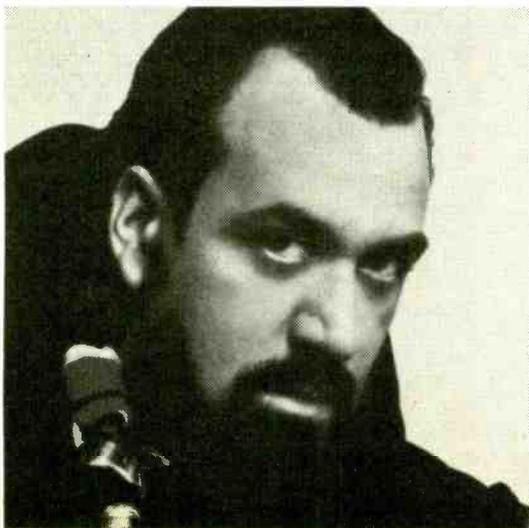
of "Rock Around The Clock" into the No. 1 position on Billboard's Best Sellers in Stores survey. The single remained there for eight weeks, and its dominance of the chart is generally considered the start of the rock era.

The \$14.98 trade paperback is being supported by a major promotion campaign including advertising and guest spots by the author. Already placed in major book and retail chains, it is also available in six-pack counter displays. Trade orders can be placed through Billboard's Jeffrey Serrette, (800) 223-7524. There is a 40% discount on all orders, cash in advance.

COCOON

The most talked about film of the summer.

GRAVITY



The soundtrack single from
MICHAEL SEMBELLO

The 7-inch: AM 2745
The 12-inch: SP 12135

"GRAVITY." From the motion picture *Cocoon*.
ON A&M RECORDS.



Produced by Richard Rudolph
and Michael Sembello.

FROM HIS A&M ALBUM DEBUT...**WITHOUT WALLS**...COMING SOON
(SP 5044)



Atlantic Plans Big AC/DC Video Push

Five-Clip Tape Readied for Release to Home Market

BY JIM BESSMAN

NEW YORK In the biggest music video project undertaken to date by Atlantic Records, five interrelated video clips for AC/DC's just-released album "Fly On The Wall" were filmed here last week for release as a 25-minute videocassette on Atlantic Video.

The clips on the WEA-distributed program, said to have cost more than \$420,000 to produce, will also be offered for broadcast separately, beginning with "Danger," the clip for the album's first single, which is expected to be ready this week.

The remaining videos—"Sink The Pink," "Stand Up," "Shake Your Foundations" and the album's title track—are currently being edited in London together with animated linkages, specifically the flight of a drunken fly that flits about between the band's performance and the various narrative lines running through the separate but connected clips.

Mark Schulman, Atlantic's vice president of advertising and video, says he hopes that the remaining finished video product will be back

in a month for rush release, most likely under the same title as the album and at a \$19.98 list price.

According to Schulman, the entire package is "in effect a partnership" between the group and Atlantic. "No question, it's the biggest commitment in video [at Atlantic] for one project," he adds.

Schulman notes that AC/DC hasn't done video "since the importance of video has shown itself. They have videos out, but mostly live concert-type stuff. They feel—rightly so—that their strength is in performing."

The combined "Fly On The Wall" videos are likened to "a silent comedy film with songs over it" by director Brian Ward. Ward, who has previously directed clips for Sade, Art Garfunkel and Fashion, directed the "Fly" clips primarily at a 60- by 40-foot space at World's End, a former catering hall in lower Manhattan.

The set was made to look like a seamy joint where AC/DC, playing an unknown new band, performs on stage while various intertwining scenarios develop at several distinct locations around and about the stage. The fly, which Ward de-

scribes as "like a Disney character but not cute like that—he's really ugly and a nuisance but a fan of the band," crawls out of a beer can and flies around from scene to scene and clip to clip before being knocked semi-conscious by rubble from the set's destruction.

The production crew totalled 40, not including the animators in London. Executive producers for Keller-Thornton Ltd. were Luke Thornton, Robin Parkinson and Iain Brown, with Ken Walz producing. Richard Greatrex was director of photography, Rob Wright was editor, and Sergio Simonetti was animator.



A "Kool" Presentation. Members of Kool & the Gang accept the BMI Most Performed Song of the Year award for "Joanna." Pictured from left are BMI California vice president Ron Anton, Delightful Music's Gabe Vigorito, band members Dennis Thomas and Robert "Kool" Bell, BMI's vice president Stanley Catron and senior vice president of performing rights Frances Preston, BMI's Allan McDougall, band members James "J.T." Taylor, George Brown and Curtis Williams, and "Joanna" co-writer Jim Bonnefond.

No One Artist Dominates List of MTV Nominees

BY TONY SEIDEMAN

NEW YORK Bruce Springsteen, Madonna and Lindsey Buckingham have tied for most nominations in the second annual MTV Video Music Awards, with 10 each. David Lee Roth followed closely, garnering nine nominations.

There was also a multi-artist tie for the most nominated clip, with Don Henley's "The Boys Of Summer," Tom Petty & the Heartbreakers' "Don't Come Around Here No More," Eurythmics' "Would I Lie To You," Duran Duran's "The Wild

Boys" and Buckingham's "Slow Dancing" all getting six nominations each.

Almost 50 artists received nominations for the 17 different MTV awards categories. The nominees were selected via responses from 1,700 different record and video executives who had to choose from 760 videos that were shown on MTV between May 2, 1984 and May 1, 1985.

Winning five nominations were Madonna's "Like A Virgin" and "Material Girl," David Lee Roth's "Just A Gigolo/I Ain't Got Nobody," Frankie Goes To Hollywood's "Two Tribes," Bryan Adams' "Run To You" and Peter Brown's "Zie Zie Won't Dance."

Roth's "California Girls," Bruce Springsteen's "Dancing In The Dark" and "I'm On Fire," Van Halen's "Hot For Teacher," Buckingham's "Go Insane" and Culture Club's "It's A Miracle" and "The War Song" all got four nominations each.

Among the acts scoring high in the nominations were Bryan Adams and Culture Club with eight, Duran Duran with seven, Paul Brown, Don Henley and Tom Petty & the Heartbreakers with six, Tina Turner and Frankie Goes To Hollywood with five, Prince, Van Halen, Elton John and Simple Minds with four, and Eurythmics, Cyndi Lauper and Sheila E. with three.

The MTV Awards will be telecast live on Friday, Sept. 13 from Radio City Music Hall in New York. The program will be produced by MTV in association with Ohlymeyer Communications and Radio City Music Hall Television.

A full listing of MTV Awards nominees will be printed in next week's issue.

'World' Video Gets More Than 200,000 Orders

LOS ANGELES Orders for more than 200,000 copies of "We Are The World—The Video Event" have been received by RCA/Columbia Pictures Home Video, positioning it as potentially one of the biggest selling music videos to date.

"Making Michael Jackson's Thriller" remains the biggest selling home music video product, with sales of cassette and disk formats believed to be near the million-unit mark.

The video presentation of the making of "We Are The World," narrated by Jane Fonda on RCA/Columbia's MusicVision label, has a suggested retail price of \$14.95. All profits obtained by RCA/Columbia Pictures Home Video will be donated to the USA For Africa Foundation.

CHART BEAT



by Paul Grein

PHIL COLLINS this week collects his third consecutive No. 1 single, as "Sussudio" follows "Against All Odds" and "One More Night" into the top spot on the Hot 100. This makes Collins only the third male soloist to string together three consecutive No. 1 hits, following Elvis Presley and Andy Gibb.

And Collins' album "No Jackets Required" returns to No. 1 on the Top Pop Albums chart for a seventh week. The album was also No. 1 in March and April when "One More Night" was the nation's top single.

That makes "No Jacket Required" only the fifth album to be No. 1 simultaneously with two single releases culled from the album. It's in rather exclusive company, too: the "Saturday Night Fever" soundtrack, Donna Summer's "Bad Girls," Michael Jackson's "Thriller" and Prince's "Purple Rain."

"Bad Girls" was the No. 1 album at the same time that the title track and "Hot Stuff" headed the Hot 100; "Thriller" was No. 1 simultaneously with the singles "Billie Jean" and "Beat It," and "Purple Rain" reigned at the same time as the hits "When Doves Cry" and "Let's Go Crazy."

"Fever" tops them all, though, for it was the No. 1 album simultaneously with three different singles culled from it: the Bee Gees' "Stayin' Alive" and "Night Fever" and Yvonne Elliman's "If I Can't Have You."

The Bee Gees also beat Collins' current achievement of collecting three consecutive No. 1 singles. The trio amassed six No. 1 hits in a row, from "How Deep Is Your Love" in December, 1977 to "Love You Inside Out" in June, 1979. The only other act in pop history to string together six No. 1 hits was the Beatles, who scored with every single from "I Feel Fine" in December, 1964 to "We Can Work It

Out" in January, 1966.

Collins is the first male artist to notch three straight No. 1 hits since Andy Gibb, who topped the chart with his first three releases in 1977-78. But Collins still has a way to go to take the male crown: On three different occasions Elvis Presley strung together five consecutive No. 1 hits—discounting B sides, EP releases and reissues.

One f-f-final note: Don Beckman of Spokane points out that "Sussudio" is the third "stuttering song" to top the Hot 100. "Su-sussudio" follows Elton John's "B-b-bennie And The Jets" from April, 1974, and Bachman Turner Overdrive's "You Ain't Seen Nothing Yet" from November, 1974.

than revitalize "The Allnighter." Coming on the heels of the slick but rock-edged "The Heat Is On" from the "Beverly Hills Cop" soundtrack, it has helped restore some of Frey's rock credibility. That credibility has been undercut by the light, poppy nature of Frey's earlier top 20 hits: the AC ballad "The One You Love" and the midtempo "Sexy Girl."

We might add that this isn't the first time a followup has outperformed the leadoff single from a Frey album. "I Found Somebody," the first single from his 1982 solo debut, "No Fun Allowed," peaked at number 31. The followup, "The One You Love," sailed into the top 15.

THE TALKING HEADS' "Little Creatures" debuts at number 36 on this week's Top Pop Albums chart, becoming the highest-debuting album of the week and of the band's eight-year chart career. It's certainly higher than the group's first album, "Talking Heads: 77," which rocketed onto the chart at number 195 in October, 1977.

Since then, the group's entry positions have formed a nearly unin-

'Sussudio' is Phil Collins' third single in a row at the top

If only Natalie Cole's "D-d-dangerous" had been a No. 1 hit, we could have turned this into a trend story and pitched it for page one.

GLENN FREY's "The Allnighter" is celebrating the first anniversary of its release higher on the charts than it's ever been. The album holds at number 22 with a bullet this week, 15 points higher than it "peaked" in its first go-round last fall.

The album was released in June, 1984, and seemed to be peaking at number 37 last September. The album even dropped off the chart after the first two singles, "Sexy Girl" and "The Allnighter," completed their runs. But it was brought back stronger than ever by the success of the third single, "Smuggler's Blues," which was featured prominently in an episode of NBC-TV's "Miami Vice."

The success of "Smuggler's Blues," which peaked two weeks ago at number 12, has done more

interrupted upward spiral. 1978's "More Songs About Buildings And Food" debuted at 154, 1979's "Fear Of Music" entered at 84, 1980's "Remain In Light" bowed at 70, 1982's "The Name Of This Band Is The Talking Heads" arrived at 84, and 1983's "Speaking In Tongues" debuted at 77.

The latter album cracked the top 15, and generated a top 10 single, "Burning Down The House."

FAST FACTS: Paul Hardcastle's "19" (Chrysalis) jumps to No. 1 on this week's dance/disco club play chart, becoming Chrysalis' third No. 1 dance hit. It follows Blondie's "The Tide Is High"/"Rapture" and Huey Lewis & the News' "I Want A New Drug."

Freddie Jackson's "Rock Me Tonight" (Capitol) holds at No. 1 on the black chart for the sixth straight week. That's the longest run at No. 1 on the black chart since Prince's "When Doves Cry" had eight weeks on top last year.

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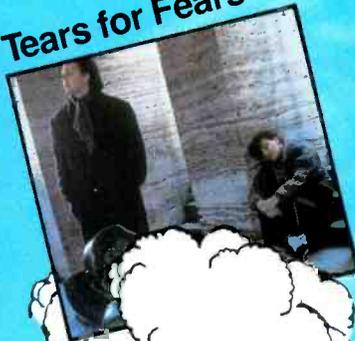
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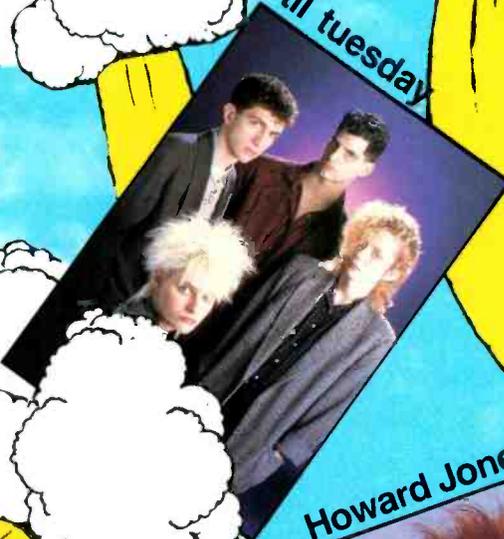
**Katrina
and the Waves!**



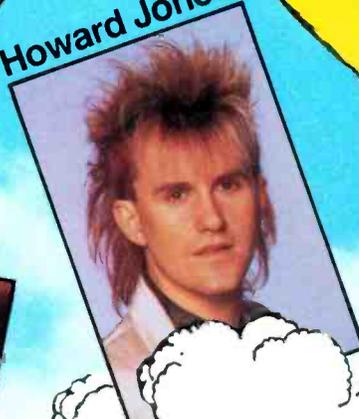
Tears for Fears



'til tuesday



Howard Jones



Alison Moyet



In a nationwide survey, The Street Pulse Group, a leading independent research firm in the music industry, surveyed record stores in 15 major markets to determine if MTV affected the record sales of new artists. When asked how MTV airplay and promotion affected the sales of five specific artists the reaction was positively positive:

MTV's Positive Effect on Record Sales of New Artists:		Positive Effect
Artist		
Tears for Fears		95%
Katrina and the Waves		88%
Alison Moyet		83%
Howard Jones		82%
'til tuesday		80%

New artists.
New music.
New videos.
There's always something new on MTV.



Source: Street Pulse Group retail research study, May 1985.
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U.K.
...newsline...

OLD GOLD, an independent British label with a catalog of more than 1,000 classic singles, has released its first LP compilations. The four albums, covering the golden days of the '50s, '60s and '70s, are priced around \$5. Further releases are planned this fall, though licensing constraints mean the product will not be distributed in the U.S. or other overseas markets, says label founder Keith Yershon.

THE PROMOTERS of a "peace festival" in Hiroshima this August marking the 40th anniversary of the dropping of the first atomic bomb are under fire from investors who say they have put thousands of pounds into the project but still haven't received any firm details. The original prospectus issued by Post Primitive Productions here had claimed that Lionel Richie, Stevie Wonder, Bruce Springsteen, David Bowie, Michael Jackson, Paul McCartney and Tina Turner were among the stars keen to appear. The firm's London office is now reported closed.

A CLASSICAL MUSIC distribution company has been set up by John Deacon, who founded the Conifer Records operation but quit that company last year, with Steve Mason of the new Pinnacle Records distribution firm. The new company, D Sharp, will be a split venture between the two and run autonomously of Pinnacle, beginning Aug. 1. The aim is "to provide U.K. classical independents with a distribution service comparable to the majors, but with the repertoire expertise and enthusiasm of an independent." There will be an in-house label for composers and artists.

THE BRITISH PHONOGRAPHIC INDUSTRY'S advertising committee is finalizing plans to promote the record industry generically, probably around the next British Record Industry Awards event, which was televised for the first time this year and then given a small-screen rerun because of the level of interest. Record retailers will be involved in any generic campaign.

PETER JONES

Japan Record Assn. Signs Agreement on Rental Shops

By SHIG FUJITA

TOKYO The Japan Phonograph Record Assn. has reached agreement with the Japan Record Rental Business Assn. on the conditions under which record rental shops may rent out titles produced by its 23 member record companies. The deal is expected to cost the stores an average of \$4,000 each this year, rising to over \$7,000 by 1987.

According to Saburo Kimura, head of JPRA's special projects department, the association is following the lead of copyright society JASRAC in signing an agreement on rental charges with the JRRBA in accordance with the temporary law that went into effect in June, 1984, and the revised copyright law that became effective on Jan. 1.

A third body, the Assn. of Performing Artists, is still in negotiation with the JRRBA. An agreement is expected shortly, probably on the same basis as those already

reached, which call for JRRBA members to pay a sum equivalent to around 20 cents for every record they rent. In total, therefore, rental stores will probably have to pay 60 cents per transaction.

Full charges under the JPRA agreement do not become applicable until 1987. In the second half of 1985, stores will pay 50% of the agreed-upon figure, and during 1986 some 90%.

The charges are also in some degree retrospective, with JRRBA members liable for all rentals since June, 1984, though at a much lower level, rising from one cent to six cents per transaction over the last 12 months.

Kimura estimates that stores will pay JPRA a monthly average of \$320 this year, rising to \$540 in 1986 and \$600 in 1987. He says rental shops now charge an average \$1.10 per album, with most customers borrowing three at a time for less than \$4, or 1,000 yen.

If stores have to pay a total of 60 cents per album to the three industry bodies, much of the additional cost is likely to be passed on to the public, who would then pay around \$1.50 per rental.

JPRA, which is currently in the process of signing contracts with individual rental chains and shops, says it is confident it can sign with all those who have contracts with JASRAC. These total around 1,750, while there are some 200 more that are continuing to rent without signing and without paying the copyright body.

Due to production difficulties, full coverage of Billboard's IMIC '85 conference, scheduled for this issue, will appear in the issue dated July 20. We apologize for the delay. THE EDITORS

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ZOMBIK BLASTS GEMA ON ROYALTIES

German Trade Spokesman Speaks Out on Contract Row

BY WOLFGANG SPAHR

HAMBURG The gloves are off in the long-running dispute over royalty levels that has divided West Germany's music publishers and record manufacturers since the last contract expired some two years ago.

On one side is the German Phono Assn., the national IFPI branch. On the other side is GEMA, the copyright society representing publishers, composers and lyricists.

According to GEMA, around \$20 million in royalties has already been paid into blocked accounts pending resolution of the dispute, causing severe financial difficulties for some of its members. The society says the prolonged holdup now threatens to affect creative activity at the national level.

But at the recent general meeting of the IFPI group, spokesman Peter Zombik dismissed these complaints, saying that the present situation was not due to the manufacturers whose economic position had been just as badly hit, but to the attitude of the mechanical and performing rights society.

"It was not the German IFPI branch but GEMA itself that withdrew from negotiations by publishing new rates at the beginning of July, 1983," said Zombik. He added that GEMA had applied to have the rates fixed by independent arbitrators because it knew they would be unacceptable to the record manufacturers.

"We were thereupon confronted with rates that were much higher than in the past," he added. "The le-

gal position enabled GEMA to publish tariffs at its own discretion."

The manufacturers had chosen the option of paying into blocked accounts during the period of arbitration, and had agreed with GEMA that only the share of royalties based on the new tariff that they regarded as unacceptable should be so deposited.

An attempt by GEMA to reduce the level of deposits drastically through litigation against one IFPI member company had resulted in complete confirmation of this interim agreement, Zombik said.

"To shorten the arbitration proceedings, we offered GEMA a resumption of negotiations," he added, "but they refused. GEMA's tactics have considerably delayed the proceedings." The manufacturers are as anxious for a speedy decision as the publishers, Zombik said, but apparently a quick decision is not in GEMA's interests.

The aim of the West German IFPI group, Zombik said, is to bring local royalty rates into line with those in other European Economic Community territories. GEMA's conditions for licensing are currently higher than those anywhere else. The society administers the entire world repertoire and has used its monopoly in West Germany to force manufacturers to accept royalty

levels that are unprecedented internationally, Zombik claimed.

EEC rulings on free flow of goods have exposed the West German record industry to the full force of European competition, Zombik continued. While sound carriers licensed at lower rates in other countries have unrestricted distribution within West Germany, he noted, the local manufacturers are not at liberty to acquire their licenses where rates are most favorable, but have to go through GEMA.

Zombik concluded by reiterating that the manufacturers share the publishers' desire to return to contractually secure conditions as soon as possible. They reject suggestions that they had opted for deposits into blocked accounts as a reprisal against GEMA and that they were indifferent to the threat to creative activity, he maintained.

Misleading statements from the publishers had given the impression that record manufacturers are exploiters of creative work, unwilling to pay fairly, Zombik charged, when in fact, they are only fighting for the chance to compete in the European marketplace.

China Seeks Cooperation With IFPI

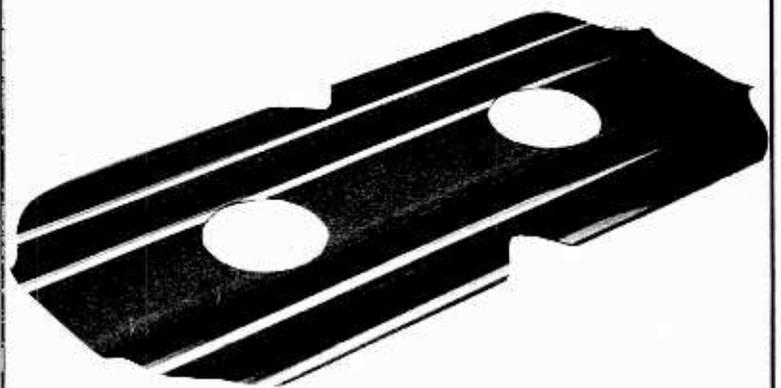
GENEVA Plans for a major expansion in the record and tape industry of the Republic of China were announced at the IFPI council meeting here June 20 by Kong Mai, secretary general of the Chinese Ministry of Radio and Television.

Kong said that he was looking for close cooperation with the federation and with the audio/video industries around the world. He made it clear that the government of the Republic is unequivocally opposed to piracy of copyrighted material of all kinds.

China is totally in favor of copyright protection in line with the best international precedents, he said, and legislation is in hand to introduce measures that would give a high level of protection to rights owners.

The Chinese delegate invited IFPI members to visit China to develop trade relations. Nesuhi Ertegun, newly elected president of IFPI, said he hoped that Kong's visit would be the precursor of many future meetings and the beginning of a productive and cooperative relationship.

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LOWERING THE BOOM ON HEAVY METAL

BY JOHN SHELTON IVANY

The mail we receive reflects the importance heavy metal music has for readers. They are one of the most heavily dedicated group of fans, and remain loyal to their heroes for long periods of time. Their support is un-

black vinyl into gold and platinum. The Recording Industry Assn. of American can verify the numbers.

The fans feel betrayed. After 30 rebellious years, rock'n'roll is being swallowed up by Big Brother—MTV. What IBM is to computers, MTV has become to rock.

more monotonous than ever. Hey, nothing personal, but I just can't watch Phil Collins' receding hairline or Madonna's bellybutton again for at least a couple of weeks.

Let's get it straight. If MTV owners have concluded that heavy metal is bad for business (advertisers don't like it), and bad for the public image (the church, politicians, and mommy and daddy don't like it), then kill it.

Of course, there's always a contradiction. MTV did help launch dozens of heavy metal bands, from Twisted Sister to Def Leppard. This helped MTV grow, bringing a huge audience to the network. At the same time, heavy metal made a fortune for the record companies.

Meanwhile, our culture has hit a new low. We have been sucked into the 24-hour superstar syndrome. Today it's Madonna; yesterday it was Prince; the day before, Boy George. I'm bored, so superhype me to death. It feels so good.

Heavy metal's been around for at least 15 years. But MTV's "discov-

ery" of it was accompanied by a strong dose of super-hype. And now that the hysteria and profits have peaked, it's on to its next super-hype: rock and wrestling. If heavy metal is considered "violent," then what about this new sham?

Cyndi, I love you. But get off before the plastic riverboat sinks into the Mississippi mud.

It's been said that MTV has limited heavy metal exposure because it wants to play music that's on the cutting edge. But since that decision, there's been a tremendous increase in airtime devoted to old videos and pretty-boy, top 40, sweet garbage. So where is the cutting edge?

The true greatness of rock'n'roll has always been the free feeling it creates in our hearts and souls. The church, the politicians and the corporations never liked it. So we turned it up louder.

Censorship of heavy metal will fail. You can't kill something that refuses to die.

'Censorship will fail. You can't kill something that refuses to die'

John Ivany is editor of Hit Parader magazine

shakable. And they are very disturbed by MTV's recent stance against heavy metal.

That decision was made by men in suits at the television network, but it is the kids in T-shirts whose impact will be felt at the cash registers. They are the ones who turn

Don't dream of a hit single without a video. Don't think about a video without MTV. And these days, don't think about MTV unless you're either a superstar or into a cutesy top 40 sound.

With the cutback of heavy metal on MTV, the network is becoming

SOUNDTRACKS: AN ENDANGERED SPECIES

BY DOUGLAS E. HALL

There was a time when someone like myself might write to Billboard to complain about lack of service from record labels. I well recall the many letters I used to get from program directors bemoaning poor service. But I'm not talking about service this time. I'm talking about product that was never issued in the first place.

I must admit I did not see "Swing Shift" and "The Man Who Loved Women" in theatres. I saw them on cable. Even though the music was not that new when I saw the films, I still wanted to program it. And rather than dealing with what I thought would be ordering catalog product, I took what seemed the quickest way to acquire these soundtracks: I went to Tower Records in New York.

When I asked the clerk for these soundtracks, he took on the pained expression of one who had been asked for these albums many times before. "They've never been available," he said.

Never been available? Amazing, I thought. Tower's sister store selling videocassettes had a poster in the window for "Swing Shift." Are consumers flocking in such numbers to buy or rent videos of films that the market for audio soundtracks is drying up? Maybe some extensive marketing study could prove me wrong, but I don't think that's the case.

No, I just think it's overkill, a reaction that came when the record industry was slimmed down and some babies were thrown out with the bathwater.

Remember the days when just about any movie, even those with inane and banal scores, rated a soundtrack album? Well, no more. A lot has changed in the record business, and there were a lot of casualties in the cutbacks over the past few years. Only one of them was the almost automatic release of a soundtrack for every movie that showed up in neighborhood theatres.

Generally speaking, this has been healthy. It did no one any good to

produce soundtrack albums just for cutout bins. Still, it seems to me that things have gone too far. I think the two examples cited prove my point.

• Henry Mancini, that multiple winner of Grammys and Oscars,

host of fine songs and collaborated on the main theme for the Dudley Moore film "Arthur," wrote an appealing score for the successful Burt Reynolds film "The Man Who Loved Women." On the soundtrack, Helen Reddy sings "Little Boys," a

'Remember the days when just about any movie rated an album?'

Douglas Hall, former Billboard radio editor, is a radio consultant and producer based in New York.

produced a respectable score for the Goldie Hawn film "Swing Shift." The movie did well at the boxoffice and was aggressively marketed in video outlets. Carly Simon sings the lyrics of a good song in the score, "Someone Waits For You." Yet there is no soundtrack.

• Peter Allen, who has written a

solid song. Yet there is no soundtrack.

I believe these represent two lost opportunities for adult contemporary hits. And they are only examples of many other lost opportunities.

Letters to the Editor

CHEAP SHOT

Did Ethlie Ann Vare attend the Joan Rivers School of Journalism? Judging from her review of Dan Hartman's performance at the Palace in Los Angeles (June 22), it would certainly seem so. Cheap shots such as "the less-than-statuesque physique" are not what I expect from Billboard. There are more professional ways to make a point.

Peter Mustich
White Plains, N.Y.

Communications survey of the "Gift of Music" campaign and the comments of Mickey Kapp (Billboard, June 22) very interesting. He's perfectly correct when he states that a campaign like "Gift" takes a long time for the "cumulative effect" to happen.

I would compare the effect to a locomotive that takes a lot of power to get it rolling from a dead start, but very little to keep it rolling. Even if the power is cut altogether, momentum will keep it rolling for some time.

It is the momentum built up by the campaign that is responsible for

the continued rise in gift purchases of recordings. This rise will slacken in time, and it would require substantially more ad dollars to build up again than would be necessary just to keep it going.

Back in the '30s, during the depression, Old Gold cigarettes was one of the top four brands. A financial vice president found he could save the company millions by cutting down the ad budget. A year later, he was pleased to find sales holding up. But then they began to slide, and by the time Old Golds were below 10th place in sales it was too late. The parent company was never

able to return it to the market position it once held.

M. Miller
Lee-Myles Associates
New York

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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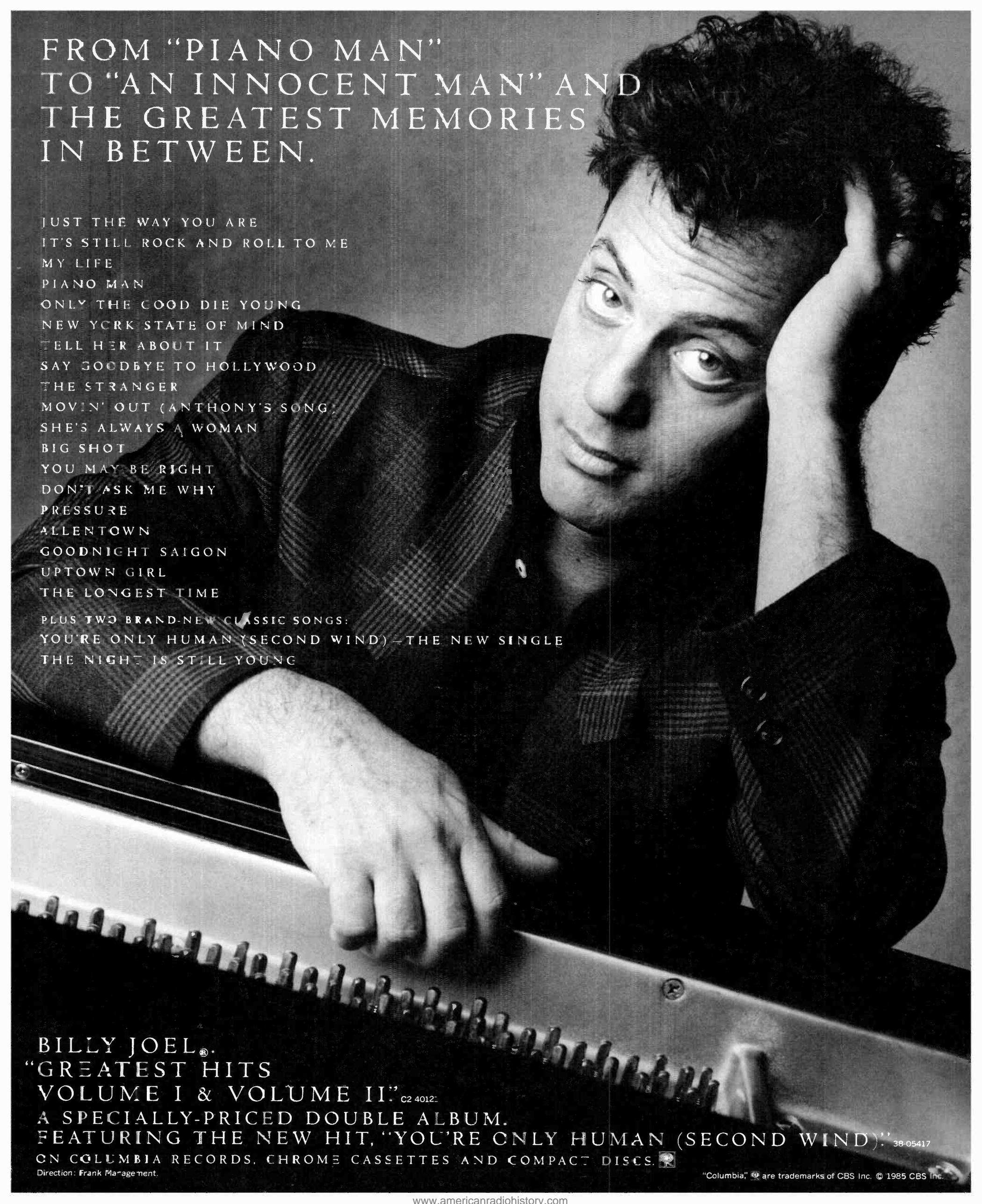
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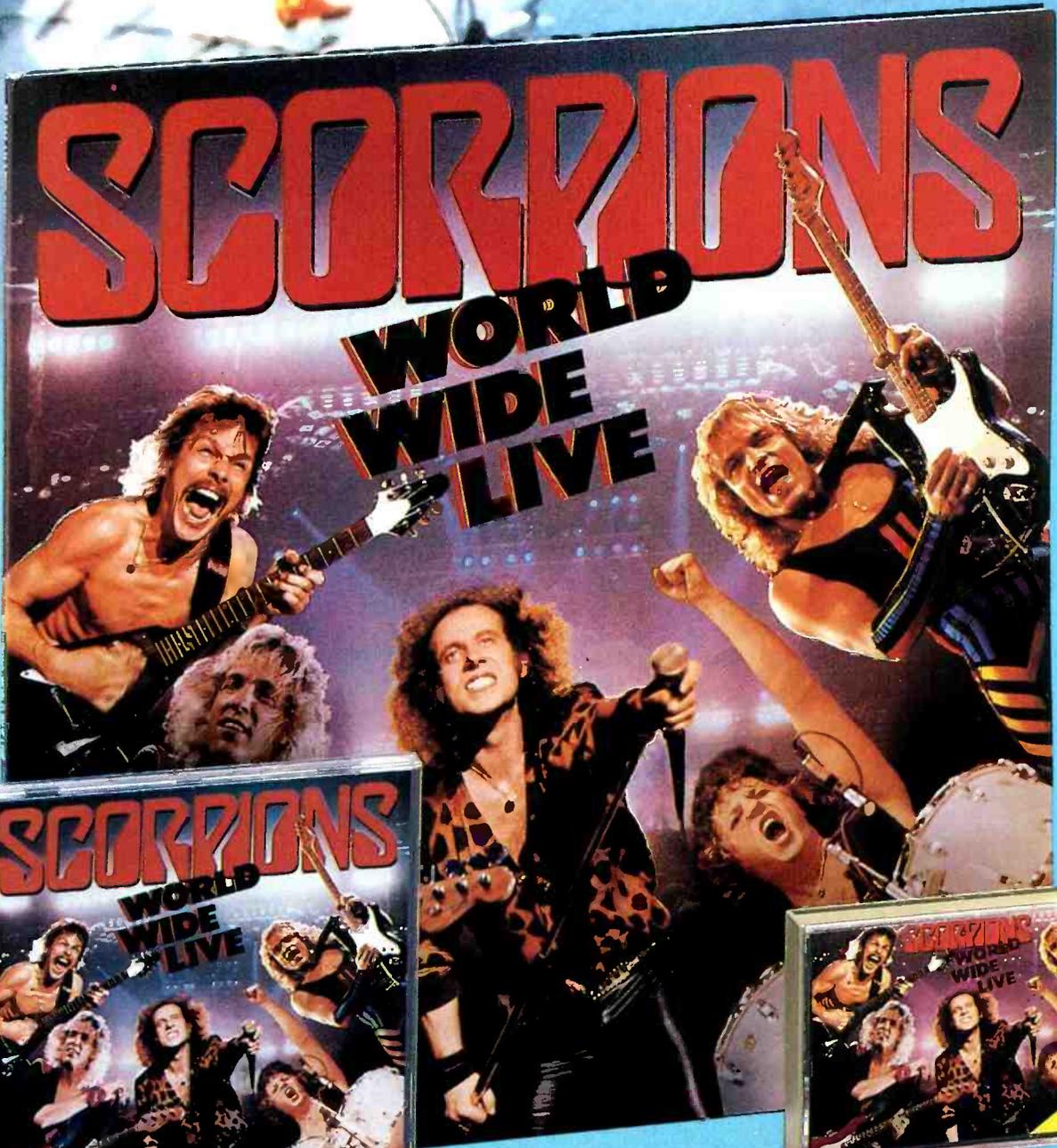
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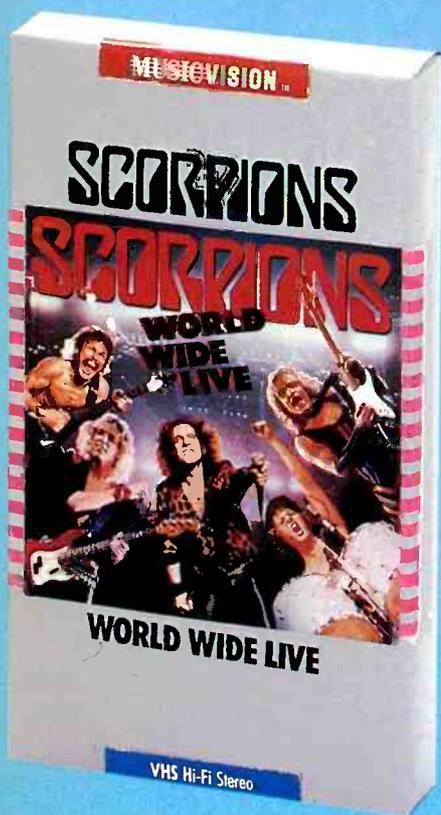


COMPACT
disc
DIGITAL AUDIO

PRODUCED BY DIETER DIERKS FOR BREEZE MUSIC



WORLD WIDE LIVE.



© ARTWORK & DESIGN 1985 RCA COLUMBIA PICTURES HOME VIDEO. ALL RIGHTS RESERVED.

- The Scorpions are live and loose again, but you can capture their excitement in record or video.
- Their new album, "World Wide Live," features over 80 minutes of concert recordings including all their greatest songs, on double album or single "super chrome tape" cassette.
 - But that's not all. There's also "the movie" of their international tour, which will be the rock event of the summer.
 - It will be premiered at rock clubs around the country, promoted on MTV and local radio stations with ticket giveaways.
 - Labor Day Weekend there will be a celebratory event, featuring a

- concert by the band. So be forewarned the Scorpions are coming.
- And in August, you can own their Feature-length concert movie, "World Wide Live" on VIDEO-CASSETTE. Follow the fun-loving Scorpions as they circle the globe and excite their fans. See and hear 13 explosive songs in brilliant VHS and Beta Hi-Fi Stereo.
- And available on VIDEOCASSETTE in August, the Feature-length concert movie "World Wide Live" follows the fun loving Scorpions as they circle the globe and excite their fans. Includes 13 explosive songs in brilliant VHS and Beta Hi-Fi Stereo.



PRESENTATION ON **MUSICVISION** VIDEOCASSETTE

Manufactured and Marketed by
PolyGram Records



Hot Top 40 Issues Debated

POE SEMINAR GETS DOWN TO BUSINESS

BY KIM FREEMAN

ATLANTA Open-minded programming, paper adds, censorship and schmoozing were the hot topics at this year's annual Bobby Poe Radio/Records Seminar and Awards Banquet, held here June 21-22. Now in its 14th year, the event is an offshoot of Poe's tipsheet, The Pop Music Survey, and this year drew roughly 600 top 40 programming and promotion executives to debate various aspects of the symbiotic relationship between record companies and radio.

Despite the Seminar's reputation as pop social event of the year, Chrysalis Records president Jack Craig set things off on a businesslike note by calling for a "move towards an open, creative, uncensored

joint venture between radio and record companies" in his keynote address. Citing the label's dedication to developing new talent, Craig lauded pop radio as the medium "that motivates the emotional, positive consumer." He urged radio to work with labels toward building a broader talent base to bolster the industry for what he called "the projected recession."

In a session chaired by several major market program directors, WMMS Cleveland PD John Gorman fielded a question on music research techniques by noting that "consumers don't categorize music. Sophisticated CHR research consists of having two ears and using them."

This initiated a central convention theme of disdain for programmers relying too heavily on national trade

charts in playlist decisions. "Regions are getting much more fragmented," said Randy Kabrich, former WROQ Charlotte PD, now on the loose. "There's no excuse for sitting back and letting the trades tell you what to play," said new WBZZ Pittsburgh (B-94) PD Nick Bazzo, who emerged as the most vocal supporter of risk-taking programming.

Bazzo recommended a turn to local clubs for programming clues and urged small and medium market radio to pick up the ball once again on breaking new acts. "Don't get caught in the stale bag of following the leader," said Waylon Richards of KHFI Austin, who moderated a session with small and medium market PDs. WQQQ Allentown, Pa.'s Bryan Geronimo noted that keeping tabs on the club music scene had "helped us pull the 18-24 girls, which is hard to do." As far as operating professionally on a modest budget, Geronimo suggested drawing on local universities, a tack that once bought WQQQ 800 research calls for \$800.

Label servicing policies towards non-reporting stations were criticized by some, although the prevailing opinion from promo reps and programmers was that any station that proves its ability to sell records gets fair service.

The problem of paper adds and proposed censorship surfaced in all sessions, but a meeting led by record company promotion vice presidents saw the issues debated most dramatically. Typically, the paper add issue and its reverse of playing records without reporting them to trade charts was bandied about, with few solutions offered. RCA's Ed Mascolo came closest of anyone to offering a solution when he said the responsibility for policing such activities lay in the hands of local promotion reps and their ability to develop and maintain a trusting rapport with station contacts.

Similarly, the subject of a proposed ratings system for records of

(Continued on page 16)

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

POP

The pop pickings might be a little slim this week, but KIIS-FM Los Angeles music director **Mike Schaefer** has found a record whose quality makes up for any dip in quantity. It comes in the form of "Love And Pride," by King, a new British group on Epic. "It's in the same vein as Dead Or Alive and Depeche Mode," Schaefer says of the band. "The single is a big club record already, and it has that infectious pop sound"—a musical combination that Schaefer says is almost mandatory in the Los Angeles pop market. "That's all that's selling here," he notes. Meanwhile, Alison Moyet's "Love Resurrection" (Columbia) is a track Schaefer says he "hopes we can do something with soon."

BLACK/URBAN

WYLD-AM New Orleans program director **Donnie Taylor** can't say enough good things about Cheryl Lynn's "Fidelity" (Columbia). "It's a slick record that ought to bring her back in a big way," he enthuses. Taylor is particularly high on the song's lyrics, which he says are pertinent "to any given relationship in today's world." His next pick is Alexander O'Neal's "If You Were Here Tonight" (Tabu/Epic), a ballad by the former S.O.S. Band member that he says "should establish him as a permanent solo artist." Finally, Taylor asks, "What can I say about Tina Turner's 'We Don't Need Another Hero' (Capitol)? Anything she does is great."

AOR

As many AORs grow increasingly vertical, WDHA Dover, N.J. appears to be holding happily steady on its wide open music course. Program director **Mark Chernoff** starts off this week's add list with Motley Crue's remake of Brownsville Station's "Smokin' In The Boys Room" (Elektra). "It's as good as the original," says Chernoff. "Yet it's fresh enough to appeal to the generation that's never heard this song." Y&T's "Summertime Girl" (A&M) "could be the group's first big hit," Chernoff suggests. Surprise of the week is Carly Simon's "Tired Of Being Blonde" (Epic). "I wasn't expecting rock'n'roll, and it's great that AOR can play Carly again," he says. The same goes for Aretha Franklin's "Freeway Of Love" (Arista).

COUNTRY

For the third week in a row, the Forester Sisters (Warner Bros.) get a vote of support as representing just what the country radio doctor ordered. This week, it comes from new WXTU Philadelphia program director **Bob Young**, who says, "Whoever produced 'I Fell In Love Again Last Night' is in touch with the needs of both modern and contemporary country radio." According to Young, those needs are the "exciting and positive sounds" present on the Foresters' track, which he also says "fits right into country's move back to a romantic mood." Young's second pick is Ronnie Milsap's "Lost In the '50's Tonight" (RCA).

Independence Day Battle D.C. Stations Clash Over Concert

WASHINGTON It seems like Washington in recent years just can't get through the annual Fourth of July celebration on the Mall without some brouhaha. Remember James Watt? The Wayne Newton-Beach Boys controversy? President Reagan's subsequent benediction of the nation's oldest surfer group? Well, this year it was the Battle of the Radio Spots, otherwise known as the WAVA vs. WRQX (Q-107) ruckus.

The background: Since 1980, ABC's Q-107, one of D.C.'s top contemporary stations, had been the exclusive radio sponsor and broadcaster of the festivities on the Mall. But not this year.

The price for the exclusive went up, Q-107 passed, and one of its competitors, Doubleday's up-and-coming WAVA, signed the contract with The Love Foundation, which promotes the July 4th concert—which this year, in addition to the Beach Boys, includes Christopher Cross, the Four Tops, Joan Jett, the Oak Ridge Boys, New Edition and others.

However, WAVA began to claim that Q-107 was running spots giving the impression that they were still the sponsors. According to a WAVA spokesman, the station "was attempting to mislead the public that they've got the concert, when, in fact, they don't. We do. Exclusively."

WAVA sent Q-107 a strong "cease and desist" telegram, and the station changed the wording of the spots from "... brings you the Beach Boys" to "... welcomes the Beach Boys." But WAVA continued to hear the Q-107 jocks announce "things like 'Join us for the big party,'" the spokesman says.

By last Tuesday (25), there were grumblings about going to court and seeking an injunction. But, according to a WAVA source, there was a "meeting of the higher-ups" from both stations, and by that evening, all of the July 4 spots on Q-107 were pulled. WAVA, for its part, is now advertising itself as the "one and only official" sponsor of the Beach Boys & Friends concert.

BILL HOLLAND



Highlight Attractions. New York notables gather at the city's Museum of Broadcasting to help inaugurate the designation of a radio-only wing during a week of celebratory seminars dubbed "Radio After Radio." Standing from left are WABC's Alan B. Colmes, WPLJ's Jim Kerr, McGavren Guild Radio/Interop president Ralph Guild, WCBS-FM's Harry Harrison and WRKS's Chuck Leonard.

Washington Roundup

BY BILL HOLLAND

COMPETITION FOR ARBITRON and other rating services? That's the continuing feeling at the NAB, which, during its recent board meeting, okayed a cost overview study on a market-by-market basis to see if an inter-industry rating service can be cost-effective. Also being investigated this year will be alternative methodology criteria for such a new service, including cost, sample size, response rate, over- and under-sampling of special segments, qualitative analysis and, of course, accuracy.

A TIP OF THE HAT to the new NAB joint board chairman, Ted Snider of KARN/KKYK Little Rock. Also to John Dille of Federat-

ed Media, Elkhart, Ind. Snider, by the way, won by the largest margin in the history of NAB's joint board chairman elections.

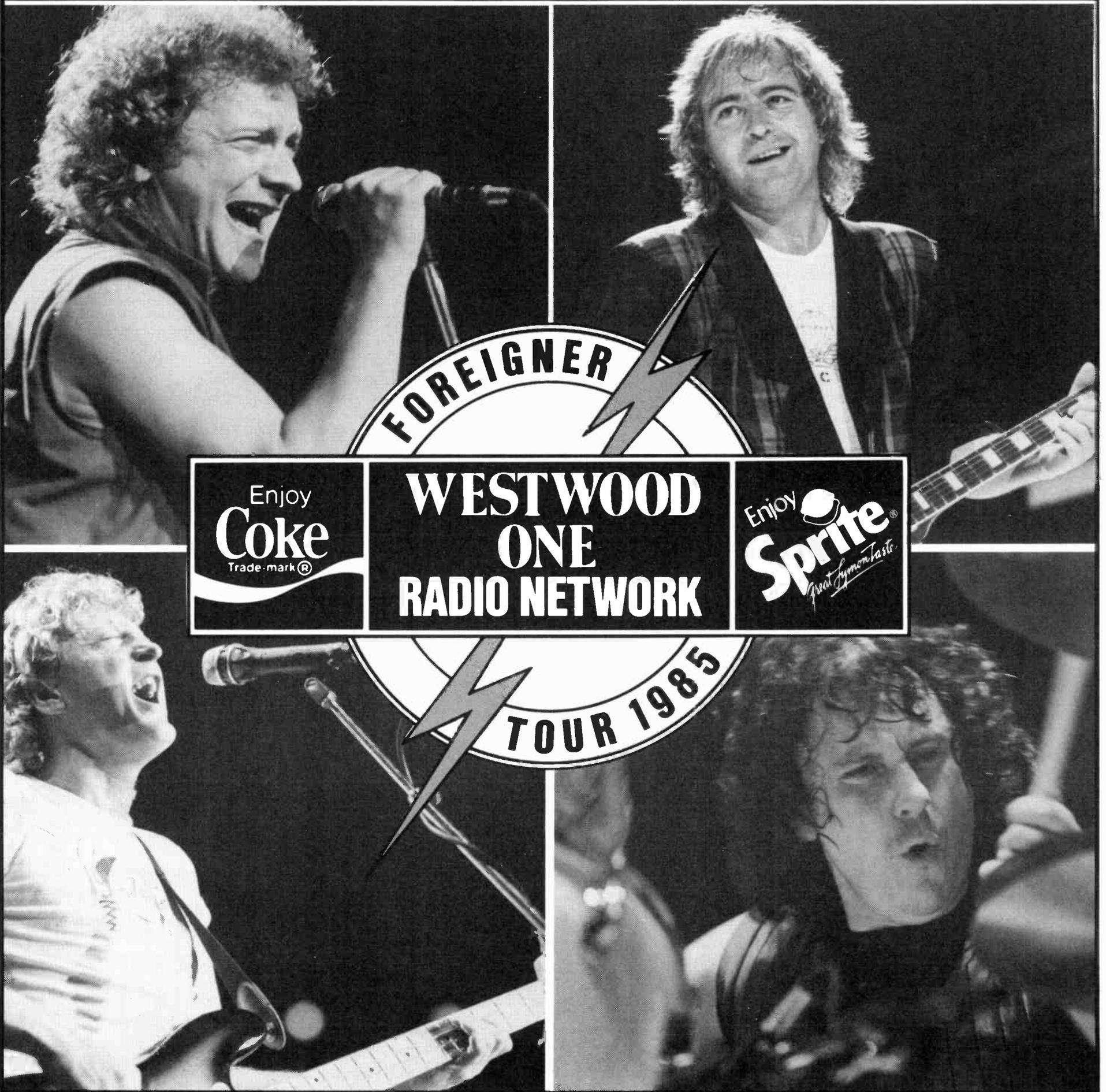
TWO NEW SEATS on the NAB radio board for major market group representatives: That's the restructuring approved by the joint board to give the board a better balance. The members will be appointed by the executive committee and will serve for two-year terms.

GET 'EM OUTTA HERE: Both the NRBA and the NAB support the FCC's proposed elimination of AM acceptance criteria, which they find artificial and unduly restrictive. NRBA filed a petition for rulemaking on the outmoded theoretical rules in 1980, asking that they be replaced with standards based solely

on engineering considerations. The 20-year-old rules were set up to promote FM service. "This rationale is now irrelevant," says NRBA.

BROADCASTERS HAVEN'T seen the bill yet, but there are already grumblings about Sen. John Danforth's Clean Campaign Act, introduced late last month. According to the bill's provisions, stations would have to give free response time to candidates mentioned in broadcast ads of opponents. If a candidate personally appears in his or her own ad, and then rakes an opponent across the coals, however, then the opponent couldn't get response time. There's also a section for response time to PAC ads or spots by a non-candidate. Danforth says the bill would ensure "accountability."

FOREIGNER



SUPERSTAR CONCERT SERIES

The Westwood One Radio Network and Coca-Cola USA, co-sponsors of Foreigner's 1985 U.S. tour, proudly present an exclusive performance by the multi-platinum Anglo-American band the weekend of Saturday, July 6 on the Superstar Concert Series, the most listened-to concert series on radio. It's Foreigner's first national radio concert since 1982 and the only one they'll record this year. So be sure to join Lou Gramm, Mick Jones, Dennis

Elliott and Rick Wills as they return from Europe to kick off the second U.S. leg with an exciting 90-minute show featuring "I Want To Know What Love Is," "Reaction To Action" and the other hits from their *Agent Provocateur* album, plus all the monster songs from their previous four LPs, including "Feels Like The First Time," "Double Vision," "Head Games" and "Hot Blooded." It's Foreigner Over The Fourth - exclusively from Westwood One!

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

WOX by Kim Freeman JOX

THE BIG NEWS from last weekend's Bobby Poe convention was the announcement of Nick Bazoo's new gig as PD at WBZZ Pittsburgh (B-94), where he replaces Scott Alexander. It's a return to EZ Communications for Bazoo, who had programmed EZ's WEZB New Orleans (B-97) earlier in his career. The former KMEL San Francisco programmer was extremely visible at the meeting, and was one of very few major market PDs we noticed attending and speaking up at every panel.

For those of you who stayed in San Francisco, you may recognize a familiar voice in the form of Bud Stunt, who, with his best friend Bennett, has joined KIOI (K101) as morning traffic reporter. He'll be sending his updates to morning man/PD Bill Gardner from a strategically placed hot air balloon. Also new at the Price-owned outlet is Marey Ross, who joins as K101 controller. Ross was business manager at WCBG/WJMI Cleveland. . . . Back in Pennsylvania, 26-year-old James Loftus joins WTLQ-FM Pittston as general manager. He was sales manager at WFII/WUSL Philly.

PETE SCHULTE goes back to Gannett-owned KKBQ-AM-FM Houston as president/general manager, following his resignation from station-less Mainstream Communications. He replaces Cos Cappellino, who will take a brief sabbatical before announcing new plans. . . . At KOKE Austin, Ginny Welsch comes aboard as director of promotions, music and research

Nick Bazoo lands the WBZZ PD job

operations. Her last gig was promotions director at WMZQ Washington. . . . The FCC has yet to approve it, but ABC and Capital Cities shareholders gave a yes vote last week to the \$3.5 million merger between the two companies.

In the fair city of San Diego, Ken Richards gets a promotion to vice president of Parker Broadcasting and its country-formatted KYXY. Looks like he keeps the PD title he's held there for 10 years. For those of you who can't quite place the veteran, you might have known him as early rocker "Brother Love" on WAMO-FM Pittsburgh in the '60s or, later, as "Romeo Jones" on KKAR Pomona, Calif. . . . At San Diego pop outlet KFMB-AM-FM (B-100), J.R. Rogers finds his way back to radio and the combo with a new post as research director and special events coordinator. At KFMB-AM, Roy Robertson moves from weekend/part-time shifts to permanent overnight man. He replaces Robert Chenault, who moved to Detroit to pursue non-radio interests. . . . Across the country in New York, WYNY joins the fray of competitive morning teams with the July 22 debut of Harris & Harris. That's former WHCN Hartford wakeup wonder Paul Harris and former WAPP New York early man R.J. Harris.

MOVING DOWN TO where we'd rather be, in Miami/Ft. Lauderdale, country station WKQS (Kiss) nabs Bob Tracey from neighboring WJQY (Joy 107) for its midday slot, a post opened by Jim Richard's departure. A property of the Sunshine Wireless Co., WKQS now has a sister station with Sunshine's purchase of WQAM Miami from Storz Broadcasting. WQAM will continue with its five-year-old country format, and few personnel changes are expected. To comply with FCC rules, Sunshine is selling WLQY Hollywood to Global Broadcasting. . . . Down in Boca Raton, Stephen Harlow Haas joins WSRB in the tandem role of general manager and vice president of its parent, Goldcoast Communications. Haas was lured

from WEAT West Palm Beach.

RDIO OUTLETS across the country are doing their part to symbolically support the hostages in Lebanon. The concept may have sprung from the overwhelming response WRBQ-AM-FM St. Petersburg, Fla.'s Mason Dixon got when he asked listeners to light their headlights for veterans on Memorial Day. Dallas-based Satellite Music Network has gotten strong support from its 500 affiliates for the "Headlights For Hostages" campaign. Atlanta outlets WBS-AM-FM, WZGC, WKLS and WQXI have joined the same effort, while KPLX-FM Ft. Worth is asking listeners to fly their American flags as a gesture of support.

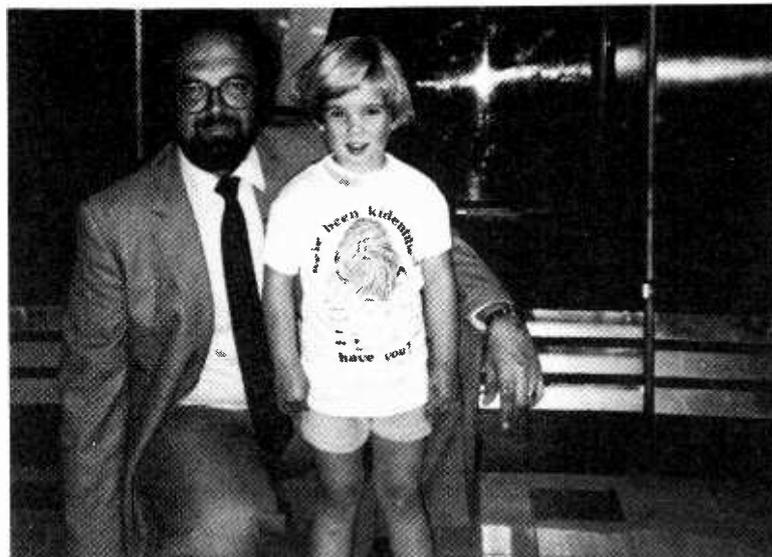
KISA HONULULU'S Tom Dancer still has a few openings for hot air talents to host the Thanksgiving week fundraiser broadcast for the Statue of Liberty Restoration Fund (Featured Programming, page 21). He's hoping to talk Trish Shannon into talking WHTZ New York (Z-100)'s Scott Shannon into making the trip. That would only be appropriate, as his buddies John Lander from KKBQ Houston and the well-traveled Mr. Leonard will be participating. Others wishing to trade their time for free lodging, air fare and an opportunity to help Lady Liberty should call Dancer at (808) 625-2381. . . . Another Aloha request comes from longtime Hawaiian radio veteran Ron Jacobs. He's looking for three more Stateside stations to carry his "Hawaiian Chief" promotion. Markets still open include Albuquerque, Baton Rouge, Cincinnati, Ft. Lauderdale, Minneapolis, New Orleans and San Antonio. The deal is cost-free to stations; those interested should call Jacobs at Magic Islands Network, (808) 526-1134.

FORMER WREC MEMPHIS general sales manager Jack Davis takes a new post as general manager of Beasley's young country outlet WKML Fayetteville, N.C. (licensed to Lumberton). . . . In other new station news, KQKT Seattle (KQ96) is looking for a full-time production director. Formerly KKMI, KQ96 debuted its "modified adult contemporary" fare in April and began full-swing promotions in May when Jack Diamond came aboard as morning man. The latest recruit at KQ96 is local veteran Jim Hunter as weekend man, and if you want to be the next addition, contact PD Michael Fuszner.

RANDY KABRICH must have an in with our printing firm, as they saw fit to duplicate his departure from the PD slot at WROQ Charlotte in last week's column. Very kind of them, but the transaction short-changed the "Voice of Peace" English-language music station anchored in the East Mediterranean Sea. The gist of what was omitted in last week's discussion of the station is that the Voice of Peace is operated as a charity trust, and, therefore, cash to buy American import releases is scarce. Product would be graciously accepted by Grant, and should be sent to Magic 106/Voice of Peace, P.O. Box 4399, Tel Aviv, Israel. . . . Grant also informs us that "It's a little boring out in the middle of the sea." As such, we'd like to ask WKLS-AM-FM Atlanta's Steve Mitchell to send Grant the "Run For The Roaches" tape he kindly sent us. It's a thrilling account of the rocker's "Big Cockroach Race" complete with an on-site roach paramedic and a lament from the owner of one prematurely squashed contender.

For those intrigued by such earthly matters, maybe a call to college outlet WCSO-FM Chattanooga is worth your time. An AC by day, WCSO's evening and overnight fare is "Sounds Of The Environment," namely the ocean, thunderstorms, streams, the forest, etc. A possible alternative to sleeping pills, the program is the soothing brainchild of Bob Riley, who is interested in discussing the concept with others. Call him at (615) 697-4470. . . . If you are more intrigued by simply making phone calls, former WHTZ New York (Z-100) afternoon man Danny Hernandez (a.k.a. Ray Rossi) is actively seeking a return to radio. He can be reached at (718) 946-0827. . . . Maybe he should write the neighboring WDHA Dover N.J. PD Mark Chernoff, who's looking for tapes and resumes from prospective part time and weekend jocks.

Still in the Garden State, Alan "Kindly Dr." Swan rejoins WBUD Trenton as midday man. He was a consultant and evening jock there in the '70s. He'll continue to teach nighttime broadcasting courses at National Schools in Philadelphia.



Serious Kid Stuff. CJFM (FM96) Montreal air personality Chuck Philipps poses with one of the more than 10,000 children who went through the station's "Kididentification" campaign. The 11-week program moved throughout the Montreal area encouraging heightened awareness of the missing children problem among parents.

New Rap Show in Gotham 'Jive 106' Debuts on WNWK

NEW YORK Being the birthplace of rap music, it's only appropriate that New York now has two rap radio shows. The first, "Mr. Magic's Rap Attack," has lodged sporadically at WBLS for the past two years, and now appears to be a staple in the station's 9 to midnight slot Friday and Saturday. Now close to becoming a syndicated host, Mr. Magic got his rap show started at time-brokered WHBI Newark, N.J., a 5,000-watt outlet that reaches Manhattan and parts of New Jersey, Long Island and Connecticut.

Now dressed in the WNWK calls, the Newark station once again has a two-hour rap show, "Jive 106," courtesy of Zomba Enterprises, which owns Jive Records, Battery Studios in London, a large publishing wing and other music ventures.

The company's director of artist development Barry Weiss explains that Zomba/Jive bought the time slot as a means of developing its rap artists and those on other labels.

Distributed in the U.S. by Arista Records, Jive is home to Whodini, Jazzy Jeff, Dynasty and others. Weiss is quick to stress that "we try to leave programming decisions in the hands of the Diamond II," the DJ team that hosts the show. On the air for slightly more than a month and promoted by street flyers and posters, "Jive 106" is currently garnering enough listener calls to keep five phone lines consistently tied up, Weiss claims.

The only financial goal for "Jive 106," Weiss says, is to break even. Advertising rates are \$75 for one-minute spots, \$50 for 30 seconds. Naturally, Arista is already a client, and Weiss says the Tommy Boy and Select labels and the Roxy, a local club, are close to coming aboard.

Should the program become a hot item, Weiss says, "We don't want to go nuts on advertising. Hopefully, never more than eight minutes per hour."

BOBBY POE SEMINAR

(Continued from page 14)

controversial lyric content, and the related subject of artistic censorship, were debated hotly, with the outcome best summarized by Capitol's Walter Lee. "It's not worth the time we've spent talking about this," Lee said. "By the end of the day, it's your [programmers'] choice whether or not to play a record" with controversial lyrics.

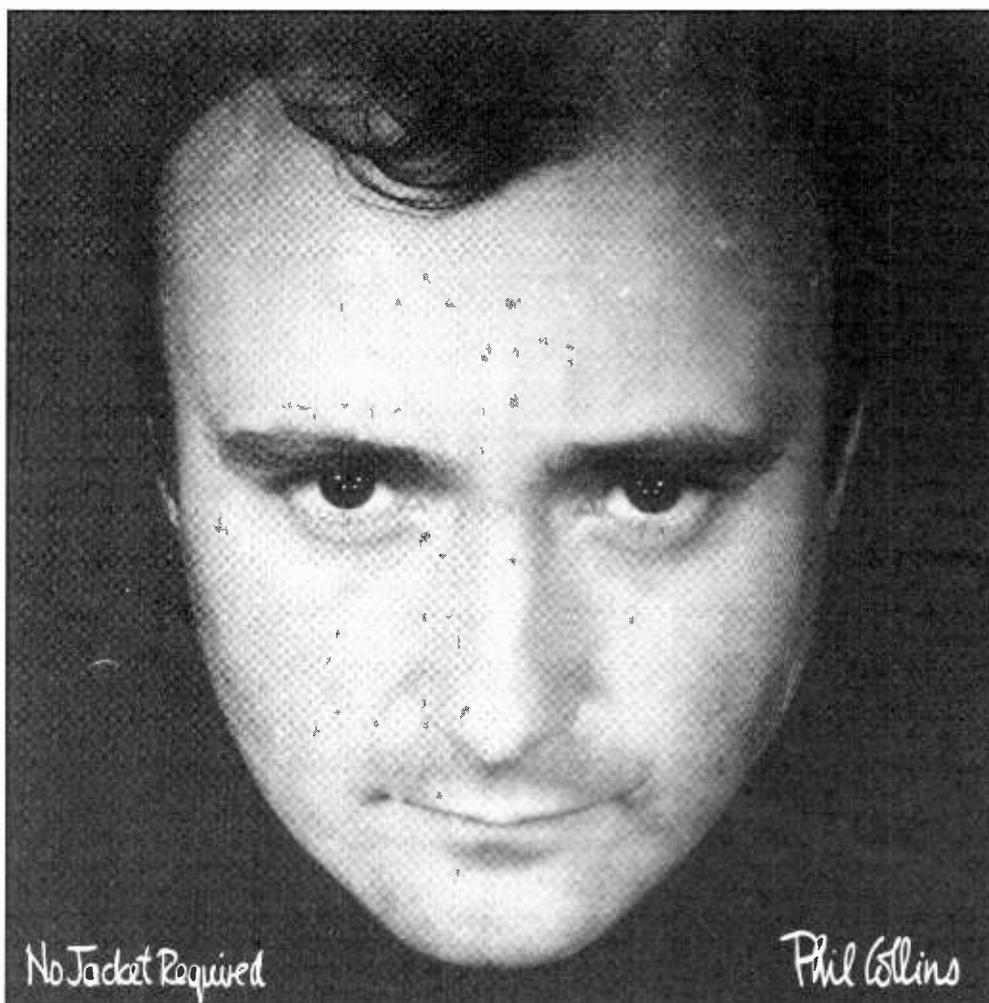
The convention hallmark "Radio/Records Hot Box" saw the frustrations generated by the conflicting bottom lines at radio and record companies brought to light. The case of radio relying on advertising sales and labels relying on record sales was well illustrated in a discussion of Madonna's "Into The Groove."

"Bulls**t walks, money talks" was one attendee's explanation of why Warner Bros. gave the "Into The Groove" video to MTV without providing a vinyl version for radio.

The cut is now available on the flip side of the singer's "Angel," but when the film "Desperately Seeking Susan" came out, most CHR stations were forced to tape "Into The Groove" off of MTV to satisfy listener demands. Claiming that the song was put in the film before Madonna got big, Warner Bros.' Stu Cohen answered that the label got no benefit from marketing the single when it wasn't on the "Like A Virgin" album.

In addition to an active set of hospitality suites, the convention's most lively and lengthy highlight was the closing night awards banquet and ceremony. Thirty-eight awards were given to members of the pop radio and record communities, while Wendy and Lisa of Prince & The New Power Generation were on hand to accept Prince's designation as pop act of the year.

COLLINS STRAIGHT UP!



PHIL COLLINS HAS GONE STRAIGHT TO THE TOP. AND HE'S STAYING THERE.

His album **No Jacket Required** is closing in on a Triple Platinum.

"Sussudio" is his third number one single in a row on the **Billboard Charts**.

(7-89560)

[His other two are **"One More Night,"** from the same album

(7-89588)

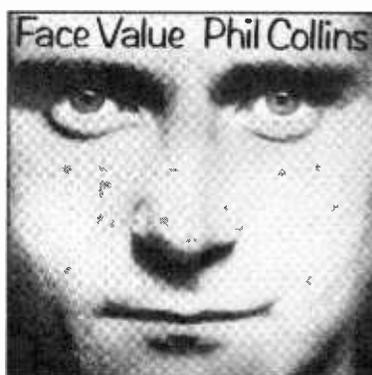
and **"Against All Odds (Take A Look At Me Now),"** from the soundtrack album **Against All Odds**].

(7-89700)

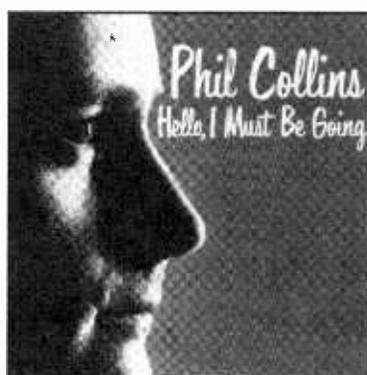
(80152)

He's also just completed a sold-out U.S. tour.

And all this has put Phil's other albums, **Face Value** and **Hello, I Must Be Going** back on the charts.
And they're selling fast!



(SD16029)



(80035)

Phil Collins really rocks. Straight up to the top.

Produced by Phil Collins and Hugh Padgham

INTRODUCING PHIL COLLINS' NEWEST SINGLE,
"Don't Lose My Number," from the album **No Jacket Required**.

(7-89536)



On Atlantic Records, Cassettes & CD's.

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A Slick Deal. KODA Houston general manager Dave Pearlman, right, mugs with Associated Press correspondent Mike Graczyk after an agreement under which the Texas AP Network will broadcast the Houston Oilers football games. Known as one of the first FM stations to carry NFL action, KODA is the Oilers' flagship station.



Rock on a Roll. WGIR Manchester creates a bit of New Hampshire radio history by giving away a 1985 Porsche 944, a \$25,000 value the station claims is the most expensive giveaway the local scene has ever seen. Standing next to the prize are its new owner John Luiz, left, and WGIR's general manager Bob Frisch.



Special Events. KFDI Wichita takes its annual involvement in the Kansas Special Olympics a step further than usual with a "Buy An Athlete Breakfast" campaign that raised \$6,000 for the event. Posing here with some of the contenders is KFDI air personality Jerry Adams, one of many station "ranch hands" on hand to serve the breakfast and keep a watch on the contests.



WBLS Keeps Street Pulse. Planet/RCA artist Greg Phillinganes pays a visit to the WBLS New York team to plug the latest single from his "Pulse" album, "Playing With Fire." Shown from left are WBLS's general sales manager Maury Warshauer and program director B.K. Kirkland, RCA regional promotion director Hilda Williams, the station's vice president/general manager Charles Warfield and music director Maye James, and Phillinganes.



KIIS and Telling. El DeBarge of Motown act DeBarge stops by KIIS-FM Los Angeles to thank station personnel for their support on "Rhythm Of The Night." Standing from left are Motown's Jesus Garber, KIIS morning man Rick Dees, DeBarge, and KIIS morning staffer Paul Joseph and air talent Big Ron.



Tulsa's Time. KWEN Tulsa general manager Lee Masters poses with listener Richard Harvey, winner of a \$100,000 check from the station in a promotion sponsored with the Baer Co. Standing from left are Baer vice presidents Rick Dakin and Gary Runner, Harvey, Masters and the Baer firm's mascot Workman Chip.



Media Meet. A few of the 800 radio and advertising attendees gather at the 18th annual Radio Workshop, a meeting sponsored by the Radio Advertising Bureau and the Assn. of National Advertisers held recently in New York. Standing from left are RAB president Bill Stakein and board chairman/Group W Radio president Richard Harris, award-winning advertising copywriter Joy Golden, ABC Radio president Ed McLoughlin and CBS Radio president Robert Hosking.



Waking Up in Paradise. Julian Lennon, center, poses backstage at the Waikiki Shell with KPOI Honolulu rocking morning talents prior to one of his island shows. The early team is Rabbett, left, and Abbott.

RADIO MOST ADDED



RETAIL BREAKOUTS

NATIONAL		NEW	TOTAL
186 REPORTERS		ADDS	ON
TINA TURNER	WE DON'T NEED ANOTHER HERO (THUNDERDOME) CAPITOL	99	100
JOHN PARR	ST. ELMO'S FIRE (MAN IN MOTION) ATLANTIC	53	94
BILLY OCEAN	MYSTERY LADY JIVE	45	45
BRYAN ADAMS	SUMMER OF '69 A&M	44	141
PAT BENATAR	INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN) CHRYSALIS	41	56

NATIONAL		NUMBER
183 REPORTERS		REPORTING
PATTI LABELLE	STIR IT UP MCA	38
ARETHA FRANKLIN	FREEWAY OF LOVE ARISTA	35
TOM PETTY AND THE HEARTBREAKERS	MAKE IT BETTER (FORGET ABOUT ME) MCA	23
JERMAINE JACKSON	(CLOSEST THING TO) PERFECT ARISTA	21
"WEIRD AL" YANKOVIC	LIKE A SURGEON ROCK'N'ROLL	18

REGION 1

CT, MA, ME, NY State, RI, VT

- WZON Bangor, ME
- WIGY Bath, ME
- WHIT Boston, MA
- WXKS-FM (KISS) Boston, MA
- WBEN-FM Buffalo, NY
- WNYS Buffalo, NY
- WPHD Buffalo, NY
- WKPE Cape Cod, MS
- WERZ Exeter, NH
- WKSS (Kiss) Hartford, CT
- WTIC-FM Hartford, CT
- WKCI (KC-101) New Haven, CT
- WSPK Poughkeepsie, NY
- WPRO-FM Providence, RI
- WMJQ Rochester, NY
- WPXY Rochester, NY
- WGFN Schenectady, NY
- WFLY Troy/Albany, NY
- WRCK Utica/Rome, NY

REGION 2

DE, D.C., MD, NJ, NY Metro, PA, WV

- WQQQ (Q-100) Allentown, PA
- WFBG Altoona, PA
- WJLK-FM Asbury Park, NJ
- WBSS (B-104) Baltimore, MD
- WMAR-FM Baltimore, MD
- WVSR Charleston, WV
- WZYQ (Z-104) Frederick, MD
- WKEE Huntington, WV
- WBLI Long Island, NY
- WAPP New York, NY
- WHTZ (Z-100) New York, NY
- WKTU New York, NY
- WPLJ New York, NY
- WKHI Ocean City, MD
- WCAU-FM Philadelphia, PA
- WUSL Philadelphia, PA
- WZGO (Z-106) Philadelphia, PA
- WBZZ (B-94) Pittsburgh, PA
- WHTX Pittsburgh, PA
- WPST Trenton, NJ
- WAVA Washington, DC
- WRQX (Q-107) Washington, DC
- WOMP-FM Wheeling, WV
- WILK Wilkes-Barre, PA
- WKRZ Wilkes-Barre, PA
- WHTF York, PA
- WYCR York/Hanover, PA

REGION 3

FL, GA, NC, SC, East TN, VA

- WISE Asheville, NC
- WQXI-FM (94-Q) Atlanta, GA
- WZGC (Z-93) Atlanta, GA
- WBQQ-FM Augusta, GA
- WSSX Charleston, SC
- WBCY Charlotte, NC
- WROQ Charlotte, NC
- WNOK-FM Columbia, SC
- WNKS (Kiss) Columbus, GA
- WNFI (I-100) Daytona Beach, FL
- WDGQ (G-105) Durham/Raleigh, NC
- WQSM Fayetteville, NC
- WANS Greenville, SC
- WOKI Knoxville, TN
- WHYI (Y-100) Miami, FL
- WINZ-FM (I-95) Miami, FL
- WKZQ-FM Myrtle Beach, SC
- WYAV (Wave 104) Myrtle Beach, SC
- WNVZ Norfolk, VA
- WBWV Orlando, FL
- WRVQ (Q-94) Richmond, VA
- WXLK (K-92) Roanoke, VA
- WZAT (Z-102) Savannah, GA
- WRBQ (Q-105) Tampa, FL
- WMGG Tampa Bay, FL
- WZNE (Z-98) Tampa Bay, FL
- WSEZ Winston-Salem, NC

REGION 4

IL, IN, KY, MI, OH, WI

- WKDD Akron, OH
- WBWB Bloomington, IN
- WCIL-FM Carbondale, IL
- WBMM-FM (B-96) Chicago, IL
- WGCI-FM Chicago, IL
- WLS-AM Chicago, IL
- WLS-FM Chicago, IL
- WKRQ (Q-102) Cincinnati, OH
- WVMT-FM (92X) Columbus, OH
- WCZY Detroit, MI
- WHYT Detroit, MI
- WSTO Evansville, IN
- WNAP Indianapolis, IN
- WZPL Indianapolis, IN
- WVIC Lansing, MI
- WZEE Madison, WI
- WKTU Milwaukee, WI
- WZUU Milwaukee, WI
- WKZW (KZ-93) Peoria, IL
- WRKR Racine, WI
- WZOK Rockford, IL
- WSPT Stevens Point, WI
- WHOT-FM Youngstown, OH

REGION 5

IA, KS, MN, MO, NE, ND, OK, SD

- KFYR Bismarck, ND
- KFMZ Columbia, MO
- KIKI Davenport, IA
- WDAY-FM (Y-94) Fargo, ND
- KKXL-FM Grand Forks, ND
- KBEQ (Q-104) Kansas City, MO
- KZZC (ZZ-99) Kansas City, KS
- KDWB-AM Minneapolis, MN
- KDWB-FM Minneapolis, MN
- WLWL Minneapolis, MN
- KJYO (KJ-103) Oklahoma City, OK
- KQKQ Omaha, NE
- KKLS-FM Rapid City, SD
- KKRC Sioux Falls, SD
- KWK St. Louis, MO
- KHTR St. Louis, MO
- KDVV Topeka, KS
- KAYI Tulsa, OK
- KFMW Waterloo, IA
- KEYN-FM Wichita, KS

REGION 6

AL, AR, LA, MS, West TN, TX

- KHFI Austin, TX
- WQID Biloxi, MS
- WKXX (KXX-106) Birmingham, AL
- KAFM Dallas, TX
- KTKS (Kiss-FM) Dallas, TX
- KAMZ El Paso, TX
- KSET El Paso, TX
- KISR Fort Smith, AR
- WQEN (Q-104) Gadsden, AL
- KKBQ (93-FM) Houston, TX
- KMBQ (Magic 102) Houston, TX
- KBBE-FM Houston, TX
- KEGL Irving, TX
- WYTX Jackson, MS
- KKYK Little Rock, AR
- KBFC McAllen-Brownsv, TX
- WMC-FM (FM-100) Memphis, TN
- WJDD (Q-101) Meridian, MS
- WBB-FM Mobile, AL
- WHY-FM Montgomery, AL
- WVXX (KX-104) Nashville, TN
- WZKS (Kiss) Nashville, TN
- WEZB (B-97) New Orleans, LA
- WRQE-FM New Orleans, LA
- KITY San Antonio, TX
- KTFM San Antonio, TX
- KWTX-FM Waco, TX

REGION 7

AZ, Southern CA, CO, HI, Southern NV, NM, UT

- KKXX Bakersfield, CA
- KIMN Denver, CO
- KOAO (Q-103) Denver, CO
- KPKI Denver, CO
- KRXY-FM (Y-108) Denver, CO
- KLUC Las Vegas, NV
- KIIS Los Angeles, CA
- WGCL Cleveland, OH
- KKHR Los Angeles, CA
- KCAQ (Q-105) Oxnard, CA
- KOPA Phoenix, AZ
- KZZP Phoenix, AZ
- KFMY Provo, UT
- KDZA Pueblo, CO
- KRSP Salt Lake City, UT
- KSDO-FM (KS 103) San Diego, CA
- KIST Santa Barbara, CA
- KHVT Tucson, AZ
- KRQQ Tucson, AZ

REGION 8

AK, Northern CA, ID, MT, Northern NV, OR, WA, WY

- KYYA Billings, MT
- KIYS Boise, ID
- KTRS Casper, WY
- KMGX Fresno, CA
- KYNO-FM Fresno, CA
- KOZE Lewiston, ID
- KHOP Modesto, CA
- KOSO Modesto, CA
- KKRZ (Z-100) Portland, OR
- KMJK Portland, OR
- KPOP Sacramento, CA
- KSFM Sacramento, CA
- KWOD Sacramento, CA
- KSKD Salem, OR
- KITS San Francisco, CA
- KMEL San Francisco, CA
- KSOL San Francisco, CA
- KEZR San Jose, CA
- KWSS San Jose, CA
- KSLY San Luis Obispo, CA
- KUBE Seattle, WA
- KNBQ Tacoma, WA

REGION 1

CT, MA, ME, NY State, RI, VT

- Bee Gee Dist. Latham, NY
- Buffalo Enterprises 1-Stop Buffalo, NY
- Cambridge 1-Stop Boston, MA
- Cavages Dewitt, NY
- Central Record & Tape S.Windsor, CT
- Cutler's New Haven, CT
- Dicks One Stop Dedham, MA
- Discount Records Cambridge, MA
- Easy Records 1-Stop N.Quincy, MA
- Everett Music Everett, MA
- Good Vibrations Boston, MA
- House Of Guitars Rochester, NY
- Music Suppliers One-Stop Needham, MA
- Northeast 1-Stop Troy, NY
- Peters One Stop Norwood, MA
- Record Giant Utica, NY
- Record Theater Buffalo, NY
- Rhody's Warwick, RI
- Trans-World 1-Stop Latham, NY

REGION 2

DE, D.C., MD, NJ, NY Metro, PA, WV

- A-1 One Stop New York, NY
- All-Service One-Stop Union, NJ
- Alpha Rack New York, NY
- Benel Dist. Bronx, NY
- CA&M 1-Stop Hyattsville, MD
- Eastern One-Stop Philadelphia, PA
- Eroy Enterprises Roslyn, NY
- Gallery of Sound Wilkes-Barre, PA
- Harmony Music Bronx, NY
- J&R Music World New York, NY
- J.E.K. Enterprises Baltimore, MD
- Kemp Mill Beltsville, MD
- Mobile One-Stop Pittsburgh, PA
- Music Factory Brooklyn, NY
- Musical Sales Baltimore, MD
- Musicien Edison, NJ
- National Record Mart Pittsburgh, PA
- Oasis Bethel Park, PA
- Oasis Pittsburgh, PA
- Record & Tape Ltd. Washington, DC
- Record Bar Morgantown, WV
- Richman Brothers Pennsauken, NJ
- Sam Goody Baltimore, MD
- Sam Goody Massapequa, NY
- Seasons Four Records Hyattsville, MD
- Shulman Records Cinnaminson, NJ
- Take King One Stop Hillside, NJ
- The Wiz Brooklyn, NY
- Universal One-Stop Philadelphia, PA
- Waxie Maxie Washington, DC
- Wee Three Philadelphia, PA
- Win's Records Long Island City, NY

REGION 3

FL, GA, NC, SC, East TN, VA

- Album Den Richmond, VA
- Bibb One Stop Charlotte, NC
- Camelot Atlanta, GA
- Camelot Dewitt, NY
- Camelot Charlotte, NC
- Camelot Daytona Beach, FL
- Camelot Winston-Salem, NC
- Coconuts Atlanta, GA
- Coconuts Jacksonville, FL
- Jerry Bassin's 1-Stop N.Miami Beach, FL
- Nova Records 1-Stop Norcross, GA
- One-Stop Records Atlanta, GA
- Oz Records Stone Mountain, GA
- Peaches Clearwater, FL
- Peaches Greensboro, NC
- Peaches Richmond, VA
- Peaches Ft. Lauderdale, FL
- Q Records Miami, FL
- RPM Associates Fairfax, VA
- Record Bar Savannah, GA
- Record Bar Durham, NC
- Sounds Familiar Columbia, SC
- Specs Records Miami, FL
- Starship Records Savannah, GA
- Tara Records Atlanta, GA
- Tidewater One-Stop Norfolk, VA
- Tracks Records Norfolk, VA

REGION 4

IL, IN, KY, MI, OH, WI

- Ambat/Record Theater Cincinnati, OH
- Angott 1-Stop Detroit, MI
- Buzzard's Nest Columbus, OH
- Camelot N. Canton, OH
- Central 1-Stop Columbus, OH
- Filipski Records Arlington Heights, IL
- Gemini One-Stop Cleveland, OH
- HarmonyHouseRecords&Tapes Troy, MI
- Lauri's Records Des Plaines, IL
- Mainstream Records Milwaukee, WI
- Martin & Snyder Dearborn, MI
- Musiland Norridge, IL
- Northern Record 1-Stop Cleveland, OH
- Oranges Chicago, IL
- Peaches Cincinnati, OH
- Radio Doctors Milwaukee, WI
- Record City Skokie, IL
- Rose Records Chicago, IL
- Scott's 1-Stop Indianapolis, IN
- Sound Video One Stop Niles, IL
- Vinyl Vendors Kalamazoo, MI
- Wax Works Owensboro, KY

REGION 5

IA, KS, MN, MO, NE, ND, OK, SD

- Brown Bros. One-Stop Minneapolis, MN
- CML-One Stop St. Louis, MO
- Camelot Wichita, KS
- Dart One-Stop Minneapolis, MN
- Great American Music Minneapolis, MN
- Hastings Lawton, OK
- Music Vision St. Ann, MO
- Musiland Minneapolis, MN
- Musiland St. Louis, MO
- Record Bar Cedar Rapids, IA
- Record Bar Norman, OK
- Streetside Records St. Louis, MO
- The Record Shop Edina, MN

REGION 6

AL, AR, LA, MS, West TN, TX

- Camelot Little Rock, AR
- Camelot N.Richland Hills, TX
- Camelot Plano, TX
- Central South One-Stop Nashville, TN
- Disc Records El Paso, TX
- Discount Records Nashville, TN
- H.W. Daily Houston, TX
- Hastings Arlington, TX
- Hastings Austin, TX
- Hastings Houston, TX
- Hastings San Antonio, TX
- Hastings Tyler, TX
- Melody Shop Dallas, TX
- Music City One-Stop Nashville, TN
- Musiland Birmingham, AL
- Peaches Memphis, TN
- Poplar Tunes Memphis, TN
- Star Records El Paso, TX
- Sunbelt Music Dallas, TX
- Texas Tapes & Records Houston, TX
- Western Merch. One Stop Houston, TX
- Wherehouse Metairie, LA

REGION 7

AZ, Southern CA, CO, HI, Southern NV, NM, UT

- Abbey Road One Stop Santa Ana, CA
- Alta/West Merch. Salt Lake City, UT
- Associated One-Stop Phoenix, AZ
- Canterbury's Pasadena, CA
- Circles Phoenix, AZ
- Dan-Jay Denver, CO
- Licorice Pizza Glendale, CA
- Licorice Pizza San Diego, CA
- Lovell's Whittier, CA
- Middle Earth Downey, CA
- Music Box Fullerton, CA
- Musiland Murray, UT
- Odysey Records Las Vegas, NV
- Peer Records Irvine, CA
- Record Bar Colorado Springs, CO
- Record Bar Salt Lake City, UT
- Record Retreat Los Angeles, CA
- Show Industries Los Angeles, CA
- Tower Anaheim, CA
- Tower El Cajon, CA
- Tower San Diego, CA
- Tower Las Vegas, NV
- Tower Panorama City, CA
- Tower San Diego, CA
- Tower Sherman Oaks, CA
- Tower Los Angeles, CA
- Tower Tempe, AZ
- Tower West Covina, CA
- Wherehouse Gardena, CA
- Wherehouse Mission Valley, CA

REGION 8

AK, Northern CA, ID, MT, Northern NV, OR, WA, WY

- Budget Boise, ID
- Dan-Jay Tuiwila, WA
- Eli's Records & Tapes Spokane, WA
- Eucalyptus Records Napa, CA
- Leopold's Records Berkeley, CA
- Music People Oakland, CA
- Musiland Billings, MT
- Musiland San Jose, CA
- Peaches Seattle, WA
- Rainbow One-Stop S.San Francisco, CA
- Sea-Port 1-Stop Portland, OR
- Tower Campbell, CA
- Tower Concord, CA
- Tower Portland, OR
- Tower Sacramento, CA
- Tower San Francisco, CA
- Tower Seattle, WA
- Westgate Records Boise, ID

A weekly national indicator of the five most added records on the radio stations reporting to Billboard's Hot 100 chart. The stations in each region represent the entire panel in that region, not just those which have added the records listed.

A weekly national indicator of "breakout" singles, i.e., those with significant future sales potential based on initial market reaction. These records are not yet on the top 30 lists of the retailers and one-stops reporting to Billboard's Hot 100 chart. The outlets in each region represent the entire panel in that region, not just those which are reporting the records listed.

TOP ROCK TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	2	5	STING A&M	IF YOU LOVE SOMEBODY SET THEM FREE
2	2	3	8	ROBERT PLANT ES PARANZA	LITTLE BY LITTLE
3	4	6	7	NIGHT RANGER MCA	SENTIMENTAL STREET
4	22	—	2	HUEY LEWIS & THE NEWS CHRYSALIS	POWER OF LOVE
5	5	4	7	SUPERTRAMP A&M	CANNONBALL
6	6	7	6	HEART CAPITOL	WHAT ABOUT LOVE
7	9	12	6	DIRE STRAITS WARNER BROS.	MONEY FOR NOTHING
8	10	16	4	JEFF BECK AND ROD STEWART EPIC	PEOPLE GET READY
9	8	9	7	TEARS FOR FEARS MERCURY	SHOUT
10	3	1	9	JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS.	TOUGH ALL OVER
11	7	5	7	BRUCE SPRINGSTEEN COLUMBIA	GLORY DAYS
12	13	17	5	TOM PETTY MCA	MAKE IT BETTER (FORGET ABOUT ME)
13	11	11	9	THE HOOTERS COLUMBIA	ALL YOU ZOMBIES
14	14	15	7	PAUL YOUNG COLUMBIA	EVERYTIME YOU GO AWAY
15	15	18	4	RATT ATLANTIC	LAY IT DOWN
16	12	8	9	JOE WALSH WARNER BROS.	THE CONFESSOR
17	17	23	5	DON HENLEY GEFFEN	NOT ENOUGH LOVE IN THE WORLD
18	20	22	5	ROBERT PLANT ES PARANZA	SIXES AND SEVENS
19	29	—	2	PAT BENATAR CHRYSALIS	INVINCIBLE
20	24	36	3	HELIX CAPITOL	DEEP CUTS THE KNIFE
21	21	33	3	U2 ISLAND	THREE SUNRISES
22	26	31	4	BOB DYLAN COLUMBIA	TIGHT CONNECTION TO MY HEART
23	39	—	2	JOHN PARR ATLANTIC	ST. ELMO'S FIRE (MAN IN MOTION)
24	19	24	10	THE POWER STATION CAPITOL	GET IT ON (BANG A GONG)
25	27	39	3	TALKING HEADS SIRE	ROAD TO NOWHERE
26	16	10	11	EURYTHMICS RCA	WOULD I LIE TO YOU
27	35	—	2	COREY HART EMI-AMERICA	NEVER SURRENDER
28	28	37	4	GEORGE THOROGOOD EMI-AMERICA	WILLIE & THE HAND JIVE
29	32	—	2	RUSS BALLARD EMI-AMERICA	THE FIRE STILL BURNS
30	18	14	10	'TIL TUESDAY EPIC	VOICES CARRY
31	25	29	6	DIRE STRAITS WARNER BROS.	WALK OF LIFE
32	NEW			MOTLEY CRUE ELEKTRA	SMOKIN' IN THE BOYS ROOM
33	41	—	2	BRYAN FERRY WARNER BROS.	SLAVE TO LOVE
34	34	38	6	GINO VANNELLI HME	BLACK CARS
35	NEW			STING A&M	FORTRESS AROUND YOUR HEART
36	36	28	4	MEN AT WORK COLUMBIA	EVERYTHING I NEED
37	23	13	10	PHIL COLLINS ATLANTIC	SUSSUDIO
38	NEW			R.E.M. I.R.S.	CAN'T GET THERE FROM HERE
39	30	20	9	ERIC CLAPTON DUCK/WARNER BROS.	SEE WHAT LOVE CAN DO
40	31	19	9	GRAHAM PARKER AND THE SHOT ELEKTRA	WAKE UP (NEXT TO YOU)
41	33	21	10	KIM MITCHELL BRONZE/ISLAND	GO FOR A SODA
42	NEW			BON JOVI MERCURY	IN AND OUT OF LOVE
43	43	35	11	DOKKEN ELEKTRA	ALONE AGAIN
44	NEW			BRUCE SPRINGSTEEN COLUMBIA	STAND ON IT
45	37	27	4	VAN ZANT GEFFEN	YOU'VE GOT TO BELIEVE IN LOVE
46	38	26	11	MICK JAGGER COLUMBIA	LUCKY IN LOVE
47	47	34	15	PHIL COLLINS ATLANTIC	INSIDE OUT
48	42	42	3	DURAN DURAN CAPITOL	A VIEW TO A KILL
49	44	32	11	GLENN FREY MCA	SMUGGLER'S BLUES
50	40	25	14	TOM PETTY MCA	REBELS

Compiled from a national sample of AOR radio playlists.

YesterHits™

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Love Will Keep Us Together, The Captain & Tennille, A&M
2. The Hustle, Van McCoy & the Soul City Symphony, Avco
3. Listen To What The Man Said, Paul McCartney & Wings, Capitol
4. Wildfire, Michael Murphey, Epic
5. Love Won't Let Me Wait, Major Harris, Atlantic
6. Magic, Pilot, EMI
7. I'm Not Lisa, Jessi Colter, Capitol
8. When Will I Be Loved, Linda Ronstadt, Capitol
9. One Of These Nights, Eagles, Asylum
10. Please Mr. Please, Olivia Newton-John, MCA

POP SINGLES—20 Years Ago

1. I Can't Help Myself, Four Tops, Motown
2. (I Can't Get No) Satisfaction, Rolling Stones, London
3. Mr. Tambourine Man, Byrds, Columbia
4. Woolly Bully, Sam the Sham & the Pharaohs, MGM
5. Wonderful World, Herman's Hermits, MGM
6. For Your Love, Yardbirds, Epic
7. Seventh Son, Johnny Rivers, Imperial
8. Crying In The Chapel, Elvis Presley, RCA Victor
9. Yes, I'm Ready, Barbara Mason, Arctic
10. What The World Needs Now Is Love, Jackie DeShannon, Imperial

TOP ALBUMS—10 Years Ago

1. Captain Fantastic & The Brown Dirt Cowboy, Elton John, MCA
2. Venus And Mars, Paul McCartney, Capitol
3. That's The Way Of The World, Earth, Wind & Fire, Columbia
4. Stampede, Doobie Brothers, Warner Bros.
5. Four Wheel Drive, Bachman-Turner Overdrive, Mercury
6. Love Will Keep Us Together, The Captain & Tennille, A&M
7. Tommy Soundtrack, The Who, Polydor
8. Spirit Of America, Beach Boys, Capitol
9. One Of These Nights, Eagles, Asylum
10. Welcome To My Nightmare, Alice Cooper, Atlantic

TOP ALBUMS—20 Years Ago

1. Mary Poppins, Soundtrack, Vista
2. My Name Is Barbra, Barbra Streisand, Columbia
3. The Sound Of Music, Soundtrack, RCA Victor
4. Herman's Hermits On Tour, MGM
5. The Beach Boys Today!, Capitol
6. Dear Heart, Andy Williams, Columbia
7. Introducing Herman's Hermits, MGM
8. My Fair Lady, Soundtrack, Columbia
9. Goldfinger, Soundtrack, United Artists
10. Whipped Cream & Other Delights, Herb Alpert & the Tijuana Brass, A&M

COUNTRY SINGLES—10 Years Ago

1. Lizzie & The Rainman, Tanya Tucker, MCA
2. Reconsider Me, Narvel Felts, ABC/DOI
3. Movin' On, Merle Haggard, Capitol
4. Touch The Hand, Conway Twitty, MCA
5. Little Band Of Gold, Sonny James, Columbia
6. Tryin' To Beat The Morning Home, T.G. Sheppard, Melodyland
7. You're My Best Friend, Don Williams, ABC/DOI
8. That's When My Woman Begins, Tommy Overstreet, ABC/DOI
9. Just Get Up And Close The Door, Johnny Rodriguez, Mercury
10. Dreaming My Dream With You, Waylon Jennings, RCA

SOUL SINGLES—10 Years Ago

1. Slippery When Wet, Commodores, Motown
2. The Hustle, Van McCoy & the Soul City Symphony, Avco
3. Sooner Or Later, Impressions, Curtom
4. Just A Little Bit Of You, Michael Jackson, Motown
5. Look At Me (I'm In Love), Moments, Stang
6. Fight The Power Part 1, Isley Bros., T-Neck
7. Take Me To The River, Syl Johnson, Hi
8. I'll Do For You Anything You Want Me To, Barry White, 20th Century
9. Why Can't We Be Friends?, War, United Artists
10. Hurt, Manhattans, Columbia



Uglier Than Thou. KWIZ Santa Ana, Calif. afternoon man John Novak, right, honors the winner of the station's "Ugly Bartender" contest, a benefit promotion that raised \$86,500 for the Multiple Sclerosis Society. Newly shorn John Hankey of the local Factory restaurant emerged as the winner after raising more than \$9,000 in 25-cent votes. At left is Dodgers catcher Steve Yeager, who served as MC of the awards ceremony.

Promotions

FLESH PRESSER EXTRAORDINAIRE

KIMN Denver (CHR)

Contact: *Jacque Appell or Kathy Culligan*

KIMN personality Steve Kelley continues to build his reputation as one of the hardest-working jocks in the business. His track record includes washing every window in a 30-story Denver building, sitting in every seat in the Mile High Stadium and hopping on a pogo stick from Boulder to Denver. As with these previous efforts, Kelley's latest stunt was another charity fundraiser, this time centered on shaking the hands of 95,000 people.

The event was one of many listeners' suggestions, and per-hand pledges collected by KIMN will go to the station's Good Neighbor Fund, a division of a larger organization geared toward channeling funds to those directly in need. The shake-out started June 16 during intermission at the Shriners Circus in the Mile High Stadium.

CAT ON A HOT TURNTABLE

WSHE Ft. Lauderdale (AOR)

Contact: *Jann Zlotkin*

What started out as your average cat-spinning contest turned into one of those inadvertent promotional goldmines for WSHE hosts Skip Herman and Jim McBean. Earlier this month, the duo promised listeners a chance to enter their felines in a catty breakdancing contest staged at a local diner. However, the Ft. Lauderdale Humane Society came loudly forward with the message that such an activity would "be con-

sidered undue stress for an animal, and arrests would be made.

With this proclamation in mind, Herman and McBean instead dressed up as cats themselves and let listeners take them for a spin on a cardboard breakdance floor. DJ spins were \$1 a turn, while WSHE fans were also allowed to bring stuffed cats as entrants.

EXPENSIVE CAT FOOD

WMBD Peoria, Ill. (news/talk)

Contact: *Gary Bruce*

WMBD is baiting Peoria trollers with a "\$10,000 Fish!" contest that's jointly sponsored by the venerable Southside Worm Ranch, Heller Distributing and Old Style Beer. On July 13, licensed fisherman listeners will be invited to Peoria Lake to cast their rods for a specially tagged channel catfish.

Members of the Illinois Department of Conservation will tag the lucky fish and act as judges in case of fishy imposter attempts. WMBD will deliver a remote play-by-play of the event, and, naturally, the catcher of the day walks home with \$10,000. **KIM FREEMAN**

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Featured Programming

PLANS FOR THE "Weekend of Aloha Statue of Liberty" fundraising broadcast (Billboard, April 27) are moving along at a breezy pace, says organizer Tom Dancer of KISA Honolulu and Hawaii Live Radio. Scheduled for Thanksgiving weekend, the event's first coup comes in the form of Chrysler honcho Lee Iacocca, who has agreed to drop in as cheerleader for the Ellis Island benefit broadcast. The first radio notables to offer their on-site vocals are **KKBQ Houston's John Lander** and our favorite morning guest **Mr. Leonard**, while a host of other notables are rumored to be making travel arrangements now.

To refresh your memory, the Liberty love affair will be available to roughly 2,500 FM outlets in the States for use at their discretion. Dancer relays that the mostly AC presentation will be completely upbeat, with listener pledges being handled mostly off the air and music interruptions kept to a minimum. The playlist will consist of 99 AC hits culled from the last 10 years, with the commemorative 100th tune left up to individual programmers. Stations interested in carrying some or all of the event and air talents looking for a noble vacation should call Dancer at (808) 625-2381.

MEANWHILE, WESTWOOD ONE of Culver City, Calif., is involved in a money-raising romance with the same Lady. On July 4, the network will broadcast Daryl Hall & John Oates' concert live from New York's Liberty Park. The dollars here will come from ticket sales, which Hall & Oates have promised to the Statue of Liberty Restoration Fund. Speaking of romance, congrats to WWI chief **Norm Pattiz**, who tied the knot with WWI regular **Mary Turner** earlier this month... Still on the subject of monumental radio fundraisers, **ABC Radio** has set up a hotline for stations seeking information on its "Live Aid" coverage (Billboard, June 22). The number is (212) 887-1808.

Getting back to the July 4 happenings, the date marks the 15th anniversary of ABC's "American Top 40 with Casey Kasem." Kasem, who was inducted into the National Assn. of Broadcasters' Hall of Fame in April, is recognized as a pioneer in the top 40 format.

PAUL SHAFFER gets the nod as permanent host of **NBC Radio Entertainment's** monthly "Live From The Hard Rock Cafe." He was guest host of the April edition, continues as bandleader of NBC-TV's "Late Night With David Letterman" and is sure to maintain his high profile on the Gotham music scene... Also in New York, **DIR Broadcasting** has a music/comedy weekly dubbed "David Brenner Live" slated for a July 17 debut. **David Lee Roth** and **Joe Piscopo** are the honored guests for that episode, and the 90-minute program is promised to be mostly music. Features on the show, for which 150 stations have signed up so far, include an oldies segment, top 10 countdown, live performances and a listener phone-in bit. **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.

July 4, **Daryl Hall & John Oates Live**, Westwood One, two hours.

July 4, **Rolling Stones Special**, Westwood One, six hours.

July 4, **Daryl Hall & John Oates**, Hot Rocks, United Stations, 90 minutes.

July 4-7, **The Rolling Stones: Time On Our Side** (hosted by **Roger Daltry**), Westwood One, six hours.

July 4-7, **The Chicago Story**, United Stations, three hours.

July 4-7, **DeBarge, New Edition, Mary Jane Girls, Street Beat** Rhythm Revolution, Barnett-Robbins, two hours.

July 4-7, **The Beach Boys Story**, United Stations, three hours.

July 4-7, **Neil Young, Graham Nash, Memory Makers**, Barnett-Robbins, two hours.

July 4-7, **Various Artists, Country Six Pack**, United Stations, three hours.

July 5-7, **Foreigner, Superstar** Concert Series, Westwood One, 90 minutes.

July 5-8, **Rising Sun, Musical Starstreams**, Musical Starstreams, one hour.

July 5-12, **Ronnie Milsap, Country Today**, MJI Broadcasting, one hour.

July 5-12, **Scorpions, Metalshop**, MJI Broadcasting, one hour.

July 6-7, **David Bowie, On The Radio**, NSBA, one hour.

July 6-7, **Rick Nelson, Dick Clark's Rock Roll & Remember**, United Stations, four hours.

July 6-7, **Jan & Dean, Top 30 USA**, CBS Radioradio, 90 minutes.

July 6-7, **Cyndi Lauper, Rick Dees' Weekly Top 40**, United Stations, four hours.

July 6-7, **Dolly Parton, Weekly Country Music Countdown**, United Stations, four hours.

July 7-13, **Grand Master Flash, Dance Music International**, Radio International, one hour.

July 8, **Carly Simon, The Hot Ones**, United Stations, three hours.

July 8-14, **Phil Collins, Off The Record Specials with Mary Turner**, Westwood One, one hour.

July 8-14, **Sammy Cahn, Part II, The Music Makers**, Narwood Productions, one hour.

July 8-14, **Carly Simon, The Hot Ones**, United Stations, one hour.

July 8-14, **Cars, Star Trak Profiles**, Westwood One, one hour.

July 8-14, **The Deele, The Concert Hour**, Westwood One, one hour.

July 8-14, **Maze, Special Edition**, Westwood One, one hour.

July 12, **Tina Turner, Hot Rocks**, United Stations, 90 minutes.

July 12-14, **Luther Vandross, Street Beat '85**, Barnett-Robbins, two hours.

July 12-14, **Eagles, Bryan Adams, Spirit Of Summer**, CBS Radioradio, one hour.

July 12-14, **Huey Lewis & the News, Superstars Of Rock**, Barnett-Robbins, two hours.

Billboard

ADULT CONTEMPORARY MOST ADDED

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

	74 REPORTERS	NEW ADDS	TOTAL ON
KOOL & THE GANG CHERISH DE-LITE		13	14
TINA TURNER WE DON'T NEED ANOTHER HERO CAPITOL		11	11
PAUL YOUNG EVERYTIME YOU GO AWAY COLUMBIA		11	69
SADE YOUR LOVE IS KING PORTRAIT		9	38
ROSANNE CASH I DON'T KNOW WHY YOU DON'T WANT ME COLUMBIA		9	32

WSKY Asheville, NC
WRMM Atlanta, GA
WSB-AM Atlanta, GA
KEYI Austin, TX
WFBR Baltimore, MD
WJBC Bloomington, IL
KBOI Boise, ID
WBEN-AM Buffalo, NY
WGR Buffalo, NY
KTWO Casper, WY
WVAF Charleston, WV
WBT Charlotte, NC
WCLR Chicago, IL
WYEN Chicago, IL
WKRC Cincinnati, OH
WLLT Cincinnati, OH
WLTF Cleveland, OH
WMJI Cleveland, OH
WIS Columbia, SC
WTVN Columbus, OH
KMGC Dallas, TX
WLAD Danbury, CT
WHIO-AM Dayton, OH
KHOW Denver, CO
KRRT Des Moines, IA
WEIM Fitchburg, MA
WENS Indianapolis, IN
WYYN-FM Jackson, MS
WIVY Jacksonville, FL
KLSI Kansas City, MO
KUDL Kansas City, KS
KMJJ Las Vegas, NV
KMGG Los Angeles, CA
KOST Los Angeles, CA
WHAS Louisville, KY
WRKA Louisville, KY
WMAZ Macon, GA
WIBA Madison, WI
WRVR Memphis, TN
WAIA Miami, FL
WISN Milwaukee, WI
WTMJ Milwaukee, WI
WLTE Minneapolis, MN
KWAV Monterey, CA
WHYH Montgomery, AL
WLAC-FM Nashville, TN
WCTC New Brunswick, N
WPXI New York, NY
WUDE Norfolk, VA
KLTE Oklahoma City, OK
KOIL Omaha, NE
WIP Philadelphia, PA
KKLT Phoenix, AZ
KOY Phoenix, AZ
WTAE Pittsburgh, PA
WWSW Pittsburgh, PA
KGW Portland, OR
WPRO-AM Providence, RI
WRVA Richmond, VA
KQSW Rock Springs, WY
WSGW Saginaw, MI
KSL Salt Lake City, UT
KFMB-AM San Diego, CA
KFMB-FM San Diego, CA
K-101 San Francisco, CA
WGY Schenectady, NY
KKPL Spokane, WA
KSD St. Louis, MO
KKJO St. Joseph, MO
WQI Tampa, FL
WVWM Toledo, OH
KRAV Tulsa, OK
WLTT Washington, DC
WMAL Washington D.C.,

FOR WEEK ENDING JULY 6, 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
				LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	1	10	THE SEARCH IS OVER	SCOTTI BROS. 4-04871/EPIC	3 weeks at No. One ◆ SURVIVOR
2	3	5	7	GETCHA BACK	CARIBOU 4-04913/EPIC	◆ THE BEACH BOYS
3	10	15	6	WHO'S HOLDING DONNA NOW	GORDY 1793/MOTOWN	DEBARGE
4	11	16	6	EVERYTIME YOU GO AWAY	COLUMBIA 38-04867	◆ PAUL YOUNG
5	8	9	6	JUST AS I AM	ARISTA 1-9353	◆ AIR SUPPLY
6	7	10	9	YOU GIVE GOOD LOVE	ARISTA 1-9274	◆ WHITNEY HOUSTON
7	6	8	9	NEVER ENDING STORY	EMI-AMERICA 8230	◆ LIMAHN
8	2	3	12	EVERYBODY WANTS TO RULE THE WORLD	MERCURY 880659-7/POLYGRAM	◆ TEARS FOR FEARS
9	5	6	9	ANGEL	SIRE 7-29008	MADONNA
10	4	2	12	AXEL F	MCA 52536	◆ HAROLD FALTERMEYER
11	9	4	15	SUDDENLY	JIVE 1-9323/ARISTA	◆ BILLY OCEAN
12	13	17	9	HEAVEN	A&M 2729	◆ BRYAN ADAMS
13	15	18	7	REAL LOVE	RCA 14058	DOLLY PARTON (DUET WITH KENNY ROGERS)
14	19	21	6	FIND A WAY	A&M 2734	◆ AMY GRANT
15	23	27	4	POSSESSION OBSESSION	RCA 14098	◆ DARYL HALL & JOHN OATES
16	21	25	6	FOREVER	COLUMBIA 38-04931	◆ KENNY LOGGINS
17	17	19	7	CENTERFIELD	WARNER BROS. 7-29053	◆ JOHN FOGERTY
18	12	7	10	SAY YOU'RE WRONG	ATLANTIC 7-89567	◆ JULIAN LENNON
19	14	11	15	FRESH	DE-LITE 380623-7/POLYGRAM	◆ KOOL & THE GANG
20	27	35	3	FRANKIE	ATLANTIC 7-89547	◆ SISTER SLEDGE
21	26	30	4	NOT ENOUGH LOVE IN THE WORLD	GEFFEN 7-29012/WARNER BROS.	◆ DON HENLEY
22	24	26	5	WALKING ON SUNSHINE	CAPITOL 5466	◆ KATRINA AND THE WAVES
23	16	12	11	DAYS ARE NUMBERS (THE TRAVELLER)	ARISTA 1-9349	THE ALAN PARSONS PROJECT
24	30	2	2	YOUR LOVE IS KING	PORTRAIT 37-05408/EPIC	◆ SADE
25	20	13	17	SMOOTH OPERATOR	PORTRAIT 37-04807/EPIC	◆ SADE
26	28	31	5	WAKE UP NEXT TO YOU	ELEKTRA 7-69654	◆ GRAHAM PARKER
27	33	39	3	I DON'T KNOW WHY YOU DON'T WANT ME	COLUMBIA 38-04809	◆ ROSANNE CASH
28	18	14	14	EVERYTHING SHE WANTS	COLUMBIA 38-04840	◆ WHAM!
29	22	20	12	ONE LONELY NIGHT	EPIC 34-04848	◆ REO SPEEDWAGON
30	31	33	4	SUSSUDIO	ATLANTIC 7-89560	◆ PHIL COLLINS
31	25	22	10	THROUGH THE FIRE	WARNER BROS. 7-29025	◆ CHAKA KHAN
32	29	23	17	CRAZY FOR YOU	GEFFEN 7-20051/WARNER BROS.	◆ MADONNA
33	32	24	19	RHYTHM OF THE NIGHT	GORDY 1770/MOTOWN	◆ DEBARGE
34	NEW			EVERYTHING I NEED	COLUMBIA 38-04929	◆ MEN AT WORK
35	35	29	21	ONE MORE NIGHT	ATLANTIC 7-89588	◆ PHIL COLLINS
36	36	32	18	I'M ON FIRE	COLUMBIA 38-04772	◆ BRUCE SPRINGSTEEN
37	NEW			CHERISH	DE-LITE 880869-7/POLYGRAM	KOOL & THE GANG
38	NEW			FREEWAY OF LOVE	ARISTA 1-9354	◆ ARETHA FRANKLIN
39	NEW			NEVER SURRENDER	EMI-AMERICA 8268	◆ COREY HART
40	39	38	5	THINGS CAN ONLY GET BETTER	ELEKTRA 7-69651	◆ HOWARD JONES

○ 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.

Durham Dealer Pushes Video Sales North American Boosts Business With Sell-Off

BY EARL PAIGE

DURHAM Carefully planned and executed sell-offs of excess home video rental inventory serve two major purposes for North American Video here, according to company president Gary Messenger. Such sales promote the idea of selling rather than just renting, and the film's customers benefit instead of used product brokers.

Recently, the seven North American stores sold 3,000 pieces during a one-day Saturday sell-off that still found the chain "having a great rental day," says Messenger, who stresses that he is not anti-rental.

Messenger says he pushes the sale of home video because the business is there for the taking. "The industry is infected with what I call 'coitus interruptus.' We're always telling the customer, 'No, you can't buy that.' Our special sales prove there is a sale market out there."

Of the 3,000 pieces, Messenger says, the chain's 10 top-selling titles were "Gone With The Wind," the Star Trek tv series set, "Raiders Of The Lost Ark," the Star Trek movie trilogy, "Bill Cosby Himself," "High Road To China," "Mouserize," "The Empire Strikes Back," "The Sound Of Music" and "Splash."

In what the chain calls its "dot" sale, product is selected for sell-off at \$10 \$15 and \$20. For each dot-marked package purchased, customers can also buy any title in the store, except adult product, at half price. Messenger says he doesn't worry about selling off "Terminator" or other hot titles "because we do the sale on Saturday, and they're out on rental if they're really hot."

We had 600 copies of 'GWTW'."

All adult titles are priced at \$25, Messenger says, "and we sold 800 pieces chainwide."

This year's sale found Messenger making several adjustments from past specials. First, it was chainwide, while the chain used to rotate the sale from store to store. A store contest was also added.

"The store we least expected to win led all day. It was overtaken by the one we thought would win, but only during the last half hour," he says of the 10 a.m.-9 p.m. event. Staffers of the top performing store are treated to a dinner.

"There was tremendous spirit, stores calling in every hour with tallies," he says of the 105 employees. "We served free lunch and soft drinks to the staff."

Messenger says strict rules are enforced. Staff does not know the identity of dot-marked stock until 8 a.m. of the sale day. No product is held on reserve or transferred from one store to another. "We want our customers to visit all our stores," says Messenger, adding that the seven stores here, in Chapel Hill and in Raleigh are at most 50 minutes distant "but most just 15 minutes apart."

A principal rule is that the sale is limited to club members and publicized only in club bulletins and in-store, for example with counter cards. "We have plenty of people who join the club in order to participate," he says.

An outspoken critic of used product brokers, Messenger has little sympathy for those stores that claim they would like to funnel outdated titles to their customers but can't control brokers sending in

agents to make wholesale purchases.

Messenger admits North America's club fee is the highest in the chain's market at \$50, but he notes that it's good for a lifetime. "Most are \$4.95-\$29.95," he says, "and lots of stores do not have a club fee. Ours may seem high, but look what cable tv is a month."

North America's rental price is \$2.99 daily, but late charge is just \$1 per day. Music video and children's product rent at \$1. "The reason few stores do well with music video," Messenger suggests, "is that you can't charge \$3 for this product any more than you can charge \$3 for a children's program that's under 45 minutes."



Strawberries Fest. The 50-store New England-based Strawberries Records & Tapes chain recently held its first convention. Pictured at the Sheraton Conference Center in Sturbridge, Mass. are, from left, Steve Kakes of CBS Records and Strawberries' director of advertising David Alexander, director of operations Mark Briggs and controller Herb Levine.

ON TARGET

by Mike Shalett

TAKEN A LOOK at the new release sheets lately? They're filled with heavy metal acts! Isn't that stuff dead or something?

Take a gander at who's out or coming out: Helix, Ratt, Scorpions, Motley Crue, Grim Reaper, Bon Jovi, AC/DC, Mama's Boys, Taxxi. What's happening here? Who's gonna play these guys? More important, who's gonna buy their records and go to their concerts?

Our data indicates that the commercial popularity of heavy metal, including its radio and video play on mainstream outlets, hurt the

between 23 and 24. Only 9% of the audience is 24 or older. Our record consumer research indicates that there are a few more 24-plus folks buying heavy metal who are not attending shows.

Metal freaks are exclusive in their taste in music. Almost 95% list heavy metal as their favorite type of music. The remaining 5% are usually female concert-goers who grow less enthusiastic about metal as they grow older.

Though most record buyers prefer to buy cassettes, in our most recent record retail survey, 66.3% of

veyed in record stores, there is less of a blind sense of format allegiance. Only 69% cite an AOR station as their favorite.

In markets where MTV is readily available, three-quarters of the audience has access to and watches it. Nearly 40% are heavy watchers, averaging at least one hour a day. Their viewing is split between the afternoon and evening hours, with our younger concert-goers usually watching after school. The same can be said for females overall. Our 18- to 26-year-old males show a greater interest in watching at night.

These are people who buy records in mall-located record stores. Better than 60% say that is where they buy their records. Eighty-five percent had bought at least one of the group's records. Close to 60% had bought the group's most recent release.

Heavy metal is 'cool' again, and its fans are buying records

image of metal and those bands who rode the wave of popularity. It just wasn't "cool" anymore. The hard-core base of heavy metal fans got turned off.

The decrease of exposure, which has been hindering heavy metal acts over the course of the first six months of the year, is now helping to re-create a healthy environment for its return. It's become "cool" again!

We are surveying a great number of acts that one would put in the heavy metal category. Their activity on the concert scene is currently quite high. Who is turning out to see metal, and are they record buyers?

In surveying several shows of one well-known veteran metal act, we see the following trends: The audience is young. Fifty-six percent of the crowd is 17 or younger. Two-thirds of this segment are males. That particular ratio of males to females remains constant in all segments.

There is an invisible age barrier

our metal fans preferred to purchase in the vinyl LP configuration. Sixty-five percent said they had bought more than six albums in the last six months. Half hadn't bought a single, and 56% hadn't bought a 12-inch single.

How do they find out about concerts and records? Fifty-seven percent of our concert-goers say they hear about a show on the radio. Word of mouth is the second strongest stimulus, with 28% saying that's how they find out. Record purchases are still discovered through radio first and foremost, with browsing, word of mouth and MTV runners-up.

What radio format are these people listening to today? It wouldn't surprise us if they had abandoned the medium, for in some ways the medium has abandoned them. Still, nearly all of the concert-goers stated that an AOR-formatted radio station was their favorite. Their second favorite was also an album station.

Among record consumers sur-

"On Target" is a bi-weekly feature to help readers understand more about consumer buying habits and trends. The column is based on retail research conducted by the Street Pulse Group, a New York-based music industry marketing consultancy of which Mike Shalett is president.

For its primary retail survey technique, Street Pulse distributes packets containing questionnaires and product to 50 retail stores around the country. A packet is handed out randomly to a consumer immediately after he or she has paid for a purchase, and a \$2 coupon, good for the consumer's next purchase at the store, is the motivation for completing the questionnaire. The average survey incorporates over 700 respondents, a sample equal to those used by Gallup or Roper in their polls on political issues.

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Van Zant at Turtles. Geffen recording group Van Zant recently stopped by Turtles Records & Tapes in Atlanta. Pictured during the visit are, from left: group member Robbie Gay, Donna Wisner of Turtles, group members Johnny Van Zant and Danny Clausman, and Greg Wofford of Turtles.

FOR WEEK ENDING JULY 6, 1985

BY SAM SUTHERLAND

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

CD EN FRANCAIS: From its Tokyo headquarters, **Sony Corp.** has confirmed that its Sony France S.A. subsidiary will build a new factory to manufacture Compact Disc players and key components for its 8mm video hardware. When completed, the new facility, slated for Ribeauville in eastern France, will be the first Japanese CD factory to be acti-

vated outside Japan.

Sony has previously moved beyond its homeland to meet international market needs, starting with its first European color television factory in 1974. That initial U.K. facility has since been augmented with four other factories in France, Spain, and West Germany, while Sony currently operates a Trinitron tv manufacturing plant in San Diego and a magnetic tape facility in Dothan, Ala.

The electronics giant claims the projected Ribeauville operation will be a key element in its European

production blueprint. Startup is scheduled late next year, with the facility initially set to produce 10,000 CD players and 5,000 8mm video components monthly. Sony reports the operation will employ about 250 workers.

EXTENDED PLAYERS: A spot check of various U.S. dealers by Billboard's **Earl Paige** reflects varying attitudes toward extended Compact Disc programs offering hourly playback rather than conventional LP playing times.

(Continued on page 26)

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	2	1	6	PHIL COLLINS ATLANTIC 2-91240	4 weeks at No. One	NO JACKET REQUIRED	
2	1	2	6	BRUCE SPRINGSTEEN COLUMBIA CK 38653		BORN IN THE U.S.A.	
3	4	6	5	DIRE STRAITS WARNER BROS. 2-25264		BROTHERS IN ARMS	
4	3	3	6	PRINCE & THE REVOLUTION PAISLEY PARK 2-25286/WARNER BROS.		AROUND THE WORLD IN A DAY	
5	7	9	6	TEARS FOR FEARS MERCURY 824-300-2/POLYGRAM		SONGS FROM THE BIG CHAIR	
6	5	4	6	MADONNA SIRE 2-25157/WARNER BROS.		LIKE A VIRGIN	
7	6	7	6	JOHN FOGERTY WARNER BROS. 2-25203		CENTERFIELD	
8	8	8	6	PINK FLOYD HARVEST CD 46001/CAPITOL		DARK SIDE OF THE MOON	
9	10	11	6	SOUNDTRACK MCA MCAD 5553		BEVERLY HILLS COP	
10	9	5	6	SADE PORTRAIT RK-39581/EPIC		DIAMOND LIFE	
11	12	17	6	HUEY LEWIS & THE NEWS CHRYSALIS VK 41412		SPORTS	
12	13	16	6	BRYAN ADAMS A&M CD 5013		RECKLESS	
13	11	10	6	WHAM! COLUMBIA CK 39595		MAKE IT BIG	
14	19	25	3	HOWARD JONES ELEKTRA 960390-2		DREAM INTO ACTION	
15	14	12	4	PINK FLOYD COLUMBIA C2K 36183		THE WALL	
16	16	15	6	DON HENLEY GEFEN 2-24026/WARNER BROS.		BUILDING THE PERFECT BEAST	
17	15	13	6	TINA TURNER CAPITOL CD 46041		PRIVATE DANCER	
18	30	—	2	STEELY DAN MCA D-5570		DECADE OF HITS	
19	17	14	6	LIONEL RICHIE MOTOWN 6059 MD		CAN'T SLOW DOWN	
20	20	20	6	CHICAGO FULL MOON/WARNER BROS. 2-25060/WARNER BROS.		17	
21	21	27	3	SOUNDTRACK FANTASY WAM 900-1791-2		AMADEUS	
22	18	18	4	STEELY DAN MCA D 5590		BEST OF STEELY DAN	
23	28	—	2	ROBERT PLANT ES PARANZA 2-90265/ES PARANZA/ATLANTIC		SHAKEN-N-STIRRED	
24	NEW	—	—	SUPERTRAMP A&M CD 5014		BROTHER WHERE YOU BOUND	
25	25	—	2	ANDREAS VOLLENWEIDER COLUMBIA MK 39963		WHITE WINDS	
26	26	24	6	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AGCD 385		FRESH AIRE 5	
27	27	21	5	LEONARD BERNSTEIN PHILIPS DG 415-2532		WEST SIDE STORY	
28	22	19	6	THE POINTER SISTERS PLANET PCD1-5410/RCA		BREAK OUT	
29	23	23	6	FOREIGNER ATLANTIC 2-81999		AGENT PROVOCATEUR	
30	NEW	—	—	LED ZEPPELIN ATLANTIC 2-19130		HOUSES OF THE HOLY	

				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	6	BERNSTEIN: WEST SIDE STORY DG 415-253	6 weeks at No. One	TE KANAWA, CARRERAS (BERNSTEIN)	
2	3	3	6	AMADEUS SOUNDTRACK FANTASY WAM-1791		NEVILLE MARRINER	
3	2	2	6	WEBBER: REQUIEM ANGEL DFO-38218		DOMINGO, BRIGHTMAN (MAAZEL)	
4	4	4	6	TIME WARP TELARC 80106		CINCINNATI POPS (KUNZEL)	
5	6	5	6	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041		CINCINNATI POPS (KUNZEL)	
6	5	6	6	HAYDN/HUMMEL/L MOZART: TRUMPET CON. CBS MK-37846		WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)	
7	7	8	6	COPLAND: APPALACHIAN SPRING TELARC 80078		ATLANTA SYMPHONY	
8	10	13	6	STAR TRACKS TELARC 80094		CINCINNATI POPS (KUNZEL)	
9	8	9	6	TELARC SAMPLER #1 TELARC 80101		VARIOUS ARTISTS	
10	12	15	6	TELARC SAMPLER #2 TELARC 80102		VARIOUS ARTISTS	
11	9	7	6	MOZART: REQUIEM L' OISEAU LYRE 411-712/L' OISEAU LYRE		ACADEMY OF ANCIENT MUSIC (HOGWOOD)	
12	14	12	6	WITH A SONG IN MY HEART PHILIPS 412-625		JESSYE NORMAN, BOSTON POPS (WILLIAMS)	
13	11	11	6	AVE MARIA PHILIPS 412-629		KIRI TE KANAWA	
14	13	10	6	BACH: GOLDBERG VARIATIONS CBS MK-37779		GLENN GOULD	
15	17	19	6	MAMMA LONDON 411-959		LUCIANO PAVAROTTI (MANCINI)	
16	18	23	6	PACHELBEL CANON RCA RCD1-5468		PAILLARD CHAMBER ORCHESTRA	
17	15	14	6	BEETHOVEN: SYMPHONIES #5 & 6 DG 413-932		BERLIN PHILHARMONIC (KARAJAN)	
18	16	17	6	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244		NEVILLE MARRINER	
19	19	16	6	BEETHOVEN: SYMPHONY #9 DG 410-987		BERLIN PHILHARMONIC (KARAJAN)	
20	24	—	2	BACH: UNACCOMPANIED CELLO SUITES CBS M2K-37867		YO-YO MA	
21	21	20	6	BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO CBS MK-39059		YO-YO MA, CLAUDE BOLLING	
22	20	18	6	BIZET: CARMEN (EXCERPTS) ERATO HBC1-5302		DOMINGO (MAAZEL)	
23	22	22	6	BERLIOZ: REQUIEM TELARC 80068		ATLANTA SYMPHONY (SHAW)	
24	26	—	2	PHILIPS SAMPLER PHILIPS 412-712		VARIOUS ARTISTS	
25	NEW	—	—	HAYDN: THREE FAVORITE CONCERTOS CBS MK-39310		MARSALIS, MA, LIN	
26	23	21	6	GERSHWIN: RHAPSODY IN BLUE TELARC 80058		CINCINNATI POPS (KUNZEL)	
27	NEW	—	—	BEETHOVEN: SYMPHONIES 4 & 7 DG 415-121		BERLIN PHILHARMONIC (KARAJAN)	
28	25	25	3	BACH: BRANDENBURG CONCERTOS ARCHIV 410-500		THE ENGLISH CONCERT (PINNOCK),	
29	27	27	4	GERSHWIN: RHAPSODY IN BLUE PHILIPS 411-123		DICHTER (MARRINER)	
30	28	24	6	THE ART OF BEVERLY SILLS ANGEL AV-34017		BEVERLY SILLS	

Neon, Diffused Light, Efficient Use of Space

New Warehouse Stores Have Flashy Look

BY EARL PAIGE

SAN FRANCISCO Warehouse is going for more flash and pizzazz in its new super-size stores. One hint is seen in the chain's newest unit, where brand logos are scrawled in neon on mirrored walls and ceilings radiate diffused light.

Also significant for the 137-unit Los Angeles-based chain is an emphasis on slatwall displays and oth-

er display modules that maximize use of space.

The store in suburban Los Gatos here, near San Jose, is the first in a rollout of new units and typifies Warehouse's strategy regarding new ambience and layout, according to Louis Kwiker, the chain's president and chief executive officer. But he pointedly says it's not up to size at 6,600 square feet: New stores will average around 7,500 square feet.

It's obvious that Warehouse store designers learned well how to conserve and exploit space in the chain's heretofore smaller stores. Though the new units will be giant-size, a compactness still exists that directs customers from one configuration to another.

Slatwall, a horizontally grooved smooth surface material that can be used with or without shelving, is used throughout and lends continuity. At one end of the store, computer software is arrayed on slatwall shelves at full store width. Across the store, prerecorded audio-cassettes are arrayed along walls.

Floor displays further dramatize the efficient utilization of space. A blank media unit in the computer software section accommodates \$11,000 worth of product in a module four feet high but occupying just nine square feet of floor space.

In the Compact Disc section,

some browser modules are 14 packages wide with three rows up and down, offering a total of 42 facings. Other modules are as narrow as eight and even six packages wide. On any given waterfall shelf, depth in a single title can be 14 packages.

An end cap CD unit has 30 facings, six packages wide but five rows high instead of the normal three in regular waterfalls.

A key overall layout feature in the store is the exploitation of prerecorded music in CD and cassette form inside the front entrance. Just as important is the chain's new "floor video" section, which features theft-protected product instead of empties. It's placed at the rear to draw in traffic.

The computer software section also commands attention through a dramatic wall of package display, plus the neon logos on mirror surface overhead. Computer software, placed in around 90 Warehouse units, has not been highlighted this heavily before.

Basic to overall store layout is the cross-merchandising of all software. This extends beyond directing customers past prerecorded music to video. As Jim Lara, senior vice president/general merchandise manager, explains, "We see that 20% of our VCR owner customers are into computers."

Rose Records To Open Its Eighth Chicago Outlet

BY MOIRA McCORMICK

CHICAGO Rose Records is scheduled to cut the ribbon on a new Chicago-area store in mid-July, according to Rose marketing director Ronna Hoffberg. The second Rose Records to open this year (the other outlet is in suburban Evanston), it will bring the chain's total to eight units. Rose Records' Irving Park location, not directly owned by the chain, closed several months ago.

Hoffberg says the 3,800 square foot unit is located in a strip shopping center in southwest suburban Naperville, 16 miles west of Rose's Downers Grove store and 45 miles from downtown Chicago. At present, no other record retail outlets occupy the Naper West Plaza, she says.

According to Hoffberg, the new Rose will emphasize Compact Disc, classical, opera and Broadway cast albums—"the ancillary product lines we're known for."

In addition, Hoffberg says she expects the store to do a brisk business in black music, due in part to Naperville's proximity to Aurora, which has a substantial black population. "We're also told," she says, "that we're likely to sell a lot of country product."

Music videos will be stocked, primarily for sale. The store will not carry movies.

The decision to open the Naperville store was prompted largely by what Hoffberg calls the "phenomenal success" of Rose's Downers Grove location. "It does as well volume-wise as our State St. store," she says, "but since the rent is much lower, the bottom line is higher."

"And the product mix most closely resembles that of our [downtown] Wabash store: We sell the hits, but also a lot of folk, r&b, esoteric music, and especially Compact Discs."

In recent storewide CD sales, Hoffberg says, Downers Grove was averaging 50% of total volume in CD sales. She adds that it "has the highest ratio of CD sales to overall business," noting, "Our thinking was that with our strong franchise in Downers Grove, Naperville was a logical rollout."

Hoffberg says she expects about "5% cannibalism" in the Downers Grove store when Naperville opens, due to the towns' close proximity to each other. "But we're braced to endure it," she says. "We feel the sales potential in Naperville will outweigh whatever small percentage of business might transfer from Downers Grove."

Rose Records Naperville's grand opening is scheduled for July 26, and marks the first time Rose will be advertising via cable television. "With four suburban stores," Hoffberg says, "it's finally beginning to make sense."

Ticket World, Record World Link

NEW YORK Computerized ticketing firm Ticket World has cancelled its arrangement with the New York-area Sam Goody stores and signed with the Record World chain.

Ticket World, which debuted two years ago, claims it handles as much as 70% of all computerized ticket sales in the New York metropolitan area. The deal with Record World, which covers more than 20 stores, will raise the number of Ticket World outlets to approximately 75. Under its arrangement with Sam Goody, Ticket World operated sales locations in seven of the Pickwick-owned stores.



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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

AC/DC
Fly On The Wall
LP Atlantic 81263-1-E/\$9.98
CA 81263-4-E/\$9.98

BRANIGAN, LAURA
Hold Me
LP Atlantic 81265-1-E/\$9.98
CA 81265-4-E/\$9.98

FRICION GROOVE
The Black Box
LP Atlantic 81262-1-D/\$8.98
CA 81262-4-D/\$8.98

(Continued on page 71)

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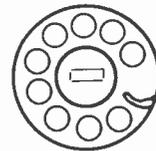
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Billboard TOP COMPUTER SOFTWARE



Compiled from a national sample of retail store and rack sales reports.

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS/Andy	CP/M	Other
ENTERTAINMENT	1	1	77	FLIGHT SIMULATOR II	Sublogic	Simulation Package		•	•	•					
	2	3	15	KARATEKA	Broderbund	Action Arcade Game.		•							
	3	2	17	F-15 STRIKE EAGLE	Micro Prose	Air Combat Simulation Game.		•	•	•	•				
	4	5	28	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Text Adventure.		•	•	•	•	•		•	•
	5	4	85	FLIGHT SIMULATOR	Microsoft	Simulation Package					•				
	6	8	6	SUMMER GAMES II	Epyx	Arcade Style Sports Game		•	•	•	•				
	7	10	4	BEACHHEAD II	Access	Strategy Arcade Game				•					
	8	9	3	SUPER HUEY	Cosmi	Helicopter Simulation				•					
	9	16	47	SARGON III	Hayden	Chess Game		•			•				
	10	14	10	ADVENTURE CONSTRUCTION SET	Electronic Arts	Build your own graphic adventure game.				•					
	11	6	9	GATO	Spectrum HoloByte Inc.	Strategic Game					•				
	12	13	31	GHOSTBUSTERS	Activision	Strategy Arcade Game		•	•	•					
	13	15	6	SOLO FLIGHT	MicroProse	Fun Flight Simulation		•	•	•	•				
	14	11	90	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		•	•	•	•				
	15	12	18	BRUCE LEE	Datasoft	Adventure Game		•	•	•					
	16	7	39	ZORK I	Infocom	Fantasy Strategy Text Adventure		•	•	•	•	•		•	•
	17	17	3	SPACE SHUTTLE	Activision	Shuttle Mission Simulation		•	•	•					
	18	NEW ▶		RACING DESTRUCTION SET	(ELECTRONIC ARTS)	Racing Game				•					
	19	18	5	CRUSADE IN EUROPE	MicroProse	Strategic Simulation		•	•	•	•				
	20	NEW ▶		WISHBRINGER	Infocom	Fantasy Adventure Game		•	•	•	•	•			•

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS/Andy	CP/M	Other	
EDUCATION	1	1	75	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.		•		•	•					
	2	2	40	TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.		•		•	•	•				
	3	3	92	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	30	EARLY GAMES	Springboard Software	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2 1/2 to 6.		•	♦★	♦★	•		•★			
	5	5	5	BANK STREET MUSIC WRITER	Mindscape	Write,edit and play back your own music compositions.		•		•	•					
	6	9	7	BUILD A BOOK	Scarborough	Children can create a story with friends and pets names to print out and make their own book. Recommended ages 2-12.		•		•	•					
	7	8	3	NUMBER TUMBLERS	Fisher-Price	Recommended ages 8-12. Builds Math skills.				•★						
	8	10	3	HAYDEN SAT PACK	Hayden	Combined Sat programs.		•	•	•	•					
	9	NEW ▶		CAVE OF THE WORD WIZARD	Timeworks	A program that develops spelling skills while using a video game format. The program has a Wizard that actually speaks to you. Recommended ages 6 to Adult.				•						
	10	6	71	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		•	•	•						

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS/Andy	CP/M	Other
HOME MANAGEMENT	1	1	50	PRINT SHOP	Broderbund	At Home Print Shop		•	•	•					
	2	2	13	PRINT SHOP GRAPHICS LIBRARY	Broderbund	An additional disk for use with the "Print Shop". Supplies 100 new graphics.		•		•					
	3	4	11	HOMEPAK	Batteries Included	Combines word processing,communications and data management in one package.		•	•	•	•				
	4	6	16	MANAGING YOUR MONEY,ANDREW TOBIAS	Meca	Home Financial Management System					•				
	5	5	11	THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.		•		•	•				
	6	7	84	DOLLARS AND SENSE	Monogram	Home Financial Package		•			•	•			
	7	3	92	BANK STREET WRITER	Broderbund	Word Processing Package		•	•	•	•				
	8	8	26	PAPERCLIP	Batteries Included	Word Processing Package			•	•★					
	9	9	18	PFS: WRITE	Software Publishing	Word Processing Package		•			•				•
	10	10	4	LETTER WIZARD	Datasoft	Word Processing Program		•	•	•					

ON THE BEAM

(Continued from page 23)

At Disc Jockey in Owensboro, Ky., Harold Guilfoil claims expanded CDs, offering either added tracks or longer versions of LP cuts, "aren't that much more persuasive in terms of luring CD purchases." He likewise contends that LP purchasers appear unconcerned by the longer program available on CD.

More upbeat is Licorice Pizza buyer Tom Marin, contacted in Los Angeles. Marin praises the idea of expanded CDs, citing such labels as DMP for regularly issuing hour-long Compact Disc titles. And, in Miami, Spec's Music's Joe Andrules, an avowed Dire Straits fan excited by that band's extended current CD/cassette album, sees such customized programming as an added tool for retail marketers.

Meanwhile, last week's pop CD chart offered some possible clues to how such titles can fare: Dire Straits' "Brothers In Arms" has risen to the number four slot in just three weeks (compared to a bulletted 31 in the same edition's pop album listings), while Steely Dan has landed two separate compilations, "Best Of Steely Dan" and "Decade Of Hits," in the pop CD's top 30.

In fairness, it should be noted that both those acts have fared well with audiophiles in the past, with Dire Straits an acknowledged CD draw for past releases. Both also attract an adult demographic customer, too. That said, however, it appears that extra playing time pulls extra sales.

RANDOM BITS: The latest jazz label to join the Compact Disc ranks is Palo Alto, now planning its initial flight of CDs by October... Digital Music Products Inc., once based at founder/producer Tom Jung's Scarsdale, N.Y. lair, has moved. New headquarters are at 175 Dolphin Cove Quay, Stamford, Conn. 06902, with a separate sales office at 200 W. 57th St., Suite 1108, New York, N.Y. 10019. Phone at the latter location is (212) 315-4333.

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WALT DISNEY TARGETS CHILD ABUSE

Company Seeks To Organize Industrywide Campaign

BY TONY SEIDEMAN

NEW YORK Walt Disney Home Video is working on organizing a unified home video industry campaign against child abuse and abductions.

Spearheading the company's efforts will be its release of "Too Smart For Strangers," a \$29.95 title designed to educate the three- to 10-year-old age group and their parents about child safety. The company has also initiated discussions with the Video Software Dealers Assn. and the National Assn. of Video Distributors about beginning a coordinated home video campaign to help keep children safe.

Disney is hoping "we can get the NAVD and the VSDA to consolidate all of the programming" into a well-organized package that retailers can easily put together and promote, says vice president Ben Tenn.

Heavy participation will give the home video industry's image a strong boost, Tenn suggests, with the creation of child safety centers making "the video store really a positive location in the community."

Negative perception of video outlets is one reason the British home video industry has slumped in the last year or two, according to some observers. Retailers carrying the Disney and other anti-abuse titles will help let the community know video retailers "have more than just X-rated in their stores," Tenn says, thus helping the U.S. industry avoid the fate of its U.K. cousin.

Disney executives say that pre-orders for "Too Smart For Strangers" came to just 10,000 units. But, they add, they expect the program to keep on moving for a long time to come.

The company is also encouraging video retailers to offer "Too Smart" as a free rental item. Tenn won't identify any outlets that are doing so, but he says Michigan-based Highland Appliances and the Washington, D.C.-area chain Erols are both behind the program.

Disney director of marketing Richard Fried acknowledges that other child-safety titles have been released. But he says this should help "Too Smart For Strangers" rather than hurt it.

Pointing to the leading title so far released, Paramount Home Video's "Strong Kids, Safe Kids," Fried says, "What people really need to realize is that 'Too Smart For Strangers' is a very different program" than the Paramount title.

"Strong Kids," Fried notes, is "a title talking to older children. This is a program that talks to younger children." Retailers would do best to purchase and promote both programs, he says.

"Too Smart For Strangers" has already garnered the endorsements of a number of major political figures and organizations. Among those present at a New York press conference announcing the title's release on Monday (24) were Sen. Paula Hawkins, Congressman Tom Lewis, and Matilda Cuomo, wife of New York's governor. The three gave awards to Disney for its "Too Smart" efforts from the U.S. Senate, the House of Representatives and New York State, respectively.

The animated character Winnie the Pooh stars in "Too Smart," which also features other "Pooh" characters. Songs and dramatizations are used to educate children on safety topics.

The Disney title isn't the only

anti-child-abuse program coming out this June. Advanced Video Group, a small company that released its first product in February, is putting out a half-hour program, "What Every Child Should Know," for \$19.99 on videocassette and \$6.99 on audiocassette.

Like "Too Smart," the AVG program uses a mixture of song and dialog. AVG says the program was created "in conjunction" with Dr. Lewis Lipsitt, director of the Brown Univ. child study program and clinic. Albert Hague, who composed the music for tv's "How The Grinch Stole Christmas," wrote the tunes on the videocassette.

AVG claims that "What Every Child" will be released in such outlets as Waldenbooks, B. Dalton, Doubleday, Toys 'R Us and Child World this month.

Tenn notes that Disney went with a \$29.95 price point for "Too Smart" because product of that length put out by the company usually retails for \$49.95. The company also has to make back the title's extensive production costs.

Child abuse experts at the Disney conference noted that 70% of all child abuse cases involve either a parent, a close relative or someone the child already knows. The company understood this, Tenn says, even though "Too Smart" concentrates on the threat of strangers.

Disney is dealing with the problem of abuse by family members or friends of the family by going through the educational system, Tenn says. The company has numerous titles already in release, including "Child Molestation: Breaking The Silence," "Now I Can Tell You My Secret" and "Careful With Strangers."



Gumby and Shortcake for the Birthday Boy. New York distributor Star Video recently celebrated the first birthday of retailer Video Van by calling in two of home video's most popular characters, Gumby and Strawberry Shortcake, both of whom are marketed by Family Home Entertainment. In-store promotions were held at Video Van's three Long Island stores. Standing from left are Video Van co-owner Dave Watchel, Strawberry Shortcake, Gumby and Star's new director of advertising and promotions, Judith S. Slomack.

Cuts in Some Horror Films Spur Customer Complaints

BY MOIRA McCORMICK

CHICAGO Video retailers have been receiving customer complaints about short footage on a number of titles, particularly horror movies.

According to assistant manager Chris Stearman of Oklahoma City's Kaleidoscope, which specializes in horror videos, at least six titles have shorter running times than their theatrical versions, often with particularly violent or explicit scenes cut out. "The original theatrical versions of some of these films were unrated," says Stearman, "and what comes out on video is the R-rated version."

However, he says, nothing on these movies' packaging indicates that what's inside has been edited. "The only way customers could know beforehand is if they knew the original running time," Stearman notes. "Whoever acquires these prints probably isn't checking which version they're getting."

One such title, he says, is Vestron Video's "Last House On The Left," whose missing scene depicting graphic violence, reportedly nine minutes long, was brought to Stearman's attention by Kaleidoscope employee Dan Shafer. Customers have since complained, he says, and Kaleidoscope staff members have taken to warning them before purchase or rental that the tape is edited.

"Many people wouldn't notice the shortage," says Stearman. "But imagine a movie buff familiar with the film, who spends \$65 on it and doesn't realize until he's playing it at home that it's not the original." Vestron's "Splatter University," he adds, also was released in cut version on video.

Another horror video, Thorn EMI's "Dawn Of The Dead," is 14 minutes shy of an X-rated version shown by director George Romero

on the college lecture circuit, according to Stearman.

Warner Home Video's "The Brain That Wouldn't Die" runs 70 minutes on video, as compared with 81 minutes on its original theatrical release. "When we licensed it from Orion Pictures," says Warner Home Video's Mike Finnegan, "we didn't realize they'd provide us with a television print."

According to Orion Pictures director of ancillary rights Kim Aronson, problems concerning "Brain", specifically reports of short footage, "haven't come to our attention."

Aronson says Orion is as scrupulous as possible about acquiring theatrical versions of movies. "But sometimes with the older titles [like "Brain"], it's hard to get the original negative. With 25 years of history, there's only so much a company inheriting down the line can do."

Thorn EMI/HBO takes a similar line. "We release cassettes in the form in which we buy them," says a spokesman for the firm. "If it was a truncated version, you'd have to talk to whoever sold it to them."

Vestron Video's version of "Last House On The Left" is a shorter, R-rated version, an executive from the company admits. "But there aren't nine minutes missing," he says, claiming the cut version is only about two minutes shorter than its complete cousin.

Even so, the executive says, Vestron will be releasing the complete, unrated version of "Last House On The Left" sometime in 1986.

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FOR WEEK ENDING JULY 6, 1985

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TOP MUSIC VIDEOCASSETTES

THIS WEEK			TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Price
1	2	WKS. ON CHART						
1	1	9	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	SF	19.98
2	2	15	MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1985	SF	19.98
3	3	15	PRIVATE DANCER ●	Picture Music Intl. Sony Video Software 97W50066-7	Tina Turner	1985	SF	16.95
4	5	11	DANCE ON FIRE ●	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	LF	39.95
5	4	15	ALL NIGHT LONG ▲	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1985	SF	19.95
6	6	15	SING BLUE SILVER ●	Tritec Duran Vision Thorn/EMI/HBO Video 2852	Duran Duran	1985	C	29.95
7	7	7	ANIMALIZE LIVE UNCENSORED	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	LF	29.95
8	8	15	U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	C	29.95
9	NEW		AIN'T THAT AMERICA	Polygram MusicVideo-U.S. MusicVision 6-20455	John Cougar Mellencamp	1985	LF	29.95
10	10	7	TEARS FOR FEARS	Polygram MusicVideo Sony Video Software 97W50068-9	Tears For Fears	1985	SF	16.95

● Recording Industry Assn. Of America (RIAA) certification for sales of 20,000 units or sales income of \$800,000. ▲ RIAA certification for sales of 40,000 units or sales income of \$1.6 million. ◆ International Tape Disc Assn. certification for sales of \$1 million at wholesale. SF short-form, LF long-form, C concert, D documentary.

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TOP VIDEOCASSETTES SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price	Compiled from a national sample of retail store sales reports.		
1	1	164	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95			
2	2	18	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95			
3	3	16	GONE WITH THE WIND ▲	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95			
4	4	31	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95			
5	6	5	THE KARATE KID	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG	79.95			
6	17	4	SINGIN' IN THE RAIN	MGM/UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29.95			
7	5	10	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	NR	19.98			
8	7	11	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	79.95			
9	9	18	TINA TURNER PRIVATE DANCER ●	Picture Music Intl. Sony Video Software 97W0066-7	Tina Turner	1984	NR	16.95			
10	8	18	LIONEL RICHIE ALL NIGHT LONG ▲	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1984	NR	19.95			
11	12	33	RAQUEL, TOTAL BEAUTY AND FITNESS ▲◆	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	39.95			
12	21	5	DUNE ▲	Universal City Studios MCA Dist. Corp. 80161	Paul Atreides Sting	1984	PG-13	79.95			
13	11	31	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	29.98			
14	10	66	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95			
15	NEW▶		2010 THE YEAR WE MAKE CONTACT	MGM/UA Home Video 800591	Roy Scheider John Lithgow	1984	PG	79.95			
16	13	10	THE DOORS "DANCE ON FIRE" ●	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	NR	39.95			
17	NEW▶		STARMAN	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG	79.95			
18	14	4	MISSING IN ACTION	Cannon Films Inc. MGM/UA Home Video 800557	Chuck Norris	1984	R	79.95			
19	23	2	SEVEN BRIDES FOR SEVEN BROTHERS	MGM/UA Home Video 700091	Howard Keel Jane Powell	1954	NR	29.95			
20	26	31	FIRST BLOOD ▲	First Blood Inc. Thorn/EMI/HBO Video 1573	Sylvester Stallone	1982	R	79.95			
21	18	81	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	39.95			
22	16	74	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95			
23	34	2	THE RIVER ▲	Universal City Studios MCA Dist. Corp. 80160	Sissy Spacek Mel Gibson	1984	PG-13	79.95			
24	24	2	PLACES IN THE HEART	CBS-Fox Video 6836	Sally Field Lindsay Crouse	1984	PG	79.98			
25	35	2	CLOSE ENCOUNTERS OF THE THIRD KIND	RCA/Columbia Pictures Home Video 6-20162	Richard Dreyfuss Teri Garr	1977	PG	29.95			
26	15	8	THE COTTON CLUB ▲	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R	79.95			
27	NEW▶		2001: A SPACE ODYSSEY ▲	MGM/UA Home Video 700002	Keir Dullea Gary Lockwood	1968	G	29.95			
28	NEW▶		GIGI	MGM/UA Home Video 700050	Leslie Caron Louis Jourdan	1958	NR	29.95			
29	19	6	ANIMALIZE LIVE UNCENSORED	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	NR	29.95			
30	20	3	THE MENAGERIE	Paramount Pictures Paramount Home Video 60040-16	William Shatner Leonard Nimoy	1966	NR	29.95			
31	38	10	RAINBOW BRITE-PERIL IN THE PITS	Children's Video Library Vestron 1507	Animated	1985	NR	29.95			
32	39	2	LIFE WITH MICKEY!	Walt Disney Home Video 260	Mickey Mouse	1985	NR	29.95			
33	32	2	THE UNSINKABLE MOLLY BROWN	MGM/UA Home Video 600578	Debbie Reynolds Harve Presnell	1964	NR	29.95			
34	29	2	WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95			
35	22	9	LET'S JAZZERCIZE	Jazzercise/Feeling Fine PD. MCA Dist. Corp. 80005	Judi Sheppard-Missett	1983	NR	39.95			
36	33	2	HULKAMANIA	Titan Sports Inc. Coliseum Video WF002	Hulk Hogan	1985	NR	59.95			
37	30	2	DONALD'S BEE PICTURES	Walt Disney Home Video 255	Donald Duck	1985	NR	29.95			
38	25	13	U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	NR	29.95			
39	28	2	HIGH SOCIETY	MGM/UA Home Video 600292	Bing Crosby Grace Kelly	1956	NR	29.95			
40	36	2	THE DISNEY DREAM FACTORY: 1933-1938	Walt Disney Home Video 257	Animated	1985	NR	29.95			

● Recording Industry Assn. Of America (RIAA) gold certification, sales of 50,000 units or suggested list price income of \$2 million (20,000 or \$800,000 for non-theatrical made-for-home product). ▲ RIAA certification for platinum, sales of 100,000 units or suggested list price income of \$4 million (40,000 or \$1.6 million for non-theatrical made-for-home product). Titles certified prior to Oct. 1, 1984 were certified under different criteria. ◆ International Tape Disc Assn. certification for gross label revenue of \$1 million after returns or stock balancing.

...newslines...

MAY VCR SALES FIGURES are not good news for the prerecorded video industry. VCR sales in May were up by only 29.8% from the year before. That's not much of an "only" in most businesses, but bad news for an industry used to growth leaps in the neighborhood of 70%-80%. According to the Electronic Industries Assn.'s Consumer Electronics Group, a total of 598,293 VCRs were sold to dealers in May 1985, compared to 460,788 for the same month in '84. VCR sales to dealers so far in 1985 come to 3.8 million units, the EIA says, a rise of 64.2% from the same period in 1984.

PROJECTIONS ARE STILL STRONG despite the low numbers, with the EIA projecting sales of around 11 million VCRs this year, and most hardware companies agreeing or predicting even better numbers. The fourth quarter is what's important, hardware firms agree, with the fall and Christmas seasons being the time when the overwhelming share of video business is done.

VCR SALES ACTUALLY LOOKED GOOD next to those of other consumer electronics products, according to the EIA. Of the categories the EIA tracks, only projection television sets showed a boost, with their sales up by 13.8% for May from the previous year to 13,828 units. Color set sales were down by 8.9% in May, to 973,818 units, and black-and-white set sales were down by 14.3% to 225,240 units. Color video cameras saw the worst slump, with May sales dropping by 29.5% to 22,778 units.

ONE OF THE MOST POTENT licensing deals in home video has received an extension, with Cannon Films renewing its pact with MGM/UA Home Video. The companies, who first reached an agreement in 1983, describe their new contract as an "expansion" of that deal, refusing to give any more details. Word is that if Cannon exercises all of its options, the pact could last for nine years and run to as much as \$30 million. Rights will be for the U.S./Canadian market only. Titles coming out via the pact will include "Death Wish III," "King Solomon's Mines," "Invasion USA," "Fool For Love" and "American Ninja."

"DRAMAS OF DISCTINCTION" is Warner Home Video's description of its August release schedule. The company is tying together artists as diverse as James Dean and "The Killing Fields" co-star Haing S. Ngor. "The Killing Fields" is the top recent release film in Warner's August schedule. The company is also releasing a two batches of catalog product that will be tied together by theme. "The Dean Legacy" is one batch, featuring "Rebel Without A Cause," "East Of Eden" and "Giant." A salute to Elia Kazan is the other, featuring "Baby Doll," "A Face In The Crowd" and "The Arrangement." All of the Kazan titles are \$59.95; Warner is offering a special deal whereby consumers can buy all three "Dean Legacy" titles for \$99.95—the price of two, complete with a souvenir booklet.

NEW WORLD VIDEO IS OPENING a Toronto branch, which will handle Canadian sales and marketing. Video releases will occur simultaneously in the U.S. and Canada, and pricing will also be coordinated. Acting as general manger in the new office will be Marshall Forster. At the same time, the manufacturer has created "The New World Home Video Club," which will offer a free prerecorded videocassette to dealers who have purchased 10 different New World titles from authorized distributors.

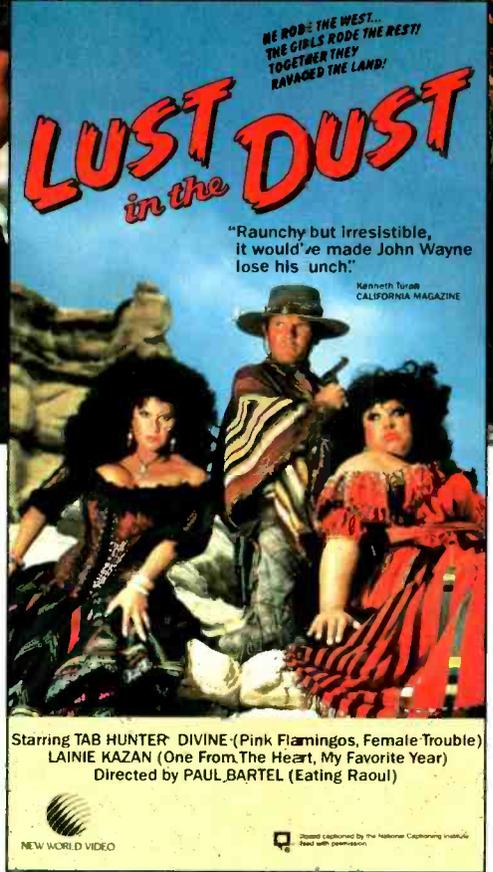
MASTER GAMBLER KEN USTON has teamed up with Dale Crase Productions of San Francisco and Vistar International Productions for a 75-minute video, "How To Win At Blackjack." The videocassette will come complete with an instruction manual, flash cards and an audiocassette.

EMBASSY HOME ENTERTAINMENT is awarding more than \$100,000 in prizes to the winners of its "Cotton Club Contest." Booty going to distributors includes Ford Thunderbirds, vacations to Mexico and RCA videocassette recorders. Winning cars were: Universal Distributors of Philadelphia's Lou Reeve, the Commtron Portland branch's Carla Larson, Commtron Iowa headquarters' Joann Garman, the Commtron Houston branch's Karie Marshman, Video Visions of Charlotte, N.C.'s Bill Ramseur, and Canadian distributor International Home Entertainment of Whitby, Ontario.

SEA TV IS RELEASING a highly targeted title: a two-part videocassette on "Learning The Racing Rules" for yachtsmen. The titles use boat models, blackboard descriptions and live demonstrations to help sailors wend their way through the arcane and complex world of yacht racing regulations. The company says its cassette "explains the major right-of-way-rules and definitions of the new 1985-88 rulebook," which happens to be about the size of a small encyclopedia. Part one is "The Basic Right Of Way Rules," while part two is "Rules At Marks And Obstructions." Each is priced at \$49.95; together they sell for \$79.95. Sea TV's phone number is (800) 824-7888.

JIM McCULLAUGH/TONY SEIDEMAN

When the raunchy meet the paunchy.



It's 1884. It's Chile Verde, New Mexico. And it's spiced up with a sizzling Lainie Kazan. A well-seasoned Tab Hunter. And Divine, adding a little fat to the fire.

"Lust in the Dust" bubbles over with unsavory greed for a hidden treasure; unsavory lust for cowboys who wished they'd hidden; and

Divine, who just bubbles over. Watch Paul Bartel's ("Eating Raoul") "Lust in the Dust." It's western passion and western fashion.

It's greed and need. It's even Cesar Romero as Father Garcia.



NEW WORLD VIDEO

Now on videocassette.

Some adventures you should only have on videocassette.

They were on the most exciting adventure of their lives. It would end up... Out Of Control.



OUT OF CONTROL

"...swift-moving teen adventure that never lets up."
Kevin Thomas, LOS ANGELES TIMES

MARTIN HEWITT
BETSY RUSSELL (Avenging Angel, Tomboy)
Featuring Music by Brothers Johnson and James Ingram
"THE WAY"
NEW WORLD VIDEO

You could go out of your mind when an adventure like this goes out of control.

Keith (Martin Hewitt, "Endless Love") and Chrissie (Betsy Russell, "Avenging Angel," "Tomboy") are part of a group of eight teens (including Jim Youngs of "Footloose") on a private plane flying to a weekend vacation spot. The plane crashes into the sea, and Keith, Chrissie and friends end up on what seems like an uninhabited island. A merciless gang of international smugglers soon prove that survival against the elements is the least of the vacationers' worries. Adding to the dramatic action is music by Brothers Johnson and James Ingram.

"Out of Control" is a crash course in survival.

Now on videocassette



NEW WORLD VIDEO

"...swift moving teen adventure that never lets up."—Kevin Thomas, Los Angeles Times

3,000 Enter AFI Contest Home-Made Tapes Offer 'Visions'

BY JIM McCULLAUGH

LOS ANGELES The American Film Institute (AFI) here says it has received more than 3,000 requests for entry forms for its "Visions Of U.S.," a national home video contest now in its second year. The inaugural year saw only 280 entries.

The contest is sponsored by the Sony Corp. and The Movie Channel and administered by the AFI. It's open to anyone who produces an original tape using any of three formats: VHS, Beta, or the newer 8mm. Deadline is Aug. 15.

Home-produced tapes are limited to four categories: fiction, non-fiction, experimental and music video. The latter category must be an original music work.

The grand prize winner will receive a state-of-the-art Sony home video system. Second through fourth place winners receive such prizes as Sony Watchmen and camcorders.

This year's panel of judges includes Francis Ford Coppola, Kenny Loggins, Debbie Allen, Cicely Tyson, the Talking Heads' David Byrne, "Today Show" film critic Gene Shalit, Washington Post television critic Tom Shales, and Christian Souza, an 18-year-old Northern California high school senior who was last year's winner.

The winner's video will be aired as a short in October on The Movie Channel. Other outstanding entries may also be presented on the cable channel, which plans to run some of last year's notable videos as well.

Most of last year's entrants were 21 years old or younger. Souza's winning video, which fell into the fiction category, depicted a mock situation in which he and his high school friends are drafted for combat in El Salvador. They play out a combat scenario in their hometown, are overcome by anxiety, judge that too much caffeine is the culprit, and the video segues into a coffee commercial.

Behind-the-Scenes Title Due

'Terminator' Documentary

LOS ANGELES If "Making Michael Jackson's Thriller"—a behind-the-scenes video about a music video short—can be a huge success, why not a similar approach with a movie?

That's the strategy of "The Making Of 'The Terminator'" from Vidmark Entertainment Corp., a new home video manufacturer here. Set for release Monday (1), it will be double-featured with "The Making Of 'Missing In Action 2: The Beginning,'" starring Chuck Norris. Suggested retail is \$39.95.

"The Terminator" has been one of the most successful video titles of the spring, in terms of both sales and rentals. According to Vidmark executive vice president Barry Barnholtz, the new documentary video features never-before-seen interviews as well as behind- and be-

fore-the-camera action. Shooting was done by a specially assigned crew during production of "The Terminator."

Barnholtz claims a recent survey of dealers showed that when "The Making Of" videocassettes are displayed alongside their feature film counterparts, the result is accelerated sales and rental activity for each.

"The Making Of" videos are not a new phenomenon. In addition to the Michael Jackson title, for example, there is a similar behind-the-scenes video of "Raiders Of The Lost Ark."

This week, Vidmark will also attempt to entice the industry with \$19.95 price points on two titles, "Little Shop Of Horrors" (Jack Nicholson's first screen role) and "The Lady Vanishes." Both titles are part of the "Drive-In Terror" line.



Paging Sarah Conner. Employees at the collection department of video distributor Artec's Middletown, Conn. branch prepare to go to work getting retailers to pay up for their copies of Thorn EMI/Home Box Office's "The Terminator."

FOR WEEK ENDING JULY 6, 1985

Billboard

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TOP VIDEOCASSETTES RENTALS

			Compiled from a national sample of retail store rental reports.				Year of Release	Rating
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers			
1	1	6	THE KARATE KID	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG	
2	2	11	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	
3	3	4	MISSING IN ACTION	Cannon Films Inc. MGM/UA Home Video 800557	Chuck Norris	1984	R	
4	7	3	PLACES IN THE HEART	CBS-Fox Video 6836	Sally Field Lindsay Crouse	1984	PG	
5	6	6	CITY HEAT ▲	Warner Brothers Pictures Warner Home Video 11433	Clint Eastwood Burt Reynolds	1984	PG	
6	5	5	DUNE ▲	Universal City Studios MCA Dist. Corp. 80161	Paul Atreides Sting	1984	PG-13	
7	4	8	THE COTTON CLUB ▲	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R	
8	15	2	THE RIVER ▲	Universal City Studios MCA Dist. Corp. 80160	Sissy Spacek Mel Gibson	1984	PG-13	
9	8	7	TEACHERS	CBS-Fox Video 4728	Nick Nolte Jo Beth Williams	1984	R	
10	9	9	BODY DOUBLE	RCA/Columbia Pictures Home Video 6-20411	Craig Wasson Melanie Griffith	1984	R	
11	NEW ▶		GHOULIES	Empire Pictures Vestron 5081	Lisa Pelikan Jack Nance	1985	PG-13	
12	10	17	REVENGE OF THE NERDS ▲	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R	
13	33	2	PROTOCOL	Warner Brothers Pictures Warner Home Video 11434	Goldie Hawn	1984	PG	
14	12	9	THIEF OF HEARTS	Paramount Pictures Paramount Home Video 1660	Steven Bauer Barbara Williams	1984	NR	
15	11	17	BACHELOR PARTY ▲	CBS-Fox Video 1440	Tom Hanks Adrian Zmed	1984	R	
16	NEW ▶		STARMAN	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG	
17	18	12	COUNTRY	Touchstone Home Video 241	Jessica Lange Sam Shepard	1984	PG	
18	NEW ▶		2010 THE YEAR WE MAKE CONTACT	MGM/UA Home Video 800591	Roy Scheider John Lithgow	1984	PG	
19	16	3	FALLING IN LOVE	Paramount Pictures Paramount Home Video 1628	Robert De Niro Meryl Streep	1984	R	
20	NEW ▶		1984	Virgin Cinema Films Ltd. USA Home Video 217547	John Hurt Richard Burton	1984	R	
21	17	17	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	
22	22	5	HEAVEN HELP US ●	Tri-Star Pictures Thorn/EMI/HBO Video 2986	Donald Sutherland Andrew McCarthy	1985	R	
23	13	9	THE POPE OF GREENWICH VILLAGE ▲	MGM/UA Home Video 800490	Eric Roberts Mickey Rourke	1984	R	
24	21	18	RED DAWN ▲	MGM/UA Home Video 800499	Patrick Swayze C. Thomas Howell	1984	PG-13	
25	14	26	POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	
26	24	3	CHOOSE ME ●	Media Home Entertainment M-787	Lesley Ann Warren Keith Carradine	1984	R	
27	23	12	IRRECONCILABLE DIFFERENCES ▲	Angeles Cinema Investors Vestron 5057	Ryan O'Neal Shelley Long	1984	PG	
28	NEW ▶		MICKY & MAUDE	RCA/Columbia Pictures Home Video 6-20456	Dudley Moore Amy Irving	1984	PG-13	
29	19	10	SUPERGIRL ▲	Tri-Star Pictures USA Home Video 217-515	Helen Slater Peter O'Toole	1984	PG	
30	34	18	ONCE UPON A TIME IN AMERICA ▲	The Ladd Company Warner Home Video 20017-19	Robert De Niro James Woods	1984	NR	
31	28	16	CRIMES OF PASSION ▲	New World Pictures New World Video 8512	Kathleen Turner Anthony Perkins	1984	NR	
32	20	8	OH, GOD! YOU DEVIL ▲	Warner Brothers Pictures Warner Home Video 11418	George Burns Ted Wass	1984	PG	
33	32	4	THE BROTHER FROM ANOTHER PLANET	Cinecom Intl. Films Key Video 6831	Joe Morton	1984	R	
34	29	16	GONE WITH THE WIND ▲	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	
35	27	20	THE WOMAN IN RED ▲ ◆	Orion Pictures Vestron 5055	Gene Wilder Kelly Le Brock	1984	PG-13	
36	25	21	ALL OF ME ▲	Thorn/EMI/HBO Video TVA2715	Steve Martin Lily Tomlin	1984	R	
37	26	7	NINJA III- THE DOMINATION ●	Cannon Films Inc. MGM/UA Home Video 800546	Sho Kusugi Lucinda Dickey	1984	R	
38	30	5	NIGHT PATROL ▲	New World Pictures New World Video 8425	Linda Blair Pat Paulsen	1985	R	
39	37	29	THE NATURAL ▲ ◆	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	
40	31	7	OXFORD BLUES	CBS-Fox Video 4725	Rob Lowe	1984	PG-13	

● Recording Industry Assn. Of America (RIAA) gold certification, sales of 50,000 units or suggested list price income of \$2 million (20,000 or \$800,000 for non-theatrical made-for-home product). ▲ RIAA certification for platinum, sales of 100,000 units or suggested list price income of \$4 million (40,000 or \$1.6 million for non-theatrical made-for-home product). Titles certified prior to Oct. 1, 1984 were certified under different criteria. ◆ International Tape Disc Assn. certification for gross label revenue of \$1 million after returns or stock balancing.

Mitsubishi Digital Comes to Britain

Support and Marketing Operations Open Near London

By STEVEN DUPLER

LONDON Digital Entertainment Corp., the San Fernando, Calif.-based subsidiary of Mitsubishi Electric Sales America Inc., has opened full support and marketing operations in the U.K. The new operation is based in Greenford, a London suburb, and incorporates the facilities of the British Quad Eight/Westrex subsidiary, whose U.S. parent company was acquired by DEC in March.

In making the announcement here at the recent APRS exhibition, DEC also displayed for the first time anywhere the X-850 32-track digital recorder. The new machine, now in production, replaces the X-800, and is virtually identical to its predecessor except for one very important feature: The X-850 is capable of razor blade editing. DEC president Tore Nordahl spoke about the new multitrack machine and other products currently in research and development within the Mitsubishi, Quad Eight and Westrex product lines.

"This X-850 is the prototype for the initial production run," Nordahl noted. "Production is now underway, and the first one is slated for a mid-July delivery to Lion's Share in Los Angeles. The second will be go-

ing into Fantasy in Berkeley."

Nordahl said the recorder is priced at \$170,000, the same cost as the now-defunct X-800. That previous unit has been reduced in price to \$160,000, and once the final inventory is sold, the X-800 will no longer be produced.

There are currently no Mitsubishi digital recorders in place in London, except for four two-track X-80 machines purchased by the BBC from Telefunken, the previous sales and support agent for Mitsubishi in the U.K. and Europe. Now that the agreement with Telefunken has expired, said Nordahl, "We can go in full force in both markets."

"We have the backing of a parent company with \$8 billion in sales annually," he continued. "Mitsubishi has a longterm commitment once it enters a field, and we fully expect that we will establish the Mitsubishi digital format strongly in the U.K. studios with the support of the new operation here."

One development that may aid that goal is the establishment of rental company Hilton Sound Ltd. as the first X-850 customer. It is also as the first rental company to make a commitment to handling Mitsubishi digital products.

Hilton Sound now has in stock an X-800, two X-80s and a DDL-1 digi-

tal delay unit, with the X-850 expected to arrive in late September or early October. According to the firm's founder and managing director Andy Hilton, while the demand for the products in the U.K. is not particularly strong now, that may change once one or two influential producers have used the recorders.

"Once a major U.K. product has been done on the Mitsubishi, it will take off," Hilton predicted. "U.K. engineers and producers are notoriously loath to take reports on equipment from the U.S.; they like to try it for themselves, and up until now, they really haven't had the opportunity."

Hilton said that his first rental customers for the X-800 may well be "U.S. artists or producers who are over here to record, and who have already used it in the States. That kind of exposure will help a lot."

The DEC/Quad Eight/Westrex operation here will be headed by Barry Motton, managing director of the existing Quad Eight/Westrex facility in London. Nordahl said DEC is strongly committed to developing new Quad Eight/Westrex products, some of which may marry Mitsubishi digital technology with the highly regarded Westrex mechanical technology. Among the projects currently in the research and development stage mentioned by the DEC president was the possibility of using the Mitsubishi digital format on Westrex 35mm film machines, which would allow "film people to record digitally right on the 35mm stock."

"We've already got the stock from 3M," Nordahl noted. "In this way, film audio people can continue to use the sprocket machines rather than electronic synchronizers, which they tend not to like."

As far as digital consoles, Nordahl said that the company would not introduce any purely digital models for "at least three to five

(Continued on page 35)

Video Track

LOS ANGELES

SUNSET POST INC. recently completed post-production work on Christine Lakeland's cover of Eric Clapton's "Ain't Going Down." The video, which features Lakeland's first live footage since 1981's "J.J. Cale & Co." documentary, was lensed at Showlites Inc. and directed by Simon Miles, with assistant director John Sherlock. The final audio mix was engineered by Charlie Paakkari at Capitol Records. Lakeland is backed up in the clip by her present band, the Code.

Marshall Berle directed the latest Ratt video for the single "Lay It Down," from the "Invasion Of Your Privacy" album. The clip was produced by Ratt & Roll Enterprises and Time Coast Communications and shot at The Sound Stage in Hollywood. Post-production work was done by Barry Cohen of The Post Group. Incidentally, the plot of the clip is said to be a "true story." The opening scene takes place at the birthday party of a five-year-old boy

(Ratt's Stephen Pearcy), who makes two birthday wishes: to be an auto racer and a rock star. What happened?

NEW YORK

DAVID SEEGER, vice president of Today Video, teamed up with Tommy Mottola's Champion Entertainment Organization Inc. to edit and supply special effects for Daryl Hall & John Oates' "Some Things Are Better Left Unsaid" video. The clip was produced by Brooke Kennedy and John Oates and written by Daryl Hall. Directing were Champion vice president Jeb Brien and John Jepson. In order to fit the concept of "what goes on in a songwriter's head," Seeger devised special high-speed water effects, culminating in a final shot in which the stage is transformed into a raft "adrift on a turbulent sea." Now you know what goes on in a songwriter's mind...

Director Peter Wallach (the
(Continued on page 36)

Audio Track

NEW YORK

MCA ACT Way Out West has been tracking at The Power Station with producer Bill Scheniman and engineer John Goldberger. The project is expected to be completed this month.

Recent activity at Skyline Studios includes producer Nile Rodgers working on mixes for Sister Sledge, Mick Jagger and Teddy Pendergrass, along with engineer James Farber and assistant engineer Scott Ansell. Also there, Blue Note artist Benny Wallace has been recording digitally with an illustrious group of sidemen, including Stevie Ray Vaughan, Bernard Purdie, John Scofield and Jack DeJohnette.

Sam Moore, formerly of Sam & Dave, has been in at Society Recording mixing with producer Douglas Pell and engineer John King.

Recent sessions at Secret Sound: Robbie Kilgore and Bob Reilly producing Elly Brown for Emergency; Russ Titelman producing Sandy Farina, with Scott Noll and Warren Bruleigh at the board, and Bruleigh engineering for the Spinners.

At I.N.S. Recording, Crown Heights Affair have been working on their new single, "False Alarm."

Co-producing are Donnie Linton and Saunders McCrae, with John Poppo at the board. Also there, the B Boys were wrapping up a single, "Girls," with Vincent Davis producing and Craig Bevan engineering.

At Brooklyn's Systems Two, Arcelio Garcia has been producing a single for Malo with engineer Joe Marciano and assistant Paul Jay.

The Bar-Kays have been mixing their album "Banging The Wall" at Quadrasonic with engineer Jason Corsaca, producer Alan Jones and assistant engineer Paco.

At 39th Street Music, Billy Terrell has been producing dance mixes of Donna Garraffa's "Midnight Hunger" and "One Two Three," with Stephen Guardgli engineering.

LOS ANGELES

RCA ARTIST Valeria Lynch has been working at Sound Image Entertainment with producer Horacio Lanzi and engineer Bryan Stott. Also there, producer Micky Stevenson has been in cutting tracks with artist Brad Colmer. Elliott Peters was at the board.

Recent projects at Crystal Studios in Hollywood included Wayne

(Continued on page 34)

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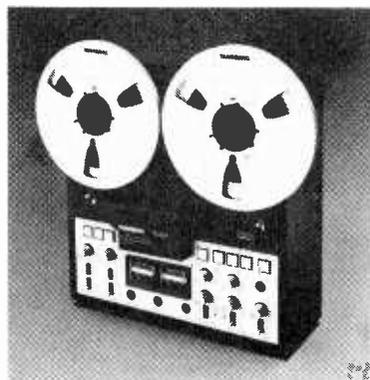
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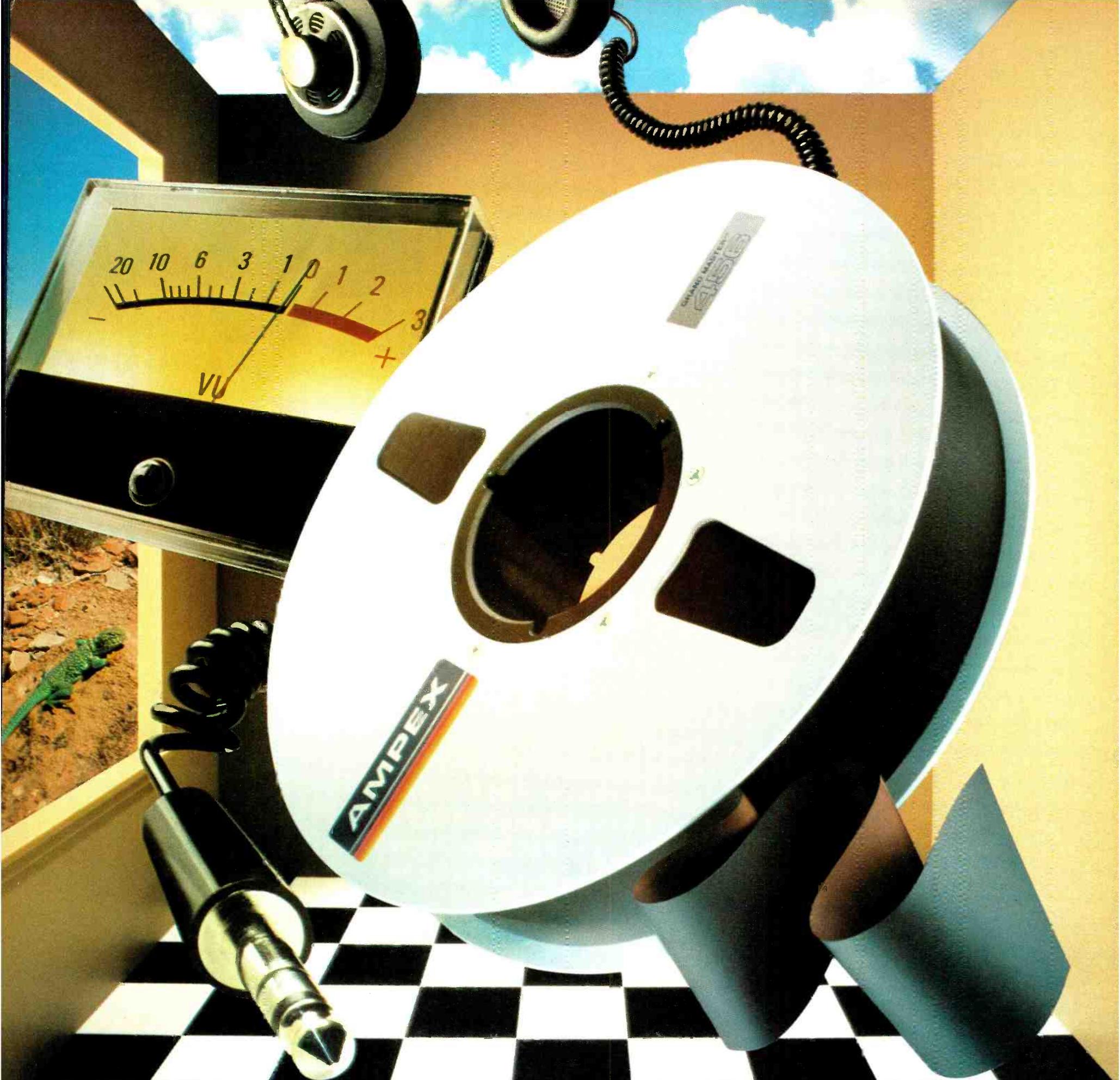
Tandberg's TD 20A-L series recorders are intended for a wide range of applications outside the recording studio, and the Armonk, N.Y.-based firm is urging pro audio dealers to explore areas such as taxi companies, courts, police departments and broadcasters who need to log important information with high fidelity. The series is priced from \$1,995 to \$2,495.

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AND THE BEAT GOES ON

AUDIO TRACK

(Continued from page 32)

Shorter's solo album for Columbia, with Howard Siegel engineering and Jim McMahon assisting.

At One On One Studio in North Hollywood, the Wayne Johnson Trio is cutting their fourth album, "Spirit Of The Dancer," co-produced by Johnson and Kevin Clark. The record will be released on Zebra.

Producer Evan Pace has been working at Skip Saylor on overdubs for Chubby Checker's new single. Tom McCauley is engineering. Also there, Billy Osborne has been producing an EP for Force with engineer McCauley and assistant Joe Shay.

Much action at Sound Castle: Neil Geraldo has been producing the new Pat Benatar album for Chrysalis, with engineer Joe Chiccarelli and assistant Marc De Sisto. Also, producer Rupert Hine and mix engineer Peter Kelsey have been working on the soundtrack to the feature film "Better Off Dead." And Jermaine Jackson has been producing his next Arista album with engineer Bill Bottrell.

NASHVILLE

RECENT ACTIVITY AT Music Mill had Lisa Angelle doing vocal overdubs for her upcoming album with producer Tom Collins and engineer Jim Cotton. And producers Ken Harding and Andy Tolbird were in with Cotton, completing the mix for the Talleys' new album.

Disc Mastering Inc.'s Randy Kling has completed the following projects: Ed Bruce's RCA single "If It Ain't Love," produced by Blake Mevis, and Moe Bandy's Columbia single "Barroom Roses," also produced by Mevis.

Music Resources recently scored the 20th Century-Fox feature film "Uphill All The Way." Dennis Pratt wrote the score, which was produced by Music Resources' president Steve Schaffer, using the Synclavier.

OTHER CITIES

A&M ARTIST Tommy Shaw has been recording his second solo album at Chicago Recording Company in Chicago, co-produced by Shaw and Richie Cannata and engineered by Tom Hanson.

At Atlanta's Cheshire Sound, the Fins have completed their debut album for Ran-Die Records. Albey Scholl produced, Tom Wright engineered and Lewis Padgett assisted.

Bassist Rob Wasserman has been working at San Francisco's Russian Hill Recording on a new album project. Guest artists include Stephane Grappelli, Rickie Lee Jones and Dan Hicks. Also there, Roy Rogers (slide guitarist in John Lee Hooker's band) has completed recording and mixing his debut album.

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



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CompuSonic Tests DSP-1000 for Consumer Market

NEW YORK CompuSonic Corp., the Denver-based manufacturer of the DSP-2000 professional digital audio record/playback system, has begun "pilot" production of the DSP-1000 floppy disk recorder/player for the consumer market, first discussed by the firm more than a year ago.

According to CompuSonic president David Schwartz, the first 50 DSP-1000 units will be "tailored for use in broadcast applications at radio stations," where they are intended to replace cart machines currently in use. This broadcaster version of the DSP-1000, which the firm says it will begin delivering this summer, is a "heavy-duty version" of the consumer system.

A major difference is in record/play time: The broadcaster version offers less than 10 minutes for full frequency response, while the consumer version is expected to offer 45 minutes. Schwartz notes that the consumer version of the DSP-1000 is still in development, but says that CompuSonic plans to be able to deliver consumer units by the fourth quarter of this year.

MITSUBISHI DIGITAL

(Continued from page 32)

years. However," he added, "we are now looking at the possibility of analog consoles with fully digital control by the end of 1986."

Other r&d projects include two new automation systems from Quad Eight: the CompuMix IC, a "very fast and comprehensive automation system for film consoles for which we already have six orders," and SuperMix, an automation system for the new Super Star studio boards, with which DEC hopes to compete squarely with Neve and SSL. On the Mitsubishi side, work is underway on the development of eight- and 16-channel digital recorders utilizing half-inch tape, which will appear on the market sometime in 1986, as well as r&d on digital signal processors.

In addition, DEC will introduce at the upcoming Audio Engineering Society convention in New York the X-86 two-track digital recorder, intended to replace the X-80.

Nordahl said he remains skeptical about the ability of DEC's competitors, which comprise the DASH group, to establish themselves as the digital standard, either here or in the U.S. "It's not enough for a major studio to have only 24 tracks," he claimed. "The DASH people are still hinting about 48-track double density machines, but we have word from Japan they're not coming."

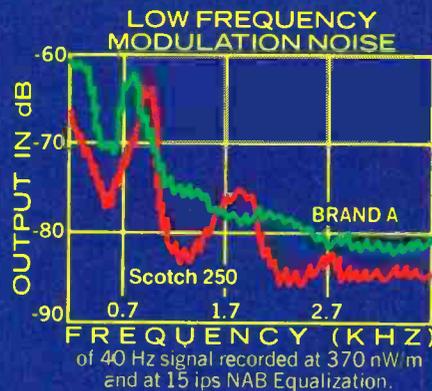
"I also think Sony had to reduce the price of the 3324 in order to sell them," he said, referring to Sony's recent decision to drop the price of its 24-track digital recorder to \$104,000. "If you provide the proper sales margin for the U.S. company, and the proper factory margin in Japan, there's no way I can see they can make any money."

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Sound Investment

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

INTERNATIONAL STEREO: The U.S. is by no means the only growing market for stereo television hardware and systems, as **Solid State Logic Ltd.** proves by gaining major contracts with four European broadcasters for stereo video gear.

In Sweden, SSL's European sales manager, **Jay Denson**, reports the sale of three SL 6000 E Series stereo video systems to **Sveriges Television**, that country's national network. All three consoles will be installed in the network's Stockholm production center, with the first arriving in time for coverage of the Swedish general elections. The second unit, also intended for live teleproduction use, will be shipped late this year, while the third, slated for post-production needs, will be in place in early 1986.

Other SSL European activity includes installation of a 64-channel SL 6000 Series E in **Suedwestfunk Television** in West Germany, as well as a 32-channel SL 6000 Series E for the new mobile unit of **Radio y Television Espanol** in Spain. Improved audio for television is moving ahead in SSL's home base also: **Television South (TVS)** in Southampton, England, recently contract-

ed to purchase two SL 6000 Series E consoles for its production complex.

ONE MO' TIME: **Unitel Video**, the video production and post-production house in New York, has pacted with **Showtime/The Movie Channel** to extend their original two-year contract. Under the terms of the new agreement, Showtime/The Movie Channel will continue to use the two editing suites, two quality control screening rooms and the Unitel custom-designed and built videocassette duplication center on a 24-hour-a-day, five days-a-week basis.

DEALERS WANTED: **Richard Long Associates International Ltd.**, the custom-design sound system installation firm, plans to market a new series of products "specifically designed for world-class club installations." To that end, RLA is now in the process of searching for retailers who will form a "limited network" to sell the new gear. The initial product offering includes signal processing equipment and high-output loudspeaker component reproducers. Electronic products being offered in the new line include special purpose active crossovers, a meter unit and program equalizer.

RLA has created a series of marketing joint ventures to build the new products: Electronic gear is being built by a "leading West Coast

manufacturer," while loudspeaker systems are made by **Eastern Acoustic Works Inc.** Interested dealers should contact (718) 706-0766.

NEW & IMPROVED: **Kurzweil Music Systems Inc.** of Waltham, Mass., has developed new software for its Kurzweil 250 digital sampling synthesizer, and has provided "nearly all existing customers" with a free upgrade of the unit's operating system. The improvements, which can be installed on EPROMS in a single visit to an authorized service center, upgrade the 250's sequencer editing capabilities and "streamline the process of getting access to the 250's sound modification features."

Kurzweil has also introduced new add-on options for the 250, including a Sound Modeling program, an expanded sequencer, and "sound block A," which increases the 250's preset sounds from 30 to 45.

DUBBING DOWN UNDER: **Mitsubishi Pro Audio's Westrex** division recently shipped a complete Westrex Dubbing System to **Colorfilm Pty Ltd.** in Australia. The system consists of six ST-12000 dual 35/16mm magnetic film transports, one of which is specially equipped for six-track recording and reproduction on both transports.

In other Westrex news, r&d is reportedly taking place on a new film synchronizer/master controller which will enable lockup of film transports requiring pulse rates of 2400 Quadrature down. The company claims it will be the first time that studios won't have to worry about conversion rate black boxes to control transports from different manufacturers.

Edited by STEVEN DUPLER

VIDEO TRACK

(Continued from page 32)

Jacksons' "Torture" has just completed shooting for the video for the song "Eight Arms To Hold You By" from **Steven Spielberg's "Goonies."** The clip featured two days of location shooting at **Global Furniture**, a "large, unusual furniture factory," in SoHo; the third day of shooting was for special animation effects. The song was produced by **Arthur Baker** for Epic Records; producer of the video was **Michael Faerman** for Peter Wallach Enterprises.

OTHER CITIES

At **Russian Hill Recording** in San Francisco, **Computerland** has produced a six-and-a-half-minute film on the problem of world hunger. Scoring the project was composer **Greg Jones**. **Dave Nugent** produced, with **Richard Green** engineering. Edited by STEVEN DUPLER

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.**



Saluting A&M. A&M Records was recently given the BASF Inventor's Award for 1984 for "championing the use of BASF chrome audio tape in the duplicator industry." Celebrating, from left, are BASF Systems Corp. vice president Juergen Blank, A&M vice president of quality control Marv Bornstein, A&M vice president of marketing services Bob Reitman, and Terry O'Kelly, national sales manager for BASF professional products.

Sony Digital Processor Heads List of New Products

LONDON Several new products made their U.K. debut here at the recent APRS exhibition. Some were making their worldwide debut as well.

Among them were Sony's new two-track digital audio processor, the PCM-1630; Mitsubishi's X-850 32-track digital audio open-reel recorder (separate story, page 32); Bel Marketing's additions to its successful BD series of digital delay lines, the BD240 and 320; Yamaha's new low-cost digital reverb, the REV-7; three new consoles from Trident Audio; and two new Portastudio entries from Tascam (one an eight-track, open-reel number utilizing seven-inch reels of quarter-inch tape). There were also two additional new products from Sony, the DMR-4000 digital master recorder and the DTA-2000 digital tape analyzer, and as a number of others.

According to Sony, the original Compact Disc mastering system, composed of the PCM-1610 processor, DAE-1100 editor and BVU-800DA/DB recorder, is now in its second generation. Although previously heralded by Sony at the Audio Engineering Society show in Anaheim last month, the new PCM-1630 was displayed for the first time here. Slightly smaller than its predecessor, it is completely compatible with the existing 1610 format and, the company says, is "not intended to phase out the 1610 at this time."

The 1630 boasts some new features, such as oversampling and improved anti-aliasing filters, and with its RAR (Read After Read) board, it can be used in conjunction with the DMR-4000 recorder. Electronic editing continues to be performed with DAE-1100 editor. As with the 1610, the 1630 sports a status port on the rear panel which allows it to be interfaced with the DTA-2000 digital tape analyzer, allowing for highly effective quality control of master tapes done on the system. The suggested retail price in the U.K. for the 1630 is 15,000 pounds; no price was quoted for the U.S. market.

Bel Marketing, an English company with an excellent cost-effective digital delay, the BD80, was on hand with the new BD320 and 240 delays. The line features expandable memory, loop edit facility and synchronized record and playback facilities, as well as keyboard interface (lv/octave).

The BD80 features a two-second maximum delay time at 15kHz bandwidth, or four seconds at 7.5 kHz. With the optional memory cards, this can be expanded to eight seconds and 16 seconds, respectively. The BD240 and 320 units feature maximum delay times of 24 seconds at 18 kHz and 32 seconds at 15 kHz, respectively, at reasonable prices. Bel is currently seeking a distributor in the U.S., as the firm's products have garnered a small cult following. Bel would like to expand upon, according to a spokesperson for the company.

Developed from the technology involved in the REV-1 digital reverb and YDD-2600 digital delay, Yamaha's new REV-7 is said to offer "fully professional specifications at a very low price." Utilizing LSI chips developed by Yamaha, the REV-7 features 30 preset ROM effects covering a wide spectrum of reverb types, as well as ambience, dealy and liveness effects. The user has the option of programming up to 60 additional effects, and the REV-7 is also MIDI-interfaceable. Suggested U.K. retail price is around 1,100 pounds.

Tascam's two newest Portastudios are the 246, a six-channel mixer and four-track cassette recorder package with built-in dbx noise reduction, and an odd-looking hybrid beast, the 388 "Studio 8" system, which combines an eight-channel mixer with an eight-track recorder section making use of compact seven-inch reels of quarter-inch tape.

The Studio 8 is SMPTE-compatible, and Tascam is aiming it not only at the musician/home studio market, but also at film and video post-production. It's priced in the U.K. at about 3,000 pounds.

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HHB's CLUE Editing System Hot in Europe

LONDON The CLUE editing system for Sony's PCM-F1 and 701 digital audio processors, introduced by HHB Hire & Sales Ltd. at last year's Assn. of Professional Audio Recording Studios (APRS) exhibition here, is doing "fantastic business in the U.K. and Europe," according to HHB managing director Ian Jones, speaking at the recent APRS show.

Sales of the system, which allows sophisticated computer editing with the low-priced Sony digital units, have been so good, in fact, that Sony was prompted to bring the F1 and 701 back to life, after planning to phase the processors out of its product line.

Now, says Jones, problems have arisen with CLUE's U.S. distributor, and HHB is on the lookout for a new distribution deal.

"Kema Marketing, the subsidiary of Amek consoles in California, had been serving as distributor for the CLUE system," notes Jones. "They experienced some personnel changes, however, and that, along with the fact that it's become apparent to us that Amek is very much in the console business and not really able to adjust to the digital market, have set us looking for a new U.S. agent."

While no agreement has yet been reached, it's likely that the new distributor for the popular CLUE will turn out to be Audio Intervisual Design (AID), the professional audio/video systems firm established by Los Angeles Record Plant chief Chris Stone and headed by company president Rick Plushner.

NEW PRODUCTS

(Continued from opposite page)

Another U.K. company with a "cult" following that is looking for a U.S. distributor or distributors is Qusted Monitoring Systems. The firm manufactures several standard cabinet designs, although custom packages tailored for any control room are, of course, available. Studios in the U.K. now using Qusted systems include Farmyard, Sarm West, Trident, The Workhouse, Rooster and Red Bus.

STEVEN DUPLER



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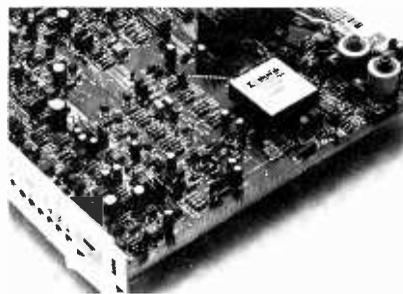
The LX delivers a frequency response of 20 Hz to 17.5 kHz and signal-to-noise ratio of 64 dB, at 3.75 ips. At 7.5 ips, frequency response is 20 Hz to 20 kHz, with a signal-to-noise ratio of 67 dB. And of course, the LX has all the other professional features of our MTR Series recorders.

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OTARI

Peabo Bryson Reaffirms His Roots

Singer Seeks To Shore Up Black Base With New Album

BY PAUL GREIN

LOS ANGELES Hit records are the name of the game in pop music. But sometimes hits cause complications in an artist's career, confuse longtime fans and alienate core radio programmers.

That seems to be what happened to Peabo Bryson, whose ultra-romantic "If Ever You're In My Arms Again" was a pop and adult contemporary smash last year, but ran into some resistance at black radio. The likely problem: Black fans and programmers were afraid that Bryson was abandoning them in a quest for the lucrative crossover market.

"The single did better than any single I've ever had," says Bryson, "and the album, I think, did poorer than any album I've ever had. For some reason we weren't able to translate all that pop and AC success into album sales.

"We met with a lot of resistance from black radio. I don't think 'If Ever You're In My Arms Again' was that *white*. I thought it was a universal kind of thing. It's a statement, melody and feeling that I don't care who you are, you can understand it."

Still, Bryson and his manager David Franklin were aware that they had to consider the black radio reaction to "If Ever" in formulating the singer's new album. The result: Bryson was teamed with top producers Arif Mardin and Tommy Li-Puma, who have overseen numerous black and pop hits by such acts as George Benson and Chaka Khan.

"There's nothing compromised about this project at all," says Bryson, 34. "I was, however, conscious of the fact that I didn't want anybody to think that I had tried to trade one audience for another. Selling out is just not my thing."

The aim in making the new album, "Take No Prisoners," was to shore up Bryson's black base without giving up on transforming him into a crossover star. "It was time to reaffirm some things," Bryson says, "and at the same time grow and not let the media dictate to me what Peabo's going to do."

Bryson says the producers for the new album were suggested by Elektra Records chairman Bob Krasnow. "When he mentioned them to me, I leaped at the opportunity," he says. "I had a specific idea of a specific sound I thought Arif could give me. I wanted this music to be a little more '80s; high-tech without being trendy.

"And Tommy was brought in to produce the soft, transparent, romantic ballads. I wanted to do those too, because I wanted it made plain that I hadn't abandoned anything; I had just stretched out."

Bryson expresses gratitude to Michael Masser, who produced and cowrote "If Ever You're In My Arms Again," as well as Bryson's earlier duet with Roberta Flack, "Tonight I Celebrate My Love." For one thing, the singer notes that the hits have brought more white fans to his shows.

"It's really balanced out the draw," he says. "Now it's a tremendous rainbow."

But he acknowledges that the record cost him some support at black radio. "I don't think black radio wants another Lionel Richie," he says.

Bryson suggests that part of his problem is tied to his matinee idol image. "People forget that I'm a writer, composer and producer," he says. "They see me as some kind of lover type. It's very difficult. People see Lionel as a writer, but they see me as some kind of pretty boy. And they think I see *myself* that way, which is the real problem."

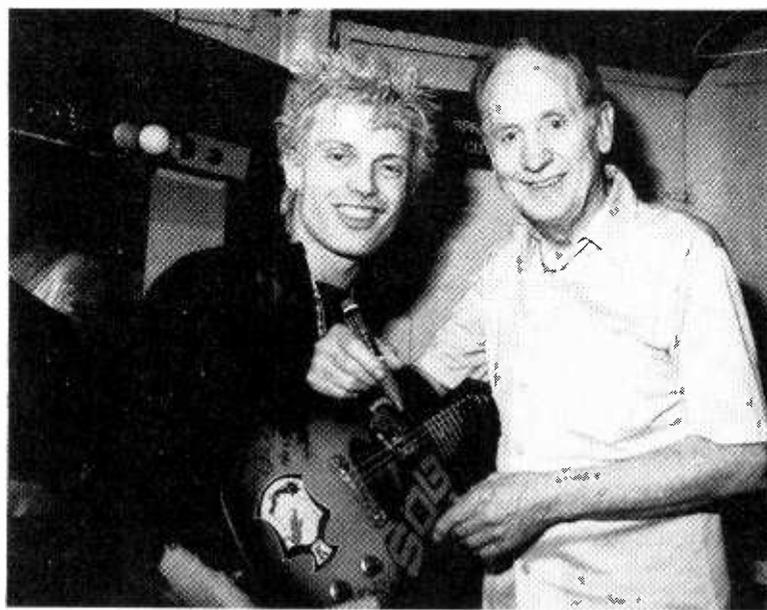
Bryson is seeking to neutralize his image as a sensitive soul or courtly Southern gentleman with the cover photo for his new album, which features him in an aggressively sexual stance.

"I haven't stopped being a gentleman or a romantic," he says, "but I don't think you have to dress up in a tuxedo and look as if you just stepped out of a wedding catalog to sing a ballad.

"I'm trying to break down the stereotype. I am not a one-dimensional person: That's the real stereotype that I'm fighting."

"That's the problem with being categorized," Bryson adds. "People have a tendency to leave you in that mold forever. I'm kind of fanatical about being stereotyped into one bag—having people think I'm only capable of doing one thing, that unless I'm singing a ballad I won't be listened to and I don't have anything to say."

Bryson, who last year switched from Capitol to Elektra, says it's crucial to find the right record company. "If you find yourself with a record company that doesn't perceive you as a multi-dimensional kind of artist," he says, "they'll cater to your core and you'll never get the chance to stretch out in any other way."



Idol's Idol. Billy Idol has his guitar autographed by guitar great Les Paul backstage following a recent show at Fat Tuesday's in New York. (Photo: Chuck Pulin)

20th Year of Outdoor Gotham Shows

Delsener: It's a Quiet Concert Summer

BY JEFF TAMARKIN

NEW YORK This is the 20th year in which promoter Ron Delsener is presenting outdoor concerts here. However, Delsener says he doesn't expect the 1985 season to be one of his best.

"It's a quiet summer," he says. "Last year was exceptional, and I think next year will also be. But for some reason the big acts aren't going outdoors this year."

Delsener cites pushed-back record release dates as the primary reason such perennial summer touring acts as Linda Ronstadt, the Talking Heads and James Taylor are staying off the road this summer. Additionally, he says, "There are more indoor arena shows: Phil Collins, Tina Turner, Bryan Adams."

Delsener currently books acts into the Pier 84 site on Manhattan's West Side, as well as Long Island's Jones Beach Theatre and Holmdel, N.J.'s Garden State Arts Center, both of which boast heavier schedules than the New York venue this season.

"We've only booked about 20 shows at Pier 84 to start," Delsener says, "although we're talking to other acts like Van Morrison, the Kinks and the Firm. We always book early, and because rock'n'roll isn't usually booked early we always end up adding shows." The first show to sell out was Howard Jones' Friday (28) date.

Delsener began promoting outdoor concerts in 1966 at the Wollman Skating Rink in Central Park. At the time tickets cost one dollar and acts included folk, jazz and ethnic as well as rock.

Since the beginning, Delsener has had sponsors. "I'd never be here without a sponsor," he says. "In the '60s acts never wanted sponsors because they were against commercialism. Now they can't exist without them.

"I don't charge an act in my expenses for salaries, so my sponsors pay for my office overhead. We work with both our own sponsor

[Miller Beer, the present sponsor, is the series' fourth] and the act's; both names go into the ad."

The series moved to its present location in 1981 after the city elected to revamp the skating rink, a project that is still incomplete. Delsener says that, though the Park site offered a more accessible location, the pier is safer. Still, he's not certain whether he will return in 1986.

"What really irks me is that the city is suddenly saying, 'Hey, this site is great, let's take it away from him.' Where were they five years

ago when no one wanted it? I'm at the end of my line, and I don't know if I'll come back unless no one else bids on it and they're stuck with me.

"What I'd really like, though, is a site that isn't temporary like this one. I'd like one in the city which has permanent dressing rooms, toilets, ample free parking and reserved seats. We have a spectacular site in New Jersey with the Garden State Arts Center too, but it's not Manhattan."

Loggins Sings for Storm Victims Pittsburgh Benefit Raises \$29,500

PITTSBURGH A hastily arranged benefit concert by Kenny Loggins raised \$29,500 for a Red Cross relief fund set up to aid northwestern Pennsylvania tornado victims.

Loggins' June 9 show drew 4,000 people to the Erie Civic Center. The net proceeds, plus a \$5,000 cash donation from Levi's, corporate sponsor of the Loggins tour, were presented to Red Cross officials in an onstage ceremony.

The show, which had been booked in late April, was nearly cancelled when a series of tornados devastat-

ed the northwestern corner of the state on May 31.

"We called Kenny's management to let them know exactly what the situation was," says Ed Traversari, production manager for Pittsburgh-based DiCesare-Engler Productions. "We got the word back that Kenny wanted to do the show as a benefit. We asked for and got cooperation from everybody involved, and it turned into a great thing for people who really need help."

JOHN MEHNO

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Talent in Action

HAPPY TOGETHER TOUR '85

Sheraton Champagne Ballroom,
San Diego
Tickets: \$16.50

LIKE THE FIRST Happy Together Tour last summer, this one is headlined by the Turtles, but there are three different bands cast in supporting roles: the Buckingham, the Grass Roots and Gary Lewis & the Playboys. All four were responsible for some of the most infectious hits of what was arguably pop's most creative era, but their half-hour performances here June 13 ranged from inspired to pathetic.

Falling into the latter category was show opener Gary Lewis, rock's original endearing wimp. Today, however, there's nothing endearing about him: He ran through his buoyant string of mid-'60s hits, including "Count Me In" and "This Diamond Ring," as if he were in a trance. Together with the lackluster performance of his lounge-lizard backup band, all the youthful exuberance and naiveté the songs once expressed was effectively dispelled.

Lewis was followed by the Grass Roots, whose only original member, Rob Grill, has been treading the comeback mill for several years. Unlike Lewis, Grill has assembled a fine new band, yet he himself appears to be a casualty of time. Grill frequently interrupted the set with meaningless ramblings on the Vietnam War and other dead issues his original band had never been involved with in the first place; his pacing was off, and his voice was in such bad shape that another band member had to sing the chorus on "Wait A Million Years," one of the group's biggest hits.

Still—and largely due to the band, not Grill—songs like "Midnight Confessions" and "Temptation Eyes" sounded as vibrant as ever, repeatedly bringing the crowd of 1,150 to their feet. Of all the Happy Together bands, the Grass Roots' music has perhaps best withstood the test of time. If Grill would take it upon himself to clean up his act, the band could have a real shot at making it once again.

Indeed, they could learn a lesson from the Buckingham, a group that hasn't toured in 15 years and is built around two original members, Carl Giammerse and Nick Fortune. It's no hyperbole to say that the band's hits—"Kind Of A Drag" and "Susan"—sounded as fresh and catchy as their studio originals; the vocals and harmonies were as rich as they've ever been, and the entire aura surrounding the band was one of success and vitality. They even introduced a new song, "Veronica," that showed the group's songwriting prowess has likewise not been weakened by age. Unlike the three other Happy Together acts, the Buckingham are making a concerted comeback attempt, and it appears they may have all the ingredients they need to succeed.

Topping the bill were the Turtles, another group of stellar musicians fronted by mainstays Mark Volman and Howard Kaylan. The duo had stated in interviews prior to the tour's start that to avoid the oldies revival stigma, they planned on adding a dose of Flo & Eddie-style comedy to their set. The result, however, was comedic overkill, with the band's brash satire disrupting rath-

er than enhancing the musical trip down memory lane.

Sure, seeing Volman prance around in an off-the-shoulder sweatshirt a la Jennifer Beals is hilarious, as are his Ozzy Osborne and Bruce Springsteen impressions. But, for God's sake, not in the middle of such wonderful chestnuts as "She'd Rather Be With Me" and "Happy Together."

One final observation: Between each band's set, an introductory tape was played, highlighting each band's career along with relevant news items from the times. The effect, however, was to cast a freak-show glare over the entire show: It's better to let each band's performance stand alone than to imply, beforehand, that they're relics.

THOMAS K. ARNOLD

THE O'JAYS DENISE LaSALLE

Municipal Auditorium,
New Orleans
Tickets: \$15

TWO VETERANS of the Southern soul circuit joined forces to present a one-two r&b punch here June 16. Although it was already LaSalle's third New Orleans appearance of 1985, it had been more than a year since the O'Jays had performed locally.

The O'Jays, as always, provided a well-orchestrated and lively set, thanks to split-second choreography and an arsenal of well-rehearsed musicians. Wasting no time, the group slammed their show into high gear with "Clap Your Hands" and a moving version of "Your Body's Here, But Your Mind's On The Other Side Of Town." The latter tune was punctuated by singer Sammy Strain's pleading vocal delivery and dramatic drops to the floor. From then on, the group lived up to the title of one of their best received numbers, "Give The People What They Want," by constructing a medley of two decades worth of O'Jays hits.

Strain did a creditable job singing lead, particularly on "Let Me Make Love To You," which he embellished by stripping off his natty white tuxedo and concluding the song in his boxer shorts, much to the delight of the ladies in the audience. The O'Jays' nimble dance routines, pulsating rhythms and warm stage rapport kept their show at an exciting level and earned them a well-deserved encore.

LaSalle's Memphis-based group opened her portion of the show with a rapid-fire medley of the singer's early hits. Bedecked in feathers and rhinestones, LaSalle then took center stage and kicked off with the first of many extended raps based on one of her favorite themes, "Lady In The Street, Freaky In The Bedroom." The singer later launched into a spirited version of "You Can Have My Husband, But Please Don't Mess With My Man," which supplied fuel for yet another LaSalle social/sexual commentary, and provided a bridge for the well-received Little Johnny Taylor standard "Part Time Love."

LaSalle concluded her show with her umpteenth nasty rap and her version of the novelty record of the year, "My Tu Tu." Most local pro-

(Continued on page 41)



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD	Alpine Valley Music Theater East Troy, Wis.	June 21-22	\$510,922 \$15.50/\$10	45,685 two sellouts	In-House
PHIL COLLINS & HIS HOT TUB CLUB	McNichols Sports Arena Denver	June 13	\$223,772 \$15.40/\$14.30	15,029 sellout	Feyline Presents
ROBERT PLANT	Reunion Arena Dallas	June 24	\$219,646 \$15	16,190 sellout	Pace Concerts
KENNY LOGGINS MARK McCOLLUM	Radio City Music Hall New York	June 14-15	\$202,343 \$20/\$17.50	10,615 11,692	Radio City Music Hall Prods.
POINTER SISTERS BYRON ALLEN	Chastain Park Atlanta	June 16-17	\$199,855 \$18.50/\$16.50/\$13.50	12,702 two sellouts	Alex Cooley/Southern Promotions
BEACH BOYS AMERICA	Mud Island Amphitheatre Memphis	June 23-24	\$164,868 \$16.50	9,992 two sellouts	Mid-South Concerts
BLUES FESTIVAL: STEVIE RAY VAUGHAN, B.B.KING, BOBBY BLUE BLAND	Red Rocks Amphitheatre Denver	June 19	\$140,707 \$15.40	8,886 sellout	Feyline Presents
TEMPTATIONS FOUR TOPS	Fox Theater St. Louis	June 22	\$125,953 \$16.50/\$14.50	8,486 9,270	Contemporary Prods./Fox Associates
ROBERT PLANT	Arizona Veterans Memorial Coliseum Phoenix	June 19	\$121,090 \$15	8,006 12,220	Evening Star Prods.
DAN FOGELBERG	Tanglewood Lenox, Mass.	June 21	\$119,334 \$15/\$13/\$9	10,150 12,500	Don Law Co.
HOWARD JONES RED 7	Red Rocks Amphitheatre Denver	June 12	\$115,381 \$13.75/\$12.65	8,913 sellout	Feyline Presents
LUTHER VANDROSS CHERYL LYNN	Richmond (Va.) Coliseum	June 20	\$105,852 \$13.50	7,915 11,791	Dimensions Unlimited
WILLIE NELSON	Cumberland County Civic Center Portland, Me.	June 20	\$104,325 \$15	7,099 8,958	Don Law Co.
FRANKIE GOES TO HOLLYWOOD BELOUIS SOME	Henry J. Kaiser Auditorium Oakland, Calif.	June 18	\$96,990 \$15/\$13.50	7,141 sellout	Bill Graham Presents
GALLAGHER	Riverside Theater Milwaukee	June 15-17	\$96,173 \$15.50/\$13	7,066 7,359	In-House
JIMMY BUFFETT	Indianapolis Sports Arena	June 22	\$79,037 \$13.50/\$12.50	5,856 9,000	Sunshine Promotions
SMITHS	Henry J. Kaiser Auditorium Oakland, Calif.	June 21	\$76,906 \$15/\$13.50	5,777 7,141	Bill Graham Presents
DAN FOGELBERG CHRIS HILLMAN BAND	Cumberland County Civic Center Portland, Me.	June 19	\$71,409 \$13.50/\$12.50	5,637 8,958	Frank J. Russo
AIR SUPPLY	Pensacola (Fla.) Civic Center	June 10	\$69,571 \$13.50	4,798 10,174	Alex Cooley/Southern Promotions
O'JAYS MANHATTANS	Fox Theater Atlanta	June 22	\$57,050 \$15.25	4,085 sellout	Chesapeake Concerts
AIR SUPPLY	Grand Ole Opry House Nashville	June 19	\$49,575 \$13.50/\$12.50	3,674 4,424	Alex Cooley/Southern Promotions
HANK WILLIAMS JR. LACY J. DALTON	Thomas & Mack Center Las Vegas	June 9	\$45,947 \$17.50/\$15.50/\$12.50	3,139 8,000	Elks Helldorado
RATT MAMA'S BOYS	Great Plains Coliseum Lawton, Okla.	June 19	\$36,774 \$12.50/\$11.50	3,316 sellout	Contemporary Presentations
AIR SUPPLY	Savannah (Ga.) Civic Center	June 15	\$35,856 \$13.50	2,656 8,028	Alex Cooley/Southern Promotions
RATT MAMA'S BOYS	Bicentennial Center Salina, Kan.	June 18	\$35,735 \$12.50/\$11.50	3,141 sellout	Contemporary Presentations/New West Presentations
KENNY LOGGINS MARK McCOLLUM	Mesker Music Theater Evansville, Ind.	June 22	\$35,435 \$13.50/\$12.50	2,644 3,918	Sunshine Promotions
PAUL YOUNG	Orpheum Theater Boston	June 19	\$33,898 \$13/\$12	2,721 2,800	Don Law Co.
RATT MAMA'S BOYS	Memorial Hall Joplin, Mo.	June 20	\$31,942 \$12/\$11	3,000 sellout	Contemporary Prods./New West Presentations
AIR SUPPLY	Albany (Ga.) Civic Center	June 14	\$29,781 \$13.50	2,206 10,206	Alex Cooley/Southern Promotions
EARL KLUGH	Clowes Hall Indianapolis	June 13	\$17,055 \$12.50/\$11.50	1,366 2,182	Sunshine Promotions
YNGWIE MALMSTEEN TALAS	Centennial Hall Mesa, Ariz.	June 18	\$16,464 \$12/\$10.50	1,490 2,000	Evening Star Prods.
PACO DE LUCIA SEXTET	Warfield Theater San Francisco	June 18	\$15,271 \$14.50/\$13.50	1,054 2,000	Bill Graham Presents
VIOLENT FEMMES	Rainbow Music Hall Denver	June 19	\$12,900 \$19/\$9	1,400 sellout	Feyline Presents
STANLEY CLARKE VISITORS	The Moonshadow Atlanta	June 19	\$8,799 \$10.50	838 1,600	Alex Cooley/Southern Promotions

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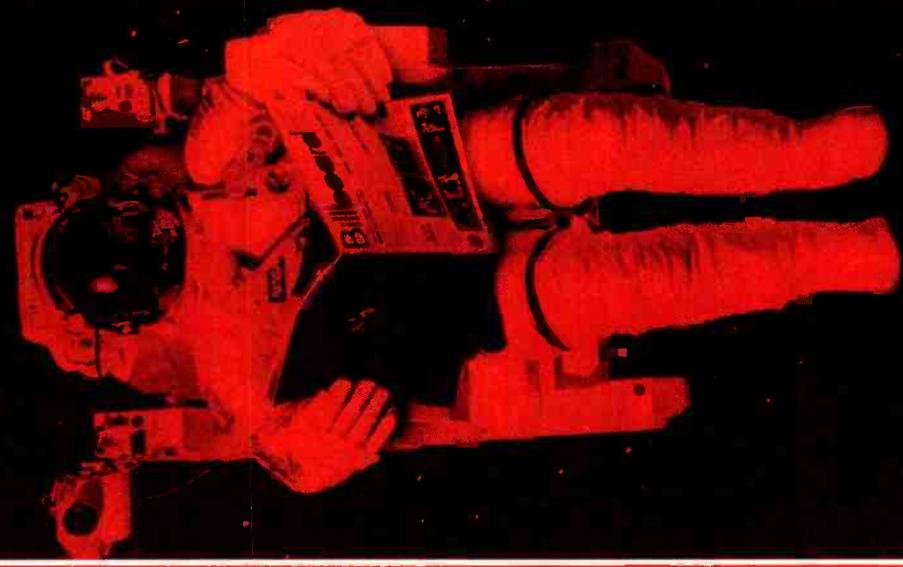
FOR WEEK ENDING JULY 6, 1985

Billboard

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TOP VIDEOCASSETTES SALES

THIS WEEK		LAST WEEK		WKS. ON CHART		TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	2	3	4	5	6						
1	1	164				JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
2	2	18				STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95
3	3	16				GONE WITH THE WIND ▲	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
4	4	31				PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
5	6	5				THE KARATE KID	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG	79.95
6	17	4				SINGIN' IN THE RAIN	MGM/UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29.95
7	5	10				WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	NR	19.98
8	7	11				THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	79.95
9	9	18				TINA TURNER PRIVATE DANCER ●	Picture Music Intl. Sony Video Software 97W00666-7	Tina Turner	1984	NR	16.95
10	8	18				LIONEL RICHIE ALL NIGHT LONG ▲	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1984	NR	19.95
11	12	33				RAQUEL, TOTAL BEAUTY AND FITNESS ▲◆	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	39.95
12	21	5				DUNE ▲	Universal City Studios MCA Dist. Corp. 80161	Paul Atreides Sting	1984	PG-13	79.95
13	11	31				PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	29.98
14	10	66				THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
15	NEW ▶					2010 THE YEAR WE MAKE CONTACT	MGM/UA Home Video 800591	Roy Scheider John Lithgow	1984	PG	79.95
16	13	10				THE DOORS "DANCE ON FIRE" ●	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	NR	39.95
17	NEW ▶					STARMAN	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG	79.95
18	14	4				MISSING IN ACTION	Cannon Films Inc. MGM/UA Home Video 800557	Chuck Norris	1984	R	79.95
19	23	2				SEVEN BRIDES FOR SEVEN BROTHERS	MGM/UA Home Video 700091	Howard Keel Jane Powell	1954	NR	29.95



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TALENT IN ACTION

(Continued from page 39)

grammers have ignored the LaSalle interpretation, preferring the Rock-in' Sidney and Jean Knight treatments. Nevertheless, the crowd reacted well to LaSalle's "Tu Tu," with more than a dozen ladies from the audience taking the stage to shake their own personal toot-toots.

JEFF HANNUSCH

**THE SMITHS
BILLY BRAGG**

Beacon Theatre, New York
Tickets: \$16

ALL THE UNCERTAINTY that surrounded the Smiths' first full-fledged American tour was put to rest at the Sire act's June 17 concert here, the first of two sold-out shows. Not only did lead singer Morrissey survive his dreaded trip over the Atlantic, but he and his band gave a sparkling performance that showed the Smiths to be one of the most inventive and exciting new bands to hit the boards in this country in some time.

Morrissey was definitely the focal point of the show. He was the only member of the group to move around to any degree on stage. Guitarist Johnny Marr, bassist Andy Rourke and drummer Mike Joyce remained almost motionless, except towards the end of the show, when they had to dodge the zealous fans who managed to climb onto the stage. Morrissey, on the other hand,

was surprisingly animated, considering the angst-ridden nature of most of the Smiths' material. His self-inspired, quirky dance movements, reminiscent of David Byrne's odd but appealing stage presence, were refreshingly entertaining. Songs like "Meat Is Murder" and "Barbarism Begins At Home" also worked because of Morrissey's delivery, which made his philosophical points without badgering the crowd.

Morrissey's voice showed remarkable strength and control, and he used his falsetto and ability to crack and waver well. The wrenching "How Soon Is Now?" was one of his best performances, though perhaps it should have been saved for an encore instead of used so early in the show.

The band's strong support was intrinsic to the show's success. Marr's lead and rhythm guitar lines were tailored and textured to bring something new to every song. And Rourke and Joyce's rhythm section underscored the danceable nature of much of the group's material. With such a wealth of songs and such a well-grounded stage show, one suspects it won't be long before the group finds its popular niche in this country alongside the rest of Sire's increasingly high-profile roster.

Billy Bragg was an excellent choice to open for the Smiths. The

young Londoner, who merges a strong punk sensibility with the tradition of protest-folk singing, has been a critics' favorite for a while now, and he drew a warm reception from the audience. Accompanying himself on an amplified guitar, Bragg sang to boost the English coal miners' strike, to criticize Reagan and Thatcher and to bemoan the problems of the oppressed and lovelorn, all in a rather thick accent, delivered with a biting tongue. Likeable and yet abrasive enough to prod the audience, Bragg's set was an unusually political one in what is all too often an apolitical setting.

KATHY GILLIS

**STEVE WARINER
KEITH WHITLEY**

Music Village,
Hendersonville, Tenn.
Tickets: \$10.75

UNLEASHING TWO of the best young voices in country music, Steve Wariner and Keith Whitley demonstrated to the 400 or so tourists gathered here June 13 that staying seated at a concert can be infinitely more satisfying than milling around the concession stands.

The only perplexity in Wariner's portion of the show was how such a major talent could have been concealed for so long. Wariner sings with a boyish clarity and innocence that hasn't been heard since Glen

Campbell made his national breakthrough in the late '60s. Like Campbell, Wariner is an absolute wizard on the guitar—a point he drove home time and again (eclectically and acoustically) in his 19-song showcase. His band held up its end flawlessly.

All of these strengths served to add musical urgency to Wariner's considerable string of hits, several of which seemed lightweight and unworthy of his talent when first conveyed on record. The MCA artist was at his best on such unabashedly sentimental sorties as "I'm Already Taken," "Your Memory" and "What I Didn't Do."

A final reflection: Wariner spared his audience those grotesque contortions and leaps to which most fancy guitar players seem contractually committed. When he moved, it was apparent that he did so to the dictates of the song, not as if he were imagining himself on MTV.

In a simpler age, Wariner's music would have been characterized as pop, but Keith Whitley, who opened the show, has the hard edge and direct delivery that have always been characteristic of country.

Whitley ran through a 12-song set that mixed standards, cuts from his RCA debut album and selections from his next project for the label. True to the masters he's performed with (Ralph Stanley and J.D. Crowe) and learned at a distance

(Lefty Frizzell and Merle Haggard, most obviously), Whitley riveted himself to the stationary microphone and relied on his remarkable voice to rivet the crowd. It did.

After loosening up his audience with the light-hearted "If You Think I'm Crazy Now," Whitley quickly went on to show that he can make sadness almost as palpable as George Jones can. His vehicle for this chilling emotional plunge was the old Johnny Bond classic, "I Wonder Where You Are Tonight."

The lone deficit in Whitley's part of the show was his band—which plodded when he needed to soar.

EDWARD MORRIS

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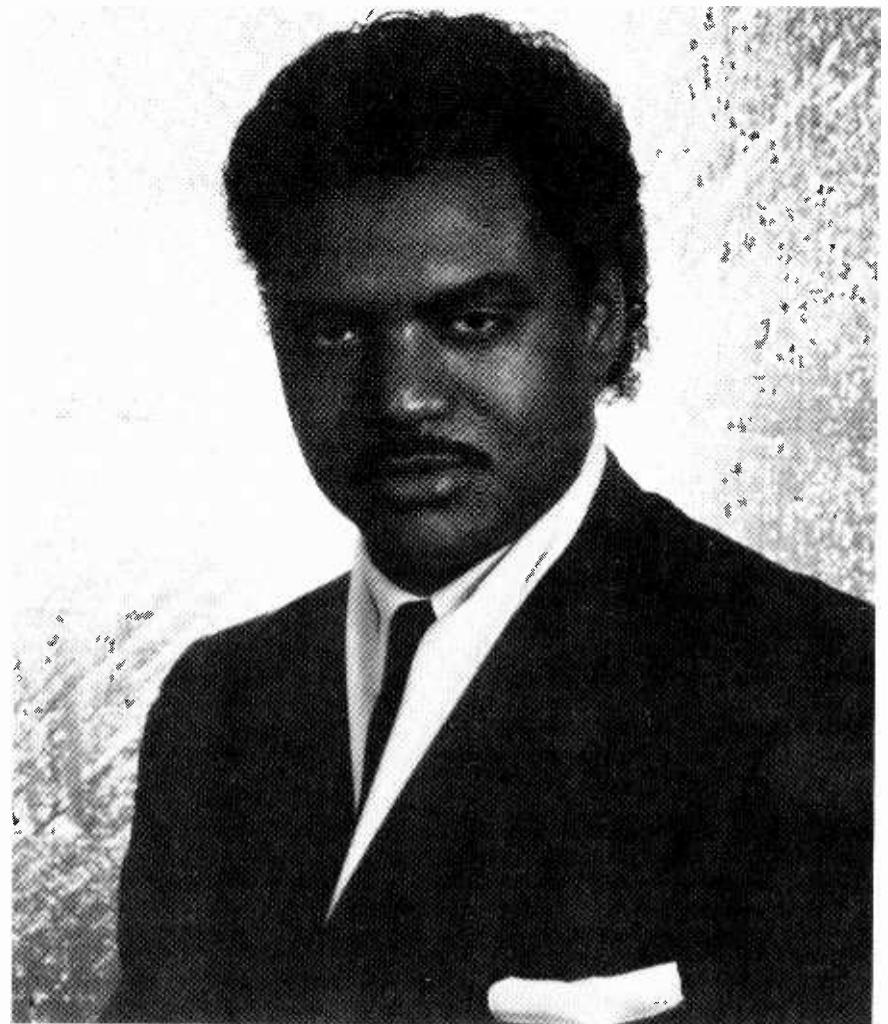
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Compiled from a national sample of retail store, one-stop and rack sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE																														
						1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
				PHIL COLLINS ▲ ² ATLANTIC 81240 (9.98) (CD) 7 weeks at No. One	NO JACKET REQUIRED																														
				TEARS FOR FEARS ● MERCURY 824 300-1M1/POLYGRAM (8.98)	SONGS FROM THE BIG CHAIR																														
				SOUNDTRACK ▲ MCA 6143 (9.98) (CD)	BEVERLY HILLS COP																														
				PRINCE & THE REVOLUTION PASLEY PARK 1-25286/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY																														
5	6	33		BRYAN ADAMS ▲ A&M SP501.3 (8.98) (CD)	RECKLESS																														
6	5	55		BRUCE SPRINGSTEEN ▲ ⁶ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.																														
7	7	35		WHAM! ▲ COLUMBIA FC39595 (CD)	MAKE IT BIG																														
8	9	13		THE POWER STATION ● CAPITOL SJ-12380 (8.98)	THE POWER STATION																														
9	8	32		MADONNA ▲ ⁴ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN																														
10	12	14	7	EURHYTHMICS RCA AUL1-5429 (8.98)	BE YOURSELF TONIGHT																														
11	10	11	12	HOWARD JONES ● ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION																														
12	11	13	13	TOM PETTY AND THE HEARTBREAKERS ● MCA 5486 (8.98)	SOUTHERN ACCENTS																														
13	14	21	5	NIGHT RANGER CAMEL/MCA 5593 (8.98)	7 WISHES																														
14	13	12	46	BILLY OCEAN ▲ JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY																														
15	29	—	2	RATT ATLANTIC 81257 (8.98)	INVASION OF YOUR PRIVACY																														
16	21	34	15	WHITNEY HOUSTON ● ARISTA AL8-8212 (8.98)	WHITNEY HOUSTON																														
17	16	16	24	JOHN FOGERTY ▲ WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD																														
18	20	23	41	SURVIVOR ▲ SCOTTI BROS. FZ 39578/EPIC (CD)	VITAL SIGNS																														
19	17	15	30	KOOL & THE GANG ● DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY																														
20	15	10	20	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE																														
21	25	31	4	ROBERT PLANT ES PARANZA 90265/ATLANTIC (9.98) (CD)	SHAKEN 'N STIRRED																														
22	22	27	36	GLENN FREY MCA 5501 (8.98)	THE ALLNIGHTER																														
23	23	29	6	SUPERTRAMP A&M SP-501.4 (8.98) (CD)	BROTHER WHERE YOU BOUND																														
24	31	35	5	DIRE STRAITS WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS																														
25	19	19	14	LUTHER VANDROSS ▲ EPIC 39882	THE NIGHT I FELL IN LOVE																														
26	18	18	17	THE MARY JANE GIRLS ● GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU																														
27	27	25	13	KATRINA AND THE WAVES CAPITOL ST-12400 (8.98)	KATRINA AND THE WAVES																														
28	24	22	56	TINA TURNER ▲ ⁴ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER																														
29	26	26	12	'TIL TUESDAY EPIC BFE 39458	VOICES CARRY																														
30	30	28	30	DON HENLEY ▲ GEFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST																														
31	28	24	16	DEBARGE ● GORDY 6123GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT																														
32	33	33	19	GEORGE THOROGOOD EMI-AMERICA ST-17145 (8.98) (CD)	MAVERICK																														
33	32	17	20	DAVID LEE ROTH ▲ WARNER BROS. 1-25222 (5.99)	CRAZY FROM THE HEAT																														
34	35	65	3	BOB DYLAN COLUMBIA FC 40110	EMPIRE BURLESQUE																														
35	74	—	2	R.E.M. I.R.S. 5592/MCA (8.98)	FABLES OF THE RECONSTRUCTION																														
36	NEW	—	2	TALKING HEADS SIRE 25305/WARNER BROS. (8.98)	LITTLE CREATURES																														

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32	33	33	19	GEORGE THOROGOOD EMI-AMERICA ST-17145 (8.98) (CD)	MAVERICK																														
33	32	17	20	DAVID LEE ROTH ▲ WARNER BROS. 1-25222 (5.99)	CRAZY FROM THE HEAT																														
34	35	65	3	BOB DYLAN COLUMBIA FC 40110	EMPIRE BURLESQUE																														
35	74	—	2	R.E.M. I.R.S. 5592/MCA (8.98)	FABLES OF THE RECONSTRUCTION																														
36	NEW	—	2	TALKING HEADS SIRE 25305/WARNER BROS. (8.98)	LITTLE CREATURES																														

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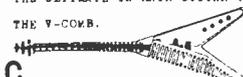
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THIS WEEK		LAST WEEK		2 WKS. AGO		WKS. ON CHART		TITLE		ARTIST	
1	2	2	9					1 week at No. One	SUSSUDIO P. COLLINS, H. PADGHAM (P. COLLINS)	◆ PHIL COLLINS ATLANTIC 7-89560	
2	3	5	8						A VIEW TO A KILL B. EDWARDS, J. CORSARO, DURAN DURAN (DURAN DURAN, J. BARRY)	◆ DURAN DURAN CAPITOL 5475	
3	4	4	8						RASPBERRY BERET PRINCE & REVOLUTION (PRINCE & REVOLUTION)	◆ PRINCE & THE REVOLUTION PAISLEY PARK 7-28972/WARNER BROS.	
4	1	1	12						HEAVEN B. ADAMS, B. CLEARMOUNTAIN (B. ADAMS, J. WALLANCE)	◆ BRYAN ADAMS A&M 2729	
5	6	10	12						THE SEARCH IS OVER R. NEVISON (F. SULLIVAN, J. PETERIK)	◆ SURVIVOR SCOTTI BROS. 4-04871/EPIC	
6	8	14	11						WOULD I LIE TO YOU? D.A. STEWART (LENNOX, STEWART)	◆ EURYTHMICS RCA 14078	
7	13	17	9						YOU GIVE GOOD LOVE KASHIF (LALA)	◆ WHITNEY HOUSTON ARISTA 1-9274	
8	14	20	9						EVERYTIME YOU GO AWAY L. LATHAM (D. HALL)	◆ PAUL YOUNG COLUMBIA 38-04867	
9	12	16	13						VOICES CARRY M. THORNE (A. MANN, M. HAUSMAN, R. HOLMES, J. PESCE)	◆ 'TIL TUESDAY EPIC 34-04795	
10	5	6	11						ANGEL N. RODGERS (MADONNA, S. BRAY)	◆ MADONNA SIRE 7-29008/WARNER BROS.	
11	17	21	6						GLODY DAYS B. SPRINGSTEEN, J. LANDAU, C. PLOTKIN, S. VAN ZANDT (B. SPRINGSTEEN)	◆ BRUCE SPRINGSTEEN COLUMBIA 38-04924	
12	15	19	8						THE GOONIES 'R' GOOD ENOUGH C. LAUPER, L. PETZE (C. LAUPER, S. BROUGHTON LUNT, A. STEAD)	◆ CYNDI LAUPER PORTRAIT 34-04918/EPIC	
13	19	26	5						IF YOU LOVE SOMEBODY SET THEM FREE STING, P. SMITH (STING)	◆ STING A&M 2738	
14	7	3	17						EVERYBODY WANTS TO RULE THE WORLD C. HUGHES (ORZABAL, STANLEY, HUGHES)	◆ TEARS FOR FEARS MERCURY 8806597/POLYGRAM	
15	20	25	7						SENTIMENTAL STREET P. GLASSER (J. BLADES)	◆ NIGHT RANGER CAMEL/MCA 52591/MCA	
16	9	8	16						THINGS CAN ONLY GET BETTER R. HINE (H. JONES)	◆ HOWARD JONES ELEKTRA 7-69651	
17	22	24	9						CRAZY IN THE NIGHT (BARKING AT AIRPLANES) B. CUOMO, K. CARNES (K. CARNES)	◆ KIM CARNES EMI-AMERICA 8267	
18	16	12	14						SMUGGLER'S BLUES G. FREY, A. BLAZEK (G. FREY, J. TEMPCHIN)	◆ GLENN FREY MCA 52546	
19	11	9	16						WALKING ON SUNSHINE K. TRINA & WAVES, P. COLLIER (K. REW)	◆ KATRINA AND THE WAVES CAPITOL 5466	
20	10	7	18						IN MY HOUSE R. JAMES (R. JAMES)	◆ THE MARY JANE GIRLS GORDY 174 17/MOTOWN	
21	27	32	6						P. HARDCASTLE (P. HARDCASTLE, W. COUTOURIE, J. MCCORD)	◆ PAUL HARDCASTLE CHRYSALIS 4-42860	
22	23	23	9						TOUGH ALL OVER K. VANCE (J. CAFFERTY)	◆ JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 4-04891/EPIC	
23	35	45	4						SHOUT C. HUGHES (ORZABAL, STANLEY)	◆ TEARS FOR FEARS MERCURY 880 294-7/POLYGRAM	
24	28	29	7						JUST AS I AM B. EZRIN (D. WAGNER, R. HEGEL)	◆ AIR SUPPLY ARISTA 52591	
25	30	35	5						GET IT ON (BANG A GONG) B. EDWARDS (M. BOLAN)	◆ THE POWER STATION CAPITOL 5479	
26	26	28	7						GETCHA BACK S. LEVINE (M. LOVE, T. MELCHER)	◆ THE BEACH BOYS CARIBOU 4-04913/EPIC	
27	32	33	7						PEOPLE ARE PEOPLE DEPECHE MODE, D. MILLER (M. L. GORE)	◆ DEPECHE MODE SIRE 7-29221/WARNER BROS.	
28	29	30	7						CANNONBALL D. KERSHENBAUM, SUPERTRAMP (R. DAVIES)	◆ SUPERTRAMP A&M 2731	
29	34	36	5						NEVER SURRENDER P. CHAPMAN, J. ASTLEY, C. HART (C. HART)	◆ COREY HART EMI-AMERICA 8268	
30	31	31	6						POSSESSION OBSESSION D. HALL, J. OATES, B. CLEARMOUNTAIN, A. BAKER (D. HALL, J. OATES, S. ALLEN)	◆ DARYL HALL & JOHN OATES RCA 14098	
31	30	34	6						WHO'S HOLDING DONNA NOW J. GRAYDON (D. FOSTER, J. GRAYDON, R. GOODRUM)	◆ DEBARGE GORDY 1793/MOTOWN	
32	20	41	6						YOU SPIN ME ROUND (LIKE A RECORD)	◆ DEAD OR ALIVE	

THIS WEEK		LAST WEEK		2 WKS. AGO		WKS. ON CHART		TITLE		ARTIST	
51	47	49	7						EVERYTHING I NEED C. HAY, G. HAM (C. HAY)	◆ MEN AT WORK COLUMBIA 38-04929	
52	NEW	NEW	NEW						WE DON'T NEED ANOTHER HERO (THUNDERDOME) T. BRITTEN (T. BRITTEN, G. LYLE)	◆ TINA TURNER CAPITOL 5491	
53	74	90	3						ST. ELMO'S FIRE (MAN IN MOTION) D. FOSTER (D. FOSTER, J. PARR)	◆ JOHN PARR ATLANTIC 7-89541	
54	57	62	5						MAKE IT BETTER (FORGET ABOUT ME) T. PETTY, D.A. STEWART, J. GIOVINE (T. PETTY, D.A. STEWART)	◆ TOM PETTY AND THE HEARTBREAKERS MCA 52605	
55	36	22	16						NEVER ENDING STORY G. MORODER (G. MORODER, K. FORSEY)	◆ LIMAHL EMI-AMERICA 8230	
56	61	67	4						PEOPLE GET READY J. BECK (C. MAYFIELD)	◆ JEFF BECK & ROD STEWART EPIC 34-05416	
57	54	56	6						REACTION TO ACTION A. SADKIN, M. JONES (M. JONES, L. GRAMM)	◆ FOREIGNER ATLANTIC 7-89542	
58	62	65	6						CALL ME G. STEVENSON (P. COX, R. DRUMMIE)	◆ GO WEST CHRYSALIS 4-42865	
59	64	70	5						I WONDER IF I TAKE YOU HOME FULL FORCE (FULL FORCE)	◆ LISA-LISA & CULT JAM WITH FULL FORCE COLUMBIA 38-04886	
60	65	77	3						YOUR LOVE IS KING R. MILLER (ADU, MATTEWMAN)	◆ SADE PORTRAIT 37-05408/EPIC	
61	NEW	NEW	NEW						INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN) M. CHAPMAN (H. KNIGHT, S. CLIME)	◆ PAT BENATAR CHRYSALIS 4-42877	
62	66	73	4						STIR IT UP K. FORSEY, H. FALTERMEYER (A. WILLIS, D. SEMBELLO)	◆ PATTI LABELLE MCA 52610	
63	40	39	10						WAKE UP (NEXT TO YOU) W. WITTMAN, G. PARKER (G. PARKER)	◆ GRAHAM PARKER & THE SHOT ELEKTRA 7-69654	
64	72	79	4						WILLIE & THE HAND JIVE T. MANNING, DELAWARE DESTROYERS (J. OTIS)	◆ GEORGE THOROGOOD AND THE DESTROYERS EMI-AMERICA 8270	
65	50	43	7						ANIMAL INSTINCT D. LAMBERT (M. PAGE)	◆ COMMODORES MOTOWN 1788	
66	NEW	NEW	NEW						MYSTERY LADY K. DIAMOND (K. DIAMOND, B. OCEAN, J. WOODLEY)	◆ BILLY OCEAN JIVE 1-9374/ARISTA	
67	58	61	8						ALL YOU ZOMBIES R. CHERTOFF (R. HYMAN, E. BAZILIAN)	◆ THE HOOTERS COLUMBIA 38-04854	
68	82	85	4						WHEN YOUR HEART IS WEAK S. HILLAGE (P. KINGSBERRY)	◆ COCK ROBIN COLUMBIA 38-04875	
69	53	27	20						DON'T YOU (FORGET ABOUT ME) K. FORSEY (K. FORSEY, S. SCHIFF)	◆ SIMPLE MINDS A&M 2703	
70	NEW	NEW	NEW						CHERISH J. BONNEFONO, R. BELL, K. OOL & THE GANG (R. BELL, J. TAYLOR, K. OOL & THE GANG)	◆ KOOL & THE GANG DE-LITE 880 869-7/POLYGRAM	
71	69	71	11						THROUGH THE FIRE D. FOSTER, H. GATICA, A. MARDIN (D. FOSTER, T. KEANE, C. WEIL)	◆ CHAKA KHAN WARNER BROS. 7-29025	
72	NEW	NEW	NEW						LIFE IN ONE DAY R. HINE (H. JONES)	◆ HOWARD JONES ELEKTRA 7-69631	
73	67	75	5						(CLOSEST THING TO) PERFECT M. OMARTIAN (M. OMARTIAN, B. SUDANO, J. JACKSON)	◆ JERMAINE JACKSON ARISTA 1-9356	
74	84	—	2						TIRED OF BEING BLONDE G. E. SMITH, A. BAKER, F. FILIPETTI, T. BONE WOLK (L. RASPBERRY)	◆ CARLY SIMON EPIC 34-05419	
75	78	82	4						BURNING FLAME R. CULLUM, C. HUGHES (BARRADALE, LOCKWOOD, JESSON)	◆ VITAMIN Z Geffen 7-29039/WARNER BROS.	
76	60	46	19						CRAZY FOR YOU J. YBEAN (J. BETTIS, J. LIND)	◆ MADONNA Geffen 7-29051/WARNER BROS.	
77	80	83	4						FRANKIE N. RODGERS (J. DENNY)	◆ SISTER SLEDGE ATLANTIC 7-89547	
78	56	37	16						JUST A GIGOLO/I AIN'T GOT NOBODY T. TEMPLEMAN (L. CASUCCI, I. CAESAR, S. WILLIAMS, R. GRAHAM)	◆ DAVID LEE ROTH WARNER BROS. 7-29040	
79	68	63	9						MEETING IN THE LADIES ROOM B. WATSON, V. CALLOWAY (R. CALLOWAY, B. WATSON, V. CALLOWAY)	◆ KLYMAXX MCA/CONSTELLATION 52545/MCA	
80	63	40	19						SMOOTH OPERATOR R. MILLAR (ADU, ST. JOHN)	◆ SADE PORTRAIT 37-04807/EPIC	
81	75	68	16						WE ARE THE WORLD Q. JONES (M. JACKSON, L. RICHIE)	◆ USA FOR AFRICA COLUMBIA US-7-04833	
82	81	66	0						HOLD ME	◆ MENUDO	

(33)	39	42	6	WHAT ABOUT LOVE? R. NEVISON (ALTON, ALLEN, VALLANCE)	◆ HEART CAPITOL 5481
(34)	43	54	3	FREEMAY OF LOVE N.M. WALDEN (N.M. WALDEN, J. COHEN)	◆ ARETHA FRANKLIN ARISTA 1-9354
(35)	46	—	2	POWER OF THE NEWS H. LEWIS & THE NEWS (C. HAYES, H. LEWIS)	◆ HUEY LEWIS & THE NEWS CHRYSALIS 4-42876
(36)	37	38	8	LITTLE BY LITTLE R. PLANT, B. LEFEVRE, T. PALMER (R. PLANT, J. WOODRUFFE)	◆ ROBERT PLANT ES PARANZA 7-99644/ATLANTIC
37	18	11	16	SUDDENLY K. DIAMOND (K. DIAMOND, B. OCEAN)	◆ BILLY OCEAN JIVE 1-9323/ARISTA
(38)	41	48	8	FIND A WAY B. BANNISTER (A. GRANT, M. W. SMITH)	◆ AMY GRANT A&M 2734
39	21	13	16	EVERYTHING SHE WANTS G. MICHAEL (G. MICHAEL)	◆ WHAM! COLUMBIA 38-04840
(40)	45	51	7	NOT ENOUGH LOVE IN THE WORLD D. HENLEY, D. KORTCHMAR, G. LADANYI (D. HENLEY, D. KORTCHMAR, TENCH)	◆ DON HENLEY Geffen 7-29012/WARNER BROS.
41	24	15	15	AXEL F H. FALTERMEYER (H. FALTERMEYER)	◆ HAROLD FALTERMEYER MCA 52536
(42)	48	59	7	ROCK ME TONIGHT P. LAWRENCE III (P. LAWRENCE)	◆ FREDDIE JACKSON CAPITOL 5459
43	25	18	16	FRESH J. BONNEFOND, R. BELL, KOOL & THE GANG (J. TAYLOR, S. LINZER, KOOL & THE GANG)	◆ KOOL & THE GANG DE-LITE 880-623-7/POLYGRAM
44	44	47	7	CENTERFIELD J. FOGERTY (J. FOGERTY)	◆ JOHN FOGERTY WARNER BROS. 7-29053
(45)	51	57	5	STATE OF THE HEART R. SPRINGFIELD, B. DRESCHER (E. MCCUSKER, R. SPRINGFIELD, T. PIERCE)	◆ RICK SPRINGFIELD RCA 14120
(46)	55	—	2	SUMMER OF '69 B. ADAMS, B. CLEARMOUNTAIN (B. ADAMS, J. VALLANCE)	◆ BRYAN ADAMS A&M 2739
47	42	44	10	BLACK CARS G. VANNELLI, J. VANNELLI, R. VANNELLI (G. VANNELLI, R. FREELAND)	◆ GINO VANNELLI HME 4-04889/CBS
48	49	52	7	FOREVER K. LOGGINS, D. FOSTER (K. LOGGINS, D. FOSTER)	◆ KENNY LOGGINS COLUMBIA 38-04931
(49)	52	53	6	LET HIM GO J. RYAN (B. WADHAMS)	◆ ANIMATION MERCURY 880 737-7/POLYGRAM
(50)	59	74	3	LIKE A SURGEON R. DERRINGER (B. STEINBERG, T. KELLY, A. YANKOVIC)	◆ "WEIRD AL" YANKOVIC ROCK 'N' ROLL 4-04937/EPIC

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.

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.

83	70	55	15	ONE LONELY NIGHT K. CRONIN, G. RICHATH, A. GRATZER (N. DOUGHTY)	◆ REO SPEEDWAGON EPIC 34-04848
84	77	69	10	MY TOOT TOOT I. BOLDEN (S. SIMEN)	◆ JEAN KNIGHT MIRAGE 7-99643/ATLANTIC
(85)	89	—	2	TAKE NO PRISONERS (IN THE GAME OF LOVE) A. MARDIN (B. LIVSEY, S. SHIFFRIN)	◆ PEABO BRYSON ELEKTRA 7-69632
(86)	NEW	NEW	NEW	LAY IT DOWN B. HILL (PEARCY, DEMARTINI, CROSBY, CROUCIER)	◆ RATT ATLANTIC 7-89546
87	79	58	20	ONE NIGHT IN BANGKOK B. ANDERSON, T. RICE, B. ULVAELUS (B. ANDERSSON, T. RICE, B. ULVAELUS)	◆ MURRAY HEAD RCA 13988
(88)	NEW	NEW	NEW	BIT BY BIT (THEME FROM FLECH) H. FALTERMEYER (H. FALTERMEYER, F. GOLDE)	◆ STEPHANIE MILLS MCA 52617
89	90	—	2	SEE WHAT LOVE CAN DO T. TEMPLEMAN, L. WARONKER (J. WILLIAMS)	◆ ERIC CLAPTON DUCK/WARNER BROS. 7-28986/WARNER BROS.
90	71	50	12	SAY YOU'RE WRONG P. RAMONE (J. LENNON)	◆ JULIAN LENNON ATLANTIC 7-89567
91	85	78	21	RHYTHM OF THE NIGHT R. PERRY (D. WARREN)	◆ DEBARGE GORDY 1770/MOTOWN
92	83	72	10	ALONE AGAIN T. WERWAN (D. DOKKEN, J. PILSON)	◆ DOKKEN ELEKTRA 7-69650
93	87	86	8	GO FOR SODA K. MITCHELL, N. BLAGONA (MITCHELL, DUBOIS)	◆ KIM MITCHELL ISLAND/BRONZE 7-99652/ATLANTIC
94	73	64	10	DANGEROUS M. SHARRON, G. SKARDINA (M. SHARRON, G. SKARDINA, S. MITCHELL)	◆ NATALIE COLE MODERN 7-99648/ATLANTIC
95	88	87	7	THE LADY OF MY HEART G. BALLARD, C. MAGNESS (D. FOSTER, J. GRAYDON, G. BALLARD)	◆ JACK WAGNER QWEST 7-29085/WARNER BROS.
96	94	92	14	DO YOU WANNA GET AWAY M. LIGGETT, C. BARBOSA (C. BARBOSA, A. GODWIN)	◆ SHANNON MIRAGE 7-99655/ATLANTIC
97	92	88	24	OBSESSION J. RYAN (H. KNIGHT, M. DESBARRES)	◆ ANIMATION MERCURY 8802667/POLYGRAM
98	76	60	17	SOME LIKE IT HOT B. EDWARDS (PALMER, TAYLOR, TAYLOR)	◆ THE POWER STATION CAPITOL 5444
99	86	76	11	LUCKY IN LOVE M. JAGGER, B. LASWELL, MATERIAL (M. JAGGER, C. ALOMAR)	◆ MICK JAGGER COLUMBIA 38-04893
100	91	81	21	NEW ATTITUDE H. RICE, P. BUNETTA, R. CHUDACOFF (S. ROBINSON, J. GILUTIN, B. HULL)	◆ PATTI LABELLE MCA 52517

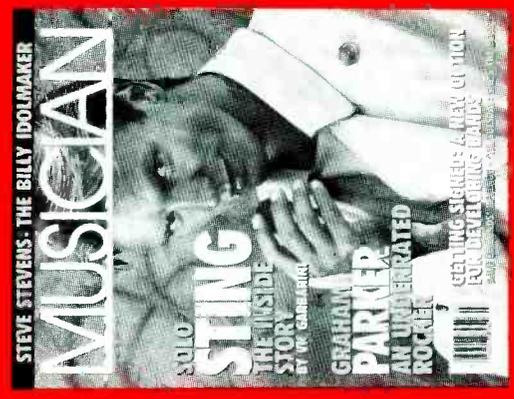
Hot 100 Read Billboard Top LPs and Tape • Black Singles • Black LPs
Hits of the World for the Charts that keep you • Country Singles
Country LPs • Classical Albums • Latin LPs on top! • Bubbling Under
Rock Albums/Top Tracks • Jazz LPs • Inspirational • Dance/Disco
Adult Contemporary Singles • Videocassette Sales • Video Games •
Videocassette Rentals • Videodisk • Computer Software • Midline •

38	89	—	2	AIR SUPPLY	ARISTA AL8-8283	AIR SUPPLY	—	2	AIR SUPPLY	ARISTA AL8-8283	AIR SUPPLY
39	39	37	8	BON JOVI	MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT	37	8	BON JOVI	MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
40	42	47	5	JOHN CAFFERTY/BEAVER BROWN BAND	SCOTTI BROS. 39405/EPIC (CD)	TOUGH ALL OVER	47	5	JOHN CAFFERTY/BEAVER BROWN BAND	SCOTTI BROS. 39405/EPIC (CD)	TOUGH ALL OVER
41	41	43	5	MARVIN GAYE	COLUMBIA FC 39916	DREAM OF A LIFETIME	43	5	MARVIN GAYE	COLUMBIA FC 39916	DREAM OF A LIFETIME
42	43	30	9	DAN FOGELBERG	FULL MOON/EPIC FE 39616/EPIC	HIGH COUNTRY SNOWS	30	9	DAN FOGELBERG	FULL MOON/EPIC FE 39616/EPIC	HIGH COUNTRY SNOWS
43	52	66	7	FREDDIE JACKSON	CAPITOL ST-1.2404 (8.98)	ROCK ME TONIGHT	66	7	FREDDIE JACKSON	CAPITOL ST-1.2404 (8.98)	ROCK ME TONIGHT
44	50	—	2	SOUNDTRACK	CAPITOL ST-1.2413 (8.98)	A VIEW TO A KILL	—	2	SOUNDTRACK	CAPITOL ST-1.2413 (8.98)	A VIEW TO A KILL
45	36	32	11	RICK SPRINGFIELD	RCA A.J.L.1-5370 (9.98)	TAO	32	11	RICK SPRINGFIELD	RCA A.J.L.1-5370 (9.98)	TAO
46	34	20	12	USA FOR AFRICA	COLUMBIA USA 40043	WE ARE THE WORLD	20	12	USA FOR AFRICA	COLUMBIA USA 40043	WE ARE THE WORLD
47	45	36	33	REO SPEEDWAGON	EPIC QE39593 (CD)	WHEELS ARE TURNING	36	33	REO SPEEDWAGON	EPIC QE39593 (CD)	WHEELS ARE TURNING
48	51	46	17	JESSE JOHNSON'S REVUE	A&M SP-6 5024 (6.98)	JESSE JOHNSON'S REVUE	46	17	JESSE JOHNSON'S REVUE	A&M SP-6 5024 (6.98)	JESSE JOHNSON'S REVUE
49	49	51	39	DOKKEN	ELEKTRA 60376 (8.98) (CD)	TOOTH & NAIL	51	39	DOKKEN	ELEKTRA 60376 (8.98) (CD)	TOOTH & NAIL
50	44	42	27	FOREIGNER	ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR	42	27	FOREIGNER	ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR
51	56	80	3	MEN AT WORK	COLUMBIA FC 40078	TWO HEARTS	80	3	MEN AT WORK	COLUMBIA FC 40078	TWO HEARTS
52	97	—	2	SOUNDTRACK	ARISTA AL9-8278 (9.98)	PERFECT	—	2	SOUNDTRACK	ARISTA AL9-8278 (9.98)	PERFECT
53	48	48	85	THE POINTER SISTERS	PLANET BEL1-5410/RCA (9.98) (CD)	BREAK OUT	48	85	THE POINTER SISTERS	PLANET BEL1-5410/RCA (9.98) (CD)	BREAK OUT
54	38	38	21	COMMODORES	MOTOWN 6124ML (8.98) (CD)	NIGHTSHIFT	38	21	COMMODORES	MOTOWN 6124ML (8.98) (CD)	NIGHTSHIFT
55	64	79	4	AMY GRANT	A&M SP-5060 (8.98)	UNGUARDED	79	4	AMY GRANT	A&M SP-5060 (8.98)	UNGUARDED

38	89	—	2	AIR SUPPLY	ARISTA AL8-8283	AIR SUPPLY	—	2	AIR SUPPLY	ARISTA AL8-8283	AIR SUPPLY
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Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Reunited Disc available. ● Reunited 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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Bob Hart at Helm of Split Screen Inc.

PMI GRADUATES FORM NEW COMPANY

BY TONY SEIDEMAN

NEW YORK A major new production firm has been born out of the ashes of Picture Music International's restructuring of its American video division.

Split Screen Inc. is headed by a roster of former PMI executives. Bob Hart holds the top spot at the new firm, with Jack Cole, Jim Yukich and Paul Flattery also in the upper ranks.

The new firm has also snared MTV acquisition head Chip Rachlin. Although Split Screen is headquartered in Los Angeles, Rachlin will handle marketing chores out of New York.

"We are trying to change the role of the production company" in the

music video business, says Hart, who maintains that firms like his should be more involved in a music video clip from its conception to its marketing as a prerecorded product.

Companies tend to leap into making a video without thinking and "jump in just because it's single time," Hart claims. Production of videos "should be planned," he says, referring to the "creative campaign" Jack Cole and PMI set up around Steve Perry, whom he describes as "a great singer who was not visually known," and who now has a marketable video image that may one day translate into sales of prerecorded product.

Hart says Split Screen's Jim Ukich has "done exactly the same

for Phil Collins." Work for Collins has taken up a good deal of the new company's time; so far, it has taped him live in Dallas, done a clip of his "Don't Lose My Number," and is in pre-production on a feature film starring Collins.

Split Screen officially opened its doors on May 1, though Hart and other executives have not talked with the media until now. Work the company has done since its startup has included Ukich clips for Bon Jovi and Kenny Loggins, a Cinemax "Album Flash" on Manhattan Transfer, a long-form and clip for Eric Clapton, and production duties with Ron Howard on a video for the director's new film "Cocoon." In pre-production is another Collins clip and videos for Alison Moyet and Daryl Hall & John Oates.

"The reason we were able to hit the ground running is we've worked in it [the video music business] for a long time," Hart says. Some video music executives say Picture Music International was forced to chop its North American production operations because of an excessive overhead, but Hart says, "I don't think those were the reasons at all. I think it was just not an efficiently run operation—and in the music business one has to be efficient."

In fact, Hart claims, many firms in the music video production business have ignored efficiency for a long time. "There was no middle ground—no basic evaluation of needs," he says. A production firm, he adds, has to evaluate an artist's needs and not "simply deliver a fantasy derived from their own egos."

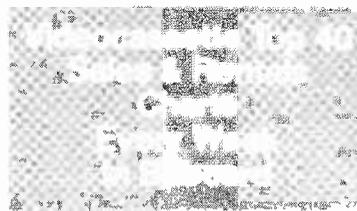
An average video clip costs around \$65,000-\$70,000 to produce, Hart says. Split Screen has set neither minimum nor maximum budgets for the clips it will produce, evaluating each project in terms of the needs of the performer involved and "whether they're interesting," Hart says.

"Common sense" is the best guide to setting a budget, according to Hart. But he warns against what he claims are false economies. "If a clip is done cheaply and it doesn't work, then it's expensive, because it was wasted."

One thing that may help Split Screen in doing lower-budget projects is the number of directors on its roster. Hart says the company is "particularly interested in new directors," who will be "retained on a free-lance basis."

"We don't have large overhead," Hart notes. "We're not a massive corporation in the business."

Hart has strong opinions on how video clips should be used and what the economics of that use should be. "Music video clips are programming," he says. "And programming should be paid for."



Split Personalities. The top executives at the new production firm Split Screen Inc. gather to celebrate the formation of their new company. Standing from left are Bob Hart, Jim Yukich, Chip Rachlin, Paul Flattery and Jack Cole.

Monitors: Charlex Wins Big Production House Cops 20 Awards

NEW YORK Charlex, the video production company known for its skill with computer graphics, dominated the Videotape Production Assn.'s 1985 Monitor Awards, taking home a total of 20 for its music video, commercial and broadcast production work.

Charlex's work for the Cars' "You Might Think," which won five Billboard Video Music Awards last year, took home four Monitors: best achievement in music video for producers Charles Levi and Alex Weil, best editor in music video and best engineer in music video for Danny Rosenberg and Bill Weber, and best camera in music video for Danny Ducovny.

"You Might Think" wasn't the only video clip to get kudos in the Monitor Awards. Zbigniew Rybczynski, known for his "Close (To The Edit)" video for Art Of Noise, was named best music video director for Chuck Mangione's "Diana D"; Jim Tetlow of Imero Fiorentino

Associates Inc. was named best music video lighting director for "I'm Always Going To Love You"; and Ken Hahn of Sync Sound took home a monitor for best sound mixer in music video for his work on Billy Joel's "Keeping The Faith."

One long-form music Monitor winner was John Fortenberry of Broadway Video, who was named best editor in cable entertainment for "Bette Midler—Art Or Bust."

Other Charlex work winning Monitors included the firm's opening for "Saturday Night Live," the commercial "Yum It Up," the local commercial "CVB Is ABC," and "Close Encounters, Rev."

One title which first received exposure on cable tv and which is now out on prerecorded videocassette that took home a monitor was "The Joe Piscopo Special," which won John Albers of RegentSound an award as best sound mixer in cable entertainment.

Historic Blue Note Concert Can Be Seen and Heard

BY JIM BESSMAN

NEW YORK A two-volume videocassette release documenting the all-star February jazz concert heralding the return of Blue Note Records is the first product from the new Blue Note Jazz Video line, released through Picture Music International and Sony Video Software Operations.

The two hour-long videocassettes are available separately at \$29.95 each, following the June 21 release by Blue Note Records of four albums containing concert performances by some 30 jazz greats at the Feb. 22 concert at Town Hall here. The videocassettes feature two numbers from each of the various all-star groupings, were filmed with five cameras on 16mm film by director John Jopson.

Produced by PMI, the videocassettes are being distributed to record dealers by Capitol Record Group Services and to video merchants by Sony. The videocassette artwork corresponds to the albums, and both audio and video product will be cross-marketed and promoted.

Blue Note Records is the jazz division of Manhattan Records. According to label president Bruce Lundvall, the rebirth of the prestigious Blue Note label was originally envisioned as a "selective audio/visual line."

"The jazz fan is affluent and old, probably has a VCR, and is interested in owning audio/visual properties of jazz artists," Lundvall says. "But it's important that the video program be kept visually interesting."

"One Night With Blue Note" was digitally recorded, filmed with five cameras, and edited so that the visuals build as the music builds, resulting in something better than be-

ing in the concert hall. And there's a number of different artists, so you don't get just one artist playing for one hour."

Lundvall says that his goal now is to create and acquire product that "musically and visually fits the concept of Blue Note." Such material can be taken from special events like the Town Hall concert, picked up as newly filmed outside properties, and—perhaps of greatest interest—obtained for release as "historically important" records of great jazz artists.

To this end, Lundvall says he has "verbal understandings" for acquiring a pair of programs from INA Television of Paris for Blue Note Jazz Video release. One is an hour-long intimate portrait of Duke Ellington solo, playing pieces on piano in the studio and discussing each composition. The other is a half-hour feature on Thelonious Monk combining solo piano performance with additional footage of Monk in Paris.

Lundvall maintains that such product has "longterm catalog life" for the "pure" jazz fan, and adds that he hopes to develop "a whole catalog of important jazz artists through the years" as well as "exciting new programs." He plans to launch a Manhattan label video line as well.

In addition to the Town Hall Blue Note video titles, PMI and Sony are releasing a short-form videocassette of Blue Note recording artist Stanley Jordan containing the promotional video "The Lady In My Life" and a pair of clips from the Town Hall concert.

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20	26	31	Sylvester Stallone	1982	R	79.95
20			Thorn/EMI/HBO Video 1573			
21	18	81	Paramount Pictures Paramount Home Video 1376	1981	PG	39.95
22	16	74	Raymax Prod. P. Brownstein Prod. Video Associates 1008	1983	NR	39.95
23	34	2	Universal City Studios MCA Dist. Corp. 80160	1984	PG-13	79.95
24	24	2	CBS-Fox Video 6836	1984	PG	79.98
25	35	2	RCA/Columbia Pictures Home Video 6- 20162	1977	PG	29.95
26	15	8	Orion Pictures Embassy Home Entertainment 1714	1984	R	79.95
27	NEW		MGM/UA Home Video 700002	1968	G	29.95
28	NEW		MGM/UA Home Video 700050	1958	NR	29.95
29	19	6	Polygram MusicVideo-U.S. MusicVision 6-20445	1985	NR	29.95
30	20	3	Paramount Pictures Paramount Home Video 60040-16	1966	NR	29.95
31	38	10	Children's Video Library Vestron 1507	1985	NR	29.95
32	39	2	Walt Disney Home Video 260	1985	NR	29.95
33	32	2	MGM/UA Home Video 600578	1964	NR	29.95
34	29	2	Titan Sports Inc. Coliseum Video WF004	1985	NR	39.95
35	22	9	Jazzercise/Feeling Fine PD. MCA Dist. Corp. 80005	1983	NR	39.95
36	33	2	Titan Sports Inc. Coliseum Video WF002	1985	NR	59.95
37	30	2	Walt Disney Home Video 255	1985	NR	29.95
38	25	13	Universal City Studios MCA Dist. Corp. 80067	1984	NR	29.95
39	28	2	MGM/UA Home Video 600292	1956	NR	29.95
40	36	2	Walt Disney Home Video 257	1985	NR	29.95

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● Recording Industry Assn. Of America (RIAA) gold certification, sales of 50,000 units or suggested list price income of \$2 million (20,000 or \$800,000 for non-theatrical made-for-home product). ▲ RIAA certification for platinum, sales of 100,000 units or suggested list price income of \$4 million (40,000 or \$1.6 million for non-theatrical made-for-home product). Titles certified prior to Oct. 1, 1984 were certified under different criteria. ◆ International Tape Disc Assn. certification for gross label revenue of \$1 million after returns or stock balancing.

Two Days of Panels Rockamerica Expands '85 Seminar Agenda

NEW YORK Rockamerica has set the time and agenda for its 1985 "Rockamerica Video Music Seminar" here, expanding the event from one day of panels to two.

The Seminar, which last year drew a reported 600 people, will be held at Manhattan's Roosevelt Hotel, Aug. 4-6. Exhibit space will also be available.

Fee for the conference is \$180 prior to July 15, \$200 after. Exhibit space includes a six- by six-foot area, two chairs, two outlets, one ID sign and two registrations.

Festivities will begin on Aug. 4, with registration running from 6-9 p.m. and an opening night party starting at 10 p.m.

On Monday (5), breakfast, registration, exhibit viewing, screenings and a "Hands On Hardware" work-

shop will all begin at 9 a.m. Other than breakfast, all the other events will run through to 6 p.m.

Opening the panels at 10 a.m. will be "Video Perspectives," with leading executives discussing the industry. At 11 a.m. will be "Broadcast And Cable," a discussion of "effective uses of video music programming."

From 1:30 to 3 p.m. there will be a panel on "how the corporate dollar can help underwrite music and video projects." The 3-4:30 panel will be "Radio Video," on "where they meet, how they interact," and the 4:30-5:45 session will be "Clubs: How To Fill The Room."

Three "special sessions" will be held on Monday: one for DJs and VJs only, one for programmers only, and one for video promotion executives only. The first will run from 1:30 to 3 p.m., the latter two from 6-8 p.m. "Rockamerica Party #1" will start at 10 p.m.

On Tuesday (6), panels will again start at 10 a.m., with "Future," on "music video's effect on fashion, films and dance." The 11 a.m. session will be "New Technology," a

"visual presentation on graphics, special effects and new technologies," and the 12 noon session will be "Directors And Producers."

From 2:15-3:15, there will be a session on "Long-Form Video Music" "Artists" will run from 3:15-4:45. The 4:45-6 p.m. session will be "Clubs: Hardware And Software."

There will be two special sessions; one from 11 a.m. to noon on "Black Music Video" and one from 2:15 to 3:15 for DJs and VJs only. Closing the conference at 9 p.m. on Tuesday will be "Rockamerica's Big Bash."

For information and registration, Rockamerica can be contacted at (212) 475-5971.

Warner Push Boosts Sales of Madonna Tape

BY MOIRA McCORMICK

CHICAGO A recent promotion of Madonna's "Like A Virgin" video boosted sales of the six-month-old release by some 50%, according to Warner Music Video national sales manager Dave Mount.

Mount says Warner put a 5% discount on the four-cut, \$19.95 video mini-album from mid-April to June 1. "The promotion was very successful," he says. "Even though we really didn't do anything spectacular—no big contest or things of that nature—it increased sales by half."

Mount says Madonna's increasing popularity since the video's release led Warner to take advantage of the ensuing publicity. "The promotion breathed life into a piece of product released last December."

Mount says that record retailers around the country, including Musicland, Sound Warehouse in Dallas, and Earl's Video Club in Washington, D.C., "tell us that 'Like A Virgin' has been selling through. That's the key."

Warner's next video release, due in July, is a five-cut production by Ratt, interspersed with interviews and priced at \$19.95.

"We try to release videos close to the release date of their corresponding albums," says Mount. "It helps create excitement in both formats."

The Ratt compilation will be the first title released by Atlantic Records' video wing. Titled "Ratt—The Video," the 52-minute cassette contains an unusually long amount of footage for a title at its price point. Included are five clips and footage of the group during its tour of Japan.

The five clips on the Ratt cassette are "Round And Round," "Wanted Man," "Back For More," "You Think You're Tough" and "Lay It Down."

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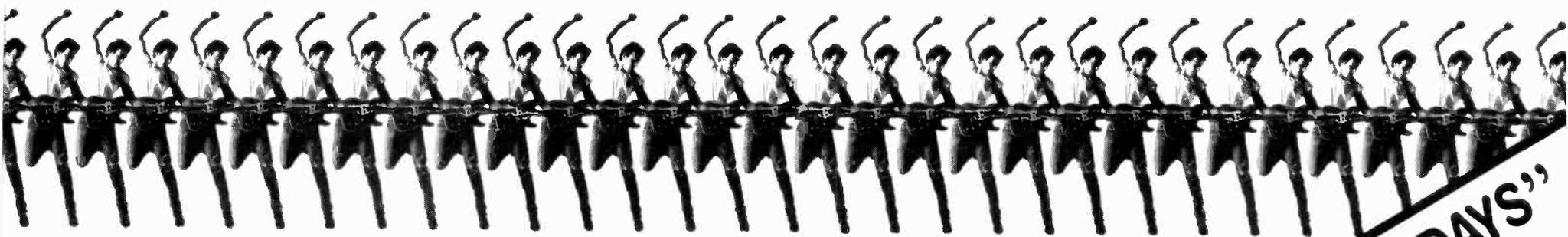
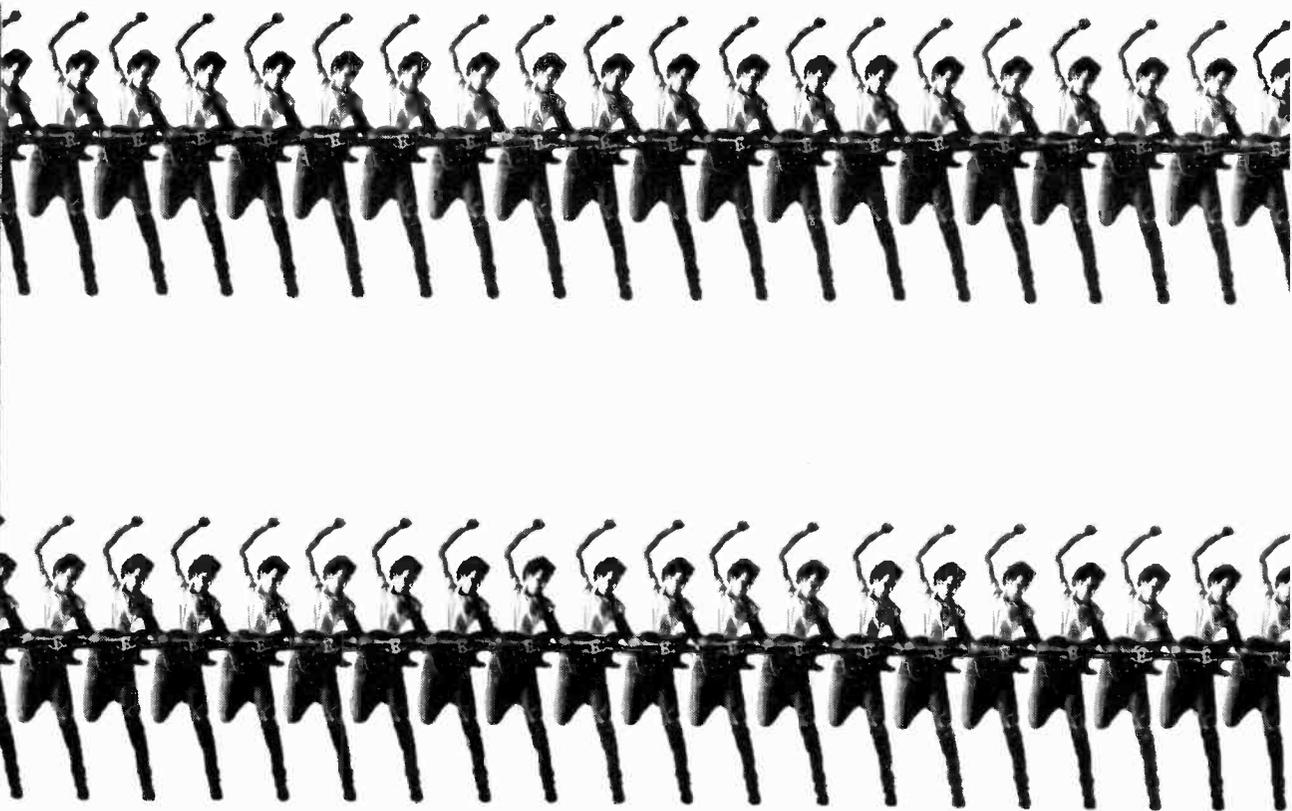
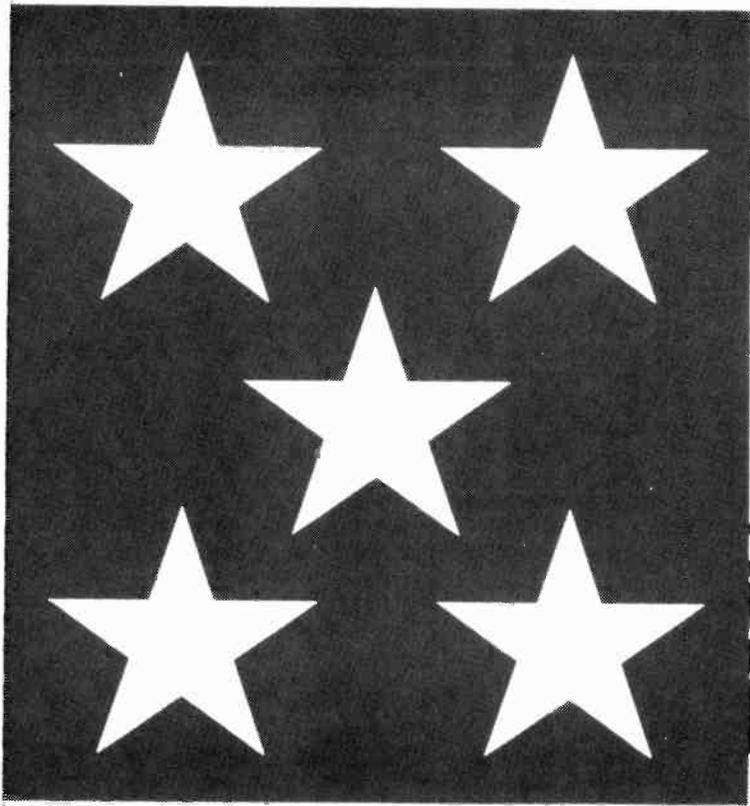
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VIDEOS ADDED THIS WEEK	VIDEOS	WEEKS ON PLAYLIST	
VIDEOS ADDED THIS WEEK	ERIC CLAPTON SHE'S WAITING Warner Bros.	LIGHT	
	DRAMA PARALYZE RCA	LIGHT	
	GRIM REAPER FEAR NO EVIL RCA	LIGHT	
	HUBERT KAH ANGEL 07 MCA	NEW	
	HUEY LEWIS & THE NEWS POWER OF LOVE Chrysalis	POWER	
	MADONNA THE GAMBLER Geffen	LIGHT	
	**SCORPIONS BIG CITY NIGHTS Mercury	BREAKOUT	
	MICHAEL SEMBELLO GRAVITY A&M	LIGHT	
	CARLY SIMON TIRED OF BEING BLONDE Epic	LIGHT	
	THE TEXTONES MIDNIGHT MISSION Gold Mountain/A&M	LIGHT	
THE TRUTH EXCEPTION OF LOVE IRS	LIGHT		
SUZANNE VEGA MARLENA ON THE WALL A&M	LIGHT		
POWER ROTATION <small>Sneak Preview Videos</small>	BRYAN ADAMS SUMMER OF '69 A&M	4	
	JEFF BECK & ROD STEWART PEOPLE GET READY Epic	5	
	PAT BENATAR INVINCIBLE Chrysalis	3	
	THE FIRM SATISFACTION GUARANTEED Atlantic	5	
	GODLEY & CREME CRY Polydor	3	
	CYNDI LAUPER THE GOONIES 'R' GOOD ENOUGH Epic	8	
	NIGHT RANGER SENTIMENTAL STREET MCA	5	
	TOM PETTY & THE HEARTBREAKERS MAKE IT BETTER (FORGET ABOUT ME) MCA	4	
	PRINCE & THE REVOLUTION RASPBERRY BERET Paisley Park/Warner Bros.	2	
	RATT LAY IT DOWN Atlantic	2	
BRUCE SPRINGSTEEN GLORY DAYS Columbia	3		
STING IF YOU LOVE SOMEBODY SET THEM FREE A&M	2		
TALKING HEADS ROAD TO NOWHERE Sire	2		
TEARS FOR FEARS SHOUT Mercury	5		
HEAVY ROTATION	PHIL COLLINS SUSSUDIO Atlantic	14	
	*DURAN DURAN A VIEW TO A KILL Capitol	7	
	*EURYTHMICS WOULD I LIE TO YOU? RCA	9	
	HOWARD JONES THINGS CAN ONLY GET BETTER Elektra	17	
	HUEY LEWIS & THE NEWS BAD IS BAD Chrysalis	18	
	*MADONNA INTO THE GROOVE Warner Bros.	15	
	*ROBERT PLANT LITTLE BY LITTLE Es Paranza	9	
	*TIL TUESDAY VOICES CARRY Epic	18	
	*WHAM! EVERYTHING SHE WANTS Columbia	13	
	PAUL YOUNG EVERY TIME YOU GO AWAY Columbia	10	
ACTIVE ROTATION	*THE BEACH BOYS GETCHA BACK Caribou/CBS	7	
	JOHN CAFFERTY & THE BEAVER BROWN BAND TOUGH ALL OVER Scotti Bros.	11	
	*DARYL HALL & JOHN OATES POSSESSION/OBSESSION RCA	8	
	COREY HART NEVER SURRENDER EMI America	7	
	MEN AT WORK EVERYTHING I NEED Columbia	4	
	SUPERTRAMP CANNONBALL A&M	7	
	SURVIVOR THE SEARCH IS OVER Scotti Bros.	1	
	**WEIRD AL* YANKOVIC LIKE A SURGEON Rock'n'Roll/CBS	4	
	MEDIUM ROTATION	DEAD OR ALIVE YOU SPIN ME AROUND Epic	10
		DEPECHE MODE PEOPLE ARE PEOPLE Sire	15
*THE DOORS ROAD HOUSE BLUES MCA Home Video/Elektra		6	
*BOB DYLAN TIGHT CONNECTION TO MY HEART Columbia		6	
PAUL HARDCASTLE 19 Chrysalis		7	
HEART WHAT ABOUT LOVE Capitol		5	
*DON HENLEY NOT ENOUGH LOVE IN THE WORLD Geffen		6	
THE HOOTERS ALL YOU ZOMBIES Columbia		8	
*THE POWER STATION BANG A GONG Capitol		6	
REO SPEEDWAGON LIVE EVERY MOMENT Epic		3	
GINO VANNELLI BLACK CARS HME/CBS	11		
BREAKOUT ROTATION	A-HA TAKE ON ME Warner Bros.	6	
	ANIMATION LET HIM GO Mercury	7	
	*DAVID BOWIE LOVIN' THE ALIEN EMI America	8	
	DIRE STRAITS WALK OF LIFE Warner Bros.	3	
	BRYAN FERRY SLAVE TO LOVE Warner Bros.	7	
	ARETHA FRANKLIN FREEWAY OF LOVE Arista	2	
	KING LOVE AND PRIDE Epic	10	
	KENNY LOGGINS FOREVER Columbia	4	
	JOHN PARR ST. ELMO'S FIRE (MAN IN MOTION) Atlantic	3	
	RICK SPRINGFIELD STATE OF THE HEART RCA	3	
GEORGE THOROGOOD HAND JIVE EMI America	5		
VITAMIN Z BURNING FLAME Geffen	13		
LIGHT ROTATION	RUSS BALLARD FIRE STILL BURNS EMI America	5	
	JULIE BROWN HOMECOMING QUEEN'S GOT A GUN Sire	2	
	KIM CARNES CRAZY IN THE NIGHT EMI America	6	
	COCK ROBIN WHEN YOUR HEART IS WEAK Columbia	7	
	JOHN FOGERTY CENTERFIELD Warner Bros.	2	
	HELIX DEEP CUTS THE KNIFE Capitol	4	
	JERMAINE JACKSON PERFECT Arista	2	
	ELTON JOHN/MICHAEL JACKSON ACT OF WAR Geffen	2	
	LIFE BY NIGHT PHONE TO PHONE Manhattan	5	
	NEW ORDER PERFECT KISS Qwest	4	
PARACHUTE CLUB AT THE FEET OF THE MOON RCA	4		
SADE YOUR LOVE IS KING Portrait	2		
SANTANA I'M THE ONE WHO LOVES YOU Columbia	3		
STYLE COUNCIL WALLS COME TUMBLIN' DOWN Geffen	2		
THREE O'CLOCK HER HEAD'S REVOLVING IRS	3		
NEW ROTATION	FISHBONE MODERN INDUSTRY Columbia	2	
	JOE LAMONT SECRETS YOU KEEP Private I/CBS	5	
	NUMAN & SHARPE CHANGE YOUR MIND Mercury	4	
	NILE RODGERS LET'S GO OUT TONIGHT Warner Bros.	4	
	BJORN SKIFS THE ARBITER RCA	2	

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



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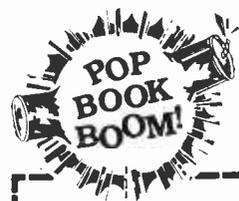
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By NICK ROBERTSHAW

LONDON NBD Pictures, the London-based company that specializes in distribution of music video material to international media markets, has renewed its deal with U.K. commercial tv network Channel Four for a further two years.

The new agreement includes both "ECT," a series of live heavy metal shows directed by KEEFCO's Keith MacMillan, and 10 40-minute "Soul Train" programs based on the long-running U.S. format acquired by Channel Four.

Mixing contemporary releases with classic archive material, the "Soul Train" series is made for the station by independent producers Action Time. Gordon Lansbury, formerly associated with leading U.K. pop showcase "Top of the Pops," is director and producer. Jeffrey Daniel, formerly of Shalamar, is host.

According to NBD founder Nicky Davies, regular broadcast outlets for both shows are already fixed for France, Australia and Japan.

The company's association with Channel Four began early last year, when the station, disappointed with overseas sales of its music programming, gave NBD broadcast rights for all territories outside the Americas to 12 hours of material drawn from "The Switch," "Whatever You Want, Whatever You Didn't Get," "The Other Side of the Tracks" and other tv rock series.

Instead of selling whole shows, Davies adopted the strategy of packaging extracts. "Nobody wants to buy the presenter," she notes. "They just want the acts." Since then, NBD has successfully packaged and marketed clips both from Channel Four and from independent tv contractor TVS here as "adaptable programming" tailored to meet the requirements of individual client stations, and will continue to do so under the new deal.

One of the few specialist agents handling music product, NBD Pictures has pioneered almost single-handed a viable market where rights holders can begin to see a return on their investment in music video production. Its list of clients includes independent labels Chrysalis, Palace, Jive and Beggars Banquet, major label video arms such as PolyGram Music Video, RCA Video Productions and Picture Music In-

ternational, and the Music Box cable service, which it recently began representing in Japan.

The company handles international sales for PMI's "London Calling" series and placed the EMI company's "Rock-n-America" spoof video series with Channel Four. Its 200-hour catalog includes three RCA Elvis Presley specials and, via a deal with the Presley Estate, "Elvis Presley's Graceland." Among its most successful recent acquisitions are PolyGram's video of the Band Aid "Do They Know It's Christmas" project and the new Chrysalis-made tv series "Max Headroom," with its much-talked-about computerized talking head presenter.

Having come into the business at a time when music video was still seen as a promotional medium without revenue-earning potential, Davies sees her role as essentially that of middle person between the record companies and the global tv market. Her own background with Island Records, as record plugger, label manager, Island Pictures sales director and founder of the Island video label, gives her rare qualifications for the task.

"I'm a symptom of the new media," she says. "My advantage is that I understand the tv, film and video markets and also have a good knowledge of the music business."

"It's very difficult for a tv company to deal with a record company or vice versa, particularly in the worldwide market. An ordinary tv distributor is simply a piece of machinery. He won't want to talk to a band about when it's touring in West Germany; he probably won't even know who they are."

"But we liaise with the labels, we blend in with the pattern of releases, tours, videos and so on. We can talk to the management of an act and they'll say, 'O.K., sell the program to that market now but make sure it gets repeated when

we're touring,' and we can do it. Companies are learning that they can't be simply record labels any more; they have to be multi-media operations.

"The other problem with tv distribution," she continues, "is that it's a very expensive business: you need a big catalog so that you can offer continuity. Obviously a record label with a handful of programs can't do that itself, because apart from anything else it will be offering all its own acts. But we can offer the variety and keep up a high level of sales."

Davies sees an expanding market in prospect. She notes that tv stations are cutting budgets and scheduling more acquired material, while at the same time extending their music programming as its potential to attract audiences becomes more and more apparent. Now that record companies are no longer giving away rights, but earning revenue from them, production standards have begun to improve dramatically, making music video programming more attractive to broadcasters.

Davies herself is an unashamed enthusiast of video, which she maintains has added a new dimension to the record industry. Overall sales may not have increased greatly, she says, but without video clips they would certainly have declined further.

Herself involved in handling home video rights for many titles, Davies remains bullish about the slowly developing market for music video on cassette. "It is growing slowly," she says, "and I think people have to stick with it. It needs good, strong product, the same as the LP market, and prices have got to go down further, say to 10 pounds sterling (\$13), though I don't know whether that will be feasible."

New Video Clips

This weekly listing of new video clips generally available for programming and/or promotional purposes includes: Artists, title, album (where applicable)/label, producer/production house, director. Please send information to Billboard, New Video Clips, 1515 Broadway, New York, N.Y. 10036.

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I Wonder If I Take You Home
12-inch/Columbia
Ken Ross/Richard Levine
Ken Ross/Richard Levine

KENNY LOGGINS

Forever
Vox Humana/Columbia
Paul Flatterly/Split Screen
Jim Yukich

NILS LOFGREN

Secrets In The Street
Flip/Columbia
Midnight Films
Meert Avis

ALISON MOYET

Love Resurrection
Invisible/Columbia
Split Screen
Jack Cole

REO SPEEDWAGON

Live Every Moment
Wheels Are Turning/Epic
John Weaver Productions
Bruce Gowers

SCORPIONS

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Scorpions Worldwide Live/Mercury
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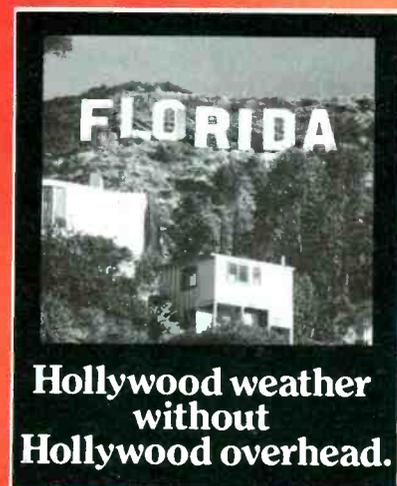
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New Growth Seen for Acuff-Rose

Opryland Plans Include Reactivation of Hickory Label

By KIP KIRBY

NASHVILLE With the sale of Acuff-Rose Publications Inc. to Opryland USA Inc. now officially complete, principals of both parties are projecting a new phase of growth and aggressiveness for the longtime Nashville publishing giant.

Key areas targeted for expansion include the reactivation of Hickory Records, made-for-tv records, new writer signings and increased catalog acquisitions.

Wesley Rose, instrumental in Acuff-Rose since the late '40s, remains at the helm as president of the company, now called Acuff-Rose/Opryland. Included in the sale are the catalogs of Fred Rose Music, Milene Music, Acuff-Rose and Four-Star, among others; 10 foreign offices; an in-house 24-track studio; and a wealth of copyrights includ-

ing more than 30 BMI million-play titles.

Not included in the sale are either Acuff-Rose's offices or its property located on Franklin Road. However, Rose says he does not foresee relocation any time soon, "if at all."

E.W. (Bud) Wendell, president and CEO of Opryland USA Inc., will serve as the company's new chairman of the board under terms of the sale.

Both Rose and Wendell indicate that rejuvenating the Hickory label is a priority for them, though preceding that will be the launch of made-for-tv packages sold through Opryland's The Nashville Network (TNN). Rose declines to specify Acuff-Rose artists or copyrights to be included on these packages, which will be marketed on the air under the logo of Opryland Records, but notes that the first two in the series could begin airing in late

summer.

"We have definite plans to put Hickory Records back together and make it go," comments Rose, referring to the dormant label which once housed such performers as Bob Luman, Don Gibson, Mickey Newbury, Carl Smith, Sue Thompson, Roy Acuff, Leona Williams and U.K. singer/songwriter Donovan (whose early hits "Colours," "Catch The Wind" and "Universal Soldier" were released in the U.S. on Hickory).

The Hickory logo will be used for all product sold through regular marketplace channels. The Opryland Records logo will be reserved for product sold directly through TNN or Opryland USA outlets.

Rose, long against the notion of co-publishing agreements with his writers, says he doesn't plan to alter this policy, even though it has, over

(Continued on opposite page)



Pacific Debuts in Nashville. Wasting no time in putting down Nashville roots, new Warner Bros. group Southern Pacific showcased at the Cannery, performing its self-titled debut album. Shown backstage after the show are, from left, keyboardist Kurt Howell (who sat in from Crystal Gayle's band), drummer Keith Knudsen, bassist Stu Cook, Warner Bros. senior vice president Jim Ed Norman, lead vocalist Tim Goodman, guitarist John McFee, and Tom Hulett, president of Concerts West and Southern Pacific's manager.

New Blue-Ribbon Foursome Southern Pacific Has Credentials

BY KIP KIRBY

NASHVILLE Few acts in country music boast the blue-ribbon calling card of Southern Pacific. Two of its four members, Keith Knudsen and John McFee, are ex-Doobie Brothers; one, Stu Cook, played bass for Creedence Clearwater Revival until the band broke up; and one, Tim Goodman, has recorded a solo album for Columbia.

Despite their rock credentials, however, the members of Southern Pacific want to make it clear from the outset that this band is firmly committed to country music. In fact, the members bristle at inferences otherwise.

"I almost get defensive when people assume that because Keith and I were Doobie Brothers, we're not serious about country," asserts McFee, who plays pedal steel, guitar and dobro. "I grew up listening to country long before I listened to anything else. Even on the Doobie albums, we'd usually try to include a number that had a country feeling to it."

Cook points to the considerable and far-reaching influence exerted by Creedence on contemporary country/blues/rock. He notes that when John Fogerty, Tom Fogerty, Doug Clifford and he weren't onstage playing their hits, it was invariably country that they turned to for fun.

"As we started getting more successful as Creedence, we began to become more and more of a closet country band," Cook laughs. "Finally, it got to the point where we would go play our concerts, come back to the hotel room, and John would bring out the pedal steel guitar, and I would play acoustic guitar, and Doug would have a practice set of drums. We'd sit there playing Hank Williams and Bob Wills until the sun came up. We had more fun playing country music in our room than we did playing our hits onstage."

Southern Pacific was formed by Goodman, McFee and Knudsen nearly 18 months ago. Their debut album features noted keyboardist Glenn D. Hardin and former Elvis

Presley bassist Jerry Scheff, who were part of the group when the album was recorded.

In the midst of cutting their tracks at McFee's Lizard Rock Records, Goodman, McFee and Knudsen were invited to play on Karen Brooks' second album. Knudsen and McFee went to Nashville at about the same time that a copy of their demo tape crossed producer Jim Ed Norman's desk. Impressed by what he heard—and not knowing at first who the group's members were—Norman made the decision to sign them to Warner Bros.

That was probably the easy part, McFee says. The hard part was coming up with the band's name. The group had its collective heart set on "Tex Pistols." Reportedly, Warner Bros. offered Malcolm McLaren, creator of the Sex Pistols, a financial settlement to use the tongue-in-cheek spinoff name, but McLaren refused.

The band then chose Eldorado, a name that seemed perfect until a title search revealed a black r&b band on the East Coast using it. Eventually they compromised on Southern Pacific, a name they say they like because it encompasses their geographic base as well as a feeling for the kind of country/rock music they make.

McFee and Cook, who joined Southern Pacific two months ago, have been friends since the mid-'60s, when Creedence frequently shared the stage with Clover, a pio-

(Continued on page 58)

For the Record

In the story "Meet Paints Bleak Concert Picture" (Billboard, June 22.), club owner Jerry Garren's last name was spelled incorrectly.

A production error switched Tom T. Hall and Alabama captions in the June 29 Country section. The photo which ran under the picture of Alabama should have identified Randy Owen and Teddy Gentry of Alabama being interviewed by WSMV-TV Nashville host Dan Miller.

NASHVILLE SCENE

by Kip Kirby



LOUISE MANDRELL'S scheduled concert tour of China has been postponed. The reason, according to Mandrell's manager/father **Irby Mandrell**, is lack of guaranteed first-class accommodations for the several hundred fans who were to accompany her throughout the People's Republic.

Mandrell was booked to perform three stadium-sized concerts during the tour, while the rest of the time would be spent touring sights and enjoying restaurants. The size of the entourage was to range between 200 and 400, depending on demand for tickets booked through a local Nashville travel agency.

However, says Irby Mandrell, this happens to be the height of the tourist season in China, and the government advised him that it couldn't guarantee the quali-

Louise Mandrell won't go to China this year

ty of hotel reservations at this time. So the tour has been postponed until the spring of 1986, and refunds have been sent to everyone involved. Those who had sent in their money for tickets will be given priority next year, he says, adding that he anticipates the trip being re-booked for "sometime between April 15 and May 31" of 1986.

LARRY GATLIN called to check in and say that he's feeling great since the drug and alcohol rehabilitation treatment he underwent back in January. "I'm trying to relax and take things one day at a time so I don't push myself so hard," Gatlin says, admitting that people may notice a new, mellower side to his once-volatile temperament as a result.

The most exciting news from Gatlin's camp is his current album project—one which, judging from the assortment of enviable creative talents involved, ought to be quite a potpourri. Seven of the songs for the new album were produced by noted West Coast jazz/rock guitarist **Larry Carlton**, who's also featured prominently on the new **Chet Atkins** album "Stay Tuned." Carlton co-wrote two tunes with Gatlin; longtime students of Gatlin will immediately recognize the significance of this, since he is *not* known for writing collaborations.

Gatlin flew to Miami, where he and former Bee Gee **Barry Gibb** co-wrote the song "Indian Summer." Gibb produced and sang harmonies on the track, something Gatlin has looked forward to since he and his brothers contributed backgrounds on the Gibb-produced **Kenny Rogers** album "Eyes That See In The Dark." Also involved with the same album is a third producer, **Chips Moman**.

SPEAKING OF Kenny Rogers, he's finished most of the shooting on his next CBS made-for-television movie, "Wild Horses," in Wyoming. Stars of the film include **Pam Dawber** (of "Mork And Mindy" fame) and veteran actors **Ben Johnson** and **Richard Farnsworth**. The director of "Wild Horses" is the same man who did Rogers' two "Gambler" movies and "Coward Of The Country."

During the film, Rogers will perform two of his own compositions: the title tune and "Eight Second Hero," which alludes to the amount of time cowboys spend on broncs and bulls during rodeo stunts.

BRUCE BOUTON, longtime pedal steel guitarist for **Ricky Skaggs**, is leaving the award-winning band to pursue his songwriting and studio work . . . **Chris Hillman** is on tour with **Dan Fogelberg**, after which Hillman will do solo dates with his band across the country . . . Capitol/EMI America Nashville president **Jim Foglesong** will be the keynote speaker at the annual Canadian Country Music Week festivities in Edmonton, Alberta, scheduled for Sept. 2-8.

Video makers and photographers in Nashville looking for "just that extra furred or feathered something" to enliven their next video or album shoot will be glad to know that there's a new company in town called **Movie Animal Rentals**. It's run by **Alyse Moore** and her associate **Jack Lawrence** (singer **Karen Brooks'** husband). Moore has trained and handled animals and birds for such tv shows and movies as "Riptide," "The A-Team," "Irreconcilable Differences" and "Star 80."

Moore is a research behaviorist; among the creatures she has worked with are camels, flamingos, reptiles and a pig she taught to shake hands. Those interested in contracting her services may contact Movie Animal Rentals at (615) 799-0615 or write P.O. Box 120042, Nashville, Tenn. 37212.

NEW GROWTH SEEN FOR ACUFF-ROSE

(Continued on opposite page)

the years, cost him business relations with such former staff writers as Eddy Raven.

"Some of the catalogs we've bought are co-publishing situations," he admits. But he adds, "Theoretically, we are interested in writers who have supreme confidence in this corporation. I would not sign a writer, no matter how well known, under a co-publishing deal."

Publicized lawsuits against Acuff-Rose by writers Roy Orbison and Joe Melson were dismissed by the Davidson County Chancery Court prior to the June 10 resolution of the sale, and no copyrights for ei-

ther writer changed hands. According to Rose, Orbison is now an active writer with Acuff-Rose/Opryland under a new writing agreement, and Melson remains with the company until the expiration of his current contract.

Among the 22 staff writers now signed to the publishing operation, in addition to Orbison and Melson, are Dallas Frazier, Don Gibson, Lorrie Morgan, Whitey Shafer and Mercury artist Butch Baker. Rose says more writers will be signed.

The price paid for Acuff-Rose by Opryland USA Inc., a property of Dallas-based Gaylord Broadcasting Co., was not disclosed.

NSAI Symposium Set for July 20

NASHVILLE July 20 is the date for the Nashville Songwriter Assn. International's summer symposium, "Are You Ready, Willing And Able?"

Classes in four subject areas will be held twice in the morning, with critique sessions in the afternoon. Every song submitted on a cassette and accompanied by lyrics will be reviewed by a panel of music industry representatives.

The seminar begins at 8 a.m. and concludes at 7:30 p.m. Contact the NSAI office for registration. Deadline is July 15.



First in Ten. Tom T. Hall makes his first in-store appearance in 10 years at the grand reopening of Richway's in Rosewell, Ga. Hall drew 200 autograph seekers.

FOR WEEK ENDING JULY 6, 1985

Billboard TOP COUNTRY ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	6	HANK WILLIAMS, JR. WARNER/CURB 25267/WARNER BROS. (8.98)	3 weeks at No. One FIVE-O
2	2	2	20	ALABAMA ▲ RCA AHL1 5339 (8.98) (CD)	40 HOUR WEEK
3	4	5	12	THE OAK RIDGE BOYS MCA 5555 (8.98)	STEP ON OUT
4	6	6	16	WILLIE NELSON COLUMBIA FC 40008	ME AND PAUL
5	3	3	19	SAWYER BROWN CAPITOL/CURB ST-12391/CAPITOL (8.98)	SAWYER BROWN
6	5	4	14	MEL MCDANIEL CAPITOL 12402 (8.98)	LET IT ROLL
7	7	7	33	THE JUDDS ● RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
8	9	9	15	GEORGE STRAIT MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
9	10	10	15	CONWAY TWITTY WARNER BROS. 25207 (8.98)	DON'T CALL HIM A COWBOY
10	11	12	8	LEE GREENWOOD MCA 5582 (8.98) (CD)	GREATEST HITS
11	8	8	46	RAY CHARLES COLUMBIA FC-39415	FRIENDSHIP
12	13	13	7	THE STATLER BROTHERS MERCURY 824 420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
13	14	15	18	DOLLY PARTON RCA AHL1-5414 (8.98)	REAL LOVE
14	12	11	37	ANNE MURRAY CAPITOL SJ-12363 (8.98) (CD)	HEART OVER MIND
15	19	22	8	RONNIE MILSAP RCA AHL1 5425 (8.98)	GREATEST HITS VOL. 2
16	18	18	12	MERLE HAGGARD EPIC FE 39602	KERN RIVER
17	17	19	12	CRYSTAL GAYLE WARNER BROS. 25154 (8.98)	NOBODY WANTS TO BE ALONE
18	22	23	6	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
19	15	14	36	RICKY SKAGGS EPIC FE-39410 (CD)	COUNTRY BOY
20	16	16	41	EXILE EPIC FE-39424	KENTUCKY HEARTS
21	20	21	36	GEORGE STRAIT ● MCA FE-5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
22	21	20	22	EMMYLOU HARRIS WARNER BROS. 25205 (8.98)	THE BALLAD OF SALLY ROSE
23	23	24	36	EARL THOMAS CONLEY RCA AHL1-5175 (8.98)	TREADIN' WATER
24	24	26	6	CHARLY MCCLAIN EPIC FE 39871	RADIO HEART
25	26	25	8	JOHN SCHNEIDER MCA 5583 (8.98)	TRYING TO OUTFRAN THE WIND
26	30	34	56	HANK WILLIAMS, JR. ● WARNER/CURB 25088/WARNER BROS. (8.98)	MAJOR MOVES
27	32	32	60	THE STATLER BROTHERS MERCURY 818-652-1 POLYGRAM (8.98) (CD)	ATLANTA BLUE
28	37	31	122	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	HANK WILLIAMS JR'S GREATEST HITS
29	36	37	14	REBA MCENTIRE MERCURY 824 342-1 POLYGRAM (8.98)	THE BEST OF REBA MCENTIRE
30	27	28	14	BARBARA MANDRELL MCA 5566 (8.98) (CD)	GREATEST HITS
31	31	40	6	VERN GOSDIN COMPLEAT 671012/POLYGRAM (8.98)	TIME STOOD STILL
32	34	36	12	THE KENDALLS MERCURY 824-250 1/POLYGRAM (8.98)	TWO HEART HARMONY
33	35	35	9	TAMMY WYNETTE EPIC 39971/CBS (8.98)	SOMETIMES WHEN WE TOUCH
34	28	27	16	SYLVIA RCA AHL1-5413 (8.98)	ONE STEP CLOSER
35	33	33	7	ATLANTA MCA 5576 (8.98)	ATLANTA
36	39	39	7	RESTLESS HEART RCA CPL1-5369 (5.98)	RESTLESS HEART
37	38	38	34	JOHN CONLEE MCA 5521 (8.98)	BLUE HIGHWAY
38	25	17	8	KENNY ROGERS LIBERTY LO-51157/EMI AMERICA (8.98)	LOVE IS WHAT WE MAKE IT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	41	44	5	T.G. SHEPPARD COLUMBIA FC 40007	LIVIN' ON THE EDGE
40	29	29	15	DAVID ALLAN COE COLUMBIA FC 39617	DARLIN', DARLIN'
41	45	42	45	THE OAK RIDGE BOYS ● MCA 5496 (8.98) (CD)	GREATEST HITS 2
42	46	47	22	ED BRUCE RCA AHL1-5324 (8.98)	HOMECOMING
43	44	48	65	HANK WILLIAMS, JR. ● WARNER/CURB 23924/WARNER BROS. (8.98)	MAN OF STEEL
44	42	43	49	GLEN CAMPBELL ATLANTIC/AMERICA 90164/ATLANTIC (8.98)	LETTER TO HOME
45	47	50	5	JOHNNY LEE WARNER BROS. 25210 (8.98)	KEEP ME HANGIN' ON
46	NEW			LACY J. DALTON COLUMBIA FC 40028	CAN'T RUN AWAY FROM YOUR HEART
47	43	30	29	RAY STEVENS MCA 5517 (8.98)	HE THINKS HE'S RAY STEVENS
48	51	53	114	JOHN CONLEE MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS
49	40	41	34	DAN SEALS EMI-AMERICA ST-17131 (8.98)	SAN ANTOINE
50	48	46	34	REBA MCENTIRE MCA 5516 (8.98)	MY KIND OF COUNTRY
51	58	59	64	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON
52	52	61	3	LEON EVERETTE MERCURY 8240309-1	WHERE'S THE FIRE
53	55	58	374	WILLIE NELSON ▲ ³ COLUMBIA JC 35305 (CD)	STARDUST
54	54	64	3	T.G. SHEPPARD WARNER/CURB 25282	T.G. SHEPPARD
55	53	56	16	NICOLETTE LARSON MCA 5556 (8.98)	SAY WHEN
56	50	49	11	KATHY MATTEA MERCURY 824 308 1/POLYGRAM (8.98)	FROM MY HEART
57	49	45	5	KEITH STEGALL EPIC 39892	KEITH STEGALL
58	RE-ENTRY			MERLE HAGGARD MCA 5573 (8.98)	HIS BEST
59	65	70	172	WILLIE NELSON ▲ ³ COLUMBIA FC 37551 (CD)	ALWAYS ON MY MIND
60	NEW			ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
61	62	—	2	DAN FOGELBERG FULL MOON/EPIC FE 39616/EPIC	HIGH COUNTRY SNOWS
62	60	60	4	CHARLEY PRIDE RCA AHL1-5426 (8.98)	GREATEST HITS VOL. 2
63	59	57	21	STEVE WARINER MCA 5545 (8.98)	ONE GOOD NIGHT DESERVES ANOTHER
64	67	69	87	GEORGE STRAIT ● MCA 5450 (8.98)	RIGHT OR WRONG
65	NEW			EDDIE RABBITT WARNER BROS. 1-25278 (8.98)	EDDIE RABBITT #1'S
66	74	72	120	ALABAMA ▲ ² RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
67	70	66	198	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
68	69	71	173	ALABAMA ▲ ³ RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
69	57	52	44	JOHN SCHNEIDER MCA 5495 (8.98)	TOO GOOD TO STOP NOW
70	56	51	37	KENNY ROGERS ▲ RCA AFL1-5043 (8.98) (CD)	WHAT ABOUT ME
71	72	68	11	THE WHITES MCA/CURB 5562/MCA (8.98)	WHOLE NEW WORLD
72	73	74	33	WAYLON JENNINGS RCA AHL1 5325 (8.98) (CD)	WAYLON'S GREATEST HITS - VOL. 2
73	63	65	3	VINCE GILL RCA CPL-5348	THE THINGS THAT MATTER
74	64	62	4	LOUISE MANDRELL RCA AHL1-5454 (8.98)	MAYBE MY BABY
75	61	63	94	THE KENDALLS MERCURY 812 7791-1/POLYGRAM (8.98)	MOVIN' TRAIN

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.

HOT COUNTRY SINGLES

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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 and radio playlists.	
				TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	4	14		SHE'S A MIRACLE B.KILLEN (J.PENNINGTON, S.LEMAIER) 1 week at No. One ◆ EXILE EPIC 34-04864
2	3	5	13		FORGIVING YOU WAS EASY W.NELSON (W.NELSON) WILLIE NELSON COLUMBIA 38-04847
3	4	6	12		DIXIE ROAD J.CRUTCHFIELD (D.GOODMAN, M.A.KENNEDY, P.ROSE) LEE GREENWOOD MCA 52564
4	5	7	12		HELLO MARY LOU J.KENNEDY (G.PITNEY, C.MANGFARACINA) THE STATLER BROTHERS MERCURY 880-685-7/POLYGRAM
5	6	11	10		LOVE DON'T CARE N.LARKIN, E.T.CONLEY (E.T.CONLEY, R.SCRUGGS) ◆ EARL THOMAS CONLEY RCA 14060
6	11	13	10		OLD HIPPIE E.GORDY, JR., J.BOWEN (D.BELLAMY) THE BELLAMY BROTHERS MCA/CURB 52579/MCA
7	14	16	8		40 HOUR WEEK (FOR A LIVIN') H.SHEDD, ALABAMA (D.LOGGINS, L.SILVER, D.SCHLITZ) ◆ ALABAMA RCA 14085
8	13	15	9		I'M FOR LOVE J.BOWEN, H.WILLIAMS, JR. (H.WILLIAMS, JR.) HANK WILLIAMS, JR. WARNER/CURB 7-29022/WARNER BROS.
9	1	2	14		SHE KEEPS THE HOME FIRES BURNING R.MILSAP, T.COLLINS, R.GALBRAITH (D.MORGAN, P.FRIMMER, M.REID) RONNIE MILSAP RCA 14034
10	12	14	12		IT'S A SHORT WALK FROM HEAVEN TO HELL J.BOWEN, J.SCHNEIDER (K.BELL, T.SKINNER, J.L.WALLACE) JOHN SCHNEIDER MCA 52567
11	15	20	8		HIGHWAYMAN C.MOMAN (J.WEBB) ◆ W.JENNINGS, W.NELSON, J.CASH, K.KRISTOFFERSON COLUMBIA 38-04881
12	17	18	10		LIASSO THE MOON S.DORFF, J.E.NORMAN (S.DORFF, M.BROWN) ◆ GARY MORRIS WARNER BROS. 7-29028
13	16	17	10		IT AIN'T GONNA WORRY MY MIND B.SHERRILL (R.LEIGH) RAY CHARLES AND MICKEY GILLEY COLUMBIA 38-04860
14	9	10	12		OPERATOR, OPERATOR E.RAVEN, P.WORLEY (L.WILLOUGHBY, J.WILLOUGHBY) EDDY RAVEN RCA 14044
15	21	23	7		REAL LOVE D.MALLOY, D.MALLOY, R.BRANNON, R.MCCORMICK) DOLLY PARTON (DUET WITH KENNY ROGERS) RCA 14058
16	20	21	10		IT'S ALL OVER NOW J.ANDERSON, L.BRADLEY, J.E.NORMAN (B & S WOMACK) JOHN ANDERSON WARNER BROS. 7-29002
17	22	25	8		I DON'T THINK I'M READY FOR YOU J.E.NORMAN (DORFF, BROWN, REYNOLDS, GARRETT) ANNE MURRAY CAPITOL 5472
18	23	27	8		SHE'S SINGLE AGAIN B.MONTGOMERY (C.CRAIG, P.MCCANN) ◆ JANIE FRICKE COLUMBIA 38-04896
19	24	26	9		SAVE THE LAST CHANCE B.LOGAN, R.MCCOLLISTER (W.ALDRIE, R.BYRNE) JOHNNY LEE WARNER BROS. 7-29021
20	25	31	6		THE FIREMAN J.BOWEN, G.STRAIT (M.VICKERY, W.KEMP) GEORGE STRAIT MCA 52586
21	10	8	14		HEART TROUBLE T.BROWN, J.BOWEN (K.ROBBINS, D.GIBSON) STEVE WARINER MCA 52562
22	26	29	10		DIM LIGHTS, THICK SMOKE (AND LOUD LOUD MUSIC) V.GOSDIN, R.JONES (J.MAPHIS, R.L.MAPHIS, M.FIDLER) VERN GOSDIN COMPLEAT 142/POLYGRAM
23	27	30	9		FOOLED AROUND AND FELL IN LOVE R.HALL (E.BISHOP) ◆ T.G. SHEPPARD COLUMBIA 38-04890
24	29	34	5		LOVE IS ALIVE B.MAHER (K.M.ROBBINS) ◆ THE JUDDS RCA/CURB 14093/RCA
25	28	32	8		(LOVE ALWAYS) LETTER TO HOME H.SHEDD (C.JACKSON) GLEN CAMPBELL ATLANTIC/AMERICA 7-99647/ATLANTIC
26	7	1	15		LITTLE THINGS R.CHANCEY (B.BARBER) ◆ THE OAK RIDGE BOYS MCA 52556
27	31	35	7		CAROLINA IN THE PINES J.E.NORMAN (M.MURPHY) MICHAEL MARTIN MURPHEY EMI-AMERICA 8265
28	32	36	6		I DON'T KNOW WHY YOU DON'T WANT ME D.MALLOY (R.CASH, R.CROWELL) ◆ ROSANNE CASH COLUMBIA 38-04809
29	34	38	5		MODERN DAY ROMANCE M.MORGAN, P.WORLEY (K.BROOKS, D.TYLER) NITTY GRITTY DIRT BAND WARNER BROS. 7-29027
30	33	37	8		HE BURNS ME UP H.SHEDD (B.SPRINGFIELD) LANE BRODY EMI-AMERICA 8266
31	8	9	15		MAYBE MY BABY R.C.BANNON (E.CARMEN) LOUISE MANDRELL RCA 14039
32	35	39	6		I WANT EVERYONE TO CRY T.DUBOIS, S.HENDRICKS (W.NEWTON, M.NOBLE) RESTLESS HEART RCA 14086
33	37	40	7		I NEVER MADE LOVE (TILL I MADE IT WITH YOU) J.BOWEN (B.MCDILL) MAC DAVIS MCA 52573
34	19	19	11		SIZE SEVEN ROUND (MADE OF GOLD) B.SHERRILL (M.FIELDS, G.LUMPKIN) GEORGE JONES AND LACY J. DALTON EPIC 34-04876
35	39	43	5		USED TO BLUE R.SCRUGGS (F.KNOBLOCK, B.LABOUNTY) SAWYER BROWN CAPITOL/CURB 5477/CAPITOL
36	18	3	16		NOBODY WANTS TO BE ALONE M.MASSER (M.MASSER, R.FLEMING) ◆ CRYSTAL GAYLE WARNER BROS. 7-29050
37	43	50	4		HAVE I GOT A DEAL FOR YOU J.BOWEN, R.MCENTIRE (M.P.HEENEY, J.LEAP) REBA MCENTIRE MCA 52604
38	41	45	6		IF YOU BREAK MY HEART B.FISHER (M.GARVIN, B.JONES, T.SHAPIRO) THE KENDALLS MERCURY 880-828-7/POLYGRAM
39	44	47	6		YOU DONE ME WRONG H.SHEDD (R.PRICE, S.JONES) MEL TILLIS RCA 14061
40	47	63	3		MY TOOT TOOT S.SIMIEN, F.SOILEAU, H.P.MEAUX (S.SIMIEN) ROCKIN' SIDNEY EPIC 34-05430
41	46	51	5		YOU CAN'T RUN AWAY FROM YOUR HEART M.MORGAN, P.WORLEY (W.WALDMAN, J.PHOTOLOGO) LACY J. DALTON COLUMBIA 38-04884
42	49	69	3		DRINKIN' AND DREAMIN' J.BRIDGES, G.SCRUGGS (T.SEALS, M.D.BARNES) WAYLON JENNINGS RCA 14094
43	30	12	16		COUNTRY BOY R.SKAGGS (T.COLTON, R.SMITH, A.LEE) ◆ RICKY SKAGGS EPIC 34-04831
44	51	59	4		PRETTY LADY K.LEHNING (K.STEGALL) KEITH STEGALL EPIC 34-04934
45	58	—	2		I FELL IN LOVE AGAIN LAST NIGHT J.L.WALLACE, T.SKINNER (P.OVERSTREET, T.SCHUYLER) THE FORESTER SISTERS WARNER BROS. 7-28988
46	50	64	3		COLD SUMMER DAY IN GEORGIA G.WATSON, L.BOOTH (D.KNUTSON, A.L.OWENS) GENE WATSON EPIC 34-05407
47	36	24	15		MY OLD YELLOW CAR K.LEHNING (T.SCHUYLER) DAN SEALS EMI-AMERICA 8261
48	53	62	4		DON'T MAKE ME WAIT ON THE MOON B.BECKETT, J.E.NORMAN (J.MCBRIDE) SHELLY WEST WARNER BROS. 7-28997
49	45	46	6		DIXIE TRAIN C.JACKSON (C.JACKSON, J.WEATHERLY) CARL JACKSON COLUMBIA 38-04926
50	40	42	7		A BAR WITH NO BEER J.KENNEDY (T.T.HALL) TOM T. HALL MERCURY 800-690-7/POLYGRAM

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				TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	42	28	17		NATURAL HIGH M.HAGGARD, R.BAKER (F.POWERS) ◆ MERLE HAGGARD EPIC 34-04830
52	73	—	2		CRY JUST A LITTLE BIT B.MAHER (B.HEATLIE) SYLVIA RCA 14107
53	57	68	4		A GOOD LOVE DIED TONIGHT B.RICE (R.MURRAH) LEON EVERETTE MERCURY 880-829-7/POLYGRAM
54	63	71	5		YOU CAN'T MEASURE MY LOVE R.RUFF (D.BRAMLET, B.BURNETTE) CARLETTE LUV 107
55	56	67	4		MAKE-UP AND FADED BLUE JEANS J.BOWEN (M.HAGGARD) MERLE HAGGARD MCA 52595
56	66	76	3		HOTTEST "EX" IN TEXAS R.BAKER (B.BLACKMON, L.TRAUGHBER, C.VIPPERMAN) BECKY HOBBS EMI-AMERICA 8273
57	38	22	17		LET IT ROLL (LET IT ROCK) J.KENNEDY (E.ANDERSON) ◆ MEL MCDANIEL CAPITOL 5458
58	70	—	2		HOMETOWN GOSSIP R.SKAGGS, M.MORGAN (G.DAVIS, R.ALLEN) THE WHITES MCA/CURB 52615/MCA
59	67	79	3		UNWED FATHERS G.DAVIES, L.SKLAR (B.BRADDOCK, J.PRINE) GAIL DAVIES RCA 14095
60	48	33	17		DON'T CALL HIM A COWBOY C.TWITTY, D.HENRY, R.TREAT (D.HUPP, J.MCRAE, B.MORRISON) CONWAY TWITTY WARNER BROS. 7-29057
61	69	78	3		WHY NOT TONIGHT D.HUNGATE, J.BOWEN (C.WATERS, B.JONES, T.SHAPIRO) ATLANTA MCA 52603
62	54	57	5		ANY TIME J.E.NORMAN (H.LAWSON) THE OSMOND BROTHERS WARNER/CURB 7-28982/WARNER BROS.
63	NEW				BETWEEN BLUE EYES AND JEANS C.TWITTY, D.HENRY, R.TREAT (K.MCDUFFIE) CONWAY TWITTY WARNER BROS. 7-28966
64	NEW				WITH JUST ONE LOOK IN YOUR EYES N.WILSON, SNEED BROTHERS (S.DAVID, D.MORGAN) CHARLY MCCLAIN (WITH WAYNE MASSEY) EPIC 34-05398
65	61	65	5		ONE BIG FAMILY R.MCDOWELL, E.WINFREY (R.MCDOWELL, M.REID, T.SEALS) THE HEART OF NASHVILLE COMPLEAT 679001-7/POLYGRAM
66	78	—	2		I'LL BE YOUR FOOL TONIGHT D.TOLLE (T.ARATA) JIM GLASER MCA/NOBLE VISION 52619/MCA
67	79	—	2		PAINT THE TOWN BLUE R.MORRIS (R.LAVOIE) ROBIN LEE AND LOBO EVERGREEN 1033
68	68	75	4		PIECE OF MY HEART J.WILSON (B.BERNS) SANDY CROFT CAPITOL 5471
69	NEW				KERN RIVER M.HAGGARD, G.MARTIN, R.REYNOLDS (M.HAGGARD) MERLE HAGGARD EPIC 34-05426
70	NEW				HE WON'T GIVE IN A.REYNOLDS (J.PIERCE) KATHY MATTEA MERCURY 880-667-7/POLYGRAM
71	62	66	5		PLAYING FOR KEEPS T.WEST (H.DUNN, T.SHAPIRO, C.WATERS) HOLLY DUNN MTM 22052/CAPITOL
72	NEW				MEET ME IN MONTANA P.WORLEY (P.DAVIS) MARIE OSMOND (WITH DAN SEALS) CAPITOL/CURB 5478
73	NEW				ROCKIN' IN A BRAND NEW CRADLE S.BUCKINGHAM, J.E.NORMAN (J.CHAMBERS, L.JENKINS) TERRI GIBBS WARNER BROS. 7-28993
74	NEW				BLUE HIGHWAY B.LOGAN (D.HENRY, D.WOMACK) JOHN CONLEE MCA 52625
75	NEW				LET A LITTLE LOVE COME IN B.MEVIS (B.MCDILL) CHARLEY PRIDE RCA 14134
76	75	74	12		GO DOWN EASY D.FOGELBERG, M.LEWIS (J.BOLOTIN) ◆ DAN FOGELBERG FULL MOON/EPIC 34-04835/EPIC
77	52	41	12		TO BE LOVERS B.ARLEDGE (C.WHITSETT, B.ARLEDGE) CHANCE MERCURY 880-555-7/POLYGRAM
78	86	—	2		GYPSIES IN THE PALACE J.BOWEN, M.UTLEY, T.BROWN (J.BUFFETT, G.FREY, W.JENNINGS) JIMMY BUFFETT MCA 52607
79	NEW				WHEN SOMETHING IS WRONG WITH MY BABY J.KENNEDY, J.STAMPELY (I.HAYES, D.PORTER) JOE STAMPELY EPIC 34-05405
80	71	58	20		SOMETIMES WHEN WE TOUCH S.BUCKINGHAM (D.HILL, B.MANN) MARK GRAY & TAMMY WYNETTE COLUMBIA 38-04782
81	85	—	2		I DON'T WANT TO LOSE YOU B.KILLEN (F.HART, D.BREWER, F.BREWER) FREDDIE HART EL DORADO 101
82	84	—	2		MY SPECIAL ANGEL D.KNIGHT (J.DUNCAN) JAMES & MICHAEL YOUNGER PERMIAN 82011/MCA
83	59	52	21		FALLIN' IN LOVE B.MAHER (R.GOODRUM, B.MAHER) SYLVIA RCA 13997
84	55	48	21		RADIO HEART N.WILSON (S.DAVIS, D.MORGAN) ◆ CHARLY MCCLAIN EPIC 34-04777
85	60	44	15		WHITE LINE E.HARRIS, P.KENNERLEY (E.HARRIS, P.KENNERLEY) EMMYLOU HARRIS WARNER BROS. 7-29041
86	64	53	7		WE KNOW BETTER NOW J.CRUTCHFIELD (F.MYERS, S.DEAN) DOTTIE WEST PERMIAN 82010/MCA
87	76	61	10		IT'S JUST ANOTHER HEARTACHE E.PRESTIDGE, J.E.NORMAN (S.BOGARD, R.GILES) BANDANA WARNER BROS. 7-29029
88	80	70	19		WORKING MAN B.LOGAN (J.HURT, B.R.REYNOLDS) JOHN CONLEE MCA 52543
89	65	49	18		THERE'S NO LOVE IN TENNESSEE T.COLLINS (D.MORGAN, S.DAVIS) BARBARA MANDRELL MCA 52537
90	72	55	16		WHEN GIVIN' UP WAS EASY B.MEVIS (K.PALMER) ED BRUCE RCA 14037
91	NEW				LOVE IS AN OVERLOAD E.RICHARDS, J.ISBELL (B.RICE, M.S.RICE) BOBBY LEWIS HME 4-04853/CBS
92	88	72	20		IN A NEW YORK MINUTE B.KILLEN (M.GARVIN, C.WATERS, T.SHAPIRO) RONNIE MCDOWELL EPIC FE-39954
93	89	77	21		SOMEBODY SHOULD LEAVE H.SHEDD (H.HOWARD, C.RAINS) REBA MCENTIRE MCA 52527
94	NEW				THE EYES HAVE IT L.MORTON (R.GILES, B.FISCHER) LEE WRIGHT PRAIRIE DUST 5185
95	NEW				IT ALWAYS HURTS LIKE THE FIRST M.FRANCIS (R.BOURKE, S.BOGARD) CARROLL BAKER TEMBO 8520
96	87	54	10		WHEN YOU GET A LITTLE LONELY E.GORDY, JR., T.BROWN (N.LARSON, J.LEO, W.WALDMAN) NICOLETTE LARSON MCA 52571
97	77	81	4		CALIFORNIA SLEEPING J.ALLEN (D.KIRBY, C.PUTNAM) LOY BLANTON SOUNDWAVES 4570/NSD
98	74	60	6		SOMEONE'S GONNA LOVE ME TONIGHT J.E.NORMAN, SOUTHERN PACIFIC (I.GOODMAN, B.GOWDY) SOUTHERN PACIFIC WARNER BROS. 7-29020
99	97	91	17		TRUE LOVE E.GORDY, JR. (V.GILL) VINCE GILL RCA 14020
100	81	56	13		DOWN ON THE FARM B.MEVIS (J.GREENEBAUM, T.SEALS, E.SETSER) CHARLEY PRIDE RCA 14045

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

Billboard Hot Country Singles SALES & AIRPLAY

A ranking of the top 30 country singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Country Singles chart.

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT COUNTRY POSITION
1	2	1	2			
1	2			SHE'S A MIRACLE	EXILE	1
2	3			FORGIVING YOU WAS EASY	WILLIE NELSON	2
3	4			DIXIE ROAD	LEE GREENWOOD	3
4	5			HELLO MARY LOU	THE STATLER BROTHERS	4
5	6			LOVE DON'T CARE	EARL THOMAS CONLEY	5
6	12			OLD HIPPIE	THE BELLAMY BROTHERS	6
7	9			IT'S A SHORT WALK FROM HEAVEN TO HELL	JOHN SCHNEIDER	10
8	13			I'M FOR LOVE	HANK WILLIAMS, JR.	8
9	1			SHE KEEPS THE HOME FIRES BURNING	RONNIE MILSAP	9
10	15			40 HOUR WEEK (FOR A LIVIN')	ALABAMA	7
11	18			HIGHWAYMAN	JENNINGS, NELSON, CASH, KRISTOFFERSON	11
12	19			LASSO THE MOON	GARY MORRIS	12
13	16			IT AIN'T GONNA WORRY MY MIND	R.CHARLES/M.GILLEY	13
14	11			OPERATOR, OPERATOR	EDDY RAVEN	14
15	23			REAL LOVE	DOLLY PARTON (DUET WITH KENNY ROGERS)	15
16	20			IT'S ALL OVER NOW	JOHN ANDERSON	16
17	26			I DON'T THINK I'M READY FOR YOU	ANNE MURRAY	17
18	24			SHE'S SINGLE AGAIN	JANIE FRICKE	18
19	21			DIM LIGHTS, THICK SMOKE	VERN GOSDIN	22
20	10			HEART TROUBLE	STEVE WARINER	21
21	28			THE FIREMAN	GEORGE STRAIT	20
22	7			LITTLE THINGS	THE OAK RIDGE BOYS	26
23	30			SAVE THE LAST CHANCE	JOHNNY LEE	19
24	17			SIZE SEVEN ROUND (MADE OF GOLD)	G. JONES/L.J. DALTON	34
25	14			NOBODY WANTS TO BE ALONE	CRYSTAL GAYLE	36
26	8			MAYBE MY BABY	LOUISE MANDRELL	31
27	29			LOVE IS ALIVE	THE JUDDS	24
28	—			FOOLED AROUND AND FELL IN LOVE	T.G. SHEPPARD	23
29	—			I DON'T KNOW WHY YOU DON'T WANT ME	ROSANNE CASH	28
30	—			HE BURNS ME UP	LANE BRODY	30

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT COUNTRY POSITION
1	2	1	2			
1	2			SHE'S A MIRACLE	EXILE	1
2	3			FORGIVING YOU WAS EASY	WILLIE NELSON	2
3	4			DIXIE ROAD	LEE GREENWOOD	3
4	5			HELLO MARY LOU	THE STATLER BROTHERS	4
5	7			LOVE DON'T CARE	EARL THOMAS CONLEY	5
6	8			40 HOUR WEEK (FOR A LIVIN')	ALABAMA	7
7	9			OLD HIPPIE	THE BELLAMY BROTHERS	6
8	12			I'M FOR LOVE	HANK WILLIAMS, JR.	8
9	14			HIGHWAYMAN	JENNINGS, NELSON, CASH, KRISTOFFERSON	11
10	15			LASSO THE MOON	GARY MORRIS	12
11	13			IT'S A SHORT WALK FROM HEAVEN TO HELL	JOHN SCHNEIDER	10
12	18			REAL LOVE	DOLLY PARTON (DUET WITH KENNY ROGERS)	15
13	17			IT AIN'T GONNA WORRY MY MIND	R. CHARLES/M. GILLEY	13
14	1			SHE KEEPS THE HOME FIRES BURNING	RONNIE MILSAP	9
15	20			IT'S ALL OVER NOW	JOHN ANDERSON	16
16	21			I DON'T THINK I'M READY FOR YOU	ANNE MURRAY	17
17	22			SHE'S SINGLE AGAIN	JANIE FRICKE	18
18	23			SAVE THE LAST CHANCE	JOHNNY LEE	19
19	6			OPERATOR, OPERATOR	EDDY RAVEN	14
20	25			THE FIREMAN	GEORGE STRAIT	20
21	27			FOOLED AROUND AND FELL IN LOVE	T.G. SHEPPARD	23
22	26			DIM LIGHTS, THICK SMOKE (AND LOUD MUSIC)	VERN GOSDIN	22
23	28			(LOVE ALWAYS) LETTER TO HOME	GLEN CAMPBELL	25
24	29			LOVE IS ALIVE	THE JUDDS	24
25	10			HEART TROUBLE	STEVE WARINER	21
26	30			CAROLINA IN THE PINES	MICHAEL MARTIN MURPHEY	27
27	—			I DON'T KNOW WHY YOU DON'T WANT ME	ROSANNE CASH	28
28	—			MODERN DAY ROMANCE	NITTY GRITTY DIRT BAND	29
29	16			LITTLE THINGS	THE OAK RIDGE BOYS	26
30	—			HE BURNS ME UP	LANE BRODY	30

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 (15)	20
MCA/Curb (2)	
Permian (2)	
MCA/Noble Vision (1)	
RCA (16)	17
RCA/Curb (1)	
WARNER BROS. (13)	15
Warner/Curb (2)	
EPIC (12)	13
Full Moon/Epic (1)	
COLUMBIA	9
POLYGRAM	8
Mercury (6)	
Compleat (2)	
CAPITOL (4)	6
Capitol/Curb (1)	
MTM (1)	
EMI-AMERICA	4
ATLANTIC	1
Atlantic/America (1)	
CBS	1
HME (1)	
EL DORADO	1
EVERGREEN	1
LUV	1
NSD	1
Soundwaves (1)	
PRAIRIE DUST	1
TEMBO	1

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COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

A-Z (LISTED BY TITLE)

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
7 40 HOUR WEEK (FOR A LIVIN')	(Music Corporation Of America, BMI/MCA, ASCAP/Leeds, ASCAP/Patchwork, ASCAP/Don Schlitz, ASCAP)	
62 ANY TIME	(Rightsong, BMI)	
50 A BAR WITH NO BEER	(Hallnote, BMI)	
63 BETWEEN BLUE EYES AND JEANS	(Hall-Clement, BMI/Lionel Delmore, BMI)	
74 BLUE HIGHWAY	(Cross Keys, ASCAP/Oven Bird, ASCAP)	
97 CALIFORNIA SLEEPING	(Cross Keys, ASCAP/Tree, BMI)	
27 CAROLINA IN THE PINES	(Mystery, BMI)	
46 COLD SUMMER DAY IN GEORGIA	(Tapadero, BMI/Cavesson, ASCAP)	
43 COUNTRY BOY	(Ackee, ASCAP)	
52 CRY JUST A LITTLE BIT	(Colgems-EMI, ASCAP)	
22 DIM LIGHTS, THICK SMOKE (AND LOUD LOUD MUSIC)	(Comet, BMI)	
3 DIXIE ROAD	(Southern Soul, BMI/Window, BMI)	
49 DIXIE TRAIN	(CBS, BMI/Latter End, BMI/Bright Sky, ASCAP)	
60 DON'T CALL HIM A COWBOY	(Southern Nights, ASCAP)	
48 DON'T MAKE ME WAIT ON THE MOON	(April, ASCAP)	
100 DOWN ON THE FARM	(Make Believe, ASCAP/WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI)	
42 DRINKIN' AND DREAMIN'	(Two Sons, ASCAP/Blue Lake, BMI/WB, ASCAP)	
94 THE EYES HAVE IT	(Dejamus, ASCAP/Bobby Fischer, ASCAP)	
83 FALLIN' IN LOVE	(April, ASCAP/Random Notes, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP)	
20 THE FIREMAN	(Tree, BMI)	
23 FOOLED AROUND AND FELL IN LOVE	(Crabshaw, ASCAP)	
2 FORGIVING YOU WAS EASY	(Willie Nelson, BMI)	
76 GO DOWN EASY	(Irving, BMI/Danor, BMI)	
53 A GOOD LOVE DIED TONIGHT	(Blackwood Music, BMI/Shobi, BMI)	
78 GYPSIES IN THE PALACE	(Coral Reeler, BMI/Willin' David, BMI/Blue Sky Rider Songs, BMI/Red Cloud, ASCAP)	
37 HAVE I GOT A DEAL FOR YOU	(Songmedia, BMI/Friday Night, BMI)	
30 HE BURNS ME UP	(Unichappell, BMI)	
70 HE WON'T GIVE IN	(Mulberry Street, ASCAP)	
21 HEART TROUBLE	(Irving, BMI/Silverline, BMI)	
4 HELLO MARY LOU	(Unichappell, BMI/Six Continents, BMI/Champion, BMI) MCA	
11 HIGHWAYMAN	(White Oak, ASCAP)	
58 HOMETOWN GOSSIP	(Glenwood, BMI/Sister John, BMI/Dickerson, BMI)	
56 HOTTEST "EX" IN TEXAS	(Grand Coalition, BMI/Grand Alliance, BMI)	
28 I DON'T KNOW WHY YOU DON'T WANT ME	(Chelcait, BMI/Atlantic, BMI/Coolwell, ASCAP/Granite, ASCAP)	
17 I DON'T THINK I'M READY FOR YOU	(Happy Trails, BMI/Music Corporation Of America, BMI)	
81 I DON'T WANT TO LOSE YOU	(Heartline, BMI/Dobbins, BMI)	
45 I FELL IN LOVE AGAIN LAST NIGHT	(Writers Group, BMI/Scarlet Moon, BMI)	
33 I NEVER MADE LOVE (TILL I MADE IT WITH YOU)	(Hall-Clement, BMI)	
32 I WANT EVERYONE TO CRY	(Warner-Tamerlane, BMI/Writers House, BMI/WB, ASCAP/Bob Montgomery, ASCAP)	
38 IF YOU BREAK MY HEART	(Cross Keys, ASCAP/Tree, BMI/O'Lyric, BMI)	
66 I'LL BE YOUR FOOL TONIGHT	(Grandison, ASCAP/Hacienda, ASCAP)	
8 I'M FOR LOVE	(Bocephus, BMI)	
92 IN A NEW YORK MINUTE	(Tree, BMI/O'Lyric, BMI)	
13 IT AIN'T GONNA WORRY MY MIND	(April, ASCAP/Lion Hearted, ASCAP)	
95 IT ALWAYS HURTS LIKE THE FIRST	(Chappell, ASCAP)	
10 IT'S A SHORT WALK FROM HEAVEN TO HELL	(Hall-Clement, BMI)	
16 IT'S ALL OVER NOW	(Abcco, BMI)	
87 IT'S JUST ANOTHER HEARTACHE	(Vogue, BMI/Dejamus, ASCAP)	
69 KERN RIVER	(Mt.Shasta, BMI)	
12 LASSO THE MOON	(Ensign, BMI)	
75 LET A LITTLE LOVE COME IN	(Hall-Clement, BMI)	
57 LET IT ROLL (LET IT ROCK)	(Arc, BMI)	
26 LITTLE THINGS	(Reynsong, BMI)	
25 (LOVE ALWAYS) LETTER TO HOME	(Latter End, BMI)	
5 LOVE DON'T CARE	(Blue Moon, ASCAP/April, ASCAP/Labor Of Love, BMI)	
24 LOVE IS ALIVE	(Irving, BMI)	
91 LOVE IS AN OVERLOAD	(Swallowlark, ASCAP)	
55 MAKE-UP AND FADED BLUE JEANS	(Shade Tree, BMI)	
31 MAYBE MY BABY	(Salespace, BMI/E.C.B., BMI/Warner-Tamerlane, BMI)	
72 MEET ME IN MONTANA	(WEB IV, BMI)	
29 MODERN DAY ROMANCE	(Golden Bridge, ASCAP/Mota, ASCAP)	
47 MY OLD YELLOW CAR	(Deb Dave, BMI/Briar Patch, BMI)	
82 MY SPECIAL ANGEL	(Warner-Tamerlane, BMI)	
40 MY TOOT TOOT	(Sid Sim, BMI/Flat Town, BMI)	
51 NATURAL HIGH	(Mount Shasta, BMI)	
36 NOBODY WANTS TO BE ALONE	(Almo, ASCAP/Prince Street, ASCAP/Irving, BMI/Eaglewood, BMI)	
6 OLD HIPPIE	(Bellamy Bros., ASCAP)	
65 ONE BIG FAMILY	(Heart Of Nashville Foundation, ASCAP/BMI)	
14 OPERATOR, OPERATOR	(Goldline, ASCAP/Granite, ASCAP)	
67 PAINT THE TOWN BLUE	(Lynn Shawn, BMI/Guvasuta, BMI)	
68 PIECE OF MY HEART	(WEB IV, BMI)	
71 PLAYING FOR KEEPS	(Blackwood Music, BMI/O'Lyric, BMI/Tree, BMI)	
44 PRETTY LADY	(April, ASCAP/Keith Stegall, ASCAP)	
84 RADIO HEART	(Tapadero, BMI/Tom Collins, BMI)	
15 REAL LOVE	(Deb Dave, BMI/Mallven, ASCAP/Cottonpatch, ASCAP)	
73 ROCKIN' IN A BRAND NEW CRADLE	(Cross Keys, ASCAP)	
19 SAVE THE LAST CHANCE	(Rick Hall, ASCAP/Terry Wood Ford, ASCAP)	
9 SHE KEEPS THE HOME FIRES BURNING	(Tom Collins, BMI/Collins Court, ASCAP/Lodge Hall, ASCAP)	
1 SHE'S A MIRACLE	(Pacific Island, BMI/Tree, BMI)	
18 SHE'S SINGLE AGAIN	(Blackwood Music, BMI/April, ASCAP/New and Used, ASCAP)	
34 SIZE SEVEN ROUND (MADE OF GOLD)	(Taylor And Watts, BMI/Algee, BMI)	
93 SOMEBODY SHOULD LEAVE	(Tree, BMI/Choskee Bottom, ASCAP/Cross Keys, ASCAP)	
98 SOMEONE'S GONNA LOVE ME TONIGHT	(That's What She Said, BMI/Making Betts, BMI)	
80 SOMETIMES WHEN WE TOUCH	(Welbeck, ASCAP/ATV, BMI/Mann & Weil, BMI)	
89 THERE'S NO LOVE IN TENNESSEE	(Tom Collins, BMI/Tapadero, BMI)	
77 TO BE LOVERS	(Acuff-Rose, BMI/Marledge, ASCAP)	
99 TRUE LOVE	(Benefit, BMI)	
59 UNWED FATHERS	(Tree, BMI/Big Ears, ASCAP/Bruised Orange, ASCAP)	
35 USED TO BLUE	(Montage, BMI/Captain Crystal, BMI)	
86 WE KNOW BETTER NOW	(Collins Court, ASCAP/Tom Collins, BMI)	
90 WHEN GIVIN' UP WAS EASY	(Cavesson, ASCAP)	
79 WHEN SOMETHING IS WRONG WITH MY BABY	(Irving, BMI/Pronto, BMI)	
96 WHEN YOU GET A LITTLE LONELY	(Nick-Of-Time, ASCAP/Screen Gems-EMI, BMI/Moon	
85 WHITE LINE	& Stars, BMI/WB-Elektra-Asylum, BMI/Mopage, BMI)	
61 WHY NOT TONIGHT	(Emmylou, ASCAP/Irving, BMI)	
64 WITH JUST ONE LOOK IN YOUR EYES	(Tree, BMI/Cross Keys, ASCAP/O'Lyric, BMI)	
88 WORKING MAN	(Tapadero, BMI/Little Shop Of Morgansongs, BMI)	
54 YOU CAN'T MEASURE MY LOVE	(Littlefoot, BMI/Nekkid, BMI)	
41 YOU CAN'T RUN AWAY FROM YOUR HEART	(Screen Gems-EMI, BMI/Moon & Stars, BMI/Berger Bits, ASCAP)	
39 YOU DONE ME WRONG	(Cedarwood, BMI/Fort Knox, BMI)	

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogul
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

SOUTHERN PACIFIC HAS IMPRESSIVE CREDENTIALS

(Continued from page 54)

neer country/rock group from the West Coast whose members included McFee and Huey Lewis. Goodman, Southern Pacific's lead vocalist, gained popularity in Colorado, where he headlined the annual Telluride Bluegrass Festival before moving to California and cutting his solo Columbia album, "Footsteps In The Night." Knudsen, who spent nine and a half years as the Doobie Brothers' drummer, recently finished working with Emmylou Harris on her "Ballad Of Sally Rose" concert tour.

After Creedence broke up in 1972, Cook recorded two Atlantic albums with the Don Harrison Band ("We

did a rock remake of the old Merle Travis country song 'Sixteen Tons,' he notes), then quit playing to operate a studio production company with fellow Creedence alumnus Doug Clifford. He began performing again about a year before McFee asked him to audition for Southern Pacific.

Southern Pacific's self-titled debut album is already attracting widespread critical notice, fueled by the band's distinctive four-part harmonies and high-energy instrumentals. The second single is "Thing About You," a Tom Petty number revamped into a duet between Goodman and Emmylou Harris.

Managing the band is Concerts West president Tom Hulett, whose other clients include the Beach Boys, the Moody Blues, Joe Ely and Three Dog Night. Hulett's game plan for Southern Pacific is clear-cut and specific: Break the band through live touring without waiting for radio airplay.

"It's pretty apparent that the country charts today don't equate with ticket sales," says Hulett. "You can have an act with No. 1 records in country that isn't selling tickets; you don't find that in rock. So we have to go out with Southern Pacific and play to as many people as possible. This band will gain fans

every time it performs live."

Hulett plans to keep Southern Pacific on the road through Labor Day. Following an SRO Nashville showcase just before Fan Fair, at which the band received two standing ovations, Southern Pacific will open for the Beach Boys at the annual Washington Monument Fourth of July concert. The group will also do a short series of Beach Boys dates, then begin working with such country acts as Hank Williams Jr. William Morris in Nashville is coordinating booking in conjunction with several other agencies.

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HOT COUNTRY SINGLES ACTION

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RADIO MOST ADDED



RETAIL BREAKOUTS

NATIONAL 131 REPORTERS			NEW ADDS	TOTAL ON	NATIONAL 64 REPORTERS			NUMBER REPORTING
CONWAY TWITTY	BETWEEN BLUE EYES AND JEANS	WARNER BROS.	49	51	ROSANNE CASH	I DON'T KNOW WHY YOU DON'T WANT ME	COLUMBIA	21
FORESTER SISTERS	I FELL IN LOVE AGAIN LAST NIGHT	WARNER BROS.	37	95	THE JUDDS	LOVE IS ALIVE	RCA/CURB	21
MERLE HAGGARD	KERN RIVER	EPIC	37	38	GLEN CAMPBELL	(LOVE ALWAYS) LETTER TO HOME	ATLANTIC/AMERICA	19
CHARLY MCCLAIN (WITH WAYNE MASSEY)	WITH JUST ONE LOOK IN YOUR EYES	EPIC	35	45	RESTLESS HEART	I WANT EVERYONE TO CRY	RCA	16
CHARLEY PRIDE	LET A LITTLE LOVE COME IN	RCA	34	34	NITTY GRITTY DIRT BAND	MODERN DAY ROMANCE	WARNER BROS.	16

REGION 1 CT, MA, ME, NY State, RI, VT	REGION 4 IL, IN, KY, MI, OH, WI	REGION 6 AL, AR, LA, MS, West TN, TX	REGION 1 CT, MA, ME, NY State, RI, VT	REGION 4 IL, IN, KY, MI, OH, WI	REGION 6 AL, AR, LA, MS, West TN, TX
WGNA Albany, NY WBOS Boston, MA WYRK Buffalo, NY WOKQ Dover, NH WPOR-FM Portland, ME WHIM Providence, RI WSEN-FM Syracuse, NY REGION 2 DE, D.C., MD, NJ, NY Metro, PA, WV WCAO Baltimore, MD WRKZ Hershey, PA WHN New York City, NY WXTU Philadelphia, PA WMZQ Washington, DC WPXK Washington, DC WWVA Wheeling, WV REGION 3 FL, GA, NC, SC, East TN, VA WJAZ Albany, GA WWNC Asheville, NC WPLO Atlanta, GA WGUS Augusta, GA WXBQ Bristol, VA WEZL Charleston, SC WSOC-FM Charlotte, NC WDOO Chattanooga, TN WUSY Chattanooga, TN WCOS Columbia, SC WGTO Cypress Springs, FL WFNC Fayetteville, NC WESC Greenville, SC WCRJ Jacksonville, FL WIVK Knoxville, TN WWOD Lynchburg, VA WCMS Norfolk, VA WHOO Orlando, FL WWKA Orlando, FL WPAP Panama City, FL WKIX Raleigh, NC WRNL Richmond, VA WSLC Roanoke, VA WQYK St. Petersburg, FL WIRK West Palm Beach, FL WTQR Winston-Salem, NC	WSLR Akron, OH WYNE Appleton, WI WUSN Chicago, IL WUBE Cincinnati, OH WGAR-FM Cleveland, OH WMNI Columbus, OH WONE Dayton, OH WCXI-AM/FM Detroit, MI WWWW Detroit, MI WAXX-FM Eau Claire, WI WROZ Evansville, IN WGEE Green Bay, WI WFMS Indianapolis, IN WIRE Indianapolis, IN WITL Lansing, MI WAMZ Louisville, KY WTSO Madison, WI WMIL Milwaukee, WI WXCL Peoria, IL WKKN Rockford, IL REGION 5 IA, KS, MN, MO, NE, ND, OK, SD KHAK Cedar Rapids, IA KSO Des Moines, IA KLXL Dubuque, IA KFGO Fargo, ND KWMT Fort Dodge, IA KFKF Kansas City, MO WDAF Kansas City, MO KEBC Oklahoma City, OK WOW Omaha, NE KTTT Springfield, MO KUSA St. Louis, MO WIL-FM St. Louis, MO KTPK Topeka, KS KVOO Tulsa, OK KFDI Wichita, KS	KEAN-AM/FM Abilene, TX KMML Amarillo, TX KASE Austin, TX WYNK Baton Rouge, LA WZZK Birmingham, AL KOUL Corpus Christi, TX WTVY Dothan, AL KHEY El Paso, TX KPLX Fort Worth, TX KIKK-FM Houston, TX KILT Houston, TX KSSN Little Rock, AR KLLL Lubbock, TX WMC-AM Memphis, TN WOKK Meridian, MS WKSJ-FM Mobile, AL KNOE Monroe, LA WLWI Montgomery, AL WSM-AM Nashville, TN WNOE New Orleans, LA KYXX Odessa, TX WPMO Pascagoula, MS KBUC San Antonio, TX KKYX San Antonio, TX KRMD Shreveport, LA KWKH Shreveport, LA WACO Waco, TX KLUR-FM Wichita Falls, TX	Peter's One Stop Norwood, MA Record Town Latham, NY REGION 2 DE, D.C., MD, NJ, NY Metro, PA, WV A&C Records Pittsburgh, PA Elkins One Stop Charleston, WV J.E.K. Enterprises Baltimore, MD Kemp Mill Beltsville, MD Mobile One-Stop Pittsburgh, PA Musical Sales Baltimore, MD REGION 3 FL, GA, NC, SC, East TN, VA Bibb One Stop Charlotte, NC Dean's Record One Stop Richmond, VA Lieberman Norcross GA One-Stop Records Atlanta, GA Peaches Clearwater, FL Peaches West Palm Beach, FL Record Bar Atlanta, GA Record Bar Columbus, GA Ripete Records Fayetteville, NC Sounds Familiar Columbia, SC Southern Music Orlando, FL Tucker's Record Shop Knoxville, TN	Ambat/Record Theater Cincinnati, OH Arc Distributing Cincinnati, OH Arrow Dist Solon, OH Gemini One-Stop Cleveland, OH Martin & Snyder Dearborn, MI National Record Mart Akron, OH National Record Mart St. Clairsville, OH Radio Doctors Milwaukee, WI Singer One Stop Chicago, IL Sounds Unlimited Niles, IL Wax Works Owensboro, KY REGION 5 IA, KS, MN, MO, NE, ND, OK, SD Lieberman Kansas City, MO Lieberman Minneapolis, MN Musical Sales Minneapolis, MN Phil's One Stop Oklahoma City, OK Uptown Records St. Louis, MO	ABC One Stop San Antonio, TX Camelot Austin, TX Central South One-Stop Nashville, TN E&R One Stop San Antonio, TX Handleman Co. Little Rock, AR Lieberman Dallas, TX Music City One-Stop Nashville, TN Poplar Tunes Memphis, TN Record Bar Baton Rouge, LA Record Bar One Stop Chicago, IL Record Service Houston, TX Sound Warehouse Metairie, LA Southwest Distributing Houston, TX Top Ten Records Dallas, TX Western Merch. One Stop Dallas, TX REGION 7 AZ, Southern CA, CO, HI, Southern NV, NM, UT Charts Records & Tapes Phoenix, AZ KSG Layton, UT Mountain Coin Denver, CO Music Operators Fullerton, CA Pro One Stop Tempe, AZ Smash Record Dist Phoenix, AZ Tower El Cajon, CA Tower El Toro, CA Tower Las Vegas, NV REGION 8 AK, Northern CA, ID, MT, Northern NV, OR, WA, WY American Stereo Eugene, OR Major Dist. Seattle, WA Sea Port 1-Stop Portland, OR Tower Fresno, CA

A weekly national indicator of the five most added records on the radio stations reporting to Billboard's Hot Country Singles chart. The stations in each region represent the entire panel in that region, not just those which have added the records listed.

A weekly national indicator of "breakout" singles, i.e., those with significant future sales potential based on initial market reaction. These records are not yet on the top 30 lists of the retailers and one-stops reporting to Billboard's Hot Country Singles chart. The outlets in each region represent the entire panel in that region, not just those which are reporting the records listed.



You Take It. Epic Records songbird Charly McClain cues in husband Wayne Massey during their performance at the CBS Fan Fair show.



Awash With Awards. The Statter Brothers stagger happily under the weight of their Music City News awards. The Mercury artists were named entertainer of the year, vocal group of the year and comedy act of the year, and also won awards for best music video, album and television show.



Time Out. MCA artists the Whites—Sharon, Buck and Cheryl—pause to pose in their prize-winning Fan Fair booth as fans file by.



Happy Heart. Larry Stewart, lead vocalist for new RCA Records group Restless Heart, rejoices in his first round of autograph-signing at the label's Fan Fair booth.



Crossing Over. "Wyoming and Nairobi Dudd" is what they call themselves, but they look suspiciously like Warner Bros. jokesters Pinkard & Bowden.



Shredded Wit. To show his renunciation of bothersome contract riders, Roy Clark shreds his at the International Country Music Buyers Assn. meeting during Fan Fair, while ICMA executive director Hap Peebles lends a hand.



Tom Buoyed. Tom Wopat, newly signed to EMI America, revels with his admirers following the Capitol/EMI Fan Fair showcase.



Two for the Tent. Revolver Records duet Malchak & Rucker perform at the IRC Showcase tent during Nashville's far-flung Fan Fair activities.



Compleat Concentration. Compleat Records' Vern Gosdin gives his vocal all to the Fan Fair crowd.

Judge Orders Philly's NU-TEC Sold Troubled Theatre Complex Facing \$3 Million in Debts

BY MAURIE H. ORODENKER

PHILADELPHIA The New Uptown Theatre & Entertainment Complex (NU-TEC) must be sold to the highest bidder in six months to pay off a \$402,000 debt to the U.S. Small Business Administration, following an order from District Court Judge Donald W. Artsdalen.

The U.S. Marshal's office will sell the 2,000-seat, four-story concert hall, which includes a cocktail lounge and disco, at a "judicial sale." If the government is not satisfied with the highest bid, it will then offer the property for private sale.

The judge's decision came on June 7, just three months after creditors filed for mortgage foreclosure. Since February, 1983, no monthly payments have been made by NU-TEC. The action is the latest in a series of woes that have beset NU-TEC since it was conceived in 1980 and opened its doors in 1982.

NU-TEC was to be the centerpiece of the redevelopment of a rundown North Philadelphia area. It was intended as a black cultural center serving rhythm & blues music much the same way Nashville serves country music.

NU-TEC founder John Bowser, who died in 1983, reportedly raised \$3.1 million to buy and renovate the

once-active Uptown Theatre. Opened in the late '20s, the hall was an important spot on the r&b concert circuit from the '40s into the '70s.

Bowser funded the project with grants and loans from city and federal sources, some guaranteed by a city agency. The \$280,000 SBA loan, with interest and fines bringing the debt to \$402,000, has been guaranteed by the Greater Philadelphia Community Development Corp., which never defended itself in the court action.

It is not known whether proceeds from the sale will cover repayment of all the loans. The building has been estimated to be worth \$1 million, and even if that amount is realized, creditors may still suffer losses. The city has tried in recent months to find a buyer for the building, but investors turned their backs because they would have to assume some \$3 million in debts.

However, with the U.S. Marshal's sale, the buyer would not be responsible for any of the debts, and it is the creditors who would have to suffer the losses. The SBA is first in line to recover monies owed it. Whatever is left over would probably go to several local banks who made loans to NU-TEC. There is also the possibility that the banks might ask the city to cover their

losses because of city agency guarantees and promises.

Last month Louise R. Bowser, widow of NU-TEC's founder, filed suit against the city for \$4 million in U.S. District Court here. She charged that under terms of the \$250,000 grant from the city's community development corporation, funneled by the city in 1982, the city assumed responsibility for any financial shortfall in the renovation project.

NU-TEC's financial woes worsened after Bowser's death. The concert hall has been unable to attract big-name performers on the regular basis, and the complex nearly lost its liquor license over alleged liquor code violations.



Reunited. Columbia artist Philip Bailey and former Columbia promotion person Carol Cruickshank remember old times in the studios of MJI Broadcasting. Cruickshank, now MJI's affiliate relations manager, brought Bailey by to tape an appearance as a "mystery guest" as part of the syndicated "Star Quiz" show's Black Music Month celebration.

Grandmaster Melle Mel 'Trying To Get Respect'

NEW YORK When Grandmaster Melle Mel and Grandmaster Flash ended their rap collaboration last year, each was backed by his own version of the Furious Five. Flash signed his crew to Elektra, while Melle Mel remained with his Furious Five on Sylvia and Joe Robinson's Sugar Hill label.

In retrospect, according to Melle Mel, the split hasn't been good for either principal. "They're doing me-

diocre and I'm doing mediocre," he says. "We were the best rap group out before the breakup."

So the Sugar Hill mainstay has axed the Furious Five concept and will be rapping solo in the future, on the theory that the hassles of ensemble performing outweigh the advantages. "The same thing happened with my group that happened with Flash," he says. "You got so many guys who get a dollar and then that's all they care about. I don't care if I make three cents if that three cents is mine." ICM will handle bookings for the newly solo rapper.

Despite the fact that Sugar Hill is no longer the most important company in street music, and the fact that his ex-partners are on a major label, Melle Mel isn't jealous. "I never wanted to make the leap," he says. "I'm never happy, but I'm satisfied."

"At Sugar Hill I could put a record out every day. I can go into the president's office and speak to him anytime. I control my product."

Melle Mel, a Bronx native who has penned some of rap's most powerful lyrics, has no romantic notions about the music business. "You only have a career when you can make a definite profit," he observes. "Until then it's just another hustle like out on the street, and I definitely got a hustle going."

Melle Mel is currently preparing a
(Continued on page 64)



Morris Comes to Call. Warner Bros. recording artist Morris Day, right, has an on-the-air chat with KDAY air personality Steve Woods. Day recently stopped by the station during a break while recording his debut album for the label.

THE RHYTHM & THE BLUES

by Nelson George



THERE HAS BEEN much complaining among members of the black music community about the roster of acts for the upcoming trans-Atlantic Live Aid concert telecast. The initial lineup for the Ethiopia-aid shows to be held in Philadelphia and London had only Stevie Wonder, Billy Ocean and ex-Temptations Eddie Kendricks and David Ruffin representing black music. Subsequently, a number of black performers, among them Patti LaBelle, George Benson and Ashford & Simpson, have been booked by promoter Bill Graham.

The tone of the black criticism has been that Graham and Band Aid organizer Bob Geldof of the Boomtown Rats were negligent in failing to contact more black artists when the original lineup was formed. There appears to be some truth to that. In fact, at a stormy press conference in Philadelphia when the concert and telecast was originally announced, veteran promoter Graham was reportedly quite defensive on this point.

Yet an important fact is being missed by many executives and musicians offended by the original concert slate. Since the original Band Aid recording in late 1984, many artists have banded together to raise money to fight starvation in Africa. There have been doo-wop records, reggae records, even heavy metal records to this end.

However, the stars of America's black popular music have made no independent statement of their own. While it is proper to fight black exclusion from activities like the Live Aid event, it would have been an important gesture of Afro-American solidarity with their homeland if the stars excluded from these other efforts—and there have been so many—could have put their own concert or record together. It would not have been a matter of competing with Band Aid or USA For Africa, but of simply showing their love for their unfortunate brothers.

SHORT STUFF: Word is that NBC and Motown are planning a mini-series about the Supremes for 1986 . . . Run-D.M.C. will be the opening act for Wham! when they do six stadium dates in August and September, beginning Aug. 27 in Toronto . . . Aretha Franklin fans, take note. There is an eye-opening re-issue of some of her often criticized Columbia recordings called "Aretha Sings the Blues." Unlike the first two volumes of Franklin material from the Columbia vaults, this Joe McEwen compilation focuses on her bluesy recordings for the label and is overall fairly effective in suggesting that her explosion into "Lady Soul" at Atlantic almost happened at Columbia. In light of the strong Franklin album coming on Arista, this is a timely release . . . Striped Horse Records has

an interesting recording of Ike & Tina Turner performing Stevie Wonder's "Living For The City" on a seven-inch single, distributed by Allegiance Records . . . Vocal and personal compatriots Luther Vandross and Cheryl Lynn are touring together again. Lynn, whose single "Fidelity" and album "It's Gonna Be Right" were recently released by Columbia, is opening for Vandross on a 31-city odyssey that started June 1. Lynn shared production on "It's Gonna Be Right" with Jimmy Jam & Terry Lewis, Hubert Eaves and Todd Cochran.

"Bad Boys" by the Bad Boys featuring K-Love is a rap record in the great tradition of the Fat Boys. Not only does it have a funny intro by a Cyndi Lauper

Grumblings about the Live Aid talent lineup

sound-alike, but it's performed by several residents of the same Brooklyn neighborhood that spawned the Sutra act. One member, known as T-Funk, claims that he helped train the Fat Boys' Darrell "Human Beat Box" Robinson. On the record, however, it is K-Love, a young female rapper, who creates the beat box sounds . . . The superb tap dancer Gregory Hines is going to record an album with the production assistance of Luther Vandross. Vandross saw "The Cotton Club" star sing on "Saturday Night Live" and was impressed with his chops. Hines took a tasty vocal turn on the clever tune "Copper Colored Gal" from "The Cotton Club" soundtrack . . . Total Experience has signed a sultry female vocalist from Argentina, Gabriella. Label president Lonnie Simmons says Gabriella will be marketed as a pop act, though the Gap Band will chip in some material.

The Prince-penned Andre Cymone single "Dance Electric" is on its way from Columbia. So is Full Force's debut, "Girl If You Take Me Home," an answer record to their hit for Lisa Lisa & Cult Jam, "I Wonder If I Take You Home" . . . A fusion of P-Funk riffs and rap drum machines is the best way to describe the Boogie Boys' Capitol debut album, "City Life," produced by Ted Currier and David Spradley . . . "Inside South Africa," a documentary on apartheid, features music from reggae artists Bob Marley & the Wailers, Peter Tosh, Bunny Wailer, Jimmy Cliff, Mutabaruka, Dennis Brown and Augustus Pablo. For more info, contact Whitney & Associates at (212) 868-1121.

Billboard Hot Black Singles SALES & AIRPLAY

A ranking of the top 30 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT BLACK POSITION
		TITLE	ARTIST	
1	1	ROCK ME TONIGHT	FREDDIE JACKSON	1
2	2	SANCTIFIED LADY	MARVIN GAYE	6
3	7	HANGIN' ON A STRING	LOOSE ENDS	2
4	6	SAVE YOUR LOVE (FOR #1)	RENE & ANGELA	4
5	8	CAN YOU HELP ME	JESSE JOHNSON'S REVUE	5
6	3	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	9
7	4	SUDDENLY	BILLY OCEAN	15
8	10	RASPBERRY BERET	PRINCE & THE REVOLUTION	3
9	5	DEEP INSIDE YOUR LOVE	READY FOR THE WORLD	13
10	12	A WOMAN, A LOVER, A FRIEND	KLIQUE	19
11	15	19	PAUL HARDCASTLE	11
12	9	ELECTRIC LADY	CON FUNK SHUN	21
13	16	I WONDER IF I TAKE YOU HOME	LISA-LISA/FULL FORCE	10
14	19	TOO MANY GAMES	MAZE FEATURING FRANKIE BEVERLY	7
15	14	SUSSUDIO	PHIL COLLINS	8
16	11	FREAK-A-RISTIC	ATLANTIC STARR	30
17	29	ATTACK ME WITH YOUR LOVE	CAMEO	16
18	17	THINKING ABOUT YOUR LOVE	SKIPWORTH & TURNER	12
19	18	MATERIAL THANGZ	DEELE	14
20	23	YOU TALK TOO MUCH	RUN-D.M.C.	27
21	13	EVERYTHING SHE WANTS	WHAM!	29
22	—	WHO'S HOLDING DONNA NOW	DEBARGE	17
23	26	ANIMAL INSTINCT	COMMODORES	22
24	—	ITCHIN' FOR A SCRATCH	THE FORCE MD'S	23
25	—	TELEPHONE	DIANA ROSS	18
26	25	DANGEROUS	NATALIE COLE	33
27	21	THROUGH THE FIRE	CHAKA KHAN	28
28	22	FRESH	KOOL & THE GANG	34
29	27	DANGEROUS	PENNYE FORD	42
30	—	IT'S OVER NOW	LUTHER VANDROSS	20

THIS WEEK	LAST WEEK	AIRPLAY		HOT BLACK POSITION
		TITLE	ARTIST	
1	2	RASPBERRY BERET	PRINCE & THE REVOLUTION	3
2	4	HANGIN' ON A STRING	LOOSE ENDS	2
3	5	SAVE YOUR LOVE (FOR #1)	RENE & ANGELA	4
4	1	ROCK ME TONIGHT	FREDDIE JACKSON	1
5	6	SUSSUDIO	PHIL COLLINS	8
6	8	TOO MANY GAMES	MAZE FEATURING FRANKIE BEVERLY	7
7	10	THINKING ABOUT YOUR LOVE	SKIPWORTH & TURNER	12
8	14	WHO'S HOLDING DONNA NOW	DEBARGE	17
9	11	MATERIAL THANGZ	DEELE	14
10	13	I WONDER IF I TAKE YOU HOME	LISA-LISA/FULL FORCE	10
11	12	TELEPHONE	DIANA ROSS	18
12	20	19	PAUL HARDCASTLE	11
13	3	CAN YOU HELP ME	JESSE JOHNSON'S REVUE	5
14	22	ATTACK ME WITH YOUR LOVE	CAMEO	16
15	21	IT'S OVER NOW	LUTHER VANDROSS	20
16	—	FREEWAY OF LOVE	ARETHA FRANKLIN	26
17	—	GLOW	RICK JAMES	25
18	7	SANCTIFIED LADY	MARVIN GAYE	5
19	23	ANIMAL INSTINCT	COMMODORES	22
20	26	ITCHIN' FOR A SCRATCH	THE FORCE MD'S	23
21	18	LOVE ON THE RISE	KENNY G & KASHIF	24
22	28	LET'S GO OUT TONIGHT	NILE RODGERS	35
23	30	BODYSNATCHER	MIDNIGHT STAR	31
24	9	DEEP INSIDE YOUR LOVE	READY FOR THE WORLD	13
25	—	FIDELITY	CHERYL LYNN	37
26	17	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	9
27	—	DOUBLE OH-OH	GEORGE CLINTON	32
28	—	IF YOU LOVE SOMEBODY SET THEM FREE	STING	38
29	—	SEXY WAYS	THE FOUR TOPS	36
30	—	FRANKIE	SISTER SLEDGE	40

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BLACK SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Black Singles chart.

LABEL	NO. OF TITLES ON CHART
ATLANTIC (6)	15
Mirage (2)	
Philly World (2)	
Atlantic/Tommy Boy (1)	
Cotillion (1)	
Garage/Island Trading Co. (1)	
Mirage/Emergency (1)	
Modern (1)	
MCA (7)	9
MCA/Constellation (1)	
Virgin/MCA (1)	
RCA (4)	8
Total Experience (3)	
Planet (1)	
COLUMBIA	7
ELEKTRA (4)	7
Solar (3)	
MOTOWN (2)	7
Gordy (5)	
ARISTA (5)	6
Jive (1)	
EPIC (3)	6
Portrait (1)	
Private I (1)	
Tabu (1)	
A&M	5
CAPITOL	5
POLYGRAM	5
Mercury (2)	
Atlanta Artists (1)	
De-Lite (1)	
Polydor (1)	
WARNER BROS. (2)	5
Sire (2)	
Paisley Park (1)	
PROFILE	2
CBS ASSOCIATED	1
CHRYSLIS	1
CRITIQUE	1
DANYA/FANTASY	1
Reality (1)	
ISLAND	1
4th & B'Way (1)	
JAMPACKED	1
JEM	1
Golden Boy (1)	
PALO ALTO	1
TBA (1)	
PANDISC	1
PAULA	1
PRELUDE	1
SELECT	1
SOUNDTOWN	1

BLACK SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

A-Z (LISTED BY TITLE)

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
11 19	(Oval, ASCAP)	ASCAP
68 ALL NIGHT	(Not Listed)	ASCAP
65 ALL OF ME FOR ALL OF YOU	(Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)	ASCAP
92 ANGEL	(WB, ASCAP/Blue Disque ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP)	ASCAP
22 ANIMAL INSTINCT	(Zomba, ASCAP)	ASCAP
16 ATTACK ME WITH YOUR LOVE	(Larry Jr., BMI/King Kendrick, BMI/All Seeing Eye, ASCAP)	ASCAP
94 AXEL F	(Famous, ASCAP)	ASCAP
50 BABIES	(Nick-O-Val, ASCAP)	ASCAP
54 BABY COME AND GET IT	(Dyad, BMI/Eiseman, BMI/Hen-AI, BMI/Kings Road, BMI)	ASCAP
90 BAD BOY	(American League, BMI/Tricky Track, BMI)	ASCAP
31 BODYSNATCHER	(Hip Trip, BMI/Midstar, BMI)	ASCAP
52 BORN IN THE U.S.A.	(Bruce Springsteen, ASCAP)	ASCAP
91 BOYFRIEND	(Swelka, BMI)	ASCAP
62 CALL ME MR. TELEPHONE	(MCA, ASCAP)	ASCAP
5 CAN YOU HELP ME	(Crazy People, ASCAP/Almo, ASCAP)	ASCAP
99 CHANGE YOUR MIND	(Fanny Mac, BMI)	ASCAP
73 CHEY CHEY KULE	(Philly World, BMI)	ASCAP
66 (CLOSEST THING TO) PERFECT	(Golden Torch, ASCAP/See This House, ASCAP/Gold Horizon, BMI/Sudano, BMI/Black Stallion, BMI)	ASCAP
58 COOL, CALM, COLLECTED	(Almo, ASCAP/Don't You Know, ASCAP/Music 4 You, ASCAP/Irving, BMI/Pamalybo, BMI)	ASCAP
53 DANCIN' IN THE KEY OF LIFE	(Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)	ASCAP
42 DANGEROUS	(Temp, BMI)	ASCAP
33 DANGEROUS	(Welbeck, ASCAP/Anidracks, ASCAP/Stephen Mitchell,	ASCAP
13 DEEP INSIDE YOUR LOVE	(Emergency, ASCAP/Jobete, ASCAP/Green Star, ASCAP)	ASCAP
77 DISRESPECT	(Temp, BMI)	ASCAP
41 DO YOU WANNA GET AWAY	(Prince Street, ASCAP/Almo, ASCAP/April, ASCAP/Random Notes, ASCAP)	ASCAP
79 DON'T GET STOPPED IN BEVERLY HILLS	(Overdue, ASCAP/WB, ASCAP/Hip Trip, BMI/Lakiva, BMI/Irving, BMI/Dark Idol, BMI)	ASCAP
86 DON'T KEEP ME WAITING	(Hip Trip, BMI/Midstar, BMI)	ASCAP
61 DON'T SAY NO	(Mighty M, ASCAP/Matak, ASCAP/RC, ASCAP/Black Lion, ASCAP)	ASCAP
32 DOUBLE OH-OH	(Bridgeport, BMI/Duexvon, BMI)	ASCAP
21 ELECTRIC LADY	(Funk Groove, ASCAP/Zomba, ASCAP)	ASCAP
29 EVERYTHING SHE WANTS	(Morrison Leahy, ASCAP/Chappell, ASCAP)	ASCAP
37 FIDELITY	(Flyte Tyme, ASCAP)	ASCAP
40 FRANKIE	(IDG, ASCAP)	ASCAP
30 FREAK-A-RISTIC	(Almo, ASCAP/Jodaway, ASCAP)	ASCAP
26 FREEWAY OF LOVE	(Gratitude Sky, ASCAP/Polo Grounds, BMI)	ASCAP
34 FRESH	(Delightful, BMI)	ASCAP
56 GIRLS LOVE THE WAY HE SPINS	(Grandmaster Flash, ASCAP/Grandpa Lou's, ASCAP)	ASCAP
25 GLOW	(Stone City, ASCAP/National League, ASCAP)	ASCAP
2 HANGIN' ON A STRING	(Virgin, ASCAP/Brampton, ASCAP)	ASCAP
75 HISTORY	(Intersong, ASCAP)	ASCAP
82 HOLD ME	(Unicity, BMI/Off Backstreet, BMI/Limited Funds, BMI)	ASCAP
81 HOW CAN YOU SAY THAT IT'S OVER	(Nerobub, BMI/Tomjohn, BMI/Avodah, ASCAP/Steal Chest, ASCAP)	ASCAP
88 I WANT MY GIRL	(Crazy People, ASCAP/Almo, ASCAP)	ASCAP
10 I WONDER IF I TAKE YOU HOME	(Personal, ASCAP/Mokojumbi, BMI)	ASCAP
38 IF YOU LOVE SOMEBODY SET THEM FREE	(Magnetic, BMI/Reggatta, BMI/Illegal Songs, BMI)	ASCAP
76 IF YOU WERE HERE TONIGHT	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	ASCAP
89 I'M NOT THE SAME GIRL	(Prince Street, ASCAP/Almo, ASCAP/April, ASCAP/Random Notes, ASCAP)	ASCAP
39 I'M SORRY	(Temp, BMI)	ASCAP
46 IN MY HOUSE	(Stone City, ASCAP/Jay Warner, ASCAP)	ASCAP
55 INTO THE GROOVE	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP)	ASCAP
23 ITCHIN' FOR A SCRATCH	(T-girl, BMI/T-Boy, ASCAP/Go-Glo, ASCAP)	ASCAP
20 IT'S OVER NOW	(April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)	ASCAP
64 JUST ANOTHER NIGHT (WITHOUT YOUR LOVE)	(Truman, BMI/Huemar, BMI/CBS, BMI/Diesel, BMI)	ASCAP
96 KEEP GIVIN' ME LOVE	(Unichappell, BMI/Mr. Dupper, BMI/Chappell, ASCAP/Richer, ASCAP)	ASCAP
87 KIND OF GIRLS WE LIKE	(Unicity, ASCAP/Jump And Shoot, ASCAP)	ASCAP
97 KING TUT	(Oval, ASCAP)	ASCAP
57 LEADER OF THE PACK	(ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)	ASCAP
35 LET'S GO OUT TONIGHT	(Plan 9, ASCAP/WB, ASCAP)	ASCAP
84 LOVE ATTACK	(Whooping Crane, BMI)	ASCAP
24 LOVE ON THE RISE	(MCA, ASCAP/Little Tanya, BMI/Wayne A. Braitwaite, ASCAP/New Music Group, BMI) MCA	ASCAP
80 LOVE WILL FIND A WAY	(Warner Bros., ASCAP/Brockman, ASCAP)	ASCAP
14 MATERIAL THANGZ	(Hip Trip, BMI/Deele Reelee, BMI/Midstar, BMI)	ASCAP
44 MEETING IN THE LADIES ROOM	(Hip Trip, BMI/Midstar, BMI)	ASCAP
98 OH YEAH!	(Foster Frees, BMI/Shankman de Blasio, BMI/Bleunig, ASCAP/Pal Dog, ASCAP)	ASCAP
48 ONE BAD APPLE	(Fame, BMI)	ASCAP
60 OUT ON A LIMB	(April, ASCAP/Midnight Magnet, ASCAP)	ASCAP
67 PADLOCK	(Wakefield, ASCAP)	ASCAP
83 PARASITE	(Artee Three, BMI/Redlock, BMI)	ASCAP
63 PLEASURE SEEKERS	(Science Lab, ASCAP/Green Star, ASCAP)	ASCAP
69 POSSESSION OBSESSION	(Hot-cha, BMI/Unichappell, BMI/Fust Buzza BMI)	ASCAP
95 RAPPIN'	(Funk Groove, ASCAP/Zomba, ASCAP/Go-Glo, ASCAP/Broomer Street, ASCAP)	ASCAP
3 RASPBERRY BERET	(Controversy, ASCAP)	ASCAP
1 ROCK ME TONIGHT	(Bush Burnin', BMI)	ASCAP
71 THE ROOF IS ON FIRE	(April, ASCAP/Anjue, ASCAP)	ASCAP
6 SANCTIFIED LADY	(April, ASCAP/Bug Pie, ASCAP/Connie's Bank Of Music, ASCAP)	ASCAP
4 SAVE YOUR LOVE (FOR #1)	(A La Mode, ASCAP)	ASCAP
59 SAVING ALL MY LOVE FOR YOU	(Prince Street, ASCAP/Screen Gems-EMI, BMI)	ASCAP
36 SEXY WAYS	(Stone Diamond, BMI)	ASCAP
45 STIR IT UP	(Unicity, ASCAP/No Pain No Gain, ASCAP/Off Backstreet, BMI/Streamline, BMI)	ASCAP
51 STRANGE AND FUNNY	(Womack's London House, ASCAP/Ashtray, BMI)	ASCAP
15 SUDDENLY	(Zomba, ASCAP/Willesden, BMI)	ASCAP
8 SUSSUDIO	(Phil Collins, ASCAP/Pun, ASCAP)	ASCAP
49 SWING LOW	(Arrival, BMI)	ASCAP
47 TAKE NO PRISONERS (IN THE GAME OF LOVE)	(Chappell, ASCAP/Rightsong, BMI/Sookloozy, ASCAP)	ASCAP
78 TAKE YOUR HEART AWAY	(Stonesone, ASCAP)	ASCAP
18 TELEPHONE	(Pure Love, ASCAP/Bernard Edwards, ASCAP/WB, ASCAP)	ASCAP
74 TELL ME WHATCHU WANT	(Jobete, ASCAP/Atriss, ASCAP/House Of Champions,	ASCAP

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.

GRANDMASTER MELLE MEL (Continued from page 60)

rap song for the tv series "Miami Vice," now shooting in New York, that will be performed by actor/comedian Charlie Barnett, as well as a 12-inch for himself called "King Of The Street."

The rapper, well known for his studded leather outfits, has some telling comments about some of his contemporaries. "Run-D.M.C. has an image that any kid in the audience could get to," he says. "They could get the hat, sneakers, and drink Old English 800 and identify with them."

"The Fat Boys? They fat. They funny. No threat to anybody. A cat

could sit there with his woman and be secure they're no competition."

Listening to Melle Mel talk, the reason his words for such songs as "The Message," "Beat Street Breakdown" and "White Lines" are so strident becomes clear. "I like it on the streets," he says. "It's like an open territory."

"I could be on Johnny Carson, but I go back on the streets after the show's over. Most artists are trying to get rich. I'm trying to get respect."

BILLBOARD'S BLACK CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Black Singles, 1948-1984
- Top Ten Black Singles, 1948-1984
- Top Black Singles Of The Year, 1946-1984
- Number One Black Albums, 1965-1984
- Top Ten Black Albums, 1965-1984
- Top Black Albums Of The Year, 1966-1984

WRITE: Billboard Chart Research, Attn: Debra Todd, 1515 Broadway, New York, NY 10036

Billboard

HOT BLACK SINGLES ACTION

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RADIO MOST ADDED



RETAIL BREAKOUTS

NATIONAL 90 REPORTERS

NEW ADDS	TOTAL ON
30	49
28	28
27	27
23	25
22	56

WHITNEY HOUSTON	SAVING ALL MY LOVE FOR YOU	ARISTA
STACY LATTISAW	I'M NOT THE SAME GIRL	COTILLION
JUICY	BAD BOY	PRIVATE I
KOOL & THE GANG	CHERISH	DELITE
ATLANTIC STARR	COOL, CALM, COLLECTED	A&M

NATIONAL 142 REPORTERS

NUMBER REPORTING

ARETHA FRANKLIN	FREEWAY OF LOVE	ARISTA	24
SISTER SLEDGE	FRANKIE	ATLANTIC	19
PATTI LABELLE	STIR IT UP	MCA	13
JERMAINE JACKSON	(CLOSEST THING TO) PERFECT	ARISTA	13
THE TEMPTATIONS	HOW CAN YOU SAY THAT IT'S OVER	GORDY	12

REGION 1

CT, MA, ME, NY State, RI, VT

WILD Boston, MA
WKND Hartford, CT
WNHC New Haven, CT
WDXK-FM Rochester, NY

REGION 2

DE, D.C., MD, NJ, NY Metro, PA, WV

WWIN-FM Baltimore, MD
WXYV Baltimore, MD
WRKS New York, NY
WNJR Newark, NJ
WOCQ Ocean City, MD
WDAS-FM Philadelphia, PA
WUSL Philadelphia, PA
WAMO Pittsburgh, PA
WDJY Washington, DC
WHUR Washington, DC

REGION 3

FL, GA, NC, SC, East TN, VA

WAOK Atlanta, GA
WIGO Atlanta, GA
WVEE Atlanta, GA
WPAL Charleston, SC
WWWZ Charleston, SC
WGIV Charlotte, NC
WPEG Charlotte, NC
WJTT Chatanooga, TN
WRBD Ft. Lauderdale, FL
WQMG Greensboro, NC
WJAX-AM Jacksonville, FL
WJAX-FM Jacksonville, FL
WPDQ Jacksonville, FL
WEDR Miami, FL
WOWI Norfolk, VA
WRAP Norfolk, VA
WORL Orlando, FL
WPLZ Petersburg, VA
WANT Richmond, VA
WEAS Savannah, GA
WRXB St. Petersburg, FL
WVDM Sumter, SC
WANM Tallahassee, FL
WWIL-FM Wilmington, NC
WAAA Winston-Salem, NC

REGION 4

IL, IN, KY, MI, OH, WI

WBMX Chicago, IL
WGCI-FM Chicago, IL
WJPC Chicago, IL
WBLZ Cincinnati, OH
WCIN Cincinnati, OH
WDMT Cleveland, OH
WJMO Cleveland, OH
WZAK Cleveland, OH
WDAO Dayton, OH
WGPR Detroit, MI
WJLB Detroit, MI
WKWM Grand Rapids, MI
WTLC Indianapolis, IN
WJYL Louisville, KY
WLOU Louisville, KY
WLUM Milwaukee, WI
WNOV Milwaukee, WI

REGION 5

IA, KS, MN, MO, NE, ND, OK, SD

KPRS Kansas City, MO
KAEZ Oklahoma City, OK
KMJM St. Louis, MO
WESL St. Louis, MO
WZEN St. Louis, MO

REGION 6

AL, AR, LA, MS, West TN, TX

WXOK Baton Rouge, LA
WATV Birmingham, AL
WENN-FM Birmingham, AL
KNOK Ft. Worth, TX
KCOH Houston, TX
KMJQ Houston, TX
WJMI Jackson, MS
WKXI Jackson, MS
KLAZ Little Rock, AR
KRNB Memphis, TN
WHRK Memphis, TN
WBLX Mobile, AL
WQQK Nashville, TN
WVOL Nashville, TN
WYLD-AM New Orleans, LA
WYLD-FM New Orleans, LA
KHYS Port Arthur, TX
KAPE San Antonio, TX
KOKA Shreveport, LA
KZEY Tyler, TX

REGION 7

AZ, Southern CA, CO, HI, Southern NV, NM, UT

KDKO Denver, CO
KACE Los Angeles, CA
KDAY Los Angeles, CA
KJLH Los Angeles, CA
KUKQ Phoenix, AZ
XHRM San Diego, CA

REGION 8

AK, Northern CA, ID, MT, Northern NV, OR, WA, WY

KRE San Francisco, CA
KSOL San Francisco, CA

REGION 1

CT, MA, ME, NY State, RI, VT

Cambridge 1-Stop Boston, MA
Cavages Cheektowah, NY
Easy Records 1-Stop N. Quincy, MA
Hill Records E. Norwalk, CT
Mass One-Stop Boston, MA
Skippy White's Mattapan, MA

REGION 2

DE, D.C., MD, NJ, NY Metro, PA, WV

A-1 One Stop New York, NY
Al Wicke Records Elizabeth, NJ
Broadway Record Museum Camden, NJ
C&M 1-Stop Hyattsville, MD
Disc-O-Mat New York, NY
Gola Electronics Philadelphia, PA
Harmony Music Bronx, NY
J&R Music World New York, NY
Kemp Mill Beltsville, MD
King James Records Philadelphia, PA
Osens Record & Tape Ltd. Washington, DC
P & L Records Philadelphia, PA
Record & Tape Collector Baltimore, MD
Record Outlet Pittsburgh, PA
Richman Brothers Pennsauken, NJ
Sabins Records Washington, DC
Sam K Records Washington, DC
Stratford Garden City, NY
The Wiz Washington, DC
The Wiz Brooklyn, NY
Tower New York, NY
Tower Washington, DC
Universal One-Stop Philadelphia, PA
Vogels Elizabeth, NJ
Waxie Maxie Washington, DC
Webb's Dept Store Philadelphia, PA
Win's Records Long Island City, NY
Your Record Shop Baltimore, MD

REGION 3

FL, GA, NC, SC, East TN, VA

Album Den Richmond, VA
Bibb One Stop Charlotte, NC
Cals Records Jacksonville, FL
Camelot Decatur, GA
Camelot Atlanta, GA
Churchill's Richmond, VA
D.J. Records Jacksonville, FL
Frankie's Got It Norfolk, VA
Goldmine Records Atlanta, GA
Jerry Bassin's 1-Stop N. Miami Beach, FL
Nova Records 1-Stop Norcross, GA
One-Stop Records Atlanta, GA
Peaches N. Miami, FL
Peppermint Records Atlanta, GA
Pritchetts St. Petersburg, FL
Record Boutique Winston-Salem, NC
Second Act Atlanta, GA
Shazada Records Charlotte, NC
Southern Music Orlando, FL
Specs Records Miami, FL
Tidewater One-Stop Norfolk, VA
Tropical Records Miami, FL
Tucker's Record Shop Knoxville, TN

REGION 4

IL, IN, KY, MI, OH, WI

Angott 1-Stop Detroit, MI
Audie's One Stop Milwaukee, WI
Barneys Chicago, IL
Central 1-Stop Columbus, OH
Cleveland One-Stop Cleveland, OH
Color Rite Records Chicago, IL
Damon's Detroit, MI
Detroit Audio Systems Detroit, MI
Eklund Enterprises Kansas City, MO
Filmore Records Cleveland, OH
Fletcher's One Stop Chicago, IL
Gemini One-Stop Cleveland, OH
Greater Detroit Detroit, MI
Jimmy's Records Chicago, IL
Kendricks Records Detroit, MI
Metro Music Chicago, IL
Music Master Chicago, IL
Musicland Southfield, MI
Northern Records Cleveland, OH
Old Town Record Shop Hamtramck, MI
Professional Records & Tapes Detroit, MI
Radio Doctors Milwaukee, WI
Record Den Cleveland, OH
Record Rendezvous Cleveland, OH
Record Theatre N. Randall, OH
Singer One Stop Chicago, IL
Sound Asylum Toledo, OH
Sounds Good Chicago, IL

REGION 5

IA, KS, MN, MO, NE, ND, OK, SD

CML-One Stop St. Louis, MO
Hudson's Embassy St. Louis, MO
Musicland St. Louis, MO
Musicvision Jennings, MO
Northern Lights St. Paul, MN
Sound Town St. Louis, MO
Uptown Records St. Louis, MO

REGION 6

AL, AR, LA, MS, West TN, TX

All South Distributors New Orleans, LA
Big State Distributors Dallas, TX
Bowie's Records Baton Rouge, LA
Brown Sugar New Orleans, LA
Curly Dallas, TX
Discount Records Nashville, TN
H&W Records Dallas, TX
Hastings Records Houston, TX
Kings Record Mart Dallas, TX
Mushroom New Orleans, LA
Music Center, One Stop Birmingham, AL
Peaches Memphis, TN
Peaches New Orleans, LA
Pop Tunes Memphis, TN
Poplar Tunes Memphis, TN
Reeses Records Dallas, TX
Sam's Records Dallas, TX
Select-O-Hits Memphis, TN
Sound Warehouse Metairie, LA
Southern Records New Orleans, LA
Southwest Distributing Houston, TX
Stans Record Service Shreveport, LA
Sunbelt Music Dallas, TX
Tape City U.S.A. Metairie, LA
Western Merch. One Stop Houston, TX
Wherehouse Metairie, LA

REGION 7

AZ, Southern CA, CO, HI, Southern NV, NM, UT

Circles Phoenix, AZ
City One Stop Los Angeles, CA
Flipside Records Los Angeles, CA
Fortune Records Inglewood, CA
Jazz City Los Angeles, CA
Malt Shop Denver, CO
Mid-Cities Los Angeles, CA
Music Brokers Los Angeles, CA
On Target San Diego, CA
Riverwood Music Inglewood, CA
Sun State Los Angeles, CA
Tower San Diego, CA
Wherehouse Gardena, CA
Wherehouse Los Angeles, CA
World Of Records Los Angeles, CA

REGION 8

AK, Northern CA, ID, MT, Northern NV, OR, WA, WY

Evans House Of Music San Francisco, CA
Leopold's Records San Jose, CA
Leopold's Records Berkeley, CA
Music Menu Seattle, WA
Music People Oakland, CA
Record Factory Oakland, CA
Tower San Francisco, CA
Tower Seattle, WA
Wauzi Records San Francisco, CA

A weekly national indicator of the five most added records on the radio stations reporting to Billboard's Hot Black Singles chart. The stations in each region represent the entire panel in that region, not just those which have added the records listed.

A weekly national indicator of "breakout" singles, i.e., those with significant future sales potential based on initial market reaction. These records are not yet on the top 30 lists of the retailers and one-stops reporting to Billboard's Hot Black Singles chart. The outlets in each region represent the entire panel in that region, not just those which are reporting the records listed.

JAZZ BLUE NOTES

by Sam Sutherland
& Peter Keepnews



MAN OF THE HOUR: Guitarist Pat Metheny, long a centerpiece of the ECM roster, is now the focal point of a heated bidding war that finds a clutch of majors vying to lure Metheny and his keyboardist partner Lyle Mays aboard.

Although A&M was reportedly close to reaching a deal with Metheny as recently as two weeks

And, of course, if Metheny should move to Warner, interesting questions would be raised about the major's relationship with ECM, which it has distributed in the U.S. for some years—and which would possess considerably less commercial luster without the guitarist on board.

It appears, by the way, that

aren't touring), Stevie Ray Vaughan brought an unprecedented rock edge to the proceedings, and there was a stronger fusion emphasis than before (with the likes of Miles Davis, Spyro Gyra and Lee Ritenour on the bill), in most important respects the Festival Productions/Playboy Enterprises bash was reliably conceived and executed along familiar mainstream lines.

Such veterans as Joe Williams, Sarah Vaughan, Buddy Rich, J.J. Johnson and Horace Silver, the latter making a rare L.A. appearance, provided the sense of technical and historical bedrock. Some gifted newcomers, including the terrific Dirty Dozen Brass Band and an inspired pairing of pianists Makoto Ozone and Michel Petrucciani, imparted a fresh, upbeat sense of discovery.

Then there were the special events of the bill, among them "Sing, Sing, Sing" (with Jon Hendricks, Bobby McFerrin, Dianne Reeves and Janis Siegel comprising a bona fide vocal jazz supergroup) and brief sets by MC Steve Allen—whose keyboard chops failed to offset unflattering comparisons with predecessor Bill (Continued on page 85)

A bidding war has broken out for Pat Metheny's services

ago, reliable sources now indicate it's a tossup, with CBS, Geffen and Warner Bros. all having made overtures to the young composer/performer. Insiders say that Geffen and Warner now appear to be the strongest contenders.

The Warner interest underscores signs that the Burbank giant is rekindling its commitment to jazz and fusion, after conspicuously trimming its progressive music roster in recent years. With the rumored Miles Davis signing said to be a *fait accompli*, observers cite a rising interest in courting an older, adult demographic as a compelling factor in Warner's current stance on those idioms.

Metheny and longtime collaborator Mays are available only as a package deal. Presumably, group projects would fall under that umbrella, but various solo and duo efforts would likely follow, in line with Metheny's varied ECM output.

BOWLED OVER: We can recall a high visibility ad campaign from a few years back in which "no surprises" was the approving tag line, attesting to the reliability of the product at hand. That same phrase can now be applied equally to the Playboy Jazz Festival, June 15 and 16 at the Hollywood Bowl.

Although Weather Report didn't make this year's festival (they

GOSPEL LECTERN

by Bob Darden



This is the conclusion of a two-part interview with David Edwards, whose recently released *Light Records* album is titled "Dreams, Tales & Lullabies."

"THE OTHER PERSON who deserves a lot of credit for 'Dreams, Tales & Lullabies' is Gary Whitlock, a&r director with *Light*," says David Edwards. "Even before he came to *Light*, I went over to his house and played him the music and asked him if he thought I was crazy. I told him I was going to do it anyway, even if I had to press it myself. When he ended up at *Light/Lexicon*, he gave me a call and went to bat for what is obviously a very risky proposition."

It may be risky commercially—although early returns are inconclusive—but critically, "Dreams" is a resounding success. The melding of magically evocative lyrics and pristine classical themes stands up even after repeated listenings.

It didn't come easy.

"The idea of a 'prayer flower' in 'I Saw Your Prayer,' for instance, comes from a [George] MacDonald book," Edwards says. "But once the idea is there, the writing out is still like sweating blood. The more I write, the harder it gets."

"The same with a book. Sometimes I'm lucky to get one paragraph a day. Hey! Something's gotta be wrong with me—this stuff is supposed to get easier the more you do it, isn't it?"

The end result of that painstaking craftsmanship is a lovely, accessible piece of work that envelops the sensitive listener. "That's exactly what I was aiming for," Edwards says. "I want to communicate the warm, cozy, confident feeling of someone like George MacDonald's Christianity."

"You see, there's probably no important idea in any

book or album I've done that I *didn't* get from MacDonald's works, with the exception of the excerpt from Humperdinck's 'Hansel & Gretel.' Otherwise, there would be no concept, no music.

"With this music I'm trying to express something that's not musical. If you get any good out of this project, it's a transference of power from the works of

David Edwards on getting the Word out

George MacDonald to you. And he reflects the love of Christ he got from the gospels. It's just another link in a chain. It all comes back to that original power source.

"I don't believe I have anything to say on my own—not one original thought. My mission is to write for the circle of MacDonald admirers. I'd much rather do that than try to come up with something new of lesser quality. I'd much rather be a link."

And regardless of sales figures, Edwards isn't ready to abandon the genre just yet.

"I think I have at least one more chamber orchestra project in me," he says. "I'm not kidding myself. With my sales record in the past, if 'Dreams' doesn't do well, it's probably my last studio album. As many good reviews as my Word albums received, they didn't sell particularly well, either."

"One thing is for certain: Whether or not I record for a major label again, I will continue to write music. I guess I kind of perceive myself as a missionary in that respect, plugging away, just trying to get the Word out."

TOP JAZZ ALBUMS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	15	STANLEY JORDAN	BLUE NOTE BT 85101/CAPITOL	7 weeks at No. One MAGIC TOUCH
2	2	9	GEORGE HOWARD	TBA TB 205/PALO ALTO	DANCING IN THE SUN
3	3	9	EARL KLUGH	WARNER BROS. 25262-1 (CD)	SODA FOUNTAIN SHUFFLE
4	6	7	MILES DAVIS	COLUMBIA FC40023	YOU'RE UNDER ARREST
5	7	17	ANDREAS VOLLENWEIDER	COLUMBIA FM 39963 (CD)	WHITE WINDS
6	4	13	RARE SILK	PALO ALTO 8086	AMERICAN EYES
7	10	21	GEORGE BENSON	WARNER BROS. 25178-1 (CD)	20/20
8	8	38	WYNTON MARSALIS	COLUMBIA FC 39530 (CD)	HOT HOUSE FLOWERS
9	5	15	SADE	PORTRAIT BFR 39591/EPIC (CD)	DIAMOND LIFE
10	11	21	DAVID SANBORN	WARNER BROS. 25150-1	STRAIGHT TO THE HEART
11	20	3	MICHAEL FRANKS	WARNER BROS. 25272	SKIN DIVE
12	16	9	TANIA MARIA	MANHATTAN ST-53000/CAPITOL	MADE IN NEW YORK
13	13	9	MAYNARD FERGUSON	PALO ALTO PA 8077	LIVE FROM SAN FRANCISCO
14	18	5	KENNY G.	ARISTA AL8-8282	GRAVITY
15	NEW		DAVE GRUSIN & LEE RITENOUR	GRP 1015 (CD)	HARLEQUIN
16	9	15	DAVID DIGGS	T3A TB 207	STREETSHADOWS
17	17	13	KENNY BURRELL & GROVER WASHINGTON	BLUE NOTE 85106/CAPITOL	TOGETHERING
18	29	5	AL DIMEOLA	MANHATTAN ST-53002/CAPITOL	CIELO E TERRA
19	24	15	YELLOWJACKETS	WARNER BROS. 1-25204	SAMURAI SAMBA
20	26	32	AL JARREAU	WARNER BROS. 25106-1 (CD)	HIGH CRIME
21	21	7	BILLIE HOLIDAY	VERVE 823246-1/POLYGRAM	THE BILLIE HOLIDAY SONGBOOK
22	14	17	DAVE GRUSIN	GRP 1011 (CD)	ONE OF A KIND
23	23	7	STANLEY TURRENTINE	BLUE NOTE BST-85105/CAPITOL	STRAIGHT AHEAD
24	27	1	SPECIAL EFX	GRP 1021 (CD)	MODERN MANNERS
25	22	69	ANDREAS VOLLENWEIDER	COLUMBIA FM 37827 (CD)	CAVERNA MAGICA (... UNDER THE TREE-IN THE CAVE ...)
26	15	38	PAT METHENY GROUP	ECM 25000-1/WARNER BROS. (CD)	FIRST CIRCLE
27	31	134	GEORGE WINSTON	WINDHAM HILL C-1025/A&M (CD)	DECEMBER
28	19	11	WEATHER REPORT	COLUMBIA FC 39908	SPORTIN' LIFE
29	12	13	CHET ATKINS	COLUMBIA FC 39591	STAY TUNED
30	30	7	EARL KLUGH	CAPITOL ST-12405	KEY NOTES
31	40	3	DIZZY GILLESPIE	GRP 1012 (CD)	NEW FACES
32	25	52	DAVE GRUSIN	GRP A-1006 (CD)	NIGHT LINES
33	35	27	ANDREAS VOLLENWEIDER	COLUMBIA FM-37793 (CD)	BEHIND THE GARDENS, BEHIND THE WALL . . .
34	34	5	SKYWALK	ZEBRA ZR 5004	SILENT WITNESS
35	39	3	DAVID MURRAY BIG BAND	BLACK SAINT BSR 0085/POLYGRAM	LIVE AT SWEET BASIL
36	38	44	GEORGE WINSTON	WINDHAM HILL C 1012/A&M (CD)	AUTUMN
37	28	17	WILTON FELDER	MCA 5510	SECRETS
38	NEW		DAVE VALENTIN	GRP 1016 (CD)	JUNGLE GARDEN
39	NEW		RODNEY FRANKLIN	COLUMBIA FC39962	SKYDANCE
40	NEW		LIZ STORY	WINDHAM HILL WH-1034/A&M (CD)	UNACCOUNTABLE EFFECT

Albums with the greatest sales gains during last two weeks. (CD) Compact Disc available. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units.

HOT DANCE/DISCO

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLUB PLAY	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	4	5	19 CHRYSLIS 4V9-42875 1 week at No. One	◆ PAUL HARDCASTLE
2	1	2	6	ANGEL/INTO THE GROOVE SIRE 0-20335/WARNER BROS.	◆ MADONNA
3	8	9	10	FUZZ DANCE (EP) SIRE 25273-1/WARNER BROS.	VARIOUS ARTISTS
4	3	5	8	SAVE YOUR LOVE (FOR #1) MERCURY 880 731-1	RENE & ANGELA
5	7	8	7	WOULD I LIE TO YOU? RCA PW-14079	◆ EURYTHMICS
6	6	7	8	YOU SPIN ME ROUND (LIKE A RECORD)/MISTY CIRCLES EPIC 49-05208	◆ DEAD OR ALIVE
7	12	22	4	GLOW (REMIX) GORDY 4539GG/MOTOWN	RICK JAMES
8	9	10	7	AROUND THE WORLD IN A DAY (LP CUTS) PAISLEY PARK 25286-1/WARNER BROS.	PRINCE & THE REVOLUTION
9	11	11	6	ANIMAL INSTINCT/LIGHTN' UP THE NIGHT MOTOWN 4535MG	◆ COMMODORES
10	13	13	6	KING TUT PROFILE PRO-7070	◆ PAUL HARDCASTLE
11	4	1	10	THINKING ABOUT YOUR LOVE 4TH & B'WAY BWAY414/ISLAND	◆ SKIPWORTH & TURNER
12	16	27	4	THE PERFECT KISS QWEST 0-20330/WARNER BROS.	◆ NEW ORDER
13	14	20	6	CAN YOU HELP ME/FREE WORLD A&M SP-12129	JESSE JOHNSON'S REVUE
14	17	28	4	TOO TURNED ON VANGUARD SPV-82	ALISHA
15	15	17	7	BLACK CARS HME 4W9-05205	◆ GINO VANNELLI
16	5	3	12	I WONDER IF I TAKE YOU HOME ◆ LISA LISA AND CULT JAM WITH FULL FORCE COLUMBIA 44-05203	
17	23	39	4	LUCKY IN LOVE (REMIX) COLUMBIA 44-05214	◆ MICK JAGGER
18	26	37	3	HOT YOU'RE COOL (REMIX) I.R.S. SP-70986/A&M	GENERAL PUBLIC
19	25	35	4	BEST PART OF THE NIGHT (REMIX) ARISTA AD1-9365	JEFF LORBER BAND
20	33	43	3	WALKING ON SUNSHINE CAPITOL (PROMO)	◆ KATRINA AND THE WAVES
21	20	23	5	TONIGHT (LOVE WILL MAKE IT RIGHT) FRESH FRE001X	HANSON & DAVIS
22	27	42	3	POSSESSION OBSESSION/DANCE ON YOUR KNEES ◆ DARYL HALL & JOHN OATES RCA PW-14099	
23	21	25	5	THE NATURE OF THINGS (REMIX) WARNER BROS. 0-20331	NARADA MICHAEL WALDEN
24	18	24	6	WORK THAT DREAM A&M SP-12128	NOVEMBER GROUP
25	22	29	7	PADLOCK (EP) GARAGE ITG2001/ISLAND	GWEN GUTHRIE
26	28	46	4	GIVE ME YOUR LOVE TSR TSR 838	FUN FUN
27	10	6	9	DANGEROUS (REMIX) MODERN 0-96885/ATLANTIC	◆ NATALIE COLE
28	34	31	4	CRAZY IN THE NIGHT (BARKING AT AIRPLANES) EMI-AMERICA V-7857	◆ KIM CARNES
29	50	—	2	DANCIN' IN THE KEY OF LIFE (REMIX) ATLANTIC 0-86874	◆ STEVE ARRINGTON
30	19	16	9	TELEPHONE/CHAIN REACTION SIRE 0-20328/WARNER BROS.	STYLE
31	32	44	4	DOUBLE OH-OH CAPITOL V-8642	GEORGE CLINTON
32	44	—	2	UNEXPECTED LOVERS TSR TSR 837	LIME
33	35	45	3	BURNING FLAME (REMIX) GEFEN 0-20325/WARNER BROS.	◆ VITAMIN Z
34	31	33	4	IT'S THAT EAST STREET BEAT SUPERTRONICS RY-008	CHOCOLATE
35	30	30	5	CELEBRATE YOUTH (REMIX) RCA PD-14052	◆ RICK SPRINGFIELD
36	47	—	2	CALL ME CHRYSLIS 4V9-42871	◆ GO WEST
37	49	—	2	I FREAK FOR YOU POLYDOR 881 954-1	CAROL LYNN TOWNES
38	39	40	3	LET'S GO OUT TONIGHT WARNER BROS. 0-20311	◆ NILE RODGERS
39	45	50	3	UNIVERSAL RADIO COLUMBIA 44-05211	◆ NINA HAGEN
40	42	—	2	CHANGE YOUR MIND POLYDOR 883 061-1	◆ SHARPE AND NUMAN
41	41	36	5	ONE FOR YOU, ONE FOR ME MCA/CURB 23548/MCA	MARK SPIRO
42	NEW	—	—	ATTACK ME WITH YOUR LOVE ATLANTA ARTISTS 880 744-1	CAMEO
43	NEW	—	—	DON'T YOU MCA 23557	SECOND IMAGE
44	NEW	—	—	CANNONBALL A&M SP-12130	◆ SUPERTRAMP
45	24	12	10	HANGIN' ON A STRING (CONTEMPLATING) MCA 23543	◆ LOOSE ENDS
46	NEW	—	—	GOODBYE LOVE ATLANTIC 0-86890	E.Q.
47	40	41	5	DOES HE DANCE EPIC 49-05191	FRANCE JOLI
48	NEW	—	—	DANCING MADLY BACKWARDS TELEFON TE 5/PERSONAL	THE FLIRTS
49	NEW	—	—	IF LOOKS COULD KILL (REMIX) MIRAGE 0-96894/ATLANTIC	PAMALA STANLEY
50	NEW	—	—	TREAT HER SWEETER/TREAT ME EASY STREET EZS-7517	THE PAUL SIMPSON CONNECTION
BREAKOUTS	Titles with future chart potential, based on club play this week.			<ol style="list-style-type: none"> 1. FREEWAY OF LOVE ARETHA FRANKLIN ARISTA 2. TAKE NO PRISONERS (IN THE GAME OF LOVE) PEABO BRYSON ELEKTRA 3. ALL FALL DOWN FIVE STAR RCA 4. I'M ONLY SHOOTING LOVE TIME BANDITS COLUMBIA 5. IT'S OVER NOW (REMIX) LUTHER VANDROSS EPIC 6. ESCAPE (I NEED A BREAK) WHODINI JIVE 7. SEX SYMBOL SARAH MOON GOLDEN BOY 8. REACT STRAFE A&M 9. EAT YOU UP ANGIE GOLD PASSION 10. CHECK IT OUT FANCY PERSONAL 	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	12 INCH SINGLES SALES	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	5	ANGEL/INTO THE GROOVE SIRE 0-20335/WARNER BROS. 4 weeks at No. One	◆ MADONNA
2	2	2	5	19 CHRYSLIS 4V9-42875	◆ PAUL HARDCASTLE
3	3	3	14	I WONDER IF I TAKE YOU HOME ◆ LISA LISA AND CULT JAM WITH FULL FORCE COLUMBIA 44-05203	
4	5	7	17	YOU SPIN ME ROUND (LIKE A RECORD) EPIC 49-05208	◆ DEAD OR ALIVE
5	10	9	11	THINKING ABOUT YOUR LOVE 4TH & B'WAY BWAY414/ISLAND	◆ SKIPWORTH & TURNER
6	16	18	4	THE PERFECT KISS QWEST 0-20330/WARNER BROS.	◆ NEW ORDER
7	17	10	11	CALL ME MR. TELEPHONE MCA 23546	◆ CHEYNE
8	12	11	9	HANGIN' ON A STRING (CONTEMPLATING) MCA 23543	◆ LOOSE ENDS
9	7	6	8	DANGEROUS (REMIX) MODERN 0-96885/ATLANTIC	◆ NATALIE COLE
10	9	22	6	UNEXPECTED LOVERS TSR TSR 837	LIME
11	4	4	11	EVERYTHING SHE WANTS COLUMBIA 44-05180	◆ WHAM!
12	8	12	7	BLACK CARS HME 4W9-05205	◆ GINO VANNELLI
13	23	23	7	SAVE YOUR LOVE (FOR #1) MERCURY 880 731-1	RENE & ANGELA
14	6	5	13	DO YOU WANNA GET AWAY MIRAGE 0-96892/ATLANTIC	◆ SHANNON
15	18	21	6	TONIGHT (LOVE WILL MAKE IT RIGHT) FRESH FRE001X	HANSON & DAVIS
16	15	14	11	SUSSUDIO ATLANTIC 0-86895	◆ PHIL COLLINS
17	13	15	13	THINGS CAN ONLY GET BETTER ELEKTRA 0-66915	◆ HOWARD JONES
18	22	27	7	CAN YOU HELP ME/FREE WORLD A&M SP-12129	JESSE JOHNSON'S REVUE
19	20	29	4	TOO TURNED ON VANGUARD SPV-82	ALISHA
20	14	19	11	ROCK ME TONIGHT CAPITOL V-8640	◆ FREDDIE JACKSON
21	21	20	8	WOULD I LIE TO YOU? RCA PW-14079	◆ EURYTHMICS
22	25	16	11	FRESH IS THE WORD SLEEPING BAG SLX-00014	MANTRONIX WITH M.C. TEE
23	38	48	3	POSSESSION OBSESSION/DANCE ON YOUR KNEES ◆ DARYL HALL & JOHN OATES RCA PW-14099	
24	11	8	12	EVERYBODY WANTS TO RULE THE WORLD MERCURY 880 659-1	◆ TEARS FOR FEARS
25	27	26	17	NEW ATTITUDE/AXEL F MCA 23534	◆ PATTI LABELLE/HAROLD FALTERMEYER
26	39	30	5	CALL ME/WE CLOSE OUR EYES CHRYSLIS 4V9-42871	◆ GO WEST
27	29	32	15	POINT OF NO RETURN ARISTA AD1-9326	EXPOSE
28	30	45	3	BAD BOYS STARLITE B6000/FANTASY	BAD BOYS FEATURING K LOVE
29	37	40	3	I FREAK FOR YOU POLYDOR 881 954-1	CAROL LYNN TOWNES
30	19	13	14	FRESH DE-LITE 880 623-1/POLYGRAM	◆ KOOL & THE GANG
31	36	31	7	IT'S THAT EAST STREET BEAT SUPERTRONICS RY-008	CHOCOLATE
32	NEW	—	—	GLOW (REMIX) GORDY 4539GG/MOTOWN	RICK JAMES
33	33	39	5	SHAKE THE DISEASE IMPORT (MUTE.UK)	DEPECHE MODE
34	NEW	—	—	EAT YOU UP PASSION AP3004/PERSONAL	ANGIE GOLD
35	24	17	9	SANCTIFIED LADY COLUMBIA 44-05188	◆ MARVIN GAYE
36	40	38	4	UNIVERSAL RADIO COLUMBIA 44-05211	NINA HAGEN
37	NEW	—	—	FUZZ DANCE (EP) SIRE 25273-1/WARNER BROS.	VARIOUS ARTISTS
38	47	—	2	PADLOCK (EP) GARAGE ITG-2001/ISLAND	GWEN GUTHRIE
39	31	42	7	RAPPIN' DUKE JWP 1456	RAPPIN' DUKE
40	28	33	11	GIVE ME YOUR LOVE TSR TSR 838	FUN FUN
41	26	25	5	ALL HUNG UP SUTRA SUD-030	ANGELA
42	43	—	2	BURNING FLAME (REMIX) GEFEN 0-20325/WARNER BROS.	◆ VITAMIN Z
43	44	—	2	I WAS BORN TO LOVE YOU COLUMBIA 44-05197	◆ FREDDIE MERCURY
44	50	—	2	LET'S GO OUT TONIGHT WARNER BROS. 0-20311	◆ NILE RODGERS
45	48	44	4	DOES HE DANCE EPIC 49-05191	FRANCE JOLI
46	41	36	3	THE NATURE OF THINGS (REMIX) WARNER BROS. 0-20331	NARADA MICHAEL WALDEN
47	32	24	17	IN MY HOUSE MOTOWN 4529MG	◆ THE MARY JANE GIRLS
48	49	—	2	DANCING MADLY BACKWARDS TELEFON TE 5/PERSONAL	THE FLIRTS
49	NEW	—	—	CITY LIFE/A FLY GIRL CAPITOL V-8645	BOOGIE BOYS
50	NEW	—	—	PEOPLE ARE PEOPLE SIRE 0-20214/WARNER BROS.	◆ DEPECHE MODE
BREAKOUTS	Titles with future chart potential, based on sales reported this week.			<ol style="list-style-type: none"> 1. THE ROOF IS ON FIRE (REMIX) ROCKMASTER SCOTT & THE DYNAMIC THREE REALITY 2. ATTACK ME WITH YOUR LOVE CAMEO ATLANTA ARTISTS 3. DANCIN' IN THE KEY OF LIFE (REMIX) STEVE ARRINGTON ATLANTIC 4. WIDE AWAKE IN AMERICA (EP) U2 ISLAND 5. THE PLEASURE SEEKERS THE SYSTEM MIRAGE 6. CANNONBALL SUPERTRAMP A&M 7. CONFUSION ALEEM NIA 8. AW SHUCKS JACKMASTER FUNK HOUSE 9. CRY GODLEY & CREME POLYDOR 10. HE'S INCREDIBLE/BREAKDOWN T LA ROCK FRESH 	

○ 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

ASSORTED CUTS: There was no hands-down winner this week, although, as usual, there was no shortage of danceable top 40 material that could develop into key club cuts. The second single from "Chess," for example, "The Arbitrator" by Bjorn Skifs (RCA 12-inch), should not be underestimated as a fairly high-tempo entry following the smash success of "One Night In Bangkok" . . . Carrie Lucas' updated rereading of the Barbara Lewis hit "Hello Stranger" is as gentle and moody as the original. The flip, "Summer In The Street," is the clearer club possibility; it's a hookish, youth-oriented chant, with hip-hop and Kashif influences, which sounds a lot like it should be a movie song . . . King's "Love And Pride" (Epic 12-inch) has an opulent but tough sound, one that's familiar from producer Richard James Burgess' early Spandau Ballet productions; this one's a snappy left fielder, already a U.K. chart-topper.

OTHER SINGLES: Angie Gold's popular import, "Eat You Up (Spit You Out)," now domestically released on Passion/Personal, has to count as one of the most outrageous hook songs around, with a frantic rhythm and nasty lyric line . . . In a similar vein, Pamala Stanley's "If Looks Could Kill" (Mirage 12-inch) has been re-produced extensively in its new pressing, and makes for an amusing pair with the foregoing single.

The Hood a/k/a/ Johnny 23's "Cooler Than Thou" (Jem/PVC 12-

inch) combines beatnik attitude with the slow electronic Run-D.M.C. rhythm; it's already a rock club breakout locally. New York's Ivan Ivan (Book of Love) produced . . . Sixties rocker Mitch Ryder is in new-Detroit mode, teamed up with Don Was and Bruce Nazarian for a strange new version of Dylan's "Like A Rolling Stone" (Personal 12-inch) which does away with the melody and adds a crunchy New York beat.

ALBUMS: Bryan Ferry's "Boys And Girls" (EG/Warner Bros.) is a lushly produced, aurally stunning album that's a dance leftfielder, but nonetheless interesting. Possible cuts: "Don't Stop The Dance," which deserves a harder remix; ditto "Sensation," "The Chosen One" and "Stone Woman," all of which have the kind of stylish, contemporary feel that Bowie's "Young Americans" achieved in its day. Like that album (and the fabulous but non-dance Sting album), there is heavy involvement here from American players and singers.

Modern Rocketry's first album on Megatone is an eclectic and fairly heavy-handed affair, but only in the respect that it overreaches a bit too much in any given track to hang together totally. Cut for cut, though, it's highly entertaining. It begins with a zooming ode to "Homosexuality" clearly meant as a dance-rock centerpiece; also of interest are the more Euro-style "Thank God For Men," the "Rain Forest" jazz-funk clone

"Spacewalk," the hi-NRG "Cuba Libre" featuring Joe-Lo, and the best rock single here, "I'm Gonna Make U Want Me."

NOTES: Telegenics is shipping its first ambient video reel early in July, called "Images Per Minute." The program is a continuous 30-minute montage that includes public domain film footage and animation starring such dance stars as Fred Astaire and Shirley Temple; in addition, there is a soundbed of original beat-box rhythm (composed and programmed by Scott Blackwell of New York's Private Eyes) to which the video editing is synchronized.

That means, of course that "IPM" can be synced to any record approximating its 116 BPM pace. Such a tool, says Telegenics, replaces the self-made ambient reels made by the relatively few clubs that have facilities for producing them, as well as beat-box records of the "Mix Your Own Stars" or "Jive Rhythm Trax" variety.

Future editions will be edits to different beats, creating a library of sync-able video to replace the visual portion of video clips that are burned out through airplay just as records are. Some of them may also be programmed thematically—all in black and white or all animation, for example, according to Telegenics' Ed Sutton.

Aside from the fascination of its inherent nature as a DJ/VJ convenience, it's also possible that the alternative use of beats-edited public domain video may be a point to consider in the current development of clip fee structures by the record labels supplying promo clips.

The suggestion here, of course, is that ambient video with sufficient production values may well be able to compete for screen time with official promo clips, and clubs, of course, are already covered for the audio use of records through the normal performance fees paid to BMI and ASCAP.

Billboard

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Knock On Wood—Francine Kerr
Let's Jam—Unknown DJ
It's Not Too Late—Sequel
Aw Shucks—Farley Funkin Keith
Paul Parker—6 Track
Hey Hey Guy (3 Mixes)—Ken Lazlow
Check It Out—Fancy
Making Love—Fonda Rae
A Man Like Me—Bobby O
Eat You Up—Angie Gold

Finders Keepers—Sheik

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So Macho—Sinitta
Koto—Visitors (Swed. Remix)
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Law Of The Land—Professionals
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You're In The Dark—Twins
SOS Fire In My Heart—Kenny Masters
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No More War—Mirage
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TOP CLASSICAL ALBUMS.

RANK	THIS WEEK	WKS. ON CHART	TITLE	ARTIST	Compiled from a national sample of retail store sales reports.	
					LABEL & NUMBER/DISTRIBUTING LABEL	WKS. AGO
1	1	10	BERNSTEIN: WEST SIDE STORY	8 weeks at No. One	TE KANAWA, CARRERAS (BERNSTEIN)	DG 415-253 (CD)
2	2	18	WEBBER: REQUIEM	DOMINGO, BRIGHTMAN (MAAZEL)	ANGEL DFO-38218 (CD)	
3	3	34	AMADEUS SOUNDTRACK	NEVILLE MARRINER	FANTASY WAM-1791 (CD)	
4	5	8	AVE MARIA	KIRI TE KANAWA	PHILIPS 412-629 (CD)	
5	4	18	WITH A SONG IN MY HEART	JESSYE NORMAN, BOSTON POPS (WILLIAMS)	PHILIPS 412-625 (CD)	
6	6	38	MOZART: REQUIEM	ACADEMY OF ANCIENT MUSIC (HOGWOOD)	L'OISEAU LYRE 411-712/L'OISEAU LYRE (CD)	
7	8	12	BEVERLY SILLS SINGS VERDI	BEVERLY SILLS	ANGEL AV-34017	
8	10	38	THE BEST OF WOLFGANG AMADEUS MOZART	NEVILLE MARRINER	PHILIPS 412-244 (CD)	
9	7	16	GERSHWIN: PORGY AND BESS	SIMON ESTES, ROBERTA ALEXANDER	PHILIPS 412-720 (CD)	
10	11	38	GERSHWIN: AN AMERICAN IN PARIS	LABEQUE SISTERS	ANGEL DS-38130 (CD)	
11	9	100	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS.	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)	CBS IM-37846 (CD)	
12	12	14	BACH: BRANDENBURG CONCERTOS	ACADEMY OF ANCIENT MUSIC (HOGWOOD)	L'OISEAU LYRE 414-187/L'OISEAU LYRE (CD)	
13	21	4	BEETHOVEN: SYMPHONIES 4 & 7	BERLIN PHILHARMONIC (KARAJAN)	DG 415-121 (CD)	
14	14	34	BIZET: CARMEN (EXCERPTS)	MIGENES-JOHNSON, DOMINGO (MAAZEL)	ERATO HBC1-5302 (CD)	
15	13	8	STRAVINSKY: LE SACRE DU PRINTEMPS	MONTREAL SYMPHONY (DUTOIT)	LONDON 414-202 (CD)	
16	16	290	PACHELBEL: CANON/FASCH: TRUMPET CONCERTO	PAILLARD CHAMBER ORCHESTRA	RCA FRL1-5468	
17	18	28	IN THE PINK	JAMES GALWAY & HENRY MANCINI	RCA CRC1-5315 (CD)	
18	28	4	BERLIOZ: SYMPHONIE FANTASTIQUE	PHILADELPHIA ORCHESTRA (MUTI)	ANGEL DS-38210 (CD)	
19	15	22	CANTELOUBE: SONGS OF THE AUVERGNE, VOL. 2	TE KANAWA, ENGLISH CHAMBER ORCH. (TATE),	LONDON 411-730 (CD)	
20	NEW		GERSHWIN: RHAPSODY IN BLUE	MICHAEL TILSON THOMAS	CBS IM-39699 (CD)	
21	17	30	MOZART: REQUIEM	DRESDEN STATE ORCHESTRA (SCHREIER)	PHILIPS 6514-320 (CD)	
22	19	22	BEETHOVEN: SYMPHONIES 5 & 9	BERLIN PHILHARMONIC (KARAJAN)	DG 413-933	
23	33	4	BACH: MAGNIFICAT	ENGLISH BAROQUE SOLOISTS (GARDINER)	PHILIPS 411-458 (CD)	
24	20	36	BAROQUE SOLOS AND DUETS	WYNTON MARSALIS, EDITA GRUBEROVA	CBS IM-39061 (CD)	
25	25	50	MAMMA	LUCIANO PAVAROTTI (MANCINI)	LONDON 411-959 (CD)	
26	NEW		JAPANESE MELODIES	YO-YO MA	CBS FM-39703 (CD)	
27	23	14	DEBUSSY: THE FALL OF THE HOUSE OF USHER	MONTE CARLO ORCHESTRA (PRETRE)	ANGEL DS-38168	
28	22	18	TIME WARP	CINCINNATI POPS (KUNZEL)	TELARC 10106 (CD)	
29	26	12	PROKOFIEV: SYMPHONY NO. 5	SAINT LOUIS SYMPHONY (SLATKIN)	RCA ARC1-5035 (CD)	
30	24	6	BACH: UNACCOMPANIED CELLO SUITES VOL. 3	YO-YO MA	CBS IM-39509	
31	29	70	BACH: UNACCOMPANIED CELLO SUITES (COMPLETE)	YO-YO MA	CBS IM-37867	
32	NEW		THE WEDDING ALBUM	VARIOUS ARTISTS	RCA XRL1-5038	
33	27	10	MASSENET: MANON	BEVERLY SILLS	ANGEL AVC-34010	
34	NEW		MUSIC OF WOLFGANG AMADEUS MOZART	VARIOUS ARTISTS	ANGEL SBR-3980	
35	32	26	CAVERNA MAGICA	ANDREAS VOLLENWEIDER	CBS FM-37827 (CD)	
36	30	48	BIZET: CARMEN (COMPLETE)	MIGENES-JOHNSON, DOMINGO (MAAZEL)	ERATO NUM-751133 (CD)	
37	31	22	MOZART: EXSULTATE, JUBILATE	EMMA KIRKBY, ACADEMY OF ANCIENT MUSIC (HOGWOOD)	L'OISEAU LYRE 411-832/L'OISEAU LYRE (CD)	
38	37	26	BEHIND THE GARDENS, BEHIND THE WALLS	ANDREAS VOLLENWEIDER	CBS FM-37793 (CD)	
39	36	12	MOZART'S GREATEST HITS	VARIOUS ARTISTS	CBS M-39436	
40	39	490	BOLLING: SUITE FOR FLUTE AND JAZZ PIANO	JEAN-PIERRE RAMPAL, CLAUDE BOLLING	CBS M-33233 (CD)	

(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.

CLASSICAL KEEPING SCORE
by Is Horowitz



ANGELIC FUTURES: Top Angel executives have returned from a&r meetings in the U.K. with a full agenda of new recordings to integrate into marketing campaigns. The international classical repertoire committee found representatives from Angel/EMI offices in Italy, France, Germany and Japan, in addition to the U.K. and U.S., mapping out recording programs under the chairmanship of Peter Andry. Participating from this part of the world were label chiefs Brown Meggs and John Patrick.

Buoyed by reports of "good business," the committee inked in numerous projects involving both label stalwarts and recent additions in almost every repertoire category. Compact Disc releases will continue at a swift pace as the configuration captures an increasing market share, and the recent stress given midprice reissues, featuring Direct Metal Mastering and imported pressings, will not be relaxed, Patrick says.

Orchestral projects will see Klaus Tennstedt complete his Mahler cycle with a recording of the Eighth Symphony next spring. With the same orchestra, the London Philharmonic, he will also direct a taping of Beethoven's Ninth this fall, for a pair of outsize projects. Andre Previn has several new recordings scheduled with the Los Angeles Philharmonic, including the Shostakovich Seventh and a digital remake of "Carmina Burana."

Riccardo Muti will continue to record with the Philadelphia Orchestra, but will appear increasingly with European ensembles. Among projects planned is a

complete traversal of the Schubert symphonies with the Vienna Philharmonic, beginning in the spring of '86. Mozart with the Berlin Philharmonic is also in Muti's future with Angel, as are opera recordings with the La Scala company.

Bernard Haitink is expected to resume his series of Mozart opera recordings with the Glyndebourne forces, which so far has yielded a "Don Giovanni." Si-

Heavenly news from Angel's a&r meetings

mon Rattle will shortly be completing his Sibelius cycle with the Birmingham Symphony, and will direct the Messiaen rarity, "Turangalila-Symphonie." Strangely, Angel is the only label that is already represented in this far-from-mainstream work.

Patrick describes the commitment to Neville Marriner as "major," and while he doesn't cite specific repertoire, he identifies the Stuttgart and Minnesota Orchestras, in addition to the Academy of St. Martin-in-the-Fields, as due for microphone ministrations under his command. And then there is recent signee Jeffrey Tate, with lots of Mozart in his Angel future.

Tate will be recording the principal Mozart symphonies, Patrick notes, and all the concertos for winds—
(Continued on page 85)

LATIN NOTAS
by Enrique Fernandez



PUERTO RICO'S unique status as a Latin territory within U.S. jurisdiction has created a situation that some see as detrimental to the development of local talent. Unlike Latin nations where local artists are protected—in airplay and venues—this Caribbean island is a free market for both American and Latin music.

The Puerto Rican artist is caught in the middle. On one side, Anglo rock'n'roll enjoys an ever-increasing popularity among Puerto Rican youth—who are sharply di-

competing for airplay.

San Juan accounts for about half of all record sales on the island, with outlets like Music City, La Gran Discoteca, Discocentro and Mayaguez's Disco Stop leading the field. Outside San Juan, where Latin music is favored over American, a high unemployment rate has sharply affected sales.

Live venues are also impacted by outside talent. Since Puerto Rico, like the Latin U.S. markets, pays in dollars, the island is an extremely attractive territory.

Puerto Rican artists find that they're caught in the middle

vided between salsa and rock fans. On the other, the booming merengue beat from the Dominican Republic and the heavily promoted Latin pop ballad reach for the music fan whose taste runs to Spanish-language sounds.

Puerto Rican salsa, highly regarded by tropical music aficionados everywhere, has dropped in sales. Still, some see a small salsa boom going on motivated by national pride among radio programmers. On the approximately 90 music radio stations of the island, most programming tends to be top 40, with Latin and American music

And Puerto Rico influences markets north and south. Thus, no fewer than 25 major pop acts, both Spanish- and English-speaking, played Puerto Rico last year.

MENUDO IS IN THE MIDST of their first tour with a live band, a move that has taken place since the release of the group's last English-language album. Until recently, the young Puerto Ricans were backed by a prerecorded track.

The tour, which began in New York on Saturday (29), will include Philadelphia, San Francisco, San Diego, Los Angeles, San Anto-

nio, Corpus Christi, Chicago and Miami. Pepsi-Cola is the exclusive sponsor of the tour.

The group's new video, for the title song of their RCA English-language album "Hold Me," has been added to MTV in "breakout" rotation. Kenny Ortega, whose credits include clips for the Pointer Sisters, Deniece Williams and Gladys Knight, directed the "Hold Me" video.

MEXICAN STAR Juan Gabriel will play New York's Felt Forum on Aug. 10, promoted by Tejada Talents... Antonio Fuentes López, founder of Colombia's 50-year-old Fuentes label, passed away on May 10 in the city of Medellín... Joining the current wave of philanthropic productions, a group of Puerto Rican artists has recorded a special song titled "Tu y yo somos el prójimo," in order to collect funds for their country's children with hearing disabilities. The song was composed by Marisela and arranged by Rucco Gandia. Among those present at the session were Nydia Caro, Chucho Avellanet, Olguita Alvarez, Lucecita Benitez, Johnny Lozada, Santitos Colon and Cheo Feliciano... Nelson Henriquez has signed with the Fuentes label... Alejandro Jaen and Manuel Benito have produced the first album by Nayda on the Sonotone label.



"Leader's" Greatest Hits. Cast members from songwriter Ellie Greenwich's Broadway show "Leader Of The Pack" display the "Greatest Hits" collection, one of two Elektra cast albums taken from the musical. To celebrate the releases, a party was held at New York's Kamikaze club. Holding the albums from left are Dinah Manoff, Greenwich, Patrick Cassidy and Annie Golden.



What Is This? MCA Recording act What Is This relaxes with Todd Rundgren at Utopia Sound in Woodstock, N.Y., after completing tracks for their forthcoming debut album. Rundgren, standing center, produced the project. Standing from left are band members Jack Irons and Alain Johannes. Seated are Hillel Slovak and Chris Hutchinson.



Country Boy Comes to the Big City. Memphis-based singer/songwriter/guitarist Rob Jungklas kicks back in his hometown after securing a recording deal with Manhattan Records. His debut album is scheduled to be released later this year. Relaxing from left are engineer Niko Bolas, Jungklas, Manhattan vice president of a&r Bruce Garfield and producer Jack Holder.



Joining the CBS Family. Arista recording artist/songwriter/producer Jeff Lorber cements an exclusive worldwide co-publishing agreement with CBS Songs. Watching over Lorber from left are CBS Songs' president Michael Stewart, creative director Doug Minnick and director of West Coast operations Donna Young.



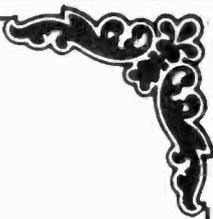
A Fine Piece of Work. Peter Andry, left, director of EMI Music's International Classical Division, presents Andrew Lloyd Webber with an award for his work "Requiem." The reception was held at the Churchill Hotel in London, where gold and platinum disks were also presented to Plácido Domingo, Sarah Brightman, Paul Miles-Kingston and Martin Neary.



Country Comes to London. Epic recording artist Ricky Skaggs is congratulated by CBS Records executives backstage after his show at London's Dominion Theatre. The performance marked the end of Skaggs' first European concert tour. Pictured from left are CBS U.K. managing director Paul Russell, CBS Nashville vice president/general manager Rick Blackburn and Skaggs.



A Welcome Contribution. Singer/songwriter Neil Sedaka contributes the original lead sheet of his hit "Laughter in The Rain" to the BMI Archives in New York. Posing from left are his wife and manager Leba Sedaka, BMI's New York vice president of performing rights Stan Catron, Sedaka and BMI assistant vice president of writer relations Bobby Weinstein.



Dave Miller

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(Continued from page 24)

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Autobahn
LP Warner Bros. 1-25326/WEA/\$8.98
CA 4-25326/\$8.98

NEAR PARIS
EP Imperial 104095/\$5.98

PHENOMENA
LP Bronze 90278-1-D/Atlantic/\$8.98
CA 90278-4-D/\$8.98

SHRIEKBACK
Oil And Gold
LP Island 90276-1-D/Atlantic/\$8.98
CA 90276-4-D/\$8.98

VARIOUS ARTISTS
British Sixties
LP JCI JCI-3107/\$5.98

VARIOUS ARTISTS
Oance Sixties
LP JCI JCI-3100/\$5.98

VARIOUS ARTISTS
Surfin' Sixties
LP JCI JCI-3106/\$5.98

VOICES
LP Atco 90275-1-D/Atlantic/\$8.98
CA 90275-4-D/\$8.98

BLACK

EDWARDS, DENNIS
Coolin' Out
LP Gordy 6148GL/MCA/\$8.98
CA 6148GC/\$8.98

HUTCH, WILLIE
Making A Game Out Of Love
LP Motown 6142ML/MCA/\$8.98
CA 6142MC/\$8.98

LATTISAW, STACY
I'm Not The Same Girl
LP Cotillion 90280-1-D/Atlantic/\$8.98
CA 90280-4-D/\$8.98

LOVESMITH, MICHAEL
Rhymes Of Passion
LP Motown 6145ML/MCA/\$8.98
CA 6145MC/\$8.98

R.J.'S LATEST ARRIVAL
LP Atlantic 81260-1-D/\$8.98
CA 81260-4-D/\$8.98

COUNTRY

MORRIS, GARY
Anything Goes
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CA 4-25279/\$8.98

JAZZ

COHN, AL
Be Loose
CA Biograph BRC 12063/no list

JAMAL, AHMAD
Digital Works
LP Atlantic 81258-1-G/n/a
CA 81258-4-G/n/a

THE MANHATTAN TRANSFER
Vocalese
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SIMS, ZOOT
The Big Stampede
CA Biograph BRC 12063/no list

SIMS, ZOOT
One To Blow On
CA Biograph BRC 12062/no list

VARIOUS ARTISTS
Tenors Anyone?
CA Biograph BRC 12068/no list

WESTON, RANDY
How High The Moon
CA Biograph BRC 12065/no list

SOUNDTRACK

VARIOUS ARTISTS
PUMPING IRON II: THE WOMEN
Original Soundtrack Recording
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CA 90273-4-D/\$8.98

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St. Elmo's Fire
Original Motion Picture Soundtrack
LP Atlantic 81261-1-E/\$9.98
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♦ 60474/\$59.95

CYRANO
Animated
♠ Worldvision Home Video 1016/\$24.95

GIOGET
Sandra Dee, James Darren, Cliff Robertson
♠ RCA/Columbia Pictures Home Video 20470/\$59.95
♦ 60470/\$59.95

INCH HIGH PRIVATE EYE
Animated
♠ Worldvision Home Video 1054/\$29.95

INVASION OF THE ANIMAL PEOPLE
John Carradine, Barbara Wilson, Robert Burton
♠ Vidmark Entertainment VMM-2004/\$29.95

THE INVISIBLE OOAD
Howard Vernon, Britt Carva
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Michael Keaton, Joe Piscopo
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Pat Boone, James Mason, Arlene Dahl
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Margaret Lockwood, Dame May Whitty, Michael Redgrave
♠ Vidmark Entertainment VMC-2501/\$19.95

THE LEGEND OF SEAWOLF
♠ Simitar Entertainment 7082/\$59.95

LITTLE SHOP OF HORRORS
Jonathan Haze, Mel Welles, Jackie Joseph
♠ Vidmark Entertainment VMC-2500/\$19.95

THE LORAX/THE HOOBER-BLOOB HIGHWAY
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♠ Playhouse Video 6841/\$29.98

LOVELINES
Greg Bradford, Mary Beth Evans
♠ Key Video 6861/\$79.98

THE MAKING OF "THE TERMINATOR"/THE MAKING OF "MISSING IN ACTION 2: THE BEGINNING"
Arnold Schwarzenegger/Chuck Norris
♠ Vidmark Entertainment VMT-3000/\$39.95

MISTRESS OF THE WORLD
Martha Hyer, Carlos Thompson, Sabu
♠ Vidmark Entertainment VMM-2002/\$39.95

MOBY DICK AND THE MIGHTY MIGHTOR
Animated
♠ Worldvision Home Video 1058/\$24.95

NEVER A OULL MOMENT
Dick Van Dyke, Edward G. Robinson, Oorothy Provine
♠ Walt Disney Home Video 135/\$69.95

NIGHT OF THE COMET
Robert Beltran, Catherine Mary Stewart, Kelli Maroney
♠ CBS/Fox Video 6743/\$79.98

OLIVER AND THE ARTFUL DOOGER
Animated
♠ Worldvision Home Video 1048/\$29.95

PADOINGTON BEAR—VOLUME 1
Animated
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PINOCCHIO
Animated
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♣ 239/\$34.95

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Mark Pirro, Hugh O'Fields
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Miles Davis, Herbie Hancock, Chuck Mangione, Al Dimeola, Andreas Vollenweider
♠ CBS/Fox Video 7114/\$19.98

PROMISES! PROMISES!
♠ Simitar Entertainment 7041/\$59.95

THE RHYTHMATIST
Stewart Copeland
♠ RCA/Columbia Home Video 21008/\$29.95
♦ 61008/\$29.95

RING OF TERROR
George Mather, Esther Furst, Austin Green
♠ Vidmark Entertainment VMM-2000/\$29.95

RUNAWAY
Tom Selleck, Cynthia Rhodes
♠ RCA/Columbia Pictures Home Video 20469/\$79.95
♦ 60469/\$79.95

SCRUFFY
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SEALAB 2020
♠ Worldvision Home Video 1059/\$24.95

THE SHAOOW BOX
Joanne Woodward, Christopher Plummer
♠ Simitar Entertainment 7246/\$69.95

SHINBONE ALLEY
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A SOLDIER'S STORY
Adolph Caesar, Howard E. Rollins
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♦ 60408/\$79.95

STOPOVER TOKYO
Joan Collins, Robert Wagner
♠ Key Video 1455/\$59.98

STORIES AND FABLES—VOLUME 12
♠ Walt Disney Home Video 841/\$49.95

STORIES AND FABLES—VOLUME 13
♠ Walt Disney Home Video 842/\$49.95

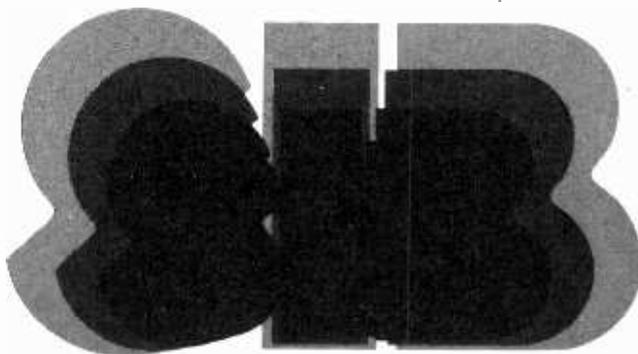
THE SWORD AND THE ROSE
Richard Todd, Glynis Johns
♠ Walt Disney Home Video 266/\$69.95

TANYA'S ISLAND
Vanity
♠ Simitar Entertainment 7123/\$59.95

THEIR ONLY CHANCE
♠ Simitar Entertainment 7287/\$59.95

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Slaight May Not Purchase Standard Selkirk Broadcasting Makes Shareholders New Offer

BY KIRK LaPOINTE

TORONTO The proposed purchase by Slaight Communications Inc. of all of Standard Broadcasting Ltd. may not go through. Selkirk Communications Ltd. is tantalizing Standard shareholders with a more attractive offer for their holdings.

But the Ontario Securities Commission, the trade regulatory board, has stepped into the fray and declined to grant Selkirk permission to reduce the stipulated period in which a takeover bid must remain open.

The commission's move appears to have scotched the Selkirk bid, although at presstime it remained uncertain how the firm would proceed.

Selkirk asked the commission June 20 to approve a 12-day takeover window that would have begun June 21 and ended this Tuesday (2). The bid would have been for \$24 per share.

In May, Slaight said it had reached agreement with Standard to purchase the 49% held by the financier brothers Conrad and Montegu Black, and served notice that it would extend the offer to the rest of Standard's shareholders (Billboard, May 25).

Under the terms of Black's May 8 agreement with Slaight, Black can back out of the deal only if a better

offer surfaces and expires before the Slaight offer expires. Last week, the acquisition was said to represent 52% of Standard.

Selkirk's bid would expire at 11:50 p.m. on Tuesday, only nine minutes before Slaight's bid of \$21.50 does. That bid hit \$22 last Tuesday (25).

The Slaight deal would give about \$64 million (Canadian) to the Blacks and a bit more to the other shareholders. The Selkirk bid would be about \$14 million sweeter.

Standard, a highly regarded Canadian broadcast firm, owns CFRB Toronto, the MOR station with the largest single audience of any Canadian radio outlet. Its other holdings include CKFM-FM Toronto, CJFM-FM Montreal, CJSB Ottawa, CKTB and CJQR-FM St. Catharines, CJOH-TV Ottawa and Valley Cable of California.

Selkirk now must make its bid public for 21 days, which virtually rules out any chance it has to secure the Blacks' shares.

The interesting history of the Black-Slaight-Selkirk dealings came to light when Selkirk, which owns CFNY-FM Toronto and CHCH-TV Hamilton, asked for the commission hearing to reduce the 21-day minimum it usually demands for any transaction.

As it turns out, Selkirk went to the Blacks and made them an offer

of \$22.50 on May 6. The following day, the company raised its offer to \$23 per share.

Much to Selkirk's chagrin, the Toronto Stock Exchange halted trading of Standard on May 8 to announce the Blacks had accepted Slaight's offer of \$21.50, lower than Selkirk's offer.

Selkirk's strategy was to make a competitive bid for Standard once Slaight issued its offering document, which would clarify the terms of the takeover. But a clever move by Slaight kept Selkirk out of the bidding for the Blacks' shares.

In its original press release, Slaight said it would make the offer open for 35 days. Selkirk assumed that it had plenty of time to step in and better the offer.

However, when the final circular was issued June 11, Selkirk learned the Slaight bid would be open for only 21 days, thus preventing Selkirk from bidding. That move locked the Blacks into accepting the \$21.50 per share offer from Slaight, an offer they appear to have favored in the first place.

Slaight owns CILQ-FM and CFGM Toronto and has said it will sell those stations to Western International Communications to meet federal regulations on broadcast ownership in the same market.

BBM Spring Surveys

CKNW Eclipses CKLG in Vancouver Ratings

VANCOUVER MOR and information station CKNW shot into first place during the recent Bureau of Broadcast Measurement (BBM) spring surveys, eclipsing rocker CKLG as the top-ranked Vancouver station.

According to the BBM survey, CKNW averaged 483,000 listeners and 8.7 weekly hours listened, up sharply from the 377,300 listeners it garnered in the 1984 spring book, but down slightly from the 9.4 hours tuned. CKLG, meanwhile, registered 412,500 listeners and a 5.6 hours-tuned figure. It pulled in 406,200 listeners last year and a 7.2 hours-tuned level.

CBU, the public station, moved into third place with 384,200 listen-

ers and an impressive 10.4 hours tuned. Rounding out the top five in the market were contemporary station CFMI-FM at 347,700 and 7.2 (up from the 287,000 and 6.2 of a year ago) and adult contemporary CFUN at 331,600 and 5.3, down slightly from 334,800 and 5.8 hours tuned in 1984.

In Calgary, top 40 station CKXL continues to lead the way with 268,100 listeners and a 7.5 level, even though those numbers are down from the 272,300 and 7.6 of last year. CFAC, the country station, garnered 258,100 listeners and a healthy 12.7 hours-tuned figure. It scored 237,000 and 12.9 in 1984.

Contemporary station CHED Edmonton has extended its lead some-

what. It registered 404,100 listeners and an 8.3 level—up from the 387,800 it hooked last year, but down slightly from the 8.5 hours tuned. CJCA, a contemporary MOR outlet, came in second with 298,200 and 8.1; country outlet CFCW garnered 260,000 and a loyal 10.2 hours-tuned mark; and CFRN, an adult contemporary station, pulled in 246,200 and 4.8 hours tuned.

Adult contemporary outlet CKCK is still the runaway winner in Regina, with 267,200 listeners and a 7.4 hours-tuned level. Its nearest rival is country outlet CKRM at 157,400 and 9.8 hours tuned. CHAB, a rock outlet, follows closely in third with 145,800 and 5.9, while public-owned CBK has 137,200 listeners and a strong 10.7 hours-tuned figure.

CFQC, an adult contemporary station, is far ahead of the pack in Saskatoon. Its total of 251,300 listeners more than doubles its closest rival, rocker CKOM, which pulled in 108,100. Country station CJWW registered 80,800 listeners in the ratings survey.

In Winnipeg, MOR outlet CJOB and contemporary station CKY have switched spots at the top. CJOB's 288,700 listeners and 10.9 hours tuned is down slightly from the 289,100 but up from the 10.5 it garnered last spring. But that's still good enough for first place in Winnipeg, as CKY has slipped to 278,000 listeners and 5.6 hours tuned from 303,300 and 6.3 a year ago.

KIRK LaPOINTE

Spanish Singer Raphael Marks 25 Years of Stardom

BY FERNANDO SALAVERRI

MADRID An unknown in the English-speaking arena but a giant among his peers and the public in virtually the rest of the world, Spain's Raphael reached a plateau of 25 years as a genuine star here on the night of June 22.

The fact that he has endured for a quarter of a century at the still ripe age of 40 makes Raphael's accomplishment even greater that it appears at first sight. As an active entertainer/singer, Raphael has 26 platinum and 260 gold records to his credit. And he officially topped the 50 million-unit worldwide sales mark five years ago.

Playing to nearly 100,000 fans at the Santiago Bernabeu Stadium, home of the Real Madrid soccer team, Raphael received one standing ovation after another. The showcase concert ran two hours and 15 minutes.

It took six months of preparation to mount the milestone show, free to the public, but at a production cost of roughly \$250,000. Part of the budget was picked up by exclusive sponsor El Corte Ingles, one of the biggest department store chains in Spain. The cost of the rest of the event was defrayed by television and radio sources.

According to Francisco Gordillo, Raphael's personal manager, the mammoth undertaking was just the beginning of a worldwide concert tour. In October, he performs at the Universal Amphitheatre in Los Angeles and at New York's Radio City Music Hall. Other dates are being lined up in the U.S. by the William Morris Agency, elsewhere via Gordillo.

Through EMI, records and tapes will be distributed in the U.S. by Discos CBS. Raphael has long been under contract to the Hispavox label, which was recently taken over by the EMI World Music Group.

The multitude at the massive stadium here came not only to cheer but to demonstrate approval with flares and the waving of flags from all nations from the U.S. to the U.S.S.R., from Japan to Mexico, places where Raphael has triumphed in the past and where he asserts he'll be returning soon.

Raphael was backed by a 60-piece orchestra conducted by Rafael Rabi and an all-U.S. choral group:

Benny Diggs (who has been with the singer for the past 11 years), Cindy Mizelle, Diana Wilson, Jannie Jones, Attallah Shabazz and Timothy Johnson. The fast-paced set of 39 songs started at 10 p.m. and ended well past midnight.

Technically, all was near perfect, with 58,000 watts of sound, along with 200,000 watts of lighting power. Pickup over Spanish nationwide radio was by S.E.R. (Jose Domingo Castano), C.O.P.E. (Encarna Sanchez) and Antena 3 (Jesus Hermita). The total estimated audience was around eight million.

Gordillo, along with Fernando Navarrete, produced a videotape of the event, which will be syndicated worldwide through television channels and made available to the home video market through stores and clubs.

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K-tel Loses Round in Court Bank Can Dispose of Firm's Assets

WINNIPEG K-tel International has lost in court a bid to prevent the Bank of Montreal from disposing of its assets.

The recording firm, placed in receivership March 6 by the bank, had applied for an injunction to prevent the disposal as it pursued a concurrent court case in which it alleged the bank's appointment of Clarkson Co. Ltd. as the receiver was invalid and unlawful.

But Mr. Justice Michael Monnin of the Manitoba Court of Queen's Bench ruled June 20 that the court

could refuse to grant the injunction without causing harm to the Kives family of Winnipeg, which owns K-tel. Monnin ruled that the bank could eventually be ordered to compensate the Kives if they are successful in their case involving the receiver's appointment.

The company has publicly complained that the receivership has placed them in an impossible operating position. One album currently doing well in the U.S., "Electric Breakdance," cannot be released here because of financial and other constraints.

Videocassette
Top 40
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In
Billboard

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	SALES	
					SALES	SALES
1	2	A VIEW TO A KILL	DURAN DURAN	2		
2	1	HEAVEN	BRYAN ADAMS	4		
3	3	SUSSUDIO	PHIL COLLINS	1		
4	5	RASPBERRY BERET	PRINCE & THE REVOLUTION	3		
5	12	WOULD I LIE TO YOU?	EURYTHMICS	6		
6	10	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	7		
7	7	SMUGGLER'S BLUES	GLENN FREY	18		
8	13	THE SEARCH IS OVER	SURVIVOR	5		
9	11	ANGEL	MADONNA	10		
10	15	VOICES CARRY	'TIL TUESDAY	9		
11	6	WALKING ON SUNSHINE	KATRINA AND THE WAVES	19		
12	20	EVERYTIME YOU GO AWAY	PAUL YOUNG	8		
13	17	GLORY DAYS	BRUCE SPRINGSTEEN	11		
14	4	EVERYBODY WANTS TO RULE THE WORLD	TEARS FOR FEARS	14		
15	19	THE GOONIES 'R' GOOD ENOUGH	CYNDI LAUPER	12		
16	24	IF YOU LOVE SOMEBODY SET THEM FREE	STING	13		
17	25	SENTIMENTAL STREET	NIGHT RANGER	15		
18	21	CRAZY IN THE NIGHT (BARKING AT AIRPLANES)	KIM CARNES	17		
19	8	THINGS CAN ONLY GET BETTER	HOWARD JONES	16		
20	9	IN MY HOUSE	THE MARY JANE GIRLS	20		
21	26	19	PAUL HARDCASTLE	21		
22	14	SUDDENLY	BILLY OCEAN	37		
23	28	JUST AS I AM	AIR SUPPLY	24		
24	16	AXEL F	HAROLD FALTERMEYER	41		
25	—	GET IT ON (BANG A GONG)	THE POWER STATION	25		
26	22	EVERYTHING SHE WANTS	WHAM!	39		
27	—	SHOUT	TEARS FOR FEARS	23		
28	27	TOUGH ALL OVER	JOHN CAFFERTY/BEAVER BROWN BAND	22		
29	29	GETCHA BACK	THE BEACH BOYS	26		
30	30	CANNONBALL	SUPERTRAMP	28		

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION	AIRPLAY	
					AIRPLAY	AIRPLAY
1	1	SUSSUDIO	PHIL COLLINS	1		
2	2	RASPBERRY BERET	PRINCE & THE REVOLUTION	3		
3	4	A VIEW TO A KILL	DURAN DURAN	2		
4	6	THE SEARCH IS OVER	SURVIVOR	5		
5	3	HEAVEN	BRYAN ADAMS	4		
6	7	WOULD I LIE TO YOU?	EURYTHMICS	6		
7	9	EVERYTIME YOU GO AWAY	PAUL YOUNG	8		
8	11	VOICES CARRY	'TIL TUESDAY	9		
9	5	ANGEL	MADONNA	10		
10	13	THE GOONIES 'R' GOOD ENOUGH	CYNDI LAUPER	12		
11	14	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	7		
12	15	GLORY DAYS	BRUCE SPRINGSTEEN	11		
13	17	TOUGH ALL OVER	JOHN CAFFERTY/BEAVER BROWN BAND	22		
14	19	IF YOU LOVE SOMEBODY SET THEM FREE	STING	13		
15	20	SENTIMENTAL STREET	NIGHT RANGER	15		
16	8	THINGS CAN ONLY GET BETTER	HOWARD JONES	16		
17	10	EVERYBODY WANTS TO RULE THE WORLD	TEARS FOR FEARS	14		
18	25	PEOPLE ARE PEOPLE	DEPECHE MODE	27		
19	—	SHOUT	TEARS FOR FEARS	23		
20	23	CRAZY IN THE NIGHT (BARKING AT AIRPLANES)	KIM CARNES	17		
21	26	GET IT ON (BANG A GONG)	THE POWER STATION	25		
22	27	NEVER SURRENDER	COREY HART	29		
23	12	IN MY HOUSE	THE MARY JANE GIRLS	20		
24	29	WHO'S HOLDING DONNA NOW	DEBARGE	31		
25	24	GETCHA BACK	THE BEACH BOYS	26		
26	28	JUST AS I AM	AIR SUPPLY	24		
27	30	19	PAUL HARDCASTLE	21		
28	16	WALKING ON SUNSHINE	KATRINA AND THE WAVES	19		
29	18	SMUGGLER'S BLUES	GLENN FREY	18		
30	—	POSSESSION OBSESSION	DARYL HALL & JOHN OATES	30		

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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
EPIC (5)	12
Portrait (3)	
Scotti Bros. (2)	
Caribou (1)	
Rock'n'Roll (1)	
ATLANTIC (6)	11
Mirage (2)	
Es Paranza (1)	
Island/Bronze (1)	
Modern (1)	
WARNER BROS. (3)	11
Geffen (3)	
Sire (2)	
Duck/Warner Bros. (1)	
Paisley Park (1)	
Qwest (1)	
COLUMBIA	10
MCA (6)	8
Camel/MCA (1)	
MCA/Constellation (1)	
CAPITOL	7
A&M	6
ARISTA (4)	6
Jive (2)	
POLYGRAM	6
Mercury (4)	
De-Lite (2)	
ELEKTRA	5
RCA	5
CHRYSALIS	4
EMI-AMERICA	4
MOTOWN (1)	4
Gordy (3)	
CBS	1
HME (1)	

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	21 19 (Oval, ASCAP)	67 ALL YOU ZOMBIES (Dub Notes, ASCAP/Human Box, ASCAP)	92 ALONE AGAIN (Megadude, ASCAP/WB, ASCAP/Elektra-Asylum, ASCAP)	10 ANGEL (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM	65 ANIMAL INSTINCT (Zomba, ASCAP)	41 AXEL F (Famous, ASCAP) CPP	88 BIT BY BIT (THEME FROM FLETCH) (MCA, ASCAP/Kilauea, BMI/Rightsong, BMI/Franne Golde, BMI)	47 BLACK CARS (Black Keys, BMI/Screen-Gems, BMI) WBM	75 BURNING FLAME (WB, ASCAP/Vitman Z, ASCAP)	58 CALL ME (ATV, BMI) CLM	28 CANNONBALL (Silver Cab, ASCAP/Almo, ASCAP) CPP/ABP	44 CENTERFIELD (Wenaha, ASCAP) CPP	70 CHERISH (Delightful, BMI)	73 (CLOSEST THING TO) PERFECT (Golden Torch, ASCAP/See This House, ASCAP/Golden Horizon, BMI/Sudano Songs, BMI/Black Stallion, BMI) CPP	76 CRAZY FOR YOU (Warner-Tamerlane, BMI/WB, ASCAP) WBM	17 CRAZY IN THE NIGHT (BARKING AT AIRPLANES) (Moonwindow, ASCAP) CPP	94 DANGEROUS (Welbeck, ASCAP/Anidracks, ASCAP/Stephen Mitchell, ASCAP) CLM	96 DD YOU WANNA GET AWAY (Emergency, ASCAP/Green Star, ASCAP/Jobete, ASCAP) CPP	69 DON'T YOU (FORGET ABOUT ME) (MCA, ASCAP/Music Corporation Of America, BMI)	14 EVERYBODY WANTS TO RULE THE WORLD (Nymph, BMI) CPP	51 EVERYTHING I NEED (Blackwood Music, BMI) CPP/ABP	39 EVERYTHING SHE WANTS (Morrison Leahy, ASCAP/Chappell, ASCAP) CHA/HL	8 EVERYTIME YOU GO AWAY (Unichappell, BMI/Hot-cha, BMI) CHA/HL	38 FIND A WAY (Bug & Bear, ASCAP/Meadowgreen, ASCAP) HL	48 FOREVER (Milk Money, ASCAP/Foster Frees, BMI) WBM/PPP	77 FRANKIE (IDG, ASCAP)	34 FREEWAY OF LOVE (Gratitudo Sky, ASCAP/Polo Grounds, BMI)	43 FRESH (Delightful, BMI) CPP	25 GET IT ON (BANG A GONG) (TRO-Essex, ASCAP) MSC	26 GETCHA BACK (Daywin, BMI/Careers, BMI) CPP	11 GLORY DAYS (Bruce Springsteen, ASCAP) CPP	93 GO FOR SODA (Mark-Cain, ASCAP)	12 THE GOONIES 'R' GOOD ENOUGH (Warner-Tamerlane, BMI/Perfect Punch, BMI/Rella, BMI/Pet Me, BMI) WBM	4 HEAVEN (Adams, BMI/Calyppo Toonz, PROC/Irving, BMI) CPP/ALM	82 HOLD ME (Unicity, BMI/Off Backstreet, BMI/Limited Funds, BMI)	59 I WONDER IF I TAKE YOU HOME (Personal, ASCAP/Mokojumbi, BMI) CPP	13 IF YOU LOVE SOMEBODY SET THEM FREE (Magnetic, BMI/Reggatta, BMI/Illegal Songs, BMI) HL	20 IN MY HOUSE (Stone City, ASCAP/Jay Warner, ASCAP) CPP	61 INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN) (Makiki, ASCAP/Arista, ASCAP/Rare Blue, ASCAP)	78 JUST A GIGOLO/I AIN'T GOT NOBODY (Chappell, ASCAP/Intersong, ASCAP/Edwin H. Morris, ASCAP/Jerry Vogel, ASCAP) HL	24 JUST AS I AM (Don Kirshner, BMI/Blackwood Music, BMI/Rightsong, BMI/Mystery Man, BMI) CPP/ABP/HL	95 THE LADY OF MY HEART (Foster Frees, BMI/Garden Rake, BMI/MCA, ASCAP) CPP	86 LAY IT DOWN (Ratt Music, BMI/Time Coast, BMI/Rightsong, BMI)	49 LET HIM GO (Big Wad, ASCAP/Famous, ASCAP) CPP	72 LIFE IN ONE DAY (Howard Jones, BMI/Warner Bros., ASCAP/Warner-Tamerlane, BMI)	50 LIKE A SURGEON (Billy Steinberg, ASCAP/Denise Barry, ASCAP/Brigitte Baby, BMI/Polifer, BMI) WBM	36 LITTLE BY LITTLE (Talktime, ASCAP)	99 LUCKY IN LOVE (Promopub B.V., PRS) CPP	54 MAKE IT BETTER (FORGET ABOUT ME) (Gone Gator, ASCAP/Blue Network, ASCAP) WBM	79 MEETING IN THE LADIES ROOM (Hip Trip, BMI/Midstar, BMI) CPP	84 MY TOOT TOOT (Sid Sim, BMI/Flatton, BMI) CPP	66 MYSTERY LADY (Zomba, ASCAP/Willesden, BMI)	55 NEVER ENDING STORY (Giorgio Moroder, ASCAP/Colgems-EMI, ASCAP) WBM	29 NEVER SURRENDER (Liesse, ASCAP) CPP	100 NEW ATTITUDE (Unicity, ASCAP/Off Backstreet, BMI/Brass Heart, BMI/Rockomatic, BMI/Robin Hill, ASCAP)	40 NOT ENOUGH LOVE IN THE WORLD (Cass County, ASCAP/Kortchmar, ASCAP) WBM	97 OBSESSION (Pacific Island, BMI/Careers, BMI/Makiki, ASCAP/Arista, ASCAP) CPP	83 ONE LONELY NIGHT (Janisongs, ASCAP) WBM	87 ONE NIGHT IN BANGKOK (MCA, ASCAP) MCA	27 PEOPLE ARE PEOPLE (Sonet, BMI/Warner-Tamerlane, BMI) WBM	56 PEOPLE GET READY (Warner-Tamerlane, BMI) WBM	30 POSSESSION OBSESSION (Hot-cha, BMI/Unichappell, BMI/Fust Buzza, BMI)	35 POWER OF LOVE (Hulex, BMI/Red Admiral, BMI) CLM	3 RASPBERRY BERET (Controversy, ASCAP) WBM	57 REACTION TO ACTION (Somerset, ASCAP/Evansongs, ASCAP/Stray Notes Music, ASCAP) WBM	91 RHYTHM OF THE NIGHT (Edition Sunset, ASCAP/Arista, ASCAP) CPP	42 ROCK ME TONIGHT (Bush Burnin', BMI)	90 SAY YOU'RE WRONG (Charisma, ASCAP/Chappell, ASCAP) CHA/HL	5 THE SEARCH IS OVER (Rude, BMI/WB, ASCAP/Easy Action, ASCAP) WBM	89 SEE WHAT LOVE CAN DO (Jerry Williams, BMI)	15 SENTIMENTAL STREET (Kid Bird, BMI/Rough Play/BMI) HL	23 SHOUT (Nymph, BMI) CPP	80 SMOOTH OPERATOR (Adu, MCPS/St.John, MCPS)	18 SMUGGLER'S BLUES (Red Cloud, ASCAP/Night River, ASCAP) WBM	98 SOME LIKE IT HOT (Ackee, ASCAP/Tritec, BMI/N.V., ASCAP)	53 ST. ELMO'S FIRE (MAN IN MOTION) (Gold Horizon, BMI/Foster Frees, BMI/John Parr, PRS) CPP	45 STATE OF THE HEART (Chappell, ASCAP) CHA/HL	62 STIR IT UP (Unicity, ASCAP/No Pain No Gain, ASCAP/Off Backstreet, BMI/Streamline Moderne, BMI)	37 SUDDENLY (Zomba, ASCAP/Willesden, BMI) CPP	46 SUMMER OF '69 (Adams Communications, PROC/Calyppo Toonz, PROC/Irving, BMI) CPP/ALM	1 SUSSUDIO (Phil Collins, ASCAP/Pun, ASCAP) WBM	85 TAKE NO PRISONERS (IN THE GAME OF LOVE) (Chappell, ASCAP/Rightsong, BMI/Sookloozzy, ASCAP)	16 THINGS CAN ONLY GET BETTER (Howard Jones, BMI/Warner-Tamerlane, BMI) WBM	71 THROUGH THE FIRE (Dyad, BMI/Foster Frees, BMI/Weropub, BMI/Tom John, BMI) CPP	74 TIRED OF BEING BLONDE (Screen Gems-EMI, BMI/Shirlyleepole, BMI) WBM	22 TOUGH ALL OVER (John Caffery, BMI)	2 A VIEW TO A KILL (Tritec, BMI/Blackwood Music, BMI) HL/PPP/B-3	9 VOICES CARRY (Intersong, ASCAP/Til Tunes, ASCAP) CHA/HL	63 WAKE UP (NEXT TO YOU) (Ellislan, PRS)	19 WALKING ON SUNSHINE (Screen Gems-EMI, BMI/Megasongs, BMI) WBM	81 WE ARE THE WORLD (Mijac, BMI/Brockman, ASCAP) WBM	52 WE DON'T NEED ANOTHER HERO (THUNDERDOME) (Myax, ASCAP/Good Single, BMI)	33 WHAT ABOUT LOVE? (Welbeck, ASCAP/Irving, BMI/Calyppo Toonz, PROC) CPP/ALM/CLM	68 WHEN YOUR HEART IS WEAK (Edwin Ellis, BMI/Nurk Twins, BMI)	31 WHO'S HOLDING DONNA NOW (Foster Frees, BMI/Garden Rake, BMI/April, ASCAP/Random Notes, ASCAP) CCP/ABP	64 WILLIE & THE HAND JIVE (Eldorado, BMI/Bug, BMI)	6 WOULD I LIE TO YOU? (Blue Network, ASCAP)	7 YOU GIVE GOOD LOVE (Little Tanya, BMI/MCA, ASCAP)	32 YOU SPIN ME ROUND (LIKE A RECORD) (Chappell, ASCAP) CHA/HL	60 YOUR LOVE IS KING (Silver Angel, ASCAP)
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SHEET MUSIC AGENTS are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

ALBUMS

SPOTLIGHT Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

NEW & NOTEWORTHY highlights new and developing acts worthy of attention

PICKS new releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Send albums for review to: Sam Sutherland, Billboard 9107 Wilshire Blvd.

Beverly Hills, Calif. 90210 or Fred Goodman, Billboard 1515 Broadway New York, N.Y. 10036

Country albums should be sent to: Kip Kirby, Billboard 14 Music Circle East Nashville, Tenn. 37203

POP

PICKS

HEART
PRODUCER: Ron Nevison
Capitol ST-12410

A move to a new label is the only change from the band's earlier work. The hard-driving rock of the Wilson sisters survives the move intact, and the power ballad "What About Love" should push them back into the upper reaches of the singles chart. Also strong: "If Looks Could Kill" and "Nothing At All."

COREY HART
Boy In The Box
PRODUCERS: Phil Chapman, Jon Astley, Corey Hart
EMI America ST-17161

Canadian pop/rocker Hart again builds his songs with equal measures of electronic texture, classic rock drama and engaging lyricism, this time injecting a more upbeat undercurrent of hope exemplified in the first single, "Never Surrender." Main target appears CHR fans, who should surrender quickly.

KID CREOLE & THE COCONUTS
In Praise Of Older Women And Other Crimes
PRODUCER: August Darnell
Sire 25298

Another delicious Creole set, this time shorter on concept but just as long on deft writing and tongue-through-cheek delivery; as always, the mix of pop, black, dance and beyond eludes typecasting, as testified by "Dowopsalsaboprock."

RUSS BALLARD
The Fire Still Burns
PRODUCERS: Russ Ballard, John Stanley
EMI America ST-17162

Veteran British singer, writer and guitarist returns with a lean, energetic pop/rock set that stresses strong song hooks and punchy arrangements. First line of attack should be softer AOR formats.

LAI D BACK
Play It Straight
PRODUCERS: Laid Back, The Swartz
Sire 25288

Danish duo's style continues to follow the electronic route, fusing keyboard and percussion elements for dance and techno-pop tastes; tempi here inhibit dance play for some tracks, though.

SPOTLIGHT



AC/DC
Fly On The Wall
PRODUCERS: Angus & Malcolm Young
Atlantic 7-81263

The rebel rousin' boys from Australia continue their rock'n'roll assault with their first album in two years. AC/DC's biting, aggressive musical approach is stronger than ever, and offers the perfect environment for British member Brian Johnson's raw, gritty vocals. Cuts worth noting are "Fly On The Wall," "Playing With Girls" and "Stand Up." Equipped with a lyric sheet, this release should appeal to hard rock fans, and a feature video, available this summer, should generate added interest.

MUSIC FROM THE MOTION PICTURE SOUNDTRACK

Fletch
PRODUCERS: Various
MCA 6142

Music from the Chevy Chase film features a main theme by Stephanie Mills and several tracks by Harold "Axel F" Faltermeyer, who also handles the lion's share of production duties. Also includes tracks by Dan Hartman, the Fixx and Kim Wilde. Should do well.

MUSIC FROM THE MOTION PICTURE SOUNDTRACK

Secret Admirer
PRODUCERS: Various
MCA 5611

Collection combines new and previously released tracks by Klymaxx, Van Stephenson, Kim Wilde, Tony Carey, Don Felder, Nik Kershaw and Jan Hammer.

RECOMMENDED

SHRIEKBACK
Oil And Gold
PRODUCER: Barry Andrews
Island 90276

Rough-and-tumble British outfit moves to Island. Lots of jagged edges in their music interspersed with introspection may make it inaccessible to radio, but a lot of care was taken here.

ORIGINAL MOTION PICTURE SOUNDTRACK

Cocoon
PRODUCER: James Horner
Polydor 827 041

Commercial highlight is Michael "Maniac" Sembello's frenetic "Gravity." Remainder is score by producer James Horner.

BILLY PRICE & THE KEYSTONE RHYTHM BAND

Live
PRODUCERS: Billy Price, Bob Dawson
Antenna 0085

Pittsburgh-area band captured live. Blue-eyed soul sound accounts for their popularity on the mid-Atlantic club circuit, and one immediately draws parallels to John Cafferty. From the label that launched the Hooters. Contact: Richman Bros., (609) 665-8085.

RATIONAL YOUTH
Hereditry
PRODUCERS: Tracy Howe, Dee Long
Capitol ST-12399

Group led by producers Howe and Long goes for a big sound employing

strong vocals and broad instrumentations. Intelligent rock played with determination.

ORIGINAL BROADWAY CAST RECORDING
Ma Rainey's Black Bottom
PRODUCER: Mike Berniker
Manhattan SVBO 53001

Complete cast recording of the drama with music about the struggles of black musicians and performers during the '20s. "Ma Rainey" was named best play by the New York Drama Critics Circle.

BLACK

GEORGE CLINTON
Some Of My Best Jokes Are Friends
PRODUCER: George Clinton
Capitol ST-12417

Head funkateer seems to have abandoned his three-card monte approach to shuffling recording contracts in favor of concentrating on his solo deal with Capitol. The results, including "Atomic Dog" and "Loopzilla," have been among his best work, and this album continues the hot streak with "Double Oh-Oh." Also includes collaborations with Thomas Dolby (who sounds like he got a bit more than he bargained for).

THE SYSTEM

The Pleasure Seekers
PRODUCERS: David Frank, Mic Murphy
Mirage 90281

Duo scored well with their debut hit "You're In My System," but has failed to back it up with a bona fide chart topper despite their prowess as producers, songwriters and performers. Best shots here are the title track and "Big City Beat."

RECOMMENDED

JUDY MOWATT
Working Wonders
PRODUCERS: Judy Mowatt, Skip Drinkwater
Shanachie 43028

Clean but far from slick collection showcases the former I-Three's pop abilities while retaining reggae roots. Fairly middle-of-the-road.

VARIOUS ARTISTS
Sleeping Bag Records' Greatest Mixers Collection
PRODUCERS: Various
Sleeping Bag TLX 005

Collection of 12-inch mixes released on the exceptional but widely unknown New York dance label. Includes "Go Bang" by Dinosaur L, "Weekend" by Class Action, "Your Life" by Konk and "A Night Out" by Urban Blight.

JAZZ-FUSION

THELONIOUS MONK
Live! At The Village Gate
PRODUCERS: Richard Alderson, Don Schlitten
Xanadu 202

Lively, relaxed '63 recording features Charlie Rouse, John Ore and Frankie Dunlop. The usual originals plus two solo versions of "Body And Soul."

EARL HINES
Varieties!
PRODUCER: Don Schlitten (reissue)
Xanadu 203

Split between a 1952 date by the pianist's touring band with Bennie Green, Jonah Jones and vocalists Helen Merrill and Etta Jones, and a '54 trio recording with Hines handling vocals.

LUCKY THOMPSON
Brown Rose
PRODUCER: Don Schlitten (reissue)
Xanadu 204

Tenor saxophonist in front of mid-sized French groups including pianist Martial Solal and drummer Dave Poehonet. Airy, with light swing and good playing by Thompson.

NEW AND NOTEWORTHY

THE BLUE NILE
A Walk Across The Rooftops
PRODUCERS: Paul Buchanan, Robert Bell
A&M SP 6-5087

Haunting, neo-romantic pop from a Scottish trio whose evocative, world-weary vignettes have made this 1983 work a cult favorite as an import. With arrangements that alternate between spare, stripped-down rhythm settings and achingly lush orchestration, lead vocalist Paul Buchanan croons in a voice that melds post-punk vulnerability with pre-rock elegance—at times, he even taps eerily close to Sinatra's sense of phrasing. "Stay" is the first single, while "Tinseltown In The Rain," "Heatwave" and the title song also exert hypnotic force.

BILL FRISELL
Rambler
PRODUCER: Manfred Eicher
ECM 25026

Frisell's guitar and guitar synthesizer stretch ambitiously in an ensemble that flexes mercurial tonal, harmonic and rhythmic variations; offbeat quintet includes Kenny Wheeler on trumpet, Bob Stewart on tuba and Paul Motian on percussion.

JUDY ROBERTS
You Are There
PRODUCER: Judy Roberts
Pausa PR 7176

Singer/pianist's current quartet brings breezy confidence to relaxed crossover settings of an eclectic song lineup spanning Michael Franks, Dave Frishberg, the Ohio Players and—"Star Trek?"

WOODY SHAW
Setting Standards
PRODUCER: Michael Cuscuna
Muse MR 5318

Warm, varied set by the trumpeter brings added focus to his underexposed craft, thanks to smaller quartet settings; crack support from Cedar Walton, Buster Williams and Victor Jones.

CLASSICAL

RECOMMENDED

VERDI: REQUIEM
Tomowa-Sintow, Baltsa, Carreras, Van Dam,
Vienna Philharmonic, Karajan
Deutsche Grammophon 415 091

A somewhat more distant pickup than usual serves to wrap much of the work in a beguiling acoustic, soft and warm. But missing is some of the fierce drama heard elsewhere in such gut-thumping sections as the "Dies Irae" and "Tuba Mirum." Good sales, though, are a given. Lots of name power at work.

AMERICA, THE DREAM GOES ON
Boston Pops, Williams
Philips 412 627

Heavy promotion and proximity to Independence Day will prod early sales of this package of songs in praise of the nation, nearly all climaxing in brassy splendor. Among the 10 tunes are "America The Beautiful," "Battle Hymn Of The Republic," "When The Saints Go Marchin' In" and "This Land Is Your Land."

WAGNER: OPERATIC ARIAS & SCENES
Eva Marton, Philharmonia Orchestra, Joo Sefel
SEF-CD 5024 (Intercon)

Few sopranos today can match Marton in the big Wagnerian statement, soaring over the heaviest orchestration with ease, yet remaining equally effective in more sensitive

passages. Her "Immolation Scene" here from "Gotterdammerung" is a tour de force. Impressive sound.

VIVALDI: THE FOUR SEASONS
Amsterdam Guitar Trio
RCA HRC1-5466

Some accommodation is made for the ability of three guitars to encompass all the notes in the original score, but it's remarkable how close they come. Amiable and pleasant. A novelty that will attract many.

BACH & SONS
Musical Offering
Nonesuch 79104

An attractive group of pieces by J.S. and three of his sons, expertly played by the West Coast ensemble, but unlikely to win much attention in a year that has seen the market flooded with Bach entries.

SINGLES

PICKS new releases with the greatest chart potential

RECOMMENDED records with potential for significant chart action

NEW & NOTEWORTHY highlights new and developing acts worthy of attention

Records equally appropriate for more than one format are reviewed in the category with the broadest audience.

All singles commercially available in the U.S. are eligible for review

Send singles for review to: Nancy Erlich, Billboard 1515 Broadway New York, N.Y. 10036

Country singles should be sent to: Kip Kirby, Billboard 14 Music Circle East Nashville, Tenn. 37203

POP

PICKS

BILLY JOEL
You're Only Human (Second Wind) (4:21)
PRODUCER: Phil Ramone
WRITER: Billy Joel
PUBLISHER: Joel, BMI
Columbia 38-05417

Back to 1985 (syncopated synthesized rhythm) in this new single that's included in his two LP "Greatest Hits" package.

KOOL & THE GANG
Cherish (3:58)
PRODUCERS: Jim Bonnetford, Ronald Bell, Kool & The Gang
WRITERS: R. Bell, J. Taylor, Kool & The Gang
PUBLISHER: Delightful, BMI
De-Lite 880 869-7 (c/o Polygram)

First ballad release from the "Emergency" album; this is the stuff hits like "Joanna" are made from.

BILLY OCEAN
Mystery Lady (3:46)
PRODUCER: Keith Diamond
WRITERS: K. Diamond, B. Ocean, J. Woodley
PUBLISHERS: Zomba/Willesden
Jive JS1-9374 (c/o Arista)

Quiet dance music, graciously sung; follows three top five singles from the platinum "Suddenly" LP.

ELTON JOHN & MILLIE JACKSON
Act Of War (4:41)
PRODUCER: Gus Dudgeon
WRITERS: Elton John, Bernie Taupin
PUBLISHER: Intersong, ASCAP
Geffen 7-28956 (12-inch version also available, Geffen 0-20347)

Soul firebrand, British bard and extravagant producer pull out all stops; not recommended for heart

patients.

MOTLEY CRUE
Smokin' In The Boys Room (3:08)
PRODUCER: Tom Werman
WRITERS: Michael Lutz, Cub Koda
PUBLISHER: Big Leaf, ASCAP
Elektra 7-69625

A promotion campaign of high wattage accompanies the MTV lovelies' foray into metalized boogie; new LP is called "Theatre Of Pain."

RECOMMENDED

DIRE STRAITS
Money For Nothing (4:05)
PRODUCERS: Mark Knopfler, Neil Dortsman
WRITERS: Mark Knopfler, Sting
PUBLISHERS: Chariscourt/Virgin, ASCAP
Warner Bros. 7-28950

Knopfler and his collaborator (audible on supporting vocals) take a bluesy poke at their own kind; intentions ambiguous.

BOY MEETS GIRL
The Touch (3:37)
PRODUCER: Tom Werman
WRITERS: George Merrill, Shannon Rubicam, Thom Bell
PUBLISHERS: Irving/Boy Meets Girls, BMI
A&M AM-2741
Like "Oh Girl," another strong bid to compete with Hall & Oates on their own turf.

VAN STEPHENSON
No Secrets (3:44)
PRODUCER: Richard Landis
WRITER: B. Walsh
PUBLISHER: MCA, ASCAP
MCA 52611
"Secret Admirer" soundtrack rocker.

MICHAEL SEMBELLO
Gravity (3:50)
PRODUCERS: Richard Rudolph, Michael Sembello
WRITER: C. Sembello
PUBLISHER: Al Dente, ASCAP
A&M AM-2745
Studio hip hop conventions slice up a pop love song from the soundtrack of "Cocoon."

Y&T
Summertime Girls (3:24)
PRODUCER: Kevin Beamish
WRITER: Y&T
PUBLISHER: Facemelting, BMI
A&M AM-2748

'Tis the season to bang your head on the beach.

KAZINO
Around My Dream (4:05)
PRODUCER: Julisa Productions
WRITERS: Pegoraro, Bozzetti, Bais
PUBLISHER: Can't Stop
Carrere ZS4-05394 (c/o CBS)

Quirky synth-pop with a beat like "Dance Hall Days."

RUSS TAFF
Rock Solid (4:10)
PRODUCERS: Jack Joseph Puig, Russ Taff
WRITERS: Tori Taff, Raymond Brown, James Hollihan
PUBLISHERS: Tori Taff/Triune/James Hollihan, ASCAP
Horizon WW-2740 (c/o A&M)

Excitable hard rock, packed with pyrotechnic guitar.

DIGNEY FIGNUS
City Dancin' (3:19)
PRODUCER: Leroy Radcliffe
WRITER: D. Fignus
PUBLISHER: Figtone, BMI
Columbia 38-05420

MTV "Basement Tapes" winners show their uneccentric side.

FRICTION GROOVE
The Time Bomb (3:47)
PRODUCER: Dave Allen
WRITERS: Dover, Tucker, Friction Groove
PUBLISHER: Metropolis, PRS
Atlantic 7-89530

Wavy rock sor.g about nervous breakdowns.

BLACK

PICKS

DENNIS EDWARDS
Amanda (3:44)
PRODUCER: Dennis Lambert
WRITERS: P. Henderson, D. Lambert, P. Wolf
PUBLISHERS: April/Monsteri/Petwolf, ASCAP/
Tuneworks, BMI
Gordy 1799GF

First release from his new "Coolin' Out" boasts breezy, tropical rhythms and mischievous rhymes.

PATTI LABELLE
I Can't Forget You (4:35)
PRODUCER: Dexter Wansel
WRITERS: T. Wells, J.H. Smith
PUBLISHERS: Assorted/Heart To Heart, BMI/
Different Strokes, ASCAP
Philadelphia International ZS4-05436 (c/o CBS)

Old-fashioned midtempo r&b, distinguished by the singer's commanding style; her "Beverly Hills Cop" hits will whet interest.

JESSE JOHNSON'S REVUE
I Want My Girl (3:38)
PRODUCER: J. Johnson
WRITER: Jesse Johnson
PUBLISHERS: Crazy People/Almo, ASCAP
A&M AM-2749

First ballad from Johnson's solo debut again shows his Minneapolis roots, though at a sultry pace and with clean lyrics.

RECOMMENDED

CON FUNK SHUN
I'm Leaving Baby (4:25)
PRODUCER: Maurice Starr
WRITERS: M. Cooper, W. Wallace
PUBLISHER: Bee-Germaine, BMI
Mercury 880 914-7

Downtempo, almost unobtrusive.

ROCK MASTER SCOTT AND THE DYNAMIC THREE
The Roof Is On Fire (4:08)
PRODUCER: Jerry Bloodrock
WRITERS: G. Wigfall, R. Fowler, C. Pettiford
PUBLISHER: Anjue, ASCAP
Reality D-239 (c/o Fantasy) (12-inch single)

Lean, tight, unassimilated rap/hip hop; label copy includes a warning about explicit lyric.

VAL YOUNG
MIND GAMES (4:01)
PRODUCERS: Levi Ruffin, Jr., Fred Jenkins
WRITERS: D. LeMelle, N. Hughes
PUBLISHER: Stone City, ASCAP
Gordy 1795GF

An extra Mary Jane Girl, in approach if not in name.

WEATHER GIRLS
Well-A-Wiggy (4:30)
PRODUCERS: Hank Medress, Jeff Kent
WRITER: J. Winchester
PUBLISHERS: Fourth Floor/Hot Kitchen, ASCAP
Columbia/Entertainment Company 38-05428 (12-inch version also available, Columbia Entertainment Company 44-05245)

Caribbean-flavored doo wop of surpassing charm.

DAYTON
This Time (4:19)
PRODUCER: Rahni P. Harris, Jr.
WRITERS: R. Harris, Z. Harris
PUBLISHERS: Vinewood/Terr-Tiff, BMI/ASCAP
Capitol B-5487

Gentle ballad recalls the style and delivery of a Jeffrey Osborne offering.

BAND OF GOLD
Medley (7:32)
PRODUCERS: Jaap Eggermont, Joe Skeete, Steve Clisby
WRITERS: various
PUBLISHERS: various
RCA PD-14130 (12-inch single)

Cut and pasted from Barry White's greatest hits.

JENNY BURTON
Dancing For My Love (3:58)
PRODUCERS: Allen George, Fred McFarlane
WRITERS: Allen George, Fred McFarlane, S. McRae
PUBLISHERS: Puff/Captain Keyboard/Donnie Lintor Management/Stackhorn, BMI
Atlantic 7-89526

Torch hip hop?

SIPHO HOT STIX MABUSE
Burn Out (3:58)
PRODUCERS: Siphon Mabuse, Richard Mitchell
WRITER: S. Mabuse
PUBLISHER: M.P.A.
Columbia 38-05429

A little high life and a lotta soul. A treat.

COUNTRY

PICKS

JUICE NEWTON
You Make Me Want To Make You Mine (3:46)

PRODUCER: Richard Landis
WRITER: Dave Loggins
PUBLISHERS: Leeds/Patchworks, ASCAP
RCA PB-14139

Newton's returned to Nashville—at least for this song; punchy rhythmic number is a deft mix of pop and country.

RONNIE McDOWELL
Love Talks (3:12)
PRODUCER: Buddy Killen
WRITERS: B. Jones, M. Garvin, T. Shapiro
PUBLISHERS: Cross Keys, ASCAP/Tree/O'Lyric, BMI
Epic 34-05404

Forget bank accounts, flashy possessions, upward mobility: McDowell's key to success is flowers and romance.

TAMMY WYNETTE
You Can Lead A Heart To Love (But You Can't Make It Fall) (2:59)
PRODUCER: Steve Buckingham
WRITERS: J. Chambers, L. Jenkins, M. Twitty
PUBLISHERS: Cross Keys/Neverbreak, ASCAP
Epic 34-05399

An oh-so clever spinoff hook based on the old adage; a husky-throated Wynette performance.

RECOMMENDED

DENNIS BOTTOMS
Bring On The Sunshine (2:49)
PRODUCER: Johnny Slate
WRITERS: Danny Morrison, Johnny Slate, John Reid
PUBLISHERS: Warner House Of Music, BMI/Reidem, ASCAP
Warner Bros. 7-28944

Track is bright and harmonies steal the show in this sails-flying number by one of Warners' newest country signings.

TARI HENSLEY
Hard Baby To Rock (2:58)
PRODUCER: Larry Rogers
WRITERS: M. Collie, P. Thomas, D. Luttrell
PUBLISHERS: Vogue/Partner/Sijon, BMI
Mercury 880 801-7

BILLY BURNETTE
Ain't It Just Like Love (2:46)
PRODUCERS: Richard Podolor
WRITERS: B. Burnette, P. Robinson
PUBLISHERS: Billy Beau/Watchpocket, ASCAP
MCA/Curb 52626

The '80s meet the '50s in this neo-rockabilly package.

BILL ANDERSON
Quits (2:26)
PRODUCER: Walter Haynes
WRITER: B. Anderson
PUBLISHERS: Stallion, BMI
Swanee DKD-SW5007

Contact: Door Knob Records, Nashville.

RAY PENNINGTON
Cincinnati Blues (2:55)
PRODUCER: not listed
WRITERS: R. Pennington, D. Kirby
PUBLISHERS: Almarie/Cross Keys, ASCAP
Step One SOR-343

Label based in Nashville.

DANCE/DISCO

PICKS

PRINCE & THE REVOLUTION
Raspberry Beret (7:25)
PRODUCER: Prince And The Revolution
WRITER: Prince And The Revolution
PUBLISHER: Controversy, ASCAP
Paisley Park 0-20355 (c/o Warner Bros.) (12-inch single; 7-inch reviewed May 18)

FULL FORCE
Girl If You Take Me Home (5:40)
PRODUCERS: Full Force, J.B. Moore, Robert Ford
WRITER: Full Force
PUBLISHER: not listed
Columbia 44-05232 (12-inch single; 7-inch reviewed June 29)

SILENT UNDERDOG
Papa's Got A Brand New Pigbag (6:18)
PRODUCER: Paul Hardcastle
WRITERS: Underwood, Johnstone, Carpenter, Lee, Moore, Freeman, Hamlyn
PUBLISHERS: Mistral/Warner Brothers
Profile PRO-7072 (12-inch single)

Young synthesist's refined hip hop is a world away from James Brown; original ska version by Pigbag is on the flip. Contact: (212) 582-3555.

NEW AND NOTEWORTHY

WILLIE & THE POOR BOYS
Baby Please Don't Go (2:33)
PRODUCER: Bill Wyman
WRITER: J. Williams
PUBLISHER: not listed
Passport PS 7928

Group laying on the ol' British blues includes Charlie Watts, Bill Wyman, Andy Fairweather-Low and Chris Rea, among others; proceeds go to A.R.M.S. (Action For Research Into Multiple Sclerosis). Contact: (201) 753-6100.

T. GRAHAM BROWN
Drowning In Memories (3:32)
PRODUCER: Bud Logan
WRITERS: G. Nicholson, C. Rains
PUBLISHERS: Crosskeys/Choskee Bottom, ASCAP
Capitol B-5499

With rugged features and a voice to match, Brown delivers one of the year's strongest country debuts; superb lyrics and call-and-response vocals smooth this near-r&b gem into the current country mold.

STEPHANIE MILLS
Bit By Bit (4:44)
PRODUCER: Harold Faltermeyer
WRITERS: H. Faltermeyer, F. Golde
PUBLISHERS: MCA/Kilauea/Rightsong/France
Golde, ASCAP/BMI
MCA 23564 (12-inch single; 7-inch reviewed June 22)

MARY JANE GIRLS
Wild And Crazy Love (6:25)
PRODUCER: Rick James
WRITERS: Rick James, Kenny Hawkins
PUBLISHER: Stone City, ASCAP
Gordy 4541GG (12-inch single; 7-inch reviewed June 22)

BOBBY O
A Man Like Me (6:36)
PRODUCER: Bobby Orlando
WRITER: Bobby Orlando
PUBLISHER: Bobby O
Telefon TE 7 (12-inch single)
Disco meister/producer steps out on his own again, with a less than high energy track and dour vocals. Contact (212) 246-5520.

RECOMMENDED

THELMA HOUSTON
Fantasy And Heartbreak (6:40)
PRODUCER: Monte Moir
WRITER: M. Moir
PUBLISHER: Flyte Tyme, ASCAP
MCA 23552 (12-inch single)
A relaxed midtempo groove.

SHRIEKBACK
Nemesis (6:00)
PRODUCER: Barry Andrews
WRITERS: Allen, Andrews, Barker, Marsh
PUBLISHER: Point, PRS
Island 0-96874 (c/o Atlantic) (12-inch single)
Band's debut delivers some arty weirdness with synths that moo and lyrics that glower.

PARACHUTE CLUB
At The Feet Of The Moon (6:36)
PRODUCER: Michael Beinhorn
WRITERS: Gray, Conger, Masi, Segato
PUBLISHER: Current Sounds, CAPAC
RCA PD-14145 (12-inch single; 7-inch version also available, RCA PB-14144)

Unideological DOR from a still-promising rock troupe.

OTHER RELEASES

POP

DRAMA Paralyze
RCA PB-14114

DEBBY BOONE Choose Life
Lamb & Lion SGL 3008/2. Contact: 1-800-423-5052.

BRITTANY LANE Love Attack
Cross-Country 08821. Contact: (201) 548-0523.

CLINTONS Girl Next Door
Coyote TTC 8553. Contact: Twin Tone Records, Minneapolis, Minn.

TOASTERS Brixton Beat
Ice Bear TOAST 2. Contact: Breakfast M.Lic. New York.

MEDIA Daytime Cinderella
Fry 7349361. Contact: (309) 734-9361.

ADVANCED LIFE SUPPORT I Only Cry At Weddings
REM RR8384. Contact: (612) 338-6428.

KENNETT HELPING HAND SINGERS We Are The World
KSS KSS-33-8505. Contact: (314) 888-2703.

BOB CHANCE The Bomb
Torchlight STL-004. Contact: (714) 491-8546.

PLACY ANATRA & RAY PECK You Must Believe Me
Kiderian K45-113. Contact: (312) 253-6175.

STRAPPADO Me And Orange
CD CD034. Contact: (415) 750-3554.

FRONT 242 Take One
Wax Trax! WAX010. Contact: (312) 528-8753.

SUPER EGO Just Because
Cruize BVS 100 (12-inch single). Contact: (301) 459-8957.

REMO CAPRA Glory
Remo RR 500. Label based in New York.

BLACK

IKE AND TINA TURNER Living For The City
Striped Horse SH 7001. Contact: (213) 851-8852.

DOUBLE CROSS M.C.'S Believe In Yourself
Tommy Boy TB 856 (12-inch single). Contact: (212) 722-2211.

WORD OF MOUTH FEATURING D.J. CHEESE King Kut
Profile PRO-7076 (12-inch single). Contact: (212) 582-3555.

GOLDEN GIRLS Too Cute
Tommy Boy TB-860 (12-inch single). Contact: (212) 722-2211.

NEXT MOVEMENT More Love
Nuance NU 1251 (12-inch single). Contact: (312) 421-4200.

CAPT. PHIL AND THE DAN HOPE BAND Get The
Monster Off My Back
Spinnaker (no number). Contact: (901) 452-6647.

PERCY LARKINS I Need To See You Again
Encore (no number). Label based in West Palm Beach, Fla.

FRANKIE KELLY Ain't That The Truth
TWI TW-45110. Contact: (213) 851-8852.

RA She's A Dancer
Awesome 101. Contact: (212) 547-5539

KEN CHANEY Ready For Your Love
Tempre T1836 (12-inch single). Label based in Philadelphia.

K-ROB The Day K-Rob Came Back
Profile PRO-7073 (12-inch single). Contact: (212) 582-3555.

RAMA Go Go Get Down
Sugarscoop SS-432 (12-inch single).
Contact: (212) 505-2511.

E.U. E.U. Freeze
4th & B'way/T.T.E.D. BWAY 415 (12-inch single).
Contact: (212) 757-3939.

LITTLE BENNY AND THE MASTERS
Who Comes To Boogie
Elektra 0-66898 (12-inch single)

MASTERS OF CEREMONY Crime
M-Low AB 10959 (12-inch single). Contact: (212) 671-6842

MARLEY MARL Marley Marl Scratch
Nia NI 1248 (12-inch single). Label based in New York.

DOCTOR ROCK AND CO. Girl Friends/Boy Friends
Slice SR-902 (12-inch single). Contact: Soundmakers, Westville, N.J.

IN ACTION Missing
Tuxedo TX-0-3003 (12-inch single). Label based in New York.

CLASS Just To Make Money
T-Jaye 786. Contact: (615) 226-2832.

JOHNNY WHITE & THE ELITE BAND You
Elite (no number). Contact: (615) 226-2832.

SOMETHING SPECIAL Let It Flow
Fresh FR 320. Contact: (404) 997-3456.

JIMMY McCracklin It's Not The Right Thing
Oak City 0-523. Contact: P.O. Box 5262, Oakland, Calif. 94605

CHAD I Want You To Be My Girl
Sutra SUD 031 (12-inch single). Contact: (212) 757-0521.

TWILIGHT BAND Motions
Macdad F/W23112. Contact: (609) 424-8059.

LESIA DOVE I Wish That I Were Older
Scorpgemi SGR 20002. Label based in New York.

WOR-JAM Love Is Running Out
Jamstone 106.
Contact: P.O. Box 33574, Houston, Tex. 77033.

IMPACT Mr. Ed Raps
Global G2-1001 (12-inch single).
Label based in New York.

RON LEWIS Where You Been?
Wonderful NR13658-1. Contact: (502) 774-4118.

REV. DOUGLAS BELL AND THE STAGE CRUISERS A
Tribute To Brother Thee "Bless My Bones" Wade
Four Winds 3650 (7-inch EP). Contact: (901) 525-5414.

(Continued on page 82)

...newsline...

MUSIC INSTRUMENT SALES RISE: A 5% increase was posted last year in sales of traditional and electronic equipment sold through music stores. That gain puts the industry at an annual dollar level of \$2.5 billion, according to the American Music Conference. A major factor in the highest retail level for the industry ever reported by AMC was the demand for electronic keyboards, guitars and accessories, most of them imported.

SHE'S A NATURAL: Aretha Franklin's voice was declared "a natural resource" of the state of Michigan last Tuesday (25) as part of "Aretha Franklin Day," proclaimed by Gov. James Blanchard. In addition to this ceremony in Lansing, the state capital, a resolution was concurrently passed in the Michigan House of Representatives and Senate, presented by Rep. Nelson Saunders and Sen. Jackie Vaughn, congratulating the performer on her 22 years in show business. Aretha, who returned to live in her hometown of Detroit a few years ago, is giving her fans a new taste of her vocal talents in a just-released Arista album, "Who's Zoomin' Who?"

SOUNDING MAHVVELOUS? Billy Crystal, the comic whose "Fernando" character on "Saturday Night Live" has become something of a national resource, has recorded an album for A&M Records that's due for release soon, along with a single called (you guessed it!) "You Look Mahhvelous." The album was produced by Bob Tischler, while the single, featuring Paul Shaffer, was produced by Arthur Baker. Crystal performed material from the album at two sold-out performances at New York's Bottom Line last Tuesday (25).

ACCOUNTING FOR CHARITY: Laventhol & Horwath and its international affiliate, Horwath & Horwath International, will provide global auditing, cash control and business management services, including public disclosure of the financial transactions for the June 13, 24-hour Live Aid rock concert and telethon (Billboard, June 22). The Philadelphia-based firm, with one of the largest entertainment business management services practices in the country, has developed special accounting and cash control programs for music festivals and regional and local fairs. Live Aid, to benefit African famine relief, will be broadcast live on television and on radio in stereo via satellite around the globe.

EXECUTIVE TURNTABLE

(Continued from page 4)

PRO AUDIO/VIDEO. Ralph Cousino, vice president of Capitol Industries, assumes new responsibilities for the manufacture and development of Captiol Magnetic Products (CMP) in addition to his current technology development duties. The move comes as CMP moves its tape manufacturing plant from Glenbrook, Conn., to a new facility in Winchester, Va. Nick Krasowski, vice president of operations for magnetic products, is now exclusively involved in the division's manufacturing operations. He reports to Cousino.

Emil Savia joins Motion East Productions as executive producer/director in New York. His most recent efforts include a video documentary of the ASCAP Archives and Paul McCartney's premiere of "Give My Regards To Broad Street."

MixMasters Audio Production Specialists names Louie Stevens general manager/chief engineer and Alan Harper studio manager/engineer in San Diego. Stevens was owner of Technical Magic Recording and LRF Studios. Harper was audio technical director at Horizon International.

TRADE GROUPS. Bill Golden, executive vice president of the Record Bar, is named to the board of directors of the Video Software Dealers Assn. (VSDA).

RELATED FIELDS. MTV Networks makes the following promotions in New York: Domenick Fioravanti to senior vice president and general manager of corporate program marketing; David Hilton to senior vice president and general manager of MTV, Nickelodeon and VH-1; and Tom Freston to senior vice president and general manager of affiliate sales and marketing for the three services. Fioravanti was senior vice president and general manager of the three networks. Hilton was senior vice president and general manager, affiliate sales and marketing. Freston was vice president of marketing.

Morse Entertainment Group in Beverly Hills names Eric Ige vice president of business affairs. He joins from Security Pacific National Bank, where he ran the network management section.

Greg Lewerke becomes a partner in Vision Management in Los Angeles. He was an associate of Leber/Krebs Management. Also, Jonna Jerome joins as management assistant. She was with Motown Records.

Rooth Blackman and Vera Berke join Image Consultants as marketing coordinators in Los Angeles. Blackman was with PolyGram as merchandising/sales specialist. Berke was with Atlantic. In addition, Danny Ghesser is appointed traffic coordinator.

Lifelines

BIRTHS

Girl, Lynn Allison, to Marc and Susan Sternberger, June 9 in Pittsburgh. He is general manager and she is administrative assistant with Electric Factory Concerts.

Boy, Brennan William, to Billy and Stormey Aertz, June 10 in Nashville. He is a songwriter for MTM Music Group's publishing company, Uncle Artie Music.

Girl, Caitlin Ryan, to Rob and Kathy Black, June 19 in Dallas. He is Dallas branch marketing coordinator for the Warner/Elektra/Atlantic Corp. She is an account executive at KRLD there.

MARRIAGES

Enrique Fernández to Cristina de Córdoba, June 8 in Demarest, N.J. He is Billboard's Latin music editor.

Theodore Francis (Butch) Baker Jr. to Suzanna Timberlake, June 22 at Signal Mountain near Chattanooga, Tenn. He is a Mercury recording artist. She is a former Miss Tennessee/U.S.A. and Miss Knoxville.

DEATHS

Merritt Kirk, 76, June 9 in Vancouver, Wash. He worked for RCA Records in distribution for 25 years, including a stint with Music West, one-time RCA distributor in San Francisco.

Nicholas A. Fanelli, 59, June 11 in Philadelphia. The jazz guitarist played with the late Eddie Lang and in recent years played with various groups in clubs. He is survived by his wife, Violet, six brothers, two sons and three grandchildren.

New Companies

West Coast Promotions, formed by Roger Hatcher. Company will handle promotion of various types of music. 6520 Selma Ave., Suite 235, Hollywood, Calif. 90028; (213) 461-3127.

Flanegan & Remington Enterprises, a booking and artist management company with promotional and representative services, formed by Bob Flanegan. P.O. Box 56511, Houston, Tex. 77256-6511; (713) 771-8498.

Take One, formed by Debbie Schwartz. Company will represent directors and producers specializing in long- and short-form music videos. First signing is George Paige, who produced the Doors' "Dance On Fire" for MCA Home Video. 400 E. 83rd St., Suite 4B, New York, N.Y. 10028; (212) 734-1060.

Bama Records Co. Inc., an independ-

ent label, formed by James Terry and Erskin Mobley. First release is a single, "I Just Can't Seem To Forget," by Andrew Barrax. 126 Washington St., Selma, Ala. 36701; (205) 875-3825.

Sound & Master Records, formed by Trevor V. Hartley. First release is a 12-inch single, "Life Is Confusing," by DeeVee. 132 W. 24th St., New York, N.Y. 10011; (212) 691-5630.

Breaker Wave Promotions Inc., a full-service national promotion company designed to assist both new and established artists in gaining early national chart action, formed by Beau James, Bob Ham, John Curb, and Wayne and Johanna Edwards. 7020 Church St., Suite 533, Brentwood, Tenn. 37027; (615) 822-6391.

Bubbling Under

THE HOT 100 SINGLES

- 101 DOUBLE OOH-OOH GEORGE CLINTON CAPITOL 5473
- 102 LOVE AND PRIDE KING EPIC 34-04917
- 103 WILD AND CRAZY LOVE THE MARY JANE GIRLS GORDY 1798 (MOTOWN)
- 104 MATERIAL THANGZ DEELE SOLAR 7-69644 (ELEKTRA)
- 105 IT'S OVER NOW LUTHER VANDROSS EPIC 34-04944
- 106 TOO MANY GAMES MAZE FEATURING FRANKIE BEVERLY CAPITOL 5474
- 107 YOU TALK TOO MUCH RUN-D.M.C. PROFILE 5069
- 108 PAD LOCK GWEN GUTHRIE GARAGE/ISLAND TRADING CO. 21 (ATLANTIC)
- 109 LOVE RESURRECTION ALISON MOYET COLUMBIA 38-05411
- 110 WHEN YOU LOVE ME LIKE THIS MELBA MOORE CAPITOL 5484

THE TOP POP ALBUMS

- 201 COCK ROBIN COCK ROBIN COLUMBIA BFC 39582
- 202 AIR SUPPLY GREATEST HITS ARISTA AL8-8024
- 203 GEORGE HOWARD DANCING IN THE SUN TBA TB 205 (PALO ALTO)
- 204 BRUCE SPRINGSTEEN DARKNESS AT THE EDGE OF TOWN COLUMBIA JC 35311
- 205 NINA HAGEN IN EKSTASY COLUMBIA 40004
- 206 DAVE GRUSIN & LEE RITENOUR HARLEQUIN GRP 1015
- 207 VITAMIN Z RITES OF PASSAGE GEFEN GHS 24057 (WARNER BROS.)
- 208 THE KNITTERS POOR LITTLE CRITTER ON THE ROAD SLASH/WARNER BROS. 25310 (WARNERBROS.)
- 209 BOBBY WOMACK SOMEDAY WE'LL ALL BE FREE BEVERLY GLEN 10006
- 210 BELOUIS SOME SOME PEOPLE CAPITOL ST-12345

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JULY

July 9-10, Video Retailers Assn. (VRA) Conference, Seattle Trade Center, Seattle. (916) 888-7232.

July 22-27, Musicians' & Songwriters' Workshop, Colorado Mountain College, Breckenridge, Colo. (303) 453-6757.

AUGUST

Aug. 4-6, Rockamerica's Third Annual Video/Music Seminar, Roosevelt Hotel, New York. (212) 475-5791.

Aug. 15-18, Jack The Rapper's Family Affair '85, Marriott Marquis Hotel, Atlanta. (305) 423-2328.

Aug. 25-28, Video Software Dealers Assn. Convention, Sheraton Washington and Shoreham Hotels, Washington, D.C. (609) 424-7117.

SEPTEMBER

Sept. 11-14, Jazz Times Convention, Roosevelt Hotel, New York. (301) 588-4114.

Sept. 11-15, NAB/NRBA Radio Convention & Programming Conference (RCPC), Dallas Convention Center.

Sept. 13, Second Annual MTV Music Awards, Radio City Music Hall, New York.

Sept. 25-28, New Music Seminar, Marriott Marquis Hotel, New York. (212) 722-2115.

Sept. 29, New Jersey Record Collectors Show/Convention, Holiday Inn, Springfield, N.J. (201) 548-6700.

Sept. 30-Oct. 3, National Assn. of Recording Merchandisers (NARM) Retail/Manufacturer Advisory Committee Meeting, Sheraton Harbor Island, San Diego. (609) 424-7404.

OCTOBER

Oct. 16-18, Musexpo/Videxpo '85, Kensington Exhibition Center, London. (01) 968-4567.

NOVEMBER

Nov. 20-24, Billboard's Seventh Annual Video Music Conference, Sheraton Premiere Hotel, Universal City, Calif. (213) 273-7040.

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Getting Down to Serious Business. Moderating from the head table position during WEA International's worldwide managing directors' meeting in Montreux, Switzerland are, from left, chairman and co-chief executive officer Nesuhi Ertegun, vice chairman and co-chief executive officer Ramon Lopez and senior vice president Keith Bruce.

WEA INTERNATIONAL MEETING

(Continued from page 3)

ette trends. Cassette sales in the U.S., Britain, France and Australia are expected to more than double by 1990, he said, although France and West Germany have largely missed out on the cassette boom. According to Lappe, "This is significantly attributable to the lack of cooperative partnership between record companies and dealers on both pricing and display policies for the tapes."

Compact Disc acceptance has interfered with the simple LP/cassette equation, Lappe's study made plain. In West Germany, where the new format has made swift inroads, LP/tape sales parity will not be reached until 1990. In Japan, it has already been reached once, in 1981, but has since regressed due to rising CD sales and will not again be achieved until the next decade.

CD sales are expected to overtake

LP volume in the U.K. by 1989 and in the U.S. by the year after, Lappe said.

Atlantic vice chairman Sheldon Vogel noted that, since 1980, sales of Warner, Elektra and Atlantic product on cassette had risen by better than 38% in the U.S., while equivalent LP sales had declined 26%. And, he added, whereas 70% of European cassette sales are in the MOR category, 70% of State-side tape sales are of heavy rock'n-roll material.

Prior to the presentation of new music and video product, Lopez and senior vice president Jim Caradine moderated a discussion of topics including blank tape levies, royalty bases, domestic and international signing policies, tour support and promotional videos.

Johnny Cash Charged With Breach of Contract, Fraud

BY KIP KIRBY

NASHVILLE In a counterclaim filed in the U.S. district court here by Los Angeles-based Slater-Pichinson Music Inc., singers Johnny Cash and June Carter Cash and three of their publishing companies are the target of a \$10 million lawsuit.

Slater-Pichinson's June 21 countersuit, answering an earlier suit filed in April by Cash and his wife, claims breach of contract, fraud and negligent misrepresentation by the Cash parties pursuant to their March 2 sale of more than 1,000 Cash-controlled song titles.

According to the counterclaim, attorney Leonard Korobkin, representing the Cash concerns, offered to Slater-Pichinson a specific list of catalog titles for sale. All titles were guaranteed to be free of any encumbrances, liens and claims at the time of the sale, the action states.

Slater-Pichinson was to pay a total sum of \$2,050,000 including interest monies for the House Of Cash, Song Of Cash and Family Of Man catalogs, with \$250,000 due at the closing of the sale and the remaining payments due in seven equal annual installments.

However, contends Slater-Pichinson, the "defendants, through Korobkin, secretly substituted a 'new list' of songs in place of the list previously advertised . . . to be sold and purchased." This new list was "substantially different from and failed to include many songs included in the original list."

The countersuit also contends that:

- Defendants have failed to transfer copyrights, titles and subject property to Slater-Pichinson under terms of the sale.

- The Cashes do not own all rights to songs covered in the sale, and certain titles are not freely assignable.

- Writers' contracts guaranteed to be owned or controlled in whole or in part by the Cash parties are not, in fact, valid and binding.

- Not all of the titles were properly registered with the U.S. copyright office.

In its countersuit, Slater-Pichinson requests that it be paid punitive and compensatory damages amounting to \$10 million from the Cashes and Korobkin, and that it be granted all rights, title and interests in the copyrights of the originally agreed-upon songs and all other related properties.

SUMMER TO U.S.: CRACK DOWN ON PIRATES

(Continued from page 3)

recordings they exploit."

Summer stated that for every 10 recordings sold legitimately in world markets, five or six pirated recordings are purchased. "As I pointed out," he added, "a majority of these recordings are the work of American performers and recordings."

Summer said that it was a "distortion of reason to note that many of the nations that benefit most from the Generalized System of Preferences show the least regard for the protection of foreign intellectual property." While he singled as "among the worst offenders" Singapore, Korea, Thailand and India, Summer's testimony lingered mostly on Singapore, a country he said "illustrates both the problems faced abroad by our copyright industries and the benefits that may result from U.S. government efforts to communicate to our trading partners the seriousness with which it views the piracy problem."

While Singapore has exported more than \$500 million worth of goods to the U.S. duty-free under the GSP, it has "up to now allowed itself to become a haven for pirates of sound recordings, video recordings, books and software," Summer testified. "In the music industry alone, pirates in Singapore produce up to an astonishing 65 million illicit sound recordings each year! Of these, approximately 15 million are sold in Singapore, usurping almost entirely any legitimate domestic

market.

"But worse, Singapore pirates are a cancer on the international market, exporting some 50 million pirate units of sound recordings each year to Asia, the Mideast, Africa and Europe."

Although Summer cited "some hopeful signs" that the problem is being addressed by enactment of antipiracy measures in Singapore, he noted that "we have heard alarming suggestions that Singapore's new copyright legislation may be focused exclusively on the protection of high-technology products such as computer software, to the virtual exclusion of more traditional products such as records,

books and motion pictures. . . it would do little to eliminate Singapore's reputation as the foremost pirate nation of the world."

The RIAA chairman said that "now is the time to put the objectives and requirements of GSP into action. The situation in Singapore should be monitored closely to be certain that legislation is enacted that adequately and effectively protects the products of all the copyright industries."

In his concluding remarks, Summer termed the American recording industry a "highly competitive sector whose continued competitiveness at home and abroad is threatened by international piracy."

AUDIO HOME TAPING BILL INTRODUCED

(Continued from page 3)

common agents. They may also file jointly or as a single claim.

If a controversy exists, it would be handled by an ad hoc arbitration panel authorized and appointed by the Register of Copyrights. The bill circumvents any mention of the ailing Copyright Royalty Tribunal. The Register's final decision on contest royalties would be subject to judicial review.

The co-sponsors of the Morrison bill at press-time are Reps. Edwards, Moorehead, Frank, Berman, Kindness, Boucher, Coble, Fish, Downey and Boner.

The co-sponsor, music industry sources report, form one short of a majority of the Kastenmeier subcommittee, which will handle the measure. "That's awfully good, going in," one says.



U.K. COURT RULES ON 'COPY' DECK

(Continued from page 1)

copyright infringement."

Counsel for Amstrad had said in court that BPI was seeking to have home taping legitimized in order to justify its claim for legislation imposing a levy on blank cassettes (Billboard, June 22). He added that BPI had abolished its own system of providing a license to people who wanted to tape recorded music, yet now opposed Amstrad's claim for a declaration of "legality" of its machines.

But in his summation, Mr. Justice Whitford said the Amstrad equipment, which permits tape-to-tape recording at twice the normal speed, would "inevitably" be used to copy prerecorded cassettes. Consumers, he noted, were even encouraged by Amstrad's advertising campaign to copy their favorite cassettes. If they did, they could be in breach of copyright, said the judge, "helping themselves to a slice of somebody else's cake."

The judge said that home taping was more of a problem to the recording industry than record piracy, adding: "Amstrad knew perfectly well what a tape-to-tape facility was likely to be used for."

Amstrad equipment sells here in the \$175-\$300 price range. The company had sold around 25,000 decks.

In the U.S., Cary Sherman, counsel for the Recording Industry Assn. of America in Washington, said the manufacturer trade group would require further analysis of the decision in order to determine whether it points the way to addressing the problem of twin-cassette home recorders. At least 25% of all cassette decks in the U.S. are now of this type.

The Amstrad High Court action followed a letter to retailers from

BPI, warning the trade about the equipment. BPI, in its role as custodian of copyright interests in the record business, opposed the Amstrad plea.

After the hearing, BPI's Isherwood said that the national IFPI group would ask for the withdrawal of the decks, but that there was no question of asking for the return of decks already sold. The claim for breach of copyright damages against Amstrad will proceed, he added.

Amstrad chairman Alan Sugar said there would be an appeal against the court judgment. "What the judge has done is so anti-Amstrad that we have no choice but to appeal," he asserted. "We've no in-

tention of stopping selling the decks."

The judge noted that evidence had been given to him about the "innocent means" by which the equipment could be used, such as a bird watcher recording the song of a rare species and making copies for fellow enthusiasts. There was nothing "intrinsically wrong" with Amstrad's twin-cassette equipment, he said, only the use to which it was put, and the company's advertising left no doubt that the hardware was aimed primarily at the pop music market.

He added that a copyright notice on the decks and in Amstrad advertising was either barely noticeable or unintelligible to ordinary people.

GEMA SAYS IT PLANS TO QUIT BIEM

(Continued from page 1)

in BIEM in the circumstances can only weaken the case now under consideration by the tribunal in Munich to determine the level of mechanical royalties in Germany.

"It has to be remembered that in our country between 60% and 65% of records sold come into the minimum royalty category, which means that mechanical income is essentially diminished.

"The situation will be exacerbated if the proposed IFPI agreement prevails because it provides for the minimum royalty to be two-thirds of the basic mechanical rate, instead of the previous three-quarters."

This is the second time that GEMA has withdrawn from BIEM because of dissatisfaction over contract terms with the record industry. However, it rejoined 18 years ago when the rules were revised.

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	2	3	18	PHIL COLLINS ▲ ² ATLANTIC 81240 (9.98) (CD) 7 weeks at No. One	NO JACKET REQUIRED
2	3	4	15	TEARS FOR FEARS ● MERCURY 824 300-1M1/POLYGRAM (8.98)	SONGS FROM THE BIG CHAIR
3	1	1	26	SOUNDTRACK ▲ MCA 6143 (9.98) (CD)	BEVERLY HILLS COP
4	4	2	9	PRINCE & THE REVOLUTION PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
5	6	6	33	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
6	5	5	55	BRUCE SPRINGSTEEN ▲ ⁶ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
7	7	7	35	WHAM! ▲ COLUMBIA FC39595 (CD)	MAKE IT BIG
8	9	9	13	THE POWER STATION ● CAPITOL SJ-12380 (8.98)	THE POWER STATION
9	8	8	32	MADONNA ▲ ⁴ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
10	12	14	7	EURYTHMICS RCA AJL1-5429 (8.98)	BE YOURSELF TONIGHT
11	10	11	12	HOWARD JONES ● ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
12	11	13	13	TOM PETTY AND THE HEARTBREAKERS ● MCA 5486 (8.98)	SOUTHERN ACCENTS
13	14	21	5	NIGHT RANGER CAMEL/MCA 5593 (8.98)	7 WISHES
14	13	12	46	BILLY OCEAN ▲ JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
15	29	—	2	RATT ATLANTIC 81257 (8.98)	INVASION OF YOUR PRIVACY
16	21	34	15	WHITNEY HOUSTON ● ARISTA AL8-8212 (8.98)	WHITNEY HOUSTON
17	16	16	24	JOHN FOGERTY ▲ WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD
18	20	23	41	SURVIVOR ▲ SCOTTI BROS. FZ 39578/EPIC (CD)	VITAL SIGNS
19	17	15	30	KOOL & THE GANG ● DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
20	15	10	20	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
21	25	31	4	ROBERT PLANT ES PARANZA 90265/ATLANTIC (9.98) (CD)	SHAKEN 'N STIRRED
22	22	27	36	GLENN FREY MCA 5501 (8.98)	THE ALLNIGHTER
23	23	29	6	SUPERTRAMP A&M SP-5014 (8.98) (CD)	BROTHER WHERE YOU BOUND
24	31	35	5	DIRE STRAITS WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
25	19	19	14	LUTHER VANDROSS ▲ EPIC 39882	THE NIGHT I FELL IN LOVE
26	18	18	17	THE MARY JANE GIRLS ● GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
27	27	25	13	KATRINA AND THE WAVES CAPITOL ST-12400 (8.98)	KATRINA AND THE WAVES
28	24	22	56	TINA TURNER ▲ ⁴ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
29	26	26	12	'TIL TUESDAY EPIC BFE 39458	VOICES CARRY
30	30	28	30	DON HENLEY ▲ GEFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
31	28	24	16	DEBARGE ● GORDY 6123GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
32	33	33	19	GEORGE THOROGOOD EMI-AMERICA ST-17145 (8.98) (CD)	MAVERICK
33	32	17	20	DAVID LEE ROTH ▲ WARNER BROS. 1-25222 (5.99)	CRAZY FROM THE HEAT
34	35	65	3	BOB DYLAN COLUMBIA FC 40110	EMPIRE BURLESQUE
35	74	—	2	R.E.M. I.R.S. 5592/MCA (8.98)	FABLES OF THE RECONSTRUCTION
36	NEW			TALKING HEADS SIRE 25305/WARNER BROS. (8.98)	LITTLE CREATURES
37	40	45	7	PAUL YOUNG COLUMBIA BFC 39957 (CD)	SECRET OF ASSOCIATION
38	89	—	2	AIR SUPPLY ARISTA AL8-8283	AIR SUPPLY
39	39	37	8	BON JOVI MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
40	42	47	5	JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 39405/EPIC (CD)	TOUGH ALL OVER
41	41	43	5	MARVIN GAYE COLUMBIA FC 39916	DREAM OF A LIFETIME
42	43	30	9	DAN FOGELBERG FULL MOON/EPIC FE 39616/EPIC	HIGH COUNTRY SNOWS
43	52	66	7	FREDDIE JACKSON CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
44	50	—	2	SOUNDTRACK CAPITOL ST-12413 (8.98)	A VIEW TO A KILL
45	36	32	11	RICK SPRINGFIELD ● RCA AJL1-5370 (9.98)	TAO
46	34	20	12	USA FOR AFRICA ▲ ³ COLUMBIA USA 40043	WE ARE THE WORLD
47	45	36	33	REO SPEEDWAGON ▲ EPIC QE39593 (CD)	WHEELS ARE TURNING
48	51	46	17	JESSE JOHNSON'S REVUE A&M SP-6-5024 (6.98)	JESSE JOHNSON'S REVUE
49	49	51	39	DOKKEN ELEKTRA 60376 (8.98) (CD)	TOOTH & NAIL
50	44	42	27	FOREIGNER ▲ ² ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR
51	56	80	3	MEN AT WORK COLUMBIA FC 40078	TWO HEARTS
52	97	—	2	SOUNDTRACK ARISTA AL9-8278 (9.98)	PERFECT
53	48	48	85	THE POINTER SISTERS ▲ ² PLANET BEL1-5410/RCA (9.98) (CD)	BREAK OUT
54	38	38	21	COMMODORES ▲ MOTOWN 6124ML (8.98) (CD)	NIGHTSHIFT
55	64	79	4	AMY GRANT A&M SP-5060 (8.98)	UNGUARDED

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	59	59	20	RUN-D.M.C. ● PROFILE PRO1205 (8.98)	KING OF ROCK
57	58	63	7	THE HOOTERS COLUMBIA BFC 39912	NERVOUS NIGHT
58	46	41	11	LIMAH! EMI-AMERICA ST-17142 (8.98)	DON'T SUPPOSE
59	61	61	9	LONE JUSTICE GEFEN GHS 24060/WARNER BROS. (8.98) (CD)	LONE JUSTICE
60	60	60	10	YNGWIE MALMSTEEN POLYDOR 825 324-1/POLYGRAM (8.98)	RIISING FORCE
61	47	40	19	THE FIRM ● ATLANTIC 81239 (8.98) (CD)	THE FIRM
62	62	62	8	CON FUNK SHUN MERCURY 824 345-1M-1/POLYGRAM (8.98) (CD)	ELECTRIC LADY
63	63	64	16	GO WEST CHRYSALIS FV 41495 (8.98) (CD)	GO WEST
64	88	—	2	THE BEACH BOYS CARIBOU BFC 39946/EPIC	THE BEACH BOYS
65	65	67	6	JOE WALSH FULL MOON/WARNER BROS. 1-25281/WARNER BROS. (8.98) (CD)	THE CONFESSOR
66	53	44	17	MICK JAGGER ▲ COLUMBIA FC 39940 (CD)	SHE'S THE BOSS
67	67	56	37	DARYL HALL & JOHN OATES ▲ ² RCA AFL1-5309 (9.98) (CD)	BIG BAM BOOM
68	93	—	2	KIM CARNES EMI-AMERICA SO-17159 (8.98)	BARKING AT AIRPLANES
69	69	71	97	MADONNA ▲ ² SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
70	71	81	7	L. BERNSTEIN DEUTSCHE GRAMMOPHON 415 2531/POLYGRAM (19.98) (CD)	WEST SIDE STORY
71	57	57	12	GRAHAM PARKER & THE SHOT ELEKTRA 60388 (8.98) (CD)	STEADY NERVES
72	75	77	8	HANK WILLIAMS, JR. WARNER/CURB 25267/WARNER BROS. (8.98) (CD)	FIVE-O
73	54	39	18	SOUNDTRACK ● A&M SP-5045 (8.98)	THE BREAKFAST CLUB
74	68	55	12	KENNY LOGGINS COLUMBIA FC 39174	VOX HUMANA
75	85	—	2	GINO VANNELLI HME BFW 40077/CBS	BLACK CARS
76	79	84	7	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98)	MAGIC TOUCH
77	72	54	14	ERIC CLAPTON DUCK/WARNER BROS. 1-25166/WARNER BROS. (8.98) (CD)	BEHIND THE SUN
78	70	49	14	ALISON MOYET COLUMBIA BFC 39956	ALF
79	86	95	21	DEPECHE MODE SIRE 25194-1/WARNER BROS. (8.98)	SOME GREAT REWARD
80	80	85	4	UTFO SELECT 21614 (8.98)	UTFO
81	66	52	23	KLYMAXX MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
82	105	—	2	BRYAN FERRY WARNER BROS. 25082 (8.98) (CD)	BOYS AND GIRLS
83	55	50	9	RICK JAMES GORDY 6135GL/MOTOWN (8.98)	GLOW
84	87	91	8	ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS
85	77	58	20	ANIMOTION MERCURY 822580-1/POLYGRAM (8.98) (CD)	ANIMOTION
86	90	69	87	LIONEL RICHIE ▲ ⁸ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
87	73	53	35	JULIAN LENNON ▲ ATLANTIC 80184-1 (8.98) (CD)	VALOTTE
88	110	—	2	SOUNDTRACK EPIC FE 40067	THE GOONIES
89	84	78	92	HUEY LEWIS & THE NEWS ▲ ⁵ CHRYSALIS FV 41412 (CD)	SPORTS
90	82	75	39	NEW EDITION ▲ MCA 5515 (8.98) (CD)	NEW EDITION
91	78	70	17	VARIOUS ARTISTS RCA CPL-2-5340 (12.98) (CD)	CHESS
92	81	83	38	U2 ▲ ISLAND 90231/ATLANTIC (8.98)	THE UNFORGETTABLE FIRE
93	95	101	14	DEPECHE MODE SIRE 25124/WARNER BROS. (8.98)	PEOPLE ARE PEOPLE
94	94	100	5	NEW ORDER QWEST 25289/WARNER BROS.	LOW LIFE
95	103	117	6	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
96	98	68	20	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
97	101	105	6	KENNY G. ARISTA AL8-8282 (8.98)	GRAVITY
98	83	82	58	CHICAGO ▲ ³ FULL MOON/WARNER BROS. 1-25060/WARNER BROS. (8.98) (CD)	17
99	99	88	15	MAZE FEATURING FRANKIE BEVERLY ● CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
100	104	108	7	MENUDO RCA AFL1-5420 (8.98)	MENUDO
101	102	72	81	CYNDI LAUPER ▲ ⁴ PORTRAIT BFR 38930/EPIC (CD)	SHE'S SO UNUSUAL
102	76	76	19	ANDREAS VOLLENWEIDER COLUMBIA FM 39963 (CD)	WHITE WINDS
103	91	93	33	FRANKIE GOES TO HOLLYWOOD ● ISLAND 90232-1 (2-LPS)/ATLANTIC (12.98)	WELCOME TO THE PLEASURE DOME
104	106	87	52	PRINCE & THE REVOLUTION ▲ ⁹ WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN
105	109	113	7	RED 7 MCA 5538 (8.98)	RED 7
106	108	110	8	KIM MITCHELL BRONZE/ISLAND 90257/ATLANTIC (8.98)	AKIMBO ALOGO
107	92	92	7	SHANNON MIRAGE 90267/ATLANTIC (8.98)	DO YOU WANNA GET AWAY
108	96	96	7	WILLIE & THE POOR BOYS PASSPORT PB 6047/JEM (8.98)	WILLIE & THE POOR BOYS
109	131	—	2	BARRY MANILOW ARISTA AL9-8274 (9.98)	THE MANILOW COLLECTION/20 CLASSIC HITS
110	112	114	9	EARL KLUGH WARNER BROS. 1-25262 (8.98) (CD)	SODA FOUNTAIN SHUFFLE

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(Continued on page 83)

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Basics (new) • Publishing and Artist Development • Artist Contract Mock Negotiation • Ancillary Rights (new) • Corporate Sponsorship (new) • Legal Hot Topics (new) • Music/Film/Video • International Licensing • Video Rights & Payments (new) • **TECHNOLOGY WORKSHOPS:** Recording Studio Technology (new) • Computer Technology (new)

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**NEW MUSIC SEMINAR 6
SEPTEMBER 25-28, 1985
MARRIOTT MARQUIS
NEW YORK CITY**

SINGLES REVIEWS

(Continued from page 77)

M.C. ROMEO Give A Little Bit To Ethiopia
Sound Of The Universe SU-1 (12-inch single).
Contact: (212) 265-4300.

FUNK CREW Move (Gotta Move On)
Sunshine SG 12811 (12-inch single). Contact:
(215) 755-7000.

COUNTRY

BENJI WILHOITE Mr. Bassman
Playback 41100.
Contact: Music Unlimited, Miami Beach, Fla.

CAROL WOOD It Just Don't Feel Like Cheating
The Spectrum Of Sound 003.
Contact: (615) 327-1171.

BILL DAWKINS The American Dream
Sounding Post GBS-45-124

DON MALENA Lightning
Comstock 1784. Contact: (913) 631-6060.

JAN DELL AND THE RANCH BAND
Rocky Mountain Fever
Moore DKD-DM 5017.
Contact: Door Knob Records, Nashville.

CHESTER LESTER Johnny Never Came Marching Home
Winsong 002. Label based in Nashville.

JACK FOX How Is This Possible?
Dale DR2. Label based in Nashville.

CLAY RICE Pullin' Up Sea Oates
Island Wine U-13070

MEL RUSSELL Last Laugh
Mountain Empire 1002. Label based in Bristol, Tenn.

RAY DUNCAN Snap Your Fingers
Door Knob 850232. Label based in Nashville.

JANE RUSSELL He Just Swangs
Holly MSR 585. Contact: NSD, Nashville.

DAWN TYLER
My Heart Belongs To A Good Ole Country Boy
Studio South LSR 210. Contact: (404) 793-7800.

HARMONY Fairy Tales
Soundwaves 4757. Contact: NSD, Nashville.

CHUCK DOUGLAS FLORO Blue Ridge Mountain Rain
Earth and Sky 440. Contact: P.O. Box 70, Wilmot,
S.D. 57279-0070.

NATE HARVELL Travelin' Man
First American 850527. Contact: (615) 868-0684.

TERRY BELL A Date With Destiny
Down The Road 112. Label based in Bratenahl, OH.

MARK DOWDY I'm A Country Boy From The Suburbs
Soundwaves 4755. Contact: NSD, Nashville.

JIMMY ANGEL American Girl
Jammer 17566. Contact: (615) 321-5080.

JASON AND SOUTHWIND Lady Come Back
NSD 204. Label based in Nashville.

TOMMY TATUM It's Easy
Eagle 288

TIM TISDALE AND THE TEXAS REUNION
BAND Changes
Music City MCTT001

HAL MOON God Said It's Over
Beamon 103

JOHNNY WHITE & THE ELITE BAND You
Elite (no number). Contact: (615) 226-2832.

CLASS Just To Make Money
T-Jaye 786. Contact: (615) 226-2832

DON MALENA Lightning
Comstock 1784. Contact: (913) 631-6060.

BILLY DEE COX Graduation Day
Southern Tracks 1041. (404) 325-0832.

BOB STEWART America, America
Clergy and Laity Concerned 45-110. (212) 964-
6730.

WYNN HAMMONS My Heart Can't Tell Me Who I Can
Love
Fox-Fire A-185

WYNN HAMMONS Willie, You & Your Blue Songs
Fox-Fire A-186

KRIS FAZIO Goin' Under Gettin' Over You
Raven U-13773. Contact: P.O. Box 120662,
Nashville, Tenn. 37212

RED STEED Tulsa
Motion Sound 1051. Contact: (703) 949-6023

JOHNNY MAGGARD Mr. "T"
Chaparral 1021. Contact: (615) 242-5001

SHERRI KING A World For Everyone
RCI 2392-1. Contact: P.O. Box 126, Elmstord, N.Y.
10523.

COUNTRY EXPRESS In The Name Of Freedom
Genesee 500. Contact: NSD, Nashville.

MIKE JONES Same Old Tricks
N.S.D. 203. Label based in Nashville.

JIMMY PARKER Storm Clouds Over Happiness Valley
Scrimshaw 104. Label based in Hyannis, Mass.

MICHAEL TERRY Who's That Girl?
Meadow Lark 5175

RAY GOLDEN If I Only Had One Memory
Preferred 4502

JIM QUIGLEY & SOUTHWIND Do You Remember
Fifth Street 1035. Contact: (816) 842-6854.

MAESTRO KING ALEXANDER Stick Like Glue
Platinum & Gold Gentura 80-500277-P. Label
based in Greenville, S.C.

SHARON JAMES Memory
CMM 112379. Contact: P.O. Box 1103,
Hendersonville, Tenn. 37075.

WALT WILDER Twentieth Century Fox
CMM 1636. Contact: P.O. Box 1103,
Hendersonville, Tenn. 37075.

WALT WILDER Do I Ever Cross Your Mind
CMM 11947. Contact: P.O. Box 1103,
Hendersonville, Tenn. 37075.

RANDALL GRAHAM Man In Disguise
CMM 110670. Contact: P.O. Box 1103,
Hendersonville, Tenn. 37075.

CLAY GRAYSON Bobby Jean
Killer 1002. Contact: (615) 227-3602.

HOYT AXTON If You're A Cowboy
Jeremiah 1018. Label based in Hendersonville,
Tenn.

ORION 100 Pounds Of Clay
Kristal 2338. Contact: (615) 244-1028.

EDDIE HILL Caught Up In The Fire
Musicom 55702. Contact: (615) 791-1146.

RAY SANDERS Heartache Country
Axbar 6036. Contact: TMC Prod., Box 12353, San
Antonio, Tex. 78212.

DOC RANDOLPH Dixie's Arms
Stargem 2334. Contact: (615) 244-1028.

TERRY DAN She's Not Just Another Pretty Face
Volant 104. Contact: NSD, Nashville.

WYNN STEWART Wait Till I Get My Hands On You
Pretty World 001

CLAYTON CLAXTON Back Pockets
Mosrite 543-852. Contact: P.O. Box 40013,
Nashville, Tenn. 37204.

STAMPEDE William Tell Overture
Axbar 6037. Contact: TMC Prod., Box 12353, San
Antonio, Tex. 78212.

GRANT TURNER (I Spent The Night In) The Country
Music Hall Of Fame
Killer 1001. Contact: (615) 227-3602.

JOHNNY TRAVIS Iced Tea and Taters
Tip 51585. Label based in Lubbock, Tex.

PAUL & KELLI Young Love
Le Cam 513. Contact: P.O. Box 11152, Fort Worth,
Tex. 76110.

BILL MIDDLEBROOKS What'll I Do About My Heartache
Pyramid 0002. Contact: H.C. 60, Box 1950,
Lakeview, Ore. 97630.

JANET CONRAD Who Takes Care Of Mommy
AVC (no number). Label based in Cambridge, Oh.

JOY FORD Melted Down Memories
Country International 206. Contact: (615) 327-
4656.

CAROLYN JUSTICE Forever In Love
Comstock 1787. Contact: (913) 631-6060.

DENNIS LEDBETTER Three Acres Of Fillies At Gilley's
Soundwaves 4758. Contact: NSD, Nashville.

BRITT HAMMON I Love The Music
Comstock 1778. Contact: (913) 631-6060.

EARL ADKINS Coal Tattoo
Jege 1000. Contact: (606) 437-7859.

LENNY GEE From Dusk Till Dawn
Vokes 126. Contact: Box 12, New Kensington, Pa.
15068.

VASSAR CLEMENTS Westport Drive
Mind Dust 451002. Contact: (419) 339-4581.

BARBARA LEE Hello DJ.
Emerald 3296. Contact: (615) 327-4538.

OTHER RELEASES DANCE/DISCO

MELISSA MANCHESTER Energy
MCA 23563 (12-inch single)

BOHANNON Foot Stompin' Music Part II
Phase II (no number). Contact: (404) 251-2880.

BARNEY RACHABANE Blow Barney Blow
Jive Afrika JD1-9359 (c/o Arista) (12-inch single; 7-
inch reviewed June 15)

FOREIGNER Reaction To Action
Atlantic 0-86880 (12-inch single)

FORMULA FIVE
I Ain't Gonna Never Let You See Me Cry
Malaco MAL 1216 (12-inch single).
Label based in Jackson, Miss.

PATRICE I Wanna Be Your Lover
Power Up PR-1 (12-inch single). Contact: (212)
582-6900.

CURTIE AND THE BOOMBOX Black Kisses (Never Make
You Blue)
RCA PD-14104 (12-inch single)

B.T. EXPRESS Cover Girl
King Davis KD-3661 (12-inch single). Contact:
(212) 925-1238.

ICEE HOTT Hollar At Me
Manhattan V-56006 (c/o Capitol) (12-inch single)

DR. FRESHH Outlaw's Dance
Zakia ZK006 (12-inch single).
Label based in New York.

SOFT TOUCH Crime Of Passion
Cutting CR-206 (12-inch single). Label based in New
York.

MATCHMAKERS Topless On The Beach
Roulette RD 2014 (12-inch single). Label based in
New York.

ILENE KRISTEN Give Away
Tuxedo TX-0-3002 (12-inch single). Label based in
New York.

BALL AND PIVOT Down
Z Club DS1 (12-inch single). Contact: (617) 266-
0930.

JAMES THOM AND THE FANATICS Everything Right
Goes Wrong
Panic PR 9007 (12-inch single). Contact: (516)
822-3577.

ANTHONY RICHARD Nothing's Right
Loose Leaf LL-1001 (12-inch single). Contact: (305)
895-1246.

SONNY PADILLA JR. It's Your Body!
Uno UNO-585-12 (12-inch single). Contact: (415)
861-7356.

SONNY PADILLA JR. Talk To Me!
Uno UNO-585-45. Contact: (415) 861-7356.

STAX New York Computer Break Dance
Georgia Peach G.P. 888 (12-inch single). Contact:
(212) 265-4300.

WISEBLOOD Motorslug
Wax Trax! Wax 012 (12-inch single). Contact: (312)
528-8753.

OTTO VON WERNHERR The Saga Of Bernhard Goetz
Mindfield MRS 101 (12-inch single). Contact: (212)
869-5199.

ADULT CONTEMPORARY

DAKOTA STATON No Man Is Going To Change Me
GP 614. Contact: (212) 265-6585.

GEORGE NARDELLO Harlem Nocturne
Allegiance 3924 (12-inch version also available,
Allegiance D-102) Contact: (213) 851-8852.

CHUCK WAYNE Key Train
Pumpkin PPI 1002. Contact: Box 694, Bronxville,
N.Y. 10708.

MARY HART AND THE BEATS Angel Eyes
Torchlite STL-010. Contact: (714) 491-8546.

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MUSICSTREAM

MUSICSTREAM...A RECORD BAR COMPANY

Billboard® **TOP POP ALBUMS** continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
111	111	115	6	MILES DAVIS	COLUMBIA FC 40023 YOU'RE UNDER ARREST
112	117	90	34	TEARS FOR FEARS	MERCURY 811 039-1/POLYGRAM (8.98) (CD) THE HURTING
113	115	116	89	PHIL COLLINS	ATLANTIC SD1 6029 (8.98) (CD) FACE VALUE
114	114	89	27	AUTOGRAPH	RCA AFL 1 5423 (8.98) SIGN IN PLEASE
115	100	97	33	WHODINI	JIVE JL-8251/ARISTA (8.98) ESCAPE
116	116	86	41	DIANA ROSS	RCA AFL1-5009 (8.98) (CD) SWEEP AWAY
117	120	131	3	READY FOR THE WORLD	MCA 0094 (8.98) READY FOR THE WORLD
118	148	—	2	HELIX	CAPITOL ST-12411 (8.98) LONG WAY TO HEAVEN
119	113	103	16	PAUL HARDCASTLE	PROFILE PRO 1206 (8.98) RAIN FOREST
120	118	73	15	JOAN ARMATRADE	A&M SP-5040 (8.98) (CD) SECRET SECRETS
121	121	123	33	SOUNDTRACK	FANTASY WAM-1791 (2LPS) (19.98) (CD) AMADEUS
122	NEW	—	—	JIMMY BUFFETT	MCA 5600 (8.98) THE LAST MANGO IN PARIS
123	123	136	77	PHIL COLLINS	ATLANTIC 80035 (8.98) (CD) HELLO I MUST BE GOING
124	124	129	5	THE DOORS	ELEKTRA 60417 (8.98) CLASSICS
125	107	111	42	TALKING HEADS	SIRE 1-25186/WARNER BROS. (8.98) (CD) STOP MAKING SENSE
126	119	98	19	SOUNDTRACK	GEFFEN GHS-24063/WARNER BROS. (9.98) (CD) VISION QUEST
127	170	—	2	SPYRO GYRA	MCA 5606 (8.98) ALTERNATING CURRENTS
128	136	139	19	THE SMITHS	SIRE 1-25269/WARNER BROS. (8.98) MEAT IS MURDER
129	129	74	8	MEAT LOAF	RCA AFL1-5451 (8.98) BAD ATTITUDE
130	134	145	3	ROSANNE CASH	COLUMBIA FC 39468 RHYTHM AND ROMANCE
131	130	104	24	GEORGE BENSON	WARNER BROS. 1-25178 (8.98) 20/20
132	122	94	30	TEENA MARIE	EPIC FE 39528 STARCHILD
133	133	135	8	AMY GRANT	A&M SP-5058 (8.98) STRAIGHT AHEAD
134	127	99	16	SANTANA	COLUMBIA FC39527 (CD) BEYOND APPEARANCES
135	132	102	30	LOS LOBOS	WARNER BROS./SLASH 25177-1/WARNER BROS. (8.98) HOW WILL THE WOLF SURVIVE
136	126	127	38	CHAKA KHAN	WARNER BROS. 25162-1 (8.98) (CD) I FEEL FOR YOU
137	137	146	4	MICHAEL FRANKS	WARNER BROS. 25275 (8.98) SKIN DIVE
138	141	147	4	LONNIE MACK	ALLIGATOR AL-4739 (8.98) STRIKE LIKE LIGHTNING
139	139	119	19	LOUDNESS	ATCO 90246 (8.98) THUNDER ON THE EAST
140	140	143	68	BRYAN ADAMS	A&M SP-4919 (8.98) (CD) CUTS LIKE A KNIFE
141	158	190	3	SAM COOKE	RCA AFL 1-5181 (8.98) SAM COOKE LIVE AT THE HARLEM SQUARE CLUB
142	151	—	2	THE STYLE COUNCIL	GEFFEN GHS 24061/WARNER BROS. (8.98) INTERNATIONALISTS
143	143	148	7	BILL WITHERS	COLUMBIA FC 39887 WATCHING YOU WATCHING ME
144	144	150	7	CARPENTERS	A&M SP-6601 (12.98) YESTERDAY ONCE MORE
145	145	130	83	U2	ISLAND 90127/ATLANTIC (5.98) UNDER A BLOOD RED SKY
146	138	107	10	BOY MEETS GIRL	A&M SP-6-5046 (6.98) BOY MEETS GIRL
147	147	128	18	THE ALAN PARSONS PROJECT	ARISTA ALB-8263 (8.98) (CD) VULTURE CULTURE
148	135	106	16	THE BLASTERS	WARNER BROS./SLASH 1-25093/WARNER BROS. (8.98) HARD LINE
149	176	—	2	NATALIE COLE	MODERN 90270/ATLANTIC (8.98) DANGEROUS
150	153	160	3	NILS LOFGREN	COLUMBIA BFC 39982 FLIP
151	154	159	4	MAMA'S BOYS	JIVE JL-8265/ARISTA (8.98) POWER & PASSION
152	152	118	29	GEORGE THOROGOOD	EMI-AMERICA ST-17076 (8.98) BAD TO THE BONE
153	NEW	—	—	GRIM REAPER	RCA AFL 1 5431 (8.98) FEAR NO EVIL
154	159	165	5	PAUL HYDE & PAYOLAS	A&M SP-5025 (6.98) HERE'S THE WORLD FOR YOU
155	128	112	15	FIONA	ATLANTIC 81242 (8.98) FIONA

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
156	160	167	4	SUZANNE VEGA	A&M SP 6-5072 (6.98) SUZANNE VEGA
157	142	144	116	Z Z TOP	WARNER BROS. 1-23774 (8.98) (CD) ELIMINATOR
158	155	124	11	ALEXANDER O'NEAL	TABU FZ-39881/EPIC ALEXANDER O'NEAL
159	161	134	18	KEEL	GOLD MOUNTAIN 6-5041/A&M (6.98) THE RIGHT TO ROCK
160	164	133	90	SOUNDTRACK	MOTOWN 6062ML (8.98) (CD) THE BIG CHILL
161	150	121	50	THE TIME	WARNER BROS. 25109-1 (8.98) (CD) ICE CREAM CASTLE
162	149	149	27	FAT BOYS	SUTRA SUS1015 (8.98) FAT BOYS
163	165	120	99	BILLY JOEL	COLUMBIA QC 38837 (CD) AN INNOCENT MAN
164	162	137	22	DAVID SANBORN	WARNER BROS. 25150-1 (3.98) (CD) STRAIGHT TO THE HEART
165	125	125	7	THE 3 O'CLOCK	I.R.S. 5591/MCA (8.98) ARRIVE WITHOUT TRAVELLING
166	163	151	55	RUN-D.M.C.	PROFILE PRO 1202 (8.98) RUN D.M.C.
167	157	162	105	U2	ISLAND 90067/ATLANTIC (8.98) (CD) WAR
168	166	122	15	SOUNDTRACK	MOTOWN 6128 ML (8.98) BERRY GORDY'S THE LAST DRAGON
169	171	156	20	RAY CHARLES	COLUMBIA 39415 FRIENDSHIP
170	169	152	73	BRUCE SPRINGSTEEN	COLUMBIA JC 33795 (CD) BORN TO RUN
171	173	178	87	MOTLEY CRUE	ELEKTRA 60289 (8.98) (CD) SHOUT AT THE DEVIL
172	146	109	14	ANDREW LLOYD WEBBER	ANGEL 3821E/CAPITOL (11.98) (CD) REQUIEM
173	181	—	2	THE FOUR TOPS	MOTOWN 6130 ML/MCA (8.98) MAGIC
174	NEW	—	—	PEABO BRYSON	ELEKTRA 60427 (8.98) (CD) TAKE NO PRISONERS
175	167	126	66	THE CARS	ELEKTRA 60296 (8.98) (CD) HEARTBEAT CITY
176	180	166	12	ALCATRAZZ	CAPITOL ST-12385 (8.98) DISTURBING THE PEACE
177	NEW	—	—	JOHN DENVER	RCA AFL 1-5458 (8.98) DREAMLAND EXPRESS
178	175	155	76	VAN HALEN	WARNER BROS. 1-23985 (8.98) (CD) 1984
179	174	132	35	PHILIP BAILEY	COLUMBIA BFC 39542 CHINESE WALL
180	177	170	30	WHAM!	COLUMBIA BFC 38911 FANTASTIC
181	NEW	—	—	TWISTED SISTER	ATLANTIC 81256 (3.98) UNDER THE BLADE
182	NEW	—	—	DEELE	ELEKTRA 60406 (8.98) MATERIAL THANGZ
183	178	175	138	PRINCE	WARNER BROS. 1-23720 (2LPS) (12.98) (CD) 1999
184	172	154	579	PINK FLOYD	HARVEST SMAS11163/CAPITOL (8.98) (CD) DARK SIDE OF THE MOON
185	185	153	32	DEEP PURPLE	MERCURY 824003 1/POLYGRAM (8.98) (CD) PERFECT STRANGERS
186	183	185	33	AL JARREAU	WARNER BROS. 1-25106 (8.98) (CD) HIGH CRIME
187	189	163	11	CHET ATKINS	COLUMBIA FC 29591 STAY TUNED
188	192	177	34	THE TEMPTATIONS	GORDY 6119 GL/MOTOWN (8.98) TRULY FOR YOU
189	NEW	—	—	LOOSE ENDS	MCA 5588 LOOSE ENDS
190	NEW	—	—	RENE & ANGELA	MERCURY 824 607-1M-1/POLYGRAM (8.98) STREET CALLED DESIRE
191	191	158	35	ASHFORD & SIMPSON	CAPITOL ST-12366 (8.98) SOLID
192	187	164	61	JOHN CAFFERTY/BEAVER BROWN BAND	SCOTTI BROS. BFZ 38929/EPIC (CD) EDDIE & THE CRUISERS-SOUNDTRACK
193	168	168	31	MIDNIGHT STAR	SOLAR 60384/ELEKTRA (8.98) (CD) PLANETARY INVASION
194	186	138	15	JASON & THE SCORCHERS	EMI-AMERICA ST-17153 (8.98) LOST AND FOUND
195	179	142	37	GENERAL PUBLIC	I.R.S. SP-70046/MCA (8.98) (CD) ALL THE RAGE
196	193	199	82	BRUCE SPRINGSTEEN	COLUMBIA PC 2-36854 (CD) THE RIVER
197	200	191	39	WYNTON MARSALIS	COLUMBIA FC39533 (CD) HOT HOUSE FLOWERS
198	195	193	8	LEE GREENWOOD	MCA 5582 (8.98) GREATEST HITS
199	190	161	25	BRONSKI BEAT	MCA 5538 (6.98) THE AGE OF CONSENT
200	156	141	6	DAVID BYRNE	ECM 1-25022/WARNER BROS. (9.98) MUSIC FOR THE KNEE PLAYS

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
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| The 3 O'Clock 165 | Kim Carnes 68 | Bryan Ferry 82 | Freddie Jackson 43 | Los Lobos 135 | The Alan Parsons Project 147 | Beverly Hills Cop 3 | Van Halen 178 |
| Bryan Adams 140, 5 | Carpenters 144 | Fiona 155 | Mick Jagger 66 | Loudness 139 | Tom Petty And The Heartbreakers 12 | The Big Chill 150 | Luther Vandross 25 |
| Air Supply 38 | The Cars 175 | The Firm 61 | Rick James 83 | Madonna 9, 69 | Pink Floyd 184 | The Breakfast Club 73 | Gino Vannelli 75 |
| Alabama 96 | Rosanne Cash 130 | Dan Fogelberg 42 | Al Jarreau 186 | Yngwie Malmsteen 60 | Robert Plant 21 | The Goonies 88 | VARIOUS ARTISTS |
| Alcatraz 176 | Ray Charles 169 | John Fogerty 17 | Jason & The Scorchers 194 | Mama's Boys 151 | The Pointer Sisters 53 | Berry Gordy's The Last Dragon 168 | Chess 91 |
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| Joan Armatrading 120 | Eric Clapton 77 | The Four Tops 173 | K.Kristofferson 95 | Teena Marie 132 | Prince 183 | A View To A Kill 44 | Andrew Lloyd Webber 172 |
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| Autograph 114 | Con Funk Shun 62 | Marvin Gaye 41 | Stanley Jordan 76 | Meat Loaf 129 | Ratt 15 | Spyro Gyra 127 | Hank Williams, Jr. 72 |
| Philip Bailey 179 | Sam Cooke 141 | General Public 195 | Katrina And The Waves 27 | Men At Work 51 | Ready For The World 117 | The Style Council 142 | Willie & The Poor Boys 108 |
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| George Benson 131 | DeeDee 182 | Amy Grant 133, 55 | Chaka Khan 136 | Midnight Star 193 | Rene & Angela 190 | Survivor 18 | Paul Young 143 |
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| Peabo Bryson 174 | The Doors 124 | Helix 118 | Huey Lewis & The News 89 | Night Ranger 13 | David Sanborn 164 | The Time 161 | |
| Jimmy Buffett 122 | Bob Dylan 34 | Don Henley 30 | Limahl 58 | Alexander O'Neal 158 | Shannon 134 | Tina Turner 28 | |
| David Byrne 200 | Eurythmics 10 | The Hooters 57 | Nils Lofgren 150 | Billy Ocean 14 | THE SMITHS 128 | Twisted Sister 181 | |
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| 40 | | | Lone Justice 59 | | Amadeus 121 | USA For Africa 46 | |
| | | | Loose Ends 189 | | | UTFO 80 | |

LIVE AID GROWS IN SCOPE

(Continued from page 1)

sets. He adds that he believes it will wind up clearing "just over" 500 million sets.

"We first went after all the countries that could take satellite feeds," says Mitchell. "That will take us up to about 90 countries. To get the last 40 or 50 countries, we'll have to go to delayed broadcasts and cassette feeds."

In addition to the continuous simultaneous concerts in Philadelphia and London, the broadcast is set to feature pickups of performances in the Soviet Union, Italy, Australia and Japan. Plans call for the Italian pickup to feature opera star Luciano Pavarotti and a choir of 1,000 children; the Australian pickup will include highlights of a four-hour show being staged there which will feature Men At Work and LRB.

Mitchell adds that he and his crew are working on having a live, trans-Atlantic duet featuring Mick Jagger at JFK Stadium in Philadelphia and David Bowie at Wembley Arena in London. "That's tricky," he acknowledges. "There's a four-second delay because of the time it takes for the signal to travel over."

That complexity characterizes the entire production. "Most worldwide broadcasts use only three satellites," says Mitchell. "We're using 16. We're bringing signals from all over the world, putting them back up and spinning off separate feeds. We're doing a world feed, a feed to ABC, a feed for the indie tv stations, and we're also passing a feed over to MTV so they can customize their own show."

"We wanted to produce a show for MTV that really targeted their audience. So the signals we produce will go into an MTV truck where an MTV producer and one of our producers will mix a show that has the MTV look."

Mitchell says the broadcast will entail a dozen directors working simultaneously, and reporting to executive director Tony Verna. Verna will also oversee the filming of the show, along with Mitchell as executive producer and Hal Uplinger as producer.

"It will be filmed in its entirety, including backstage, in England and the U.S.," says Mitchell. "At this time, we don't have an agreement to do anything with it, but we'll have all the material there."

Mitchell says the shows will also be recorded for a possible live album, though he adds that no label deal has been set.

The show will be beamed on four radio satellites, according to Mitchell, who adds that the potential radio audience could be as large as or

larger than the potential tv audience.

The show has already cleared the Eastern Bloc, where it will air in Poland, Yugoslavia and Czechoslovakia. Mitchell says there is still no firm commitment from the Soviet Union, but adds that officials there say in telexes that they're "very excited" about broadcasting it.

Mitchell notes that promoters Bill Graham in the U.S. and Bob Geldof and Harvey Goldsmith in England have booked 60 acts for the show. Conspicuous by their absence in the star-studded roster are Lionel Richie and Michael Jackson, who wrote "We Are The World," the international hit which sustained the momentum of Geldof's initial Band Aid hit, "Do They Know It's Christmas?"

"They were asked," says Mitchell. "Bob Geldof specifically extended an invitation to them, and others. I met with Ken Kragen and specifically extended an invitation for his involvement. At this time everybody was pretty busy. I know of none of his clients that will be involved."

Mitchell adds that Prince will not appear at the show, but has prepared special filmed material for use at the event. As for other key stars, Mitchell says that Madonna is "highly likely" and that Bruce Springsteen "has not said no."

Live Aid has been criticized in some quarters for the limited number of black artists involved, especially compared to "We Are The World." By Mitchell's count, "about 10" of the 60 acts are black. He says he is nonplussed by the criticism, and points out that the numbers

were't helped by the non-involvement of Richie and Jackson and the non-appearance of Prince.

Mitchell says he has agreements with five corporate sponsors, but declines to reveal them pending the signing of contracts. He says three of the deals top \$1 million and that the other two "approach \$1 million."

Mitchell says he now expects "full-blown, all-day telethons" in only 20 to 25 countries. He projects that the top money-earners will be the U.S., England, Australia and Japan, in that order.

"This show has been 100 times harder than I thought it would be," Mitchell says. "With most projects of this magnitude, you have one to two years to organize and plan. Here we've had just a few weeks."

"We probably have to make 20 to 30 major decisions a day. You don't have time to analyze and study and consult every player. When you do big projects like this, the key is to drive a few stakes in the ground. Some of the stakes I've driven went right through a couple of people's feet."

Speaking specifically of Geldof, Goldsmith and Graham, Mitchell notes: "We're each strong-willed people moving very quickly, so we get in each other's way. Still, we've gotten to be very close. It's like you're fighting somebody; we're in the trenches together."

President Reagan last week signed a proclamation declaring July 13 "Live Aid Day." The resolution was introduced by Rep. Mickey Leland (D-Tex.), chairman of the House Select Committee on Hunger.

KRAGEN MAPS NEW PROJECTS

(Continued from page 1)

in the works. Holt, Rinehart & Winston will publish in August a paperback by "Doonesbury" author Garry Trudeau, titled "Check Your Egos At The Door," which features comic strips based on Kragen's recent trip to Africa with other members of the organization. And this month, a generic USA For Africa color insert will begin running in most major national magazines. The insert, prepared by the creative directors of some of the top West Coast ad agencies, briefly describes what action has been and will be taken by USA For Africa, and also features an order form for official buttons, pins, sweatshirts and posters.

Kragen says the visit to Ethiopia and Sudan was a success on two

fronts: 240,000 pounds of medical supplies, tents and food were delivered "directly into the hands of those who needed them," and the USA For Africa delegation was able to gain first-hand knowledge of the situation and "the people in the field with whom we will be working." He refers to the fact-finding mission as "two and a half weeks of the most intensive study course in a subject I ever had in my life."

The immediate problem now, he continues, is to establish a workable distribution method for the tons of materials that have already been provided to the starving nations. "They're in desperate need of delivery systems," he says.

At this point, USA For Africa has \$12 million in the bank, says Kragen, and a "substantial amount more" is expected shortly from CBS. He estimates the foundation's total earnings at between \$45 million and \$50 million, but adds that "it will be a while before all that comes in."

To aid the organization in deciding how best to get that money distributed, USA For Africa has established two advisory boards, which will meet on July 12. One is a medical task force composed of doctors with experience working in Africa, and the other is made up of "the top people in the U.S. who understand hunger and who understand Africa."

While acknowledging that there may be a conception on some people's part that "we're going about



All That Jazz. Guitarist Pat Metheny, left, singer Helen Merrill and jazz historian and NARAS consultant George Simon discuss jazz and other matters after NARAS trustee Merrill had presented Metheny the award he won for "First Circle" as best jazz fusion performance at the 27th annual Grammy Awards.

CBS CD PLANT

(Continued from page 1)

to "normal." Abandoned is the requirement that CD stock must be on warehouse shelves before orders are accepted.

For months, the label was forced to set rigid priorities and allocate available product as it waited for its supply facility, the CBS/Sony plant in Terre Haute, Ind. (Digital Audio Disc Corp.), to achieve projected production goals. At last report, DADC was said to turning out CDs at the rate of about 400,000 per month.

It's not yet known when the Terre Haute plant will again accept new custom orders, as the bulk of its capacity still remains dedicated to satisfying CBS requirements.

Shulman says much of the label's CD strategy will be devoted to packing "greater value" into new disks, while retaining current pricing levels. In at least one case, however, there will also be a *de facto* downward price adjustment, and its market progress will be carefully monitored as a possible precedent for similar material to be issued later.

The album is the CD version of the new Billy Joel double "Greatest Hits" package. The LP option will hold 21 tunes, the CD two-disk set 25. Due out in August, the CD version will carry a wholesale price somewhat less than the cost of two single CDs, says Shulman. CBS does not specify a suggested list on any product.

In the CD production pipeline now, says Shulman, is a line of country greatest hits albums that will contain 50 or more minutes of music. There will be no exact LP counterparts. The company's vaults will also yield a "major" jazz release before the end of the year, with much of the material specially assembled for CD.

Shulman says other series, primarily compilations, offering longer running CDs are in preparation.

Also in the works is a string of Broadway cast albums, with 12 due in this category by the end of the year. Among the titles for which clearances have been obtained recently, Shulman says, are "Annie," "Camelot," "Funny Girl," "Company," "A Little Night Music" and "Cabaret." Already out are "My Fair Lady" and "Nine."

More reliable product fulfillment is also narrowing the gap between the release of CD versions and LP/cassette titles, Shulman says. For all practical purposes, "simultaneous release" for CD now means three weeks to 30 days after the other configurations have been issued.

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New Warner Price Push Seeks Film-Video Link

BY JIM McCULLAUGH

LOS ANGELES Warner Home Video will be running a special \$29.95 price promotion on three major catalog home video titles, all linked to summer theatrical releases featuring the same stars.

Underlining the Warner strategy is a belief that home video and theatrical distribution can be allies and not adversaries. The company will carefully monitor the interconnection to see if there is a direct sell-through correlation.

The "Chips Off The Old Block" campaign is also reflective of an evolutionary marketing plateau now possible in the home video business. Thorn EMI/HBO Home Video recently dropped the price of the \$79.95 "First Blood" for a month due to the success of the current theatrical sequel "Rambo: First Blood Part II" and experienced accelerated sales numbers. In two cases, the newer theatrical titles are sequels, while one has a similar motif.

For July and August only, "The

Outlaw Josey Wales" with Clint Eastwood, "The Road Warrior with Mel Gibson and "National Lampoon's Vacation" with Chevy Chase will be retail priced at \$29.95. Dealers have until July 12 to order if they want to meet a street date of July 29.

By that date, Warner estimates that more than 4,200 screens will be showing Eastwood's new "Pale Rider," Mel Gibson's "Mad Max Beyond Thunderdome" and Chase's "National Lampoon's European Vacation," Chase is also currently on screen with the successful "Fletch," and will star in the upcoming "Sesame Street Presents Follow That Bird."

After the promotion, the three titles revert back to their current prices of \$59.95 for "The Outlaw Josey Wales" and \$69.95 for the other two.

While Warner Home Video has had lower-priced product before—such as Prince's "Purple Rain" at \$29.95—this marks the first time the company has run a major price promotion on major theatrical titles.

Canadian CD Plant Sets Jan. Debut

TORONTO Praxis Technologies, a company set up here to manufacture Compact Discs (Billboard, March 23), says everything is in place for a January production launch, with initial product to be shipped the following month.

Principals in the enterprise include two former PolyGram executives: Eric Johnson, president and chief executive officer, and Al Elias, senior vice president. An unidentified "American investor" will serve as chairman.

The production goal in 1986 is given as three to four million units, sufficient to service Canadian

needs of roughly two million CDs, with the remainder to be directed at the U.S. market.

It's anticipated that the price of disks to labels will be \$3.65 (Canadian) per unit, which Praxis officials claim is in line with U.S. prices. Exact location of the plant is being held confidential until a trade unveiling that Johnson says will be held in July.

Polar Audio of Vancouver, another group said to be planning a CD manufacturing facility, could not be reached last week for an update on its production timetable.

KEEPING SCORE

Continued from page 68

clarinet, flute, horn and oboe, plus the "Sinfonia Concertante"—with the English Chamber Orchestra as supporting ensemble. Soloists will include **Herbert von Karajan's** protégée, clarinetist **Sabine Meyer**, and **Hans-Jorg Schellenberger**, principal oboist of the Berlin Philharmonic. Tate's commitments include a batch of Haydn symphonies to be taped over a period of some

BLUE NOTES

Continued from page 65

Cosby.

None of it was particularly challenging. But neither the Playboy organization nor **George Wein's** seasoned Festival team, helmed by the event's producer, **Darlene Chan**, have previously characterized this event as anything but a populist affair. Given yet another easy sellout, marking an estimated turnout of 17,000 fans, and a textbook precision to the scheduled slots and set changes, the Playboy Jazz Festival now seems closer than ever to becoming a welcome local institution.

four years, notes Patrick, as well as some operas yet to be announced.

As for operas, or operettas, one of the more intriguing Angel will mount is a complete "Die Fledermaus," with a cast including **Lucia Popp**, **Edita Gruberova**, **Jose Carreras**, **Agnes Baltsa** and **Placido Domingo**. But Domingo will not sing; he'll conduct.

Angel will also be returning to current availability a batch of operas featuring **Maria Callas**. First out will be a "Tosca" conducted by **Victor de Sabata**. Patrick says that as many as 10 Callas historicals will be issued, in both CD and twin-LP DMM formats.

The above is only a sampling of what is to come, says Patrick, and leaves yet undocumented substantial recording programs with solo instrumentalists and singers.

SHORT THEMES: **Leonard Bernstein** will direct the European Community Youth Orchestra in a musical "Journey For Peace" this summer, with appearances in Hiroshima Aug. 6 and 7 timed to coincide with the 40th anniversary of the atomic bombing of that city.

BY KIM FREEMAN

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

IMPORTANT Record Distributors of Jamaica, N.Y. has a number of growth plans on the board. The first among them is a licensing agreement with the **Beggars Banquet** and 4 A.D. labels, both based in the U.K. To be marketed and distributed through Important's **Relativity** logo, product from this deal initially involves British act **Gene Loves Jezebel** and Holland's **XYMOX**.

This development is similar to **Jem's** recent pact to license and distribute various **Beggars Banquet** projects. Couple these with **Demon Records'** call to work U.S. releases in the U.K. and **Ace Records'** new **Kent Kontemporary** logo, which will gather popular soul tracks here for compilation releases in England, and we may have a new level of professionalism and excitement in the area of international marketing for indie product.

Back to Important: The group's second expansion plan involves the formation of a yet-unnamed "new age music" logo. After much deliberation, Important's **Howie Gabriel** relays that the suggested names "Yuppie" and "Acid" were unacceptable, and is now asking **Grass Route** readers to send their ideas. As "new age" is something of a vague term these days, Gabriel explains that the product line will "be in the lush, orchestral vein." So, if you're a fan of that type of music, send a great label name to Gabriel and he'll reward you with free copies of the logo's initial releases. He can be reached at (718) 995-9200.

Finally from Important is the **Combat** release of "Trasher: Super Session '85," a metal maniac's dream from a supergroup that features members of **Rods**, **Talas**, **Sa-**

voy **Brown**, **Exciter**, **TKO** and other spandex stretchers.

SEEDS & SPROUTS: No entries on the pop album or singles chart this week, so we'll go back to **Demon Records** for second. We were pleased to hear that the London-based label is releasing a solo album by **Clive Gregson**, a leader of the highly underrated **Any Trouble**, those familiar with the group's albums on **Stiff** and **EMI** will be equally pleased to learn that **Any Trouble** has not disbanded. The group may surface under a different name, but their demos are rumored to be circulating a&r offices now.

Two socially conscious records have hit the streets recently. The first is from the **Nashville Homegrown Hunger Project**, and it's made up of contributions from 12 of Music City's club bands. Artists we recognized right off the bat are **Dread Beat's White Animals** and **Rounder's Nashville Bluegrass Band**. All proceeds from "Nashville Homegrown" will be split between the **Church World Services** for African famine relief and the **Second Harvest Food Band**, an organization to feed Nashville's hungry. More info on this project can be had by calling **Eric Elder** at (615) 385-0666. . . . In a slightly different vein is "Johannesberg," a single from **Zamp Nicall** on Hollywood's **Neo-**

phonic label. An integral part of the protest by UCLA students to end investments in South Africa, **Nicall** is using his single to further promote divestment. The track is part of his forthcoming debut album "The New Volunteer."

A SLIGHTLY LESS volatile item of interest at UCLA is a five-part spoken-word celebration called the "Freeway Series." Sponsored by various university departments, the series was spawned from a trilogy of albums on **Freeway Records**, the **Harvey Kubernick** operation known for intriguing ventures in modern street poetry.

More Los Angeles news comes from **Mark Kates**, who left a choice job as a tour guide at one of Boston's historic parks for the marketing director role at the fast-growing U.S. arm of **Big Time Records**. The first Big Time job for Kates, formerly a productive jack-of-all-trades for **Ace Of Hearts** in Boston, was to tell us that **Alex Chilton's** label debut album was slated to ship Friday (28) . . . Also moving about in Smog City is **Graham Hatch**, who leaves **Greenworld** to handle a multitude of duties for **Frontier Records**. Previously run single-handedly by **Lisa Fancher**, **Frontier** was the launch label for the **Circle Jerks** and has now dropped its "one band at a time" philosophy.

JULY RELEASE SCHEDULE

(Continued from page 4)

Arista is also planning a reissue series for July. The label will release separate greatest hits albums for pop, r&b and rock under the banner "Arista Anniversary." This is the 10th anniversary year of the label's breakthrough with **Barry Manilow**, **Melissa Manchester** and the **Bay City Rollers**.

A&M plans several key releases for July, including **Herb Alpert's** "Wild Romance," **Stewart Copeland's** "The Rhythmattest" and **UB40's** "Little Baggariddim." The latter is a \$6.98, six-song LP which includes a remake of "I Got You Babe" performed by group member **Ali Campbell** and **Chrissie Hynde-Kerr** of the **Pretenders**.

Capitol's July release includes **Marie Osmond's** "There's No Stoppin' Your Heart," featuring the sin-

gle "Meet Me In Montana," a duet with **Dan Seals**.

Osmond's album is one of several key country releases due in July, along with **Gary Morris'** "Anything goes" on **Warner Bros.**, the **Bellamy Brothers'** "Greatest Hits" on **MCA/Curb**, and **Razzy Bailey's** "Arrival" and **Loretta Lynn's** "Just A Woman," both on **MCA**.

Two albums are being released to capitalize on performers current visibility. **Grace Jones**, on view in "A View To A Kill," will be represented with an **Island** collection of remixed hits plus one previously unreleased tune; **Aretha Franklin**, hot with the **Arista** single "Freeway Of Love," will be represented via a **Columbia** reissue, "Aretha Sings The Blues."

CBS CD Box Conforms to New NARM Standards

NEW YORK CBS Records has introduced its new windowless board package for Compact Discs. The 5 5/8-by-12-inch package conforms to the recently agreed-upon industry standards, adapted during this year's National Assn. of Recording Merchandisers (NARM) convention in Ft. Lauderdale (Billboard, April 13).

In an internal memo, CBS says that its earlier blister package served its intended purpose of displaying the disk to consumers, but that current owner and account preference is for the box because of extended graphic capabilities, display and browsing ease, and individual title merchandising. In addition, the memo suggests that the die-cut window box used by other companies became "quickly shop-worn and was not totally pilfer-proof."

Among the first CBS titles to use the new CD package are "You're Under Arrest" by **Miles Davis**, "Right From The Heart" by **Johnny Mathis** and "Two Hearts" by **Men At Work**. **FRED GOODMAN**

NEW CHAPPELL EXECUTIVES

(Continued from page 4)

responsible for **Australia** and **South Africa**, as well as the U.K.-based administrative services bureau. **Simon** will also retain his post as managing director of **Chappell-International**.

Smits, who remains as president of **Intersong-International**, will additionally oversee operating companies in **Europe** and **Latin America**. **Johnny Bienstock** will be responsible for worldwide printed music and recorded music library activities.

In the financial area, reporting to **Randall** are corporate vice presidents/group controllers **Steven E. Fret** in **New York** and **John Hammond** in the U.K., U.K.-based treasurer **Tony Atwood**, and managing director of **MIS Jackie De Pace**. **Fret** is also senior vice president and chief financial officer for the **Chappell/Intersong Music Group-**

USA and will have fiscal responsibility for the territories of **Australia**, **Argentina**, **Brazil**, **Canada**, **Mexico** and **South Africa**.

Hammond, who is financial and accounts manager for **Chappell-International**, will have fiscal responsibility for the territories of **Austria**, **Belgium**, **Denmark**, **France**, **Germany**, **Greece**, **Hong Kong**, **Italy**, **Japan**, the **Netherlands**, **Singapore**, **Spain**, **Sweden**, **Switzerland** and the **U.K.**

In addition to **Freddy Bienstock**, the buyers of **Chappell/Intersong** included **Anglo-American Music Publishing Holding Corp.**, **Edward B. Marks Music Co.**, the **Williamson Music** publishing interests and the investment banking firm **Wertheim & Co.**

Royalty Settlement May Be Near BMI, TVers Talking Again

BY IS HOROWITZ

NEW YORK An out-of-court settlement of the royalty hassle separating Broadcast Music Inc. and negotiators for the nation's local television stations (Billboard, June 29) appeared more likely late last week as the two parties resumed face-to-face talks.

Neither BMI nor the All-Industry Television Music License Committee would disclose the nature of the talks, but confirmation of the meetings was found in a Mailgram sent to all stations last Thursday (27).

In the missive, stations were told, "Discussions with BMI have resumed concerning new license agreements. On or before July 1 we expect to have further word to you regarding those discussions and our recommendations with respect to the license agreements recently mailed to you by BMI."

The license agreements referred to were earlier said by the commit-

tee to call for rate increases of more than 150% over interim 1980 fees paid during pendency of the appeals process in the failed antitrust suit brought by local tv against BMI and the American Society of Composers, Authors & Publishers.

BMI president Ed Cramer tacitly confirmed resumption of the talks. "The door has not been closed," he said last week, noting that both parties had agreed not to air the situation publicly.

In a related development, the Federal District Court here ruled that BMI must call a special meeting of the organization's board of directors, as demanded by a group of station owner shareholders. Cramer says this will be done as soon as an official court order is received.

The purpose of the proposed board meeting was to alter the BMI bylaws and prevent it from instituting rate adjustments without the concurrence of a majority of a reconstituted board.

PMI, Sony Join Forces 'Major' Music Video Alliance

NEW YORK Picture Music International has signed an exclusive distribution agreement with Sony Video Software Operations in a move that will guarantee Sony a flow of

product and Capitol Records a regular stream of video music titles to distribute.

"It's a major, major commitment," says Sony Video Software president John O'Donnell on the cost of the deal. He describes the contract as "multi-year with options for extension."

Tighter release patterns between records and video will be possible with the new deal, O'Donnell says, especially with the Sony/Capitol-EMI/PMI link. Closely timed releases are essential for music product, he says. "Music tends to be fresher and more keyed to the times than movies would be."

Reflecting this, the first release to come out of the Sony/PMI deal will be two "One Night With Blue Note" concert titles tied to four audio albums (separate story, page 48).

PMI has recently cut back its music video production efforts, closing down an office in New York. But the company's London facilities continue to do video clips, and it will also be producing for Capitol and EMI artists in Los Angeles, O'Donnell notes.

Peter Cetera Leaving Chicago

LOS ANGELES Peter Cetera last week announced that he is leaving the group Chicago after an 18-year association. He plans to record a solo album for Warner Bros. Produced by David Foster, who masterminded Chicago's comeback with "Chicago 16" and "Chicago 17."

The announcement was considered a surprise because of its timing: "Chicago 17" is reportedly the best-selling album of the group's long career. Cetera is now writing a song for the film "Rocky IV," and is also co-writing a single with Foster for Julio Iglesias. In addition, Cetera is studying acting with coach Milton Katselas.



New Edition Day. The Office of the Mayor of Los Angeles presents New Edition member Ralph Tresvant, center, with a special plaque incorporating the group's self-titled gold and platinum MCA album and their gold single "Cool It Now." The Office also proclaimed it "New Edition Day" prior to the artists' show at the Universal Amphitheatre. Congratulating Tresvant are MCA senior vice president of black music Jheryl Busby and grants coordinator Jamesetta Hawthorne of the Office of the Mayor of Los Angeles.

INSIDE TRACK

INDUSTRY STOCKS: After the spirited reaction to Track's report on the surge in Schwartz Bros. stock (Billboard, June 29), a canvass of other industry firm shares shows excellent growth. **Lieberman Enterprises**, which went public last Nov. 14 at \$15, is hovering around \$24. **Wherehouse Entertainment** in the past year has been at a low of \$11 and is currently at \$27. **Handleman** is at \$27, from a year's low of \$14... Speaking of Handleman, a spokesman for the giant rackjobber, when told the 1985 NARM rack meet would be in Scottsdale at the Red Lion/La Posada, Oct. 30-31, had no comment on whether the Clawson, Mich. firm would be represented. The one-stoppers of the U.S. will be sequestered there Oct. 28-29.

THE APPOINTMENT OF former CBS U.K. chairman **Maurice Oberstein** as new chairman and chief executive of **PolyGram Leisure Ltd.** is expected to be announced this week. Oberstein succeeds **Ramon Lopez** in the position... **Denon** executives in from Japan are reportedly checking out potential sites in the South for a **Compact Disc** plant. Locations in the Carolinas and Georgia are being eyed... Didja dig the box ad under "Legal Services" in the classified section of last week's Billboard in which the **Justice Dept.** seeks to erase an antiquated 1918 antitrust decree against **Victor Talking Machine Co.**, acquired by RCA in 1929? The six-decade-old ukase accused the company of restraint of trade "in talking machines, talking machine records and appliances." P. Terry Lubeck of the department's antitrust division says the government wants to wipe out such oldies but baddies which are not considered "anti-competitive."

A NEW LONG-FORM VIDEO starring **Prince** will be available this summer from **Warner Music Video**, the home video division of **Warner Bros. Records**. The two-hour "Prince & the Revolution Live" will carry a suggested retail price of \$29.98 and will be available in Dolby stereo in both VHS Hi-Fi and Beta Hi-Fi formats. The video was shot March 30 at the **Carrier Dome** in Syracuse, N.Y.

X-CLUDED? Home video industry observers note that recent issues of the VSDA newsletter carry fewer adult film ads. There are no X-rated ads at all in the current issue, in which the trade group announces its position on the volatile topic. Recent advertisers have been **Caballero Control** (March and May), **Hollywood Video** (March) and **California Video** (February). The April issue also carried no such ads... Some of the toughest holdouts on opening a second video specialty store are relenting. **John and Carol Pough**, open seven years in Santa Ana, add store number two July 15 in Stanton. Of the retailers on VSDA's board, only **Art Ross of Tampa Video Station** is a single-store proprietor.

No Letup in Columbia's Springsteen Push

BY FRED GOODMAN

NEW YORK Bruce Springsteen's "Born In The U.S.A." is already the biggest selling album in Columbia Records' history—sales of more than 7.5 million copies in the U.S. and 11 million copies worldwide are claimed by the manufacturer—but the label thinks the album's run is far from over and is continuing a vigorous marketing campaign in its support.

"The fifth single off the album has the opportunity to be the biggest one to date," says Bob Sherwood, vice president of marketing for Columbia. "And that says there are still people out there who haven't bought the album."

That single, "Glory Days," is currently bulleting at number 11 on the Billboard Hot 100. The album, at number six on this week's Top Pop Albums chart, spent 53 weeks in the top five.

One of the key ingredients in the marketing of the album has been the ability to develop new markets for Springsteen.

"We were getting a lot of calls from the upper demographics, particularly women," says Jack Rovner, marketing director for the label, who credits "I'm On Fire" as the breakthrough single. "It crossed him to a whole new audience," he says. "Now, with 'Glory Days,' he's become a vital ingredient at CHR."

"When you get a CHR hit you get a bigger record than with just an AOR hit," notes Sherwood. "That never happened with him before, even though 'Hungry Heart' was a hit. He just wasn't throwing out hits like a machine."

"Bruce is now close to that total acceptance with pop, adult, country and black listeners that Elton John and the Bee Gees had. Even the most conservative AC stations get behind him now."

The continued growth of the album has caused Columbia to continually reformulate its campaigns. Sherwood says the latest advertising pins the album as "a great package of hits, everything you've been hearing."

EXPECT A DISTINCTIVELY DIFFERENT 1986 NARM convention agenda for Los Angeles, now that **Sterling Lanier of Record Factory** has been named chairman. It was Lanier and his aide, **Bob Tolifson**, who put together the mirth-quake about bar coding for the retail advisory group several years ago... For the first time in the years Track's editor has had this space, we are pleased to announce a 50th wedding anniversary for a prominent industryite. **Lee Palmer** and his wife **Lucy** celebrate the half-century mark July 27 in Calabasas, Calif. Palmer was a marketing executive with **Capitol, Mercury and Everest Records** until his retirement five years ago... At presstime, rumor had **Don Gillespie of Jem** in Grand Prairie, Tex., negotiating to acquire **Stan Lewis'** distribution and one-stop interests out of Shreveport, La. Lewis would continue full-time as a label entrepreneur, music publisher and retailer.

WATCH FOR Capitol Records to announce **Tanya Tucker** has moved there from **Arista** in another **Jim Foglesong** signing... **Bud Richardson**, the veteran illicit tape and record investigator, addressed the California Assn. of Swap Meets last week at the invitation of president **Jay Swerdlow**... **Ben and Coleman Barkin** have set a lineup that includes **Count Basie's orchestra**, **Bill Monroe**, the **Bellamy Brothers**, **Al Hirt** and **Bobby Blue Bland** for the **R.J. Reynolds Tobacco Winston-Salem** fest, Sept. 7-8. **The L.A. Watts Festival**, another Barkin's booking, has **Les McCann**, **Bo Diddley**, **Tiara**, the **Chambers Brothers**, the **Clara Ward Singers**, **Big Joe Turner** and the **Johnny Otis Show** July 27-28.

PHIL KIVES was unavailable for comment, but word from his Winnipeg base was that the chairman/founder of **K-tel** was ready to bid to regain control of the firm, currently in the throes of bankruptcy reorganization. **Raymond Kives**, most visible in the K-tel operation as liaison with the music industry, has started **R-Tech** in the Manitoba capital... **DIS's David Salidor** is back from a month in Europe with the backing of foreign investors, who will do rock films and video. First project is "Roc Mercy," a full-length movie... **New England magnate Robert Andreoli's Encore Music Productions** has hired **Peter Pasternak** and the **Overseas Connection** to set its global distribution... At presstime, rumor had **David Geffen** bidding for the **Elektra/Asylum** label; otherwise, rumor held, **E/A** would be folded into the **Atlantic** operation. Gossip was greeted by denials or no-comments from all who could be reached... Another whirlwind round of **VSDA Southern California** meetings has **Orange County** set for next Tuesday (9), with **Noel Gimbel** speaking; **Riverside** the next evening; and an **L.A. huddle** Thursday (11) at the **Sheraton Universal**. Edited by **JOHN SIPPEL**

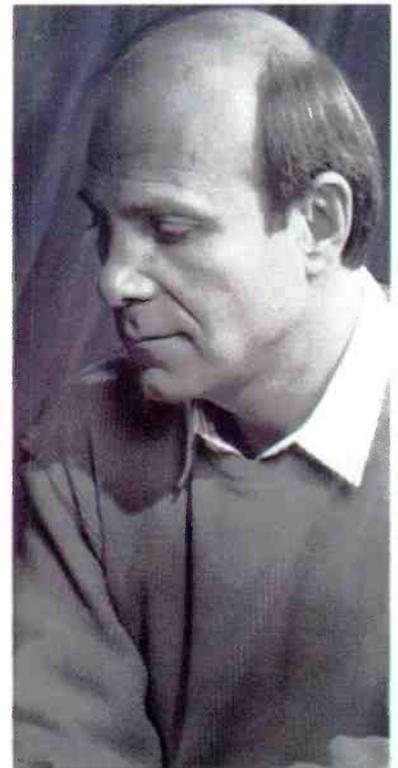
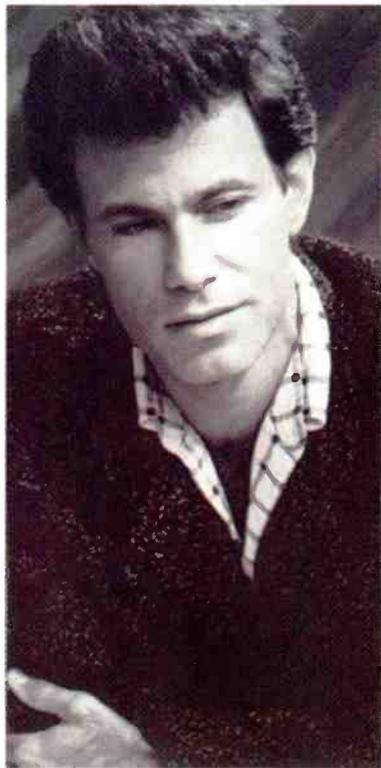
"We were constantly updating our merchandising material and sending out new samplers and collections of B sides to keep things fresh and rolling," says Rovner. Nor has the continued emphasis on the collection dimmed the label's program in support of Springsteen's back catalog.

"The catalog program isn't over," says Sherwood. Adds Rovner: "People go and see his live show, and they find there's other music that they don't know. We cover the catalog in a lot of branch advertising and make sure it's displayed."

Despite the problems Springsteen had earlier in his career with charges of label hype, Sherwood says there has been no backlash, to which he credits the album's musical strength.

A sixth single will be released, and the label is optimistic that "Born In The U.S.A." will maintain its momentum. "We've put a tremendous amount of money and resources behind Bruce," says Sherwood. "And you can take it to the bank that this will go to 10 million."

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