

Billboard

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NEWSPAPER

**Lyrics controversy
spurs response**
See pages 10, 12

**'We Are The World'
debuts at top
of Video Sales chart**
See pages 3, 32

**Tears For Fears move
to No. 1 on Pop Albums**
See page 72

VOLUME 97 NO. 28

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

JULY 13, 1985/\$3.50 (U.S.)

Too Much of a Good Thing? Bevy of Price Promotions Irks Home Video Distributors

BY TONY SEIDEMAN

NEW YORK Home video manufacturers are scheduling so many price promotions that they're overloading the distribution system, according to wholesalers. They also complain that the ways in which the promotions are being handled reinforce bad inventory habits at all levels of the industry.

"It's starting to get absurd," says Don Rosenberg, general manager of Schwartz Bros. Inc. It's "insane," agrees Stan Meyer of Sound Video Unlimited.

Distributors identify several key problems with the wave of low-price efforts:

- Inventory devaluation. Price protection on many of the promotions is not complete, distributors say. Comments one: "I'm a fool for stocking product [in depth] with all these deals," with product on the shelves dropping in value every time a new campaign kicks in.

- Time. Distributors don't have the time to properly handle all of the promotions that are currently scheduled. Many of them are passing complete price cuts on to retailers, rather than keeping a share for themselves and making up for the stock value lost via the price cuts.

(Continued on page 73)

Union Musicians' Session Wages Dropped in '84

BY IS HOROWITZ

NEW YORK Session wages paid to union musicians last year by U.S. and Canadian record companies declined by 9%, reflecting more conservative industry release patterns and a continuing reliance on foreign masters to fill product pipelines.

At the same time, collections by the Special Payments Fund soared by 23%, further evidence of industry recovery. Record companies support the fund by contributing a small percentage of sales revenues as a royalty to active recording musicians.

Reports to the pension and welfare fund of the American Federation of Musicians (AFM) fix total wages paid record sidemen in 1984 at \$20,275,762, down from \$22,348,695 the prior year.

(Continued on page 74)

Racket Busts Hit Fla. Sellers Of Adult Video

BY EARL PAIGE

LOS ANGELES Prosecution of Florida adult video distributors and dealers under a state racketeering statute is raising the stakes in the spreading adult video battle, following the June 12 arrests of two Boca Raton distribution executives and several local video store operators.

Video dealers and consulting attorneys here and in Florida and Arizona say they believe the action may signal a significant shift in legal strategy on the part of state and local officials seeking to clamp down on X-rated video product. Underscoring dealers' fears is the stiff bond of \$250,000 set against princi-

(Continued on page 74)

CD, VIDEO CONTRIBUTE TO STRONG FIRST HALF

BY JOHN SIPPEN

LOS ANGELES Industry retail business, buttressed by surging Compact Disc sales and continuing conversion of stores to home video product, showed significant growth in the first six months of 1985.

Gains over 1984 of as much as 20% were reported by a cross-section of the record/tape/accessories/video retail and wholesale sources canvassed.

The 435-store Musicland Group was into "double-digit increases," according to its president Jack Eugster, although he warns: "Keep in mind that the period was a kind of aberration. 'We Are The World' made it happen that big. It was

good for the gross."

But, he adds, unit sales increased, and price points declined. "We did better than expected with blank video and audio tape."

"We got more prerecorded home videocassette sales, as a period of enlightenment came about. Paramount, MGM and the product from RCA/Columbia was especially good because they brought prices down under \$30," Eugster notes.

Like a number of others surveyed, Gordon Dinerstein of Boston one-stop/rackjobber Music Suppli-

(Continued on page 76)

RIAA Reports Six-Month Platinum Surge

BY PAUL GREIN

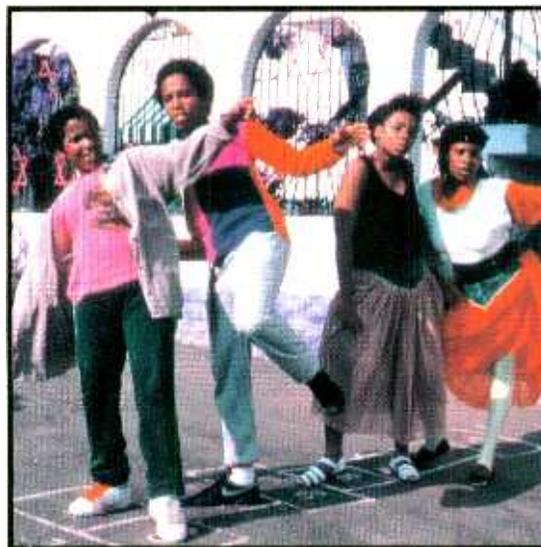
LOS ANGELES The Recording Industry Assn. of America (RIAA) certified 35 platinum albums in the first six months of 1985, a 46% improvement over the same period in 1984, when there were 24 platinum albums. In fact, it's the greatest first-half total for platinum albums in five years. Significantly, all but eight of the 35 albums were released in the past year.

The RIAA also certified 64 gold albums in the first six months of '85, the same number it certified in the first half of '84. Both totals mark a substantial improvement over the first half of '83, when there were 47 gold albums.

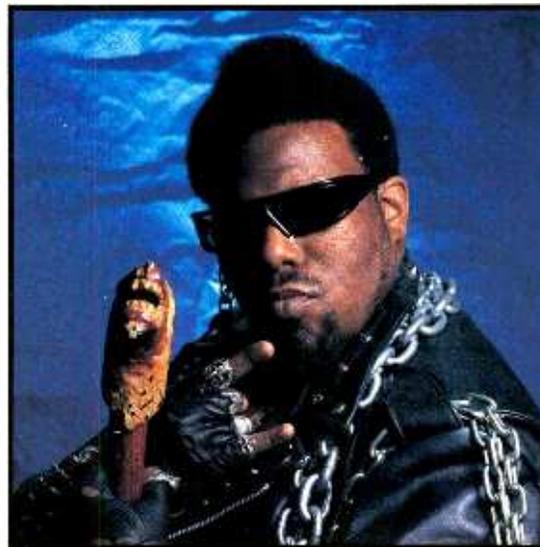
The only sour note came in the area of gold singles: There were

(Continued on page 76)

ADVERTISEMENTS



Lead singer/writer Ziggy Marley, along with his brother and sisters are the MELODY MAKERS. On their EMI America debut album **PLAY THE GAME RIGHT** (ST 17165) they prove they are more than capable of carrying on the Bob Marley legacy. Shipping July 26th.



AFRIKA BAMBAATAA says "FUNK YOU!" (TB870). The debut solo single from the Godfather of Funk is released July 19. From the upcoming LP "BEWARE (THE FUNK IS EVERYWHERE)" (TB 1008). You can run but you can't hide. The funk will find you when you least expect it. On Tommy Boy, of course.



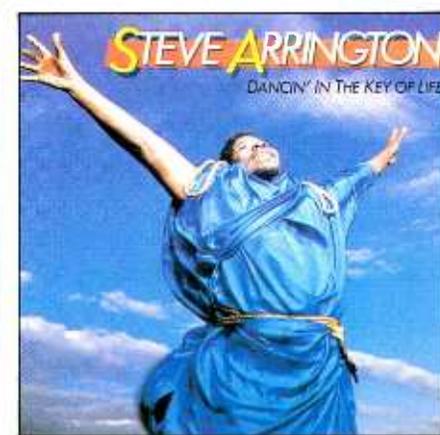
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6/20	Beverly Hills, CA.	8/20	Hyannis, MASS.	9/23	Albuquerque, N. MEX.
6/22	San Jose, CA.	8/23-24	Buffalo, N.Y.	9/24	Santa Fe, N. MEX.
6/25	Cleveland, OHIO	8/25	Rochester, N.Y.	9/25	Boulder, COLO.
6/26	Detroit, MICH.	8/28	Northampton, MASS.	9/27	Houston, TEX.
6/27	Cleveland, OHIO	9/1	Youngstown, OHIO	9/28	Lafayette, LA.
6/28	Rochester, N.Y.	9/3	Lexington, KY.	9/29	Baton Rouge, LA.
6/29	Saratoga Springs, N.Y.	9/4	Indianapolis, IND.	10/1	Kansas City, KANS.
6/30	WASH., D. C.	9/5	Columbus, OHIO	10/2	Davenport, IOWA
7/4	Rockford, ILL.	9/6	Pittsburgh, PA.	10/3	St. Louis, MO.
7/6	Memphis, TENN.	9/7	Philadelphia, PA.	10/4	Chicago, ILL.
7/7	Louisville, KY.	9/8	Manchester, N.H.	10/5	Green Bay, WIS.
7/19	Boston, MASS.	9/9	New Haven, CONN.	10/6	Eau Claire, WIS.
7/20	Huntington, N.Y.	9/10-14	Guatemala City, GUAT.	10/7	Minneapolis, MINN.
7/27	Winter Park, COLO.	9/16	San Francisco, CA.	10/8	Milwaukee, WIS.
7/31-8/3	Charlotte, N.C.	9/17	San Luis Obispo, CA.	10/10	Omaha, NEBR.
8/4	Atlanta, GA.	9/18	San Jose, CA.	10/11	Bloomington, ILL.
8/5	Cocoa Beach, FLA.	9/20	San Diego, CA.	10/12	Cincinnati, OHIO
8/7	Tallahassee, FLA.	9/21	Tucson, ARIZ.	10/13	Madison, WIS.
8/18	Minneapolis, MINN.	9/22	Phoenix, ARIZ.	10/16-21	Baltimore, MD.

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IN THIS ISSUE

VOLUME 97 NO. 28

JULY 13, 1985

1 NEWS ▶Dealers report solid growth in the first six months of 1985. ▶Video distributors say there are too many manufacturer price promotions. ▶Platinum album certifications were up 46% in the first half of this year. ▶Union musicians' session wages were down 9% last year. ▶Florida adult video dealers and distributors are being prosecuted under a state racketeering statute. ▶3/The British Phonographic Industry is seeking a withdrawal of twin-cassette decks from the U.K. market. ▶Opponents have vowed to fight the recently introduced audio home taping bill. ▶The Supreme Court has ruled that record bootlegging cannot be the basis of a felony conviction. ▶4/A judge has denied an ASCAP request for retroactive royalty payments from local tv stations. ▶6/Almo-Irving Music is in the midst of a multi-tiered expansion. ▶78/MTV has asked the FCC to keep a competing music video outlet off New York-area cable systems.

4 Executive Turntable	64 Latin
49 Gospel	70 Album & Singles Reviews
49 Jazz	77 Grass Route
61 Dance Trax	78 Inside Track
64 Classical	

9 INTERNATIONAL ▶France has become the seventh country to incorporate provision for a royalty for private audio and video copying into its copyright legislation. ▶Newline: Japan.

10 COMMENTARY ▶Guest Column: PolyGram's Harry Anger on the importance of developing new artists. ▶Letters.

12 RADIO ▶A new organization has proposed the creation of a review board to judge songs' lyric content. ▶Out of the Box. ▶14/Vox Jox. ▶18/Promotions. ▶Yesterhits. ▶19/Featured Programming.

20 RETAILING ▶A new Chicago-area video store stocks only music titles. ▶21/ New Releases. ▶22/On the Beam.

26 HOME VIDEO ▶The anniversary of the end of World War II is being marked by the release of low-priced product. ▶31/Newline.

38 VIDEO MUSIC ▶A complete list of the nominees for the second annual MTV Video Music Awards. ▶42/MTV Programming. ▶New Video Clips.

43 PRO AUDIO/VIDEO ▶Crown International is benefitting from a change in its approach to the amplifier/microphone market. ▶Video Track. ▶Audio Track.

46 TALENT ▶The members of R.E.M. are surprised by the success of their third album. ▶47/Talent in Action: B.B. King/Albert King/Bobby Blue Bland and more. ▶Boxscore.

50 COUNTRY ▶Aristo Music Associates' Video Promotion Service is the first such service in country music. ▶Nashville Scene.

55 BLACK ▶Black Entertainment Television viewers are concerned about the images found in music videos programmed on the channel. ▶The Rhythm & the Blues.

62 CLASSIFIED ACTIONMART

65 CANADA ▶Slaight Communications has purchased a majority interest in Standard Broadcasting.

67 UPDATE ▶Newline. ▶Calendar. ▶Lifelines. ▶New Companies.

CHARTS ▶6/Chartbeat: Duran Duran's "A View To A Kill" becomes the first James Bond movie theme to top the Hot 100.

Top Albums

18 Rock Tracks
22 Compact Discs
49 Spiritual
51 Country
59 Black
64 Latin
66 Hits of the World
67 Bubbling Under
72 Top Pop

Top Video/Computer

24 Computer Software
26 Videodisks
31 Videocassette Rentals
32 Videocassette Sales

Hot Singles

17 Hot 100 Singles Action
19 Adult Contemporary
52 Country
54 Country Singles Action
56 Black
58 Black Singles Action
60 Dance/Disco
66 Hits of the World
67 Bubbling Under
68 Hot 100

BPI MOVES AGAINST TWIN-TAPE DECKS

Amstrad: We're Not Withdrawing System from Market

BY PETER JONES

LONDON The British Phonographic Industry (BPI) is seeking a "phased withdrawal" from the U.K. market of all machines capable of domestic copying of prerecorded cassettes. This move follows the High Court judgment that hardware manufacturer Amstrad "incited" buyers of the firm's high-speed twin-cassette deck to break copyright laws (Billboard, July 6).

But Amstrad, set to appeal the court verdict, insists it has no intention of withdrawing its twin-cassette systems, because the situation remains "far from clear."

Amstrad had gone to the High Court seeking a declaration that it had done nothing unlawful in selling the dual-well decks. The firm's action followed a BPI letter to dealers warning that copyright breach was likely to arise through use of the hardware. Instead, the court ruled that Amstrad had "incited the procurement of copyright infringement."

Amstrad sales and marketing director Malcolm Miller, underlining the firm's decision not to withdraw the equipment, says: "The judgment simply is not clear. The implications for the industry are enormous. There are many factors yet to be sorted out, not just for us but for all manufacturers."

"We're deeply shocked by the High Court decision. We've had many messages of support from

other companies who are now waiting on the result of our appeal, for which no date has been set."

Philips has just launched a new range of twin-cassette systems, one of which has high-speed dubbing facility. A Philips statement avers: "We have never and would never knowingly issue advertising material which would encourage a purchaser to infringe the copyright of a third party. We'll take legal advice after studying the High Court decision in detail."

In the High Court, Mr. Justice Whitford opened his judgement by saying: "This case is all about home taping. Equipment capable of recording on tape has been available for many years, and copyright owners have been losing potentially very large sums as a result, not only from piracy but from home taping."

"In many ways, home taping presents more of a problem than piracy. The pirate can be tracked down and stopped, but there's no realistic

(Continued on page 77)

Opponents Vow To Fight Audio Home Taping Bill

WASHINGTON Blank tape and tape recorder manufacturers and other opponents of the recently introduced audio-only home taping bill, H.R. 2911, struck back last week. They declared themselves "unalterably opposed" to the passage of the bill, which places a royalty fee on their music-copying products.

A source from the Audio Recording Rights Coalition (ARRC), a group of Japanese and American manufacturers of consumer electronics and blank tape that also includes retailers and consumers, said, "We reject the bill totally, and we will fight it with everything we

have." The ARRC is allied with the Electronics Industries Assn.'s Consumer Electronics Group (EIA-CEG).

In a Monday (1) statement, the ARRC took the recording industry to task for its "annual plea for a public subsidy." The four-paragraph statement said that "there may be industries in this country which legitimately need and deserve a federal safety net, but the recording industry is simply not one of them," and cited increased industry sales and profits reaching "an all-time high."

It also mentioned that according

(Continued on page 77)

Court of Appeals Decision Reversed

Supreme Court: Bootlegging No Felony

BY BILL HOLLAND

WASHINGTON Citing a lack of Congressional intention, the Supreme Court has reversed a recent Court of Appeals ruling that a record bootlegger can be prosecuted under the federal criminal code in addition to the infringement provisions of the Copyright Act.

The five-to-three decision, handed down June 28, means that a copyright infringement misdemeanor cannot be the basis of a felony conviction, and that the widespread advertising and sale of bootleg recordings does not trigger Section 2314 of the Stolen Property Act—a provision prohibiting the interstate transportation of stolen goods.

Sources in the copyright community here said the decision would "seriously impair" the "choice of weapons" now used by the states and by U.S. attorneys to go after bootleggers. One suggested that the government "will lose a lot of interest" in prosecuting bootleggers armed only with the copyright law provisions. Another conjectured that Congress might want to "fine-tune" the present Copyright Law language.

The court's majority found that the property rights of a copyright owner "have a character distinct" from the owner of "simple goods, wares or merchandise," and that copyright infringement "does not easily equate with theft, conversion,

or fraud."

It said that Congress had no intention to include copyright infringement when it enacted the law applying to interstate transportation of stolen property. The infringer, the majority found, "invades a statutorily defined province guaranteed to the copyright holder alone. But he does not assume physical control over copyright; nor does he wholly deprive its owner of its use."

The court also found that the language of the Stolen Property Act's Section 2314 "does not 'plainly and unmistakably' cover" the petitioner's conduct.

In the case, Paul Edmond Dowling vs. United States, Dowling and a partner, in 1976, began selling and distributing seven bootleg recordings by Elvis Presley without the consent of RCA Records or the copyright proprietors—concerts, two movie soundtracks, studio outtakes and television appearances. By 1980, Dowling was spending more than \$1,000 a week merely on postage for mailing catalogs and records.

On March 22, 1983, Dowling was charged with 27 counts, including copyright infringement, mail fraud, conspiracy to transport stolen property interstate and interstate transportation of stolen property. The six shipments involved thousands of records each. A district court separated Dowling's trial from that of his partner; Dowling waived rights to a jury trial and was convicted of all 27 counts. (Continued on page 74)

'World' Video Debuts at No. 1

NEW YORK RCA/Columbia Pictures' \$14.95-list "We Are The World" has become the second title in the history of Billboard's Top 40 Videocassette Sales chart to debut at No. 1, and the first music video title to do so.

"We Are The World" racked up preorders estimated at 200,000 units (Billboard, July 6). The only other title that debuted at No. 1 on the videocassette sales chart was Paramount Home Video's "Raiders Of The Lost Ark."

According to retailers surveyed

by Billboard, "We Are The World" is showing enough sales strength to make it a real competitor with Vestron Video's "Making Michael Jackson's 'Thriller'" for the top-selling music videocassette in home video history. The \$29.95 Vestron title has moved more than 500,000 units in the U.S. and close to a million worldwide, Vestron claims.

"Making Michael Jackson's 'Thriller'" debuted on Billboard's Top 40 Videocassette Sales chart at number seven.

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Latest Move in TV Royalty Dispute COURT DENIES RETROACTIVE ASCAP \$\$

BY IS HOROWITZ

NEW YORK A federal district court here has denied a request by the American Society of Composers, Authors & Publishers for retroactive royalty payments from local television stations estimated to total about \$50 million.

At a court hearing last week, Magistrate Michael H. Dollinger said that adjustment of disputed fees would have to await a final adjudication of rates, unless Broadcast Music Inc., in a related action, prevails over the same litigants, represented by the All-Industry Television Music License Committee.

In both cases, the current rate controversy stems from the failed antitrust suit brought against the performing rights organizations by Buffalo Broadcasting *et al.* During

the appeals process in the long-running action, blanket license rates were rolled back and frozen at 1980 levels. The rollback took effect in February, 1983.

While ASCAP was successful in achieving retroactive adjustment for a short period (Billboard, June 29), it has been seeking the return of the so-called Shenandoah rate, pegged to a percentage of station revenue, for other segments of the interim period. This is what the court denied last week. The remaining disputed period covers February, 1983 to mid-November, 1984.

The magistrate tied the interim fee hassle to the continuing controversy over ultimate rates in a new agreement. He did, however, say that court arguments could proceed toward adjusting a post-April 1 interim rate. Magistrate Dollinger also asked ASCAP to issue an inter-

im per-program license quotation within 45 days, a move challenged by the rights society.

Meanwhile, the 1980 rates continue in force, with the difference between the two rates so far figured cumulatively at approximately \$50 million.

Meanwhile, the related dispute between the local television stations and BMI continued to show encouraging signs of reconciliation (Billboard, July 6). New meetings were reported held last week, and the All-Industry Committee again informed stations late last week to hold off signing proposed contracts with BMI.

Informed observers saw in these developments a strong indication that the rate dispute with BMI was near resolution.



USA For Africa Supporters. Harry Belefonte, left, and Marlon Jackson exchange greetings during the USA For Africa press conference held in New York. Organizer Ken Kragen looks on.

Summer Retail Survey

Chains Ready Assorted Seasonal Pushes

BY EARL PAIGE

LOS ANGELES Record/tape dealers' summer marketing calendars are divided between seasonal promotions and regular monthly programs, with chain executives diverging on the merits of specially themed summer campaigns.

That divergence, highlighted in a survey of representative chains, underscores the gradual shift away from a more seasonal sales base. Over the past decade, improved supplier product flow and stepped-up merchandising and promotion strategies have smoothed out most seasonal peaks and valleys—including the once common "summer slump."

Thus, some major chains are readying elaborate seasonal promo-

tions such as Licorice Pizza's lavish "Summer Madness" sweepstakes here, while others depict July and August monthly blitzes as more than adequate in sustaining sales momentum.

The now familiar seasonal link to cassette product, developed in recent years through emphasis on the format's mobility, is sparking campaigns at Chicago's Flip Side stores and the Disc Jockey chain based in Owensboro, Ky. Flip Side's promotion is tied to an area drive-in theatre chain, while Disc Jockey's Harold Guilfoil is readying a more traditional summer cassette theme, again keyed to portability.

Several chains are refining previous successful summer promotions. At Record Bar, a soundtrack promo-

tion has done well, according to Ron Phillips of the chain's in-house agency Ad-Ventures, and is being revived.

Another repeated promotion is Camelot Enterprises' "Silver Screen Summer," pushing video rentals in the 60 video departments among the chain's total of 172 stores.

Camelot typifies those chains that promote so regularly that no single larger event is deemed necessary, says Geoff Mayfield, director of marketing communications.

In many cases, a local event will dictate strategy. In Detroit, Harmony House just tied in with a June Grand Prix in the Motor City. Buyer Lloyd Welch says he hopes "our media blitz carries us into a big July."

On the other hand, Minneapolis' Record Shop is putting its emphasis in open-house promotions in Salt Lake City and Phoenix, says buyer Jeff Loudon. Loudon is among those who say promotion energy and vendor support must be maximized.

In Miami, Joe Andrules, general manager of Spec's Music, sees the need to come to labels with a

(Continued on page 74)

Video Titles Strike Gold Big Month for RIAA Certifications

BY TONY SEIDEMAN

NEW YORK June was another boom month for Recording Industry Assn. of America (RIAA) platinum and gold video certifications. Eight gold and four platinum awards were granted in the RIAA's theatrical category, while non-theatrical titles captured five golds and one platinum.

Year-to-date totals go far in confirming reports of strong industry growth. Despite the institution of considerably tougher standards, the total of platinum awards handed out has exploded to 45 so far this year, compared to 20 by June, 1984. Gold awards are up to 72 from 66 at this time last year.

Media Home Entertainment was the leader in the non-theatrical gold category, taking home awards for "Choose Me," "C.H.U.D." and "Nightmare On Elm Street." Warner Home Video came in second, with two Burt Reynolds films, "Sharky's Machine" and "City Heat," garnering certifications.

Other gold winners were Thorn EMI/Home Box Office Home Vid-

eo, with "Heaven Help Us," MCA Home Video, with "The River," and New World Video, with "Avenging Angel."

No company gained a dominant position in the theatrical platinum category, and all of the titles that won platinum also took home gold. The winners were MCA's "The River," Warner's "City Heat," New World's "Avenging Angel" and Media's "Nightmare On Elm Street."

Media also made a strong showing in the RIAA non-theatrical awards, taking home gold certifications for two packages of Charlie Brown titles—"A Charlie Brown Christmas/You're Not Elected, Charlie Brown" and "Life Is A Circus, Charlie Brown/You're The Greatest, Charlie Brown"—and one exercise program, "Muscle Motion."

Music-oriented programs took home the other non-theatrical gold: Sony Video Software Operations' "Iron Maiden—Video Pieces" and A&M Video's Police "Synchronicity Concert." The one non-theatrical platinum winner was Video Reel's "Automatic Golf."

'King David' Due From Paramount

LOS ANGELES Paramount Home Video will release "King David," featuring Richard Gere, Aug. 14. Order date is July 31.

Priced at \$79.95 (with laser-disk at \$29.95), the title will be used by the company as a promotional springboard for such other Gere features as "American Gigolo," "An Officer And A Gentleman," "Days Of Heaven," "Beyond The Limit" and "Looking For Mr. Goodbar."

At the same time, Paramount is reducing the price on two of its catalog titles. "Paternity" with Burt Reynolds moves from \$84.95 to \$39.95, while "Some Kind Of Heaven" goes from \$79.95 to \$39.95.

Executive Turntable

BILLBOARD. Jonathan Hall joins Billboard magazine as general manager/broadcasting, a new post. He was a vice president at Radio & Records, and prior to that with the National Assn. of Broadcasters.

In his new role, Hall will be involved with Billboard's drive to expand and reposition its radio-related editorial and sales. Based at the publication's New York headquarters, he reports to publisher Sam Holdsworth.

RECORD COMPANIES. Ronnie Jones is promoted to vice president of black promotion at Capitol Records in Hollywood. He was national director of r&b promotion.



HALL



JONES



SHORE



CORSON

Island Records names Rhonda Shore national director of press and media relations in New York. She was director of national publicity at Chrysalis Records.

Tom Corson is appointed to the newly created post of product manager at A&M Records in Hollywood. He was West Coast promotion director of IRS Records.

Big Apple Records names John C. Thomas director of artist development in New York. He was head of his own management firm. Jackie Rhinehart joins the label as East Coast promotion manager. She was assistant account executive at Penthouse magazine.

Ted Wolff becomes national director of sales and marketing at Pair Rec-



DOONAN



TURNER



MAHONEY



MARTIN

ords in Passaic, N.J. He served in a similar capacity at DRG Records.

Zomba Enterprises names Paul Katz director of business affairs, based in New York. He transfers from the Zomba Group of Companies, headquartered in London, where he was business affairs manager.

HOME VIDEO. Jack Kanne is elevated to the newly created position of director of sales at Paramount Home Video in Los Angeles. He was a regional manager.

Worldvision Home Video appoints Marya Doonan director of sales and marketing in New York. She was a sales executive at MCA-TV.

New World Video names Marshall Forster general manager of its Canadian branch in Toronto. He was a syndicated sales executive at MCA-TV International.

Steven Ades becomes national accounts manager at Prism Entertainment in Los Angeles. He was general manager of marketing for Price Stern Sloan Publishers' toy division. Also, Sidney B. Plavin joins as controller. He was vice president and controller at the J.T. Garza construction firm.

TRADE GROUPS. The Country Music Assn. promotes Judith M. Turner to di-

(Continued on page 67)

IT'S NOT ALWAYS BLACK AND WHITE

SOMETIMES IT'S BLUE



ONE OF THE MOST TALKED ABOUT RECORDS
IN RECENT MEMORY
IS FINALLY AVAILABLE

THE BLUE NILE

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PRODUCED BY PAUL BUCHANAN AND ROBERT BELL
ON A&M RECORDS
AND BASF CHROME CASSETTES
COMING SOON: COMPACT DISCS



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Almo-Irving in Multi-Tiered Expansion

Strategy Includes Greater International Effort

BY SAM SUTHERLAND

LOS ANGELES An expanded and realigned international operation, newly formed ties to motion picture and television production, and plans for catalog exploitation and expansion comprise the current music publishing strategy at Almo-Irving Music, as outlined by president Lance Freed.

Key developments linked to these goals include the opening of new active publishing subsidiaries extending the Almo-Irving-Rondor international network; the opening of a new Nashville office to strengthen that three-year-old satellite; the creation of a formal link between the company and parent A&M's recently formed A&M Films arm; and major new appointments and reassignments designed to support these structural changes.

Freed notes that the international effort has balanced the addition of new companies against the relocation of overall management back to

the Almo-Irving headquarters here. Following the departure of former Rondor U.K. and Rondor International chief Bob Grace, who left last December to launch his own company, Freed became president of Rondor International.

That move led in turn to the elevation of several key overseas executives to address the new linkage between London and Los Angeles. Creative vice president Stuart Hornall was made managing director of the London office while retaining his creative post for Rondor International; Tom Bradley, vice president of European operations for Rondor, was given added stripes as senior director for the London operation; and Ira Selsky, vice president of business affairs for Almo-Irving here, was appointed senior vice president of Rondor International.

Today, wholly owned Rondor operations are in place in Australia, West Germany, France and Holland in addition to the original London base. Plans also call for expansion

into more local repertoire and styles within those regions, while a separate thrust into Latin territories is underway, prompted by the early '80s launch of A&M Discos, founded by A&M co-founder and premier act Herb Alpert. A Latin publishing division is now helmed by Manuel Montoya here.

Freed is likewise bullish on film and television opportunities, although he roots his optimism in the newly opened access to related A&M Films ventures rather than to the overall boom in soundtracks. Like other industry veterans, Freed is wary of a possible degree of over-

(Continued on page 77)



Having a "Rowdy" Time. Hank Williams Jr. is presented with an RIAA gold album award at Warner Bros. Records' Burbank home office for "Rowdy," one of his best-selling catalog releases. Pictured from left are Warner Bros.' vice president of legal and business affairs David Altschul, Nashville Western regional marketing manager Bruce Adelman, vice president of promotion Mark Maitland, board chairman Mo Ostin and vice president/controller Jim Walker; Williams, fellow artist Merle Kilgore, and Warner Bros.' Nashville senior vice president Vic Faraci and vice president/director of sales Lou Dennis.

Philips Breakthrough

Vidclip-Capable CDs Near

GENEVA A major breakthrough in Compact Disc technology, developed by Philips research engineers in Eindhoven, Holland, will enable future CDs to carry up to five minutes of video, making the disk a suitable carrier for video clips.

This was announced here by Michael Kuhn, general counsel of PolyGram, during an IFPI seminar on music video held in the course of the federation's annual meeting, June 19-20. Said Kuhn: "This video Compact Disc could be the single of which the conventional CD is the LP version."

Asserting that the laser optical disk is the all-purpose carrier of the future, Kuhn said that its advantages over tape are that it has ran-

dom access, is cheaper and less bulky than tape, and has one universal standard and high sound and picture quality.

He reported that a player recently launched by Pioneer in Japan which played the 12- and eight-inch videodisks and Compact Discs was selling at the rate of 15,000 units a month.

Panelist Geoff Kempin, managing director of EMI's music video division Picture Music International, said that the combined laserdisk and CD player is one of the best selling hardware units in Japan, and that of the 240,000 machines in use there, some 100,000 have the dual capacity to play videodisks and Compact Discs.

RCA/Columbia Kidvid Line

Company Opens 'Magic Window'

BY JIM McCULLAUGH

LOS ANGELES RCA/Columbia Pictures Home Video has launched a new children's line, "Magic Window," with three specially packaged programs. In addition, the company is releasing 20 titles from its children's library under the new logo.

According to Robert Blattner, president of the company, the move reflects the initial phase in a major market expansion in the children's programming field.

Magic Window's first three titles are "Heathcliff, Vol. 1," "Beany & Cecil, Vol. 8," and "He-Man And The Masters Of The Universe, Vol. 12."

The new line, which features newly designed packaging, is being merchandised with special premiums under the "Magic Window Bonus Boxes" banner. As an example, the Heathcliff video has a colorful bowl, plate and cup; a hand-held Cecil puppet is given away with the

Beany & Cecil title; and a battery-powered toothbrush is included in the He-Man bonus box.

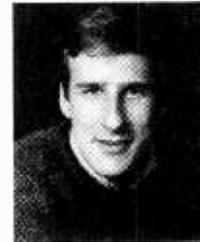
Suggested list prices for the "Magic Window" line are \$24.95. The line can be showcased in a newly designed countertop merchandiser.

The balance of the RCA/Columbia children's library will be repackaged under the "Magic Window" banner by Sept. 1, making the catalog 48 programs strong. After that, new titles will be scheduled for monthly release, with list prices ranging from \$24.95 to \$39.95.

Additional support for the "Magic Window" line includes a national advertising campaign in both trade and consumer publications and point-of-purchase material, such as posters.

CHART BEAT

by Paul Grein



DURAN DURAN this week achieves something that has for 20 years eluded such estimable performers as **Paul McCartney & Wings**, **Herb Alpert**, **Tom Jones** and **Carly Simon**. The group's "A View To A Kill" becomes the first theme from a James Bond film to top Billboard's Hot 100.

Of all the previous Bond themes, McCartney & Wings' "Live And Let Die" (1973) and Simon's "Nobody Does It Better" from "The Spy Who Loved Me" (1977) came the closest to reaching the top: Both logged three weeks at number two. Two other Bond themes peaked at number four: **Sergio Mendes & Brasil '66's** "The Look Of Love" from "Casino Royale" (1968) and **Sheena Easton's** "For Your Eyes Only" (1981).

The other Bond themes to crack the Hot 100, in order of their chart punch, were **Shirley Bassey's** "Goldfinger" (#8 in 1965), **Tom Jones' "Thunderball"** (#25 in 1966), **Herb Alpert's "Casino Royale"** (#27 in 1968), **Rita Coolidge's "All Time High"** (#36 in 1983), **Nancy Sinatra's "You Only Live Twice"** (#44 in 1967) and **Shirley Bassey's "Diamonds Are Forever"** (#57 in 1972).

More significant, if not as sexy as that statistic (we're no fools; we'll lead with sex every time), is the fact that "A View To A Kill" is the sixth consecutive hit by a foreign act to top the Hot 100. The streak started with **Simple Minds' "Don't You (Forget About Me)"** and has continued with **Wham!'s "Everything She Wants," Tears For Fears' "Everybody Wants To Rule The World," Bryan Adams' "Heaven" and Phil Collins' "Sussudio."** All of these acts are British except Adams, who is Canadian.

Our thanks to Randy Simpson of Columbus, Ohio for pointing that out, and to Randy Moeller of Huntington, W. Va. for the Duran/Bond item.

"A View To A Kill" is Duran

Duran's second No. 1 hit in just over a year, following "The Reflex." The group also logged four weeks at number two with an intervening smash, "The Wild Boys." "View" was co-produced by **Bernard Edwards**, who also did the honors on **Power Station's** smash "Some Like It Hot," which peaked at number six in May.

TEARS FOR FEARS' "Songs From The Big Chair" moves up to No. 1 on this week's Top Pop Albums chart, becoming the third album by a British act to top the chart so far this year. It follows **Wham!'s "Make It Big" and Phil Collins' "No Jacket Required."**

That's noteworthy because no British acts—indeed, no foreign acts at all—topped the album chart during all of 1984. American acts

scended mere royalty to become *mythology*), both notch their fifth consecutive top 10 singles this week. Springsteen's "Glory Days" jumps two notches to number nine; Lauper's "The Goonies 'R' Good Enough" jumps two points to number 10.

The top 10 posting of "Glory Days" makes "Born In The U.S.A." only the third album in pop history to yield five top 10 hits, following Michael Jackson's "Thriller" (which generated seven) and **Lionel Richie's "Can't Slow Down."**

AMY GRANT'S "Find A Way," which jumps to number 36 on this week's Hot 100, is the first hit by an act that started and stayed in the realm of Christian rock to crack the top 40 since **Bruce Cockburn's "Wondering Where the Lions Are"** climbed to number 21 in the spring of 1980.

Don't take our word for it: This comes straight from John Black 3 of Fredonia, N.Y. Black adds that since 1980, two other Christian-shaded records have been substantial hits, but neither was by an act that started in Christian rock. Black cites **James Ingram & Michael McDonald's "Yah Mo B There"** and **Donna Summer's**

'A View to A Kill' becomes James Bond's first No. 1 single

topped the chart every week from November, 1983, when the **Police's "Synchronicity"** ended a 17-week reign, to March, 1985, when **Wham!** took charge.

Tears For Fears is the first PolyGram act to hit No. 1 since **John Cougar (pre-Mellencamp)**, who scored in September, 1982 with "American Fool." The label scored a No. 1 single in April, 1983 with **Dexys Midnight Runners' "Come On Eileen,"** but the Dexys album, "Too Rye-Ay," topped out at 14. PolyGram also had a No. 1 album in June, 1983 with the "Flashdance" soundtrack.

Tears' followup single, "Shout," this week leaps nine notches to number 14.

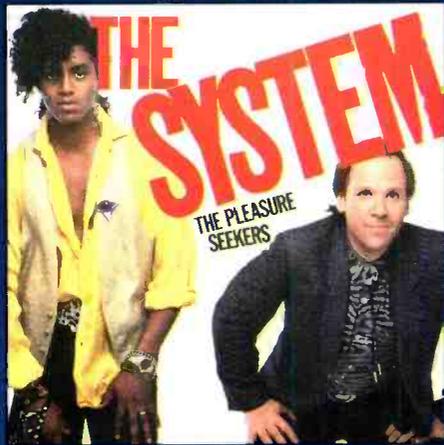
BRUCE SPRINGSTEEN and Cyndi Lauper, the reigning king and queen of pop music at CBS (**Michael Jackson** having tran-

"Unconditional Love.")

We would add that **Chris Christian** reached number 37 in 1981 with "I Want You, I Need You," but that was a secular release on Boardwalk records. And **Dan Peek**, who had a Hot 100 hit in 1979 with "All Things Are Possible" on the Christian label Lamb & Lion, hasn't since returned to the pop chart.

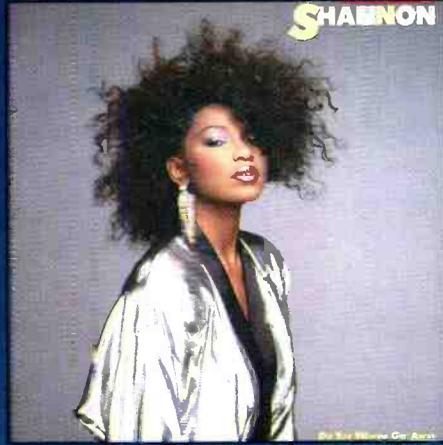
WE GET LETTERS: We've learned of two more s-s-stuttering records to reach No. 1 in addition to **Phil Collins' "Sussudio," Elton John's "Bennie & The Jets" and Bachman-Turner Overdrive's "You Ain't Seen Nothin' Yet."** Chris Granozio of New York notes that we overlooked the **Knack's "M-m-my Sharona"** and the **Bay City Rollers' "S-s-saturday Night."**

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THE SYSTEM

The Album:
"The Pleasure Seekers" (90284)
 The Single:
"The Pleasure Seekers" (7-99639)
 Produced by David Frank and Mic Murphy
 for Science Lab Productions.
 Management: Alive Enterprises, Inc.
 Shep Gordon and Daniel S. Markus.



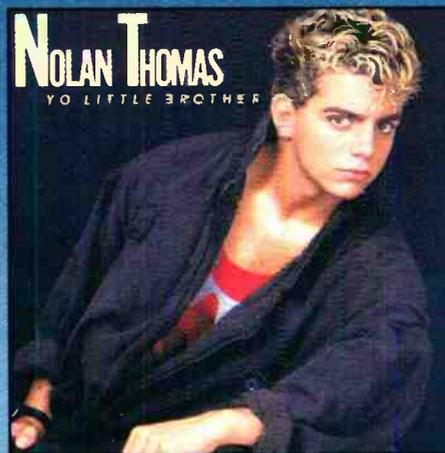
SHANNON

The Album:
"Do You Wanna Get Away" (90267)
 The Single:
"Stronger Together" (7-99631)
 Produced by Mark Liggett and Chris Barbosa.
 Executive Producer Sergio Cossa
 for Emergency Records.
 Management: Don Abrahams.



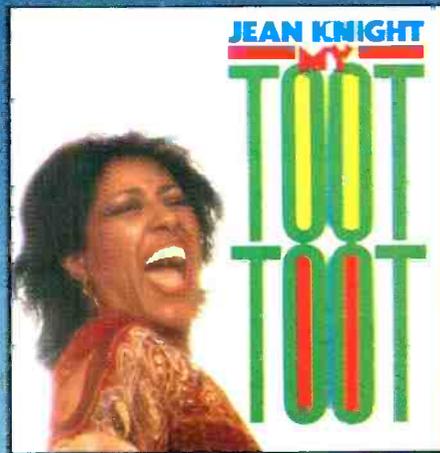
BRENDA K. STARR

The Album:
"I Want Your Love" (90284)
 The 12" Single:
"Pickin' Up Pieces" (0-95873)
 Produced by Arthur Baker.
 Management: Baddy Allen Management.



NOLAN THOMAS

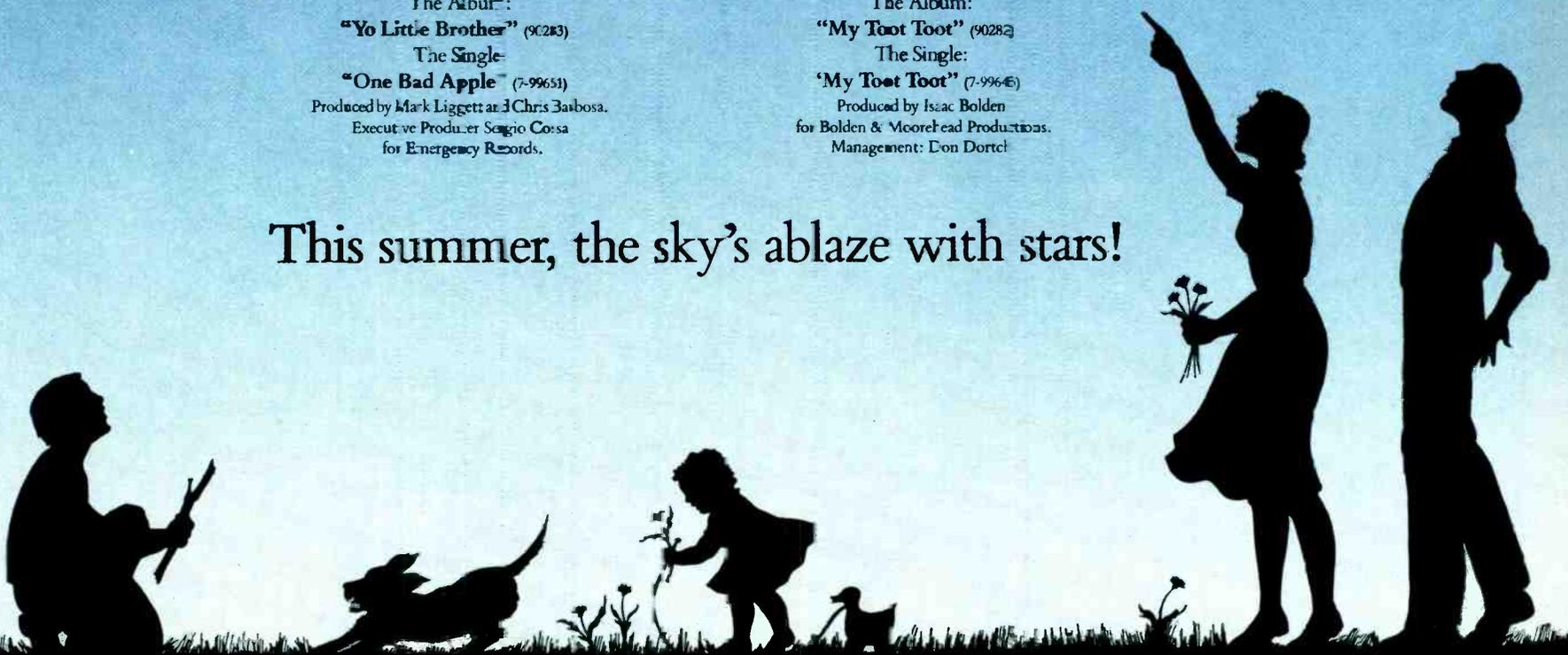
The Album:
"Yo Little Brother" (90283)
 The Single:
"One Bad Apple" (7-99651)
 Produced by Mark Liggett and Chris Barbosa.
 Executive Producer Sergio Cossa
 for Emergency Records.



JEAN KNIGHT

The Album:
"My Toot Toot" (90282)
 The Single:
"My Toot Toot" (7-99646)
 Produced by Isaac Bolden
 for Bolden & Moorehead Productions.
 Management: Don Dortch

This summer, the sky's ablaze with stars!



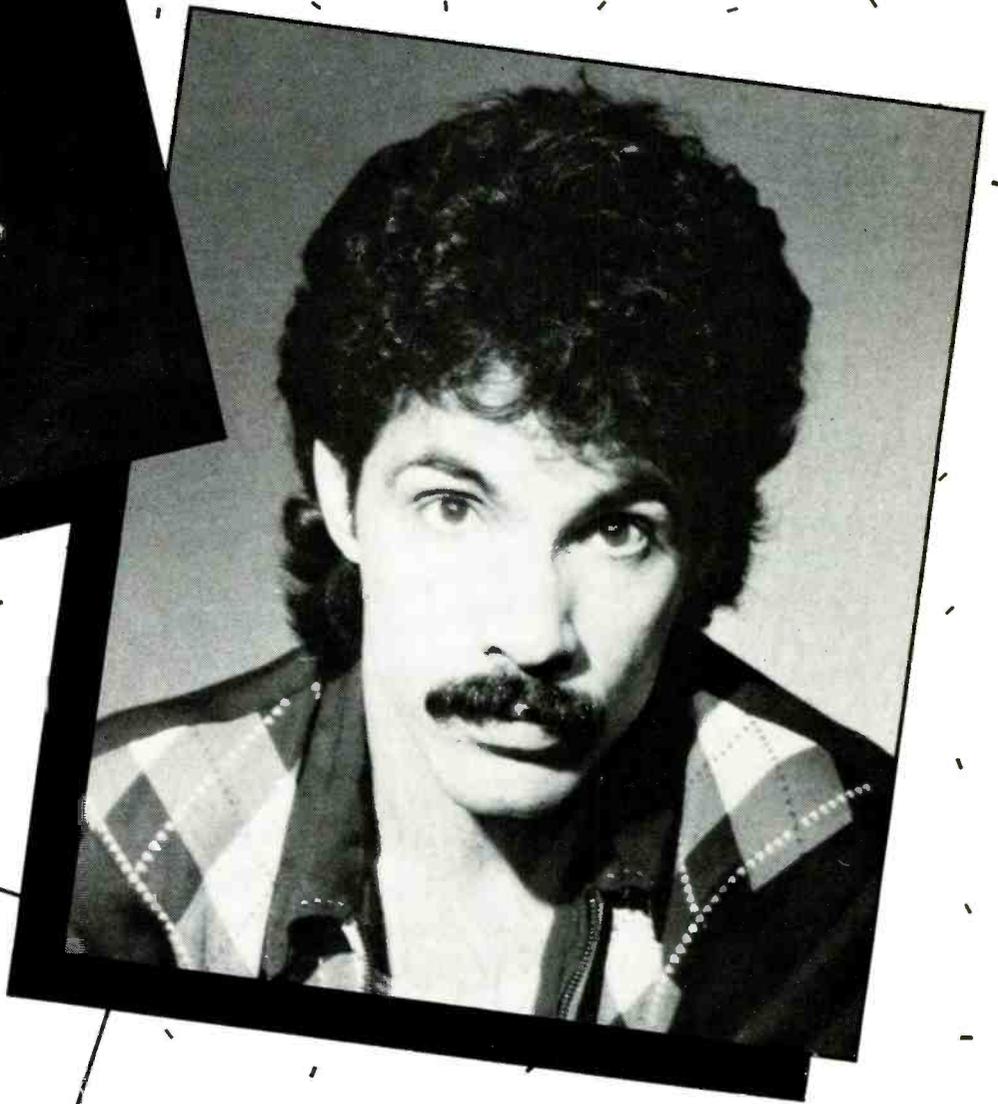
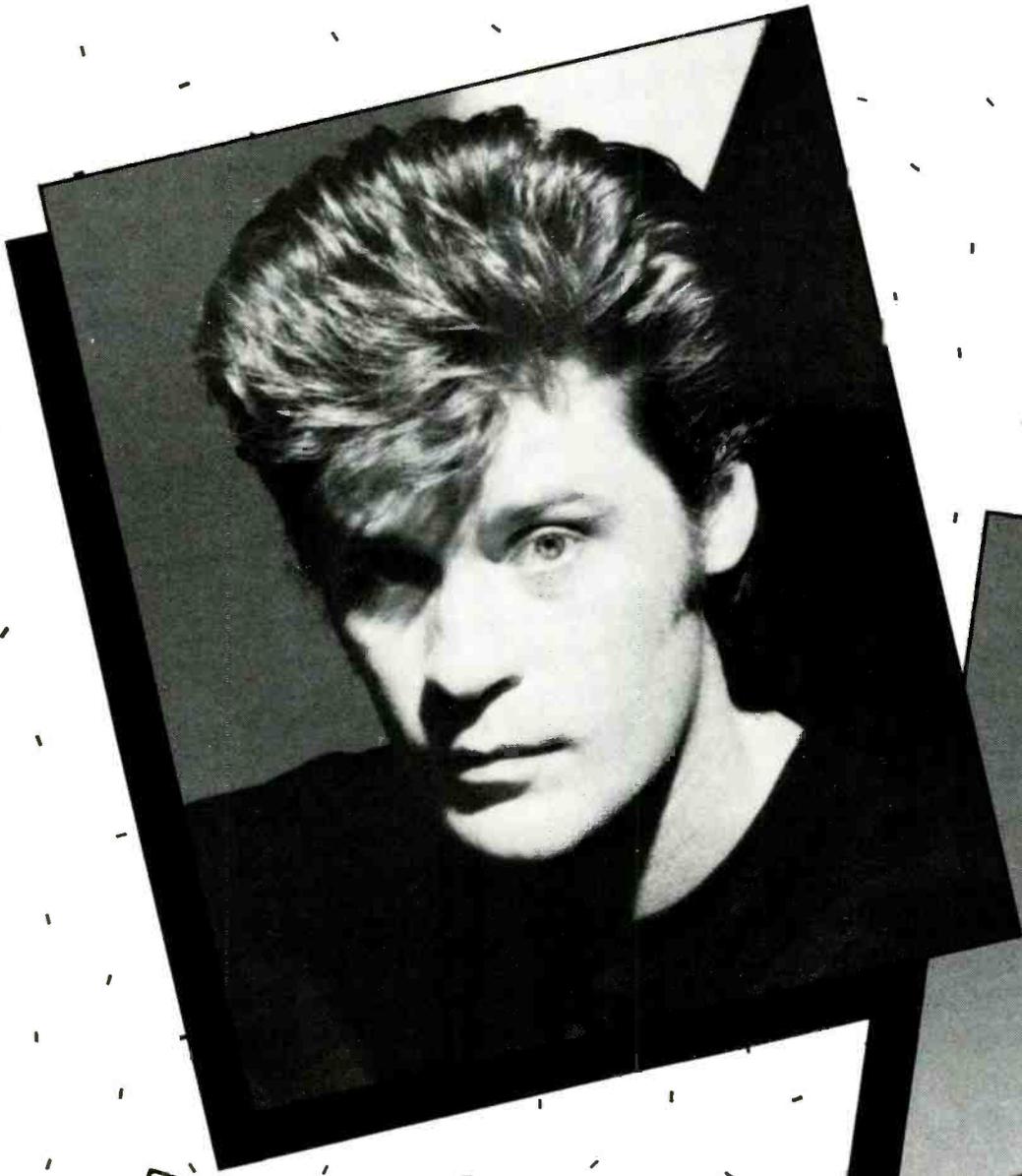
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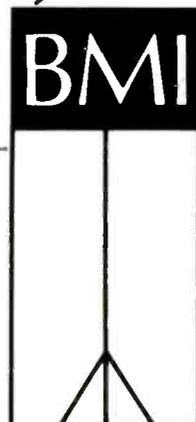
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JAPAN

JAPANESE FANS of Daryl Hall & John Oates chose their own repertoire for the act's recent concerts here, the last leg of a world tour that began last November. The duo invited viewers of MTV to nominate their 10 favorite songs and included those selected, among them "Private Eyes," "Out Of Touch" and "Kiss On My List," in the stage program. All 10 choices have now been released here on special singles under the general title "Voice Your Choice."

TDK IS THE SECOND manufacturer to market a 120-minute 8mm videotape in anticipation of strong demand for long-playing versions of the new format. The company, following Sony's lead, hopes to sell 100,000 P6-12MP blank cassettes a month. Using metal tape and only 10 microns thick, they are priced at \$12, with an accompanying one-hour tape, the P6-60MP, at \$8.80.

MEANWHILE, SONY has a variety of new hardware models in the stores, including a low-priced CD player, the CDP-70, selling for less than \$260; the WM-R55 Walkman with recording facility, auto reverse and monitor speaker at \$128; and the Lasermax LDP-505 videodisk player with 370-line resolution, auto loading and nine speed options at \$640.

SONY'S RIVAL, JVC, has a four-head VHS video recorder, the HR-D140, now on sale. It's said to be the first such unit here to list for less than \$480, and the company aims to produce 20,000 monthly. Also due from JVC is the GR-C2 VHS-format Videomovie camcorder, retailing at a suggested \$1,200, which the company says is the lightest of the auto-focus camcorders to date, weighing less than five pounds. The machine's TCL Image Sensing system uses 22 pairs of CCD sensors controlled by an in-built micro-computer for error-free shooting.

SHIG FUJITA

France Approves Blank Tape Royalty

BY MIKE HENNESSEY

PARIS France has become the seventh country to incorporate provision for a royalty for private audio and video copying into its copyright legislation.

The new legislation amending the copyright law, passed June 21, provides for remuneration to authors, composers and producers of phonograms and videograms on the manufacture or import of blank audio and videotape.

The level of the royalty is to be determined by a special tribunal with equal representation of rights owners and tape manufacturers and importers, and a neutral chairman with a casting vote.

For audiotape, the division of the royalty will be one-fourth each to authors, composers, performers and producers. For videotapes, the split will be one-third each to authors/composers, performers and producers.

Likely levels of remuneration are two francs (21 cents) per hour for audiotape and 75 cents per hour for videotape. Exemptions from the home taping royalty are granted to phonogram and videogram producers, broadcasting and cable organi-

Copyright Law Revision

zations and the visually and aurally handicapped.

Countries that have now introduced a private copying royalty are, in addition to France, Austria, Congo, Finland, West Germany, Hungary and Iceland. Norway and Sweden also have provision for a levy, but this takes the form of a tax rather than a royalty, and the benefit to the phonogram and videogram industry is minimal.

Under the new French law, producers have the right to authorize or forbid the reproduction of their works and the right to authorize or forbid the sale, exchange or rental of phonograms and videograms.

In two cases, however, this right is replaced by a right to equitable remuneration to be shared equally between producers and performers.

This applies in the case of broadcasting or phonograms and the relaying of that broadcast, unchanged, by cable operations; and in the case of public performance of phonograms or videograms, such as on jukeboxes and in discotheques.

The home taping royalty and equitable remuneration are payable regardless of the date of fixation or the origin of the phonograms and videograms. Twenty-five percent of the total collected will be used by the collecting societies to promote creative activity, serving as a sort of contingency fund for all categories of rights owner.

The law provides for ratification by the French government of the Rome convention on neighboring rights.

U.K. Satellite Plans Collapse DBS Project Dropped as Too Risky

LONDON British plans for Direct Broadcasting by Satellite (DBS) have finally collapsed, bringing to an end months of uncertainty and dealing a severe blow to the government's hopes of establishing a leading position in the introduction of new media technologies in Europe.

Members of the so-called "club of 21," comprising the BBC, all 15 independent television companies and five outside firms including Thorn EMI, reportedly decided unanimously to abandon the project on the grounds that the financial risks were too great and the potential demand too small.

Their decision, contained in a final report by project coordinator Andrew Quinn, has been forwarded to

the government by Stuart Young, chairman of the BBC, which would have had a 50% stake in the DBS plans. Consortium members are adamant that the project is officially dead, and that no further discussions are planned.

The main debate in recent months has centered on the government's insistence that British-owned Unisat, the British Telecom/British Aerospace/GEC Marconi joint venture set up for the purpose, should supply the requisite satellite systems, rather than having them be acquired on the international market, where rival company Britsat has lobbied hard for the opportunity to bid for the contract.

EMI Banks on Growing Latin Audience

Hispavox Gives Company 21% Share of Spanish Market

BY MIKE HENNESSEY

MADRID Recognition of Spain's increasingly important position as the key product source for the world's Latin market of 430 million people is behind EMI Music's recent consolidation of its operation here.

The acquisition, two months ago, of the country's leading independent company, the 32-year-old Hispavox S.A., has given EMI a healthy 21% market share and put the group in a strong position to take advantage of the growing prosperity of the Latin market.

While the Spanish industry's turnover at wholesale level is running at a steady \$60 million annually, the value of the Latin market internationally is estimated at something approaching \$400 million (although accurate estimates are difficult because of wildly fluctuating exchange rates). And to Spain's national turnover can be added around \$25 million derived from repertoire licensed to the U.S.

Domestic unit sales of albums and cassettes in 1984 were 25 million. Unit sales of Spanish-originated product in the international Latin market are estimated at between 10 and 12 million.

Luis Aguado, managing director of EMI Music Spain, who now presides over both EMI companies—EMI Odeon S.A., headed by Rafael Gil, and Hispavox S.A., headed by Aurelio Gonzales—says: "Spain is acknowledged as the major source country for the worldwide Latin market. It is primarily Spanish artists who are setting the trends in Latin music. Also, increasingly, Lat-

in artists outside Spain are coming here to record, especially the Mexicans."

Aguado concedes that the Spanish market has been in the doldrums in recent years. "The recession hit Spain rather later than many other European countries," he says, "and it is therefore later with its recovery. Unemployment here is still very high, around 21%, and this clearly has negative implications for consumer spending on music."

"But, on the other hand, the Spanish are an intensely musical people, and with employment prospects starting to improve, particularly in light of Spanish membership in the European Economic Community, and wage rates set to rise, I'm confident that the outlook for the industry in Spain gives us a great deal of cause for optimism."

EMI Odeon's Gil points out that the worldwide Latin market covers a larger geographical area than the U.S. and Europe put together. And he says his recent experience of the Latin market in the U.S., where for the last three years he has led EMI's Latin a&r and marketing team in Los Angeles, makes him extremely optimistic about the growth potential of Spanish product in America.

"The Latin market in the U.S. is worth about \$50 million annually and growing," he says. "This does not include parallel imports from the Dominican Republic, Ecuador, Uruguay and Venezuela, which are probably worth something like \$25 million."

Gil says that the major growth areas for Latin music outside the U.S.

are Mexico and Brazil. "These are huge countries with major economic problems and an undeveloped market. But I believe the potential is enormous."

One of EMI's recently dealt trump cards for the Latin market is Hispavox superstar Raphael (Billboard, July 6). Says Hispavox's Gonzales: "Every Raphael album sells between 500,000 and a million units. And he is big in all the major Latin countries. We now plan to have him record in other languages, and EMI operating companies around the world will be looking for

(Continued on page 65)

PolyGram U.K. Names Oberstein

LONDON The appointment of Maurice Oberstein as chairman and chief executive of PolyGram Leisure U.K. has been confirmed here just 10 days after his retirement from similar roles at CBS U.K.

The announcement of his appointment comes eight weeks after Ramon Lopez vacated the PolyGram job to become co-chief executive of WEA International.

It's clear that one of Oberstein's first tasks at PolyGram will be to find a managing director for Phonogram, where a vacancy has existed since Brian Shepherd quit to join A&M as managing director here early this year.

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A Longterm Commitment

BREAKING ARTISTS: AN ACT OF FAITH

BY HARRY ANGER

The resurgence of the record industry has become a popular theme with non-music journalists. Those who wrote the industry's obituaries in the late '70s are now looking with surprise at a business that not only survived its own self-destructive practices and the video game assault, but also grew to become a bigger, stronger challenger for the leisure time dollar.

How did that happen? Perhaps more importantly, did it happen in spite of ourselves, or have we profited from our past mistakes?

It certainly appears we are learning from history. In fact, one of the key reasons the record industry is enjoying a major resurgence is that companies are committed to developing new artists. This, in turn, has brought healthy spirit and excitement to the business.

Record companies have learned that they must develop new acts in order to maintain profitable growth, and that the most important contribution a company can make for its artists is to demonstrate a longterm commitment toward achieving success.

The dangerous syndrome is to make a seven-inch record, go to CHR radio with it, and hope it sells albums. Once, many in this industry behaved as if there were no place for bands that didn't make it immediately on CHR.

Without denigrating the obvious importance of radio or music television, it is time to realize that CHR, MTV and the multitude of local music channels are not the only answers.

We have learned that airplay alone, however helpful, will not make records or bands successful. We can no longer place our total expectations on radio, independent promoters and/or music television to make new artists for us. Record companies must be willing to stick with and work the artist and prod-

uct for as long as it takes to develop that special artist who can break through the mold of being just another songwriter or singer.

It seems hard to imagine now, but there was a time when CBS had that sort of unquestioning faith in a young man named Bruce Springsteen. Sire Records has clearly demonstrated its longterm commitment to taking Talking Heads and Madonna to major star status. And Warner Bros. nurtured Prince's career for more than six years.

Equally, there are numerous case histories that demonstrate the danger of giving up too soon. Willie Nelson recorded for years at RCA

gible value of more entertainment for the consumer dollar.

The role of marketing in our business is to make judgments on how we can best sell prerecorded music. It's a building-block process in which innovation and imagination are the keys.

Unlike the case with many other consumer products, advertising alone can't possibly generate enough reach to stimulate sufficient sales. Word-of-mouth, aggressive publicity in targeted media, live appearances and strong point-of-purchase support are all needed to lay the groundwork for radio airplay, music television exposure and

sales reaction to the album, as well as to the band's second single, "Let Him Go," we believe we have built a strong act with a long future.

Swedish rock guitarist Yngwie Malmsteen has enjoyed almost no airplay at all. Nevertheless, we have managed to use a strong, loyal following and the word-of-mouth generated by young guitar aficionados to expand his base.

A few weeks ago, more than 700 people came to a midweek signing appearance at Tower Records in New York. Instead of writing Malmsteen off, PolyGram committed itself to expand the beginning buzz generated by the cognoscenti.

The challenge of promoting older bands—like Deep Purple and Kiss—is similar to that of breaking a new one. Today's fans were simply not buying records when those bands were in their heyday.

Many people were ready to write off Kiss when they took off their makeup. Now, two million albums later, those very same pundits can only admire the Kiss success.

Through a campaign triggered by a targeted teaser promotion, Deep Purple's "Perfect Strangers" ultimately went platinum even though the band had not recorded or toured together for more than 11 years.

The key to success is the company's belief in the act. Clearly, the importance of radio and music television cannot be ignored. But through a commitment of resources and time, and finding alternative means of promotion and publicity, record companies can free themselves from the apparently overwhelming power of these media.

Radio stations will play what their audiences want to hear, and ballots are cast at the cash register. When stations find that a record is selling in their market, they'll play it. And they'll play it often.



'It's time to realize CHR, MTV & local music channels are not the only answers'

Harry Anger is senior vice president, marketing, of PolyGram Records.

before becoming a huge success at CBS. Air Supply made at least two albums for CBS International before moving to Arista. The Alan Parsons Project recorded for 20th Century-Fox before becoming Arista's No. 1 artist worldwide. Cyndi Lauper recorded for several labels, including PolyGram, before she became the major star she is today at CBS.

When judging an artist's potential, we must look beyond the obvious to seek out his special talents and qualities, and then determine the marketing techniques that will work best. In addition to music, we are selling intangibles such as charisma and excitement, plus the tan-

the judicious and timely use of advertising.

Despite somewhat slow initial response from radio, PolyGram was convinced that Animotion, given time, would be a success. We repositioned the band, worked to develop a dance club base and, meanwhile, held back their first single. As their dance club following grew, we put up tour support money so that the band could refine and improve its live performances.

It was worth the wait. Once the band was in position (three months after the album release), we went to CHR in a major way, and "Obsession" was parlayed into a top five single. Now, with strong chart and

graphic and abusive records. We'd better learn that the Jerry Falwells of the world are not short-sighted, like our trendy industry. It would be unfortunate if the conservative right ultimately gained control of our art.

Perhaps tomorrow's leaders of the music business are wise and brave enough to guide us out of these dangerous waters.

George Roberts
Trafficbeat Music
New York

WHAT'S WRONG?

Just a short note on George Weiss' suggestion (June 29) that the music industry censor itself.

Whatever happened to the idea of allowing an artist to express himself as he wishes? The only conscience he should concern himself with is his own.

Contrary to popular opinion,

there's nothing aberrant about oral sex, masturbation, intercourse in elevators or, for that matter, worshipping on a Friday or Saturday, or turning the other cheek. If you don't like it, don't listen to it.

Keith Hardy
Arlington, Texas

TRUST THEM

I must say I was offended by George David Weiss' Commentary on so-called "porn-rock" (June 29). Some of the music he was undoubtedly referring to (Prince, Animotion, etc.) is what I enjoy listening to. But I certainly don't consider myself mentally or sexually unstable.

While I realize that the lyrical content of some of today's songs is risqué, I don't consider them pornographic, or I wouldn't play them on the air.

Censorship isn't the answer. But

what else is it when station managers bar certain songs from the air? That's what everyone wants to avoid.

When I was growing up, my parents thought the same thing about my rock that parents now think about today's rock. I like to think I turned out all right despite their nightmares. Today's youth can take care of themselves a lot better than some people think. We just have to trust them enough.

Chris Oaks, WTOO
Bellefontaine, Ohio

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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PRETTY CLOSE

Thanks for the mention of my company in the article "Silverman Addresses Industry Ills" (Billboard, May 18). However, please note that the name of my company is Pretty Polly Productions, not Pretty Pearl.

Howard T. Cusack, President
Pretty Polly Productions
Boston

RIISING TO THE CHALLENGE

The two most important issues brought out in the Commentary by George Weiss (June 29) on "porn-rock" are: 1) creative people in the industry are acknowledging the problem and calling for self-restraint, and 2) we had better do something about it quickly, before the government does it for us.

It's sad to realize that we may lose our creative freedom because of "art" from the likes of Judas Priest, or a few intentionally porno-

WESTWOOD ONE PRESENTS

LIVE AID – LIVE REPORTS BACKSTAGE FROM WEMBLEY AND J.F.K. ON WESTWOOD ONE

The Westwood One Radio Networks have waived exclusive broadcast rights to many of the superstar acts performing in the July 13 Live Aid concert to benefit the hungry and homeless.

As a result, Westwood One has been given backstage access in both London and Philadelphia. Other than the host network, Westwood One will be the only radio network filing reports and broadcasting from backstage at the Live Aid concert.

Live Aid – Live Reports on Westwood One will be available to any and all radio stations able to receive the broadcasts via Satcom 1-R. All national advertising profits from the broadcast of these reports will be donated to the Live Aid fund. Contact your Westwood One representative A.S.A.P. at (213) 204-5000 for details.

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

LYRIC REVIEW BOARD PROPOSED

New Group May Lobby for Federal Regulation

BY KIM FREEMAN

NEW YORK Broadcasters and association executives have reacted negatively to the latest chapter in the ongoing controversy concerning song lyrics, which unfolded last week with an official request for support from the two-month-old National Music Review Council (NMRC), an organization that could lobby for federal regulation on this issue.

The NMRC's inception comes amidst strong sentiment from most broadcasters that the issue should be left in the hands of individual stations according to their own market demands. Already employing this philosophy is urban-formatted WZAK Cleveland, which has put the question in the hands of its community.

While the station reserves final rights on programming decisions, it has established a committee of Cleveland residents to pass judgment on the content of songs with "questionable lyric content." The panel includes two students, a district congressman, the city's director of student activities for the public schools and a member of Cleveland's Teen Father Program.

The NMRC was established by KAFM Dallas executive vice president and general manager William Steding, who intends for the

group's review board to have equal representation from all facets of the music industry and act as a body to warn broadcasters and consumers of contemporary songs with "abusive words or messages." Upon approval from this board, Steding says, product would get "a seal, similar to the Good Housekeeping seal, that is basically a positive statement about what is inside."

Having instituted a policy against airing records that "popularize abusive behavior with drugs, alcohol or violence" when he joined the CHR outlet in 1982, Steding says he was spurred into activating the NMRC now because of foreboding plans from the Parents Music Resource Center (PMRC) in Washington. He says he believes that the group of Congressional wives "has enough commitment and power" to pass a bill through Congress that would require music to pass through their own review board, a policing unit he doubts would include members of the music business.

As such, Steding is meeting with the PMRC later this month to suggest that the NMRC and its review board be included in the proposal they submit to Congress. If the NMRC gets the support of the PMRC, Steding expresses confidence that a regulatory board could become federal law.

"As a broadcaster," says Steding,

"I'd rather avoid the issue becoming a federal law. But if that's what it takes, so be it."

Steding, who sent NRMC statements of purpose to fellow broadcasters last week, says that their cooperation with the Council would circumvent federal regulations on music content. While broadcasters have yet to voice support for Steding's proposal, he claims that executives of several radio groups have promised their compliance should it become the only alternative.

At this point, the attention of most radio and trade group executives is focused on the PMRC. National Assn. of Broadcasters senior vice president Shawn Sheehan says his organization is "working with them [the PMRC], and, so far, things are going well." He also stresses the NAB's ongoing effort to get record companies to supply song lyrics to radio and retailers.

"We have confidence in broadcasters' ability to respond to their communities," says National Radio Broadcasters Assn. executive vice president Peter Ferrara. "If they don't, communities are going to move against radio stations." Basically, Ferrara says, the NRBA sides with FCC chairman Mark Fowler, who is in favor of leaving the issue in the hands of stations.

Programmer's Opinion

Resonance Can Make a Station Hum

BY BOB WOOD

Do you think it's the music that makes a station successful? Or the talent? Promotions? Contests? No—it's *resonance*.

When you strike a chord of response within an audience, the effect is much greater than the cause. When you have that positive resonance, you win big. It's as simple as that. Resonance is the dream of every advertiser. Wendy's "Where's The Beef?" was a spectacular example.

Resonate the music: I recently spent a week at a client station showing the air people how to become more effective, how to resonate within the comfort zone of their audience. Focusing upon the format structure first, we moved the personalities off of the music and into the open. A great piece of material can wait five more seconds; it'll hold up. And a great song can wait 20 seconds to allow a great piece of business to go by first.

The scheme of things made the group of air people very uncomfortable at first, because many of them had grown up listening to someone

"honk the hits" over the instrumental opens and fades of all the songs. To be out on that tightrope alone was more than they wanted out of radio—and they thought they lost excitement in the process. Our research shows nationwide that *music* audiences want the music served up with as little irritation as possible.

What can be a real listener benefit—ego reinforcement, a sense of belonging, companionship, personality, meaningful information—was all lost over the music. And, what's worse, it had become an irritation!

Has radio really grown so insecure that it must jam everything together all at once? Will an audience tune out the elements offered cleanly and separately, or will it finally *hear* those elements?

Resonate the mind: The fact is that radio fails to regularly exercise its one single biggest advantage over other media. If you want to bring your station to a new height of audience, here's how: *Use theatre of the mind*. Be clever involving radio—chock full of elements that make an audience pay attention.

The power of theatre of the mind is that it resonates within the value structures of the receiving public. If you "buy the bit," you add your own colorations.

Paint pictures with sound. Jack McCoy has been selling The Last Contest in various forms for 12 years, in part because the promos

simply stun. He puts you into the cockpit of the Learjet. Few of us actually know the feel of the jet, but we resonate to the thrill of the image.

Resonate the ratings: I submit to you that quite a few stations—AM and FM—are better than they seem to be when judged from their ratings. Operationally, a station may be good, but the tragedy is that it doesn't get noticed. It takes a mile of difference for 100 yards of credit.

Be different. It sure worked for Prince—why not your station? To what does your market resonate? If you knew, you could exploit it.

The National Assn. of Broadcasters-commissioned "Radio: In Search Of Excellence" report highlights the absolute importance of research, a major drive common to all the successful stations in the study. Such a simple equation: Find out what the audience wants, give it to them and tell them about it. And then find out if they feel you are delivering on your promise. To put it another way: Find the resonance point, vibrate it, measure the reaction.

The elegance to the principle of resonance is that the effect is so much greater than the cause, and doesn't it make good sense to work smarter rather than harder?

Bob Wood is president of AM Super Serve, the consultation division of Bob Harper's company in San Diego.



Not Missing a Beat. EMI America recording artist John Waite gets a glimpse of the other side of the business while playing guest DJ at WRCN Riverhead, N.Y. Getting into the groove are, from left, EMI's Howard Bernstein, Waite, WRCN air talent Zena and the station's music director Mark Grappone.

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

POP

Black radio and club music trends are growing as crucial factors in pop programming, and a look at WZGO Philadelphia's recent adds does nothing to contradict that trend. Program director Steve Davis cites strong sales and urban airplay as reasons for adding Freddie Jackson's "Rock Me Tonight" (Capitol), a record that's topped the black chart for several weeks. And "I Wonder If I Take You Home" by Lisa Lisa & Cult Jam with Full Force (Columbia) is an add Davis explains in terms similar to those of KIIS-FM's Mike Schaefer in last week's column. "The record represents 'new music,'" he says, "in the sense that it incorporates a modern sound with that dance feel."

BLACK/URBAN

Recently promoted KJLH Los Angeles PD Doug Gilmore may be one of those progressive urban programmers pop stations are looking to for tips, as his picks this week are all from debuting acts. First is Ready For The World's "Oh Sheila" (MCA). According to Gilmore, RFTW "is another young group that's capitalized on the Minneapolis/Prince sound." Having run with "Oh Sheila" before its release as a single, Gilmore says the track sports a "very unique vocal that really grabs the younger demos." His second hot tip is the Boogie Boys' "Fly Girl" (Capitol), a record that sold and requested its way to the top of KJLH's playlist after just one week's airplay. "It's a classy rap record," notes Gilmore, "but the groove is the real hook." He describes this groove as falling somewhere between George Clinton's "Atomic Dog" and Queen's "We Will Rock You." Next up is 9.9's "All Of Me" (RCA), which Gilmore calls a "lively, uptempo summer song with vocals that are reminiscent of classic Emotions tunes."

AOR

In New York, WNEW-FM program director Charlie Kendall describes his advance cassette of Cheap Trick's "Standing On The Edge" album (Epic) in a string of superlatives. Currently working the first single "Tonight" and "She's Got Motion," Kendall says the entire album "is filled with great hooks, and Robin Zander's voice sounds fabulous. This is their comeback album." On the lighter side, Kendall says Joe Piscopo's satirical "New Jersey" (Columbia) is working well in morning drive. "That's a natural here and anywhere Bruce Springsteen is known, which is everywhere now," he notes. Meanwhile, Kendall is hooked on the riff from Godley & Creme's "Cry" (Polydor). The song's ending, however, sports "too much synth," according to Kendall, who says he'll have to "doctor that up" before adding the track next week.

COUNTRY

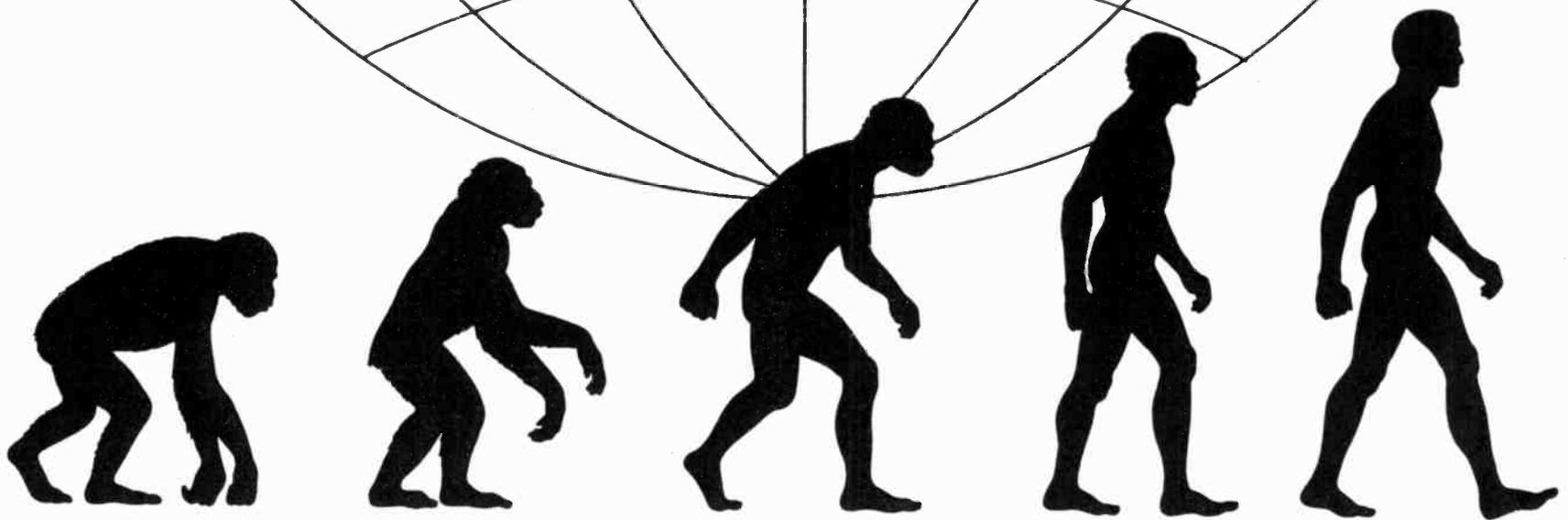
"If you say the word country around here," says new WBOS Boston PD Mark Tudor, "people think you're going to kidnap them, drive them to Mississippi and make them drink swamp water." As such, Tudor is building the rejuvenated country format of "the new WBOS" on an educational tack centered more on the music than the country label. Filling this prescription is Marie Osmond & Dan Fields' "Meet Me In Montana" (Capitol), which Tudor calls "a mellow, contemporary record with that 'Rocky Mountain High' feel." Another add this week is Ronnie Milsap's "Lost In The 50's Tonight" (RCA), "a good uptempo record to balance out the older stuff."

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You Bound, what it was like premiering the LP on the famed *Orient Express*, life without Roger Hodgson and more. To make sure you and your listeners don't miss Mary's exclusive *Off The Record Special* featuring one of rock's world-class superstar groups, contact your Westwood One representative now at (213) 204-5000.

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

VOX by Kim Freeman JOX

WORD HAS former WCAU-FM Philadelphia general sales manager **Elissa Dorfman** accepting an out-of-court settlement on the sexual harassment suit she filed against CBS Inc. and one of its high-ranking officials last year . . .

A settlement is reported in the WCAU-FM harassment suit

Metromedia appoints **Michael Lonneke** vice president/general manager of AC outlet KHOW Denver. That's a relocation from Des Moines for Lonneke, who was general manager at the KRNT/KRNQ combo. Metromedia corporate news includes the elevation of **Kenneth Klein** to vice president. He was the broadcaster's assistant controller . . . **Brian Pussilano** takes on new duties as a CBS Radio vice president and general manager of CBS-owned WHTT Boston. He was vice president/general manager of CBS's WBBM-FM in Chicago.

THERE'S A WHOLE LOT of shufflin' going on at WMMS Cleveland, at least in the personnel department. **Steve Merrill** has left his post as promotion director for the Cleveland Force (the city's professional soccer team) for the same spot at WMMS. He replaces **Jim Marchyshyn**, who moved on to KSHE St. Louis. **Maureen Duffy** comes aboard as the station's first marketing director. She was with Blair Radio in Chicago. **Gina Ioriollo** gets a promotion to promotion coordinator and programming assistant, a post once held by **Rhonda Kiefer**, who is now program research coordinator. And WMMS's second programming assistant is **Jim Okatic**, who moves up from master of the request lines . . . Leaving Cleveland is **David Hutchison**, who has split WGO there for the morning drive at WLLT Cincinnati . . . Staying with the "C" cities, **Joel Sebastian** is the new morning man on WJMK (Magic 104) Chicago. Formerly with WNBC New York, Sebastian began his broadcast career in the Windy City with stints at WLS and WCFL during the mid-'60s.

CHRIS CHARLES, host of The United Stations' "Weekly Country Music Countdown," is once again doing live air work, this time with a weekend and part-time slot on country-formatted WHN New

York. A former WCBS-FM New York jock, Charles is still hosting the weekly program . . . If WNEW-FM morning man **Mark McEwen** sounded a little red-eyed recently, chalk it up to a humor hangover. He stayed up past his bedtime last week for a series of standup gigs at the Gotham comedy club Caroline's . . . WBLI Patchogue, N.Y. takes on the services of **Burkhart/Abrams** to fine tune its hit format.

In Philadelphia, one of the many "official Live Aid" stations, WZGO, assigns evening man **Chris Train** the happy chore of going to London with winning listeners to deliver reports from the concert there. Hit-formatted WZGO and rocker WYSP are the only two Philly outlets we know of planning to carry ABC's coverage in its entirety.

LEE CLEAR leaves his vice president/general manager post at KQXL Baton Rouge for the general sales manager spot at WYLD-AM-FM New Orleans . . . Celebrating a true independence day last week was **Dick Buller**, who retired as sports director at WNIC-AM-FM Detroit. A long-time Detroit talent, Buller's 38 years in broadcasting ought to give him plenty to ponder in his newfound leisure time . . . Sticking in the sports field is **March Shapiro**, who joins WIBA-AM Madison as an afternoon sportscaster. He'll be the play-by-man for the Univ. of Wisconsin's football team, a role he's accustomed to from his days at neighboring WKOW-TV.

David Albright joins WFNC Fayetteville, N.C. as music director. A recruit from WPCM Burlington, he'll add the noon to 4 shift to his new duties . . . WESC-AM Greenville, S.C. program director **Alan Tower** gets a shot at the silver screen as host of a new local music tv show called "Country Backstage."

Jumping out to California, **Don Jeffrey** gets the music director gig at KIKF Garden Grove. His last home was KBBQ Ventura. . . Moving south to Phoenix, the KZZP-FM morning team of **Keith Larson** and **Chris Shebel** jumped ship recently to chair the same shift at KDKB there. The hit rocker wooed KZZP's evening man **Nick Sommers** away in April. KDKB's "Breakfast Club" had been the duty of **Don DeWolf** and program director **Warren Williams**. DeWolf stays with the club, while Williams gets more time for PD chores.

At urban outlet WPDQ Jacksonville, Fla., **Terry Trouyet** cruises into the evening drive shift after leaving his post at WXYV Baltimore . . . For those of you in Tampa Bay, the yellow-ribboned trees on the Memorial Causeway last weekend came courtesy of WMGG (Magic 96). The tree wrapping was one of many similar efforts orchestrated by radio stations everywhere to commemorate the homecoming of the American hostages from Beirut . . . At KCNR Portland, **Cynthia Sevier** gets the nod as permanent continuity director, a move up from secretarial.

New 'Manual' Offers Tips on A.M. Madness

NEW YORK As personality becomes the pinnacle of successful top 40 morning programming, the heat to be hilarious rises to new heights. It's in this environment that the American Comedy Network's "The Method To The Madness: Radio's Morning Show Manual" hits the streets with tips culled from interviewing more than 70 of the country's top morning men (and even a few women).

The product of six months' research, the "Manual" ranges from show preparation and relations with colleagues and management to the elements of both morning humor itself and the humorous personality.

Notable among the notables who contributed to the book include KFRC San Francisco's Dr. Don Rose, WLS-AM Chicago's Larry Lujack, WWDC Washington's Grease-man, WHZ New York (Z-100)'s Ross Brittain, WKTU New York's Jay Thomas and personality veteran Gary Owens of Gannett Broadcasting.

As WNBC New York's Don Imus states in his foreword, "Begin by stealing everything in this book." The "Manual" is indeed a gold mine for aspiring morning jocks and established a.m. men in need of inspiration.

Laid out in layman's terms, it's also entertaining reading for other radiophiles and should become a staple in any station library. The book's price tag is \$14.95, and it can be ordered by writing ACN at Park City Plaza, Bridgeport, Conn. 06604-4277.

WNWS Waits To See Results Of MTV Tie-In

NEW YORK When the spring ratings come out next week, WNWS Miami president/general manager Neil Rockoff will be viewing the results with an especially keen eye to determine whether the talk outlet's unique campaign with MTV had positive effects.

During June, WNWS took out an 80-spot schedule of 30-second advertisements on the music video channel. Aimed at pulling in part of MTV's 25-34 demographic, the WNWS campaign was keyed to visualizing the fact that many of its hosts are in the same age bracket. "I hate to call them 'yuppies,'" says Rockoff, "but they are in their late 20s to early 30s."

Rockoff admits it will be "hard to quantify" the number of new listeners generated by the MTV tie-in, but says he believes "we'll see a good spike into that demo."

"It's a great way of getting another segment of the audience," notes Rockoff, and MTV might have similar comments. Later this month, WNWS will be a focal point of the promotional campaigns run by MTV's sister station, the AC video channel VH-1.

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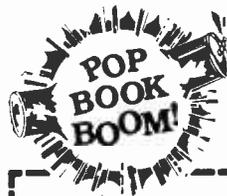
Each book lists complete data on every record to hit any of Billboard's 14 major charts. Replaces individual yearly supplements.

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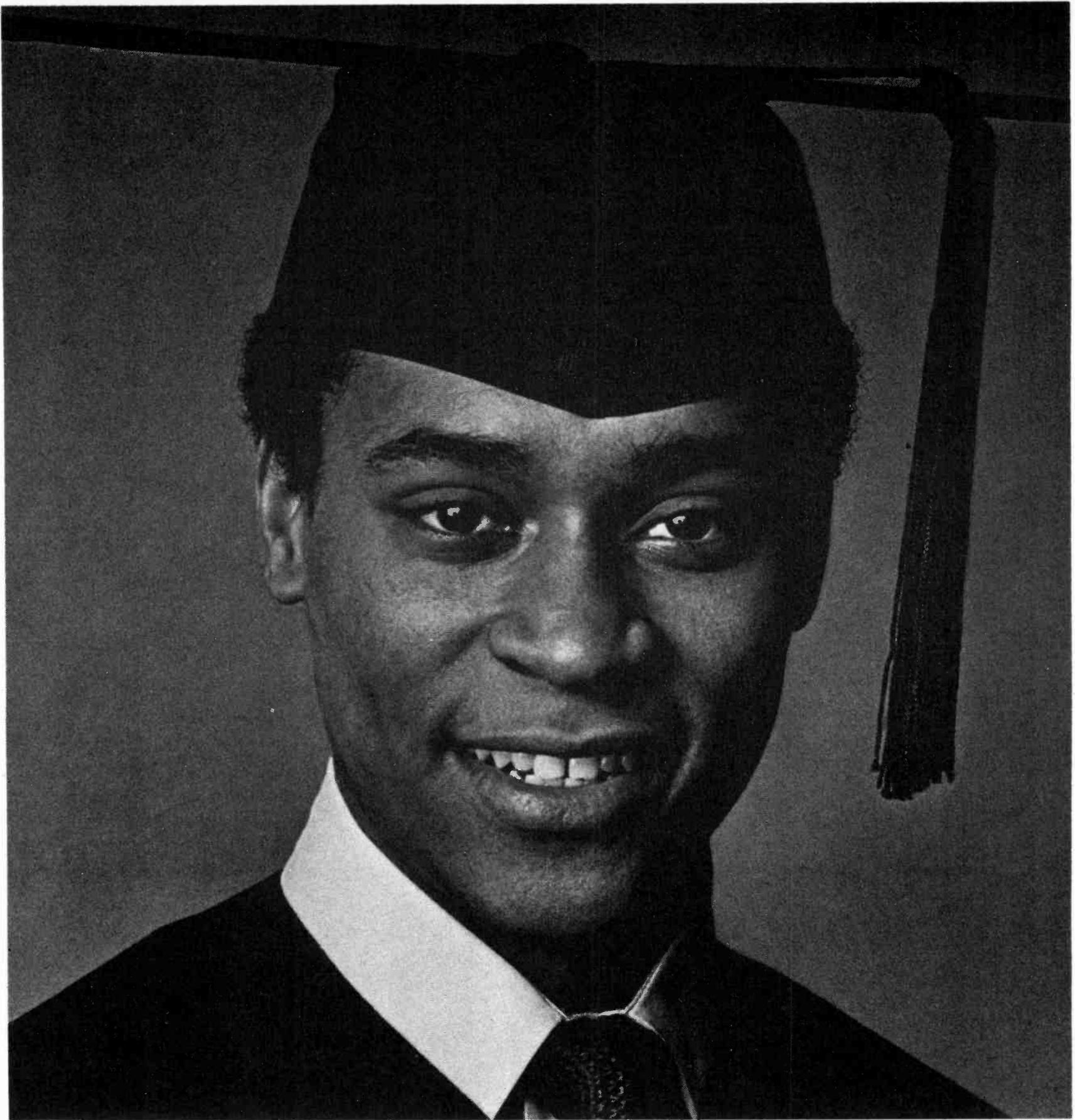
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Radio Relay. Radio Advertising Bureau staffers model their new "I Saw It On The Radio" motto before racing in the Manufacturer's Hanover Corporate Challenge foot race in New York. Kneeling from left are Celeste Champagne, Maria Maynard, Mike Iannuzzi, Suzy Johnson, Silvia Souto and Debbie Weinstein. Standing are Wayne Cornils, Leo Zuppani, Jim Sciales, Andrew Giangolosa, Eric Thom and Kathy Griffith.



Walking on High Octane. CIZL Regina, Canada (Z99) morning man The Concerned Citizen, left, finds an easy answer to the dilemma of what to do with your station vehicle when it's time to replace it. Benefactor of the answer is Mick Anslow, one of 100,000 members of Z99's Concerned Citizens Club, who was presented with the car during the annual Z99 Birthday Bash.



Rockin' Adventure. WPST Trenton afternoon personality Tom Cunningham, left, talks with John Cafferty, right, of Beaver Brown fame after the group's concert at the Great Adventure Theme Park. Happily sandwiched between the two rockers is WPST listener Don Faust, who won tickets and backstage passes in the station's Prom Night promotion.



Italian Stallions. WKTU New York air talent Al Bandiero, right, compares notes with Frank Stallone, whose latest single "Peace In Our Life" is oddly enough part of the soundtrack to his brother Sylvester Stallone's "Rambo: First Blood Part II."



Dokken Rocks the Line. Members of Elektra recording act Dokken chat with "Rockline" host Bob Coburn after answering a number of listeners' calls during the syndicated show. Seated from left are Dokken's Don Dokken and Mick Brown and Coburn.



Like Father, Like Son. Bob Delgiorno Jr., left, invites his father and long-time New Orleans radio veteran Bob Delgiorno Sr. to share a special Father's Day broadcast on Bob Jr.'s WQUE-AM New Orleans home. Bob Sr. retired last year, while his son has been chairing WQUE's afternoon slot for a year.



Relaxing Fashions. Frankie Goes To Hollywood vocalist Paul Rutherford shares part of his personal wardrobe with Joni Silverman, director of artist relations for the United Stations Programming Network in New York.



Cluttered With Kudos. After arriving home from last month's Black Radio Exclusive convention, WYLD-FM New Orleans executives search for a place to display their station of the year award (market: 250,000 and under). Standing from left are WYLD-FM program director Del Spencer, WYLD-AM PD Donnie Taylor and the combo's news director Monica Pierre and executive vice president/general manager James J. Hutchinson.

RADIO MOST ADDED

RETAIL BREAKOUTS

NATIONAL 186 REPORTERS			NEW ADDS	TOTAL ON CHART
BILLY JOEL	YOUR ONLY HUMAN	COLUMBIA	113	113
THE POINTER SISTERS	DARE ME	PLANET	71	71
TINA TURNER	WE DON'T NEED ANOTHER HERO	(THUNDERDOME) CAPITOL	55	152
BILLY OCEAN	MYSTERY LADY	JIVE	54	99
JOHN PARR	ST. ELMO'S FIRE (MAN IN MOTION)	ATLANTIC	48	142



NATIONAL 184 REPORTERS			NUMBER REPORTING
BRYAN ADAMS	SUMMER OF '69	A&M	57
HUEY LEWIS & THE NEWS	POWER OF LOVE	CHRYSALIS	32
JOHN PARR	ST. ELMO'S FIRE (MAN IN MOTION)	ATLANTIC	21
JEFF BECK & ROD STEWART	PEOPLE GET READY	EPIC	18
RICK SPRINGFIELD	STATE OF THE HEART	RCA	16

REGION 1

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

REGION 3

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

WISE Asheville, NC
WQXI-FM (94-Q) Atlanta, GA
WZGC (Z-93) Atlanta, GA
WBBQ-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
WDCG (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
WBJW Orlando, FL
WRVQ (Q-94) Richmond, VA
WXLK (K-92) Roanoke, VA
WZAT (Z-102) Savannah, GA
WRBQ (Q-105) Tampa, FL
WMMG Tampa Bay, FL
WZNE (Z-98) Tampa Bay, FL
WSEZ Winston-Salem, NC

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
KMJQ (Magic 102) Houston, TX
KRBE-FM Houston, TX
KEGL Irving, TX
WTYX Jackson, MS
KKYK Little Rock, AR
KBFM McAllen-Brownsv, TX
WMC-FM (FM-100) Memphis, TN
WJQD (Q-101) Meridian, MS
WABB-FM Mobile, AL
WHY-FM Montgomery, AL
WVKK (KX-104) Nashville, TN
WZKS (Kiss) Nashville, TN
WEZB (B-97) New Orleans, LA
WQUE-FM New Orleans, LA
KITY San Antonio, TX
KTFM San Antonio, TX
KWTX-FM Waco, TX

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
KSET El Paso, TX
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
KBFM McAllen-Brownsv, TX
Record Giant Utica, NY
Record Theater Buffalo, NY
Rhody's Warwick, RI
Trans-World 1-Stop Latham, NY

REGION 3

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

Album Den Richmond, VA
Bibb One Stop Charlotte, NC
Camelot Atlanta, GA
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 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
Discount 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
Musicland 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 2

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

WQQQ (Q-100) Allentown, PA
WFBG Altoona, PA
WJLK-FM Asbury Park, NJ
WBSB (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 4

IL, IN, KY, MI, OH, WI

WKDD Akron, OH
WBWB Bloomington, IN
WCIL-FM Carbondale, IL
WBBM-FM (B-96) Chicago, IL
WGLS-FM Chicago, IL
WLS-AM Chicago, IL
WLS-FM Chicago, IL
WKRQ (Q-102) Cincinnati, OH
WGCL Cleveland, OH
WMMS Cleveland, OH
WXGT-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
WTKI 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 7

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

KKXX Bakersfield, CA
KIMN Denver, CO
KOAQ (Q-103) Denver, CO
KPKE Denver, CO
KKRY-FM (Y-108) Denver, CO
KLUC Las Vegas, NV
KIIS Los Angeles, CA
KIQQ Los Angeles, CA
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
KHYT Tucson, AZ
KRQQ Tucson, AZ

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
C&M 1-Stop Hyattsville, MD
Eastern One-Stop Philadelphia, PA
Elroy 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
Musicden 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
Tape King One Stop Hillside, NJ
The Wiz Brooklyn, NY
Tower New York, NY
Tower Records New York, NY
Universal One-Stop Philadelphia, PA
Waxie Maxie Washington, DC
Wee Three Philadelphia, PA
Win's Records Long Island City, NY

REGION 4

IL, IN, KY, MI, OH, WI

Ambat/Record Theater Cincinnati, OH
Angott 1-Stop Detroit, MI
Bazzard's Nest Columbus, OH
Camelot N. Canton, OH
Central 1-Stop Columbus, OH
Flipside Records Arlington Heights, IL
Gemini One-Stop Cleveland, OH
HarmonyHouseRecords&Tapes Troy, MI
Laury's Records Des Plaines, IL
Mainstream Records Milwaukee, WI
Martin & Snyder Dearborn, MI
Musicland 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 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
Musicland Murray, UT
Odyssey 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 Panoram 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 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, MO
KDWB-AM Minneapolis, MN
KDWB-FM Minneapolis, MN
WLOL 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 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
KSPM 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 6

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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
KMJQ (Magic 102) Houston, TX
KRBE-FM Houston, TX
KEGL Irving, TX
WTYX Jackson, MS
KKYK Little Rock, AR
KBFM McAllen-Brownsv, TX
WMC-FM (FM-100) Memphis, TN
WJQD (Q-101) Meridian, MS
WABB-FM Mobile, AL
WHY-FM Montgomery, AL
WVKK (KX-104) Nashville, TN
WZKS (Kiss) Nashville, TN
WEZB (B-97) New Orleans, LA
WQUE-FM New Orleans, LA
KITY San Antonio, TX
KTFM San Antonio, TX
KWTX-FM Waco, TX

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Cutler's New Haven, CT
KSET El Paso, TX
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
KBFM McAllen-Brownsv, TX
Record Giant Utica, NY
Record Theater Buffalo, NY
Rhody's Warwick, RI
Trans-World 1-Stop Latham, NY

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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 6

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Camelot N.Richland Hills, TX
Camelot Plano, TX
Central South One-Stop Nashville, TN
Discount 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
Musicland 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

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.

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Billboard® TOP ROCK TRACKS™

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

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. Magic, Pilot, EMI
6. Please Mr. Please, Olivia Newton-John, MCA
7. One Of These Nights, Eagles, ASYLUM
8. Swearin' To God, Frankie Valli, PRIVATE STOCK
9. When Will I Be Loved, Linda Ronstadt, CAPITOL
10. I'm Not In Love, 10cc, MERCURY

POP SINGLES—20 Years Ago

1. (I Can't Get No) Satisfaction, Rolling Stones, LONDON
2. I Can't Help Myself, Four Tops, MOTOWN
3. Mr. Tambourine Man, Byrds, COLUMBIA
4. Wonderful World, Herman's Hermits, MGM
5. Woolly Bully, Sam the Sham & the Pharaohs, MGM
6. Yes, I'm Ready, Barbara Mason, ARCTIC
7. Seventh Son, Johnny Rivers, IMPERIAL
8. Cara, Mia, Jay & the Americans, UNITED ARTISTS
9. You Turn Me On, Ian Whitcomb, TOWER
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. One Of These Nights, Eagles, ASYLUM
4. Love Will Keep Us Together, The Captain & Tennille, A&M
5. That's The Way Of The World, Earth, Wind & Fire, COLUMBIA
6. Cut The Cake, Average White Band, ATLANTIC
7. Made In The Shade, Rolling Stones, ROLLING STONES
8. Metamorphosis, Rolling Stones, ABKCO
9. Tommy Soundtrack, The Who, POLYDOR
10. Gorilla, James Taylor, WARNER BROS.

TOP ALBUMS—20 Years Ago

1. Beatles VI, CAPITOL
2. Herman's Hermits On Tour, MGM
3. Mary Poppins, Soundtrack, VISTA
4. My Name Is Barbra, Barbra Streisand, COLUMBIA
5. The Sound Of Music, Soundtrack, RCA VICTOR
6. The Beach Boys Today!, CAPITOL
7. Introducing Herman's Hermits, MGM
8. Dear Heart, Andy Williams, COLUMBIA
9. Goldfinger, Soundtrack, UNITED ARTISTS
10. Whipped Cream & Other Delights, Herb Alpert & the Tijuana Brass, A&M

COUNTRY SINGLES—10 Years Ago

1. Movin' On, Merle Haggard, CAPITOL
2. Touch The Hand, Conway Twitty, MCA
3. Lizzie & The Rainman, Tanya Tucker, MCA
4. Reconsider Me, Narvel Felts, ABC/DOT
5. Just Get Up And Close The Door, Johnny Rodriguez, MERCURY
6. Little Band Of Gold, Sonny James, COLUMBIA
7. That's When My Woman Begins, Tommy Overstreet, ABC/DOT
8. Everytime You Touch Me (I Get High), Charlie Rich, EPIC
9. You're My Best Friend, Don Williams, ABC/DOT
10. Freda Comes, Freda Goes, Bobby G. Rice, GRT

SOUL SINGLES—10 Years Ago

1. The Hustle, Van McCoy & The Soul City Symphony, AVCO
2. Fight The Power Part 1, Isley Brothers, T-N-E-C-K
3. Sooner Or Later, Impressions, CURTOM
4. Just A Little Bit Of You, Michael Jackson, MOTOWN
5. Slippery When Wet, Commodores, MOTOWN
6. I'll Do For You Anything You Want Me To, Barry White, 20TH CENTURY
7. Please Pardon Me (You Remind Me Of A Friend), Rufus featuring Chaka Khan, ABC
8. Do It In The Name Of Love, Ben E. King, ATLANTIC
9. Look At Me (I'm In Love), Moments, STANG
10. Sexy, MFSB, PHILADELPHIA INTERNATIONAL



Battle of the Bitches. KFMH Denver air personalities pose with contestants in their promotional quest for look-alikes of the cast of tv's "Dynasty." Former cast member Al Corley, standing center, was on hand to chose Karla Bohl (Corley's right) as winner for her evil Alexis impersonation. Kneeling are air talents/judges Neal Dionne, left, and Scott Jenkins.

Promotions

FRANK PRANKS

KFMH Muscatine/Davenport, Iowa (AOR)

Contact: Steve Bridges

The latest wrinkle in KFMH's ongoing battle with competitor WXLX Moline is, as operations vice president Steve Bridges puts it, "the most immature thing we've done so far": the "Bite The Weenie" contest. KFMH parked its mobile unit across the street from an early morning barbecue WXLX was sponsoring with a local hardware store to sell grills. KFMH listeners were invited to cast fishing rods baited with turkey franks over to the WXLX crowd in hopes of getting one of them to bite the weenie.

"One of their engineers almost bit one," says Bridges, but the attempts were halted after two hours by reportedly bemused policemen. Bridges claims that nearly 200 KFMH listeners came to fly their franks at the WXLX party, "which is more people than they had over there."

"We've always been kind of a thorn in their [WXLX's] side," Bridges says of KFMH, which recently upgraded to a 500-foot tower because its 250-foot tower "simply fell over." The station is hoping to install an 11,000-foot tower sometime soon, but in the meantime will continue to chip away at WXLX in its own low-budget way.

Past promotions have entailed topping WXLX's \$97 "song of the day" contests by alerting their listeners when the song came on, urging them to call WXLX to win the money, then throwing in \$2 to the WXLX winner. "Our pitch," says Bridges, "is, 'We'll listen for you,

you win their money and we'll give you an extra two bucks.'"

WE BADD

RKO RADIO

Contact: Cindy Rakowitz (New York)

In a move that would make MADD (Mothers Against Drunk Driving) founder Candy Lightner proud, RKO stations WHBQ Memphis, WROR Boston, WFYR Chicago and WAXY Ft. Lauderdale are "getting BADD" with a "Bartenders Against Drunk Driving" campaign. In their respective markets, each station has lined up bartenders from local watering holes to record PSAs on the dangers of drinking and driving.

To back up these spots, the stations have issued a line of bumper stickers, buttons, banners and table cards denouncing the mix of swizzle sticks and steering wheels. Originated by WROR's vice president/general manager Joe Kelly, the campaign is customized by each station. WHBQ's, for example, includes the display of a smashed car at most of the station's promotional events. Meanwhile, WAXY let an air talent get intoxicated on the air (under supervision) to familiarize listeners with the various stages of falling under the influence.

KIM FREEMAN

ACTIONMART

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RADIO EDITOR

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Featured Programming

THE LAST SIX MONTHS, happily, have seen alternative forms of black music make great strides in syndicated radio. First came **Radio International's "Dance Music International,"** then **"Mr. Magic's Rap Attack"** from **Rush Productions** in New York. Now we're hoping the influx of African musical roots in contemporary music may make way for the syndication of a new program that presents those roots in an undiluted form.

Set to debut Sunday (7) on WNYE New York, **"Africa Mix '85"** is a two-hour blend of talk, news, culture and music from Africa. WNYE is a Board of Education-owned outlet leased to **Medgar Evers Community College**, and the program will air there each Sunday from noon to 2 p.m. Hosted by **Dumakude Ndlova, Yvonne Mogadime and Obafemi Lasode**, the show was created by the latter, who learned his radio chops as promotion coordinator at **WLIB** New York. Should the program gain a following in Gotham, Lasode is interested in offering it to other markets. He can be reached at the non-profit group **Radio Africa**, at (212) 541-7590.

THE PURSUIT OF TRIVIA continues with a new show from the **Images Presentations Corp.** of Jericho, N.Y. Dubbed **"American Time Capsule,"** the short feature details little-known facts about America's history, from the days of the settlers to the present. It's hosted by **Marv Brooks**, a familiar voice to listeners of PBS's weekly **"American Interests"** series... The mythical home of **"A Prairie Home Companion,"** Lake Wobegon, Minn., will make a temporary move to **Red Wing** for the month of August while its home at the **World Theater** in St. Paul is refurbished. The brief relocation is cause enough to celebrate with a talent audition that will allow **Red Wing** fans to vie for an appearance on the **Minnesota/American Public Radio** program during the month of live broadcasts from their hometown.

Other public programming news includes a joint venture with the **National Radio Theatre** of Chicago and **National Public Radio**. Over the summer, **NRT** is airing a series of radio dramas adapted from works by **Mark Twain, A.A. Milne, Voltaire** and others. Issued under the **NPR Playhouse** banner, the half-hour dramatizations will run nationally throughout August and September as the **"NRT Sampler."**

In Dallas, **Satellite Music Network** makes a number of personnel changes. The network's general sales manager **Robert Bruton** is upped to vice president of affiliate sales. In the programming firm's New York office, **Henry Dutzek** comes on board as part of the sales force. He was an account executive with **The United Stations** there. **Sheila Quisenberry**, former office manager and secretary to the chairman, gets promoted to vice president of administration. And **Kristine Sites** gets a new post as marketing vice president. She was marketing director.

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 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, **Tina Turner & the News**, Superstars Of Rock, Barnett-Robbins, two hours.

July 12-14, **Reba McEntire, George Jones**, Hot Country Gold, Barnett-Robbins, two hours.

July 12-14, **The Firm**, Superstar Concert Series, Westwood One, 90 minutes.

July 12-19, **T.G. Sheppard**, Country Today, MJI Broadcasting, one hour.

July 12-19, **Scorpions**, Metalshop, MJI Broadcasting, one hour.

July 12-19, **Twisted Sister**, Metalshop, MJI Broadcasting, one hour.

July 13-14, **Genesis**, On The Radio, NSBA, one hour.

July 13-14, **Gary Lewis & the Playboys**, Dick Clark's Rock Roll & Remember, United Stations, four hours.

July 13-14, **John Conlee**, Weekly Country Music Countdown, United Stations, four hours.

July 13-14, **Tina Turner**, Hot Rocks, United Stations, 90 minutes.

July 13-14, **Paul Young**, Rick Dees' Weekly Top 40, United Stations, four hours.

July 13-20, **Carly Simon**, The Hot Ones, Is Inc./United Stations, 90 minutes.

July 14-20, **Steve Arrington**, Dance Music International, Radio International, one hour.

July 15, **Elliot Easton**, the Blasters, In Concert, Westwood One, one hour.

July 15-21, **Supertramp**, Off The Record Specials with Mary Turner, Westwood One, one hour.

July 15-21, **Frankie Carle**, The Music Makers, Narwood Productions, one hour.

July 15-21, **Elliot Easton**, Blasters, In Concert, Westwood One, 90 minutes.

July 15-21, **Spandau Ballet**, Pop Concert Series, Westwood One, one hour.

July 19, **Duran Duran**, Hot Rocks, United Stations, 90 minutes.

July 19-21, **Wham!**, Superstars Of Rock, Barnett-Robbins, 90 minutes.

July 19-21, **Supertramp**, Superstars Of Rock, Barnett-Robbins, 90 minutes.

July 19-21, **Janie Fricke**, Hot Country Gold, Barnett-Robbins, 90 minutes.

July 19-21, **Billy Joel**, Beach Boys, Mick Jagger, etc., Spirit Of Summer, CBS Radioradio, one hour.

July 19-21, **Paul Anka**, Memory Makers, Barnett-Robbins, three hours.

July 19-21, **Eddie Money**, Superstar Concert Series, Westwood One, 90 minutes.

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
COOL & THE GANG CHERISH DE-LITE	22	36	
BILLY JOEL YOU'RE ONLY HUMAN (SECOND WIND) COLUMBIA	14	14	
BILLY OCEAN MYSTERY LADY JIVE/ARISTA	13	19	
TINA TURNER WE DON'T NEED ANOTHER HERO (THUNDERDOME) CAPITOL	8	19	
ARETHA FRANKLIN FREEWAY OF LOVE ARISTA	8	22	

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
KRNT 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
WHHY Montgomery, AL
WLAC-FM Nashville, TN
WCTC New Brunswick, NJ
WPIX 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
WIQI Tampa, FL
WVMM Toledo, OH
KRAV Tulsa, OK
WLTT Washington, DC
WMAL Washington D.C.,

HOT ADULT CONTEMPORARY

Compiled from a national sample of radio playlists.

RANK	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
					LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	1	11		THE SEARCH IS OVER SCOTTI BROS. 4-04871/EPIC	4 weeks at No. One ◆ SURVIVOR
2	3	10	7		WHO'S HOLDING DONNA NOW GORDY 1793/MOTOWN	DEBARGE
3	4	11	7		EVERYTIME YOU GO AWAY COLUMBIA 38-04867	◆ PAUL YOUNG
4	2	3	8		GETCHA BACK CARIBOU 4-04913/EPIC	◆ THE BEACH BOYS
5	6	7	10		YOU GIVE GOOD LOVE ARISTA 1-9274	◆ WHITNEY HOUSTON
6	5	8	7		JUST AS I AM ARISTA 1-9353	◆ AIR SUPPLY
7	7	6	10		NEVER ENDING STORY EMI-AMERICA 8230	◆ LIMMAHL
8	8	2	13		EVERYBODY WANTS TO RULE THE WORLD MERCURY 880659-7/POLYGRAM	◆ TEARS FOR FEARS
9	9	5	10		ANGEL SIRE 7-29008	MADONNA
10	14	19	7		FIND A WAY A&M 2734	◆ AMY GRANT
11	15	23	5		POSSESSION OBSESSION RCA 14098	◆ DARYL HALL & JOHN OATES
12	12	13	10		HEAVEN A&M 2729	◆ BRYAN ADAMS
13	13	15	8		REAL LOVE RCA 14058	DOLLY PARTON (DUET WITH KENNY ROGERS)
14	16	21	7		FOREVER COLUMBIA 38-04931	◆ KENNY LOGGINS
15	10	4	13		AXEL F MCA 52536	◆ HAROLD FALTERMEYER
16	11	9	16		SUDDENLY JIVE 1-9323/ARISTA	◆ BILLY OCEAN
17	24	30	3		YOUR LOVE IS KING PORTRAIT 37-05408/EPIC	◆ SADE
18	21	26	5		NOT ENOUGH LOVE IN THE WORLD GEFEN 7-29012/WARNER BROS.	◆ DON HENLEY
19	20	27	4		FRANKIE ATLANTIC 7-89547	◆ SISTER SLEDGE
20	17	17	8		CENTERFIELD WARNER BROS 7-29053	◆ JOHN FOGERTY
21	22	24	6		WALKING ON SUNSHINE CAPITOL 5466	◆ KATRINA AND THE WAVES
22	27	33	4		I DON'T KNOW WHY YOU DON'T WANT ME COLUMBIA 38-04809	◆ ROSANNE CASH
23	18	12	11		SAY YOU'RE WRONG ATLANTIC 7-89567	◆ JULIAN LENNON
24	23	16	12		DAYS ARE NUMBERS (THE TRAVELLER) ARISTA 1-9349	THE ALAN PARSONS PROJECT
25	37	—	2		CHERISH DE-LITE 880869-7/POLYGRAM	◆ KOOL & THE GANG
26	26	28	6		WAKE UP NEXT TO YOU ELEKTRA 7-69654	◆ GRAHAM PARKER
27	25	20	18		SMOOTH OPERATOR PORTRAIT 37-04807/EPIC	◆ SADE
28	19	14	16		FRESH DE-LITE 880623-7/POLYGRAM	◆ KOOL & THE GANG
29	28	18	15		EVERYTHING SHE WANTS COLUMBIA 38-04840	◆ WHAM!
30	38	—	2		FREEWAY OF LOVE ARISTA 1-9354	◆ ARETHA FRANKLIN
31	29	22	13		ONE LONELY NIGHT EPIC 34-04848	◆ REO SPEEDWAGON
32	30	31	5		SUSSUDIO ATLANTIC 7-89560	◆ PHIL COLLINS
33	39	—	2		NEVER SURRENDER EMI-AMERICA 8268	◆ COREY HART
34	34	—	2		EVERYTHING I NEED COLUMBIA 38-04929	◆ MEN AT WORK
35	NEW				MYSTERY LADY JIVE/ARISTA 1-9374/ARISTA	BILLY OCEAN
36	NEW				WE DON'T NEED ANOTHER HERO (THUNDERDOME) CAPITOL 5491	◆ TINA TURNER
37	31	25	11		THROUGH THE FIRE WARNER BROS. 7-29025	◆ CHAKA KHAN
38	36	36	19		I'M ON FIRE COLUMBIA 38-04772	◆ BRUCE SPRINGSTEEN
39	NEW				IF YOU LOVE SOMEBODY SET THEM FREE A&M 2738	◆ STING
40	NEW				YOU'RE ONLY HUMAN (SECOND WIND) COLUMBIA 38-05417	BILLY JOEL

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.

Music Titles Only

CHICAGO VIDEO STORE SINGS NEW TUNE

BY MOIRA MCCORMICK

CHICAGO What is believed to be the first Chicago-area retail outlet to stock music videos solely is now open in north suburban Evanston.

Video Beat Music Videos bowed a month ago, and according to owner Lee Budowski has its "busy days and slow days . . . I think I might be early [with this concept], but as time goes on it should catch on. The growth of video hi-fi sales should help, as well as the possibility that people will eventually get tired of watching only movies."

Budowski currently stocks his 400 square foot store with 350 titles, all of them either music video or music-dominated movies, such as "Purple Rain," "The Harder They Come," "The Wall" and "D.O.A."

"As titles come in, we're stocking them," Budowski says. He notes that Madonna's "Like A Virgin" is currently Video Beat's hottest seller.

Budowski says he has had a problem keeping some titles in stock, due to local one-stops' tendency not to reorder music titles once the original order has run out. He has managed to alleviate that difficulty, he says, through independent distributors such as Jem, Important and Rough Trade.

"What's doing well here," he notes, "is r&b, reggae, jazz, new rock and some heavy metal. Classical and country aren't really happening." He estimates the rental-to-sales ratio at 4:1, but adds, "That might change."

"I got the idea for this store," Bu-

dowski relates, "from going to video stores to rent a music tape and finding that most of them weren't into it, with the exception of a few mainstream titles.

"There are a lot of people from other video stores watching me right now," he adds with a smile. "They're amazed I have the nerve to run a store like this."

A former member of the popular but now defunct local avant-rock band Bohemia, Budowski says he is especially sensitive to the plight of the hometown musician. To that end, he's soliciting videos from local bands for a special section in Video Beat. "If we offer a choice of local music videos," he reasons, "it could generate interest in the scene."

Budowski has been advertising in

(Continued on page 25)



Grits and the Hits. Los Angeles fixture Carl's Market at Santa Monica Blvd. and Melrose Ave. reflects the trend towards non-traditional video merchandising, as passers-by can note from this billboard.

Things Are Unconventional At L.A.'s Vinyl Fetish

BY JOHN SIPPEL

LOS ANGELES The local Melrose Ave. store's name tells it all: Vinyl Fetish. Surrounded by trendy restaurants and clothing shops with names like "Hoboken Boutique," "Slut" and "Frenchy Connection," the block's only record/tape store stands out in its austerity.

A window display featuring the Smiths, created by co-owner Henry Peck, has just replaced a punk rock album melange centered on a battered wheelchair. The long, narrow 1,000 square foot store opened three years ago, after Peck and partner Joseph Brooks had their rent doubled on a 600 square foot storefront on adjacent LaBrea.

"We started with about 10 singles and 10 LPs in 1979," Peck recalls. "We collect new music. You can't give it a label. That limits one. Joseph had worked a year at Tower Sunset. We bought mostly imports from Jem. We put small ads into alternative periodicals.

"Pretty soon people from all over the country came in. Local friends told them about us. I guess by the end of that first year, we had grossed between \$100,000 and \$150,000."

Peck is unconventional in the way he operates his store. "I can't see approaching a customer who walks in," he says. "I don't like that. I just let them browse. When they need help, they ask. Most of them know what they are looking for when they come in."

And come in they do. Various wearing wildy coiffured multi-colored hair, hob-nail boots or lace, they also buy cassettes and even rosaries, scapular medals and tiny crosses. "Our customers are into music and religion," Peck jokes.

Peck and Brooks have inventory that's hard to find elsewhere. They stock two dozen magazines devoted to new music, many of which are delivered by publishers who are themselves avid record collectors. They search out both domestic and imported softcover books on the new music and its personalities.

They also stock music videos like

"The Right Side Of My Brain" by Lydia Lunch and Japanese duplicated cassettes like "The Great Rock'n'Roll Scandal." T-shirts, priced from \$7 to \$9, feature acts that rarely hit a Billboard chart. Domestic singles are \$1.55, while imports can cost up to \$3. An \$8.98 album is \$7.60.

Long before they were recognized in the U.S., Vinyl Fetish was selling Siouxsie & the Banshees, Dead Or Alive, Bauhaus and the Smiths in quantity. Both young men scour English music publications looking for new groups. Peck finds that local distributors Bonaparte's and Caroline, along with Rough Trade in San Francisco, fill most of their needs.

Peck and Brooks see increasing radio support for varied music forms. In fact, Peck does a Monday night show himself on KROQ-FM and leaves his new album samples in the studio. He cites two local DJs, KPFK's Andrea Enthal and KROQ's Dusty Street, as key factors in exposure.

Both Peck and Brooks are active in local dance circles, too, as mobile DJs. They now lease facilities to hold dances three nights weekly.

Their week starts Wednesday night at the Glam Slam Club, where they do a '70s rock program, with Thursdays at the Bar DLuxe devoted to current mainstream, with the accents on funk and disco. Both dances are held at the Imperial Gardens. Fridays they move to the Starlight Ballroom, where they do a primarily new music program. Peck estimates that Wednesdays draw 200, Thursdays up to 400 and Fridays near 500. Patrons pay \$5 each.

The weekly dances, especially on Fridays, offer a great testing ground for new releases. Peck does not like to go on his own judgment, preferring to audition a prospect before playing it.

Are there more stores in Peck and Brooks' future? They think not, at least in the foreseeable future. They fear more stores might destroy the kicks they get from their present activity.

All of these securities having been sold, this announcement appears as a matter of record only.

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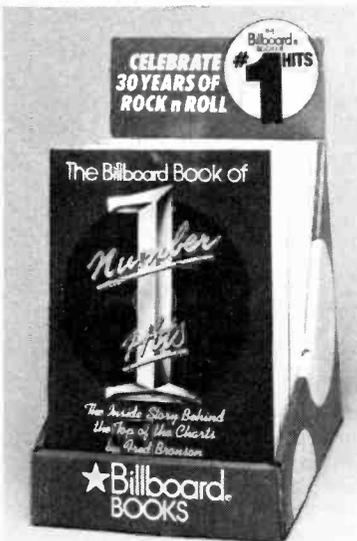
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A Cool Six-Pack. Billboard Books introduces a six-pack counter display to go with its newest title, "The Billboard Book Of Number One Hits" by Fred Bronson. The display and book can be ordered through Jeffrey Serrette at (800) 223-7524. A 40% discount is available on all cash-upfront orders.

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

- ALASKA**
The Pack
LP Bronze 90272-1-D/Atlantic/\$8.98
CA 90272-4-D/\$8.98
- ANDREWS, MAXENE**
An Andrews Sister
LP Bainbridge BT 6258/\$8.98
CA BTC 6258/\$8.98
- DOMINGO, PLACIDO**
Save Your Nights For Me
LP CBS FM 39866/no list
CA FMT 39866/no list
- MIDNIGHT OIL**
Red Sails In The Sunset
LP Columbia BFC 39987/CBS/no list
CA BCT 39987/no list
- PHILIPS, EMO**
E = MO?
LP Epic BFE 39981/CBS/no list
CA BET 39981/no list
- PLANT, ROBERT**
Shaken 'N Stirred
LP Es Paranza 90265-1-E/Atlantic/\$9.98
CA 90265-4-E/\$9.98
- TWISTED SISTER**
Under The Blade
LP Atlantic 81256-1-Y/\$6.99
CA 81256-4-Y/\$6.99
- URIAH HEPP**
Equator
LP Columbia BFC 40132/CBS/no list
CA BCT 40132/no list
- VICTORY**
LP CBS Associated BFZ 40038/CBS/no list
CA BZT 40038/no list
- #### BLACK
- COLE, NATALIE**
Dangerous
LP Modern 90270-1-D/Atlantic/\$8.98
CA 90270-4-D/\$8.98
- FRANKLIN, ARETHA**
Aretha Sings The Blues
LP Columbia FC 40105/CBS/no list
CA FCT 40105/no list
- KLEER**
Seeekret
LP Atlantic 81254-1-D/\$8.98
CA 81254-4-D/\$8.98
- KNIGHT, JEAN**
My Toot Toot
LP Mirage 90282-1-D/Atlantic/\$8.98
CA 90282-4-D/\$8.98

(Continued on page 61)



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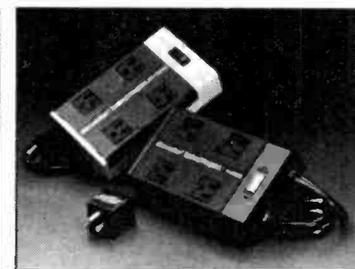
Discwasher® Video Head Cleaner. Available in VHS and Beta formats.



Discwasher® D4 +™ Record Care System. SC-2™ Stylus Care System.



Discwasher® Perfect Path™ Cassette Head Cleaner. C.P.R.™ Capstan-Pinch Roller Cleaner. D'Mag™ Cassette Deck Demagnetizer.



Discwasher® SpikeMaster™ Surge Suppressors.

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On the Beam

BY SAM SUTHERLAND

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

CATALOG SAVVY: For MCA Records, balancing viable current hits against attractive catalog items for Compact Disc release has yielded special challenges that have dictated a strategy that contrasts with many other majors. How MCA has turned a potential problem into a successful sales approach offers

clues to the catalog field in general and CD buyers in particular.

Although MCA was among the later converts to the format, its subsequent release activity has been brisk. But, while other majors have increased their reliance on CD versions of new hits, MCA has conspicuously tilted the equation toward catalog material, quickly catching up with other labels in terms of catalog depth on key acts.

"One of the reasons we've shied away from CDs on new releases is that we've been trying to rebuild

the company by concentrating on new and developing acts," explains **John Burns**, senior vice president of MCA Distributing. "When you're working with relatively untested acts, it's something of a gamble to put them out on Compact Disc before you've got a clearer sense of the market."

Thus, Burns says, that fundamental roster emphasis has made MCA's catalog orientation a necessity. In the process, he adds, the company has gained insights into
(Continued on opposite page)



Luck of the Draw. Spandau Ballet vocalist Tony Hadley leaves his mark on the chest of an ardent fan during a recent autograph session at the Music Plus outlet in Orange County, Calif.

FOR WEEK ENDING JULY 13, 1985

Billboard® TOP COMPACT DISCS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	2	7	PHIL COLLINS ATLANTIC 2-81240	5 weeks at No. One NO JACKET REQUIRED
2	2	1	7	BRUCE SPRINGSTEEN COLUMBIA CK 38653	BORN IN THE U.S.A.
3	3	4	6	DIRE STRAITS WARNER BROS. 2-25264	BROTHERS IN ARMS
4	5	7	7	TEARS FOR FEARS MERCURY 824-300-2/POLYGRAM	SONGS FROM THE BIG CHAIR
5	4	3	7	PRINCE & THE REVOLUTION PAISLEY PARK 2-25286/WARNER BROS.	AROUND THE WORLD IN A DAY
6	6	5	7	MADONNA SIRE 2-25157/WARNER BROS	LIKE A VIRGIN
7	7	6	7	JOHN FOGERTY WARNER BROS 2-25203	CENTERFIELD
8	8	8	7	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
9	9	10	7	SOUNDTRACK MCA MCAD 5553	BEVERLY HILLS COP
10	10	9	7	SADE PORTRAIT RK-39581/EPIC	DIAMOND LIFE
11	11	12	7	HUEY LEWIS & THE NEWS CHRYSALIS VK 41412	SPORTS
12	12	13	7	BRYAN ADAMS A&M CD 5013	RECKLESS
13	14	19	4	HOWARD JONES ELEKTRA 960390-2	DREAM INTO ACTION
14	17	15	7	TINA TURNER CAPITOL CD 46041	PRIVATE DANCER
15	16	16	7	DON HENLEY GEFEN 2-24026/WARNER BROS	BUILDING THE PERFECT BEAST
16	24	—	2	SUPERTRAMP A&M CD 5014	BROTHER WHERE YOU BOUND
17	23	28	3	ROBERT PLANT ES PARANZA 2-90265/ES PARANZA/ATLANTIC	SHAKEN-N-STIRRED
18	18	30	3	STEELY DAN MCA D-5570	DECADE OF HITS
19	13	11	7	WHAM! COLUMBIA CK 39595	MAKE IT BIG
20	21	21	4	SOUNDTRACK FANTASY WAM 900-1791-2	AMADEUS
21	15	14	5	PINK FLOYD COLUMBIA C2K 36183	THE WALL
22	19	17	7	LIONEL RICHIE MOTOWN 6059 MD	CAN'T SLOW DOWN
23	25	25	3	ANDREAS VOLLENWEIDER COLUMBIA MK 39963	WHITE WINDS
24	20	20	7	CHICAGO FULL MOON/WARNER BROS. 2-25060/WARNER BROS.	17
25	NEW			PHIL COLLINS ATLANTIC 2-80035	HELLO, I MUST BE GOING
26	26	26	7	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AGCD 385	FRESH AIRE 5
27	28	22	7	THE POINTER SISTERS PLANET PCD1-5410/RCA	BREAK OUT
28	27	27	6	LEONARD BERNSTEIN PHILIPS DG 415-2532	WEST SIDE STORY
29	22	18	5	STEELY DAN MCA D 5590	BEST OF STEELY DAN
30	NEW			BRYAN FERRY WARNER BROS. 2-25082	BOYS AND GIRLS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLASSICAL™	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	7	BERNSTEIN: WEST SIDE STORY DG 415-253	7 weeks at No. One TE KANAWA, CARRERAS (BERNSTEIN)
2	2	3	7	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER
3	3	2	7	WEBBER: REQUIEM ANGEL DFO-38218	DOMINGO, BRIGHTMAN (MAAZEL)
4	4	4	7	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)
5	5	6	7	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
6	7	7	7	COPLAND: APPALACHIAN SPRING TELARC 80078	ATLANTA SYMPHONY
7	8	10	7	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)
8	6	5	7	HAYDN/HUMMEL/L MOZART: TRUMPET CON. CBS MK-37846 WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)	
9	9	8	7	TELARC SAMPLER #1 TELARC 80101	VARIOUS ARTISTS
10	10	12	7	TELARC SAMPLER #2 TELARC 80102	VARIOUS ARTISTS
11	11	9	7	MOZART: REQUIEM L'OISEAU LYRE 411-712	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
12	13	11	7	AVE MARIA PHILIPS 412-629	KIRI TE KANAWA
13	12	14	7	WITH A SONG IN MY HEART PHILIPS 412-625 JESSYE NORMAN, BOSTON POPS (WILLIAMS)	
14	15	17	7	MAMMA LONDON 411-959	LUCIANO PAVAROTTI (MANCINI)
15	18	16	7	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244	NEVILLE MARRINER
16	16	18	7	PACHELBEL CANON RCA RCD1-5468	PAILLARD CHAMBER ORCHESTRA
17	14	13	7	BACH: GOLDBERG VARIATIONS CBS MK-37779	GLENN GOULD
18	20	24	3	BACH: UNACCOMPANIED CELLO SUITES CBS M2K-37867	YO-YO MA
19	17	15	7	BEETHOVEN: SYMPHONIES #5 & 6 DG 413-932	BERLIN PHILHARMONIC (KARAJAN)
20	22	20	7	BIZET: CARMEN (EXCERPTS) ERATO HBC1-5302	DOMINGO (MAAZEL)
21	19	19	7	BEETHOVEN: SYMPHONY #9 DG 410-987	BERLIN PHILHARMONIC (KARAJAN)
22	21	21	7	BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO CBS MK-39059 YO-YO MA, CLAUDE BOLLING	
23	24	26	3	PHILIPS SAMPLER PHILIPS 412-712	VARIOUS ARTISTS
24	23	22	7	BERLIOZ: REQUIEM TELARC 80068	ATLANTA SYMPHONY (SHAW)
25	25	—	2	HAYDN: THREE FAVORITE CONCERTOS CBS MK-39310	MARSALIS, MA, LIN
26	26	23	7	GERSHWIN: RHAPSODY IN BLUE TELARC 80058	CINCINNATI POPS (KUNZEL)
27	27	—	2	BEETHOVEN: SYMPHONIES 4 & 7 DG 415-121	BERLIN PHILHARMONIC (KARAJAN)
28	NEW			BAROQUE SOLOS AND DUETS CBS MK-39061 WYNTON MARSALIS, EDITA GRUBEROVA	
29	29	27	5	GERSHWIN: RHAPSODY IN BLUE PHILIPS 411-123	DICHTER (MARRINER)
30	30	28	7	THE ART OF BEVERLY SILLS ANGEL AV-34017	BEVERLY SILLS

Video in Camelot Spotlight Focus of Chain's '85 Convention

NEW YORK With movie outlets in 76 of its 170 stores, Camelot Enterprises will be giving added emphasis to its burgeoning video business and the effects it has on other product lines during the chain's upcoming convention, slated for Friday through Tuesday (12-16) at Sawmill Creek in Sandusky, Ohio.

Themed "Camelot Means Entertainment," the meet will be keynoted by both Russ Bach, executive vice president of marketing development for WEA, and Eric Doctorow, vice president of marketing and sales for Paramount Home Video.

A special business session will feature a panel discussion by Camelot's department heads. Designed to provide an outline of where the company will move in the next year, the panel will also give field and store personnel a chance to acquaint

themselves with the various departments' functions.

The convention's annual olympics will be refereed by former Boston Celtic John Havlicek.

Commenting on this year's convention, company spokesman Geoff Mayfield says the opportunities created by the chain's move into video will be a major focus. "It has not been unusual to see a 40% increase in sales in those stores that have moved into the home video market," he says. "It has significantly increased transactions, and not just in the movie sections, because a customer has to come in twice, and that brings him past the other merchandise."

Entertainment at the convention will be provided by the Nylons, Kool & the Gang and Bryan Adams.

FRED GOODMAN

ON THE BEAM

(Continued from opposite page)

relatively untapped but promising CD markets, including country, where initial hits compilations have fared well in the format. "We feel country fans will make the move to CD, so we're actively readying country product for that format."

He estimates that 95% of current country product is now being recorded digitally, a trend dramatized by a new digital logo on LPs and tapes, and notes that the company's first simultaneous LP/cassette/CD release will be the forthcoming George Strait album, due in the early fall. Motown's vintage black pop acts have also proven potent via that label's special CD anthologies.

Both those markets share the adult demographic that Burns contends is still the prevailing force in the CD hardware universe, although he shares the belief that this profile is broadening quickly. Top CD sellers thus far underscore that older buyer: Steely Dan, Elton John, the Who and Tom Petty have all scored well via catalog titles in CD, and initial response to the custom Steely Dan hits anthology, "Decade Of Hits," likewise bears this out.

Burns reports that MCA is preparing the move into jazz catalog, too, as part of an overall reactivation of its Impulse jazz catalog slated for later this year. Key label classics are being digitally remastered for their LP and tape reissues, and selected CDs will be part of the package.

RANDOM BITS: PolyGram's Popular Price Collection, previewed here and elsewhere in Billboard over the recent quarters, has arrived, bringing the company's first move toward setting a variable price structure for the configuration. Included in the first dozen titles, expected to retail at about \$10, are easy listening and big band titles culled from the London catalog, featuring such artists as Mantovani, Frank Chacksfield, Stanley Black, Ronnie Aldrich, Harry James, Benny Goodman, Stan

Kenton, Bob Sharpley and Ted Heath . . . Last week's column erroneously mentioned two separate Steely Dan anthologies from MCA, a flub prompted by retail chart reports mentioning two different hits titles. The label's one Dan package is, of course, the "Decade of Hits" set mentioned above . . . Dealers last week got one of their biggest boosts yet via a two-page spread on the Compact Disc system in Time magazine. The venerable newsweekly's editors gave the Sony/Philips format an unqualified rave.

Big Crowd Expected For Next L.A. VSDA Meeting

LOS ANGELES The Video Software Dealers Assn. (VSDA) Los Angeles chapter is bracing for another huge turnout for its July 16 meeting. The group's initial meeting drew 500, and organizers say space for 600 people is booked at the Sheraton Universal for the 5 p.m. gathering.

"We have two ballrooms," says co-organizer Mike Weiss of First Video Corp., "one for exhibits and refreshments open 5-8 p.m., then a short meeting and we'll reopen the exhibit area at 9:30 p.m." The response to the chapter's first meeting caught organizers unprepared, resulting in severe crowding and controversy over programming (Billboard, May 25).

Meetings of the other two VSDA chapters will precede the local one. Orange County meets Tuesday (9) and Riverside the next evening.

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Dealer Sues Town Over X-Rated Video

WILMINGTON, Del. A man has sued the town of Ocean View, Del., for \$5 million on the grounds that 10 town officials denied him a permit to open a video store there because the inventory would include X-rated films.

The suit, filed in U.S. District Court here June 12 by James L. Richardson, contends that because of their "displeasure or disagreement with the moral and/or religious nature and content of the films to be offered for rental," he was deprived of his constitutional rights to due process, equal protection, freedom of expression, freedom of commercial enterprise, and freedom from illegal prior restraint of speech.

The suit asks the court to order the town to allow Richardson to open the store. It alleges that Richardson lost a \$20,000 investment and estimated income of \$7,000 a week from June 25, 1984, when he was denied a permit, as well as the ability to engage in his chosen occupation and the use of the building he was renting.

When Richardson submitted his application for a business permit, his suit claims, he was told the business was "valid and legal," even though there was concern about the small percentage of X-rated films. However, the town's commissioners rejected the application.

	WKS. ON CHART			TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other	
	THIS WEEK	LAST WEEK														
ENTERTAINMENT	1	2	16	KARATEKA	Broderbund	Action Arcade Game.		•								
	2	4	29	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Text Adventure.		•	•	•	•	•		•	•	
	3	1	78	FLIGHT SIMULATOR II	Sublogic	Simulation Package		•	•	•						
	4	3	18	F-15 STRIKE EAGLE	MicroProse	Air Combat Simulation Game.		•	•	•	•					
	5	6	7	SUMMER GAMES II	Epyx	Arcade Style Sports Game		•	•	•	•					
	6	5	86	FLIGHT SIMULATOR	Microsoft	Simulation Package					•					
	7	8	4	SUPER HUEY	Cosmi	Helicopter Simulation				•						
	8	7	5	BEACHHEAD II	Access	Strategy Arcade Game				•						
	9	9	48	SARGON III	Hayden	Chess Game		•			•					
	10	19	6	CRUSADE IN EUROPE	MicroProse	Strategic Simulation		•	•	•	•					
	11	13	7	SOLO FLIGHT	MicroProse	Fun Flight Simulation		•	•	•	•					
	12	15	19	BRUCE LEE	Datasoft	Adventure Game		•	•	•						
	13	14	91	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		•	•	•	•					
	14	11	10	GATO	Spectrum HoloByte Inc.	Strategic Game					•					
	15	17	4	SPACE SHUTTLE	Activision	Shuttle Mission Simulation		•	•	•						
	16	18	2	RACING DESTRUCTION SET	Electronic Arts	Action Game				•						
	17	16	40	ZORK I	Infocom	Fantasy Strategy Text Adventure		•	•	•	•	•		•	•	
	18	NEW ▶		PITSTOP II	Epyx	Action Strategy Game				•						
	19	20	2	WISHBRINGER	Infocom	Fantasy Adventure Game		•	•	•	•	•				•
	20	12	32	GHOSTBUSTERS	Activision	Strategy Arcade Game		•	•	•						

	WKS. ON CHART			TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other	
	THIS WEEK	LAST WEEK														
EDUCATION	1	3	93	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.		•	••	••	•	•				
	2	1	76	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.		•		•						
	3	2	41	TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.		•		•	•	•				
	4	4	31	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	6	BANK STREET MUSIC WRITER	Mindscape	Write, edit and play back your own music compositions.		•		•	•					
	6	6	8	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	10	72	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		•	•	•						
	8	9	2	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.				•						
	9	NEW ▶		AGENT U.S.A.	Scholastic	Educational program designed to sharpen geographic and mathematical skills by using deductive reasoning. Recommended ages 9 and up.		•	•	•	•					
	10	7	4	NUMBER TUMBLERS	Fisher-Price	Recommended ages 8-12. Builds Math skills.				••						

	WKS. ON CHART			TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other	
	THIS WEEK	LAST WEEK														
HOME MANAGEMENT	1	1	51	PRINT SHOP	Broderbund	At Home Print Shop		•	•	•						
	2	2	14	PRINT SHOP GRAPHICS LIBRARY	Broderbund	An additional disk for use with the "Print Shop". Supplies 100 new graphics.		•		•						
	3	8	27	PAPERCLIP	Batteries Included	Word Processing Package			•	••						
	4	5	12	THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.		•		•	•					
	5	3	12	HOMEPAK	Batteries Included	Combines word processing, communications and data management in one package.		•	•	•	•					
	6	7	93	BANK STREET WRITER	Broderbund	Word Processing Package		•	•	•	•					
	7	6	85	DOLLARS AND SENSE	Monogram	Home Financial Package		•			•	•				
	8	4	17	MANAGING YOUR MONEY, ANDREW TOBIAS	Meca	Home Financial Management System					•					
	9	NEW ▶		PRINT SHOP GRAPHICS LIBRARY II	Broderbund	A second disk for use with the "Print Shop" more new graphics.		•		•						
	10	10	5	LETTER WIZARD	Datasoft	Word Processing Program		•	•	•						

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Wherehouse Beefs Up CD, Tape Inventory

BY EARL PAIGE

SAN FRANCISCO Wherehouse, the giant home entertainment software retail chain, is placing dramatic new emphasis on prerecorded music. Nine of the web's new super-size units will open in a flurry within the next two weeks, all with major commitments to Compact Discs and prerecorded audiocassettes.

While remaining strongly involved in movie rentals and computer software, the first of the new-format stores was unveiled here June 14 with a 4,872 SKU capacity in CDs located at the front entrance.

MUSIC VIDEO STORE

(Continued from page 20)

two local alternative publications, The Reader and The Illinois Entertainer, as well as progressive AOR station WXRT and Northwestern Univ.'s WNUR. He plans to step up his campaign in the fall when Northwestern students return to campus, a stone's throw from Video Beat.

"Manufacturers have been anxious to find ways of moving music videos," says Budowski. "Perhaps I'll generate enough interest to prompt the release of more new product."

Thumbing through the waterfall-styled and custom-designed CD racks as he ushered a press and industry contingent through the store, Wherehouse president and CEO Louis Kwiker acknowledged that the chain has been criticized recently for abandoning music.

"CD is going to be an explosive category for us," Kwiker said. "This is why we're going to 7,500 square foot stores." Gesturing around at the new unit, in far south suburban Los Gatos here, he said, "Unfortunately, this unit is just 6,600. It's tight.

"We'd go even stronger if we could get fill" of CD, he continued. "We have vendors who are only filling as low as 20% of orders." New CD racks are designed in various capacities for ease in adapting to store space.

Kwiker further emphasized the music commitment as "our largest product category," and followed up his statement with an introduction of music product manager Jim Doby.

With 144 total units to be open by July 1, Wherehouse's new format equally features prerecorded audiocassettes inside an eye-level partitioned section, immediately off the entrance with its own checkout counter.

An interesting juxtaposition is the display of both seven-and 12-

inch singles between the CDs on the left and the cassette section on the right, an obvious move to lure younger demographics to the two non-vinyl configurations.

Earlier this year, Wherehouse infused new capitalization through a 700,000-share offering, and at the time announced it would increase sales space a whopping 75% in new and renovated stores and close smaller units (Billboard, April 6).

Citing the new expansion in stores and store size as going "from a standing start," Kwiker said units will bow immediately in nearby Redwood City, bringing Bay Area units to a total of 20. Farther south, new units are opening in Bakersfield, Studio City, Granada Hills, Lomita, Palm Springs, Palm Desert and San Bernardino.

Olsson's Seeks To End Confusion New Name for D.C. Chain

WASHINGTON What's in a name? Sometimes, too much and not enough. Such has been the case of the five-store Washington-area chain known, until recently, as Record & Tape Ltd. and The Book Annex.

That's quite a mouthful, and quite confusing to customers, according to owner John Olsson. "Some customers were telling their friends they bought some records at The Book Annex. Others said they bought the new Mailer novel at Record & Tape."

In addition, two of the stores carry only records and tapes, adding to the confusion.

"One time we got a letter requesting information addressed to 'Georgetown Tapes & Records, Un-

limited,'" Olsson says. "Our customers know where we are and what we do, but not many of them know for sure what we're called."

Olsson says that it is only "coincidental" that he made a decision to change the name of the chain after the Washington arrival of Tower Records. "In fact, we thought about putting it off so people wouldn't get the feeling we were worried, but we decided to go ahead with it."

The new moniker? Olsson's Books & Records. Simple, memorable (hopefully) and to the point.

And if that doesn't work, one could always try Olsson's Records, Tapes, CDs, Books, Magazines & Accessories Ltd.

BILL HOLLAND

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The International Newsweekly of Music and Home Entertainment

World War II Titles Blitz Market

Pentagon Documentaries Fuel Many Firms' Campaigns

NEW YORK Home video companies are celebrating the 40th anniversary of the end of World War II with a wave of promotions of low-priced product and documentaries.

International Video Entertainment, Republic Pictures Home Video, RKO Home Video and Maljack Productions Inc. are among the firms staging World War II-themed promotions this summer and fall.

Fueling many of the campaigns are documentary films made by the Pentagon during the war. Virtually all movies made by the government are in the public domain; thus a number of titles are being marketed by more than one firm.

The most popular of the programs appears to be acclaimed director Frank Capra's "Why We Fight" series, episodes of which are in release from Maljack Productions, Republic Pictures' Spotlight Video and Video Yesteryear. Maljack is the only firm to have the complete "Why We Fight" series of seven titles in release. The company has just cut its prices on the programs from \$39.95 to \$19.95.

The seven "Why We Fight" titles are "Prelude To War," "Nazis Strike," "Divide And Conquer," "Battle Of Britain," "Battle Of Russia," "Battle Of China" and "War Comes To America."

"Prelude To War" is also one of the lead titles in RKO Home Video wing Spotlight Video's schedule this July. It's part of a five-title release of documentaries by Spotlight.

Only a couple of titles in the Spotlight series are from "Why We Fight." The running times for almost all of the titles are under an hour; all of them carry a list price of \$19.95. Other programs in the Spotlight series, "America Goes To War," which the company says will eventually have at least 40 programs, are "Attack! The Battle Of New Britain," "Negro Soldier," "Stillwell Road" and "The World At War."

Spotlight isn't the only company using Pentagon titles to fill its library. Dept. of Defense titles on specific subjects fuel an entire population of small home video firms catering to history, aviation and naval buffs.

One such firm is Aviation A.V. Library, a branch of the Santa Monica-based Ferde Grofe Films. As with most of the buff firms, Aviation A.V.'s prices are not public domain level, with most titles selling for \$59.95 and above. Most of the firm's titles are made up of a number of Pentagon films packed together. Aviation is adding a further marketing boost by creating "Book Packs"—enclosing copies of associated books with its videocassettes.

One example is the company's "Fighting Navy" compilation, which consists of the Defense Dept. titles "Dec. 7th," "Battle Of Midway," "Black Cats" and "Carrier Action—Korea" and runs for 90 minutes. Coming with the "Fighting Navy" videocassette is the hard-

(Continued on page 35)

(Continued on page 34)

PMI Returns Its Focus To Distribution, Marketing

BY TONY SEIDEMAN

NEW YORK Picture Music International's recent decision to close its New York office and shut down outside production efforts in Los Angeles is less a retrenchment than a re-orientation, executives of the music video company claim.

Dennis White, executive vice president of record group services for Capitol Records, is now heading PMI. Geoff Kempin is managing director in the U.K. and Europe, while Peter Blachley is the company's director of marketing.

According to Kempin, "We really have gotten back to our basic business"—the distribution and market-

ing of entertainment product. The company will use its "marketing and product base" to help spur growth of music as a home video genre and profit center, he says.

One example of PMI's new orientation, says Blachley, is a production it recently did for Katrina & the Waves. Noticing the strength of the band on the charts and the support it was receiving from Capitol, PMI decided to do more than just make a video clip for its latest project with the group.

Instead, the company produced a half-hour performance-oriented cassette that is seasoned with documentary footage. The title will be

FOR WEEK ENDING JULY 13, 1985

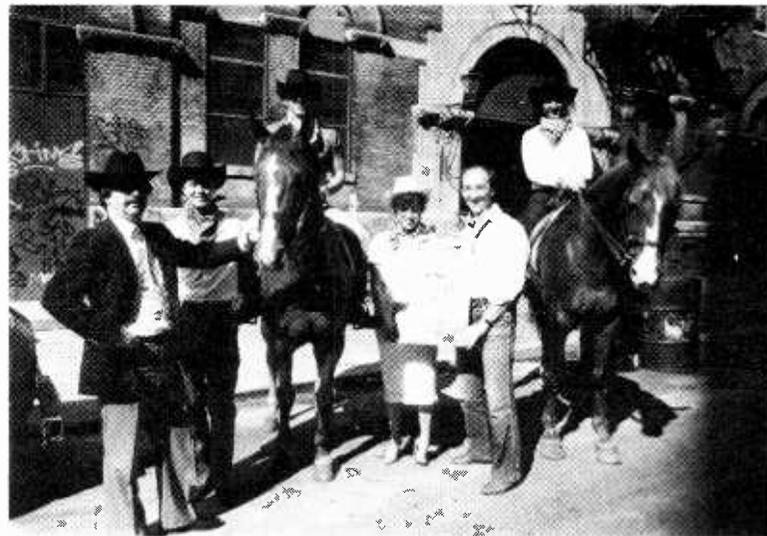
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TOP VIDEODISKS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	13	GONE WITH THE WIND ▲◆	MGM/UA Home Video 100284	Clark Gable Vivien Leigh	1939	G	CED Laser	49.95 49.95
2	2	5	THE COTTON CLUB ▲	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R	CED Laser	29.95 34.95
3	6	5	THE KARATE KID	RCA/Columbia Pictures Home Video 30406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG	CED	29.95
4	5	5	BACHELOR PARTY ▲	CBS-Fox Video 1440	Tom Hanks Adrian Zmed	1984	R	CED Laser	29.98 34.98
5	7	3	REVENGE OF THE NERDS ▲	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R	CED Laser	29.98 34.98
6	4	15	STAR TREK III—THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	CED Laser	29.95 29.95
7	9	5	SUPERGIRL ▲◆	Tri-Star Pictures RCA Video Disc 217-515	Helen Slater Peter O'Toole	1984	PG	CED	29.95
8	3	13	RED DAWN ▲◆	MGM/UA Home Video 100499	Patrick Swayze C. Thomas Howell	1984	13	CED Laser	34.95 34.95
9	10	27	POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	CED Laser	29.98 34.98
10	8	5	BODY DOUBLE ◆	RCA/Columbia Pictures Home Video 30411	Craig Wasson Melanie Griffith	1984	R	CED Laser	29.95 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.



At Least They Got to Wear Jeans to Work. Sony Video Software Operations executives go to an extreme to show they can sell videocassettes about cows as well as they can sell videocassettes about rock stars. The company is hoping the 15 John Wayne titles it's just released won't prove to be li'l doggies. Cowpokes pictured are, from left, Sony national sales and marketing chief Joe Petrone, international sales manager Bruce Wilkinson, East Coast sales manager Ernie Ferrari, national advertising manager Bonnie Resnick, national marketing manager Andy Schofer and promotion coordinator Michael Rudich.

Heavy Marketing Push for Davies' 'Return To Waterloo'

BY JIM McCULLAUGH

LOS ANGELES As "Return To Waterloo," a "surrealistic suspense" music video film conceived by Ray Davies of the Kinks, begins opening in select markets around the country, it will be the object of extensive cross-promotional efforts by RCA Video Productions, theatrical distributor New Line Cinema and Arista Records.

The label released a soundtrack album on June 27 in conjunction with the theatrical rollout. The album will contain material from the film as well as three tracks from the current Kinks album.

The film has already experienced a one-week run at New York's Waverly Theatre. It will be paired with two comedies "Hot Shorts" from the Firesign Theatre for the theatrical run.

New Line Cinema has worldwide theatrical distribution rights to the film, which was produced for RCA Video Productions. Written, composed and directed by Davies—his first cinematic venture—the film was produced last year in England and has been seen in the U.K. on Channel 4.

The marketing strategy for the U.S., according to RCA Video Productions, is to give it a theatrical run first, while cable and home video markets will be addressed later. The home video is already available in England.

The film opened at Philadelphia's Roxy Theatre on June 28. Wednesday (3) was the premiere date at the Ellis Theatre in Atlanta. Beyond that the film moves this summer to Orlando, Fla., Santa Fe, N.M., Cincinnati, Boise, Idaho, and Little Springs, Ohio.

In each market, according to Arnie Holland, vice president of business affairs and program distribution, the theatrical exhibition will be supported by special promotions with local radio stations, retailers

and rock clubs.

MTV, which is airing a "Return To Waterloo" video, will also update its viewers via its music industry news segments as the film progresses through various markets.

"We consider it our most important product to date," comments Holland, "and we wanted to treat it with a certain amount of respect given the nature of the project. We didn't want to treat it as a made-for-home video or cable project."

RCA and New Line expect the film to have a lengthy theatrical window before reaching cable or home video in the U.S.

"It's not just a compilation of clips, nor is it a more conventional music video film," Holland says. "When we saw what we had, we wanted to treat it as a specialized film release. We believe it breaks new ground. It's driven by music but has a very intense story line."

Other marketing elements tied into the film have included a recent Davies MTV special highlighting select footage from the film as well as Davies' candid views on cinema, video and music.

The story line of the film revolves around a middle-class English commuter riding from suburban Waterloo to London. During the trip, the commuter, played by Ray Colley, experiences a myriad of emotions.

Very little dialog is utilized, as most of the action is explained through song lyrics.

Seth Willenson acted as a marketing consultant for the project. He has been involved with the distribution of such films as "Sympathy For The Devil," "Reefer Madness" and "The Harder They Come."

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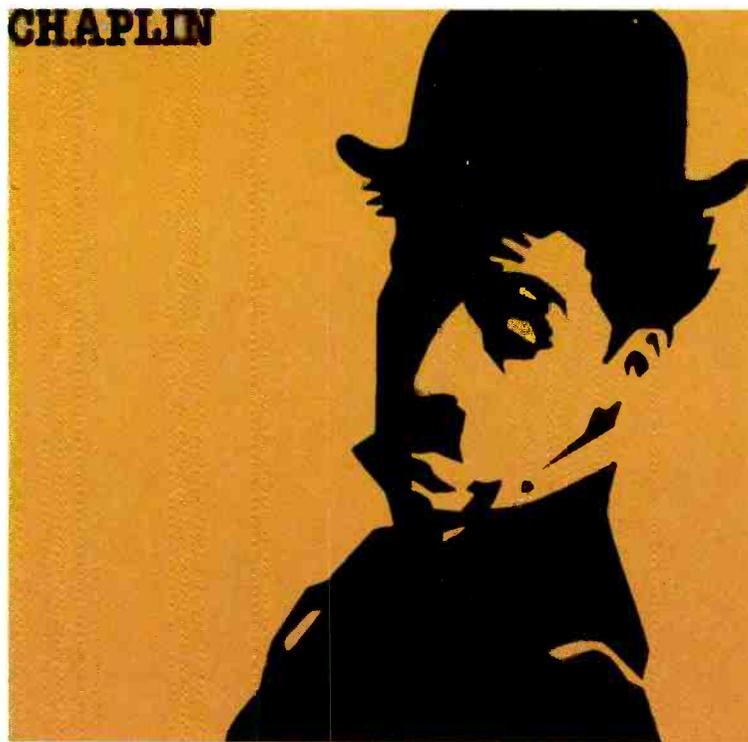
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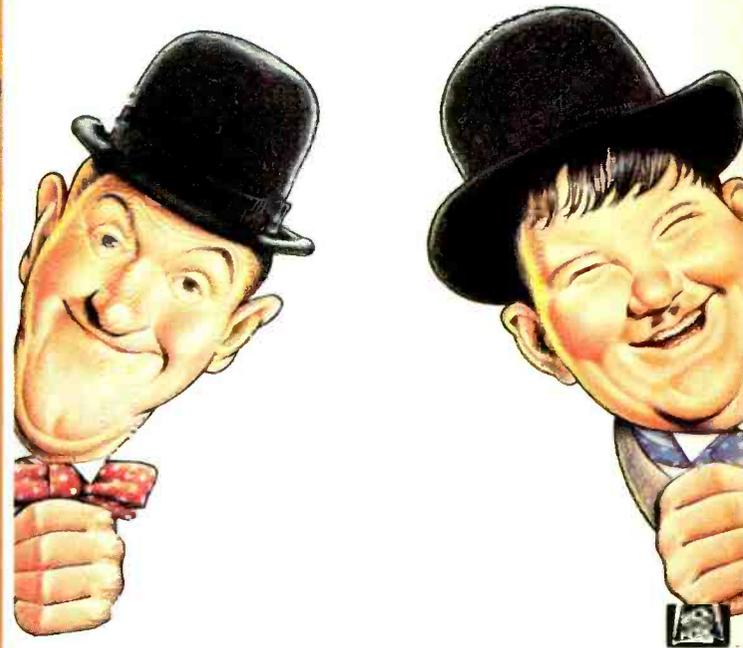


Available on Videocassette

CHAPLIN



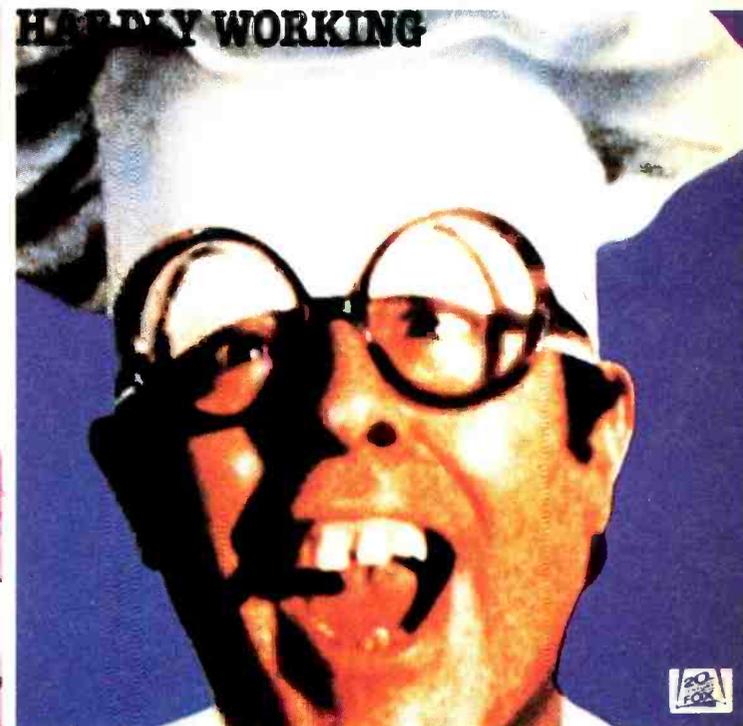
LAUREL & HARDY



BOY, DID I GET A WRONG NUMBER!



HAPPY WORKING



WITH SIX YOU GET EGG ROLL



THE RUSSIANS ARE COMING, THE RUSSIANS ARE COMING!



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Are Coming,
The Russians
Are Coming!**

**With Six You
Get Egg Roll**

**LAUREL & HARDY
Great Guns**

The Bullfighters

**CHARLIE CHAPLIN
A King in New York**

**A Woman of Paris/
Sunnyside**

**The Circus/
A Day's Pleasure**

**The Pilgrim/
Shoulder Arms/
A Dog's Life**

(All in
the Chaplin Revue)

**The Kid/
The Idle Class**

**The Gold Rush/
Payday**

City Lights

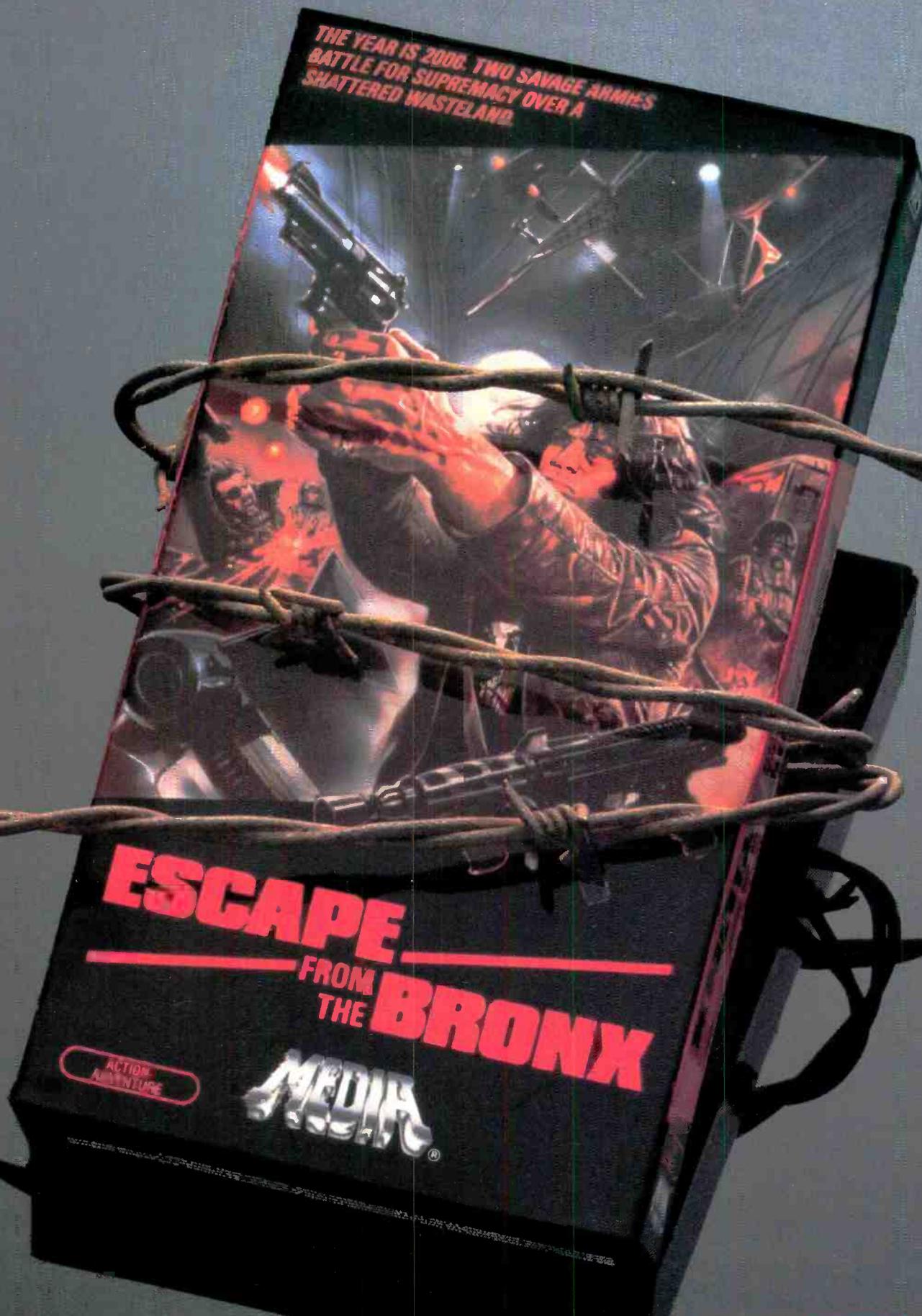
Modern Times

Monsieur Verdoux

Limelight

The Great Dictator

DON'T LET THIS ONE ESCAPE.



You'd better move fast. Because everyone who loved "1990 Bronx Warrior," "Blademaster" and "Fleshburn" will be at each other's throats for this one. It's an explosive, fast paced futuristic adventure. It's "Escape from the Bronx." Get it before it gets away.

Available in August on Videocassette



TOP VIDEOCASSETTES RENTALS

...newslines...

PARKER BROTHERS IS STILL PLAYING home video games. The company is releasing "Rich Little's VCR Charades Game," which will have consumers competing against an "on-screen team of expert panelists," presided over by the famed impressionist. A board game will be part of the package, which will retail for about \$40. "VCR Charades" is the second audience participation-oriented cassette released by Parker. The first, "Clue, The VCR Mystery Game," came out earlier this year.

THE GUINNESS BOOK OF WORLD RECORDS is coming to home video via VidAmerica, Video Corp. of America's home video manufacturing branch. VidAmerica has picked up the rights to "Guinness" and plans its first world records release sometime in October. Footage of about 30 entries from the book will appear in the video, VidAmerica says, with Babe Ruth, Joe DiMaggio, the Wright Brothers, Neil Armstrong, Thomas Edison and Albert Einstein all making appearances. VidAmerica's titles are distributed by Vestron's Lightning Video subsidiary.

VIDAMERICA IS ALSO BOOSTING its kidvid involvement, creating a new line titled "Koala Family Collection." The first "Koala" releases will be "Run, Rebecca, Run," "Mystery Island," "Smuggler's Cove" and "Fatty Finn." All of the titles are priced at \$39.95.

USA HOME VIDEO is putting some real sports stars into one of its upcoming videos. Two members of the Los Angeles Lakers, Kurt Rambis and Michael Cooper, are appearing in the company's 75-minute "Lou Ferrigno's Body Perfection." Nutritionist Walter Jekot and Carla Ferrigno will also be appearing.

VIDEOTAPE SALVAGE AND REPAIR is the latest business to come out of the home video industry. Tapecraft has created a service that will fix cassettes for both consumers and retailers for \$9 each, of which \$8 is for repair and \$1 for postage and handling. The company can be reached at 409 N. Figueroa St., Wilmington, Calif. 90744; the phone number is (800) 243-4835.

A 1,000% INCREASE in the number of closed captioned titles occurred between mid-1983 and this past May, the National Captioning Institute claims. According to the NCI, only 12 titles were closed captioned back then; now there are more than 250. Consumers have to use special decoders to translate the captions so they can appear on the television screen. The NCI claims that most important home video firms are now closed captioning their product, and that video titles continue to be closed captioned at the rate of 15 a month.

VESTRON VIDEO HAS SIGNED a four-picture deal with SLM Inc., a wholly owned subsidiary of New Century Productions Ltd. The titles will go to the movie theatres via MGM/UA Entertainment Co. The first two due for release are "To Live And Die In L.A." and "Judgment Day."

MIDNIGHT MADNESS is the theme IVE'S Monterey Home Video is using to help boost its July releases. The company is hoping to heighten the sales of "The Brain" and "Terror Beneath The Sea," both priced at \$39.95. Other titles due out featuring a different kind of madness are "School For Sex" and "Soul Hustler," both priced at \$59.95.

AMERICAN NATIONAL ENTERPRISES has picked up rights to seven features from Robert Halmi Inc. Titles included in the deal are "China Rose," "Nairobi Affair," "The Night They Saved Christmas," "Nurse," "The Phantom Of The Opera," "Svengali" and "My Old Man." Rights for all the titles save "Phantom" and "Nairobi" are non-theatrical and worldwide. The latter two exclude the U.S. and Canada.

RKO HOME VIDEO IS CHOPPING PRICES on five of its top titles. Cut from \$59.95 to \$39.95 are "Lena Horne: The Lady And Her Music" and "Sweeney Todd, The Demon Barber Of Fleet Street," starring Angela Lansbury and George Hearn. Down to \$29.95 from \$39.95 are "Hepburn And Tracy" and "Judy Garland In Concert," volumes one and two.

CBS/FOX VIDEO IS GOING APE in July. The company is releasing five titles from the "Planet Of The Apes" movie series: "Planet Of The Apes," "Beneath The Planet Of The Apes," "Escape From The Planet Of The Apes," "Conquest Of The Planet Of The Apes" and "Battle For The Planet Of The Apes." Also featured will be a number of Jim Henson's Muppet titles, including "Muppet Treasures," "Gonzo Presents Muppet Weird Stuff" and "Country Music With The Muppets." All of the titles have a \$59.98 list price.

THE DOCUMENTARY "KEROUAC" will be coming out on videocassette via Active Home Video. The company has picked up rights to the John Antonelli film of the poet/novelist's life, via inspiration from his "On The Road." Active hasn't yet set a release date for the title.

TONY SEIDEMAN

			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	7	THE KARATE KID	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG	
2	2	12	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	
3	3	5	MISSING IN ACTION	Cannon Films Inc. MGM/UA Home Video 800557	Chuck Norris	1984	R	
4	4	4	PLACES IN THE HEART	CBS-Fox Video 6836	Sally Field Lindsay Crouse	1984	PG	
5	16	2	STARMAN	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG	
6	18	2	2010 THE YEAR WE MAKE CONTACT	MGM/UA Home Video 800591	Roy Scheider John Lithgow	1984	PG	
7	5	7	CITY HEAT ▲	Warner Brothers Pictures Warner Home Video 11433	Clint Eastwood Burt Reynolds	1984	PG	
8	13	3	PROTOCOL	Warner Brothers Pictures Warner Home Video 11434	Goldie Hawn	1984	PG	
9	7	9	THE COTTON CLUB ▲	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R	
10	6	6	DUNE ▲ ◆	Universal City Studios MCA Dist. Corp. 80161	Paul Atreides Sting	1984	PG-13	
11	8	3	THE RIVER ▲ ◆	Universal City Studios MCA Dist. Corp. 80160	Sissy Spacek Mel Gibson	1984	PG-13	
12	11	2	GHOULIES	Empire Pictures Vestron 5081	Lisa Pelikan Jack Nance	1985	PG-13	
13	9	8	TEACHERS	CBS-Fox Video 4728	Nick Nolte Jo Beth Williams	1984	R	
14	10	10	BODY DOUBLE ◆	RCA/Columbia Pictures Home Video 6-20411	Craig Wasson Melanie Griffith	1984	R	
15	12	18	REVENGE OF THE NERDS ▲	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R	
16	28	2	MICKI & MAUDE	RCA/Columbia Pictures Home Video 6-20456	Dudley Moore Amy Irving	1984	PG-13	
17	15	18	BACHELOR PARTY ▲	CBS-Fox Video 1440	Tom Hanks Adrian Zmed	1984	R	
18	24	19	RED DAWN ▲ ◆	MGM/UA Home Video 800499	Patrick Swayze C. Thomas Howell	1984	PG-13	
19	17	13	COUNTRY	Touchstone Home Video 241	Jessica Lange Sam Shepard	1984	PG	
20	20	2	1984	Virgin Cinema Films Ltd. USA Home Video 217547	John Hurt Richard Burton	1984	R	
21	14	10	THIEF OF HEARTS	Paramount Pictures Paramount Home Video 1660	Steven Bauer Barbara Williams	1984	NR	
22	19	4	FALLING IN LOVE	Paramount Pictures Paramount Home Video 1628	Robert De Niro Meryl Streep	1984	R	
23	23	10	THE POPE OF GREENWICH VILLAGE ▲ ◆	MGM/UA Home Video 800490	Eric Roberts Mickey Rourke	1984	R	
24	25	27	POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	
25	27	13	IRRECONCILABLE DIFFERENCES ▲ ◆	Angeles Cinema Investors Vestron 5057	Ryan O'Neal Shelley Long	1984	PG	
26	21	18	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	
27	31	17	CRIMES OF PASSION ▲	New World Pictures New World Video 8512	Kathleen Turner Anthony Perkins	1984	NR	
28	26	4	CHOOSE ME ●	Media Home Entertainment M-787	Lesley Ann Warren Keith Carradine	1984	R	
29	35	21	THE WOMAN IN RED ▲ ◆	Orion Pictures Vestron 5055	Gene Wilder Kelly Le Brock	1984	PG-13	
30	22	6	HEAVEN HELP US ●	Tri-Star Pictures Thorn/EMI/HBO Video 2986	Donald Sutherland Andrew McCarthy	1985	R	
31	30	19	ONCE UPON A TIME IN AMERICA ▲	The Ladd Company Warner Home Video 20017-19	Robert De Niro James Woods	1984	NR	
32	33	5	THE BROTHER FROM ANOTHER PLANET	Cinecom Intl. Films Key Video 6831	Joe Morton	1984	R	
33	NEW ▶		LAST HOUSE ON THE LEFT	Vestron 5077	David Hess Lucy Grantham	1972	R	
34	NEW ▶		BIRDY	Tri-Star Pictures RCA/Columbia Pictures Home Video 6-20457	Matthew Modine Nicolas Cage	1985	R	
35	32	9	OH, GOD! YOU DEVIL ▲	Warner Brothers Pictures Warner Home Video 11418	George Burns Ted Wass	1984	PG	
36	38	6	NIGHT PATROL ▲	New World Pictures New World Video 8425	Linda Blair Pat Paulsen	1985	R	
37	36	22	ALL OF ME ▲	Thorn/EMI/HBO Video TVA2715	Steve Martin Lily Tomlin	1984	R	
38	37	8	NINJA III- THE DOMINATION ● ◆	Cannon Films Inc. MGM/UA Home Video 800546	Sho Kusugi Lucinda Dickey	1984	R	
39	34	17	GONE WITH THE WIND ▲ ◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	
40	40	8	OXFORD BLUES	CBS-Fox Video 4725	Rob Lowe	1984	PG-13	

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TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

1	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
				WE ARE THE WORLD THE VIDEO EVENT	USA For Africa MusicVision 6-20475	USA For Africa	1985	NR	14.95
2	1	165		JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
3	2	19		STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95
4	3	17		GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
5	5	6		THE KARATE KID	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG	79.95
6	6	5		SINGIN' IN THE RAIN	MGM/UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29.95
7	25	3		CLOSE ENCOUNTERS OF THE THIRD KIND	RCA/Columbia Pictures Home Video 6-20162	Richard Dreyfuss Teri Garr	1977	PG	29.95
8	9	19		TINA TURNER PRIVATE DANCER ●	Picture Music Intl. Sony Video Software 97W0066-7	Tina Turner	1984	NR	16.95
9	7	11		WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	NR	19.98
10	4	32		PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
11	8	12		THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	79.95
12	10	19		LIONEL RICHIE ALL NIGHT LONG ▲◆	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1984	NR	19.95
13	14	67		THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
14	32	3		LIFE WITH MICKEY!	Walt Disney Home Video 260	Mickey Mouse	1985	NR	29.95
15	34	3		WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95
16	16	11		THE DOORS "DANCE ON FIRE" ●	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	NR	39.95
17	11	34		RAQUEL, TOTAL BEAUTY AND FITNESS ▲◆	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	39.95
18	13	32		PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	29.98
19	29	7		ANIMALIZE LIVE UNCENSORED	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	NR	29.95
20	19	3		SEVEN BRIDES FOR SEVEN BROTHERS	MGM/UA Home Video 700091	Howard Keel Jane Powell	1954	NR	29.95
21	17	2		STARMAN	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG	79.95
22	37	3		DONALD'S BEE PICTURES	Walt Disney Home Video 255	Donald Duck	1985	NR	29.95
23	39	3		HIGH SOCIETY	MGM/UA Home Video 600292	Bing Crosby Grace Kelly	1956	NR	29.95
24	18	5		MISSING IN ACTION	Cannon Films Inc. MGM/UA Home Video 800557	Chuck Norris	1984	R	79.95
25	12	6		DUNE ▲◆	Universal City Studios MCA Dist. Corp. 80161	Paul Atreides Sting	1984	PG-13	79.95
26	30	4		THE MENAGERIE	Paramount Pictures Paramount Home Video 60040-16	William Shatner Leonard Nimoy	1966	NR	29.95
27	15	2		2010 THE YEAR WE MAKE CONTACT	MGM/UA Home Video 800591	Roy Scheider John Lithgow	1984	PG	79.95
28	RE-ENTRY			TOOTSIE ▲◆	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	29.95
29	36	3		HULKAMANIA	Titan Sports Inc. Coliseum Video WF002	Hulk Hogan	1985	NR	59.95
30	27	2		2001: A SPACE ODYSSEY ▲	MGM/UA Home Video 700002	Keir Dullea Gary Lockwood	1968	G	29.95
31	40	3		THE DISNEY DREAM FACTORY: 1933-1938	Walt Disney Home Video 257	Animated	1985	NR	29.95
32	22	75		DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
33	24	3		PLACES IN THE HEART	CBS-Fox Video 6836	Sally Field Lindsay Crouse	1984	PG	79.98
34	20	32		FIRST BLOOD ▲	First Blood Inc. Thorn/EMI/HBO Video 1573	Sylvester Stallone	1982	R	79.95
35	33	3		THE UNSINKABLE MOLLY BROWN	MGM/UA Home Video 600578	Debbie Reynolds Harve Presnell	1964	NR	29.95
36	23	3		THE RIVER ▲◆	Universal City Studios MCA Dist. Corp. 80160	Sissy Spacek Mel Gibson	1984	PG-13	79.95
37	38	14		U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	NR	29.95
38	21	82		RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	39.95
39	28	2		GIGI	MGM/UA Home Video 700050	Leslie Caron Louis Jourdan	1958	NR	29.95
40	26	9		THE COTTON CLUB ▲	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R	79.95

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Home video

TWE's Independent Status Spurs Aggressive Marketing

BY JIM McCULLAUGH

With this issue, Billboard begins an occasional series on independent video companies, whose ranks have swelled considerably. Profiles will examine how these firms posture themselves against the majors; current and future marketing strategies; and their impact on distributors and retailers.

LOS ANGELES With more than 300 new titles flooding the home video marketplace every month, retailers as well as distributors are becoming more confused. In fact, some distributors are taking a more selective approach about what companies they will do business with. That puts substantial pressure on the independents.

"Being an independent," observes Joe Fleischman, director of sales and marketing for Trans World Entertainment here, "we don't always have the [benefit] of a theatrical release, the so-called 'locomotive' others rely heavily on. Rather, we have to be that much more creative and aggressive in our marketing. Many of the majors are not that creative, since they feel a theatrical release speaks for itself.

"We may not always have the advantage of a major theatrical release," he continues. "But if we adopted that type of attitude, then that would be a disadvantage."

Of course, TWE, which came on the scene in March, 1984, is contributing to the plethora of product. But the company has managed to carve out a profitable niche for itself as well as its customers. Fleischman maintains that TWE's entry into the marketplace may have been at just the right time, as "the drawbridge for independents is going up. Companies need to have a potent reason for coming into the marketplace now."

Mushrooming to a staff exceeding 40, TWE now boasts a catalog of more than 100 titles in the action/adventure, science fiction, horror, suspense, martial arts and children's areas. With pricing ranging from \$29.95 to \$69.95, TWE is releasing five titles per month.

The company's principals, chairman Moshe Diamant and president Sunil Shah, are still acquisition-minded. Original how-to programming is a negotiating table away. And TWE Entertainment Inc., the theatrical arm and "future life blood" for home video, continues to prime the pump.

Case in point: "Thunder Warrior," a "First Blood"-type movie starring Bo Svenson, arrives in theatres next month and leaps to home video only two months later on the heels of a major announcement at the August Video Software Dealers Assn. convention.

Still, from TWE's perspective, it's a day-to-day campaign to continue momentum. "We have to keep doing special promotions with distributors and maintain consistent, aggressive advertising," Fleischman says. "We also find that we just can't sit back

and talk to distributors once a month. We're out there every week talking to them. And if we don't have a reason to talk, then we'll create one.

"That's how ordering is done. Once you lose that contact, you fall off the priority list. I have more people out on the road now than I have ever had before who do nothing but call on distributors, conduct sales meetings and stage presentations."

TWE provides special new release booklets to distributors and dealers every month featuring the same laminated packaging used on its product. Moreover, the company churns out considerable point-of-purchase material, such as posters and counter cards, that go directly to the dealer.

The extra work at the distributor level, Fleischman adds, is also done with a view towards the ways in which the business is shifting, particularly the scenario that has majors going direct.

"Every major distributor in the country carries TWE product," he notes, "but every time you sit down and talk with them, the conversation shifts to changing distribution patterns. They get very nervous about all the sword rattling the majors are doing about going direct to various markets.

"The independents need the distributors, and the distributors need the independents. In fact, we will be keeping each other in business while the majors go down all these direct paths. Ultimately, the independent will be a huge boon to the distributor's income. We do business for them, and we will be doing more business for them in the future."

One special key to TWE's success, Fleischman suggests, is the company's packaging: distinctive graphics, genre highlighted on the spine, and the Amaray plastic box, which is less susceptible to a "shop-worn" look at the rental level.

"A lot of packaging out there from the majors is not that attractive," he claims, "and it doesn't tell the story. We feel the package makes up about 60%-70% of the sale of the product."

Being an independent and acquiring alternative product can also be a major plus in another way. Fleischman cites two recent releases, both from Canada: "Bloodbeat," a suspense/horror movie, and "Tarka The Otter," a children's film. "They are discoveries for the consumer, like a new restaurant nobody has ever heard of and one that you want to tell your friends about."

While anticipating a sell-through market in the future, TWE's focus continues to be the video specialty dealer; the company still views the business as 90% rental and 10% sales. TWE will address the mass merchant and other types of retailers in six months to a year.

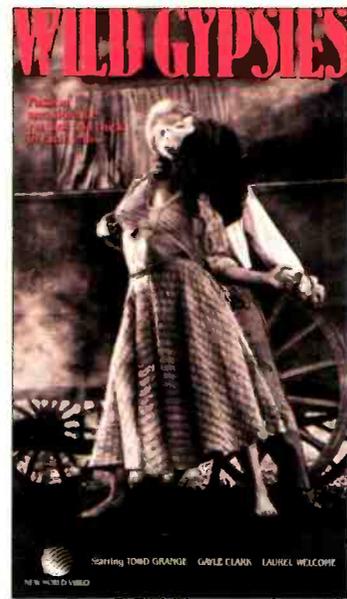
"It's still the corner video store where the action is," Fleischman says. "It's replaced the local saloon. Instead of 100 proof, it's 90 minutes."

Oo la la.

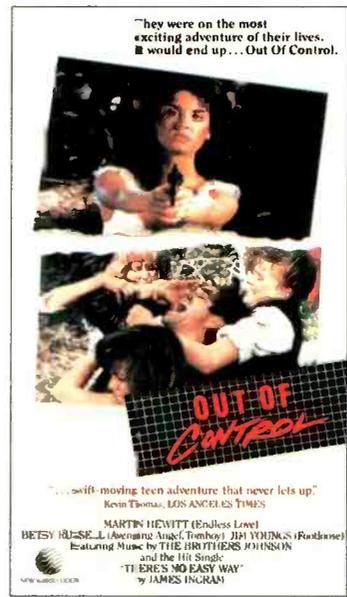
Yeowww.

Ahhhh.

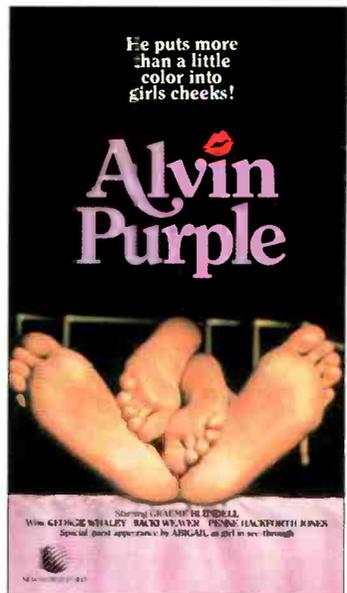
Hmmm.



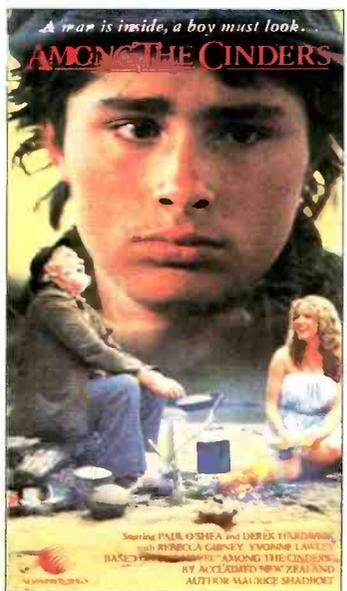
Gypsy blood carries both steamy passion and ruthless violence in this tale of Anton, a renegade who has broken unwritten gypsy law. Banished as a punishment against his own brutality, Anton returns with a vengeance. Young Juan, forced to protect his honor, his lover, and his gypsy tribe, meets Anton in a life and death battle.



Eight teens planning a weekend vacation end up on a seemingly uninhabited island when their plane crashes into the sea. Keith (Martin Hewitt "Endless Love"), and Chrissie (Betsy Russell "Avenging Angel," "Tomboy") find their love and lives challenged by a merciless gang of international smugglers. It's a crash course in survival!



Alvin Purple seems like just an ordinary guy. But then why does every woman he meets (as well as quite a few total strangers) feel an extraordinary attraction to him? How can Alvin solve this problem? He shouldn't try so hard.



Like the "Summer of '42," this movie explores the transition from boyhood to manhood. Nick is taken out into the wilderness by his grandfather in an attempt to help Nick forget his unfortunate past. Nick meets Sally, an older woman. What starts out as a journey into the wilderness becomes an adventure in self-discovery. The movie is adapted from acclaimed author Maurice Shadbolt's story.

Now on videocassette.

WORLD WAR II TITLES

(Continued from page 26)

cover book "Black Cat Raiders Of WWII."

A very small share of Aviation A.V.'s product is sold through video specialty stores, according to a company executive. Almost all of the company's advertising is done through antique aviation-buff magazines.

Business is booming despite the limited reach, the Aviation A.V. executive says. He claims that four years ago his company took in only about \$4,000 from video, and that if business keeps up this year the company should gross \$800,000.

While Spotlite and Aviation A.V. and its sister buff firms are concentrating on PD-type product, both RKO Home Video and International Video Entertainment will be releasing titles that were created for the entertainment market and whose rights history is much clearer.

Republic Pictures Home Video is one company using World War II feature films rather than public domain product. The company has recently released a six-title selection of feature films made during or shortly after World War II, containing such features as "Bombardier," "Till The End Of Time," "The Master Race," "Behind The Rising Sun," "First Yank Into Tokyo" and "Action Into Arabia." All are priced at \$24.95; most run under 90 minutes.

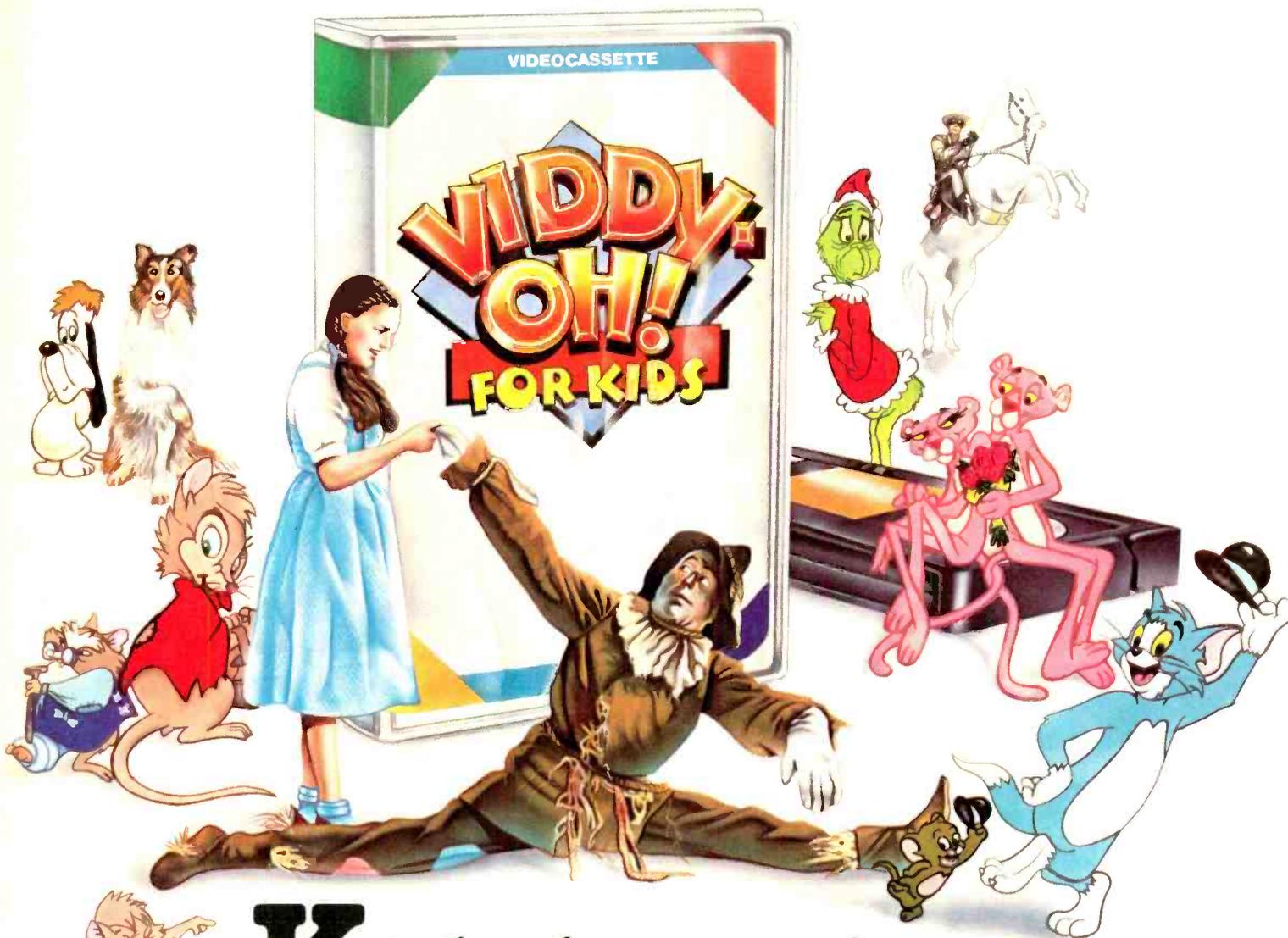
Another Republic campaign is called "The Films Of World War II" and contains features starring, among others, John Wayne, Robert Mitchum, Yul Brynner and Jack Palance. All of the titles in this promotion are priced at \$29.95. The features involved are "Battle Of The Commandos," "Flat Top," "Gung Ho!," "Home Of The Brave," "The North Star," "One Of Our Aircraft Is Missing," "The Sea Shall Not Have Them," "The Fighting Seabees," "The Battle Of Neretva" and "Flying Tigers."

Preorder date for this promotion is Aug. 12; street date is Aug. 21. The \$29.95 prices will hold through Sept. 30.

International Video Entertainment will also be releasing World War II product this fall, shipping Volumes I and II of "War Chronicles" in October. The company has licensed the rights to the series, which consists of six one-hour programs featuring battle footage, from Viacom Enterprises.

Each of the "War Chronicles" cassettes will focus on two major World War II battles, moderated by Patrick O'Neal. One of the battles in each cassette will be of the European Theatre of Operations, the other of the Pacific. Volume I will look at the Battle of the Bulge in Europe and Peleliu in the Pacific; Vol. II at Anzio and Gen. Douglas MacArthur's return to the Philippines.

Warner Home Video also has a World War II film promotion running this summer. **TONY SEIDEMAN**



Kids haven't gotten this much fun out of a box since...

Cracker Jack is a registered trademark of Borden, Inc.



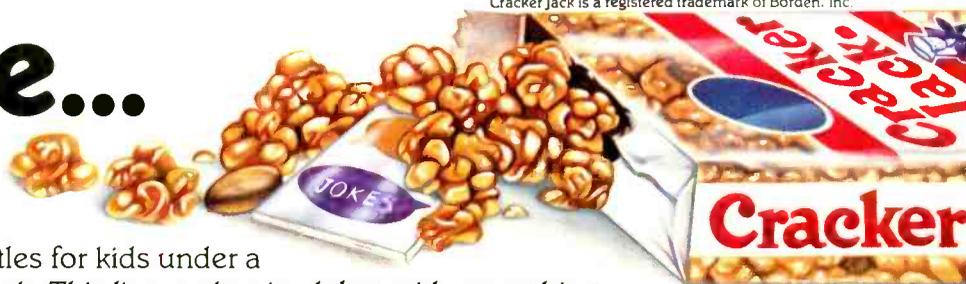
It's here. VIDDY-OH! FOR KIDS.

A whole range of pop-off-the-shelf titles for kids under a brand new label with a brand new look. This line makes its debut with everything you need to make big profits. With bright new packaging, strong merchandising and promotional support, and an exciting new advertising campaign.

Get the new line that'll keep 'em lined up:



Distributed exclusively by 



Videocassette Top 40 Sales & Rentals Charts Every Week In Billboard

PMI

(Continued from page 26)

rush-released as a videocassette as soon as possible, Blachley says.

The Katrina & the Waves project also represents the new role of PMI's L.A. office in production. Instead of acting as a production house for the industry, Blachley says, the company will only be doing in-house work for Capitol/EMI America artists.

Three more PMI releases are due via Sony this summer: a home video version of Tina Turner's recent HBO concert, a "Ready Steady Go" episode centered on Motown with such artists as Stevie Wonder and the Temptations, and "An Evening With Blue Note" (Billboard, July 6).

As for why PMI cut back on its U.S. production efforts, Kempin says, the main reason "obviously is that it was not a cost effective business."

The reason for unprofitability "comes from [video music] being a margin business, and our company has always been a product-based business," Kempin says. In a product-based business, size is a plus because it reduces marketing costs; in a margin-based business, size hurts, bringing high overheads and cutting profits.

"The question of overhead is a very significant one" for video music production, Kempin admits, noting that in New York, overhead difficulties were magnified by the high costs endemic to the region.

PMI continues to produce clips for outside clients at its London office, Kempin notes. But in America, he predicts, small companies will dominate the video music production business because of their small overheads.

One reason for PMI keeping its office open, Kempin says, is the low cost of production. He claims that the average clip in Europe costs between \$15,000 and \$20,000 to produce, while Blachley says average American clip costs are now in the \$40,000-\$60,000 range.

Kempin is optimistic about the potential for video music as a home video genre, claiming that it already accounts for 25% of the business done in the U.K. The growth rate of the genre may not be spectacular, but it is steady and dependable in both the U.S. and the U.K., he says.

Essential ingredients in PMI's music video marketing efforts are its linkup with Sony Video Software Operations, and through it to Capitol's distribution system. Getting prerecorded video to large record outlets is essential to the further growth of the format, Blachley says.

Even with the linkup, however, video clip revenues from the home video market still go only a small way towards covering production costs, Kempin admits. "At present," he says, "it would be very difficult to fund most clips from commercial revenue."

Tightening up the release window via PMI's record and video linkups will be an essential part of the company's renewed marketing efforts, the executives say. "The closer to the release of the records you get, the more sales you see," Blachley says.

New... List of Top U.S. Executives

Top
Top
Top
Top
Top

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Individuals by title—over 16,
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Annual Sales Volume,
Number of employees,
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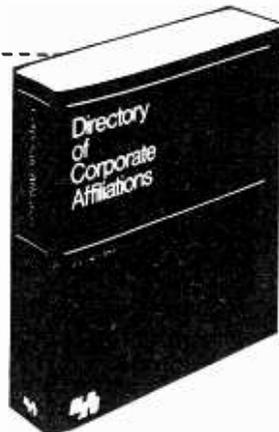
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MUSIC BY THOMAS NEWMAN DIRECTOR OF PHOTOGRAPHY ED LACHMAN PRODUCTION DESIGNER SANTO LOQUASTO
EXECUTIVE PRODUCER MICHAEL PEYSER WRITTEN BY LEORA BARISH PRODUCED BY SARAH PILLSBURY AND MIDGE SANFORD
DIRECTED BY SUSAN SEIDELMAN

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MTV NOMINATIONS: CROWDED FIELD

Springsteen, Madonna Among Top Awards Contenders

NEW YORK Video-oriented artists share the spotlight equally with standard issue superstars on the list of nominations for the second annual MTV Video Music Awards. Lindsey Buckingham, Bruce Springsteen, Madonna, Bryan Adams, Peter Brown and David Lee Roth garnered the most nominations.

The nominations for the MTV awards were arrived at via a survey of 1,700 members of the record and video music industries. A total of 760 videos shown on MTV from May 2, 1984 to May 1, 1985 were considered. The current nominations mark the end of the first phase of a two-part voting process.

No one artist or clip garnered a leading position in this year's nominations, with Bruce Springsteen, Madonna and Lindsey Buckingham tying for the most clips won by an artist at 10 each, and 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" all capturing five nominations (Billboard, July 6).

A complete list of nominations and categories follows.

Best video: Don Henley, "The Boys Of Summer"; Madonna, "Material Girl"; Tom Petty & the Heartbreakers, "Don't Come Around Here No More"; Prince, "When Doves Cry"; David Lee Roth, "Just A Gigolo/I Ain't Got Nobody"; Bruce Springsteen, "Dancing In The Dark"; Bruce Springsteen, "I'm On Fire"; USA For Africa, "We Are The World"; Van Halen, "Hot For Teacher."

Best male video: Glenn Frey, "Smuggler's Blues"; Don Henley, "The Boys Of Summer"; Mick Jagger, "Just Another Night"; Prince, "When Doves Cry"; David Lee Roth, "Just A Gigolo/I Ain't Got Nobody"; Bruce Springsteen, "Dancing In The Dark"; Bruce Springsteen, "Born In The USA"; Bruce Springsteen, "I'm On Fire"; Paul Young, "Everytime You Go Away."

Best female video: Cyndi Lauper, "She Bop"; Cyndi Lauper, "Money Changes Everything"; Madonna, "Like A Virgin"; Madonna, "Material Girl"; Alison Moyet, "Invisible"; Sade, "Smooth Operator"; Sheila E., "The Glamorous Life"; Tina Turner, "What's Love Got To Do With It"; Tina Turner, "Better Be Good To Me"; Tina Turner, "Private Dancer."

Best concept video: Frankie Goes To Hollywood, "Two Tribes"; Glenn Frey, "Smuggler's Blues"; Don Henley, "The Boys Of Summer"; Billy Joel, "Keeping The Faith"; Madonna, "Material Girl"; Tom Petty & the Heartbreakers, "Don't Come Around Here No More"; David Lee Roth, "California Girls"; David Lee Roth, "Just A Gigolo/I Ain't Got Nobody"; Bruce Springsteen, "I'm On Fire"; Van Halen, "Hot For Teacher."

Best group video: Band Aid, "Do They Know It's Christmas"; the Cars, "Drive"; Duran Duran, "The Wild Boys"; Eurythmics, "Would I

Lie To You?"; Frankie Goes To Hollywood, "Two Tribes"; Huey Lewis & the News, "If This Is It"; Tom Petty & the Heartbreakers, "Don't Come Around Here No More"; U2, "Pride/In The Name Of Love"; USA For Africa, "We Are The World"; Van Halen, "Hot For Teacher."

Best stage performance in a video: David Bowie, "Blue Jean" (live version); Eurythmics, "Would I Lie To You?"; Daryl Hall & John Oates, "Method Of Modern Love" (concert version); Michael Jackson, "Billie Jean" (concert version); Cyndi Lauper, "Money Changes Everything"; Prince, "I Would Die 4 U/Baby I'm A Star" (concert version); Bruce Springsteen, "Dancing In The Dark"; Bruce Springsteen, "Born In The USA"; Talking Heads, "Once In A Lifetime" (live version); Tina Turner, "Better Be Good To Me."

Best new artist in a video: Frankie Goes To Hollywood, "Two Tribes"; Go West, "We Close Our Eyes"; Katrina & the Waves, "Walking On Sunshine"; Julian Lennon, "Valotte"; Alison Moyet, "Invisible"; the Power Station, "Some Like It Hot"; Sade, "Smooth Operator"; Sheila E., "The Glamorous Life"; 'til tuesday, "Voices Carry."

Best overall performances in a video: Philip Bailey/Phil Collins, "Easy Lover"; Eurythmics, "Would I Lie To You?"; Billy Joel, "Keeping The Faith"; Madonna, "Like A Virgin"; Madonna, "Material Girl"; David Lee Roth, "California Girls"; David Lee Roth, "Just A Gigolo/I Ain't Got Nobody"; Bruce Springsteen, "Dancing In The Dark"; Bruce Springsteen, "I'm On Fire"; USA For Africa, "We Are The World"; Van Halen, "Hot For Teacher."

Best special effects in a video: Bryan Adams, "Run To You"; Peter Brown, "Zie Zie Won't Dance"; Lindsey Buckingham, "Go Insane"; Lindsey Buckingham, "Slow Dancing"; Culture Club, "It's A Miracle"; Culture Club, "The War Song"; Duran Duran, "The Wild Boys"; Elton John, "Sad Songs (Say So Much)"; Tom Petty & the Heartbreakers, "Don't Come Around Here No More"; Reflex, "Hurt"; Wang Chung, "Don't Be My Enemy"; Wang Chung, "Fire In The Twilight Zone."

Best art direction in a video: Bryan Adams, "Run To You"; Peter Brown, "Zie Zie Won't Dance"; Culture Club, "It's A Miracle"; Culture Club, "The War Song"; Duran Duran, "The Wild Boys"; Don Henley, "The Boys Of Summer"; Elton John, "Sad Songs (Say So Much)"; Madonna, "Like A Virgin"; Tom Petty & the Heartbreakers, "Don't Come Around Here No More"; Simple Minds, "Don't You (Forget About Me)."

Best editing in a video: Bryan Adams, "Run To You"; Art Of Noise, "Close (To The Edit)"; Peter Brown, "Zie Zie Won't Dance"; Lindsey Buckingham, "Go Insane"; Lindsey Buckingham, "Slow Dancing"; Culture Club, "It's A Miracle"; Eurythmics, "Would I Lie To

You?"; Chris Isaak, "Dancin'"; Howard Jones, "Pearl In The Shell"; Simple Minds, "Don't You (Forget About Me)."

Best cinematography in a video: Bryan Adams, "Heaven" (version #2); Bryan Adams, "Run To You"; Lindsey Buckingham, "Go Insane"; Lindsey Buckingham, "Slow Dancing"; Culture Club, "It's A Miracle"; Difford & Tilbrook, "Love's Crashing Waves"; Duran Duran, "The Wild Boys"; Eurythmics, "Would I Lie To You?"; Don Henley, "The Boys Of Summer"; Billy Idol, "Catch My Fall"; Elton John, "Sad Songs (Say So Much)"; Madonna, "Like A Virgin"; Simple Minds, "Don't You (Forget About Me)."

(Continued on opposite page)



A Winning Bet. Executives of Black Entertainment Television and Epic Records celebrate the success of Sade and Teena Marie, two artists who have had prominent exposure on the network. Standing from left are BET president Bob Johnson, Epic/Portrait/Associated Labels senior vice president and general manager Don Dempsey, BET vice president of programming Jeff Lee, and Epic national director of video promotion Harvey Leeds.

From Sterling/Wren Productions

Syndicated 'Guide' Will Offer Reviews

BY JIM McCULLAUGH

LOS ANGELES Home video music product will be featured and reviewed on "Music Guide," a new syndicated television show conceived by Sterling/Wren productions, an outgrowth of Renegade Entertainment & Productions and Sterling Enterprises Ltd.

The idea for the 30-minute show, which principals Robin Wren and Steve Sterling say is expected to be on the air by January via a major syndication deal, is to feature music critics—such as the L.A. Times' Robert Hilburn and Steve Pond and the Village Voice's Robert Christgau—discussing the latest album offerings from major artists utilizing an animated "point/counterpoint" approach.

Beyond that, the show will also give viewers a look at current home video music product, as well as new

technology such as Compact Disc.

Sterling/Wren, headquartered at the state-of-the-art audio/video facility The Complex in West Los Angeles, have quickly earned a reputation for themselves as the production team behind the recent Honda scooter television commercials featuring Grace Jones and Lou Reed.

Both Wren and Sterling characterize their multi-faceted activities as spanning music video, commercials, television and film. A newer project under development, for example, is a production about a modern-day English adventurer named John Miller.

Renegade was formed early last year when Wren teamed up with Sterling, not only for the new venture but also to expand Sterling Enterprises. In the last year they produced the "Edge Of A Dream" video for Joe Cocker and a 60-minute video for the Canadian band Tri-

umph.

Wren's recent background includes talent acquisition and artists relations for Westwood One, the international radio syndication company. In addition, he has produced concerts and simulcasts for such artists as Huey Lewis & the News, Duran Duran and Phil Collins. He also produced 1983's major radio event, the US Festival, as well as the more recent A.R.M.S. benefit concert in London. Prior to that, he held major posts at such record labels as CBS, RSO, Capricorn and RCA.

Sterling's production credits include 300 episodes of "You Asked For It." He has also produced animated broadcast syndicated cartoon show "Voltron—Defender Of The Universe," which is now out on cassette via Sony Video Software Operations.

KTLA Carrying Live Aid in Stereo

Los Angeles Station Features State-of-the-Art Sound

LOS ANGELES KTLA, the only independent television station in the Los Angeles area broadcasting in stereo, will carry 14 hours of the all-star Live Aid benefit concert on Saturday (13). Programming begins at 4 a.m. and continues to 6 p.m.

KTLA is one of fewer than 50 stations in the country to broadcast in stereo, a move begun last fall in anticipation on the growing base of stereo-capable televisions. In fact, KTLA, formerly owned by Golden West recently purchased by the Tribune Co. of Chicago for \$510 million, has the distinction of being the first tv station in the country to broadcast in stereo.

The station also broadcasts certain programming simultaneously in Spanish and English. In March of last year, the FCC paved the way for these developments by approving a technology called multi-channel sound tv enabling the aural

band to be split into four channels.

The station broadcasts "The Love Boat" as well as the 10 o'clock news in English/Spanish simulcasts. Even monaural programming is enhanced by a "synthesized stereo" effect utilizing multichannel sound tv technology.

In addition to movies and California Angels home baseball games, broadcast in "Stereovision," KTLA has devoted considerable stereo programming to music video.

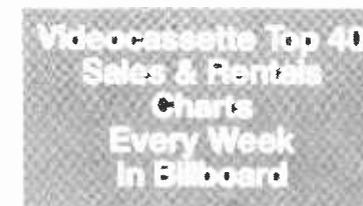
According to a station spokesman, viewers without stereo-ready televisions can buy a \$100-\$150 converter box and interface it, their existing television, and a home hi-fi system to gain the stereo effect.

It's still too early, according to the station, to gauge the viewer reaction to stereo broadcast music video programming. But the station is prepared to step up its commitment to video music programming

should viewer interest warrant it.

Saturday mornings, for example, feature a music video programming block including "TV 2000," a music video game show; "Top 40 Videos," and "Video Beat" featuring local KROQ-FM air personality Richard Blade. Saturday evening features "New York Hot Tracks."

Recently, the station broadcast two other music specials: "Diana Ross In Central Park" and "The Doobie Brothers Farewell Concert."



MTV AWARD NOMINATIONS

(Continued from opposite page)

Best choreography in a video: Peter Brown, "Zie Zie Won't Dance"; Lindsey Buckingham, "Slow Dancing"; Culture Club, "The War Song"; Duran Duran, "The Wild Boys"; Eurythmics, "Would I Lie To You?"; Elton John, "Sad Songs (Say So Much)"; Madonna, "Material Girl"; Prince, "When Doves Cry"; David Lee Roth, "Just A Gigolo/I Ain't Got Nobody"; Sheila E., "The Glamorous Life"; Tina Turner, "Private Dancer."

Best direction in a video: Bryan Adams, "Run To You"; Peter Brown, "Zie Zie Won't Dance"; Lindsey Buckingham, "Go Insane"; Lindsey Buckingham, "Slow Dancing"; Culture Club, "The War Song"; Difford & Tilbrook, "Love's Crashing Waves"; Duran Duran, "The Wild Boys"; Frankie Goes To Hollywood, "Two Tribes"; Don Henley, "The Boys Of Summer"; Chris Isaak, "Dancin'"; Tom Petty & the Heartbreakers, "Don't Come Around Here No More"; Simple Minds, "Don't You (Forget About Me)"; Toto, "Stranger In Town"; Toto, "Holyanna."

Most experimental video: Bryan Adams, "Heaven" (version #2); Bryan Adams, "Run To You"; Art Of Noise, "Close (To The Edit)"; Peter Brown, "Zie Zie Won't Dance"; Lindsey Buckingham, "Go Insane"; Lindsey Buckingham, "Slow Dancing"; Duran Duran, "The Wild Boys"; Frankie Goes To Hollywood, "Two Tribes"; Chris Isaak, "Dancin'"; Lone Justice, "Ways To Be Wicked"; Toto, "Stranger In Town."

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\$180.00 EARLY BIRD prior to July 15, 1985*
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Registration does not include hotel accommodations or airfare. Registration substitutions may be made. Registrations at the door will be an additional \$25. Absolutely no refunds after July 15, 1985. Cancellations before July 15, 1985 must be in writing and will be subject to a 10% cancellation fee. Information on hotel accommodations will be mailed to you upon receipt of your completed registration form.

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Reserve a single double at the Roosevelt for arrival on _____ and Departure on _____ send hotel information

August 4, 5, 6 at the Roosevelt Hotel in New York City

AGENDA

- SUNDAY, AUGUST 4TH:**
 6:00PM to 9:00PM Registration
 10:00PM to 1:00AM OPENING NIGHT PARTY
- MONDAY, AUGUST 5TH:**
 9:00AM to 10:00AM Breakfast
 9:00AM to 6:00PM Registration
 9:00AM to 6:00PM Exhibits
 9:00AM to 6:00PM Screenings
 9:00AM to 6:00PM "Hands On Hardware" workshop
 10:00AM to 10:45AM **VIDEO PERSPECTIVES**
 leading executives share their opinions
 10:45AM to 11:00AM Coffee Break
 11:00AM to 12:30PM **BROADCAST & CABLE**
 effective uses of video music programming
 12:30PM to 1:30PM Lunch
 1:30PM to 3:00PM **SPONSORSHIP**
 how can the corporate dollar help underwrite music & video projects
 3:00PM to 4:40PM **RADIO/VIDEO**
 where they meet, how they interact
 4:30PM to 5:45PM **CLUBS: HOW TO FILL THE ROOM**
 ★1:30PM to 3:00PM Special Session: DJ's/VJ's only
 ★6:00PM to 8:00PM Special Session: Programmers only
 ★6:00PM to 8:00PM Special Session: Video Promotion only
 10:00PM to ??? Rockamerica Party

(Agenda subject to change without notice)

TUESDAY, AUGUST 6TH:

- 9:00AM to 10:00AM Breakfast
 9:00AM to 2:00PM Registration
 9:00AM to 6:00PM Exhibits
 9:00AM to 6:00PM Screenings
 9:00AM to 6:00PM "Hands On Hardware" workshop
 10:00AM to 10:45AM **FUTURE**
 Music videos effect on Fashion, Films, Dance, & Advertising
 10:45AM to 11:00AM Coffee Break
 11:00AM to 12:00PM **NEW TECHNOLOGY**
 visual presentation on graphics, special effects & new technologies
 12:00PM to 1:15PM **DIRECTORS & PRODUCERS**
 Lunch
 1:15PM to 2:15PM **LONG FORM VIDEO/MUSIC**
 2:15PM to 3:15PM **ARTISTS**
 3:15PM to 4:45PM **CLUBS: HARDWARE & SOFTWARE**
 ★11:00AM to 12:00PM Special Session: Black Music Video
 ★2:15PM to 3:15PM Special Session: Audio Standards
 9:00PM to ??? **ROCKAMERICA'S BIG BASH!**

SPECIAL GUESTS

- Shari Friedman, Atlantic Records
 Jay Coleman, Rockbill
 Danny Sokaloff, Mega
 John Triggler, West Nally
 Dan Beck, CBS/Epic
 Francis Milano, InVue
 Teema S., Palladium
 Bob Flax, Grubman, Indursky, Schindler
 Chip Racklin, ScreenLink
 Michael Malone, A.E.I. Foreground Music
 Lyn Healy, N. Lee Lacey
 Dennis MacNamara, WLIR
 Harvey Leeds, CBS/Epic
 Steven Jarvis, Snuggery
 Jeff Kretcher, San Francisco Production Group
 Betty Hissinger, Friday Night Videos
 Roxie Miesel, V-66 Boston
 Rudolph, Danceteria
 Dody Bowers, Night Club 9:30
 John O'Donnell, Sony
 Paris Westbrook, J.J. Whispers
 Frank Polar, Numbers
 Roy Freedom, First Avenue
 Shelley Howard, Jam Productions
 Larry Williams, Jason's
 Michael Frangos, Rascal House
 Chipper McKearnin, Club Maximus
 David Greenberg, McFadden Ventures
 Grant Smith, Mistral
 Steve Sukman, Private Eyes
 David Benjamin, Friday Night Videos
 Stevo, Some Bizzare
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Director Will Vinton Claymation Creator Molds Fogerty Clip

BY JIM McCULLAUGH

LOS ANGELES John Fogerty's new video clip, "Vance Kant Dance"—due to hit MTV and elsewhere shortly—should raise a few eyebrows from both viewers and those working on the creative side of that medium. It's believed to be the first music video short to use Claymation special effects, a cinematic technique created by Will Vinton.

Claymation, a registered trademark of Portland, Ore.-based Will Vinton Productions, is an animated process entailing the creation of elaborate clay puppets and miniature sets, then making minute changes between each photographic shot. Typically, a month of work and more than 4,000 individual changes in the characters' movement would result in three minutes of screen time.

Vinton's technique is currently showcased in Walt Disney's \$27 million "Return To Oz." Vinton's team is also responsible for the world's first Claymation feature film, "The Adventures Of Mark Twain," set for release later this year.

Vinton, who has been working in clay animation since the early '70s, has won an Oscar for the short subject "Closed Mondays," as well as three Academy Award nominations for other shorts. Among his other credits are "The Great Cognito," "The Creation," "Mountain Music," "The Little Prince," "Dinosaur," "Martin The Cobbler" and "Rip Van Winkle."

Architectural studies at the Univ. of California at Berkeley led Vinton into clay animation work. His staff now numbers 18, including produc-

ers, animators, editors and technical support. Additionally, the company has a commercials division and between feature-length projects is quite active working for major national clients.

The Fogerty project came about, Vinton says, through an association with Los Angeles-based music video producer/director Jerry Kramer, who was the production chief behind Fogerty's recent Showtime cable special. Kramer acted as executive producer for "Vance Kant Dance," with David Altschul producing and Vinton directing. It took eight weeks to shoot the clip at Vinton's Portland studios during the early part of this year.

Vinton, who is also a musician, says his appetite is now whetted for

music video, and he plans to do more work in that area, both short- and long-form. One idea currently under development is a long-form rock'n'roll Claymation feature. There may also be a "The Making Of 'Vance Kant Dance.'" Both Vinton and Warner Bros. Records, Fogerty's label, are discussing the possibilities of future projects.

"The reason I was intrigued by the Fogerty project," says Vinton, "is that music video has become the new groundbreaking medium for filmmakers. It's taken the place of short subjects, which are virtually dead. And that's where much original filmmaking was taking place. I'm greatly enthused about music video, since it's a place now for short film creativity."

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.

AMAZULU
Excitable
1 1/2-inch/Island
Island/Stiff Films
Sabastian Harris/Bob Lowrie

ART OF NOISE
Moments In Love
Pumping Iron II Soundtrack/ZTT/Island
Aldabra
Tony Vandeneede

COMMODORES
Animal Instinct
Nightshift/Motown
Janet Flora/Chip Miller/FM Productions
Mary Guida

ARETHA FRANKLIN
Freeway Of Love
Who's Zoomin' Who?/Arista
MGMM
Brian Grant

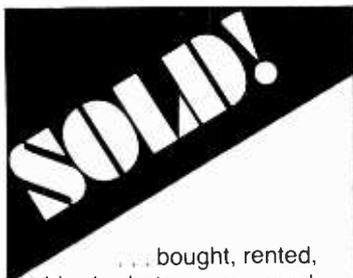
WHITNEY HOUSTON
Saving All My Love For You
Whitney Houston/Arista
AWGO
Stuart Orure

PROPAGANDA
Duel
Secret Wish/ZTT/Island
Aldabra
John Scariett Davis/Paul Morley

ROACH
Future Sex
Pumping Iron II Soundtrack/Island
Island Pictures
Dyana Taylor

SHRIEKBACK
Nemesis
Oil & Gold/Island
Vivid
Tony Vandeneede

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VIDEOS ADDED THIS WEEK	VIDEOS	WEEKS ON PLAYLIST	
VIDEOS ADDED THIS WEEK	JOHN CAFFERTY & THE BEAVER BROWN BAND C.I.T.Y. Scotti Bros./CBS	BREAKOUT	
	DIRE STRAITS MONEY FOR NOTHING Warner Bros.	POWER	
	GOWAN A CRIMINAL MIND Columbia	NEW	
	NILS LOFGREN SECRETS IN THE STREET Columbia	LIGHT	
	O.M.D. SO IN LOVE A&M	LIGHT	
	ROBERT PALMER ALL ROUND THE WORLD Paramount Pictures	POWER	
	**TAXXI STILL IN LOVE MCA	BREAKOUT	
	SIMON TOWNSHEND BARRIERS 21/PolyGram	LIGHT	
	POWER ROTATION <small>Sneak Preview Videos</small>	BRYAN ADAMS SUMMER OF '69 A&M	5
		PAT BENATAR INVINCIBLE Chrysalis	4
GODLEY & CREME CRY Polydor		4	
CYNDI LAUPER THE GOONIES 'R' GOOD ENOUGH II Epic		2	
NIGHT RANGER SENTIMENTAL STREET MCA		6	
TOM PETTY & THE HEARTBREAKERS MAKE IT BETTER (FORGET ABOUT ME) MCA		5	
RATT LAY IT DOWN Atlantic		3	
BRUCE SPRINGSTEEN GLORY DAYS Columbia		4	
STING IF YOU LOVE SOMEBODY SET THEM FREE A&M		3	
TALKING HEADS ROAD TO NOWHERE Sire		3	
HEAVY ROTATION	PHIL COLLINS SUSSUDIO Atlantic	15	
	*DURAN DURAN A VIEW TO A KILL Capitol	8	
	*EURYTHMICS WOULD I LIE TO YOU? RCA	10	
	HOWARD JONES THINGS CAN ONLY GET BETTER Elektra	18	
	*MADONNA INTO THE GROOVE Warner Bros.	16	
	*ROBERT PLANT LITTLE BY LITTLE Es Paranza	10	
	*THE POWER STATION BANG A GONG Capitol	7	
	*PRINCE & THE REVOLUTION RASPBERRY BERET Paisley Park Warner Bros.	3	
	*TIL TUESDAY VOICES CARRY Epic	19	
	PAUL YOUNG EVERY TIME YOU GO AWAY Columbia	11	
ACTIVE ROTATION	*THE BEACH BOYS GETCHA BACK Caribou/CBS	8	
	*JEFF BECK & ROD STEWART PEOPLE GET READY Epic	6	
	*DARYL HALL & JOHN OATES POSSESSION/OBSESSION RCA	9	
	COREY HART NEVER SURRENDER EMI America	8	
	HEART WHAT ABOUT LOVE Capitol	6	
	MEN AT WORK EVERYTHING I NEED Columbia	5	
	SUPERTRAMP CANNONBALL A&M	8	
	SURVIVOR THE SEARCH IS OVER Scotti Bros.	1	
	**"WEIRD AL" YANKOVIC LIKE A SURGEON Rock'n'Roll/CBS	5	
	*TEARS FOR FEARS SHOUT Mercury	6	
MEDIUM ROTATION	DEAD OR ALIVE YOU SPIN ME AROUND Epic	11	
	DEPECHE MODE PEOPLE ARE PEOPLE Sire	16	
	*THE DOORS ROAD HOUSE BLUES MCA Home Video/Elektra	7	
	*BOB DYLAN TIGHT CONNECTION TO MY HEART Columbia	7	
	PAUL HARDCASTLE 19 Chrysalis	8	
	*DON HENLEY NOT ENOUGH LOVE IN THE WORLD Geffen	7	
	THE HOOTERS ALL YOU ZOMBIES Columbia	9	
	REO SPEEDWAGON LIVE EVERY MOMENT Epic	4	
	GINO VANNELLI BLACK CARS HME/CBS	12	
	BREAKOUT ROTATION	A-HA TAKE ON ME Warner Bros.	7
ANIMOTION LET HIM GO Mercury		8	
BRYAN FERRY SLAVE TO LOVE Warner Bros.		8	
ARETHA FRANKLIN FREEWAY OF LOVE Arista		3	
KING LOVE AND PRIDE Epic		11	
KENNY LOGGINS FOREVER Columbia		5	
MADONNA THE GAMBLER Geffen		2	
JOHN PARR ST. ELMO'S FIRE (MAN IN MOTION) Atlantic		4	
**SCORPIONS BIG CITY NIGHTS Mercury		2	
CARLY SIMON TIRED OF BEING BLONDE Epic		2	
RICK SPRINGFIELD STATE OF THE HEART RCA	4		
GEORGE THOROGOOD HAND JIVE EMI America	6		
VITAMIN Z BURNING FLAME Geffen	14		
LIGHT ROTATION	RUSS BALLARD FIRE STILL BURNS EMI America	6	
	*DAVID BOWIE LOVIN' THE ALIEN EMI America	9	
	JULIE BROWN HOMECOMING QUEEN'S GOT A GUN Sire	3	
	KIM CARNES CRAZY IN THE NIGHT EMI America	7	
	ERIC CLAPTON SHE'S WAITING Warner Bros.	2	
	COCK ROBIN WHEN YOUR HEART IS WEAK Columbia	8	
	DRAMA PARALYZE RCA	2	
	JOHN FOGERTY CENTERFIELD Warner Bros.	3	
	GRIM REAPER FEAR NO EVIL RCA	2	
	HELIX DEEP CUTS THE KNIFE Capitol	5	
JERMAINE JACKSON PERFECT Arista	3		
ELTON JOHN/MICHAEL JACKSON ACT OF WAR Geffen	3		
LIFE BY NIGHT PHONE TO PHONE Manhattan	6		
NEW ORDER PERFECT KISS Qwest	5		
SADE YOUR LOVE IS KING Portrait	3		
SANTANA I'M THE ONE WHO LOVES YOU Columbia	4		
MICHAEL SEMBELLO GRAVITY A&M	2		
STYLE COUNCIL WALLS COME TUMBLIN' DOWN Geffen	2		
THE TEXTONES MIDNIGHT MISSION Gold Mountain/A&M	3		
THREE O'CLOCK HER HEAD'S REVOLVING IRS	4		
THE TRUTH EXCEPTION OF LOVE IRS	2		
SUZANNE VEGA MARLENA ON THE WALL A&M	2		
NEW ROTATION	FISHBONE MODERN INDUSTRY Columbia	3	
	HUBERT KAH ANGEL 07 MCA	2	
	NUMAN & SHARPE CHANGE YOUR MIND Mercury	5	
	NILE RODGERS LET'S GO OUT TONIGHT Warner Bros.	5	
	BJORN SKIFS THE ARBITER RCA	3	

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Creature Features. The members of Talking Heads took time out during the recording of their new Sire album "Little Creatures" at New York's Sigma Sound to almost smile for the camera. Pictured from left are Hank Meyer, Sigma's studio manager; Melanie West, second engineer; Jerry Harrison, Tina Weymouth and David Byrne of Talking Heads; engineer Eric Thorngren, and Talking Head Chris Frantz.

Manufacturer No Longer 'Laid-Back' Crown Benefits from Change in Approach

BY STEVEN DUPLER

LONDON "People used to think of Crown as that laid-back little company in Indiana," says Jim Beattie, general sales manager for Crown International. "In the last couple of years, however, we've changed the way we look at the market, and consequently, the way the market looks at us."

In 1971, Elkhart, Ind.-based Crown had 75 employees and a reputation for making some of the most durable, powerful power amplifiers around; its DC-300A, and later models like the PSA-2 and PSA-3, became industry standards. Only 14 years later, the company now has 350 employees, has expanded its product line to include the innovative PZM and other new microphones, and has, according to Beattie, become "much more market-oriented and more aggressive."

One of Crown's hottest new products is the Micro-Tech 1000 power amp, which had its U.K. debut at a combination product demo/press conference held at the London Zoo in April. The amp, which has been available in the U.S. for some time, packs 1,000 watts of power into only three and a half inches of rack space; according to Crown's U.K. distributor HHB Hire & Sales Ltd., "the amount of interest the amp has received at the APRS has been quite stunning."

Another Crown (or Amcron, as the firm is known in England) amp is the Delta Omega 2000, a monaural studio monitoring amp with a price tag as large as its power output. To drive a pair of studio monitors, one must purchase two of the

\$3,000-per-unit amplifiers. (The U.K. price is comparable at 2,500 pounds sterling.)

"We realized when we made the Delta Omega that we wouldn't sell thousands of them—it's not that kind of product," says Beattie. "But we knew that there were some discretionary people out there who had to have the best." Beattie says there has been a general consensus among those who have heard the amp that there is a "distinctly appreciable difference in its sound quality."

Beattie notes that Crown introduces relatively few new products each year, as "we like to keep our products on the market for a long

time after they are introduced." Coming up with the technology that made the Micro-Tech 1000 possible took Crown engineers "several years of hard development," he notes.

"The cooling system is very unique. First, cool-pack system devices are mounted in a finned device, then the amp also has a fan which brings air in from the front, and out the back and sides," he adds. "We also wanted an amp which the user could match to his own ohm load efficiency for more accuracy and power." He cites the 1000's grounded bridge circuitry, which yields twice as much efficiency.

(Continued on page 44)

Video Track

NEW YORK

AMY GRANT'S new video, "Find A Way," was produced by **Fred/Alan Inc.**, with **Fred Seibert** and **Alan Goodman** serving as executive producers. **Alan Hecht** produced the clip, with **Linda Schaffer** as coordinating producer and **Thomas Schlamme** directing. Grant and her managers **Blanton/Harrell** had a hand in writing the story for the video, which was filmed during a two-day shoot at **Mother's Film Stages** here. Post-production was done at **Broadway Video**, where **Paint Box** artist **Todd Ruff** added matte backgrounds. The result of Ruff's work is to make the clip look as if it had three different settings, combining "real" build-

ings and nature that the producers manipulated in time to the music.

Award-winning French film director **Just Jaeckin** recently directed two music videos, produced by **N. Lee Lacy/Associates**. Jaeckin, whose film credits include "Emmanuelle," "Lady Chatterley's Lover" and "The Last Romantic Lover," worked with **Cheap Trick** on their video for "Tonight It's You," from the Epic album "Standing On The Edge." Produced by **Joe Nardelli**, the video features a "dreamlike boxing sequence between two NABF lightweight contenders." A music video first? Jaeckin's other clip is **Herb Alpert's** "8 Ball." Shot at various New York locations, the video debuts on **VH-1** this month.

(Continued on page 45)

Audio Track

NEW YORK

PATTI OLTREMARE has been in at **Shakedown Sound** with executive producer **Arthur Baker**, co-producing her own project with **Andy Wallace**.

Jazz pianist **Clyde Criner** has been in at **ERAS Recording** recording a solo album for Vanguard. Engineering is **Cynthia Daniels**, and featured is Fairlight programmer **Clive Smith** (Genesis, Thompson Twins, Bill Laswell, Robert Palmer.)

Eric Thorngren is producing tracks for **Phil Festa** at **The Ranch**, with assistance from **Jim Gregory** and **Monique Dyan**. Assistant engineer on the session is **Robbie Norris**.

Ed Roynesdal has been in at **The**

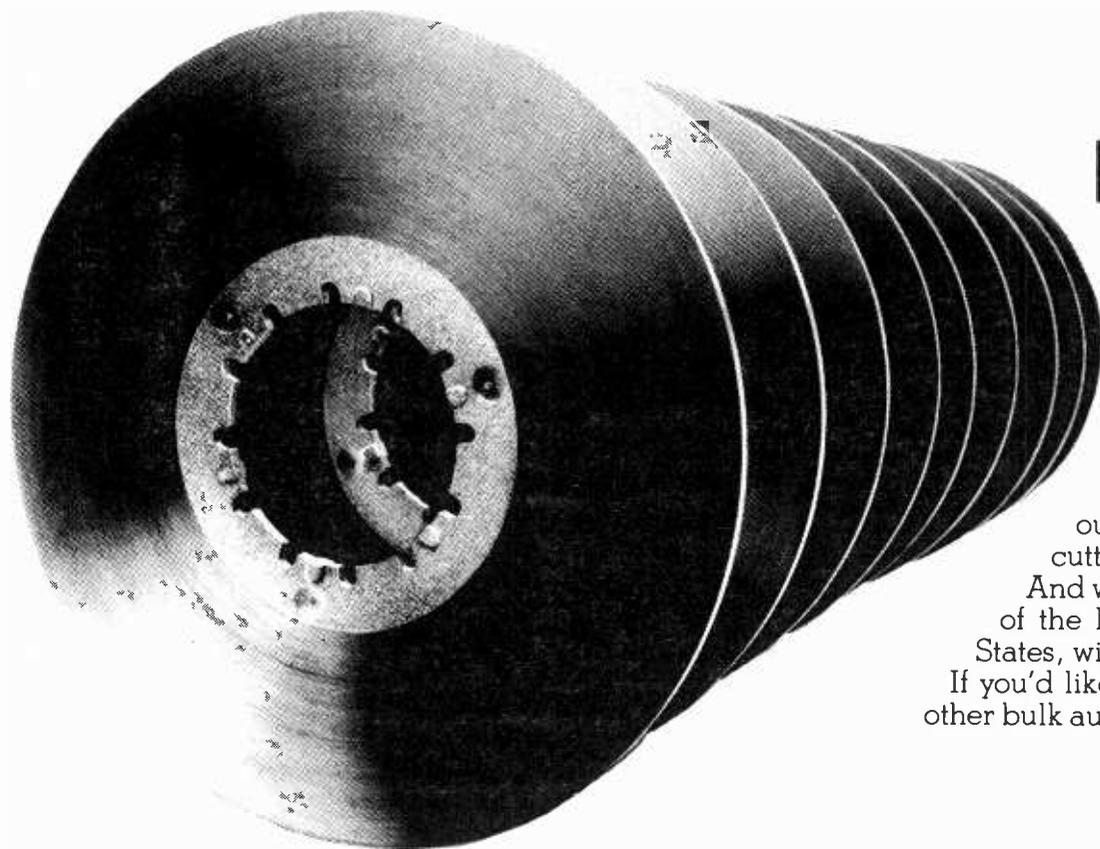
Record Plant producing tracks for **Lori Chacko**, a new PolyGram artist. **Tim Bomba** was at the board.

LOS ANGELES

BERNIE GRUNDMAN recently mastered a single for **Czar Tuck** titled "Treat America Like A Lady." The cut was produced by **Irfan Mirza** and **Coke Johnson** at **Sunset Sound** and **The Sound Factory**.

Marshall Crenshaw is alive and well and mixing tracks at **Sunset Sound** with co-producers **T-Bone Burnett** and **Larry Hirsch**. His new album is due in September, and features some top session men, among them **Tony Levin**, **Jerry Marotta** and **G.E. Smith**, to name a few.

Recent activity at **Amigo Stu-**
(Continued on page 44)



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AUDIO TRACK

(Continued from page 43)

dios: John Denver and producer Roger Nichols have completed a 32-track 3M digital recording for the World Hunger Project. Daniel Lazarus engineered, with Russ Bracher assisting. Also, Paul Simon has been overdubbing and tracking on the 3M digital equipment for his new album with Los Lobos. Roy Halee is engineering, assisted by Steven Strassman. And Linda Ronstadt was in to add backing vocals to Ruben Blades' upcoming album. George Massenburg engineered, with Strassman assisting.

Artisan Sound Recorders' Greg Fulginiti recently mastered a number of projects, including albums by Style Council and Illusion for Gefen, and Count Basie, Zoot Sims and Milt Jackson for Pablo, as well as singles by Elton John, Animation and Rick Springfield.

At Can Am Studios in Tarzana, Calif., Gary Goetzman and Mike Piccirillo have been producing British duo T-4-2. Mark Wolfson engineered.

Endless Music's Rusty Garner has been in at Cherokee Recording producing overdubs and mixing the new Limahl single, "Only For Love," for EMI America. Paul Sabu is at the board.

NASHVILLE

PRODUCER PATTY PARKER was recently at Chelsea Studios completing Beth Owens' debut contemporary Christian album, "This Song's For You." Also there, Britt Hammond recorded several country singles, with Parker producing.

OTHER CITIES

GRAHAM NASH was in at Long View Farm in North Brookfield, Mass. mixing his upcoming solo album. Stanley Johnson and Craig Doerge are producing, with Jay Part, Jesse Henserson and Bill Ryan sharing engineering duties. Also there, the J. Geils Band recently finished recording and mix-

ing the theme for the upcoming feature film "Fright Night." Steve Marcantonio engineered.

Bonnie Tyler has been tracking at House Of Music in West Orange, N.J., with producer Jim Steinman, engineer John Rollo and assistant Nelson Ayres. Also there, Kool & the Gang have been mixing the third single from their current De-Lite album, "Cherish," produced by Jim Bonnefond and engineered by Kendall Stubbs. And Heavy Pettin' recently completed mixing their Polydor album, produced and engineered by John Jansen.

At Sound Summit in Lake Geneva, Wis., Holland recently recorded guitar and vocal overdubs for their "Little Monsters" album. Tom Werman produced, and Duane Baron was at the board with assistant Jay Schilliday.

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

CROWN INTERNATIONAL

(Continued from page 43)

cy from a power supply as a conventional design.

Beattie says the 1000 is only the first in a planned series of Micro-Tech amplifiers, and adds that the amp was a result of "our shift to becoming more market-responsive, listening to what our customers wanted most and delivering, rather than putting a product on the shelves and saying 'Here it is—now buy it.'"

Crown has also for the first time entered the non-PZM microphone market with its introduction of the PCC-160. The new unidirectional mike is intended primarily for applications in television newsrooms, po-

dioms and stage and theatrical purposes, and offers a number of desirable features, such as a built-in interface ("so you can just plug it into a phantom," says Beattie) and a "whole lot of gain before feedback."

According to Beattie, Crown has over the past three years experienced "well over 100% growth, conservatively speaking," and is coming off "two of the best years in the company's history."

"We're keeping the momentum going," he adds. "The company's policy is to put profits back in for increased amounts of r&d."

New Products



Osram Sales Corp.'s new AL 100 video light is a compact, lightweight, self-contained battery, charger and lamp head weighing in at about four and a half pounds. Angle of illumination can be adjusted from a 30 degree spot to 70 degrees wide, and the AL 100 features a 75-watt, 12-volt tungsten-halogen lamp. Contact Osram in Newburgh, N.Y.



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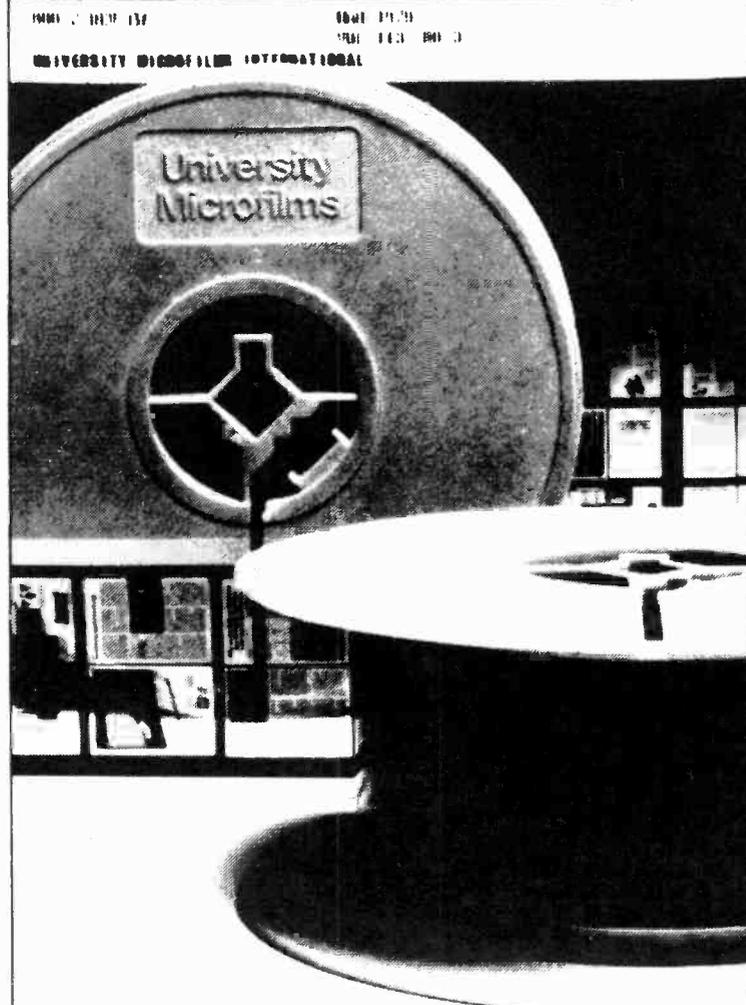
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VIDEO TRACK

(Continued from page 43)

The plot involves a musician who has lost his inspiration, has an affair with a beautiful brunette and is suddenly back in touch with the muse. Ah, if it were only that easy...

A full-length concert video for **REO Speedwagon** is in the works. Directed by **Bruce Gowers** and produced by **John Weaver Productions**, it features a multi-camera live taping of the band's concert last April at Kemper Arena in Kansas City. First up will be a clip from the long-form, featuring "Live Every Moment," followed by cable broadcast and home video sale of the project in the fall.

LOS ANGELES

PACIFIC VIDEO, a Hollywood-based post-production house, recently completed several documentary and special projects, including "Return To Iwo Jima" and "Celebrities: Where Are They Now?" The Iwo Jima project, a one-hour documentary, was produced and written by **Arnold Shapiro** and directed by **Robert Niemack**, with editor **John Neilson** and audio mixer **Bob Manahan**. The other, also a one-hour program, chronicles the whereabouts of a number of once-famous people no longer in the news, and is a **Dick Clark** production for ABC-TV.

OTHER CITIES

MILLER BEER and the Northwestern Univ. School of Speech have co-sponsored a multi-media student effort dubbed the **Niteskool Project**, featuring two student-made music videos (in conjunction with **Editel/Chicago**) and four audio-only projects. Editel editor **Cathy Beaudoin** and color corrector **Larry Logman** aided in the post-production of the two videos, "Just One Look" and "Heroes: Up Against The Wall." Logman operated the Ultimatte, allowing the student productions to incorporate professional special video effects.

Corporate "comedy scripter" **Robert DuPree** has completed "Wee Sing Together," an hour-long home video children's musical for Price/Stern/Sloan publishers. Principal photography and post-production were done at Portland, Ore.'s **Mincey Productions**, with **John Mincey** directing, **David Tower** producing and musical arrangements by **Cal Scott**.

Boston band **the Fools** have completed work on three music videos in support of their current Jem album "World Dance Party." The clips include the title track, "Life Sucks... Then You Die" and "She Makes Me Feel Big." The band's first video, "Doo Wah Diddy," has already received MTV airplay. Principal photography on all three new videos was done at **Videocom** in Needham, Mass. Edited by **STEVEN DUPLER**

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ElectroSound

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R.E.M. Surprised by Its Success

'Fables Of The Reconstruction' Is Group's Breakthrough

BY MOIRA McCORMICK

CHICAGO "We really never thought this was going to happen," says R.E.M.'s guitarist Peter Buck. "When we first got into this, we kind of figured we'd do 50,000 records each time out, maybe go up to 70,000, and play pretty big clubs, and that would be it."

What's actually happening these days for the Athens, Ga. quartet (Buck, vocalist Michael Stipe, bassist Mike Mills and drummer Bill Berry) is that their third IRS album, "Fables Of The Reconstruction," is rapidly bulleting up the chart; that it's receiving airplay from more than 130 AOR stations; and that the album, in its third week of release, is already said to have sold more than a quarter of a million units. The group's previous album "Reckoning" hit 260,000 units only after six months on the market, according to IRS Records vice president of national sales Barbara Bolan.

In addition, R.E.M. is currently touring Europe, headlining some dates and opening for U2 on others. The band begins a major U.S. tour July 13 on the West Coast.

In order to help create excitement at the retail level, says Bolan, IRS instituted retail-sponsored listening parties a week prior to the release of "Fables." "Retail has embraced

band ever since day one," she observes. "They've always made an effort to sell R.E.M. records, even when there was no airplay to back it up."

Between June 3-9, listening parties were held in 20 cities. A constant feature of each was a coupon giveaway, good for \$1 off "Fables."

Bolan says IRS pretty much left it up to the stores to push the listening parties, with the promise of a co-op ad when "Fables" was released. "All the stores had in-store signs," she notes. "Some held their parties in clubs, some tied in with radio, and some generated pre-party press."

R.E.M.'s Buck says he's excited but also a little nonplussed by the breakout success of the new album. "I don't know if the nature of radio is changing," he muses, "or if they're just accepting us because we've been around long enough that they can't ignore us and we won't go away."

With increased popularity has come the need for tighter controls, according to Buck. "A lot of decisions come with the territory," he says. "Witness the places we're playing: We have to decide whether the sound's good enough, whether they're too large or uncomfortable. We pretty much have complete input."

R.E.M.'s manager Jefferson Holt and lawyer Bertis E. Downs IV han-

dle the nuts and bolts of band business, says Buck. "They know our wishes, and they can pretty much translate them without us looking over their shoulders. Their job is to free us so we can write songs and play, and not have our time spent signing papers."

"Fables" is the first R.E.M. record not produced by longtime associates Mitch Easter and Don Dixon. "Mitch and Don felt, and we did also, that it was time to change, maybe just for a while," says Buck. "We might go back and use them again, but it was time to see the rest of the world."

The band drew up a list of preferred producers, and finally settled on Joe Boyd, whose work with British folk-rockers Fairport Convention, Nick Drake, the Incredible String Band and most recently Richard Thompson mightily impressed the R.E.M. organization.

"We had no real urge to get a producer who'd put a stamp on it and make it his own project," says Buck. "Both Mitch Easter and Don Dixon, as well as Joe Boyd, feel that their job is to be a translator for the band's ideas, to make sure that they make the best record possible."

"They'll talk us out of some ideas, have us work on others, but by and large they just get the sound we're looking for."

Kool's Support Ends

New York Jazz Fest Seeks New Sponsor

BY PETER KEEPNEWS

NEW YORK When the balance sheets are tallied, it appears likely that this year's New York Kool Jazz Festival will have proven to be at least a modest financial success. But that won't alter the Brown & Williamson Tobacco Co.'s decision to withdraw its financial support.

That decision, according to festival promoter George Wein, is the result of a change in corporate policy that will see the cigarette manufacturer getting out of concert and festival sponsorship entirely after this year. "There are no ill feelings between the festival and Kool," Wein says. "The relationship has been a beautiful one."

Wein admits that he has not yet found a sponsor or sponsors to replace Brown & Williamson, which had backed the New York jazz event since 1980. But he says he is confident that the festival, which began in Newport, R.I. in 1954 and moved here in 1972, will return next year. And he promises that, whoever ends up sponsoring it, the magnitude of the festival will remain undiminished.

"I couldn't function with a small festival," he says. "This is the daddy of them all. We have an image to maintain."

Somewhat surprisingly, Wein says that JVC, the Japanese audio and video hardware manufacturer that sponsors a number of his other

music festivals, has expressed no interest in backing the New York event.

This year's festival, according to Wein, was "more successful than I had anticipated," in artistic as well as financial terms. "We came within 5% of hitting our projections," he says.

A review of the festival appears on page 48.

Wein says that a number of the festival shows sold out, including the Miles Davis and Ella Fitzgerald shows and the tribute to John Hammond starring Stevie Ray Vaughan, and that several others were near-sellouts, including the tributes to Wes Montgomery and Bud Powell, the Dave Brubeck retrospective, and the Sarah Vaughan and Nina Simone concerts.

Only three concerts "didn't hit our expectations," according to Wein: the blues show starring Johnny Otis, the "Spanish night" sponsored by Spain's ministry of culture, and saxophonist David Murray's big band concert.

With the backing of Brown & Williamson, Wein says, his 1985 New York festival probably turned a small profit. But, he stresses, the survival of the event is contingent on his finding a new sponsor. "Without sponsorship," Wein says, "it's a deficit festival."



Sunshine Co. Katrina & the Waves ham it up backstage with the Bangles following the Waves' recent show at the Palace in Los Angeles. The Bangles recorded "Going Down To Liverpool," a song written by Waves guitarist Kimberley Rew. Pictured from left are Katrina Leskanich, Rew, Bangle Vicki Peterson, Waves bassist Vince de la Cruz, Bangle Debbi Peterson, Waves drummer Alex Cooper and Bangle Michael Steele.

Rosanne Cash Returns With New, 'More Mature' Sound

BY JIM BESSMAN

NEW YORK Her 1982 album "Somewhere In The Stars" notwithstanding, little has been heard from Rosanne Cash since 1981's "Seven Year Ache"—which, aside from going gold, contained three No. 1 country hits, including the top 30 crossover title track.

Although she recorded "Nobody Sees Me Like You Do" on last year's John Lennon tribute album "Every Man Has A Woman," her career had been on hold for the most part, while she went through a self-described "depressing" period of marital discord, drug treatment and introspection.

But the period of inactivity also gave Cash the time she needed to write the bulk of her just-released fourth Columbia album, "Rhythm And Romance," which she describes as stylistically "more mature and complex" than her previous releases. During this time she also took on a New York-based manager, Will Botwin of Side One Management, whose other clients are mainly young, up-and-coming pop/rock acts such as Modern English, Cru-

zados and Icicle Works.

"Rhythm And Romance" does indeed show a punchier sound in parts, with such rock musicians as Tom Petty & the Heartbreakers' keyboardist Benmont Tench and John Cougar Mellencamp's guitarist Larry Crane contributing to three New York-recorded tracks produced by Cash's husband Rodney Crowell and Mellencamp's engineer Dave Thoener. The remaining seven cuts were produced with Nashville and Los Angeles studio musicians by David Malloy, who has produced albums for Dolly Parton and Eddie Rabbitt.

"After 'Somewhere In The Stars' I took stock of myself," says Cash. "I wasn't satisfied with the record and how I sounded, so I decided not to make a record so much as a singer but as a writer."

Cash wrote or co-wrote eight songs for "Rhythm And Romance," compared to only two on her previous outing. The tunes range from the poignant ballad "My Old Man" to the multi-formattable first single "I Don't Know Why You Don't Want Me" to the hard-driving "New-

(Continued on page 54)

Another Talent Search Winner Judges Choose Connie Braddock

LOS ANGELES The fourth annual Superstar Talent Search, sponsored this year by Stroh's beer after previous support from Miller and Budweiser, concluded on June 26 with finals at the Palace here. The national rock contest is a cooperative effort among 61 radio stations, which choose the best bands in their regions from among a total of 20,000 entries.

Of 61 semifinalists, the field was voted down to the Connie Braddock Band (Salt Lake City), the Frankie Carr Band (New York), the J. Michael Barber Band (West Columbia, S.C.) and the Terry Mike Jeffrey

Band (Paducah, Ky.), all of whom performed short sets for a panel of industry judges.

Winner Connie Braddock received a singles contract from MCA and an Akai Micro Studio system. Second place finisher J. Michael Barber was awarded \$10,000 in Studiomaster equipment.

Prior winners of the Superstar Talent Search include major label signees Twisted Sister, Rough Cutt, Bon Jovi and John Butcher Axis. The annual rock contest is coordinated by Starstream Communications Group of Houston.

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Talent in Action

**B.B. KING
ALBERT KING
BOBBY BLUE BLAND**
*Beverly Theatre,
Beverly Hills, Calif.*
Tickets: \$17.75, \$15.75

THIS BLUES SUMMIT should be a testing ground for a nationally packaged tour. Lessons learned here could tighten up this all-star package into a top grosser cross-country.

Bland and Albert King suffered because their sets were limited to only slightly more than half an hour each, hardly time for them and the audience to get a second wind. Both of these legends should take a lesson from closer B.B. King, who appeared to be the only act to do real soundcheck of this refurbished theatre. King was also the only one who used volume change to any real advantage during the three-hour show.

The best moments of King's set came when he toned his guitar and six-piece backup band to intimately project a portion of slow blues. King performed his classics, but closed with two newer tunes, one of which, "Better World," tore the house up. King's voice, getting greater with the years, was always out front.

Albert King spoiled the opening part of his set by continually tuning and checking the volume on his amplified guitar. King's band, with a trombone and tenor saxophone in front of the standard rhythm, played some great licks, but the mikes on both lead horns appeared almost dead, weakening his normally explosive show.

Bland should have been the second and not opening act. He's a cool, nonchalant performer who depends on his unique voice and treatment. His backup band of five horns plus rhythm overplayed throughout, never giving him a chance to be properly heard. Even his inimitable bullfrog belch was lost in the band's din. If Bland is forced to open at another time, he would do well to talk a bit more at the start to warm up the crowd.

Any time such stellar blues figures work the same show, the producers should try to get the trio to do a closing number, to allow the audience to compare their individual styles. Such a united closer would have added a great deal to the overall impact. It could also establish the bill as a national tour event.

JOHN SIPPEL

BEAT RODEO
Lone Star Cafe, New York
Tickets: \$8

BEAT RODEO IS the latest of the new country-rockers who put the emphasis on rock. Like Jason & the Scorchers and Lone Justice, they merge country licks and a punkish energy to devise a sound that's neither pure country nor pop but falls neatly in the middle.

Therein, however, lies their major problem. As evidenced by the group's set here June 21, Beat Rodeo will likely find airplay elusive. Their songs, many of which appear on their IRS debut album "Staying Out Late With Beat Rodeo," are neither country nor AOR enough to fit comfortably into either format. And though their musicianship was just fine, Beat Rodeo's overall personal-

ity seemed too underdeveloped to get past those barriers unaided.

Lead vocalist Steve Almaas, who writes their material, looked the right part in his red glittery shirt and railroad cap hiding his blond rockabilly quiff. But his voice, while polished, simply wasn't strong enough to hold one's attention for the entire set. In fact, it was guitarist Bill Schunk who emerged the star, ably spinning off licks ranging in style from jazzy western swing to Byrdian folk-rock to all-out rockabilly with apparent ease.

While the group's material was melodic and well structured, after a while the tunes tended to blend into one another—leaving the impression that while Beat Rodeo has the potential to develop something of their own, they're still not sure just what that should be. **JEFF TAMARKIN**

NITTY GRITTY DIRT BAND
The Vic, Chicago
Tickets: \$10

THE DIRT BAND in concert can usually get even the terminally cool to hoot and holler along, and their show here June 22 was no exception. The group delivered a characteristically eclectic set of country, folk, rock'n'roll, standards, new stuff—you name it—with expertise and down-home charm.

The Dirts drew on their two decades' worth of material, rendering great old classics you've heard a couple million times before ("Mr. Bojangles," "Battle Of New Orleans") as fresh and enjoyable as the first few times around. Particularly touching was bassist/vocalist Jim Ibbotson's "Rippling Waters," a mid-era DIRT Band favorite that had hardcore fans in a swoon.

The band has been notching up some hits on the country chart over their last couple of albums. Their chart-topping rendition of Rodney Crowell's "Long Hard Road (A Sharecropper's Dream)" proved to be one of the evening's many highlights. Another was the title track of their forthcoming album, "Partners, Brothers And Friends," a celebratory, humorously self-descriptive ditty penned by Ibbotson, which is doubtless destined to become the DIRT Band's theme song.

Wisecracking instrumental virtuoso John McEuen proved that, while he's shed some of his "sage old mountain man" image over the last 10 years, he's lost none of his prowess on fiddle, banjo and mandolin. Guitarist Jeff Hanna and drummer Jimmie Fadden (the two founding DIRT Band members) displayed dexterity and warmth, twining their voices around Ibbotson's in those honeyed DIRT harmonies. Keyboardist Bob Carpenter, a welcome addition from some years back, added shadings, textures and the occasional solo.

MOIRA McCORMICK

(Continued on page 48)



AMUSEMENT BUSINESS BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BRYAN ADAMS FIONA	Meadowlands Arena East Rutherford, N.J.	June 20-21	\$434,740 \$13.50/\$12.50	36,817 two sellouts	Monarch Entertainment Bureau/St. Pauli Girl/WNEW-FM
NEW YORK FRESH FESTIVAL	Southern Star Amphitheater Houston	June 22	\$296,176 \$16.50/\$13.50	24,098 sellout	Pace Concerts/C.W. & Associates
JIMMY BUFFETT & THE CORAL REEFER BAND	Blossom Music Festival Cuyahoga Falls, Ohio	June 21	\$231,708 \$15/\$12	18,654 sellout	In-House
BRYAN ADAMS FIONA	Blossom Music Center Cuyahoga Falls, Ohio	June 14	\$229,883 \$13/\$11	20,222 sellout	In-House
TOM PETTY & THE HEARTBREAKERS TIL TUESDAY	Meadowlands Arena East Rutherford, N.J.	June 15	\$212,166 \$14.50/\$12.50	16,473 sellout	Levi's Presents/Monarch Entertainment Bureau
TOM PETTY & THE HEARTBREAKERS	Blossom Music Center Cuyahoga Falls, Ohio	June 18	\$202,648 \$15/\$11	17,037 18,600	In-House
JOHN DENVER	Meadowlands Arena East Rutherford, N.J.	June 17	\$194,604 \$17.50/\$15.50/\$12.50	14,716 14,958	Monarch Entertainment Bureau/New Jersey Sports & Expositions Authority
ROBERT PLANT	The Summit Houston	June 22	\$191,173 \$15.75	12,772 15,000	Pace Concerts
PATTI LABELLE MANHATTANS O'JAYS	James L. Knight Center Miami	June 23	\$170,168 \$19.50/\$17.50	9,448 9,886	A.H. Enterprises
BRYAN ADAMS FIONA	The Centrum Worcester, Mass.	June 27	\$164,057 \$13.50/\$12.50	12,608 sellout	Don Law Co.
KENNY ROGERS LEE GREENWOOD SAWYER BROWN	Pensacola (Fla.) Civic Center	June 27	\$158,458 \$15.50	10,255 sellout	North American Tours Inc.
ROBERT PLANT	Expo Hall Tampa, Fla.	June 29	\$156,495 \$15	10,614 sellout	Silver Star Prods.
KENNY ROGERS LEE GREENWOOD SAWYER BROWN	Orange County Civic Center Orlando, Fla.	June 26	\$146,645 \$15.50	9,695 10,174	North American Tours Inc.
CROSBY, STILLS & NASH	Cal Expo Sacramento	June 28	\$144,630 \$15	9,642 9,860	Bill Graham Presents
NEW YORK FRESH FESTIVAL	Chicago Pavilion	June 15	\$134,946 \$12/\$8	12,331 sellout	Pace Concerts/C.W. & Associates
KENNY ROGERS DON WILLIAMS SAWYER BROWN	Peoria (Ill.) Civic Center	June 20	\$130,179 \$15.50/\$13.50	8,668 12,248	North American Tours Inc.
BRYAN ADAMS FIONA	Rochester (N.Y.) War Memorial	June 25	\$126,294 \$13.50/\$12.50	10,200 sellout	John Scher Presents WCMF-FM
BEACH BOYS AMERICA	Mississippi Coast Coliseum Biloxi	June 22	\$125,034 \$15/\$13.50	9,081 11,456	Sound Seventy Prods.
IRON MAIDEN ACCEPT	Red Rocks Amphitheatre Denver	June 29	\$124,673 \$14.85/\$13.75	8,937 sellout	Feyline Presents
JIMMY BUFFETT & THE CORAL REEFER BAND	Chastain Park Atlanta	June 27	\$100,816 \$18.50/\$16.50/\$13.50	6,351 sellout	Alex Cooley/Southern Promotions
NEW YORK FRESH FESTIVAL	Municipal Arena New Orleans	June 23	\$96,720 \$12	8,300 sellout	Pace Concerts/C.W. & Associates/ Barry Mendelson Presents
KENNY ROGERS DON WILLIAMS SAWYER BROWN	Dane County Memorial Coliseum Madison, Wis.	June 19	\$94,271 \$15.50	6,323 10,000	North American Tours Inc.
BRYAN ADAMS FIONA	Broome County (N.Y.) Arena	June 19	\$90,000 \$13.50/\$12.50	7,200 sellout	John Scher Presents
NEW YORK FRESH FESTIVAL	Lake Charles (La.) Civic Center	June 21	\$75,878 \$11	7,328 7,826	Pace Concerts/C.W. & Associates
JIMMY BUFFETT & THE CORAL REEFER BAND	Mud Island Amphitheatre Memphis	June 29	\$70,658 \$14.50	4,873 sellout	Mid-South Concerts
POINTER SISTERS SHANNON BYRON ALLEN	Pittsburgh Civic Arena	June 21	\$62,201 \$13.75	4,902 8,000	DiCesare-Engler Prods.
STATLER BROTHERS HELEN CORNELIUS	Clayton (N.Y.) Recreation Park Arena	June 27	\$61,000 \$16/\$14	4,600 two sellouts	DPAO/Watertown, N.Y.
SANTANA	Orange County Fairgrounds Middletown, N.Y.	June 27	\$60,830 \$12/\$10	5,576 6,000	Glen Donnelly
OAK RIDGE BOYS EXILE	Five Seasons Center Cedar Rapids, Iowa	June 22	\$57,889 \$12.50/\$11.50	4,865 7,843	Jam Prods.
IRON MAIDEN ACCEPT	Dane County Memorial Coliseum Madison, Wis.	June 21	\$49,448 \$13.50/\$12.50	4,037 10,000	Stardate Prods.
SANTANA	Cayuga County (N.Y.) Fairgrounds	June 29	\$48,946 \$12/\$10	4,684 6,000	Glen Donnelly
HOWARD JONES ANIMOTION	Tower Theater Philadelphia	June 27	\$41,966 \$14.50/\$13.50	3,020 sellout	Stephen Starr/The Concert Co.
HOWARD JONES ANIMOTION	Orpheum Theater Boston	June 29	\$37,450 \$13/\$12	2,800 sellout	Don Law Co.
RATT MAMA'S BOYS	Bicentennial Center Salina, Kan.	June 18	\$35,734 \$12.50/\$11.50	3,141 5,694	New West/Contemporary Presentations
TEARS FOR FEARS GOWAN	Memorial Hall Kansas City, Kan.	June 29	\$35,235 \$13.50	3,000 sellout	Contemporary Presentations
TEMPTATIONS FOUR TOPS	Kellogg Center Battle Creek, Mich.	June 25	\$33,306 \$14.50	2,297 2,932	Charlevoix Prods./In-House
MILES DAVIS	Roy Thompson Hall Toronto	June 19	\$31,066 (\$38,758 Canadian) \$20/\$18.50/\$15.50	2,071 2,600	Concert Prods. International
IRON MAIDEN ACCEPT	Peoria (Ill.) Civic Arena	June 16	\$30,725 \$12.50	2,559 9,173	Jam Prods.
EARL KLUGH	Gusman Cultural Center Miami	June 29	\$23,940 \$14.50	1,707 sellout	Fantasma Prods.
EARL KLUGH	Carefree Theatre West Palm Beach, Fla.	June 30	\$16,430 \$13.50	1,254 1,500 two shows	Fantasma Prods.

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Festival Review

Kool Jazz Bash Looks Backward for Inspiration

BY PETER KEEPNEWS

NEW YORK The Kool Jazz Festival's increasing preoccupation with jazz history and tradition, as demonstrated by its emphasis on tribute and retrospective concerts, may be taken as a sign that promoter George Wein has little interest in what's happening in jazz today. But whatever the explanation for this backward-looking policy, it was responsible for some of the finest moments of this year's festival.

Held at various locations here, June 21-30, this year's Kool Festival was at its best when it offered the kind of special, once-in-a-lifetime events that jazz fans don't get to see anywhere else. Such shows as the tributes to Wes Montgomery, Bud Powell and John Hammond were clearly a treat not just for the audiences, but for the musicians as well, and brought out the best in such artists as George Benson, whose inspired guitar work at both the Montgomery and Hammond concerts offered dramatic proof that his jazz chops are alive and well.

Other stars of the festival included Benny Goodman, who brought the house down with an unannounced appearance at the Avery Fisher Hall tribute to his old friend and mentor Hammond (who is recovering from a stroke and was unable to be there); saxophonist/arranger Jimmy Heath, who played a key role in both the Montgomery and Powell tributes; and all the musicians, especially the pianists, whose spirited playing made the latter concert, at Town Hall, a festival highlight.

As usual, the Kool bash offered more than its share of familiar faces—although, for some reason, not quite as many as in past years.

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Sarah Vaughan was predictably brilliant at Carnegie Hall. Miles Davis was predictably controversial—some of the listeners at his Avery Fisher concert thought he sounded great, others thought he was grinding out tired, watered-down pap. Pleasant surprises were provided by Ella Fitzgerald and Nina Simone, both of whose performances have been erratic in recent years, but who sounded inspired this time out.

Also as usual, not much space was allotted to younger or more experimental musicians; sadly, saxophonist David Murray, one of the few such artists on the festival bill, drew a very small crowd to his Town Hall concert. Other representatives of the avant-garde could be heard at St. Peter's Church, in a series of festival concerts sponsored by the Manhattan venue Soundscape, and at a number of free concerts in Brooklyn's Prospect Park.

One of the youngest musicians on the festival bill, trumpeter Wynton Marsalis, starred at a well organized Carnegie concert called "Young New Orleans" that also featured the hard-driving Dirty Dozen Brass Band. In a gesture that fit in nicely with the festival's emphasis on jazz tradition, Marsalis included thoughtful interpretations of the old standards "When It's Sleepy Time Down South" and "St. James Infirmary" in his set.

In another gesture that fit in with that emphasis, the entire Kool Jazz Festival this year was dedicated to Max Gordon, the proprietor of the legendary Village Vanguard nightclub, which has been in business for 50 years. The Vanguard was the site of a festival-sponsored jam session for Gordon on the afternoon of June 30, marking the first time it had served as a festival venue.

Other festival venues included Waterloo Village in Stanhope, N.J.; the Saratoga Performing Arts Center in Saratoga Springs, N.Y.; Carnegie Recital Hall, which hosted the annual series of twilight solo piano recitals; and the Staten Island Ferry and the Hudson River Day Line, both of which hosted "jazz cruises."

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TALENT IN ACTION

(Continued from page 47)

ROBYN HITCHCOCK & THE EGYPTIANS

Irving Plaza, New York
Tickets: \$10

DESPITE THE FACT that he has been recording since 1977, Robyn Hitchcock is still an unknown entity among the mass American audience. His current Slash album, "Fegmania," is his first release here, following three as leader of the Soft Boys and three as a solo artist in England.

Because of his solid body of previous work, though, it wasn't surprising to find that a rabid crowd of admirers greeted Hitchcock & the Egyptians—basically the ex-Soft Boys with a new keyboardist—at their first New York show June 21.

They didn't go away disappointed. Hitchcock is considered a pioneer of the newly thriving "psychedelic revival," owing a great deal to the sound of early Pink Floyd, and that group's founder Syd Barrett in particular. The major difference between Hitchcock and the '60s Floyd is that the looseness and experimentalism of the older group gives way to a tightly arranged pop sensibility in Hitchcock. This isn't so much a revivalist act as one which places the classic English psych and folk-rock elements into a distinctly contemporary environment.

While songs such as "My Wife And My Dead Wife" and "The Man With The Lightbulb Head" could certainly qualify as bizarre, there was enough impressive melody and harmony to make Hitchcock accessible. And anyway, Pink Floyd never rocked so hard. **JEFF TAMARKIN**

ONE LIFE

Kenny's Castaways, New York
Admission: Free

LONG A FAVORITE on the Canadian club circuit, Winnipeg quintet One Life moved to New York last month to break into the big time. Their show here June 13 justified the relocation, as the band laid out a repertoire of pop tunes that were melodically bright and hopeful without being hokey, drawing a fair audience in from the street as the evening wore on.



Mad for Madonna. Madonna performs during a recent show at New York's Radio City Music Hall. The singer played three nights at Radio City, followed by two additional shows at Madison Square Garden. (Photo: Chuck Pulin)

Fronted by a casually engaging R.C. Williams, One Life's rambunctious set was rooted in a three-tiered percussion base that takes its rhythm cues from the rolling reggae tradition. Couple this with pushy bass work and keyboard lines that splash bright colors on a detailed aural canvas and you've got plenty to keep a dance hall crowd in high gear.

While One Life has its pop down pat, the group is also technically skilled enough to pull off rambling, improvisational jams without losing momentum. Proof of this came in the second set, when local free-form poet Eugene Smith stepped onstage for a tale of modern day romance, an effective experiment with which the band appeared happily at ease.

And two of those aforementioned folks drawn in from the street happened to be renowned bassist Jaco Pastorius and stellar session guitarist Chris Spedding. During the third set, both joined One Life for a prolonged journey through jazzy territory that closed things on a frantic and sweaty note. **KIM FREEMAN**

VAN-ZANT

Center Stage Theatre, Atlanta
Tickets: \$9.96

THERE MAY NOW BE a hyphen associated with Johnny Van-Zant's name—but no longer an asterisk. As frontman for the five-member group which bears his surname, he has truly assumed a persona in his own right. The crowd of 625 at this 900-seat venue June 22 couldn't have been more pleased with the "new" edition, as a three-encore suffix proved.

For sure, there once was an "old" Johnny Van-Zant—with a stage and musical persona derived from both his bloodline and his experiences.

Yet with the exception of "I'm A Fighter," his most recent material—drawn from his debut Geffen release, "Van-Zant"—owes more to a type of mainstream rock practiced these days by Bryan Adams than to a tradition of Southern rock survivors. Such tunes as "Heart To The Flame" and the new single "You've Got To Believe In Love" are literally laden with appealing hooks. Van-Zant's vocal range, the widest and most fluid in his family, provides extra color and oomph.

But don't think the group Van-Zant has abandoned all their Dixie rock trappings. Even on "You've Got To Believe In Love," an accommodation to the past was apparent as Van-Zant took a modest swig of Jack Daniels before singing the catchy lyric.

Musically, there was more ensemble playing than fiery leads. Bassist Danny Clausman and guitarist Erik Lundgren frequently stood next to each other "guitar army" style as they played, but most of their work was melody rather than anvil. Solos for the sake of solos are out in the '80s. Van-Zant, together with substantially the same membership for five years, has learned this lesson well, under the tutelage of their new producer Rodney Mills, who turned .38 Special from a bar band into a platinum act.

Will he be able to turn the same trick for Van-Zant? Despite their more contemporary work of recent vintage, there still is a live hell-raising stigma. Some of the crowd this night was more familiar with Harleys than hooks. But a national tour in August with Night Ranger, booked by Van-Zant's new agency, Monterey Peninsula, should expose them to a far broader market. **RUSSELL SHAW**

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L ECTERN

GOSPEL by Bob Darden



DARRELL ADAMS has that kind of high, clear tenor that can give Eskimos the shivers. He's equally at home with an ancient hymn or a modern pop tune. He's sung and played for an audience of untold millions. He's sung just as hard for a handful of believers in the little church that's even down the path from the legendary Church in the Wildwood.

Adams is one of the last of a breed, a Christian artist more interested in the message than the money, a singer/songwriter/guitarist with something to say.

"I don't feel like I'm in contemporary Christian music, especially in the business sense," Adams says. "I mostly sing in churches, just me and my acoustic guitar."

"If you have to characterize what I do, it's folk music. It isn't gospel music so much as it is a sung testimony, a witness to what I think God is doing in the world—particularly in *my* world."

"I believe the Good News of Jesus is what we need. Too often I find more of the gospel in non-gospel songs. In that case, that's what I sing. Fortunately, I've also been lucky enough to find a couple of songwriters who agree and write

almost exclusively for me. And only in recent months have I finally found a publisher (**Aaron Brown of Prime Time Music**) who thinks the same way as well."

Although Adams performs mostly at churches, colleges and conventions, he says his music is still evangelical.

"Oh, I think so because there is a restlessness about it," he says thoughtfully. "We're not very

cert will range from a traditional hymn like "It Is Well With My Soul" to folk material from the public domain to new, original songs. He likes a *cappella* music and, as he's said before, secular music.

Although his first two albums ("God, What A World!" and "Songs And Hymns") haven't been overwhelming best-sellers, he's better known than many of his

Guitar-toting Darrell Adams: one of the last of a breed

good Christians. We're too comfortable. It's evangelical in the sense that the real Good News causes people to change. My music is out to expose a problem and do something about it.

"Still, what I sing about is still true to hymnology in the sense that it is familiar. It retells the story of the Gospel and helps us remember who we are."

One writer has called Adams the "Pete Seeger of Christian music," a title that embarrasses and—he says—honors him. A typical con-

temporary Christian music counterparts because of one moving appearance on "Hee Haw" a few years ago. As a close friend of the late Christian comedian **Grady Nutt**, Adams was asked by the tv show's producer to sing "Sweet Bye And Bye" in tribute to his friend.

Adams will be working with Brown this month to release a third album. The project has generated some interest from a couple of major religious labels.

JAZZ BLUE NOTES

by Sam Sutherland & Peter Keepnews



RAMBLIN' IN CONNECTICUT: Saturday (6) marked the conclusion of an unusually extensive festival dedicated to the work of the uniquely influential **Ornette Coleman**. The week-long event, presented by **Real Art Ways** in Hartford, Conn., included not just live music, but video and film—notably a screening of "Ornette: Made In America," a feature-length documentary directed by **Shirley Clarke**.

The iconoclastic multi-instrumentalist and composer, who rarely performs these days, appeared at the festival with his young electric band **Prime Time**.

Ornette Coleman gets a real artful tribute

Other music was provided by once and future Coleman associates **Don Cherry** and **Ed Blackwell** (in duet) and **James Blood Ulmer**. In addition, there was a performance of some of Coleman's chamber works.

Real Art Ways described the festival as "the largest festival ever to recognize the genius of" Coleman. Heck, we think it may have been the largest festival ever to devote this kind of attention to *any* jazz musician.

NIGHTCLUB NOTES: Washington's **Blues Alley** is celebrating its 20th anniversary. Founded by clarinetist **Tommy Gwaltney** and originally strictly a dixieland venue, the club has been owned by **John Bunyan** for the past decade and has been known for some time as one of the hipper jazz spots in the country. **Blues Alley** is celebrating its anniversary throughout July

with an unusually high-profile series of bookings, including **Dizzy Gillespie**, **Joe Williams**, **Tony Bennett**, **Sarah Vaughan**, **Chick Corea** and other stars . . . On a sadder note, **Lush Life**, the troubled New York venue most recently under the aegis of the people who manage its Greenwich Village neighbor **Sweet Basil**, has shut its doors, apparently for good. **Sweet Basil**, we're happy to report, swings on and shows no signs of slowing down . . . Another New York venue that will soon be history is **Eddie Condon's**, the traditional jazz showcase, which has a date with a wrecking ball later this month. The club's 54th St. neighbor **Jimmy Ryan's** met a similar fate not long ago.

ALSO NOTED: New York's **Onyx Art Gallery** is the site of a jazz photography exhibit through July 27. The work of 15 photographers is on display . . . Columbia Univ.'s indomitable **WKCR** recently paid tribute to **Louis Armstrong**, who according to most of the reference books would have been 85 on Thursday (4), by programming 24 hours of his music that day . . . Ohio's **Oberlin College** has generated quite a bit of jazz news lately. The college's **Jazz Ensemble**, consisting of both students and faculty members, recently concluded a three-week tour of Brazil under the auspices of the U.S. Information Agency, offering concerts and workshops in nine cities. And the **Louisiana Repertory Jazz Ensemble**, which despite its name is led by Oberlin president **Frederick Starr**, has been spreading the gospel of vintage New Orleans jazz behind the Iron Curtain. The seven-member **LRJE** is in the midst of a tour of the U.S.S.R. and Eastern Europe that began in Warsaw and included a performance at the annual July 4 U.S. Embassy reception in Moscow.

FOR WEEK ENDING JULY 13, 1985

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TOP SPIRITUAL ALBUMS

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	13	THE WILLIAMS BROTHERS	MALACO MAL 4400	5 weeks at No. One BLESSSED
2	2	25	WALTER HAWKINS	LIGHT LS5857	LOVE ALIVE III
3	5	25	THE WINANS	LIGHT LS5853	TOMORROW
4	6	13	REV. MARVIN YANCY	NASHBORO NA 8656/MCA	HEAVY LOAD
5	4	53	ANDRAE CROUCH	LIGHT 5863	NO TIME TO LOSE
6	3	33	VANESSA BELL ARMSTRONG	ONYX RO 3825	CHOSEN
7	10	109	REV. F.C. BARNES AND SISTER BROWN	ATLANTA INT'L AIR 10059	ROUGH SIDE OF THE MOUNTAIN
8	24	5	THE RANCE ALLEN GROUP	MYRRH 7-01-678406-1	I GIVE MYSELF TO YOU
9	7	21	MATTIE MOSS CLARK	DME 7772	HUMBLE THYSELF
10	9	53	JACKSON SOUTHERNAIRES	MALACO 4392	MADE IN MISSISSIPPI
11	16	9	DOUGLAS MILLER	LIGHT 5876	UNSPEAKABLE JOY
12	NEW		NEW JERSEY MASS CHOIR	PRELUDE PRL14113	I WANT KNOW WHAT LOVE IS
13	17	37	REV. MILTON BRUNSON/THOMPSON COMMUNITY CHOIR	MYRRH 6763	MIRACLE "LIVE"
14	18	9	COMMISSIONED	LIGHT 5861	I'AM GOING ON
15	13	25	LUTHUR BARNES/RED BUDD GOSPEL CHOIR	ATLANTA INT'L 10075	HE CARES
16	8	53	SHIRLEY CAESAR	MYRRH 6732	SAILIN'
17	21	13	DELEON RICHARDS	MYRRH 7-01-680406-2/WORD	DELEON
18	NEW		JOE LIGON	MYRRH WR8279	OLD REVIVAL BACK HOME
19	15	45	REV. CLAY EVANS & THE FELLOWSHIP CHOIR	SAVOY 14762	WHAT HE'S DONE FOR ME
20	25	5	THE TRUTHETTES	MALACO 4397	MAKING A WAY
21	26	53	THE RICHARD SMALLWOOD SINGERS	ONYX 3833	PSALMS
22	11	33	KEITH PRINGLE	HEARTWARMING 3784/ONYX	PERFECT PEACE
23	19	93	SANDRA CROUCH	LIGHT LS-5825	WE SING PRAISES
24	12	37	THE GEORGIA MASS CHOIR	SAVOY 7088	I'M GONNA HOLD OUT
25	14	37	EDWIN HAWKIN MUSIC/ART SEMINAR MASS CHOIR	BIRTHRIGHT 4045	ANGELS WILL BE SINGING
26	20	5	JAMES CLEVELAND AND THE GMWA	SAVOY 7090	LIVE IN ATLANTA
27	29	21	PHILIP BAILEY	MYRRH 701679606-X	THE WONDERS OF HIS LOVE
28	30	17	THE EVEREADYS	MALACO 4396	JUST THINK OF HIS GOODNESS
29	31	65	THOMAS WHITFIELD & CO	SOUND OF GOSPEL 140	HALLELUJAH ANYHOW
30	33	105	VANESSA BELL ARMSTRONG	ONYX R-3831	PEACE BE STILL
31	28	53	REV. F.C. BARNES & REV. JANICE BROWN	ATLANTA INT'L 10077	NO TEARS IN GLORY
32	35	151	FLORIDA MASS CHOIR	SAVOY SGL-7078	LORD, YOU KEEP ON PROVING YOURSELF TO ME
33	37	77	THE MIGHTY CLOUDS OF JOY	MYRRH 001	SING AND SHOUT
34	22	25	BEBE & CECE WINANS	PTL 1843	LORD LIFT US UP
35	27	65	LITTLE CEDRIC & THE HAILEY SINGERS	GOSPEARL 16019	JESUS SAVES
36	23	9	ARETHA FRANKLIN WITH JAMES CLEVELAND	ATLANTIC SD-2-906	AMAZING GRACE
37	36	29	JAMES CLEVELAND AND THE NEW JERSEY MASS CHOIR	SAVOY 14761	LIVE AT SYMPHONY HALL IN NEWARK NJ
38	34	41	ALBERTINA WALKER	SAVOY 12	THE IMPOSSIBLE DREAM
39	38	33	AL GREEN	MYRRH 7-01-678306-5	TRUST IN GOD
40	39	73	THE TRUTHETTES	MALACO 4386	TAKE IT TO THE LORD IN PRAYER

(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.

Promotion Service Is a Nashville First

ARISTO ASSOCIATES COMMITS TO VIDEO

BY KIP KIRBY

NASHVILLE Aristo Music Associates' Video Promotion Service is the first service of its kind in Nashville—or in country music.

And while the jury is still out on country video as a sales motivator, Aristo's president Jeff Walker says he's firmly convinced of its protracted usefulness as a marketing tool.

The Australian-born Walker formed Video Promotion Service in January as an in-house adjunct to his media and public relations business. From the outset, he says, he has believed that promoting and marketing videos is basically as important as—and no different—from promoting and marketing records. But he found that record companies are not set up to coordinate extensive follow-through campaigns on their clips.

"Most labels don't have in-house

video departments to handle mailing, tracking, promotion, communicating and all the other related areas that can make a difference in terms of rotation and exposure," says Walker, who researched the country field for six months before forming Video Promotion Service. "What we're providing is a micro approach to the problem."

This "micro approach" entails regular communication with key video outlets; servicing and stocking clips and ensuring their return within the stated time frame; tracking outlets, monitoring rotation schedules and preparing a bi-weekly client tracking sheet; sending out questionnaires keyed to each clip for valuable feedback; tracking changes in shows' formats or policies; tying in video activity with record company activity; and participating in or developing on-air promotions.

Walker's firm now tracks close to 90 video outlets nationally. These include such major cable networks as HBO, Showtime, VH-1, TNN and CMT; crossover outlets such as "Night Tracks," "Dance Party," "FM Vision" and "Tracks 'n' Facts"; a dozen video jukebox services and video pools; various local and regional programs; syndicated shows, and special purpose outlets.

Clients pay Video Promotion Service a fee of \$1,800, or \$150 per week, for a guaranteed 12-week period, plus a \$200 fee to cover shipping and mailing costs. Walker absorbs all other related costs, including long distance phone calls and any additional time needed after the 12-week period to finish the project.

Perhaps the most relevant point Walker says his research surveys have turned up is that chart positions and radio airplay do not signif-

(Continued on opposite page)



Uncle Sam Country. BMI vice president Roger Sovine, left, and artist Ray Stevens, right, welcome Major Gen. Charles Bussey to Nashville as Jeff Walker, president of the National Entertainment Journalists Assn., shares a handshake. The occasion was the announcement of the Army's new country music radio show, "Hallmarks Of Country Music."

'Working Vacation for Artists'

Headliners Set for Cruise

NASHVILLE Ricky Skaggs, Tammy Wynette, the Whites and Mark Gray will be the headliners on board when the S.S. Emerald Seas sets sail from Miami Dec. 2.

It's the third such country music cruise promoted by Super Country, a Mt. Juliet, Tenn. firm opened by former computer operations manager C. Kelly Albert. Albert got the idea for organizing country cruises through the Bahamas after he bought out a limited number of cabins on a cruise last December on which George Jones, John Anderson and Leona Williams were booked to perform.

The second cruise took place in

April, featuring Lane Brody, Johnny Lee, Moe Bandy and Steve Michaels. Albert says it was so successful that 30 standby passengers had to be left at the dock for lack of accommodations.

"Depending on how many people per cabin, you can have between 790 and 960 people on the ship," he explains.

The upcoming December cruise marks the first time that Super Country has chartered the entire Eastern Cruise Lines ship and is overseeing booking, advertising, promotion and ticket sales. While artists who agree to perform on the cruises do not receive full concert fees, they are given extra compensation such as free rooms and meals for their bands, crews and family members.

Noting that acts are only required to do two shows during the week-long sail, Albert calls the cruise "a working vacation for artists," as well as an opportunity for passengers to enjoy relaxing with their favorite country performers.

The cruises are booked far enough ahead to let booking agents tie in adjacent Florida dates before and after. The cruise returns to port in Miami early enough Friday morning so that acts can still pick up lucrative weekend dates.

The cost of the cruise runs from \$385 to \$725 per person. For more information, contact Super Country Cruises, P.O. Box 148153, Nashville, Tenn. 37214; (615) 754-5204.

KIP KIRBY

NASHVILLE SCENE

by Kip Kirby



THE RESOLUTION of the 17-day Beirut hostage situation last week may have spelled the end of a record with the improbable title "Chicken Shiites." But in its abbreviated life, the single earned its share of publicity and proved yet again—as if anyone needed proof—that when there's world tension, you can look to country music for relief.

"Chicken Shiites," written by Chance Jones and singer Roger Hallmark, contains such immortal lyrics as: "They think we're gonna sit back/And watch our jets get hijacked/But they don't know Shiites from shinola (shinola)."

Moon Shine Records says it is still pressing ahead with "Chicken Shiites" despite the fact that the American hostages have now been safely returned. The label claims an initial shipment of 100,000 copies, and

The hostage crisis spurs a 'Chicken' response

last week maintained that many radio stations said they would continue playing the record, at least through the Fourth of July, when numerous stations around the country were scheduled to air it simultaneously at 3 p.m.

Could "Chicken Shiites" have become a legitimate hit if the hostage crisis had dragged on? Hard to say. But you have to admit, it's not every day of the week you have the opportunity to hear a song with lines like "That's when the Shiites hit the fan." Anyway, a percentage of whatever profits the record makes will be donated toward the Statue of Liberty restoration project.

A NEW BIOGRAPHY of Alabama is must reading for anyone interested in tracing the group's meteoric rise to superstardom. Its author is Billboard's Edward Morris, a thorough and compassionate journalist whose own West Virginia roots in many ways parallel the rural roots of Randy Owen, Teddy Gentry and Jeff Cook.

The book, titled "Alabama," is published by Contemporary Books in soft cover. It's a detailed, comprehensive and factual look at the band, collectively and individually, with full discography and chronological listings of important dates and events. It's even got

updated information on the legal misfortunes of a group forced to spend more than its share of time inside a courtroom. This is the first such book written about Alabama, and provides insight into one of contemporary music's most popular acts.

WHEN YOU MENTION the name "Earl" in Nashville, a lot of people automatically assume Earl Scruggs. So a "Channel Four Magazine" limo driver can be forgiven for his recent confusion when he was sent out to the airport by the local tv program to "pick up Earl."

When neither guest nor limo driver had returned to WSMB near airtime, the show's producer frantically called on the mobile phone to see what was wrong. Turns out the driver misunderstood the name of Earl Klugh and was running all around the airport trying to find the banjo-playing Earl instead. The mixup was solved quickly, Klugh was located, and he made it to the show just in time. The jazz guitarist was in Nashville for a concert that night.

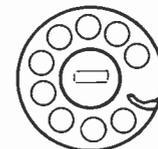
BARBARA MANDRELL drew close to 5,000 fans to her museum on Music Row during Fan Fair when she spent an afternoon signing autographs there. Joining Mandrell in her first public fan appearance since last fall's car wreck were the Kendalls, the Wright Brothers, Freddy Weller, Porter Wagoner, Minnie Pearl and the Cannons.

The first of four water wells provided by the Oak Ridge Boys in drought-stricken Kenya has opened a month earlier than expected. Water was struck in mid-June at a depth of 305 feet in a village 50 miles west of Nairobi. The wells were made possible by the Oaks when they donated performance fees from their recent concert benefit in Nice, France at the grand opening gala of the Acropolis. Each well will be named for a different Oak and is a project of Feed The Children, an international food and supplies organization.

Congratulations to Joe Polidor, country marketing director for PolyGram Records in Nashville, who was presented with his 10-year service plaque during Fan Fair... The Statlers became the first act to purchase their own poster in a recent issue of Country Music' magazine. The Statlers initiated the promotion and paid for the costs of inserting the color foldout into the popular publication. According to publisher Russ Barnard, close to 400,000 copies of the issue have been circulated through subscriptions.

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ARISTO MUSIC ASSOCIATES COMMITS TO VIDEO

(Continued from opposite page)

icantly affect what clips get played—or how often.

“Most outlets say that radio airplay doesn’t influence what clips they program,” he explains. “They’re more artist-oriented and production-oriented than radio-oriented. They’re willing to play clips they like even if there isn’t a hit single behind them.”

Though videos should ideally be released in advance of a new single, Walker cites Alabama’s “There’s No Way” (which was released late in the chart life of the record) as proof that videos carry more extended shelf longevity than singles do.

He does foresee closer ties being

forged between radio and videos, though, since many DJs now do double duty as VJs on local tv shows. He estimates that about 12% of his call-out list is made up of DJ/VJs.

Walker is particularly optimistic about the open-door policy for independent artists and record companies in the video field. It’s a policy he sees expanding even further should major labels such as CBS insist on charging for the use of their clips.

“These small outlets won’t be able to ‘pay and play,’” Walker says, “and rather than quit programming altogether, they’re going to turn to independent product to

fill in.”

He cautions that videos should be shot on film rather than on videotape—and that quality should be of foremost concern. He notes that Video Promotion Service has rejected around 25 clips this year because of poor production values.

Among the videos Walker’s firm has promoted are Alabama’s “40 Hour Week” and “There’s No Way” (RCA); the Oak Ridge Boys’ “Little Things” (MCA); Michael Martin Murphey’s “What She Wants” (EMI America); Karen Taylor-Good’s “We Just Gotta Dance”; and the recent Heart Of Nashville hunger-benefit project, “One Big Family.”



Cash-ing In. Johnny Cash turns Karen Brooks' newest single, "I Will Dance With You," into a duet—and her album title. Brooks is a longtime friend of the Cash family and asked him to sing with her. Looking on at right is producer Barry Beckett.

FOR WEEK ENDING JULY 13, 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	7	HANK WILLIAMS, JR. WARNER/CURB 25267/WARNER BROS. (8.98)	4 weeks at No. One FIVE-O
2	2	2	21	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
3	3	4	13	THE OAK RIDGE BOYS MCA 5555 (8.98)	STEP ON OUT
4	4	6	17	WILLIE NELSON COLUMBIA FC 40008	ME AND PAUL
5	8	9	16	GEORGE STRAIT MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
6	10	11	9	LEE GREENWOOD MCA 5582 (8.98) (CD)	GREATEST HITS
7	9	10	16	CONWAY TWITTY WARNER BROS. 25207 (8.98)	DON'T CALL HIM A COWBOY
8	7	7	34	THE JUDDS ● RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
9	6	5	15	MEL MCDANIEL CAPITOL 12402 (8.98)	LET IT ROLL
10	11	8	47	RAY CHARLES COLUMBIA FC-39415	FRIENDSHIP
11	12	13	8	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
12	13	14	19	DOLLY PARTON RCA AHL1-5414 (8.98)	REAL LOVE
13	5	3	20	SAWYER BROWN CAPITOL/CURB ST-12391/CAPITOL (8.98)	SAWYER BROWN
14	15	19	9	RONNIE MILSAP RCA AHL1-5425 (8.98)	GREATEST HITS VOL. 2
15	16	18	13	MERLE HAGGARD EPIC FE-39602	KERN RIVER
16	18	22	7	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
17	14	12	38	ANNE MURRAY CAPITOL SJ-12363 (8.98) (CD)	HEART OVER MIND
18	19	15	37	RICKY SKAGGS EPIC FE-39410 (CD)	COUNTRY BOY
19	20	16	42	EXILE EPIC FE-39424	KENTUCKY HEARTS
20	21	20	37	GEORGE STRAIT ● MCA FE-5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
21	17	17	13	CRYSTAL GAYLE WARNER BROS. 25154 (8.98)	NOBODY WANTS TO BE ALONE
22	23	23	37	EARL THOMAS CONLEY RCA AHL1-5175 (8.98)	TREADIN' WATER
23	25	26	9	JOHN SCHNEIDER MCA 5583 (8.98)	TRYING TO OUTFRAN THE WIND
24	22	21	23	EMMYLOU HARRIS WARNER BROS. 25205 (8.98)	THE BALLAD OF SALLY ROSE
25	24	24	7	CHARLY MCCLAIN EPIC FE 39871	RADIO HEART
26	26	30	57	HANK WILLIAMS, JR. ● WARNER/CURB 25088/WARNER BROS. (8.98)	MAJOR MOVES
27	27	32	61	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
28	28	37	123	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	HANK WILLIAMS JR'S GREATEST HITS
29	29	36	15	REBA MCENTIRE MERCURY 824 342-1/POLYGRAM (8.98)	THE BEST OF REBA MCENTIRE
30	32	34	13	THE KENDALLS MERCURY 824-250-1/POLYGRAM (8.98)	TWO HEART HARMONY
31	60	—	2	ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
32	36	39	8	RESTLESS HEART RCA CPL1-5369 (5.98)	RESTLESS HEART
33	31	31	7	VERN GOSDIN COMPLEAT 671012/POLYGRAM (8.98)	TIME STOOD STILL
34	30	27	15	BARBARA MANDRELL MCA 5566 (8.98) (CD)	GREATEST HITS
35	46	—	2	LACY J. DALTON COLUMBIA FC 40028	CAN'T RUN AWAY FROM YOUR HEART
36	41	45	46	THE OAK RIDGE BOYS ● MCA 5496 (8.98) (CD)	GREATEST HITS 2
37	35	33	8	ATLANTA MCA 5576 (8.98)	ATLANTA
38	58	—	5	MERLE HAGGARD MCA 5573 (8.98)	HIS BEST

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	37	38	35	JOHN CONLEE MCA 5521 (8.98)	BLUE HIGHWAY
40	45	47	6	JOHNNY LEE WARNER BROS. 25210 (8.98)	KEEP ME HANGIN' ON
41	42	46	23	ED BRUCE RCA AHL1-5324 (8.98)	HOMECOMING
42	34	28	17	SYLVIA RCA AHL1-5413 (8.98)	ONE STEP CLOSER
43	51	58	65	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON
44	39	41	6	T.G. SHEPPARD COLUMBIA FC 40007	LIVIN' ON THE EDGE
45	65	—	2	EDDIE RABBITT WARNER BROS. 1-25278 (8.98)	EDDIE RABBITT #1'S
46	48	51	115	JOHN CONLEE MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS
47	33	35	10	TAMMY WYNETTE EPIC 39971 (8.98)	SOMETIMES WHEN WE TOUCH
48	61	62	3	DAN FOGELBERG FULL MOON/EPIC FE 39616/EPIC	HIGH COUNTRY SNOWS
49	44	42	50	GLEN CAMPBELL ATLANTIC/AMERICA 90164/ATLANTIC (8.98)	LETTER TO HOME
50	47	43	30	RAY STEVENS MCA 5517 (8.98)	HE THINKS HE'S RAY STEVENS
51	49	40	35	DAN SEALS EMI-AMERICA ST-17131 (8.98)	SAN ANTONE
52	38	25	9	KENNY ROGERS LIBERTY LO-51157/EMI-AMERICA (8.98)	LOVE IS WHAT WE MAKE IT
53	57	49	6	KEITH STEGALL EPIC 39892	KEITH STEGALL
54	43	44	66	HANK WILLIAMS, JR. ● WARNER/CURB 23924/WARNER BROS. (8.98)	MAN OF STEEL
55	40	29	16	DAVID ALLAN COE COLUMBIA FC 39617	DARLIN', DARLIN'
56	59	65	173	WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
57	53	55	375	WILLIE NELSON ▲ ³ COLUMBIA JC 35305 (CD)	STARDUST
58	55	53	17	NICOLETTE LARSON MCA 5556 (8.98)	SAY WHEN
59	52	52	4	LEON EVERETTE MERCURY 8240309-1/POLYGRAM	WHERE'S THE FIRE
60	66	74	121	ALABAMA ▲ ² RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
61	56	50	12	KATHY MATTEA MERCURY 824 308-1/POLYGRAM (8.98)	FROM MY HEART
62	64	67	88	GEORGE STRAIT ● MCA 5450 (8.98)	RIGHT OR WRONG
63	50	48	35	REBA MCENTIRE MCA 5516 (8.98)	MY KIND OF COUNTRY
64	67	70	199	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
65	NEW			MAC DAVIS MCA 5590 (8.98)	TILL I MADE IT WITH YOU
66	68	69	174	ALABAMA ▲ ³ RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
67	54	54	4	T.G. SHEPPARD WARNER/CURB 25282/WARNER BROS.	T.G. SHEPPARD
68	71	72	12	THE WHITES MCA/CURB 5562/MCA (8.98)	WHOLE NEW WORLD
69	62	60	5	CHARLEY PRIDE RCA AHL1-5426 (8.98)	GREATEST HITS VOL. 2
70	74	64	5	LOUISE MANDRELL RCA AHL1-5454 (8.98)	MAYBE MY BABY
71	73	63	4	VINCE GILL RCA CPL-5348	THE THINGS THAT MATTER
72	69	57	45	JOHN SCHNEIDER MCA 5495 (8.98)	TOO GOOD TO STOP NOW
73	63	59	22	STEVE WARINER MCA 5545 (8.98)	ONE GOOD NIGHT DESERVES ANOTHER
74	70	56	38	KENNY ROGERS ▲ RCA AFL1-5043 (8.98) (CD)	WHAT ABOUT ME
75	72	73	34	WAYLON JENNINGS RCA AHL1-5325 (8.98) (CD)	WAYLON'S GREATEST HITS - VOL. 2

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	14	FORGIVING YOU WAS EASY W.NELSON (W.NELSON)	1 week at No. One WILLIE NELSON COLUMBIA 38-04847
2	3	4	13	DIXIE ROAD J.CRUTCHFIELD (D.GOODMAN, M.A.KENNEDY, P.ROSE)	LEE GREENWOOD MCA 52564
3	4	5	13	HELLO MARY LOU J.KENNEDY (G.PITNEY, C.MANGFARACINA)	THE STATLER BROTHERS MERCURY 880-685-7/POLYGRAM
4	5	6	11	LOVE DON'T CARE N.LARKIN, E.T.CONLEY (E.T.CONLEY, R.SCRUGGS)	◆ EARL THOMAS CONLEY RCA 14060
5	6	11	11	OLD HIPPIE E.GORDY, JR., J.BOWEN (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 52579/MCA
6	7	14	9	40 HOUR WEEK (FOR A LIVIN') H.SHEDD, ALABAMA (D.LOGGINS, I.SILVER, D.SCHLITZ)	◆ ALABAMA RCA 14085
7	8	13	10	I'M FOR LOVE J.BOWEN, H.WILLIAMS, JR. (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-29022/WARNER BROS.
8	11	15	9	HIGHWAYMAN C.MOMAN (J.WEBB)	◆ W.JENNINGS, W.NELSON, J.CASH, K.KRISTOFFERSON COLUMBIA 38-04881
9	12	17	11	LISSO THE MOON S.DORFF, J.E.NORMAN (S.DORFF, M.BROWN)	◆ GARY MORRIS WARNER BROS. 7-29028
10	15	21	8	REAL LOVE D.MALLOY (D.MALLOY, R.BRANNON, R.MCCORMICK)	DOLLY PARTON (DUET WITH KENNY ROGERS) RCA 14058
11	1	2	15	SHE'S A MIRACLE B.KILLEN (J.PENNINGTON, S.LEMAIER)	◆ EXILE EPIC 34-04864
12	13	16	11	IT AIN'T GONNA WORRY MY MIND B.SHERRILL (R.LEIGH)	RAY CHARLES AND MICKEY GILLEY COLUMBIA 38-04860
13	17	22	9	I DON'T THINK I'M READY FOR YOU J.E.NORMAN (DORFF, BROWN, REYNOLDS, GARRETT)	ANNE MURRAY CAPITOL 5472
14	10	12	13	IT'S A SHORT WALK FROM HEAVEN TO HELL J.BOWEN, J.SCHNEIDER (K.BELL, S.SKINNER, J.L.WALLACE)	JOHN SCHNEIDER MCA 52567
15	16	20	11	IT'S ALL OVER NOW J.ANDERSON, L.BRADLEY, J.E.NORMAN (B & S.WOMACK)	JOHN ANDERSON WARNER BROS. 7-29002
16	18	23	9	SHE'S SINGLE AGAIN B.MONTGOMERY (C.CRAIG, P.MCCANN)	◆ JANIE FRICKE COLUMBIA 38-04896
17	19	24	10	SAVE THE LAST CHANCE B.LOGAN, R.MCCOLLISTER (W.ALDRIE, R.BYRNE)	JOHNNY LEE WARNER BROS. 7-29021
18	20	25	7	THE FIREMAN J.BOWEN, G.STRAIT (M.VICKERY, W.KEMP)	GEORGE STRAIT MCA 52586
19	24	29	6	LOVE IS ALIVE B.MAHER (K.M.ROBBINS)	◆ THE JUDDS RCA/CURB 14093/RCA
20	22	26	11	DIM LIGHTS, THICK SMOKE (AND LOUD LOUD MUSIC) V.GOSDIN, R.JONES (J.MAPHIS, R.L.MAPHIS, M.FIDLER)	VERN GOSDIN COMPLEAT 142/POLYGRAM
21	23	27	10	FOOLED AROUND AND FELL IN LOVE R.HALL (E.BISHOP)	◆ T.G. SHEPPARD COLUMBIA 38-04890
22	14	9	13	OPERATOR, OPERATOR E.RAVEN, P.WORLEY (L.WILLOUGHBY, J.WILLOUGHBY)	EDDY RAVEN RCA 14044
23	25	28	9	(LOVE ALWAYS) LETTER TO HOME H.SHEDD (C.JACKSON)	GLEN CAMPBELL ATLANTIC/AMERICA 7-99647/ATLANTIC
24	28	32	7	I DON'T KNOW WHY YOU DON'T WANT ME D.MALLOY (R.CASH, R.CROWELL)	◆ ROSANNE CASH COLUMBIA 38-04809
25	27	31	8	CAROLINA IN THE PINES J.E.NORMAN (M.MURPHEY)	MICHAEL MARTIN MURPHEY EMI-AMERICA 8265
26	29	34	6	MODERN DAY ROMANCE M.MORGAN, P.WORLEY (K.BROOKS, D.TYLER)	NITTY GRITTY DIRT BAND WARNER BROS. 7-29027
27	32	35	7	I WANT EVERYONE TO CRY T.DUBOIS, S.HENDRICKS (W.NEWTON, M.NOBLE)	RESTLESS HEART RCA 14086
28	35	39	6	USED TO BLUE R.SCRUGGS (F.KNOBLOCK, B.LABOUNTY)	SAWYER BROWN CAPITOL/CURB 5477/CAPITOL
29	30	33	9	HE BURNS ME UP H.SHEDD (B.SPRINGFIELD)	LANE BRODY EMI-AMERICA 8266
30	9	1	15	SHE KEEPS THE HOME FIRES BURNING R.MILSAP, T.COLLINS, R.GALBRAITH (D.MORGAN, P.FRIMMER, M.REID)	RONNIE MILSAP RCA 14034
31	33	37	8	I NEVER MADE LOVE (TILL I MADE IT WITH YOU) J.BOWEN (B.MCDILL)	MAC DAVIS MCA 52573
32	21	10	15	HEART TROUBLE T.BROWN, J.BOWEN (K.ROBBINS, D.GIBSON)	STEVE WARINER MCA 52562
33	37	43	5	HAVE I GOT A DEAL FOR YOU J.BOWEN, R.MCENTIRE (M.P.HEENEY, J.LEAP)	REBA MCENTIRE MCA 52604
34	38	41	7	IF YOU BREAK MY HEART B.FISHER (M.GARVIN, B.JONES, T.SHAPIRO)	THE KENDALLS MERCURY 880-828-7/POLYGRAM
35	40	47	4	MY TOOT TOOT S.SIMIEN, F.SOILEAU, H.P.MEAUX (S.SIMIEN)	ROCKIN' SIDNEY EPIC 34-05430
36	42	49	4	DRINKIN' AND DREAMIN' J.BRIDGES, G.SCRUGGS (T.SEALS, M.D.BARNES)	WAYLON JENNINGS RCA 14094
37	39	44	7	YOU DONE ME WRONG H.SHEDD (R.PRICE, S.JONES)	MEL TILLIS RCA 14061
38	41	46	6	YOU CAN'T RUN AWAY FROM YOUR HEART M.MORGAN, P.WORLEY (W.WALDMAN, J.PHOTOGL)	LACY J. DALTON COLUMBIA 38-04884
39	45	58	3	I FELL IN LOVE AGAIN LAST NIGHT J.L.WALLACE, T.SKINNER (P.OVERSTREET, T.SCHUYLER)	THE FORESTER SISTERS WARNER BROS. 7-28988
40	44	51	5	PRETTY LADY K.LEHNING (K.STEGALL)	KEITH STEGALL EPIC 34-04934
41	34	19	12	SIZE SEVEN ROUND (MADE OF GOLD) B.SHERRILL (M.FIELDS, G.LUMPKIN)	GEORGE JONES AND LACY J. DALTON EPIC 34-04876
42	46	50	4	COLD SUMMER DAY IN GEORGIA G.WATSON, L.BoOTH (D.KNUTSON, A.L.OWENS)	GENE WATSON EPIC 34-05407
43	26	7	16	LITTLE THINGS R.CHANCEY (B.BARBER)	◆ THE OAK RIDGE BOYS MCA 52556
44	31	8	16	MAYBE MY BABY R.C.BANNON (E.CARMEN)	LOUISE MANDRELL RCA 14039
45	36	18	17	NOBODY WANTS TO BE ALONE M.MASSER (M.MASSER, R.FLEMING)	◆ CRYSTAL GAYLE WARNER BROS. 7-29050
46	48	53	5	DON'T MAKE ME WAIT ON THE MOON B.BECKETT, J.E.NORMAN (J.MCBRIDE)	SHELLY WEST WARNER BROS. 7-28997
47	52	73	3	CRY JUST A LITTLE BIT B.MAHER (B.HEATLIE)	SYLVIA RCA 14107
48	63	—	2	BETWEEN BLUE EYES AND JEANS C.TWITTY, D.HENRY, R.TREAT (K.MCDUFFIE)	CONWAY TWITTY WARNER BROS. 7-28966
49	56	66	4	HOTTEST "EX" IN TEXAS R.BAKER (B.BLACKMON, L.TRAUGHBER, C.VIPPERMAN)	BECKY HOBBS EMI-AMERICA 8273
50	58	70	3	HOMETOWN GOSSIP R.SKAGGS, M.MORGAN (G.DAVIS, R.ALLEN)	THE WHITES MCA/CURB 52615/MCA

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL
51	43	30	17	COUNTRY BOY R.SKAGGS (T.COLTON, R.SMITH, A.LEE)	◆ RICKY SKAGGS EPIC 34-04831
52	54	63	6	YOU CAN'T MEASURE MY LOVE R.RUFF (D.BRAMLET, B.BURNETTE)	CARLETTE LUV 107
53	64	—	2	WITH JUST ONE LOOK IN YOUR EYES N.WILSON, SNEED BROTHERS (S.DAVID, D.MORGAN)	CHARLY MCCLAIN (WITH WAYNE MASSEY) EPIC 34-05398
54	49	45	7	DIXIE TRAIN C.JACKSON (C.JACKSON, J.WEATHERLY)	CARL JACKSON COLUMBIA 38-04926
55	53	57	5	A GOOD LOVE DIED TONIGHT B.RICE (R.MURRAH)	LEON EVERETTE MERCURY 880-829-7/POLYGRAM
56	59	67	4	UNWED FATHERS G.DAVIES, L.SKLAR (B.BRADDOCK, J.PRINE)	GAIL DAVIES RCA 14095
57	69	—	2	KERN RIVER M.HAGGARD, G.MARTIN, R.REYNOLDS (M.HAGGARD)	MERLE HAGGARD EPIC 34-05426
58	61	69	4	WHY NOT TONIGHT D.HUNGATE, J.BOWEN (C.WATERS, B.JONES, T.SHAPIRO)	ATLANTA MCA 52603
59	67	79	3	PAINT THE TOWN BLUE J.MORRIS (R.LAVOIE)	ROBIN LEE AND LOBO EVERGREEN 1033
60	72	—	2	MEET ME IN MONTANA P.WORLEY (P.DAVIS)	MARIE OSMOND (WITH DAN SEALS) CAPITOL/CURB 5478/CAPITOL
61	75	—	2	LET A LITTLE LOVE COME IN B.MEVIS (B.MCDILL)	CHARLEY PRIDE RCA 14134
62	66	78	3	I'LL BE YOUR FOOL TONIGHT D.TOLLE (T.ARATA)	JIM GLASER MCA/NOBLE VISION 52619/MCA
63	NEW			LOST IN THE FIFTIES TONIGHT R.MILSAP, T.COLLINS, R.GALBRAITH (M.REID, T.SEALS, F.PARRIS)	RONNIE MILSAP RCA 14135
64	74	—	2	BLUE HIGHWAY B.LOGAN (D.HENRY, D.WOMACK)	JOHN CONLEE MCA 52625
65	70	—	2	HE WON'T GIVE IN A.REYNOLDS (J.PIERCE)	KATHY MATTEA MERCURY 880 667-7/POLYGRAM
66	55	56	5	MAKE-UP AND FADED BLUE JEANS J.BOWEN (M.HAGGARD)	MERLE HAGGARD MCA 52595
67	NEW			SHE'S COMIN' BACK TO SAY GOODBYE E.STEVENS, E.RABBITT, J.BOWEN (E.RABBITT, E.STEVENS)	EDDIE RABBITT WARNER BROS. 7-28976
68	47	36	16	MY OLD YELLOW CAR K.LEHNING (T.SCHUYLER)	DAN SEALS EMI-AMERICA 8261
69	78	86	3	GYPSIES IN THE PALACE J.BOWEN, M.UTLEY, T.BROWN (J.BUFFETT, G.FREY, W.JENNINGS)	JIMMY BUFFETT MCA 52607
70	73	—	2	ROCKIN' IN A BRAND NEW CRADLE S.BUCKINGHAM, J.E.NORMAN (J.CHAMBERS, L.JENKINS)	TERRI GIBBS WARNER BROS. 7-28993
71	60	48	18	DON'T CALL HIM A COWBOY C.TWITTY, D.HENRY, R.TREAT (D.HUPP, J.MCRAE, B.MORRISON)	CONWAY TWITTY WARNER BROS. 7-29057
72	79	—	2	WHEN SOMETHING IS WRONG WITH MY BABY J.KENNEDY, J.STAMPLEY (J.HAYES, D.PORTER)	JOE STAMPLEY EPIC 34-05405
73	51	42	18	NATURAL HIGH M.HAGGARD, R.BAKER (F.POWERS)	◆ MERLE HAGGARD EPIC 34-04830
74	NEW			NOBODY EVER GETS ENOUGH LOVE K.LEHNING (D.MORGAN, S.A.DAVIS)	CON HUNLEY CAPITOL 5485
75	57	38	18	LET IT ROLL (LET IT ROCK) J.KENNEDY (E.ANDERSON)	◆ MEL MCDANIEL CAPITOL 5458
76	50	40	8	A BAR WITH NO BEER J.KENNEDY (T.T.HALL)	TOM T. HALL MERCURY 800 690-7/POLYGRAM
77	NEW			IF IT WEREN'T FOR HIM E.GORDY, JR. (V.GILL, R.CASH)	VINCE GILL RCA 14140
78	62	54	6	ANY TIME J.E.NORMAN (H.LAWSON)	THE OSMOND BROTHERS WARNER/CURB 7-28982/WARNER BROS.
79	NEW			I WILL DANCE WITH YOU B.BECKETT (J.W.ROUTH)	KAREN BROOKS (WITH JOHNNY CASH) WARNER BROS. 7-28979
80	65	61	6	ONE BIG FAMILY R.MCDOWELL, E.WINFREY (R.MCDOWELL, M.REID, T.SEALS)	THE HEART OF NASHVILLE COMPLEAT 679001-7/POLYGRAM
81	68	68	5	PIECE OF MY HEART J.WILSON (B.BERNS)	SANDY CROFT CAPITOL 5471
82	NEW			YOU CAN LEAD A HEART TO LOVE (BUT YOU CAN'T MAKE IT FALL) S.BUCKINGHAM (J.CHAMBERS, L.JENKINS, M.TWITTY)	TAMMY WYNETTE EPIC 34-05399
83	82	84	3	MY SPECIAL ANGEL D.KNIGHT (J.DUNCAN)	JAMES & MICHAEL YOUNGER PERMIAN 82011/MCA
84	76	75	13	GO DOWN EASY D.FOGELBERG, M.LEWIS (J.BOLOTIN)	◆ DAN FOGELBERG FULL MOON/EPIC 34-04835/EPIC
85	81	85	3	I DON'T WANT TO LOSE YOU B.KILLEN (F.HART, D.BREWER, F.BREWER)	FREDDIE HART EL DORADO 101
86	84	55	22	RADIO HEART N.WILSON (S.DAVIS, D.MORGAN)	◆ CHARLY MCCLAIN EPIC 34-04777
87	83	59	22	FALLIN' IN LOVE B.MAHER (R.GOODRUM, B.MAHER)	SYLVIA RCA 13997
88	87	76	11	IT'S JUST ANOTHER HEARTACHE E.PRESTIDGE, J.E.NORMAN (S.BOGARD, R.GILES)	BANDANA WARNER BROS. 7-29029
89	85	60	16	WHITE LINE E.HARRIS, P.KENNERLEY (E.HARRIS, P.KENNERLEY)	EMMYLOU HARRIS WARNER BROS. 7-29041
90	94	—	2	THE EYES HAVE IT L.MORTON (R.GILES, B.FISCHER)	LEE WRIGHT PRAIRIE DUST 5185
91	88	80	20	WORKING MAN B.LOGAN (J.HURT, B.R.REYNOLDS)	JOHN CONLEE MCA 52543
92	89	65	19	THERE'S NO LOVE IN TENNESSEE T.COLLINS (D.MORGAN, S.DAVIS)	BARBARA MANDRELL MCA 52537
93	92	88	21	IN A NEW YORK MINUTE B.KILLEN (M.GARVIN, C.WATERS, T.SHAPIRO)	RONNIE MCDOWELL EPIC FE-39954
94	91	—	2	LOVE IS AN OVERLOAD E.RICHARDS, J.ISBELL (B.RICE, M.S.RICE)	BOBBY LEWIS HME 4-04853/CBS
95	71	62	6	PLAYING FOR KEEPS T.WEST (H.DUNN, T.SHAPIRO, C.WATERS)	HOLLY DUNN MTM 72052/CAPITOL
96	80	71	21	SOMETIMES WHEN WE TOUCH S.BUCKINGHAM (D.HILL, B.MANN)	MARK GRAY & TAMMY WYNETTE COLUMBIA 38-04782
97	96	87	11	WHEN YOU GET A LITTLE LONELY E.GORDY, JR., T.BROWN (N.LARSON, J.LEO, W.WALDMAN)	NICOLETTE LARSON MCA 52571
98	93	89	22	SOMEBODY SHOULD LEAVE H.SHEDD (H.HOWARD, C.RAINS)	REBA MCENTIRE MCA 52527
99	86	64	8	WE KNOW BETTER NOW J.CRUTCHFIELD (F.MYERS, S.DEAN)	DOTTIE WEST PERMIAN 82010/MCA
100	77	52	13	TO BE LOVERS B.ARLIDGE (C.WHITSETT, B.ARLIDGE)	CHANCE MERCURY 880 555-7/POLYGRAM

○ 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	FORGIVING YOU WAS EASY	WILLIE NELSON	1
2	3	DIXIE ROAD	LEE GREENWOOD	2
3	4	HELLO MARY LOU	THE STATLER BROTHERS	3
4	5	LOVE DON'T CARE	EARL THOMAS CONLEY	4
5	8	I'M FOR LOVE	HANK WILLIAMS, JR.	7
6	6	OLD HIPPIE	THE BELLAMY BROTHERS	5
7	10	40 HOUR WEEK (FOR A LIVIN')	ALABAMA	6
8	11	HIGHWAYMAN	JENNINGS,NELSON,CASH,KRISTOFFERSON	8
9	12	LISSO THE MOON	GARY MORRIS	9
10	1	SHE'S A MIRACLE	EXILE	11
11	15	REAL LOVE	DOLLY PARTON (DUET WITH KENNY ROGERS)	10
12	13	IT AIN'T GONNA WORRY MY MIND	R.CHARLES/M.GILLEY	12
13	17	I DON'T THINK I'M READY FOR YOU	ANNE MURRAY	13
14	7	IT'S A SHORT WALK FROM HEAVEN TO HELL	JOHN SCHNEIDER	14
15	16	IT'S ALL OVER NOW	JOHN ANDERSON	15
16	18	SHE'S SINGLE AGAIN	JANIE FRICKE	16
17	23	SAVE THE LAST CHANCE	JOHNNY LEE	17
18	21	THE FIREMAN	GEORGE STRAIT	18
19	19	DIM LIGHTS, THICK SMOKE (AND LOUD MUSIC)	VERN GOSDIN	20
20	27	LOVE IS ALIVE	THE JUDDS	19
21	14	OPERATOR, OPERATOR	EDDY RAVEN	22
22	22	LITTLE THINGS	THE OAK RIDGE BOYS	43
23	28	FOOLED AROUND AND FELL IN LOVE	T.G. SHEPPARD	21
24	24	SIZE SEVEN ROUND (MADE OF GOLD)	G.JONES/L.J. DALTON	41
25	20	HEART TROUBLE	STEVE WARINER	32
26	9	SHE KEEPS THE HOME FIRES BURNING	RONNIE MILSAP	30
27	26	MAYBE MY BABY	LOUISE MANDRELL	44
28	29	I DON'T KNOW WHY YOU DON'T WANT ME	ROSANNE CASH	24
29	30	HE BURNS ME UP	LANE BRODY	29
30	25	NOBODY WANTS TO BE ALONE	CRYSTAL GAYLE	45

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1	2	FORGIVING YOU WAS EASY	WILLIE NELSON	1
2	3	DIXIE ROAD	LEE GREENWOOD	2
3	4	HELLO MARY LOU	THE STATLER BROTHERS	3
4	5	LOVE DON'T CARE	EARL THOMAS CONLEY	4
5	7	OLD HIPPIE	THE BELLAMY BROTHERS	5
6	6	40 HOUR WEEK (FOR A LIVIN')	ALABAMA	6
7	8	I'M FOR LOVE	HANK WILLIAMS, JR.	7
8	9	HIGHWAYMAN	JENNINGS,NELSON,CASH,KRISTOFFERSON	8
9	10	LISSO THE MOON	GARY MORRIS	9
10	12	REAL LOVE	DOLLY PARTON (DUET WITH KENNY ROGERS)	10
11	13	IT AIN'T GONNA WORRY MY MIND	R.CHARLES/M.GILLEY	12
12	16	I DON'T THINK I'M READY FOR YOU	ANNE MURRAY	13
13	17	SHE'S SINGLE AGAIN	JANIE FRICKE	16
14	15	IT'S ALL OVER NOW	JOHN ANDERSON	15
15	18	SAVE THE LAST CHANCE	JOHNNY LEE	17
16	20	THE FIREMAN	GEORGE STRAIT	18
17	1	SHE'S A MIRACLE	EXILE	11
18	21	FOOLED AROUND AND FELL IN LOVE	T.G. SHEPPARD	21
19	24	LOVE IS ALIVE	THE JUDDS	19
20	11	IT'S A SHORT WALK FROM HEAVEN TO HELL	JOHN SCHNEIDER	14
21	23	(LOVE ALWAYS) LETTER TO HOME	GLEN CAMPBELL	23
22	22	DIM LIGHTS, THICK SMOKE (AND LOUD MUSIC)	VERN GOSDIN	20
23	27	I DON'T KNOW WHY YOU DON'T WANT ME	ROSANNE CASH	24
24	26	CAROLINA IN THE PINES	MICHAEL MARTIN MURPHEY	25
25	28	MODERN DAY ROMANCE	NITTY GRITTY DIRT BAND	26
26	—	I WANT EVERYONE TO CRY	RESTLESS HEART	27
27	19	OPERATOR, OPERATOR	EDDY RAVEN	22
28	—	USED TO BLUE	SAWYER BROWN	28
29	30	HE BURNS ME UP	LANE BRODY	29
30	—	I NEVER MADE LOVE (TILL I MADE IT WITH YOU)	M.DAVIS	31

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COUNTRY SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Country Singles chart.

LABEL	NO. OF TITLES ON CHART
MCA (15)	20
MCA/Curb (2)	
Permian (2)	
MCA/Noble Vision (1)	
RCA (15)	16
RCA/Curb (1)	
WARNER BROS. (14)	16
Warner/Curb (2)	
EPIC (13)	14
Full Moon/Epic (1)	
COLUMBIA	9
POLYGRAM	8
Mercury (6)	
Compleat (2)	
CAPITOL (4)	7
Capitol/Curb (2)	
MTM (1)	
EMI-AMERICA	4
ATLANTIC	1
Atlantic/America (1)	
CBS	1
HME (1)	
EL DORADO	1
EVERGREEN	1
LUV	1
PRAIRIE DUST	1

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
6 40 HOUR WEEK (FOR A LIVIN')	(Music Corporation Of America, BMI/MCA, ASCAP/Leeds, ASCAP/Patchwork, ASCAP/Don Schlitz, ASCAP)	
78 ANY TIME	(Rightsong, BMI)	
76 A BAR WITH NO BEER	(Hallnote, BMI)	
48 BETWEEN BLUE EYES AND JEANS	(Hall-Clement, BMI/Lionel Delmore, BMI)	
64 BLUE HIGHWAY	(Cross Keys, ASCAP/Oven Bird, ASCAP)	
25 CAROLINA IN THE PINES	(Mystery, BMI)	
42 COLD SUMMER DAY IN GEORGIA	(Tapadero, BMI/Cavesson, ASCAP)	
51 COUNTRY BOY	(Ackee, ASCAP)	
47 CRY JUST A LITTLE BIT	(Colgems-EMI, ASCAP)	
20 DIM LIGHTS, THICK SMOKE (AND LOUD LOUD MUSIC)	(Comet, BMI)	
2 DIXIE ROAD	(Southern Soul, BMI/Window, BMI)	
54 DIXIE TRAIN	(CBS, BMI/Latter End, BMI/Bright Sky, ASCAP)	
71 DON'T CALL HIM A COWBOY	(Southern Nights, ASCAP)	
46 DON'T MAKE ME WAIT ON THE MOON	(April, ASCAP)	
36 DRINKIN' AND DREAMIN'	(Two Sons, ASCAP/Blue Lake, BMI/WB, ASCAP)	
90 THE EYES HAVE IT	(Dejamus, ASCAP/Bobby Fischer, ASCAP)	
87 FALLIN' IN LOVE	(April, ASCAP/Random Notes, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP)	
18 THE FIREMAN	(Tree, BMI)	
21 FOOLED AROUND AND FELL IN LOVE	(Crabshaw, ASCAP)	
1 FORGIVING YOU WAS EASY	(Willie Nelson, BMI)	
84 GO DOWN EASY	(Irving, BMI/Danor, BMI)	
55 A GOOD LOVE DIED TONIGHT	(Blackwood Music, BMI/Shobi, BMI)	
69 GLYSPIES IN THE PALACE	(Coral Reeler, BMI/Willin' David, BMI/Blue Sky Rider Songs, BMI/Red Cloud, ASCAP)	
33 HAVE I GOT A DEAL FOR YOU	(Songmedia, BMI/Friday Night, BMI)	
29 HE BURNS ME UP	(Unichappell, BMI)	
65 HE WON'T GIVE IN	(Mulberry Street, ASCAP)	
32 HEART TROUBLE	(Irving, BMI/Silverline, BMI)	
3 HELLO MARY LOU	(Unichappell, BMI/Six Continents, BMI/Champion, BMI) MCA	
8 HIGHWAYMAN	(White Oak, ASCAP)	
50 HOMETOWN GOSSIP	(Glenwood, ASCAP/Sister John, BMI/Dickerson, BMI)	
49 HOTTEST "EX" IN TEXAS	(Grand Coalition, BMI/Grand Alliance, BMI)	
24 I DON'T KNOW WHY YOU DON'T WANT ME	(Chelcait, BMI/Atlantic, BMI/Coolwell, ASCAP/Granite, ASCAP)	
13 I DON'T THINK I'M READY FOR YOU	(Happy Trails, BMI/Music Corporation Of America, BMI)	
85 I DON'T WANT TO LOSE YOU	(Heartline, BMI/Dobbins, BMI)	
39 I FELL IN LOVE AGAIN LAST NIGHT	(Writers Group, BMI/Scarlet Moon, BMI)	
31 I NEVER MADE LOVE (TILL I MADE IT WITH YOU)	(Hall-Clement, BMI)	
27 I WANT EVERYONE TO CRY	(Warner-Tamerlane, BMI/Writers House, BMI/WB, ASCAP/Bob Montgomery, ASCAP)	
79 I WILL DANCE WITH YOU	(Song Of Cash, ASCAP)	
77 IF IT WEREN'T FOR HIM	(Benefit, BMI/Monster Beach, BMI/Atlantic, BMI)	
34 IF YOU BREAK MY HEART	(Cross Keys, ASCAP/Tree, BMI/O'Lyric, BMI)	
62 I'LL BE YOUR FOOL TONIGHT	(Grandison, ASCAP/Hacienda, ASCAP)	
7 I'M FOR LOVE	(Bocephus, BMI)	
93 IN A NEW YORK MINUTE	(Tree, BMI/O'Lyric, BMI)	
12 IT AIN'T GONNA WORRY MY MIND	(April, ASCAP/Lion Hearted, ASCAP)	
14 IT'S A SHORT WALK FROM HEAVEN TO HELL	(Hall-Clement, BMI)	
15 IT'S ALL OVER NOW	(Abkco, BMI)	
88 IT'S JUST ANOTHER HEARTACHE	(Vogue, BMI/Dejamus, ASCAP)	
57 KERN RIVER	(Mt.Shasta, BMI)	
9 LISSO THE MOON	(Ensign, BMI)	
61 LET A LITTLE LOVE COME IN	(Hall-Clement, BMI)	
75 LET IT ROLL (LET IT ROCK)	(Arc, BMI)	
43 LITTLE THINGS	(Reynsong, BMI)	
63 LOST IN THE FIFTIES TONIGHT	(Lodge Hall, ASCAP/Two Sons, ASCAP/WB, ASCAP/Lee, BMI)	
23 (LOVE ALWAYS) LETTER TO HOME	(Latter End, BMI)	
4 LOVE DON'T CARE	(Blue Moon, ASCAP/April, ASCAP/Labor Of Love, BMI)	
19 LOVE IS ALIVE	(Irving, BMI)	
94 LOVE IS AN OVERTLOAD	(Swallowlark, ASCAP)	
66 MAKE-UP AND FADED BLUE JEANS	(Shade Tree, BMI)	
44 MAYBE MY BABY	(Salespace, BMI/E.C.B., BMI/Warner-Tamerlane, BMI)	
60 MEET ME IN MONTANA	(WEB IV, BMI)	
26 MODERN DAY ROMANCE	(Golden Bridge, ASCAP/Mota, ASCAP)	
68 MY OLD YELLOW CAR	(Deb Dave, BMI/Briar Patch, BMI)	
83 MY SPECIAL ANGEL	(Warner-Tamerlane, BMI)	
35 MY TOOT TOOT	(Sid Sim, BMI/Flattown, BMI)	
73 NATURAL HIGH	(Mount Shasta, BMI)	
74 NOBODY EVER GETS ENOUGH LOVE	(Tom Collins, BMI/Tapadero, BMI)	
45 NOBODY WANTS TO BE ALONE	(Almo, ASCAP/Prince Street, ASCAP/Irving, BMI/Eaglewood, BMI)	
5 OLD HIPPIE	(Bellamy Bros., ASCAP)	
80 ONE BIG FAMILY	(Heart Of Nashville Foundation, ASCAP/BMI)	
22 OPERATOR, OPERATOR	(Goldline, ASCAP/Granite, ASCAP)	
59 PAINT THE TOWN BLUE	(Lynn Shawn, BMI/Guyasuta, BMI)	
81 PIECE OF MY HEART	(WEB IV, BMI)	
95 PLAYING FOR KEEPS	(Blackwood Music, BMI/O'Lyric, BMI/Tree, BMI)	
40 PRETTY LADY	(April, ASCAP/Keith Stegall, ASCAP)	
86 RADIO HEART	(Tapadero, BMI/Tom Collins, BMI)	
10 REAL LOVE	(Deb Dave, BMI/Mallven, ASCAP/Cottonpatch, ASCAP)	
70 ROCKIN' IN A BRAND NEW CRADLE	(Cross Keys, ASCAP)	
17 SAVE THE LAST CHANCE	(Rick Hall, ASCAP/Terry Wood Ford, ASCAP)	
30 SHE KEEPS THE HOME FIRES BURNING	(Tom Collins, BMI/Collins Court, ASCAP/Lodge Hall, ASCAP)	
11 SHE'S A MIRACLE	(Pacific Island, BMI/Tree, BMI)	
67 SHE'S COMIN' BACK TO SAY GOODBYE	(Deb Dave, BMI/Briarpatch, BMI)	
16 SHE'S SINGLE AGAIN	(Blackwood Music, BMI/April, ASCAP/New and Used, ASCAP)	
41 SIZE SEVEN ROUND (MADE OF GOLD)	(Taylor And Walts, BMI/Algee, BMI)	
98 SOMEBODY SHOULD LEAVE	(Tree, BMI/Choskee Bottom, ASCAP/Cross Keys, ASCAP)	
96 SOMETIMES WHEN WE TOUCH	(Welbeck, ASCAP/ATV, BMI/Mann & Weil, BMI)	
92 THERE'S NO LOVE IN TENNESSEE	(Tom Collins, BMI/Tapadero, BMI)	
100 TO BE LOVERS	(Acuff-Rose, BMI/Marledge, ASCAP)	
56 UNWED FATHERS	(Tree, BMI/Big Ears, ASCAP/Bruised Orange, ASCAP)	
28 USED TO BLUE	(Montage, BMI/Captain Crystal, BMI)	
99 WE KNOW BETTER NOW	(Collins Court, ASCAP/Tom Collins, BMI)	
72 WHEN SOMETHING IS WRONG WITH MY BABY	(Irving, BMI/Pronto, BMI)	
97 WHEN YOU GET A LITTLE LONELY	(Nick-Of-Time, ASCAP/Screen Gems-EMI, BMI/Moon & Stars, BMI/WB-Elektra-Asylum, BMI/Mopage, BMI)	
89 WHITE LINE	(Emmylou, ASCAP/Irving, BMI)	
58 WHY NOT TONIGHT	(Tree, BMI/Cross Keys, ASCAP/O'Lyric, BMI)	
53 WITH JUST ONE LOOK IN YOUR EYES	(Tapadero, BMI/Little Shop Of Morgansongs, BMI)	
91 WORKING MAN	(Tapadero, BMI)	
82 YOU CAN LEAD A HEART TO LOVE (BUT YOU CAN'T MAKE IT FALL)	(Cross Keys, ASCAP/Neverbreak (Tree Group), ASCAP)	
52 YOU CAN'T MEASURE MY LOVE	(Littlefoot, BMI/Nekkid, BMI)	
38 YOU CAN'T RUN AWAY FROM YOUR HEART	(Screen Gems-EMI, BMI/Moon & Stars, BMI/Berger Bits, ASCAP)	
37 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 Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

ROSANNE CASH RETURNS WITH NEW, 'MORE MATURE' SOUND

(Continued from page 46)

er Gonna Hurt." The album also includes covers of John Hiatt's "Pink Bedroom" and Petty/Tench's "Never Be You," which had been intended for Cash to sing on the "Streets Of Fire" soundtrack but was given to Lone Justice's Maria McKee when the deal fell through.

All in all, the variety of material, choice of musicians, new management and glamorously punky album photos suggest a move away from Cash's traditional country base and image.

"I've never thought of myself as a Nashville artist," responds the Memphis-born, California-reared artist, who moved to Music City only four years ago. "I listen to rock

more than country, and I've never had a Nashville or country manager. But my career has been country-based and oriented, and I consider myself a country artist first of all—a country artist with a rock sensibility.

"And everything I do is for country as well as pop—no need to split down the middle. It would only make me crazy to start figuring out what I do what for instead of just doing it."

At the same time, Cash obviously knows who her audience is at any given time. In a move that must have raised a few corporate hairs, she chose to sing the Hiatt rocker "Pink Bedroom" instead of her sin-

gle on a recent guest shot on "Late Night With David Letterman."

"'Pink Bedroom' is more in line with what the Letterman show is about, which is mostly for a college audience who'd be more interested in that type of song than a ballad," she explains.

"Pink Bedroom" was one of the songs cut in New York with Thoener. "David Malloy, who produced the first seven tracks in L.A. and Nashville, had gotten messages [from the label] to be careful about going too pop. Then when he turned the tapes in, the pop department said, 'Why not take it further?' So Rodney chose Dave Thoener, and they put the band together in New

York."

The video for "I Don't Know Why You Don't Want Me" was also made in New York. It was directed by Wayne Isham, whose previous credits include Madonna's "Lucky Star" and Rod Stewart's "Infatuation."

In addition to the video, Columbia is mounting an unusually extensive marketing campaign for a country release. Available at retail are double-sided album flats and two-by-two-foot album posters, preceded by title streamers, rack and counter standups. In addition, advance cassettes and press kits have been supplied to key retailers as well as press representatives. Retail contests and giveaways are also in the

works.

Cash, who with art director Bill Johnson was responsible for the fluorescent pink color scheme of her album and merchandising materials and hand lettered the entire album package, says that she has already started writing songs for her next album.

Cash hopes to tour in "late summer or fall, after the record starts to happen," instead of now "being an opening act or headlining at clubs, which is really hard to do when you haven't had a record out in a long time."

Billboard

HOT COUNTRY SINGLES ACTION

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RADIO MOST ADDED



RETAIL BREAKOUTS

NATIONAL 129 REPORTERS		NEW ADDS	TOTAL ON
RONNIE MILSAP	LOST IN THE FIFTIES TONIGHT RCA	54	54
EDDIE RABBITT	SHE'S COMIN' BACK TO SAY GOODBYE WARNER BROS.	38	44
VINCE GILL	IF IT WEREN'T FOR HIM RCA	31	33
CONWAY TWITTY	BETWEEN BLUE EYES AND JEANS WARNER BROS.	29	80
JOHN CONLEE	BLUE HIGHWAY MCA	23	54

NATIONAL 64 REPORTERS		NUMBER REPORTING
NITTY GRITTY DIRT BAND	MODERN DAY ROMANCE WARNER BROS.	23
ROSANNE CASH	I DON'T KNOW WHY YOU DON'T WANT ME COLUMBIA	21
RESTLESS HEART	I WANT EVERYONE TO CRY RCA	16
THE JUDDS	LOVE IS ALIVE RCA/CURB	13
LANE BRODY	HE BURNS ME UP EMI-AMERICA	12

REGION 1

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

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
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
WBQ Bristol, VA
WEZL Charleston, SC
WSOC-FM Charlotte, NC
WDOD 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

REGION 4

IL, IN, KY, MI, OH, WI

WLSR 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
WGEZ 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
KTTS Springfield, MO
KUSA St. Louis, MO
WIL-FM St. Louis, MO
KTPK Topeka, KS
KVOO Tulsa, OK
KFDI Wichita, KS

REGION 6

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

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
KYYX 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

REGION 7

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

KRST Albuquerque, NM
KUZZ Bakersfield, CA
KSSS Colorado Spring, CO
KBRQ-AM/FM Denver, CO
KLZ Denver, CO
KYGO Denver, CO
KQIL Grand Junction, CO
KVEG Las Vegas, NV
KIKF Orange, CA
KNIX-FM Phoenix, AZ
KSOP Salt Lake City, UT
KCUB Tucson, AZ

REGION 8

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

KGHL Billings, MT
KGEM Boise, ID
KHSL Chico, CA
KUGN Eugene, OR
KMAK Fresno, CA
KMIX Modesto, CA
KNEW Oakland, CA
KUPL-AM/FM Portland, OR
KWJJ Portland, OR
KOLO Reno, NV
KRAK Sacramento, CA
KGAY Salem, OR
KMPS Seattle, WA
KGA Spokane, WA
KRPM Tacoma, WA

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.

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	2
2	3	HANGIN' ON A STRING	LOOSE ENDS	1
3	4	SAVE YOUR LOVE (FOR # 1)	RENE & ANGELA	3
4	8	RASPBERRY BERET	PRINCE & THE REVOLUTION	4
5	5	CAN YOU HELP ME	JESSE JOHNSON'S REVUE	12
6	6	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	15
7	13	I WONDER IF I TAKE YOU HOME	LISA-LISA/FULL FORCE	6
8	11	19	PAUL HARDCASTLE	8
9	2	SANCTIFIED LADY	MARVIN GAYE	17
10	17	ATTACK ME WITH YOUR LOVE	CAMEO	9
11	14	TOO MANY GAMES	MAZE FEATURING FRANKIE BEVERLY	5
12	22	WHO'S HOLDING DONNA NOW	DEBARGE	7
13	15	SUSSUDIO	PHIL COLLINS	11
14	10	A WOMAN, A LOVER, A FRIEND	KLIQUE	21
15	7	SUDDENLY	BILLY OCEAN	23
16	18	THINKING ABOUT YOUR LOVE	SKIPWORTH & TURNER	10
17	9	DEEP INSIDE YOUR LOVE	READY FOR THE WORLD	24
18	25	TELEPHONE	DIANA ROSS	13
19	19	MATERIAL THANGZ	DEELE	18
20	30	IT'S OVER NOW	LUTHER VANDROSS	14
21	24	ITCHIN' FOR A SCRATCH	THE FORCE MD'S	20
22	—	GLOW	RICK JAMES	19
23	—	FREEWAY OF LOVE	ARETHA FRANKLIN	16
24	—	I'M SORRY	WILL KING	27
25	23	ANIMAL INSTINCT	COMMODORES	22
26	12	ELECTRIC LADY	CON FUNK SHUN	26
27	16	FREAK-A-RISTIC	ATLANTIC STARR	38
28	—	LOVE ON THE RISE	KENNY G & KASHIF	25
29	21	EVERYTHING SHE WANTS	WHAM!	37
30	—	DOUBLE OH-OH	GEORGE CLINTON	32

THIS WEEK	LAST WEEK	AIRPLAY		HOT BLACK POSITION
		TITLE	ARTIST	
1	1	RASPBERRY BERET	PRINCE & THE REVOLUTION	4
2	2	HANGIN' ON A STRING	LOOSE ENDS	1
3	3	SAVE YOUR LOVE (FOR # 1)	RENE & ANGELA	3
4	8	WHO'S HOLDING DONNA NOW	DEBARGE	7
5	10	I WONDER IF I TAKE YOU HOME	LISA-LISA/FULL FORCE	6
6	7	THINKING ABOUT YOUR LOVE	SKIPWORTH & TURNER	10
7	14	ATTACK ME WITH YOUR LOVE	CAMEO	9
8	6	TOO MANY GAMES	MAZE FEATURING FRANKIE BEVERLY	5
9	4	ROCK ME TONIGHT	FREDDIE JACKSON	2
10	15	IT'S OVER NOW	LUTHER VANDROSS	14
11	12	19	PAUL HARDCASTLE	8
12	11	TELEPHONE	DIANA ROSS	13
13	16	FREEWAY OF LOVE	ARETHA FRANKLIN	16
14	17	GLOW	RICK JAMES	19
15	5	SUSSUDIO	PHIL COLLINS	11
16	20	ITCHIN' FOR A SCRATCH	THE FORCE MD'S	20
17	9	MATERIAL THANGZ	DEELE	18
18	19	ANIMAL INSTINCT	COMMODORES	22
19	25	FIDELITY	CHERYL LYNN	29
20	—	INTO THE GROOVE	MADONNA	34
21	22	LET'S GO OUT TONIGHT	NILE RODGERS	35
22	29	SEXY WAYS	THE FOUR TOPS	30
23	—	STIR IT UP	PATTI LABELLE	33
24	30	FRANKIE	SISTER SLEDGE	39
25	—	WHEN YOU LOVE ME LIKE THIS	MELBA MOORE	41
26	28	IF YOU LOVE SOMEBODY SET THEM FREE	STING	36
27	13	CAN YOU HELP ME	JESSE JOHNSON'S REVUE	12
28	—	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	42
29	—	SWING LOW	R.J.'S LATEST ARRIVAL	43
30	—	DANCIN' IN THE KEY OF LIFE	STEVE ARRINGTON	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 (5)	13
Mirage (2)	
Atlantic/Tommy Boy (1)	
Cotillion (1)	
Garage/Island Trading Co. (1)	
Mirage/Emergency (1)	
Modern (1)	
Philly World (1)	
MCA (7)	9
MCA/Constellation (1)	
Virgin/MCA (1)	
RCA (4)	8
Total Experience (3)	
Planet (1)	
CAPITOL	7
MOTOWN (2)	7
Gordy (5)	
POLYGRAM	7
Mercury (3)	
De-Lite (2)	
Atlanta Artists (1)	
Polydor (1)	
ARISTA (5)	6
Jive (1)	
COLUMBIA	6
ELEKTRA (3)	6
Solar (2)	
Asylum (1)	
EPIC (3)	6
Portrait (1)	
Private I (1)	
Tabu (1)	
A&M	5
WARNER BROS. (3)	5
Paisley Park (1)	
Sire (1)	
CHRYSALIS	1
CONSTELLATION/MCA	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
PROFILE	1
SELECT	1
SOUNDTOWN	1
SUTRA	1

BLACK SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

A-Z (LISTED BY TITLE)

TITLE	(Publisher - Licensing Org.)	SHEET MUSIC DIST.
8 19	(Oval, ASCAP)	
68 ALL NIGHT	(Not Listed)	
56 ALL OF ME FOR ALL OF YOU	(Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)	
22 ANIMAL INSTINCT	(Zomba, ASCAP)	
9 ATTACK ME WITH YOUR LOVE	(Larry Jr., BMI/King Kendrick, BMI/All Seeing Eye, ASCAP)	
97 BABIES	(Nick-O-Val, ASCAP)	
99 BABY COME AND GET IT	(Dyad, BMI/Eiseman, BMI/Hen-Al, BMI/Kings Road, BMI)	
78 BAD BOY	(American League, BMI/Tricky Track, BMI)	
83 BIT BY BIT (THEME FROM FLETCH)	(MCA, ASCAP/Kilauea, BMI/Rightsong, BMI/Franne Golde, BMI)	
31 BODYSNATCHER	(Hip Trip, BMI/Midstar, BMI)	
90 BORN IN THE U.S.A.	(Bruce Springsteen, ASCAP)	
92 BOYFRIEND	(Sweika, BMI)	
62 CALL ME MR. TELEPHONE	(MCA, ASCAP)	
12 CAN YOU HELP ME	(Crazy People, ASCAP/Almo, ASCAP)	
65 CHERISH	(Delightful, BMI)	
70 CHEY CHEY KULE	(Philly World, BMI)	
64 CLOSEST THING TO PERFECT	(Golden Torch, ASCAP/See This House, ASCAP/Gold Horizon, BMI/Sudano Songs, BMI/Black Stallion, BMI)	
50 COOL, CALM, COLLECTED	(Almo, ASCAP/Don't You Know, ASCAP/Music 4 You, ASCAP/Irving, BMI/Pamalybo, BMI)	
40 DANCIN' IN THE KEY OF LIFE	(Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)	
49 DANGEROUS	(Temp, BMI)	
45 DANGEROUS	(Welbeck, ASCAP/Anidracks, ASCAP/Stephen Mitchell, ASCAP)	
24 DEEP INSIDE YOUR LOVE	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)	
72 DISRESPECT	(Temp, BMI)	
91 DO YOU WANNA GET AWAY	(Emergency, ASCAP/Jobete, ASCAP/Green Star, ASCAP)	
82 DON'T GET STOPPED IN BEVERLY HILLS	(Overdue, ASCAP/WB, ASCAP/Hip Trip, BMI/Lakiva, BMI/Irving, BMI/Dark Idol, BMI)	
60 DON'T SAY NO	(Mighty M, ASCAP/Matak, ASCAP/RC, ASCAP/Black Lion, ASCAP)	
32 DOUBLE OH-OH	(Bridgeport, BMI/Duexvon, BMI)	
26 ELECTRIC LADY	(Funk Groove, ASCAP/Zomba, ASCAP)	
37 EVERYTHING SHE WANTS	(Morrison Leahy, ASCAP/Chappell, ASCAP)	
79 THE FAT BOYS ARE BACK	(Kuwa, ASCAP/Fools Prayer, BMI)	
29 FIDELITY	(Flyte Tyme, ASCAP)	
76 FLY GIRL	(Lifo, BMI/Yeldarps, ASCAP)	
39 FRANKIE	(IDG, ASCAP)	
38 FREAK-A-RISTIC	(Almo, ASCAP/Jodaway, ASCAP)	
16 FREEWAY OF LOVE	(Gratitude Sky, ASCAP/Polo Grounds, BMI)	
51 FRESH	(Delightful, BMI)	
98 GIRLS LOVE THE WAY HE SPINS	(Grandmaster Flash, ASCAP/Grandpa Lou's, ASCAP)	
19 GLOW	(Stone City, ASCAP/National League, ASCAP)	
1 HANGIN' ON A STRING	(Virgin, ASCAP/Brampton, ASCAP)	
81 HELLO STRANGER	(Cotillion, BMI/Braintree, BMI/Lovelane, BMI)	
66 HISTORY	(Intersong, ASCAP)	
93 HOLD ME	(Unicity, BMI/Off Backstreet, BMI/Limited Funds, BMI)	
100 HOW CAN YOU SAY THAT IT'S OVER	(Nerpub, BMI/Tomjohn, BMI/Avodah, ASCAP/Steal Chest, ASCAP)	
71 I WANT MY GIRL	(Crazy People, ASCAP/Almo, ASCAP)	
6 I WONDER IF I TAKE YOU HOME	(Personal, ASCAP/Mokojumbi, BMI)	
36 IF YOU LOVE SOMEBODY SET THEM FREE	(Magnetic, BMI/Regatta, BMI/Illegal Songs, BMI)	
63 IF YOU WERE HERE TONIGHT	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
86 I'M LEAVING BABY	(Bee-germaine, BMI)	
75 I'M NOT THE SAME GIRL	(Prince Street, ASCAP/Almo, ASCAP/April, ASCAP/Random Notes, ASCAP)	
27 I'M SORRY	(Temp, BMI)	
52 IN MY HOUSE	(Stone City, ASCAP/Jay Warner, ASCAP)	
34 INTO THE GROOVE	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP)	
20 ITCHIN' FOR A SCRATCH	(T-gird, BMI/T-Boy, ASCAP/Go-Glo, ASCAP)	
14 IT'S OVER NOW	(April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)	
59 JUST ANOTHER NIGHT (WITHOUT YOUR LOVE)	(Truman, BMI/Huemar, BMI/CBS, BMI/Diesel, BMI)	
87 KIND OF GIRLS WE LIKE	(Unicity, ASCAP/Jump And Shoot, ASCAP)	
53 LEADER OF THE PACK	(ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)	
35 LET'S GO OUT TONIGHT	(Plan 9, ASCAP/WB, ASCAP)	
77 LOVE ATTACK	(Whooping Crane, BMI)	
25 LOVE ON THE RISE	(MCA, ASCAP/Little Tanya, BMI/Wayne A. Braitwaite, ASCAP/New Music Group, BMI) MCA	
95 LOVE WILL FIND A WAY	(Warner Bros., ASCAP/Brockman, ASCAP)	
18 MATERIAL THANGZ	(Hip Trip, BMI/Deele Reelee, BMI/Midstar, BMI)	
96 MEETING IN THE LADIES ROOM	(Hip Trip, BMI/Midstar, BMI)	
88 NEW DAY	(Assorted, BMI/Mighty Three, BMI)	
48 ONE BAD APPLE	(Fame, BMI)	
57 OUT ON A LIMB	(April, ASCAP/Midnight Magnet, ASCAP)	
54 PADLOCK	(Wakefield, ASCAP)	
80 PARASITE	(Artee Three, BMI/Redlock, BMI)	
58 PLEASURE SEEKERS	(Science Lab, ASCAP/Green Star, ASCAP)	
69 POSSESSION OBSESSION	(Hot-cha, BMI/Unichappell, BMI/Fust Buzzza, BMI)	
4 RASPBERRY BERET	(Controversy, ASCAP)	
2 ROCK ME TONIGHT	(Bush Burnin', BMI)	
61 THE ROOF IS ON FIRE	(Anjue, ASCAP)	
17 SANCTIFIED LADY	(April, ASCAP/Bug Pie, ASCAP/Connie's Bank Of Music, ASCAP)	
3 SAVE YOUR LOVE (FOR #1)	(A La Mode, ASCAP)	
42 SAVING ALL MY LOVE FOR YOU	(Prince Street, ASCAP/Screen Gems-EMI, BMI)	
30 SEXY WAYS	(Stone Diamond, BMI)	
85 SOMETHING THAT TURNS YOU ON	(Bleunig, ASCAP)	
89 SOMEWHERE I BELONG	(Famous, ASCAP/Ensign, BMI)	
33 STIR IT UP	(Unicity, ASCAP/No Pain No Gain, ASCAP/Off Backstreet, BMI/Streamline, BMI)	
47 STRANGE AND FUNNY	(Womack's London House, ASCAP/Ashtray, BMI)	
23 SUDDENLY	(Zomba, ASCAP/Willesden, BMI)	
11 SUSSUDIO	(Phil Collins, ASCAP/Pun, ASCAP)	
43 SWING LOW	(Arrival, BMI)	
44 TAKE NO PRISONERS (IN THE GAME OF LOVE)	(Chappell, ASCAP/Rightsong, BMI/Sookloozy, ASCAP)	
74 TAKE YOUR HEART AWAY	(Stonesssee, ASCAP)	
13 TELEPHONE	(Pure Love, ASCAP/Bernard Edwards, ASCAP/WB, ASCAP)	
94 TELL ME WHAT YOU WANT	(Jobete, ASCAP/Axtriss, ASCAP/House Of Champions, ASCAP/E.J.Gurren, ASCAP)	
10 THINKING ABOUT YOUR LOVE	(Larry Spier, ASCAP)	
46 THROUGH THE FIRE	(Dyad, BMI/Foster Frees, BMI/Nerpub, BMI/Tom John, BMI)	
5 TOO MANY GAMES	(Amazement, BMI)	
84 TURN IT UP	(De-Sir Rom, BMI)	
73 WE DON'T NEED ANOTHER HERO (THUNDERDOME)	(Irving, BMI/Myaxe, PRS)	
41 WHEN YOU LOVE ME LIKE THIS	(Willesden, BMI)	
7 WHO'S HOLDING DONNA NOW	(Foster Frees, BMI/Garden Rake, BMI/April, ASCAP/Random Notes, ASCAP)	
55 WILD AND CRAZY LOVE	(Stone City, ASCAP/National League, ASCAP)	
21 A WOMAN, A LOVER, A FRIEND	(Regent, ASCAP/Lena, BMI)	
15 YOU GIVE GOOD LOVE	(Little Tanya, BMI/MCA, ASCAP) MCA	
28 YOU TALK TOO MUCH	(Protons, ASCAP/Rush Groove, ASCAP)	
67 YOUR LOVE IS KING	(Silver Angel, 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
B-P	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WB	Warner Bros.



Bill Brings Out the Brass. WBEE Chicago general manager Charles Sherrel offers an arm of support to Columbia artist Bill Withers. Pictured from left at the release party for Withers' "Watching You Watching Me" album in the Windy City are local CBS promotion man Frank Chaplin, Sherrel, Withers and Chicago Mayor Harold Washington.

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

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Billboard

HOT BLACK SINGLES ACTION

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RADIO MOST ADDED



RETAIL BREAKOUTS

NATIONAL

ARTIST	TITLE	REPORTERS	NEW ADDS	TOTAL ON
TINA TURNER	WE DON'T NEED ANOTHER HERO (THUNDERDOME)	CAPITOL	30	41
KOOL & THE GANG	CHERISH	DE-LITE	27	52
JESSE JOHNSON'S REVUE	I WANT MY GIRL	A&M	22	43
BOOGIE BOYS	FLY GIRL	CAPITOL	21	24
CON FUNK SHUN	I'M LEAVING BABY	MERCURY	20	22

NATIONAL

ARTIST	TITLE	REPORTERS	NUMBER REPORTING
THE MARY JANE GIRLS	WILD AND CRAZY LOVE	GORDY	27
WHITNEY HOUSTON	SAVING ALL MY LOVE FOR YOU	ARISTA	27
SADE	YOUR LOVE IS KING	PORTRAIT	17
WOMACK & WOMACK	STRANGE AND FUNNY	ELEKTRA	14
PEABOBRYSON	TAKEN PRISONERS (IN THE GAME OF LOVE)	ELEKTRA	14

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
WPDO 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
WXKI Jackson, MS
KLAZ Little Rock, AR
KRNB Memphis, TN
WDIA Memphis, TN
WHRK Memphis, TN
WBLX Mobile, AL
WQOK 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
AI 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
Olsens Record & Tape Ltd. Washington, DC
P & L Records Philadelphia, PA
Record & Tape Collector Baltimore, MD
Record Outlet Pittsburgh, PA
Richman Brothers Pennsauken, NJ
Sabina 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 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 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
Pritchett's 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
Audi'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

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 7

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

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

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.

TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		
1	1	1	8	FREDDIE JACKSON	CAPITOL ST-12404 (8.98) 3 weeks at No. One	ROCK ME TONIGHT
2	3	3	15	LUTHER VANDROSS	▲ EPIC FE 39882	THE NIGHT I FELL IN LOVE
3	2	2	15	WHITNEY HOUSTON	● ARISTA AL8-8212 (8.98)	WHITNEY HOUSTON
4	5	6	30	KOOL & THE GANG	● DE-LITE 822943-M-1/POLYGRAM (8.98) (CD)	EMERGENCY
5	4	4	10	PRINCE & THE REVOLUTION	PAISLEY PARK 25286-1/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
6	6	5	17	THE MARY JANE GIRLS	● GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
7	7	7	16	MAZE FEATURING FRANKIE BEVERLY	● CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
8	8	8	5	MARVIN GAYE	COLUMBIA FC39916	DREAM OF A LIFETIME
9	9	9	9	CON FUNK SHUN	MERCURY 824345-1M-1/POLYGRAM (8.98) (CD)	ELECTRIC LADY
10	11	13	9	RICK JAMES	GORDY 6135GL/MOTOWN (8.98)	GLOW
11	10	10	18	JESSE JOHNSON'S REVUE	A&M 6-5024 (6.98)	JESSE JOHNSON'S REVUE
12	14	17	7	READY FOR THE WORLD	MCA 5594 (8.98)	READY FOR THE WORLD
13	13	18	16	DEBARGE	● GORDY 6123 GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
14	17	19	5	UTFO	SELECT 21614 (8.98)	UTFO
15	15	15	9	ATLANTIC STARR	A&M SP-5019 (8.98)	AS THE BAND TURNS
16	12	11	49	BILLY OCEAN	▲ JIVE JLB-8213/ARISTA (8.98) (CD)	SUDDENLY
17	19	21	7	LOOSE ENDS	MCA 5588 (8.98)	A LITTLE SPICE
18	18	14	26	KLYMAXX	MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
19	16	12	21	SADE	PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
20	29	30	23	GEORGE BENSON	WARNER BROS. 25178-1 (8.98) (CD)	20/20
21	27	46	3	RENE & ANGELA	MERCURY 824607-1M1/POLYGRAM (8.98)	STREET CALLED DESIRE
22	21	22	21	COMMODORES	MOTOWN 6124ML (8.98)	NIGHTSHIFT
23	23	23	9	EARL KLUGH	WARNER BROS. 25262-1 (8.98) (CD)	SODA FOUNTAIN SHUFFLE
24	24	24	56	TINA TURNER	▲ ⁴ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
25	26	26	23	SOUNDTRACK	▲ MCA 5547 (8.98) (CD)	BEVERLY HILLS COP
26	30	31	10	KLIQUE	MCA 5532 (8.98)	LOVE CYCLES
27	28	36	8	PHIL COLLINS	▲ ² ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
28	20	16	21	RUN-D.M.C.	● PROFILE PRO 1205 (8.98)	KING OF ROCK
29	31	40	4	DEELE	SOLAR 60410/ELEKTRA (8.98)	MATERIAL THANGZ
30	25	25	35	WHODINI	● JIVE JLB-8251/ARISTA (8.98)	ESCAPE
31	34	41	7	STANLEY JORDAN	BLUE NOTE BT 85101/CAPITOL (8.98)	MAGIC TOUCH
32	32	32	16	PAUL HARDCASTLE	PROFILE PRO 1206 (8.98)	RAIN FOREST
33	33	39	12	MELBA MOORE	CAPITOL ST-12382 (8.98)	READ MY LIPS
34	35	37	30	MADONNA	▲ ⁴ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
35	40	27	14	ALEXANDER O'NEAL	TABU FZ 39331/EPIC	ALEXANDER O'NEAL
36	39	44	3	THE FOUR TOPS	MOTOWN 6130ML (8.98)	MAGIC
37	38	28	38	NEW EDITION	▲ MCA 5515 (8.98) (CD)	NEW EDITION
38	22	20	23	WHAM!	▲ COLUMBIA FC39595 (CD)	MAKE IT BIG

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		
39	37	38	7	KENNY G.	ARISTA AL8-8282 (8.98)	GRAVITY
40	36	29	30	TEENA MARIE	● EPIC FE39528	STARCHILD
41	47	45	8	SHANNON	MIRAGE 90267/ATLANTIC (8.98)	DO YOU WANNA GET AWAY
42	43	33	49	THE POINTER SISTERS	▲ ² PLANET BXL1-4706/RCA (8.98) (CD)	BREAK OUT
43	42	34	35	ASHFORD & SIMPSON	● CAPITOL ST-12366 (8.98)	SOLID
44	55	56	12	STEVE ARRINGTON	ATLANTIC 81245 (8.98)	DANCIN' IN THE KEY OF LIFE
45	45	50	38	CHAKA KHAN	▲ WARNER BROS. 25162-1 (8.98) (CD)	I FEEL FOR YOU
46	46	48	30	MIDNIGHT STAR	● SOLAR 60384/ELEKTRA (8.98) (CD)	PLANETARY INVASION
47	48	43	35	THE TEMPTATIONS	GORDY 611GL/MOTOWN (8.98)	TRULY FOR YOU
48	51	51	41	DIANA ROSS	● RCA AFL1-5009 (8.98) (CD)	SWEPT AWAY
49	50	54	4	NATALIE COLE	MODERN 90270/ATLANTIC (8.98)	DANGEROUS
50	52	52	30	EUGENE WILDE	PHILLY WORLD 90239/ATLANTIC (8.98)	EUGENE WILDE
51	53	55	9	GEORGE HOWARD	TBA TB 205/PALO ALTO (8.98)	DANCING IN THE SUN
52	44	42	9	BILL WITHERS	COLUMBIA FC39887	WATCHING YOU, WATCHING ME
53	41	35	13	USA FOR AFRICA	▲ ³ COLUMBIA USA 40043	WE ARE THE WORLD
54	49	47	16	GLADYS KNIGHT & THE PIPS	COLUMBIA FC 39423	LIFE
55	59	—	2	PEABO BRYSON	ELEKTRA 60427 (8.98)	TAKE NO PRISONERS
56	56	59	27	THE GAP BAND	TOTAL EXPERIENCE TEL8-5705/RCA (8.98)	GAP BAND VI
57	57	49	19	WILTON FELDER	MCA 5510 (8.98)	SECRETS
58	61	65	19	GRANDMASTER FLASH	ELEKTRA 60389 (8.98)	THEY SAID IT COULDN'T BE DONE
59	NEW ▶			WOMACK & WOMACK	ELEKTRA 60406 (8.98)	RADIO M.U.S.C. MAN
60	NEW ▶			SISTER SLEDGE	ATLANTIC 81255 (8.98)	WHEN THE BOYS MEET THE GIRLS
61	65	57	89	LIONEL RICHIE	▲ ⁸ MOTOWN 6059ML (8.98) (CD)	CAN'T SLOW DOWN
62	NEW ▶			Z.Z. HILL	MALACO 7426 (8.98)	IN MEMORIUM 1935-1984
63	68	—	2	MILES DAVIS	COLUMBIA FC40023	YOU'RE UNDER ARREST
64	67	68	33	FAT BOYS	● SUTRA SUS 1015 (8.98)	FAT BOYS
65	66	73	5	HOWARD JONES	ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
66	54	53	8	THE REDDINGS	POLYDOR 823332-1Y1/POLYGRAM (8.98)	IF LOOKS COULD KILL
67	60	61	15	SOUNDTRACK	MOTOWN 6128ML (8.98)	BERRY GORDY'S THE LAST DRAGON
68	70	70	30	THE WHISPERS	SOLAR 60356/ELEKTRA (8.98) (CD)	SO GOOD
69	58	58	39	GLENN JONES	RCA NFL1-8036 (8.98)	FINESSE
70	62	60	34	PHILIP BAILEY	● COLUMBIA FC 39542	CHINESE WALL
71	71	72	35	DARYL HALL & JOHN OATES	▲ ² RCA AFL1-5309 (9.98) (CD)	BIG BAM BOOM
72	73	69	38	JEFFREY OSBORNE	● A&M SP-5017 (8.98) (CD)	DON'T STOP
73	74	74	6	DENISE LASALLE	MALACO 7422 (8.98)	LOVE TALKIN'
74	63	66	13	THIRD WORLD	COLUMBIA FC 39877	SENSE OF PURPOSE
75	69	71	18	JEFF LORBER	ARISTA AL8-8269 (8.98)	STEP BY STEP

○ Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. *CBS Records does not issue a suggested list price for its product.

BILLBOARD'S BLACK CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Black Singles, 1948-1984
- Top Ten Black Singles, 1948-1984
- Top Black Singles Of The Year, 1946-1984
- Number One Black Albums, 1965-1984
- Top Ten Black Albums, 1965-1984
- Top Black Albums Of The Year, 1966-1984

FOR INFORMATION, WRITE: Billboard Chart Research, Attn: Debra Todd, 1515 Broadway, New York, NY 10036

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	1	2	6	19 CHRYSLIS 4V9-42875 2 weeks at No. One	◆ PAUL HARDCASTLE
2	2	1	7	ANGEL/INTO THE GROOVE SIRE 0-20335/WARNER BROS.	◆ MADONNA
3	7	12	5	GLOW (REMIX) GORDY 4539GG/MOTOWN	RICK JAMES
4	6	6	9	YOU SPIN ME ROUND (LIKE A RECORD)/MISTY CIRCLES EPIC 49-05208	◆ DEAD OR ALIVE
5	3	8	11	FUZZ DANCE (EP) SIRE 25273-1/WARNER BROS.	VARIOUS ARTISTS
6	5	7	8	WOULD I LIE TO YOU? RCA PW-14079	◆ EURYTHMICS
7	12	16	5	THE PERFECT KISS QWEST 0-20330/WARNER BROS.	◆ NEW ORDER
8	8	9	8	AROUND THE WORLD IN A DAY (LP CUTS) PAISLEY PARK 25286-1/WARNER BROS.	PRINCE & THE REVOLUTION
9	14	17	5	TOO TURNED ON VANGUARD SPV-82	ALISHA
10	29	50	3	DANCIN' IN THE KEY OF LIFE (REMIX) ATLANTIC 0-86874	◆ STEVE ARRINGTON
11	17	23	5	LUCKY IN LOVE (REMIX) COLUMBIA 44-05214	◆ MICK JAGGER
12	13	14	7	CAN YOU HELP ME/FREE WORLD A&M SP-12129	JESSE JOHNSON'S REVUE
13	9	11	7	ANIMAL INSTINCT/LIGHTN' UP THE NIGHT MOTOWN 4535MG	◆ COMMODORES
14	10	13	7	KING TUT PROFILE PRO-7070	◆ PAUL HARDCASTLE
15	19	25	5	BEST PART OF THE NIGHT (REMIX) ARISTA AD1-9365	JEFF LORBER BAND
16	18	26	4	HOT YOU'RE COOL (REMIX) I.R.S. SP-70986/A&M	GENERAL PUBLIC
17	32	44	3	UNEXPECTED LOVERS TSR TSR 837	LIME
18	15	15	8	BLACK CARS HME 4W9-05205	◆ GINO VANNELLI
19	20	33	4	WALKING ON SUNSHINE CAPITOL (PROMO)	◆ KATRINA AND THE WAVES
20	25	22	8	PADLOCK (EP) GARAGE ITG2001/ISLAND	GWEN GUTHRIE
21	4	3	9	SAVE YOUR LOVE (FOR #1) MERCURY 880 731-1	RENE & ANGELA
22	22	27	4	POSSESSION OBSESSION/DANCE ON YOUR KNEES RCA PW-14099	◆ DARYL HALL & JOHN OATES
23	26	28	5	GIVE ME YOUR LOVE TSR TSR 838	FUN FUN
24	21	20	6	TONIGHT (LOVE WILL MAKE IT RIGHT) FRESH FRE001X	HANSON & DAVIS
25	28	34	5	CRAZY IN THE NIGHT (BARKING AT AIRPLANES) EMI-AMERICA V-7857	◆ KIM CARNES
26	23	21	6	THE NATURE OF THINGS (REMIX) WARNER BROS. 0-20331	NARADA MICHAEL WALDEN
27	33	35	4	BURNING FLAME (REMIX) GEFEN 0-20325/WARNER BROS.	◆ VITAMIN Z
28	NEW	NEW	NEW	FREEWAY OF LOVE ARISTA AD1-9355	◆ ARETHA FRANKLIN
29	31	32	5	DOUBLE OH-OH CAPITOL V-8642	GEORGE CLINTON
30	44	—	2	CANNONBALL A&M SP-12130	◆ SUPERTRAMP
31	11	4	11	THINKING ABOUT YOUR LOVE 4TH & B'WAY BWAY414/ISLAND	◆ SKIPWORTH & TURNER
32	37	49	3	I FREAK FOR YOU POLYDOR 881 954-1	CAROL LYNN TOWNES
33	36	47	3	CALL ME CHRYSLIS 4V9-42871	◆ GO WEST
34	34	31	5	IT'S THAT EAST STREET BEAT SUPERTRONICS RY-008	CHOCOLATE
35	24	18	7	WORK THAT DREAM A&M SP-12128	NOVEMBER GROUP
36	16	5	13	I WONDER IF I TAKE YOU HOME COLUMBIA 44-05203	◆ LISA LISA AND CULT JAM WITH FULL FORCE
37	40	42	3	CHANGE YOUR MIND POLYDOR 883 061-1	◆ SHARPE AND NUMAN
38	38	39	4	LET'S GO OUT TONIGHT WARNER BROS. 0-20311	◆ NILE RODGERS
39	42	—	2	ATTACK ME WITH YOUR LOVE ATLANTA ARTISTS 880 744-1	CAMEO
40	NEW	NEW	NEW	RASPBERRY BERET/SHE'S ALWAYS IN MY HAIR PAISLEY PARK 0-20355/WARNER BROS.	◆ PRINCE & THE REVOLUTION
41	39	45	4	UNIVERSAL RADIO COLUMBIA 44-05211	◆ NINA HAGEN
42	49	—	2	IF LOOKS COULD KILL (REMIX) MIRAGE 0-96894/ATLANTIC	PAMALA STANLEY
43	43	—	2	DON'T YOU MCA 23557	SECOND IMAGE
44	NEW	NEW	NEW	ROCK ME DOWN SPRING SPR-12-416	MONA LISA YOUNG
45	NEW	NEW	NEW	HISTORY CRITIQUE CR 8512	MAI TAI
46	50	—	2	TREAT HER SWEETER/TREAT ME EASY STREET EZS-7517	THE PAUL SIMPSON CONNECTION
47	48	—	2	DANCING MADLY BACKWARDS TELEFON TE 5/PERSONAL	THE FLIRTS
48	NEW	NEW	NEW	ALL FALL DOWN RCA PW-14109	FIVE STAR
49	NEW	NEW	NEW	CRY POLYDOR 881 786-1	◆ GODLEY & CREME
50	35	30	6	CELEBRATE YOUTH (REMIX) RCA PD-14052	◆ RICK SPRINGFIELD

BREAKOUTS

Titles with future chart potential, based on club play this week.

1. THE PLEASURE SEEKERS THE SYSTEM MIRAGE
2. I DON'T WANNA THINK ABOUT IT TENITA JORDAN TOP PRIORITY
3. WILD AND CRAZY LOVE (REMIX) THE MARY JANE GIRLS GORDY
4. MODERN ROCKETRY (LP CUTS) MODERN ROCKETRY MEGATONE
5. EIGHT ARMS TO HOLD YOU GOON SQUAD EPIC
6. WOODPECKERS FROM SPACE VIDEO KIDS OH MY!
7. BAD BOYS BAD BOYS FEATURING K LOVE STARLITE
8. THIS COULD BE THE NIGHT CINDY MIZELLE ATLANTIC

BREAKOUTS

Titles with future chart potential, based on sales reported this week.

1. VANITY KILLS ABC IMPORT (NEUTRON,UK)
2. RASPBERRY BERET (REMIX)/SHE'S ALWAYS IN MY HAIR PRINCE & THE REVOLUTION PAISLEY PARK
3. REACT STRAFE A&M
4. NO UFO'S MODEL 500 METROPLEX
5. PAISLEY PARK/SHE'S ALWAYS IN MY HAIR PRINCE & THE REVOLUTION IMPORT (WARNER BROS.,UK)
6. IT'S OVER NOW (REMIX) LUTHER VANDROSS EPIC
7. HOT YOU'RE COOL (REMIX) GENERAL PUBLIC I.R.S.
8. I'M TOO COOL YOUNG & COMPANY THE SOUND OF LONDON
9. I'M ONLY SHOOTING LOVE TIME BANDITS COLUMBIA
10. BODYSNATCHERS/CURIOUS MIDNIGHT STAR SOLAR

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	12 INCH SINGLES SALES	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	6	ANGEL/INTO THE GROOVE SIRE 0-20335/WARNER BROS. 5 weeks at No. One	◆ MADONNA
2	2	2	6	19 CHRYSLIS 4V9-42875	◆ PAUL HARDCASTLE
3	3	3	15	I WONDER IF I TAKE YOU HOME COLUMBIA 44-05203	◆ LISA LISA AND CULT JAM WITH FULL FORCE
4	4	5	18	YOU SPIN ME ROUND (LIKE A RECORD) EPIC 49-05208	◆ DEAD OR ALIVE
5	6	16	5	THE PERFECT KISS QWEST 0-20330/WARNER BROS.	◆ NEW ORDER
6	5	10	12	THINKING ABOUT YOUR LOVE 4TH & B'WAY BWAY414/ISLAND	◆ SKIPWORTH & TURNER
7	10	9	7	UNEXPECTED LOVERS TSR TSR 837	LIME
8	9	7	9	DANGEROUS (REMIX) MODERN 0-96885/ATLANTIC	◆ NATALIE COLE
9	11	4	12	EVERYTHING SHE WANTS COLUMBIA 44-05180	◆ WHAM!
10	7	17	12	CALL ME MR. TELEPHONE MCA 23546	◆ CHEYNE
11	16	15	12	SUSSUDIO ATLANTIC 0-86895	◆ PHIL COLLINS
12	13	23	8	SAVE YOUR LOVE (FOR #1) MERCURY 880 731-1	RENE & ANGELA
13	15	18	7	TONIGHT (LOVE WILL MAKE IT RIGHT) FRESH FRE001X	HANSON & DAVIS
14	21	21	9	WOULD I LIE TO YOU? RCA PW-14079	◆ EURYTHMICS
15	19	20	5	TOO TURNED ON VANGUARD SPV-82	ALISHA
16	NEW	NEW	NEW	FREEWAY OF LOVE ARISTA AD1-9355	◆ ARETHA FRANKLIN
17	17	13	14	THINGS CAN ONLY GET BETTER ELEKTRA 0-66915	◆ HOWARD JONES
18	8	12	10	HANGIN' ON A STRING (CONTEMPLATING) MCA 23543	◆ LOOSE ENDS
19	20	14	12	ROCK ME TONIGHT CAPITOL V-8640	◆ FREDDIE JACKSON
20	14	6	14	DO YOU WANNA GET AWAY MIRAGE 0-96892/ATLANTIC	◆ SHANNON
21	37	—	2	FUZZ DANCE (EP) SIRE 25273-1/WARNER BROS.	VARIOUS ARTISTS
22	31	36	8	IT'S THAT EAST STREET BEAT SUPERTRONICS RY-008	CHOCOLATE
23	27	29	16	POINT OF NO RETURN ARISTA AD1-9326	EXPOSE
24	26	39	6	CALL ME/WE CLOSE OUR EYES CHRYSLIS 4V9-42871	◆ GO WEST
25	12	8	8	BLACK CARS HME 4W9-05205	◆ GINO VANNELLI
26	23	38	4	POSSESSION OBSESSION/DANCE ON YOUR KNEES RCA PW-14099	◆ DARYL HALL & JOHN OATES
27	29	37	4	I FREAK FOR YOU POLYDOR 881 954-1	CAROL LYNN TOWNES
28	28	30	4	BAD BOYS STARLITE B6000/FANTASY	BAD BOYS FEATURING K LOVE
29	38	47	3	PADLOCK (EP) GARAGE ITG-2001/ISLAND	GWEN GUTHRIE
30	24	11	13	EVERYBODY WANTS TO RULE THE WORLD MERCURY 880 659-1	◆ TEARS FOR FEARS
31	18	22	8	CAN YOU HELP ME/FREE WORLD A&M SP-12129	JESSE JOHNSON'S REVUE
32	32	—	2	GLOW (REMIX) GORDY 4539GG/MOTOWN	RICK JAMES
33	34	—	2	EAT YOU UP PASSION AP3004/PERSONAL	ANGIE GOLD
34	22	25	12	FRESH IS THE WORD SLEEPING BAG SLX-00014	MANTRONIX WITH M.C. TEE
35	42	43	3	BURNING FLAME (REMIX) GEFEN 0-20325/WARNER BROS.	◆ VITAMIN Z
36	36	40	5	UNIVERSAL RADIO COLUMBIA 44-05211	◆ NINA HAGEN
37	41	26	6	ALL HUNG UP SUTRA SUD-030	ANGELA
38	25	27	18	NEW ATTITUDE/AXEL F MCA 23534	◆ PATTI LABELLE/HAROLD FALTERMEYER
39	NEW	NEW	NEW	DANCIN' IN THE KEY OF LIFE (REMIX) ATLANTIC 0-86874	◆ STEVE ARRINGTON
40	33	33	6	SHAKE THE DISEASE IMPORT (MUTE,UK)	DEPECHE MODE
41	NEW	NEW	NEW	CANNONBALL A&M SP-12130	◆ SUPERTRAMP
42	49	—	2	CITY LIFE/A FLY GIRL CAPITOL V-8645	BOOGIE BOYS
43	46	41	4	THE NATURE OF THINGS (REMIX) WARNER BROS. 0-20331	NARADA MICHAEL WALDEN
44	40	28	12	GIVE ME YOUR LOVE TSR TSR 838	FUN FUN
45	43	44	3	I WAS BORN TO LOVE YOU COLUMBIA 44-05197	◆ FREDDIE MERCURY
46	44	50	3	LET'S GO OUT TONIGHT WARNER BROS. 0-20311	◆ NILE RODGERS
47	NEW	NEW	NEW	LUCKY IN LOVE (REMIX) COLUMBIA 44-05214	◆ MICK JAGGER
48	48	49	3	DANCING MADLY BACKWARDS TELEFON TE 5/PERSONAL	THE FLIRTS
49	45	48	5	DOES HE DANCE EPIC 49-05191	FRANCE JOLI
50	NEW	NEW	NEW	CONFUSION NIA NI 1247	ALEEM

○ 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

SINGLES: The biggest 12-inch of the last few weeks is spawning its own answer record. Full Force's "Girl If You Take Me Home" is, of course, a response to the Lisa-Lisa No. 1 dance hit by its own creators, with a heavier rhythm treatment, and a guest appearance from Lisa-Lisa herself. "Dance Against The Wall," the flip, is also of interest, a sparse, high-tech garage record with more of the trademark doo-wops of "I Wonder If I Take You Home."

I.R.T.'s "When Bad Things Happen" (RCA/Automatic 12-inch) takes that act out of the novelty bag of "Watch The Closing Doors" and into the serious messaging of Divine Sounds, whose mixture of rap and gospel-soul vocals this record emulates. . . . New York stalwart Bobby "O" gets his most pop Euro-style sound yet with "A Man Like Me" (Telefon 12-inch), a record that has much in common with the recent Simple Minds and Belouis Some hits. The flip, "Pump It Up," revisits the pounding "Relax" groove.

Left-fielders: Shriekback's "Nemesis" (Island 12-inch) is a weird mix of rock and electro, as all of their records have been; it's also

very catchy and cute, and endlessly repeatable, like a work song. . . . Tina Turner's "We Don't Need Another Hero" (Capitol 12-inch promo) will certainly be one of the top 40 reverse crossovers, being rather downtempo, and having the theatrical sound of a movie theme.

Pop: Stephanie Mills' "Bit By Bit" (MCA 12-inch), already charting pop, returns producer Harold Faltermeyer and the singer to the hi-NRG category after long absences. MCA's Bobby Shaw edited the longer club version. . . . Robey's "Killer Instinct" (Silver Blue 12-inch) is pop/hi-NRG tailored for dance. Shep Pettibone mixed.

REMIXES: Two cuts from the "Goonies" soundtrack are being released as commercial 12-inches: the Cyndi Lauper title cut, "The Goonies 'R' Good Enough" in two rambling, SFX-ed versions on Portrait; and the Goon Squad mostly-instrumental "Eight Arms To Hold You," on Epic, which is one of producer Arthur Baker's strongest rhythm tracks in some time and marks his re-emergence from a period in which his most notable work has been in remix and post-production. Also: a clamorous dub mix. . . . The

Mary Jane Girls' "Wild And Crazy Love" (Gordy 12-inch) is turned into a chant on the "club" mix, and there's a vocal that's slightly longer than the album version. . . . Thelma Houston's "Fantasy And Heartbreak" (MCA 12-inch) has the true ring of a pop record.

ASSORTED CUTS: The last time we caught Millie Jackson live, she threw a couple of choice words in Tina Turner's direction. But now, in the great tradition of "if you can't beat 'em," comes "Act Of War" (Geffen seven-inch), a high-uptempo rock duet with Elton John that's right in her domestic drama mode but puts her in a setting that she hasn't attempted since her remake of Bad Company's "Feel Like Making Love" in the '70s. . . . In the opposite pop direction, the Weather Girls' "Well-a-Wiggy" (Entertainment Co./Columbia) is a lovely, floating calypso not really for clubs, but a great summer pop record.

"The Hall Boys Rap" by the Hall Boys Organizaition (Studio 12-inch, 301-839-6567) is one of the best-sounding independent rap productions around, with a good, tough beat and smooth overall sound. . . . Another of the more unusual raps, the chaotic "King Kut," by World of Mouth, has been signed and re-released by Profile, with a new remixed version.

NOTES: The packaging of the David Bowie 12-inch "Loving The Alien" (EMI America) is probably the most elaborate ever for a domestic release. Taking a leaf from the U.K. marketplace, in which bonuses are routinely packed with singles, this one comes in a lavish gate-fold sleeve with a free poster, all at the normal \$4.98 list.

Steve Thompson added post-production to the song; the atmospheric dub is even more interesting than the dance version. The treatment suggests that there might be a second wave of dub, used as a rear-ranging medium for rock, drawing upon the technique's capacity for adding dramatic emphasis to familiar materials.

NEW RELEASES

(Continued from page 21)

- LABELLE, PATTI**
Patti
LP Philadelphia International FZ 40020/CBS/no list
CA FZT 40020/no list
- SISTER SLEDGE**
When The Boys Meet The Girls
LP Atlantic 81255-1-D/\$8.98
CA 81255-4-D/\$8.98
- STARR, BRENDA K.**
I Want Your Love
LP Mirage 90284-1-D/Atlantic/\$8.98
CA 90284-4-D/\$8.98
- THE SYSTEM**
The Pleasure Seekers
LP Mirage 90281-1-D/Atlantic/\$8.98
CA 90281-4-D/\$8.98
- THOMAS, NOLAN**
Yo Little Brother
LP Mirage 90283-1-D/Atlantic/\$8.98
CA 90283-4-D/\$8.98

JAZZ

- SHANK, BUD**
Live At The Haig
LP Bainbridge CRS 6830/\$8.98
CA CRS 6830/\$8.98

CLASSICAL

- GLASS, PHILIP**
Satyagraha
LP CBS Masterworks 13M 39672/CBS/no list
CA 13T 39672/no list
- MIKEL ROUSE BROKEN CONSORT**
A Walk In The Woods
LP Club Soda Music CSM 002/\$9.95

COMPACT DISC

- AC/DC**
Fly On The Wall
CD Atlantic 81263-2-R/\$15.98
- BRANIGAN, LAURA**
Hold Me
CD Atlantic 81265-2-R/\$15.98
- JAMAL, AHMAD**
Digital Works
CD Atlantic 81258-2-T/\$19.98
- THE MANHATTAN TRANSFER**
Vocalese
CD Atlantic 81266-2-R/\$15.98
- PLANT, ROBERT**
Shaken 'N Stirred
CD Es Paranza 90265-2-R/Atlantic/\$15.98
- RATT**
Invasion Of Your Privacy
CD Atlantic 81257-2-R/\$15.98

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HOME VIDEO

Symbols for formats are ♠=Beta, ♥=VHS, ♦=CED and ♣=LV. Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated.

FILMS

- AFTER THE FALL OF NEW YORK**
Michael Sopkiw, Valentine Mournay, Anna Kamakis
♥ Vestron Video 5084/\$79.95
- B.C. ROCK**
Animated
♥ Vestron Video 4203/\$69.95
- BOB THE QUAIL**
Animated
♥ Family Home Entertainment F3-112/IVE/\$29.95
- BOOM IN THE MOON**
Buster Keaton, Angel Grassa, Virginia Serret
♥ USA Home Video 213-451/IVE/\$39.95
- THE CARE BEARS MOVIE**
Animated
♥ Vestron Video 5082/\$79.95
- THE CLINIC**
Chris Haywood, Simon Burke, Gerda Nicholson
♥ VidAmerica 7056/Lightning Video/\$69.95
- THE CRUSADERS LIVE!**
♥ MCA Home Video 80185/\$29.95
- DARK FORCES**
Robert Powell, David Hemmings, Broderick Crawford
♥ Media Home Entertainment M794/\$59.95
- DESPERATE WOMEN**
Susan Saint James, Ronee Blakley, Dan Haggerty
♥ USA Home Video 215-611/IVE/\$59.95
- DOCTOR IN DISTRESS**
Dirk Bogarde
♥ VidAmerica 7057/Lightning Video/\$59.95
- DOGS OF HELL**
Earl Owensby, Bill Gribble, Jerry Rushing
♥ Media Home Entertainment M796/\$59.95
- ECHOES**
Gale Sondergaard, Mercedes McCambridge, Ruth Roman
♥ VidAmerica 700/Lightning Video/\$39.95
- THE EYES OF THE AMARYLLIS**
Ruth Ford, Marsha Byrne, Guy Boyd
♥ Vestron Video 4239/\$69.95
- FALCON AND THE SNOWMAN**
Timothy Hutton, Sean Penn
♥ Vestron Video 5073/\$79.95
- HOOVER**
♥ Vestron Video 3104/\$59.95
- HUNTERS OF THE GOLDEN COBRA**
David Warbeck, Almanta Suska, Alan Collins
♥ Vestron Video 4217/\$69.95
- INTO THE NIGHT**
Jeff Goldblum, Michelle Pfeiffer
♥ MCA Home Video 80170/\$79.95
- INVITATION TO A WEDDING**
Sir John Gielgud, Sir Ralph Richardson
♥ Vestron Video 4226/\$69.95
- IT'S AN ADVENTURE, CHARLIE BROWN**
Animated
♥ Snoopy's Home Video Library M336/Media Home Entertainment/\$29.95
- LEGEND OF THE WEREWOLF**
Peter Cushing
♥ VCL Communications VL9049/\$49.95
- LIKELY STORIES VOLUME II**
Danny DeVito, Patrick Macnee, Debralee Scott
♥ USA Home Video 211-560/IVE/\$19.95
- LOVE STRANGE LOVE**
Vera Fischer, Mauro Mendonca
♥ Vestron Video 4231/\$69.95
- MADE IN HEAVEN**
David Tomlinson, Petula Clark
♥ VidAmerica 7058/Lightning Video/\$59.95
- MARRIAGE IS ALIVE AND WELL**
Joe Namath, Melinda Dillon, Judd Hirsch
♥ USA Home Video 215-449/IVE/\$59.95
- MASS APPEAL**
Jack Lemmon, Zaljko Ivanek, Charles Durning
♥ MCA Home Video 80168/\$79.95
- MOVING OUT**
Vince Colosimo
♥ VidAmerica 7037/Lightning Video/\$69.95
- MOWGLI'S BROTHERS**
Animated
♥ Family Home Entertainment F2-114/IVE/\$19.95
- NEW ZOO REVIEW—VOLUME 3**
♥ Family Home Entertainment F3-110/\$29.95
- NUDES IN LIMBO**
♥ MCA Home Video 80054/\$29.95
- THE PALEFACE**
Bob Hope, Jane Russell
♥ MCA Home Video 80106/\$59.95
- THE PERFECT CRIME**
Joseph Cotten
♥ VidAmerica 7055/Lightning Video/\$69.95
- POPEYE AND FRIENDS IN THE SOUTH SEAS**
Animated
♥ Media Home Entertainment M327/\$29.95
- PORTRAIT OF A STRIPPER**
Lesley Ann Warren, Edward Hermann, Vic Tayback
♥ Vestron Video 4227/\$69.95
- THE PREMATURE BURIAL**
Ray Milland, Hazel Court, Richard Ney
♥ Vestron Video 4345/\$69.95
- RED SKELTON'S FUNNY FACES**
Red Skelton, Marcel Marceau
♥ USA Home Video 213-561/IVE/\$39.95
- SILENT MADNESS**
Belinda Montgomery, Viveca Lindfors, Sydney Lassick
♥ Media Home Entertainment M776/\$59.95
- SILENT REBELLION**
Telly Savalas, Keith Gordon, Michael Constantine
♥ VCL Communications VL9051/\$49.95
- THUNDARR THE BARBARIAN**
♥ Worldvision Home Video 1047/\$24.95
- THUNDERBIRDS TO THE RESCUE**
Supermarionation
♥ Family Home Entertainment F4-113/\$39.95

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DISCO/DANCE 12" — U.S. & Imports
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		THIS WEEK		2 WKS. AGO		WKS. ON CHART		ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	3					JOSE JOSE	REFLEXIONES	ARIOLA 6051
	2	2	3					EMMANUEL	EMMANUEL	RCA 7337
	3	4	3					ROBERTO CARLOS	ROBERTO CARLOS 85	CBS 12324
	4	5	3					LUCIA MENDEZ	SOLO UNA MUJER	ARIOLA 6053
	5	8	3					PIMPINELA	CONVIDENCIAS	CBS 11323
	6	7	3					MIGUEL GALLARDO	TU AMANTE O TU ENEMIGO	RCA 7308
	7	15	3					DANNY RIVERA	ASI CANTABA CHEITO GONZALEZ VOL. 2	ARTT 3.141
	8	6	3					RAPHAEL	SIGO SIENDO AQUEL	CBS 80393
	9	16	3					MARISELA	SIN EL	CBS 90305
	10	10	3					BEATRIZ ADRIANA	ARREPENTIDA Y SOLA	PROFONO 90410
	11	18	3					JUAN GABRIEL	RECUERDOS 2	ARIOLA 6035
	12	9	3					CARLOS MATA	PORQUE TE QUIERO	SONOTONE 65108
	13	12	3					JOSE FELICIANO	COMO TU QUIERES	RCA 7338
	14	3	3					ROCIO DURCAL	CANTA A JUAN GABRIEL	ARIOLA 6043
	15	19	3					JOSE LUIS RODRIGUEZ	VOY A CONQUISTARTE	CBS 30307
	16	11	3					NELSON NED	A MI NUEVO AMOR	TH 9041
	17	14	3					ANTONIO CORTES	CHIQUEITE ERES MIA	REVIVAL 620
	18	21	3					JOAN SEBASTIAN	RUMORES	MUSART 6005
	19	25	3					MENUDO	MENUDO	RCA 5420
	20	13	3					LISSETTE	CARICATURA	CBS 10358
	21	22	3					CHEO FELICIANO	25 ANOS DE SENTIMIENTO	COCHE 350
	22	17	3					DYANGO	AL FIN SOLOS	ODEON 9024
	23	20	3					JOSE LUIS PERALES	AMANECIENDO EN TI	CBS 80382
	24	—	1					PRISMA	SE ME CANSO EL CORAZON	PEERLESS FIND #
	25	—	1					RAPHAEL	ETERNAMENTE TUYO	CBS 80379
TROPICAL SALSA	1	1	3					EL GRAN COMBO	INNOVATION	COMBO 2042
	2	3	3					ANDY MONTANEZ	ANDY MONTANEZ	TH 2345
	3	5	3					WILFRIDO VARGAS	EL JARDINERO	KAREN 87
	4	16	3					BOBY VALENTIN	ALGO EXCEPCIONAL	BRONCO 135
	5	4	3					LUIS RAMIREZ Y SU ORQUESTA	ALEGRES Y ROMANTICOS	CAYMAN 9011
	6	6	3					LUIS "PERICO" ORTIZ	LA VIDA EN BROMA	PERICO 350
	7	23	3					OSCAR D'LEON	YO SOY	TH 2350
	8	8	3					HECTOR LAVOE	REVENTO	FANIA 634
	9	14	3					ALEX BUENO Y SU ORQUESTA	LIBERACION	ALEX KAREN 89
	10	15	3					LA PATRULLA 15	EL MUCHACHITO	TTH 1900
	11	2	3					WILLIE ROSARIO	AFINCANDO	BRONCO 134
	12	13	3					RUBEN BLADES	MUCHO MEJOR	FANIA 630
	13	—	1					ALEX LEON Y SU ORQUESTA	LOS LEONES DE LA SALSA	RACE RECORDS 1420
	14	12	3					BELKIS CONCEPCION/CHICAS DEL CAN	BELKIS CONCEPCION	KAREN 82
	15	—	1					FERNANDITO VILLALONA	A LA CARGA	KUBANEY 90002
	16	—	1					WILLIE ROSARIO	AFINCANDO	BRONCO 134
	17	11	3					HANSEL Y RAUL	HANSEL Y RAUL	TH 2317
	18	24	3					LA GRAN MANZANA	PODER DE NEW YORK	MANZANA 01
	19	9	3					TOMMY OLIVENCIA	CELEBRANDO OTRO ANIVERSARIO	TH 2296
	20	7	3					ROBERTO TORRES	CORAZON DE PUEBLO	SAR 1038
	21	19	3					ORQUESTA LA SOLUCION	UNA CANITA MAS	TH 2333
	22	17	3					EL GRAN COMBO	EN ALASKA	COMBO 2039
	23	18	3					DIONI FERNANDEZ Y EL EQUIPO	LOS DISENADORES	ALGAR 48
	24	22	3					EDDIE PALMIERI	SOLITO	MUSICA LATINA 59
	25	—	1					GRUPO FASCINACION	TIBURON	RICO RECORDS 906
REGIONAL MEXICAN	1	2	3					LOS BUKIS	ADONDE VAS	PROFONO 90425
	2	1	3					LOS TIGRES DEL NORTE	LA JAULA DE ORO	PROFONO 90408
	3	4	3					LOS YONICS	15 SUPER EXITOS	PROFONO 90412
	4	5	3					RAMON AYALA	UN RINCONCITO EN EL CIELO	FREDDIE 1312
	5	3	3					VIKKI CARR	CON MARIACHI	CBS 20744
	6	6	3					LOS CAMINANTES	15 EXITOS	LUNA 1110
	7	9	3					LOS HUMILDES	13 ANIVERSARIO	PROFONO 90428
	8	7	3					LOS CADETES DE LINARES	DESPEDIDA CON MARIACHI	RAMEX 1113
	9	—	1					JOAN SEBASTIAN	RUMORES	MUSART 6005
	10	13	3					VICENTE FERNANDEZ	15 NUEVOS EXITOS	CBS 20704
	11	—	1					LOS BUKIS	MI FANTASIA	PROFONO 3122
	12	19	3					MANUEL ASCANIO	DOS AMORES	MUSART 70843
	13	25	3					CARLOS Y JOSE	15 HITS	TH 2335
	14	12	3					LOS BUKIS	CUMBIAS AL ESTILO LOS BUKIS	PROFONO 90418
	15	14	3					LA MAFIA	NEON STATIC	CARA 066
	16	10	3					LOS INVASORES DE NUEVO LEON	AMOR A LA LIGERA	TH 2267
	17	11	3					LOS HURACANES DEL NORTE	LOS HURACANES DEL NORTE	GARMEX 1002
	18	18	3					LOS HERMANOS BARRON	EL VIBORON Y LA CANALLA	FREDDIE 1309
	19	—	1					GRUPO VENUS	SUPEREXITOS	RADIO HIT 7021
	20	23	3					RAMON AYALA	VIDRIOS ROTOS	FREDDIE 1305
	21	8	3					LOS BUKIS	12 EXITOS NORTENOS	PROFONO 90406
	22	—	1					LITTLE JOE	RENUNCIACION	WARNER BROS. 2004
	23	16	3					GRUPO PEGASO	GRUPO PEGASO	REMO 55
	24	22	3					CHELO	AMOR POR GOTITAS	BALBOA 10949
	25	—	1					LOS TIGRES DEL NORTE	INT'LMENTE NORTENOS	PROFONO 90307

(CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units.

LATIN NOTAS

by Enrique Fernandez



THE MICHAEL JACKSON BOOM helped the Puerto Rican office of Discos CBS launch its new policy of distributing both Spanish- and English-language product from the major. Today, about half of the product Discos sells is on Columbia and the other half on its own Discos CBS International label, which includes Spain's Hispavox and Mexico's Profono.

"The situation is not new," explains the label's general manager Rafael Cuevas. "Before, the Columbia product came from one-stops in Miami; now it comes from us."

As was reported in last week's column, the Puerto Rican market is divided between Anglo and Latin music. Discos' bilingual policy turns this situation into a profitable one.

But the major is not neglecting local artists. Balladeer Yolandita Mongé is a CBS artist, as is big-time local star Lisette, who now resides in Miami but is still considered a Puerto Rican talent. In addition, according to Cuevas, the label is looking to sign new local talent.

The Puerto Rican office of Discos CBS was opened five years ago by industry veteran Enrique González, who retired last year. More recently, RCA has followed suit, opening its own offices in the island. "The strength of the majors is showing," observes Cuevas, "since the indies have only one or two artists each and we have a full roster."

"Our biggest accomplishment," he goes on, "has been bringing a new professionalism and seriousness to the Puerto Rican record industry. We have cultivated our relationship with the press, which is very important for our business. And we are servicing radio stations, distributors and retailers."

Though Puerto Rico is a relatively small market compared to other Latin territories, it enjoys an enviable stability based on the strength of the dollar. "We might not sell 100,000 units of a record," Cuevas ac-

knowledges. "But we do sell 25,000, and it's all in dollars."

And it's a market with its own peculiarities. "This is a Latin country, but it's also American," explains Cuevas. "We now have a generation of urban professionals who grew up with the Beatles and are buying American music."

CBS's Puerto Rican arm enjoys bilingual success

Cuevas is assisted by sales and promotion representative Alberto Mendoza. Also on the Discos staff are David Modesti, María Teresa Rodríguez, Julia Rodríguez and Edmundo Pérez. Discos CBS International's promotion and sales office and warehouse are located at 1001 Avenida Ponce de Leon, Santurce, Puerto Rico 00907.

SPANISH ROCK BAND MECANO, which emerged during the British "new romantic" boom, has released its third album (for CBS), "Ya viene el sol," recorded in Spain and London . . . The Texas Super Custom Lowrider Car Show & Concert Tour is featuring appearances by Tejano and Chicano Music Award winners Oscar Leonard y La Mafia and comedians Cheech & Chong . . . Kim Records has released three new albums: "Tú y Ella" by Luis Oscar, "Soliloquio" by Blanca Goodfriend and "La Charanga 76" . . . Balladeer Carlos Mata has a new album on the Sonotone label, ". . . porque te quiero," which includes the theme song of the telenovela "Topacio" . . . And from the unsinkable Fania label come Orlando Pabellon's "Trompeta de Oro" and Ismael Miranda's "Exitos de los 50, Vol. 2."

CLASSICAL KEEPING SCORE

by Is Horowitz



SOUND AND FURY: If you see orchestra musicians seated in chairs with unusually high backs, it may not be just a decor preference. More likely it's one way of

(ICSOM), the first 23 orchestras polled all reported excessive sound levels on stage as a problem. Orchestra members complained of nervousness, tension, anger, dis-

A new survey calls attention to a high-volume occupational hazard

trying to cope with an increasingly prevalent problem: player complaints brought on by high-volume sound on stage.

We've often heard warnings that souped-up sound levels on personal stereos can damage hearing. And there are some recording engineers who insist on a control room decibel content that can wilt the sensibilities of all but the most case-hardened. Most often, though, one has thought of this problem as one afflicting the rock community. Well, it's no longer that self-contained.

In a survey undertaken by the International Conference of Symphony and Opera Musicians

gust and irritation. More than half the musicians (some 900 responded) said they fear loss of hearing. Many said the quality of their playing is impaired. Fatigue and ringing in the ears are some of the milder symptoms reported.

A recent issue of *Senza Sordino* (appropriately named in this case), the official publication of ICSOM, reports the use of high-backed chairs as one way to shield players from the most aggressive decibel assaults. Of most use to players seated directly in front of trombones and trumpets, it's a defense mechanism used by orchestras in Buffalo, Minnesota and Oregon.

Much more common is the use of

earplugs. But musicians are generally unhappy with the side effect: the inability to hear other instrumentalists properly while playing. The Oakland Symphony is obliged to furnish earplugs to its players by contract. Others, including the Los Angeles, Denver, San Francisco and Rochester orchestras, supply them as a matter of course.

Risers, separation of orchestral sections and strategically placed Plexiglas shields, the latter reported in use by the Metropolitan Opera, St. Louis and Los Angeles orchestras, are among other ameliorative approaches tried.

None is totally effective, and the experimentation continues. Meanwhile, many accept the situation as an occupational hazard, aggravated by longer seasons, and the increasing numbers of pop concert presentations that add amplified instruments to the normal orchestral complement.

GODA: Threatening skies and a sprinkling of raindrops fail to put a damper on the launch of a series of
(Continued on page 77)

Videophon, Rainbow Deny Merger

Two Swiss Video Distributors Forge Links

BY PIERRE HAESLER

ZÜRICH Videophon and Rainbow Video, Switzerland's two leading distributors of prerecorded video-cassettes, are linking some of their activities in an effort to build greater business efficiency.

But Videophon executive Hans Flury strongly denies rumors that the two firms have future merger plans. A merger would give the company's a virtual monopoly in the burgeoning Swiss video market.

"Our two companies have found they follow much the same lines of business philosophy and of marketing strategy," Flury says firmly. "Our aim in working together in some key areas is to offer improved video programs to the dealers and also cut out much of the pornographic and dirty material currently in the shops."

The two companies are introducing a combined catalog and what they are calling a "video bank."

There's no doubt that they're operating in a frenzied growth area of the entertainment business here. VCR penetration is at a 15% level,

in a total market of some 2.3 million homes. Approximately 45% of all hardware users also rent video-cassettes.

Sales and rental of prerecorded tapes in 1984 were around the \$15.6 million mark. Additionally, there are the non-registered sales and rental of hard-core porn cassettes, which tack a further \$2 million onto that tally. Some \$10 million of the revenue comes from the 200 specialist video dealers nationwide, the remainder from around 600 rental outlets.

The average video dealer has 500 titles in stock. So far, around 5,000 titles have been released in the three different language regions of Switzerland. Some 400,000 prerecorded cassettes have been sold to retailers operating rental services.

However, consumer purchases remain the exception, despite the way major distributors have drastically cut pricing structures. Hot boxoffice movies now sell for approximately \$30 in Switzerland. And music videos are finding increasing public demand.

The new "Golden Movies" cata-

log, offered jointly by Videophon and Rainbow, is aimed at making video release patterns more attractive for dealers and consumers. And the "video bank" is set up to offer "bridging" finance for dealers who, in Switzerland, often operate on a low financial base and can't take all new releases aboard immediately.

The bank is run on a partnership basis by the two companies, with each selling software to the central bank, which then rents out to retailers who have an option to purchase outright after 12 months. The ploy is to extend choice of product without placing financial burdens on the dealers.

Videophon and Rainbow also hope to come up with answers to the old problem of used cassettes, still difficult to sell after the rental period despite improved quality levels.

And, says Videophon's Flury, "We hope to use our joint power to marshal the national distribution force to tackle the desperate Swiss copyright system, which so patently favors illegal copying."

EMI BANKS ON GROWING LATIN MARKET

(Continued from page 9)

suitable material for him to record for their domestic markets."

Gil sees immense possibilities for Spanish artists on both the EMI Odeon and Hispavox rosters to cross over in the future, following a trend spearheaded by Julio Iglesias.

"I think Luis Miguel has great potential in this area," he says. "He has signed a contract with NBC for a television series in the U.S., and I think his next move must be to record in English and really go out to conquer the U.S. market."

"There are many other territories open to Spanish talent. Germany

has good potential because so many Germans take their holidays in Spain and get exposed to Spanish artists. I think Japan and Holland are other important countries."

Spanish repertoire continues to dominate the domestic market here, accounting for 55% of turnover. International repertoire represents 40% and Latin American 5%, despite the fact that Spain's radio stations predominantly favor Anglo-American recordings.

In terms of configuration, single sales are declining, maxi-singles are gaining ground and cassettes and

LPs sell in roughly equal proportions, though cassettes are now beginning to move ahead. The Compact Disc market is in its early stages.

EMI's consolidation in Spain began when it sold its interest in the Barcelona pressing plant in 1983. Four months ago it wound up its distribution arm and channeled its product through the Hispavox operation. The acquisition of Hispavox a month later was the prelude to further rationalization, with the combining of all non-competitive divisions and the unification of music publishing operations. Total independence between EMI Odeon and Hispavox is preserved in the creative areas.

Luis Calvo, who has been international director of Hispavox for many years, is now responsible for international marketing for both EMI companies and Carmen Lopez Figueroa heads up the merged publishing operations.



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Slaight Purchases Majority Of Standard Broadcasting

BY KIRK LaPOINTE

TORONTO It's official, but not before some last-minute dramatics: Slaight Communications Inc. has purchased a majority interest in Standard Broadcasting Ltd.

Hollinger Argus Ltd., the company that held 49% of all Standard shares and is controlled by financier brothers Conrad and Montegu Black, rejected outright the last-ditch effort by Selkirk Communications Ltd. for its shares.

Hollinger said in a news release made public June 27 that it had deposited its 2,885,975 Standard shares under Slaight's offer of \$22 per share two days earlier. Slaight earlier said it had procured other shares to bring its holding to 52% of the prestigious broadcast firm.

Standard owns CFRB and CKFM-FM Toronto, the former the top-ranked Canadian radio outlet and the latter a successful adult contemporary station. Other holdings include CJFM-FM Montreal, CJSB and CJOH-TV Ottawa, CKTB and CJQR St. Catharines and Valley Cable TV of California.

Selkirk entered the fray frantically only days before Slaight's offer expired. It sought Ontario Securities Commission approval to waive the traditional offering period so it

could entice Hollinger Argus with a sweeter offer than Slaight's. The commission would not budge—and, besides, the Black brothers appear to have had their minds made up from the start.

But despite the outright rejection, Selkirk president R.S. Engle insists he hasn't given up the fight. The firm is staging a battle to thwart the Slaight purchase in the Ontario Supreme Court.

Even though Selkirk made its offer before Slaight did—and at \$2 per share more than the eventual selling price—the Hollinger Argus official opted for Slaight, run by Toronto broadcaster Allan Slaight, who owns two broadcast outlets in the city. He plans to divest those holdings to WIC Ltd., a Vancouver-based broadcast firm.

Hollinger said it wanted Slaight because Selkirk would hold too many outlets in the city if it bought Standard. Selkirk now owns one Toronto-area station, progressive rock outlet CFNY-FM. Hollinger said it rejected the Selkirk offer for that reason on May 8 and did so again on June 25, after Selkirk had failed to get commission approval for its short-expiry offer.

The deal now needs the approval of the Canadian Radio-Television & Telecommunications Commission.

Shelved for the Summer

Gov't Strategy Postponed

OTTAWA It has become the recording industry's answer to the boy who cried wolf. Time and time again, the federal government promises to release its long-needed, anxiously anticipated strategy document for the record business. Time and time again, the deadline gets pushed back.

Not long ago, aides to Communications Minister Marcel Masse were insisting the strategy would be released with a radio industry task force's recommendations by late May or early June. Then the aides assured interested parties the document would be issued before Parliament recessed for the summer on June 28. Masse was even mention-

ing the strategy in his speeches as being "imminent."

Alas, another deadline has passed, and the document is now being shelved for the summer. A document has been prepared for approval by the federal cabinet—the final bureaucratic stage before a policy is issued. But Masse has other things to bring to the government's decision-making body, and he chose to hold back the strategy until late summer or early fall.

The document is expected to recognize the value of the business as a legitimate cultural industry and put into place a series of measures that would create a better investment climate.

KIRK LaPOINTE

Maple Briefs

DAVID FOSTER is in Toronto to help write and produce two songs for **Anne Murray's** forthcoming album, due in late summer or early fall.

PETER SIMPSON moves into the national press and publicity role vacated recently by Tracy Keizer at **RCA Records Canada Ltd.**

NASH THE SLASH is suing **Pepsi-Cola Canada** because a bandaged likeness has shown up on Pepsi commercials. Nash, who records for Quality in Canada, insists he has a copyright of the look.

TICKETRON placed a few hundred seats for the July 13 **Live Aid** show on sale in Toronto sale without any notice. Naturally, the \$70 seats to the Philadelphia show were snapped up, but many are wondering why no notice was given.

ATTIC RECORDS scored a modest hit a couple of years ago with **Katrina & the Waves' "Walking On Sunshine."** The band stayed with Attic in Canada when it was signed to Capitol, and the single is now gold now on its second issue.

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HITS of the WORLD

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BRITAIN (Courtesy Music Week) As of 7/6/85

This Week	Last Week	SINGLES
1	1	FRANKIE SISTER SLEDGE ATLANTIC
2	4	AXEL F HAROLD FALTERMEYER MCA
3	2	CRAZY FOR YOU MADONNA GEFEN
4	5	CHERISH KOOL & GANG DE-LITE
5	9	BEN MARTI WEBB STARBLEND
6	3	YOU'LL NEVER WALK ALONE CROWD SPARTAN
7	6	SUDDENLY BILLY OCEAN JIVE
8	11	I'M ON FIRE/BORN IN THE USA SPRINGSTEEN CBS
9	8	HISTORY MAITAI VIRGIN
10	7	KAYLEIGH MARILLION EMI
11	12	JOHNNY COME HOME FINE YOUNG CANNIBALS LONDON
12	14	HEAD OVER HEELS TEARS FOR FEARS MERCURY
13	23	N-N-NINETEEN NOT OUT COMMENTATORS OVAL
14	22	LIFE IN ONE DAY HOWARD JONES WEA
15	10	THE WORD GIRL SCRITTI POLITTI VIRGIN
16	17	TOMB OF MEMORIES PAUL YOUNG CBS
17	36	MY TOOT TOOT DENISE LASALLE EPIC
18	13	OBSESSION ANIMATION MERCURY/PHONOGRAM
19	34	IN TOO DEEP DEAD OR ALIVE EPIC
20	19	KING IN A CATHOLIC STYLE CHINA CRISIS VIRGIN
21	18	PAISLEY PARK PRINCE & REVOLUTION WARNER BROS.
22	30	TURN IT UP CONWAY BROTHERS 10/VIRGIN
23	15	A VIEW TO A KILL DURAN DURAN PARLOPHONE
24	16	19 PAUL HARDCASTLE CHRYSALIS
25	29	THE SHADOW OF LOVE DAMNED MCA
26	37	LIVE IS LIFE OPUS POLYDOR
27	NEW	COME TO MILTON KEYNES STYLE COUNCIL POLYDOR
28	38	SMUGGLER'S BLUES GLENN FREY BBC
29	25	DUEL PROPAGANDA ZTT/ISLAND
30	35	SHE SELLS SANCTUARY CULT BEGGARS BANQUET
31	26	IF YOU LOVE SOMEBODY SET THEM FREE STING A&M
32	21	ALL FALL DOWN FIVE STAR TENT/RCA
33	NEW	MONEY'S TOO TIGHT SIMPLY RED ELEKTRA
34	33	BRING IT DOWN! REDSKINS DECCA
35	20	OUT IN THE FIELDS GARY MOORE & PHIL LYNOTT 10/VIRGIN
36	24	WALKING ON SUNSHINE KATRINA AND THE WAVES CAPITOL
37	NEW	THERE MUST BE AN ANGEL EURYTHMICS RCA
38	32	ACT OF WAR ELTON JOHN & MILLIE JACKSON ROCKET
39	NEW	ROUND AND AROUND JAKI GRAHAM EMI
40	27	ICING ON THE CAKE STEPHEN 'TIN TIN' DUFFY 10/VIRGIN
ALBUMS		
1	2	BRUCE SPRINGSTEEN BORN IN THE USA CBS
2	1	MARILLION MISPLACED CHILDHOOD EMI
3	7	ALED JONES WITH BBC WELSH SYMPHONY ORCHESTRA & CHORUS ALL THROUGH THE NIGHT BBC
4	3	STING THE DREAM OF THE BLUE TURTLES A&M
5	6	DIRE STRAITS BROTHERS IN ARMS VERTIGO
6	5	SCRITTI POLITTI CUPID & PSYCHE 85 VIRGIN
7	9	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
8	4	BRYAN FERRY BOYS AND GIRLS EG
9	16	BILLY OCEAN SUDDENLY JIVE
10	8	VARIOUS OUT NOW! 28 HOT HITS CHRYSALIS
11	11	BBC WELSH CHORUS VOICES FROM THE HOLY LAND BBC
12	12	VARIOUS NOW DANCE EMI/VIRGIN
13	19	PAUL YOUNG THE SECRET OF ASSOCIATION CBS
14	14	MARC BOLAN & T REX BEST OF THE 20TH CENTURY BOY K-TEL
15	15	PHIL COLLINS NO JACKET REQUIRED VIRGIN
16	10	TALKING HEADS LITTLE CREATURES EMI
17	13	ORCHESTRAL MANOEUVRES IN THE DARK CRUSH VIRGIN
18	26	SCORPIONS WORLD WIDE LIVE HARVEST
19	30	SISTER SLEDGE WHEN THE BOYS MEET THE GIRLS ATLANTIC
20	24	GO WEST CHRYSALIS
21	21	VARIOUS HITS 2 CBS/WEA
22	28	EURYTHMICS BE YOURSELF TONIGHT RCA
23	22	CHINA CRISIS FLAUNT THE IMPERFECTION VIRGIN
24	18	BRUCE SPRINGSTEEN THE RIVER CBS
25	27	MADONNA LIKE A VIRGIN SIRE
26	17	STYLE COUNCIL OUR FAVOURITE SHOP POLYDOR
27	23	BRUCE SPRINGSTEEN BORN TO THE RUN CBS
28	NEW	LEVEL 42 A PHYSICAL PRESENCE POLYDOR
29	20	BOB DYLAN EMPIRE BURLESQUE CBS
30	25	THE BEST OF THE EAGLES ASYLUM
31	34	BRUCE SPRINGSTEEN DARKNESS ON THE EDGE OF TOWN CBS
32	NEW	WHAMI MAKE IT BIG EPIC
33	29	CHRIS REA SHAMROCK DIARIES MAGNET
34	31	ALISON MOYET ALF CBS
35	39	DEAD OR ALIVE YOUTHQUAKE EPIC
36	NEW	NILS LOFGREN FLIP TOWERBELL
37	32	BRONSKI BEAT THE AGE OF CONSENT FORBIDDEN FRUIT
38	NEW	GLENN FREY THE ALLNIGHTER MCA
39	33	LEONARD BERNSTEIN/KIRI TE KANAWA/JOSE CARRERAS WEST SIDE STORY DEUTSCHE GRAMMOPHON
40	40	PRINCE & REVOLUTION AROUND THE WORLD IN A DAY WARNER BROS.

AUSTRALIA (Courtesy Kent Music Report) As of 7/8/85

		SINGLES
1	1	ANGEL MADONNA SIRE
2	2	LIVE IT UP MENTAL AS ANYTHING REGULAR
3	3	WOULD I LIE TO YOU EURYTHMICS RCA
4	5	CRAZY FOR YOU MADONNA GEFEN
5	4	WALKING ON SUNSHINE KATRINA & WAVES CAPITOL
6	6	50 YEARS UNCANNY X-MEN MUSHROOM
7	9	WE WILL TOGETHER EUROGLIDERS CBS
8	7	A VIEW TO A KILL DURAN DURAN EMI
9	8	RHYTHM OF THE NIGHT DEBARGE GORDY
10	12	DON'T YOU (FORGET ABOUT ME) SIMPLE MINDS VIRGIN
11	10	WE ARE THE WORLD USA FOR AFRICA CBS
12	17	MAN OVERBOARD DO.RE.MI. VIRGIN
13	14	EVERYBODY WANTS TO RULE THE WORLD TEARS FOR FEARS MERCURY
14	15	LOVER COME BACK TO ME DEAD OR ALIVE EPIC
15	NEW	OBSESSION ANIMATION MERCURY/POLYGRAM
16	11	WE CLOSE OUR EYES GO WEST CHRYSALIS
17	19	GET IT ON POWER STATION PARLOPHONE
18	13	19 PAUL HARDCASTLE CHRYSALIS
19	18	SUDDENLY BILLY OCEAN LIBERATION
20	NEW	THE GOONIES 'R' GOOD ENOUGH CYNDI LAUPER PORTRAIT/CBS
ALBUMS		
1	1	EURYTHMICS BE YOURSELF TONIGHT RCA
2	2	DIRE STRAITS BROTHERS IN ARMS VERTIGO
3	3	UNCANNY X-MEN 'COS LIFE HURTS MUSHROOM
4	4	MENTAL AS ANYTHING FUNDAMENTAL REGULAR
5	8	STYLE COUNCIL OUR FAVOURITE SHOP POLYDOR
6	6	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
7	5	PHIL COLLINS NO JACKET REQUIRED WEA
8	7	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
9	10	KIDS IN THE KITCHEN SHINE WHITE LABEL
10	NEW	STING THE DREAM OF THE BLUE TURTLES A&M/FESTIVAL
11	NEW	MONDO ROCK UP TO THE MOMENT POLYDOR/POLYGRAM
12	9	PAUL YOUNG SECRET OF ASSOCIATION CBS
13	NEW	MADONNA LIKE A VIRGIN SIRE/WEA
14	13	VARIOUS HEAPS OF HITS '85 CBS
15	19	THE POWER STATION PARLOPHONE
16	17	BRYAN FERRY BOYS AND GIRLS EG
17	15	BILLY OCEAN SUDDENLY LIBERATION
18	12	USA FOR AFRICA WE ARE THE WORLD CBS
19	11	INXS DEKADANCE WEA
20	18	JOAN ARMATRADING SECRET SECRETS A&M

WEST GERMANY (Courtesy Der Musikmarkt) As of 7/8/85

		SINGLES
1	1	19 PAUL HARDCASTLE CHRYSALIS/ARIOLA
2	3	ROCK ME AMADEUS FALCO GIG/TELDEC
3	2	AXEL F. HAROLD FALTERMEIER MCA/WEA
4	4	ROCKY ITALO HEAT DEUTSCHE AUSTROPHON
5	7	CELEBRATE YOUTH RICK SPRINGFIELD RCA
6	6	TARZAN BOY BALTIMORA EMI
7	5	YOU CAN WIN IF YOU WANT MODERN TALKING HANSA/ARIOLA
8	8	SHAKE THE DISEASE DEPECHE MODE MUTE/INTERCORD
9	17	KAYLEIGH MARILLION EMI
10	10	YOU'RE A WOMAN BAD BOYS BOUE COCONUT/ARIOLA
11	9	DON'T YOU (FORGET ABOUT ME) SIMPLE MINDS VIRGIN
12	11	A VIEW TO A KILL DURAN DURAN PARLOPHONE/EMI
13	13	LITTLE BIT OF HEAVEN PIA ZADORA CURB/INTERCORD
14	14	DON'T BE SO SHY MOTI SPECIAL TELDEC
15	12	LIVE IS LIFE OPUS POLYDOR/DGG
16	15	AROUND MY DREAM SILVER POZZOLI TELDEC
17	16	I'M ON FIRE BRUCE SPRINGSTEEN CBS
18	NEW	FEEL SO REAL STEVE ARRINGTON ATLANTIC/WEA
19	NEW	ON MY WAY IN L.A. PHIL CARMEN METRONOME
20	18	OBSESSION ANIMATION MERCURY/PHONOGRAM
ALBUMS		
1	1	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
2	2	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM
3	3	MODERN TALKING THE FIRST ALBUM HANSA/ARIOLA
4	4	SCORPIONS WORLD WIDE LIVE EMI
5	8	MARILLION MISPLACED CHILDHOOD EMI
6	7	RICK SPRINGFIELD TAO RCA
7	5	SUPERTRAMP BROTHER WHERE YOU BOUND A&M/DGG
8	10	BILLY IDOL VITAL IDOL CHRYSALIS/ARIOLA
9	6	SOUNDTRACK BEVERLY HILLS COP MCA/WEA
10	13	MICK JAGGER SHE'S THE BOSS CBS
11	9	MATT BIANCO WHOSE SIDE ARE YOU ON? WEA
12	11	BRYAN FERRY BOYS AND GIRLS EG/EGG
13	NEW	SOUNDTRACK FORMEL EINS EMI
14	12	TINA TURNER PRIVATE DANCER CAPITOL/EMI
15	14	PHIL COLLINS NO JACKET REQUIRED WEA
16	18	TALKING HEADS EMI
17	NEW	JENNIFER RUSH CBS
18	15	OPUS LIVE IS LIFE POLYDOR/DGG
19	19	HERBERT GROENEMEYER 4630 BOCHUM EMI
20	17	FREDDIE MERCURY MR. BAD GUY CBS

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 7/6/85

		SINGLES
1	1	19 PAUL HARDCASTLE ARIOLA
2	2	DANCING IN THE DARK BRUCE SPRINGSTEEN CBS
3	3	A VIEW TO A KILL DURAN DURAN EMI/BOVEMA
4	7	I'M ON FIRE BRUCE SPRINGSTEEN CBS
5	4	LOVE IS IN YOUR EYES GERARD JOLING WEA
6	8	CLOUDS ACROSS THE MOON RAH BAND RCA
7	6	YOU CAN WIN IF YOU WANT MODERN TALKING ARIOLA
8	5	DON'T YOU SIMPLE MINDS VIRGIN
9	NEW	SO IN LOVE ORCHESTRAL MANOEUVRES IN THE DARK VIRGIN
10	10	WASMASJEN TRAFASSI MERCURY
ALBUMS		
1	1	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
2	2	DIRE STRAITS BROTHERS IN ARMS PHONOGRAM
3	6	BRUCE SPRINGSTEEN THE RIVER CBS
4	4	FRANK BOEIJEN GROEP FOTO VAN EEN MOOIE DAG TELSTAR
5	3	SUPERTRAMP BROTHER WHERE YOU BOUND POLYDOR
6	NEW	CHRIS REA SHAMROCK DIARIES ARIOLA
7	10	BRYAN FERRY BOYS AND GIRLS POLYDOR
8	5	DIVERSEN NOW THIS IS MUSIC VOLUME 2 ARIOLA
9	8	MODERN TALKING THE FIRST ALBUM ARIOLA
10	NEW	DANNY DE MUNK RCA

JAPAN (Courtesy Music Labo) As of 7/8/85

		SINGLES
1	NEW	DANCING SHOES SEIKO CBS-SONY/CBS-SONY SONGS
2	1	SAND BEIGE AKINA NAKAMORI WARNER-PIONEER/KENON
3	2	IMA DAKARA, YUMI MATSUOTOYA, KAZUMASA ODA, V KAZUO ZAITSU TOSHIBA-EMI-FUN HOUSE/KIRARA-SHINKO M-FAIRWAY M.
4	5	TSUBASA NO ORETA ANGEL AYUMI NAKAMURA HAMMING BIRD/NICHION-JCM
5	4	BYE BYE MY LOVE SOUTHERN ALL STARS VICTOR/AMUSE
6	NEW	KANASHIMI NI SAYONARA ANZENCHITAI KITTY/KITTY M
7	3	DEBUT NAKO KAWAI COLUMBIA/GEIEI
8	6	SILENCE GA IPPAI KIYOTAKA SUGIYAMA & OMEGA TRIBE VAP/NTV.M BERMUDA
9	7	BOY NO THEME MOMOKO KIKUCHI VAP/BERMUDA-JCM GEIEI
10	10	C MIHO NAKAYAMA KING/BURNING.P-NICHION
11	9	KIZUNA MASAHICO KONDO CBS-SONY/JOHNNY'S
12	8	BOY NO KISETSU SEIKO MATSUDA CBS-SONY/SUN.M
13	NEW	MOON VENUS SHIBUGAKITAI CBS-SONY/JOHNNY'S
14	11	AKAITORI NIGETA AKINA NAKAMORI WARNER-PIONEER/MC CABIN-NTV.M
15	12	SHIROI HONOH YUKI SAITO CANYON/PMP TOHO-FUJI KITTY
16	17	NAGISA NO DANCE PARTY SHOJOTAI PHILIPS/NICHION-BOND
17	NEW	TAKE IT TIME EIKICHI YAZAWA WARNER-PIONEER/SUNRISE MACKY
18	NEW	PRIVATE LESSON MIYOKO YOSHIMOTO TEICHIKU/GEIEI
19	13	HEART BREAKER KYON KYON VICTOR/BURNING
20	14	TOUCH YOSHIMI I WASAKI CANYON/TOHO-FUJI
ALBUMS		
1	2	SEIKO MATSUDA 0 THE 9th WAVE CBS-SONY
2	1	ALFEE FOR YOUR LOVE CANYON
3	3	YUKI SAITO AXIA/CANYON
4	7	AYUMI NAKAMURA BE TRUE HUMMING BIRD
5	6	SOUNDTRACK SHIAWASE MONOGATARI CBS-SONY
6	4	ANRI WAVE FOR LIFE
7	5	USA FOR AFRICA WE ARE THE WORLD CBS-SONY
8	NEW	NIGHT RANGER SEVEN WISHES WARNER-PIONEER
9	16	AIR SUPPLY PHONOGRAM
10	9	MASASHI SADA ADVANTAGE FREE FRIGHT
11	NEW	44 MAGNUM ACTOR MOON
12	13	TEARS FOR FEARS SONGS FROM THE BIG CHAIR PHONOGRAM
13	17	MASAMICHI SUGI SYMPHONY 10 CBS-SONY
14	NEW	BRYAN FERRY BOYS AND GIRLS POLYDOR
15	14	REBECCA WILD & HONEY CBS-SONY
16	18	STYLE COUNCIL OUR FAVORITE SHOP POLYDOR
17	8	JUNICHI INAGAKI NO STRINGS FUN HOUSE
18	12	KIYOTAKA SUHIYAMA V OMETA TRIBE NEVER ENDING SUMMER VAP
19	NEW	TOM CAT CANYON
20	NEW	TAEKO ONUKI COPINE MIDI

ITALY (Courtesy Germano Ruscitto) As of 7/1/85

		SINGLES
1	1	WE ARE THE WORLD USA FOR AFRICA CBS
2	2	A VIEW TO A KILL DURAN DURAN EMI
3	3	YOU SPIN ME ROUND DEAD OR ALIVE EPIC/CBS
4	NEW	SE NASCO UN'ALTRA VOLTA POOH CGD MM
5	4	DON'T YOU SIMPLE MINDS VIRGIN
6	5	CAMEL BY CAMEL SANDY MARTON IBIZA/CBS
7	14	SOME LIKE IT HOT POWER STATION EMI
8	NEW	EVERYBODY WANTS TO RULE TEARS FOR FEARS POLYGRAM
9	NEW	SPECIAL RELEASE FOR ITALIAN FANS SPANDAU BALLET RCA
10	6	VOLARE ITALIA PER L'ETIOPIA RICORDI
11	NEW	PROSPETTIVA NEVSKY ALICE EMI
12	9	IMAGINATION BELOUIS SOME EMI
13	7	THIS IS NOT AMERICA DAVID BOWIE EMI
14	16	LOVE AND PRIDE KING CBS
15	NEW	19 PAUL HARDCASTLE RCA
16	10	EVERYTIME YOU GO AWAY PAUL YOUNG CBS
17	NEW	WE CLOSED YOUR EYES GO WEST CHRYSALIS/RCA
18	20	ONE NIGHT IN BANGKOK MURRAY HEAD RCA
19	8	LOOK MAMA HOWARD JONES WEA
20	15	FEVER TIPINIFINI IBIZA/CGD MM

Billboard HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT 100 POSITION
		TITLE	ARTIST	
1	1	A VIEW TO A KILL	DURAN DURAN	1
2	3	SUSSUDIO	PHIL COLLINS	2
3	4	RASPBERRY BERET	PRINCE & THE REVOLUTION	3
4	5	WOULD I LIE TO YOU?	EURYTHMICS	5
5	6	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	7
6	8	THE SEARCH IS OVER	SURVIVOR	4
7	2	HEAVEN	BRYAN ADAMS	12
8	12	EVERYTIME YOU GO AWAY	PAUL YOUNG	6
9	10	VOICES CARRY	'TIL TUESDAY	8
10	15	THE GOONIES 'R' GOOD ENOUGH	CYNDI LAUPER	10
11	16	IF YOU LOVE SOMEBODY SET THEM FREE	STING	11
12	17	SENTIMENTAL STREET	NIGHT RANGER	13
13	13	GLORY DAYS	BRUCE SPRINGSTEEN	9
14	9	ANGEL	MADONNA	17
15	18	CRAZY IN THE NIGHT (BARKING AT AIRPLANES)	KIM CARNES	15
16	27	SHOUT	TEARS FOR FEARS	14
17	21	19	PAUL HARDCASTLE	16
18	23	JUST AS I AM	AIR SUPPLY	19
19	25	GET IT ON (BANG A GONG)	THE POWER STATION	18
20	—	NEVER SURRENDER	COREY HART	20
21	—	WHO'S HOLDING DONNA NOW	DEBARGE	21
22	7	SMUGGLER'S BLUES	GLENN FREY	32
23	11	WALKING ON SUNSHINE	KATRINA AND THE WAVES	34
24	19	THINGS CAN ONLY GET BETTER	HOWARD JONES	24
25	—	PEOPLE ARE PEOPLE	DEPECHE MODE	22
26	14	EVERYBODY WANTS TO RULE THE WORLD	TEARS FOR FEARS	25
27	30	CANNONBALL	SUPERTRAMP	28
28	28	TOUGH ALL OVER	JOHN CAFFERTY/BEAVER BROWN BAND	23
29	20	IN MY HOUSE	THE MARY JANE GIRLS	37
30	29	GETCHA BACK	THE BEACH BOYS	27

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	1	SUSSUDIO	PHIL COLLINS	2
2	2	RASPBERRY BERET	PRINCE & THE REVOLUTION	3
3	3	A VIEW TO A KILL	DURAN DURAN	1
4	4	THE SEARCH IS OVER	SURVIVOR	4
5	7	EVERYTIME YOU GO AWAY	PAUL YOUNG	6
6	6	WOULD I LIE TO YOU?	EURYTHMICS	5
7	8	VOICES CARRY	'TIL TUESDAY	8
8	11	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	7
9	12	GLORY DAYS	BRUCE SPRINGSTEEN	9
10	10	THE GOONIES 'R' GOOD ENOUGH	CYNDI LAUPER	10
11	14	IF YOU LOVE SOMEBODY SET THEM FREE	STING	11
12	5	HEAVEN	BRYAN ADAMS	12
13	19	SHOUT	TEARS FOR FEARS	14
14	15	SENTIMENTAL STREET	NIGHT RANGER	13
15	18	PEOPLE ARE PEOPLE	DEPECHE MODE	22
16	13	TOUGH ALL OVER	JOHN CAFFERTY/BEAVER BROWN BAND	23
17	22	NEVER SURRENDER	COREY HART	20
18	24	WHO'S HOLDING DONNA NOW	DEBARGE	21
19	21	GET IT ON (BANG A GONG)	THE POWER STATION	18
20	20	CRAZY IN THE NIGHT (BARKING AT AIRPLANES)	KIM CARNES	15
21	27	19	PAUL HARDCASTLE	16
22	26	JUST AS I AM	AIR SUPPLY	19
23	—	POWER OF LOVE	HUEY LEWIS & THE NEWS	29
24	9	ANGEL	MADONNA	17
25	—	YOU SPIN ME ROUND (LIKE A RECORD)	DEAD OR ALIVE	26
26	—	FREEWAY OF LOVE	APETHA FRANKLIN	30
27	25	GETCHA BACK	THE BEACH BOYS	27
28	—	WHAT ABOUT LOVE?	HEART	31
29	30	POSSESSION OBSESSION	DARYL HALL & JOHN OATES	33
30	16	THINGS CAN ONLY GET BETTER	HOWARD JONES	24

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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 (6)	13
Portrait (3)	
Scotti Bros. (2)	
Caribou (1)	
Rock'N'Roll (1)	
WARNER BROS. (5)	12
Geffen (3)	
Sire (2)	
Paisley Park (1)	
Qwest (1)	
COLUMBIA	10
ATLANTIC (5)	9
Mirage (2)	
Es Paranza (1)	
Island/Bronze (1)	
A&M	7
CAPITOL	7
MCA (5)	7
Camel/MCA (1)	
MCA/Constellation (1)	
ARISTA (4)	6
Jive (2)	
ELEKTRA	6
POLYGRAM	5
Mercury (3)	
De-Lite (2)	
CHRYSALIS	4
EMI-AMERICA	4
MOTOWN (1)	4
Gordy (3)	
RCA	4
CBS	1
HME (1)	
PLANET	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

A-Z (LISTED BY TITLE)

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
16 19	(Oval, ASCAP)	(Blackwood Music, BMI) CPP/ABP
73 ALL YOU ZOMBIES	(Dub Notes, ASCAP/Human Box, ASCAP)	48 EVERYTHING SHE WANTS (Morrison Leahy, ASCAP/Chappell, ASCAP) CHA/HL
95 ALONE AGAIN	(Megadude, ASCAP/WB, ASCAP/Elektra-Asylum, ASCAP)	6 EVERYTIME YOU GO AWAY (Unichappell, BMI/Hot-cha, BMI) CHA/HL
17 ANGEL	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM	36 FIND A WAY (Bug & Bear, ASCAP/Meadowgreen, ASCAP) HL
76 ANIMAL INSTINCT	(Zomba, ASCAP)	44 FOREVER (Miik Money, ASCAP/Foster Frees, BMI) WBM/PPP
61 AXEL F	(Famous, ASCAP) CPP	75 FRANKIE (IDG, ASCAP)
82 BIT BY BIT (THEME FROM FLETCH)	(MCA, ASCAP/Kiauea, BMI/Rightsong, BMI/Franne Golde, BMI)	30 FREEWAY OF LOVE (Gratitude Sky, ASCAP/Polo Grounds, BMI)
51 BLACK CARS	(Black Keys, BMI/Screen-Gems, BMI) WBM	66 FRESH (Delightful, BMI) CPP
74 BURNING FLAME	(WB, ASCAP/Vitman Z, ASCAP)	18 GET IT ON (BANG A GONG) (TRO-Essex, ASCAP) MSC
55 CALL ME	(ATV, BMI) CLM	27 GETCHA BACK (Daywin, BMI/Careers, BMI) CPP
28 CANNONBALL	(Silver Cab, ASCAP/Almo, ASCAP) CPP/ABP	9 GLORY DAYS (Bruce Springsteen, ASCAP) CPP
49 CENTERFIELD	(Wenaha, ASCAP) CPP	96 GO FOR SODA (Mark-Cain, ASCAP)
59 CHERISH	(Delightful, BMI)	10 THE GOONIES 'R' GOOD ENOUGH (Warner-Tamerlane, BMI/Perfect Punch, BMI/Rella, BMI/Pet Me, BMI) WBM
81 (CLOSEST THING TO) PERFECT	(Golden Torch, ASCAP/See This House, ASCAP/Golden Horizon, BMI/Sudano Songs, BMI/Black Stallion, BMI) CPP	12 HEAVEN (Adams, BMI/Calyppo Toonz, PROC/Irving, BMI) CPP/ALM
84 CRAZY FOR YOU	(Warner-Tamerlane, BMI/WB, ASCAP) WBM	83 HOLD ME (Unicity, BMI/Off Backstreet, BMI/Limited Funds, BMI)
15 CRAZY IN THE NIGHT (BARKING AT AIRPLANES)	(Moonwindow, ASCAP) CPP	54 I WONDER IF I TAKE YOU HOME (Personal, ASCAP/Mokojumbi, BMI) CPP
62 DARE ME	(WB, ASCAP/Bob Montgomery, ASCAP/Restless Heart, ASCAP)	11 IF YOU LOVE SOMEBODY SET THEM FREE (Magnetic, BMI/Reggatta, BMI/Illegal Songs, BMI) HL
97 DO YOU WANNA GET AWAY	(Emergency, ASCAP/Green Star, ASCAP/Jobete, ASCAP) CPP	37 IN MY HOUSE (Stone City, ASCAP/Jay Warner, ASCAP) CPP
79 DON'T YOU (FORGET ABOUT ME)	(MCA, ASCAP/Music Corporation Of America, BMI) MCA	57 INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN) (Makiki, ASCAP/Arista, ASCAP/Rare Blue, ASCAP) CLM
25 EVERYBODY WANTS TO RULE THE WORLD	(Nymph, BMI) CPP	89 JUST A GIGOLO/I AIN'T GOT NOBODY (Chappell, ASCAP/Intersong, ASCAP/Edwin H. Morris, ASCAP/Jerry Vogel, ASCAP) HL
69 EVERYTHING I NEED	(Nymph, BMI) CPP	19 JUST AS I AM (Don Kirshner, BMI/Blackwood Music, BMI/Rightsong, BMI/Mystery Man, BMI)
		CPP/ABP/HL
		98 THE LADY OF MY HEART (Foster Frees, BMI/Garden Rake, BMI/MCA, ASCAP) CPP
		71 LAY IT DOWN (Ratt Music, BMI/Time Coast, BMI/Rightsong, BMI)
		45 LET HIM GO (Kid Wad, BMI/Ro Jgh Play/BMI) HL
		60 LIFE IN ONE DAY (Howard Jones, BMI/Warner Bros., ASCAP/Warner-Tamerlane, BMI)
		47 LIKE A SURGEON (Billy Steinberg, ASCAP/Denise Barry, ASCAP/Brigitte Baby, BMI/Polifer, BMI) WBM
		43 LITTLE BY LITTLE (Talktime, ASCAP)
		78 LIVE EVERY MOMENT (Fate, ASCAP)
		65 MAKE IT BETTER (FORGET ABOUT ME) (Gone Gator, ASCAP/Blue Network, ASCAP) WBM
		86 MEETING IN THE LADIES ROOM (Hip Trip, BMI/Midstar, BMI) CPP
		87 MONEY FOR NOTHING (Chariscourt, ASCAP/Almo, ASCAP/Virgin, ASCAP)
		88 MY TOOT TOOT (Sid Sim, BMI/Flattown, BMI) CPP
		52 MYSTERY LADY (Zomba, ASCAP/Willesden, BMI)
		67 NEVER ENDING STORY (Giorgio Moroder, ASCAP/Colgems-EMI, ASCAP) WBM
		20 NEVER SURRENDER (Liesse, ASCAP) CPP
		39 NOT ENOUGH LOVE IN THE WORLD (Cass County, ASCAP/Kortchmar, ASCAP) WBM
		94 ONE LONELY NIGHT (Janisongs, ASCAP) WBM
		22 PEOPLE ARE PEOPLE (Sonet, BMI/Warner-Tamerlane, BMI) WBM
		53 PEOPLE GET READY (Warner-Tamerlane, BMI) WBM
		33 POSSESSION OBSESSION (Hot-cha, BMI/Unichappell, BMI/Fust Buzza, BMI)
		29 POWER OF LOVE (Hulex, BMI/Red Admiral, BMI) CLM
		3 RASPBERRY BERET (Controversy, ASCAP) WBM
		68 REACTION TO ACTION (Somerset, ASCAP/Evansongs, ASCAP/Stray Notes Music, ASCAP) WBM
		99 RHYTHM OF THE NIGHT (Edition Sunset, ASCAP/Arista, ASCAP) CPP
		35 ROCK ME TONIGHT (Bush Burnin', BMI)
		4 THE SEARCH IS OVER (Rude, BMI/WB, ASCAP/Easy Action, ASCAP) WBM
		13 SENTIMENTAL STREET (Kid Bird, BMI/Ro Jgh Play/BMI) HL
		14 SHOUT (Nymph, BMI) CPP
		77 SMOKIN' IN THE BOYS ROOM (Big Leaf, ASCAP)
		93 SMOOTH OPERATOR (Adu, MCPS/St.John, MCPS)
		32 SMUGGLER'S BLUES (Red Cloud, ASCAP/Night River, ASCAP) WBM
		100 SOME LIKE IT HOT (Ackee, ASCAP/Trtnc, BMI/N.V., ASCAP)
		42 ST. ELMO'S FIRE (MAN IN MOTION) (Gold Horizon, BMI/Foster Frees, BMI/John Parr, PRS) CPP
		40 STATE OF THE HEART (Chappell, ASCAP) CHA/HL
		58 STIR IT UP (Unicity, ASCAP/Po Pain No Gain, ASCAP/Off Backstreet, BMI/Streamline Moderne, BMI)
		46 SUDDENLY (Zomba, ASCAP/Willesden, BMI) CPP
		38 SUMMER OF '69 (Adams Communications, PROC/Calyppo Toonz, PROC/Irving, BMI) CPP/ALM
		90 SUMMERTIME TIME GIRLS (Facamelting, BMI)
		2 SUSSUDIO (Phil Collins, ASCAP/Pun, ASCAP) WBM
		80 TAKE NO PRISONERS (IN THE GAME OF LOVE) (Chappell, ASCAP/Rightsong, BMI/Sookloozy, ASCAP)
		91 TAKE ON ME (ATV, BMI)
		24 THINGS CAN ONLY GET BETTER (Howard Jones, BMI/Warner-Tamerlane, BMI) WBM
		70 THROUGH THE FIRE (Dyad, BMI/Foster Frees, BMI/Neropub, BMI/Tom John, BMI) CPP
		72 TIRED OF BEING BLONDE (Screen Gems-EMI, BMI/Shifrylepole, BMI) WBM
		23 TOUGH ALL OVEF (John Cafferty, BMI)
		1 A VIEW TO A KILL (Tritec, BMI/Blackwood Music, BMI) HL/PPP/B-3
		8 VOICES CARRY (Intersong, ASCAP/Til Tunes, ASCAP) CHA/HL
		85 WAKE UP (NEXT TO YOU) (Ellisclan, PRS)
		34 WALKING ON SUNSHINE (Screen Gems-EMI, BMI/Megasongs, BMI) WBM
		92 WE ARE THE WORLD (Mijac, BMI/Brockman, ASCAP) WBM
		41 WE DON'T NEED ANOTHER HERO (THUNDERDOME) (Myax, ASCAP/Good Single, BMI)
		31 WHAT ABOUT LOVE? (Welbeck, ASCAP/Irving, BMI/Calyppo Toonz, PROC) CPP/ALM/CLM
		64 WHEN YOUR HEART IS WEAK (Edwin Ellis, BMI/Nurk Twins, BMI)
		21 WHO'S HOLDING DONNA NOW (Foster Frees, BMI/Garden Rake, BMI/April, ASCAP/Random Notes, ASCAP) CPP/ABP
		63 WILLIE & THE HAND JIVE (Eldorado, BMI/Bug, BMI)
		5 WOULD I LIE TO YOU? (Blue Network, ASCAP)
		7 YOU GIVE GOOD LOVE (Little Tanya, BMI/MCA, ASCAP)
		26 YOU SPIN ME ROUND (LIKE A RECORD) (Chappell, ASCAP) CHA/HL
		56 YOUR LOVE IS KING (Silver Angel, ASCAP)
		50 YOUR ONLY HUMAN (Joel, BMI)

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

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

MUSIC FROM THE MOTION PICTURE SOUNDTRACK

Back To The Future
PRODUCERS: Various
MCA MCA-6144

With Huey Lewis & the News' "The Power Of Love" already breaking fast, and advance reports predicting that this Steven Spielberg production will be among the summer's biggest boxoffice champs, this pop/rock compilation should be among the season's biggest soundtracks as well. Mix of '80s styles with the movie's '50s source needs is a stretch, but strong tracks from Lindsey Buckingham and Eric Clapton tip the balance toward hit.

JEFF BECK

Flash
PRODUCERS: Nile Rodgers, Jeff Beck, Arthur Baker, Tony Hymas
Epic FE 39483

The original feral child of the guitar returns, as visceral as ever after a five-year recording layoff. Productions by Rodgers and Baker turn an ear towards dance rhythms, yet tracks featuring vocalist Jimmy Hall have an almost "classic" hard rock sound. First single is a collaborative "People Get Ready" with Rod Stewart.

RAY DAVIES

Return To Waterloo
PRODUCER: Ray Davies
Arista AL6-8386

Davies' new musical drama, slated for both theatrical and home video release, also yields his first formal solo album, albeit one recorded with the reliable punch of the Kinks evident throughout. Yet this isn't a Kinks project by another name; in its more nostalgic reliance on '60s rock elements and Davies' greater emphasis on wistful ballads, the set stands apart from recent group efforts. Best are the title track and the driving "Not Far Away."

CARLY SIMON

Spoiled Girl
Producers: Various
Epic FE 39970

While pop radio runs away with "Tired Of Being Blonde," the title track stands out as Simon's most modern offering. Co-written with her new husband, drummer Russ Kunkel,

SPOTLIGHT



BILLY JOEL
Greatest Hits Volume 1 & Volume II
PRODUCER: Phil Ramone
Columbia C2 40121

Double package of Joel's best-known pop gems benefits from a consistent production touch, as well as from the label's avoidance of earlier anthologies, making this a strong candidate for the best-selling compilation in a while. Add two new studio singles, including the current "You're Only Human (Second Wind)," and a dearth of scheduled heavyweight summer releases, and this 21-song collection should add sizzle to store traffic in the weeks ahead.



ARETHA FRANKLIN
Who's Zoomin' Who?
PRODUCERS: Narada Michael Walden, Aretha Franklin, Dave Stewart
Arista AL8-8286

Lady Soul's recent, checkered chart career and a surprising absence of past platinum certifications suggest a long shot, but the wealth of hot performances here could reap just that over-the-top impact, as already hinted by the fast-breaking "Freeway Of Love." That uptempo scorcher displays a canny balance of classic '60s soul elements and contemporary production embellishments that gives much of the album a ripe, knowing sense of both eras. Add crossover hooks in guest appearances by Peter Wolf, Carlos Santana and Eurythmics, and producer Walden's most vivid, engaging work yet, and this looms as a potent force, especially in light of slim competition in the weeks ahead, and a new classic in Franklin's catalog.

"Spoiled Girl" is a danceably bright track on which Simon's storytelling takes a back seat to infectious hooks and slick production. "My New Boyfriend" finds the singer's steady alto nicely set off by a bouncy beat-box line that couples the new with the old. The rest of the album, however, sinks into the latter category, with Simon indulging in wordy folk habits that undermine a contemporary attack.

NOLAN THOMAS

Yo' Little Brother
PRODUCERS: Mark Liggett, Chris Barbosa
Mirage/Atco 90283

The hit title track and some similar minded "pop hop" aimed at younger record buyers and dancers alike. Liggett & Barbosa's signature sound

permeates the entire collection, also guaranteeing a high level of professionalism.

JOE PISCOPO

New Jersey
PRODUCER: Hal Willner
Columbia BFC 40046

Comedian's collection makes use of the album format through heavy reliance on musical vehicles rather than standup comedy. Title track is a Bruce Springsteen sendup, and Eddie Murphy duets on "Honeymooners Rap." Also features cameos by Gary Windo, Terry Adams, Little Steven, the Uptown Horns and Rocky & Bullwinkle.

RECOMMENDED

THE MANHATTAN TRANSFER

Vocalese
PRODUCER: Tim Hauser
Atlantic 81266

Vocal quartet reaffirms their jazz base with this straight-ahead album. Guest artists include Bobby McFerrin, Thad Jones, Dizzy Gillespie and vocalese godfather Jon Hendricks, who also wrote the lyrics.

ROY BUCHANAN

When A Guitar Plays The Blues
PRODUCERS: Roy Buchanan, Bruce Iglauer, Dick Shurman
Alligator AL4741

Broad sampler pulled from a great guitarist's bag of tricks. Left to his own devices, Buchanan has made an album of gutsy blues and wailing solos. Welcome back.

MR. MISTER

Welcome To The Real World
PRODUCERS: Mr. Mister, Paul DeVilliers
RCA NFL1-8045

Strong second album by this Los Angeles-based pop/rock quartet again suggests an American version of the Fixx, distinguished by the more powerful lead vocals of Richard Page; techno-pop orchestrations mix well with tougher rock elements.

ORIGINAL MOTION PICTURE SOUNDTRACK

Follow That Bird
PRODUCER: Steve Buckingham
RCA CBL1-5475

First widescreen trek to Sesame Street adds guest tracks featuring Waylon Jennings, Ronnie Milsap and Alabama to a charming musical score arranged by Van Dyke Parks and Lennie Niehaus; package includes bonus board game printed on inside gatefold.

MELANIE

Am I Real Or What
PRODUCER: Peter Shekeryk
Amherst AMH 53302

The husky-throated song stylist returns with a pop package laden with contemporary touches, from electronic percussion to dance-oriented tempi; songs mirror a wry adult perspective contrasting with her early hits.

SHY

Brave The Storm
PRODUCER: Tony Platt
RCA NFL1-8053

Young quintet, apparently British but fueled with an emphatically Yankee-fed vocal style, fuses metal melodrama with pop harmonies to astutely commercial effect; right up AOR's current alley.

DRAMA

Scene From A Distance
PRODUCER: Elliot Scheiner
RCA NFL1-8046

Duo formerly known as the Breaks makes techno-pop with a smooth sheen. Well-done album features several strong tracks, most notably "Paralyze" and "Heartache After Heartache."

IAM SIAM

She Went Pop
PRODUCERS: David Sonenberg, Brian Rothschild, Larry Fast
Columbia BFC 39517

Music conceived to accompany a video group concept comes across like a soundtrack without a film. There's a story (or stories) here, but somehow you're not sure what they are. The music isn't without merit, though.

BC & THE DARTZ

An American Saturday Night
Producer: Buzz Cason
Track NR 16086

Raw rock from Nashville that fits the "everything old is new again" song adage in its reference to the genre's rockabilly birthright. With all tracks set to an insistent 2/4 beat, the album ranges from the hushed ballad "Soft Woman" to a rousing Presley takeoff in "Get Up."

TIME BANDITS

Producers: Various
Columbia BFC 40069

"I'm Only Shooting Love" sounds like a breaking track for this Dutch foursome, as it sports that semi-mindless, high-energy pop sound currently the rave at pop radio. Happily, the band easily steps out of this vein into more expansive melodies boosted by a vocal artillery that ranges from the wimper of a 99-pound weakling to the bravado of the bully.

THE PRODUCERS

Run For Your Life
PRODUCERS: Joe Blaney, the Producers
Marathon MR111

Group formerly with Portrait goes it on their own here. Their sound is significantly unchanged, a bright pop offering with some flash. Contact: (404) 493-8055.

BLACK

RECOMMENDED

JEAN KNIGHT

My Toot Toot
PRODUCER: Isaac Bolden
Mirage/Atco 90282

The hit title tune married with a couple of reworks, including Knight's own "Mr. Big Stuff," with a rap introduction. Allen Toussaint contributes his own "One Monkey Don't Stop The Show," and there are several originals by producer Bolden that hew close to the "Toot Toot" sound.

LEE DORSEY

Holy Cow!
PRODUCER: Mitchell Cohen (reissue)
Arista ALB6 8387

Arista reaches way back into its Bell catalog for a collection of classic New Orleans r&b sides by vocalist Dorsey including "Ya Ya," "Ride Your Pony," "Working In The Coal Mine" and the title track. Also included are several later tunes licensed from PolyGram.

FIVE STAR

Luxury Of Life
PRODUCERS: Various
RCA NFL1-8052

Brother and sister vocal group plays it smooth, but the tunes are far from memorable and the arrangements lack punch.

COUNTRY

PICKS

WAYLON JENNINGS

Turn The Page
PRODUCERS: Jerry Bridges, Gary S. Scruggs
RCA AHL 1-5428

Jennings certainly turns the page—an entire new leaf, in fact—with this powerful, magnetic and (in many ways) autobiographical album that's like a late-night heart-to-heart with an old trusted friend. Jennings' new lease on life is strikingly apparent in his heartfelt performances; the songs couldn't be better.

NETTY GRITTY DIRT BAND

Partners, Brothers And Friends
PRODUCERS: Marshall Morgan, Paul Worley
Warner Bros. 25304

The title says it all: After 19 years together, these musicians exude more warmth and charisma than ever. Production is of sterling quality, as are most of the cuts, especially "Modern Day Romance," the autobiographical title, and the thought-provoking epic "Leon McDuff." A refreshing and distinctive effort all the way.

KAREN BROOKS

I Will Dance With You
PRODUCER: Barry Beckett
Warner Bros. 25277

Brooks is a soulful, yearning singer whose stature will inevitably be enhanced by this fine album, which continues where her unique debut left off. Best cuts: "The Last One To Know," "I Do Blues" and "The Hard Way." Her flowing interpretation shines on "Beyond The Great Divide."

RECOMMENDED

ROCKIN' SIDNEY

My Toot-Toot
PRODUCERS: Sidney Simien, Floyd Soileau, Huey Meaux
Epic B5E 40153

This four-cut mini-LP contains original zydeco material from the original Mr. Toot-Toot himself, who also plays all the instruments with infectious enthusiasm.

JAZZ-FUSION

PICKS

SADAO WATANABE

Maisha
PRODUCER: Sadao Watanabe
Elektra 60431

Japanese reed stylist Watanabe assembles a battalion of top U.S. session aces to create a plush ensemble base for this easygoing fusion set, which takes full advantage of its crack support and Watanabe's laconic alto and soprano sax and flute in sketching its breezy moods. Included is a cameo for vocalist Brenda Russell, "Men And Women," which should mesh with alternative AC programming needs.

ERNIE WATTS

Musician
PRODUCERS: Don Grusin, Ernie Watts
Qwest 25283

Journeyman saxophonist Watts is no stranger to black pop as a top instrumental soloist, and this latest date plays to that strength with lushly arranged crossover fare that includes two vocals by lyricist Phil Perry. As part of the label's expanding jazz/fusion profile, this could click with crossover, softer AC and jazz outlets.

VICTOR FELDMAN'S GENERATION BAND

High Visibility
PRODUCERS: Josh Feldman, Generation Band
TBA Records TB 208 (Palo Alto)

With Tom Scott featured on saxophones and Dean Parks (guitar), Abe Laboriel (bass) and Max Bennett (bass) along for the ride, this credentialed L.A. fusion band serves up muscular crossover jazz sparked by leader Feldman's seasoned touch on keyboards, mallet instruments and synthesizers. As one its most recent releases, the central emphasis is on r&b-paced pop/jazz.

McCOY TYNER

Just Feelin'
PRODUCER: Herb Wong
Palo Alto PA 8083

Pianist's first for the label focuses on lithe acoustic jazz and favorable trio settings with his current working rhythm section, bassist Avery Sharpe and drummer Louis Hayes. That format's sturdy virtues for piano stylists allows Tyner to flex his

propulsive yet lyrical style on both originals and standards including "I Didn't Know What Time It Was" and "Manha de Carnaval."

RECOMMENDED

MICROSCOPIC SEPTET

Let's Flip!
PRODUCER: George Coppens
Osmosis 6003

Live recording of outstanding septet featuring four-saxophone front line. Offers humor and true bounce, while section reaches rich tones and harmonic depth. Really worth checking out if you're serious about your music but not so serious that you can't enjoy it. Available through JCOA/NMDS: (212) 925-2121.

KIP HANRAHAN

Vertical's Currency
PRODUCER: Kip Hanrahan
American Clave 1010

New York-based producer/conceptualist continues his grand fusion of Latin, jazz, rock and anything else that strikes his fancy. Band is fronted by Jack Bruce on bass and vocals, with contributions from Arto Lindsay, David Murray and Steve Swallow. Available through JCOA/NMDS: (212) 925-2121.

MAX ROACH DOUBLE QUARTET

Easy Winners
PRODUCER: Max Roach
Soul Note SN 1109 (PSI)

Stunning synthesis of Roach's pianoless quartet (with trumpeter Cecil Bridgewater and tenor saxophonist Odean Pope) and a string quartet; no dainty, jazzed-up classicism here, but swinging, extroverted jazz led off by the hurtling "Birds Says."

NEW PHIL WOODS QUINTET

Integrity
PRODUCERS: A. Alberti, S. Veschi
Red Records VPA 177 (PSI)

Alto saxophonist's current group with trumpeter Tom Harrell epitomizes the hard bop focus of this Italian label; this live double set boasts strong performances, top-notch production, high-quality pressings.

ASHLEY ALEXANDER BIG BAND

Powerslide
PRODUCERS: Ashley Alexander, Frank Mantooth
Pausa PR 7178

Trombonist Alexander's sleek, contemporary style of big band orchestration gets a boost from arranger Mantooth's nimble charts on a program juggling originals and chestnuts, among them "Cherokee," "That Old Black Magic" and "Alfie."

BUD SHANK

This Bud's For You
PRODUCER: Bob Golden
Muse MR 5309

Veteran alto saxophonist can be forgiven the corny album title, thanks to a crack band featuring Kenny Barron, Ron Carter and Al Foster, who spotlight Shank's fleet bebop chops and downplay the pop and Latin accents common to the leader's past alliances.

OLIVER LAKE QUINTET

Expandable Language
PRODUCER: Giovanni Bonandrini
Black Saint BSR 0074 (PSI)

Lake takes a break from his Jump Up synthesis of funk, jazz and Third World strains for this mercurial 1984 studio date with Kevin Eubanks (guitar) and Geri Allen (piano) as front-line foils.

DAROL ANGER/DAVID BALAKRISHNAN/MATT GLASER

Jazz Violin Celebration
PRODUCERS: David Balakrishnan, Oliver DiCicco,
Darol Anger
Kaleidoscope F-22

Live showpiece for three young violinists with varied "new acoustic" dossiers pays homage to jazz fiddlers from Grappelli to Ponty in a program that ranges from Monk to Monroe,

Lennie Tristano to Louis Armstrong.

GOSPEL

PICKS

CRUMBACHER

Incandescent
PRODUCER: O-Joe Taylor
Broken SPCN-7-100-30182-3

Pop music at its gospel finest, with fresh energy and tight harmonies. The songs sound like AM singles, especially "Glowing In The Dark," and the lyrics exhibit a new way of looking at an old topic. This could be a sleeper hit; all the elements are there for this L.A. group to saturate the airwaves with their European sound.

RECOMMENDED

THE FRONT

PRODUCERS: Tommy Funderburk, Bob Wilson
Refuge R84006

Techno-pop release features some of gospel's top players from other groups, namely Seawind and White Heart. The lyrics aim this directly at the Christian market, and though they break no new ground, the music should inspire ears to perk up.

ORPHANS IN THE CITY

PRODUCERS: Ric Timas, Vincent Brantley
Message MGN 4903

This "group" is actually the duo of Camille and Brian Stewart, whose hearts seem true though the music sounds a bit dated in spots. Their debut is predictable pop, but the group shows some promise and could be among gospel's rising stars.

CLASSICAL

RECOMMENDED

BEETHOVEN/BRAHMS: VIOLIN CONCERTOS

Jascha Heifetz, Boston Symphony, Munch,
Chicago Symphony, Reiner
RCA RCD1-5402

Two glories of the recorded literature that wear their three-decades-old sonic mantle, for the most part, with utmost grace. A prime example of the value packed into the recently launched RCA "Plus 60" CD-only series, here encompassing 72 minutes. Any collector would be nuts to pass it by.

BACH: SONATAS & PARTITA FOR FLUTE

Jean-Pierre Rampal, Trevor Pinnock
CBS 12M-39746

This is repertoire that has benefitted from Rampal's recorded attention several times over the years. The collaboration of early-music superstar Pinnock on these meticulously processed imported pressings is a distinct marketing plus.

Videocassette
Top 40
Sales & Rentals
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Every Week
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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.

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14 Music Circle East

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POP

PICKS

POINTER SISTERS

Dare Me (3:41)

PRODUCER: Richard Perry
WRITERS: S. Lorber, D. Innis
PUBLISHERS: WB/Bob Montgomery/Restless Heart, ASCAP
RCA PB-14126

First from their label debut LP "Contact" falls right into the spirited, sassy sound of their "Break Out" hits; the winning streak continues.

PHIL COLLINS

Don't Lose My Number (4:11)

PRODUCERS: Phil Collins, Hugh Padgham
WRITER: Phil Collins
PUBLISHERS: Phil Collins/Pun/Warner Bros., ASCAP
Atlantic 7-89536

Slightly mysterious DOR tune follows on the heels of three consecutive No. 1s; Steely Dan reference ends with the title.

REO SPEEDWAGON

Live Every Moment (3:47)

PRODUCERS: Kevin Cronin, Gary Richrath, Alan Gratzner
WRITER: K. Cronin
PUBLISHER: Fate, ASCAP
Epic 34-05412

Upbeat rock track includes wide-ranging influences: country harmonies, Caribbean syncopation, Latin percussion.

RECOMMENDED

AC/DC

Danger (3:58)

PRODUCERS: Angus & Malcolm Young
WRITERS: Malcolm Young, Angus Young, Brian Johnson
PUBLISHER: J. Albert & Son, ASCAP
Atlantic 7-89532

Monarchs of metal growl and bluster at a lumbering pace; AOR prominence and elaborate video could push this one pop-wards.

LONE JUSTICE

Sweet, Sweet Baby (I'm Falling) (3:57)

PRODUCER: Jimmy Iovine
WRITERS: M. McKee, S. VanZandt, B. Tench
PUBLISHERS: Little Diva/Warner-Tamerlane/Salespace, BMI/Blue Midnight, ASCAP/Blue Gator
Geffen 7-28965

MELISSA MANCHESTER

Energy (3:36)

PRODUCER: Trevor Veitch
WRITERS: G. Elian, J. Tunnel, C. Halslead
PUBLISHERS: Tunnellian/Tenacious, ASCAP/BMI
MCA 52616 (12-inch reviewed July 6)

ROBERT PALMER

All Around The World (2:18)

PRODUCER: Bernard Edwards
WRITERS: R.A. Blackwell, M. Millet
PUBLISHER: ATV, BMI
MCA 52643

Power Station vocalist indulges in some uncharacteristic rockabilly; from the soundtrack of "Explorers".

NEW AND NOTEWORTHY

OSBORNE & GILES

Stranger In The Night (3:57)
PRODUCERS: Billy Osborne, Zane Giles
WRITERS: Billy Osborne, Zane Giles
PUBLISHERS: Red Writer/Billy Osborne/Capt. Z, ASCAP
Red Label B-71000 (c/o Capitol) (12-inch version also available, Red Label V-70050)

Producer, multi-instrumentalist and ex-LTD member (Osborne) joins writer, musician and Switch alumna (Giles) in a stylishly commercial pop-dance production; a breezy, accessible, right-for-summer sound.

FIONA

Love Makes You Blind (3:52)

PRODUCER: Peppi Marchello
WRITER: Peppi Marchello
PUBLISHER: B.I.O.Y.A., BMI
Atlantic 7-89543

Re-release of her dramatic first single, originally heard in the film "No Small Affair".

NEW ORDER

The Perfect Kiss (4:23)

PRODUCER: New Order
WRITER: New Order
PUBLISHER: Bemusic, ASCAP
Qwest 7-28968 (12-inch reviewed June 8)

LIMITED WARRANTY

Serious (6:55)

PRODUCER: Vince Ely
WRITER: Limited Warranty
PUBLISHER: Pink Bat
Ultra Beat LW-001 (12-inch single)

Angular, Fixx-ish electro-DOR; Minneapolis quintet was a big winner on "Star Search". Contact: (212) 869-3459.

BLACK

PICKS

DAZZ BAND

Hot Spot (3:50)

PRODUCERS: Bobby Harris, Lew Hahn
WRITERS: B. Harris, M. McClain, K. Harrison
PUBLISHERS: Jobete/Dazzberry Jam, ASCAP/Stone
Diamond/Be Dazzled, BMI
Motown 1800MF (12-inch version also available, Motown 4543MG)

Hard, synthesized dance-funk with metal-ish fuzz guitar; their new LP's title track.

MARVIN GAYE

It's Madness (3:22)

PRODUCERS: Marvin Gaye, Gordon Banks, Harvey Fuqua
WRITER: M. Gaye
PUBLISHER: Jobete, ASCAP
Columbia 38-05442

Lush string arrangement belies a quietly agonized performance; another disturbing but artful glimpse at the man behind the voice.

NATALIE COLE

A Little Bit Of Heaven (4:01)

PRODUCERS: Gary P. Skardina, Marti Sharron
WRITERS: Richard Kerr, Graham Lyle
PUBLISHERS: Irving/Buchanan Kerr, BMI
Modern 7-99630 (c/o Atlantic)

Lilting late-night rhythm ballad has the kind of reggae flavor and melodic elegance heard in co-writer Lyle's "What's Love Got To Do With It."

HOWARD JOHNSON

Stand Up (3:40)

PRODUCERS: Howard Johnson, Monte Moir
WRITERS: Howard Johnson, Jerry Knight
PUBLISHERS: Hojo/Irving, BMI/Almo/Crimco, ASCAP
A&M AM-2752

Flyte Time's Jam and Lewis oversaw this typically spiffy production, which pits funky synth lines against the singer's inviting lead.

RECOMMENDED

FAT BOYS

The Fat Boys Are Back (6:10)

PRODUCER: Kurtis Blow
WRITERS: K. Blow, M. Morales, D. Wimbley, D. Robinson
PUBLISHERS: Amber Pass/Kuwa, ASCAP/Fools
Prayer, BMI
Sutra SUD 034 (12-inch single)

Contact: (212) 582-6900.

SAM COOKE

Bring It On Home To Me (5:42)

PRODUCER: not listed
WRITER: Sam Cooke
PUBLISHER: Abkco BMI
RCA PB-14146

Extract from his acclaimed live album shows a far grittier, more dynamic presence than his studio hits did.

STARPOINT

Object Of My Desire (4:57)

PRODUCER: Keith Diamond
WRITERS: K. Adeyemo/E. Phillips/K. Diamond
PUBLISHERS: Adekayode/Phillesto/Harrindur/Keith Diamond/Willedsen, BMI
Elektra 7-69621

NEWCLEUS

Let's Jam (6:01)

PRODUCERS: Joe Webb, Frank Fair
WRITERS: M.B. Cenac, R. Crafton III
PUBLISHERS: Wicked Stepmother/Wedot, ASCAP
Sunnyview SUN 427 (12-inch single)

Label based in New York.

VERONICA UNDERWOOD

Victim Of Desire (3:50)

PRODUCER: Donald R. Robinson
WRITER: Donald R. Robinson
PUBLISHER: Philly World, BMI
Philly World 7-99632 (c/o Atlantic) (12-inch version also available, Philly World 0-96869)

Big electrosoul production.

LEVERT

Dancing With You (3:43)

PRODUCERS: Eddie LeVert, Walter Williams, Matt Rose
WRITER: Gerald LeVert
PUBLISHERS: We/Fercliff, BMI
Tempre T5506

Close-harmony Philly soul. Contact: (215) 569-2063.

REDDINGS

Parasite (3:45)

PRODUCERS: Hubert Eaves III, Russell Timmons Jr.
WRITERS: Reddings, H. Eaves III
PUBLISHERS: Artee Throe/Redlock, BMI
Polydor 883 236-1 (12-inch single)

The Minneapolis sound spreads further field; 80 on this week's Black chart.

BRASS CONSTRUCTION

Give And Take (3:59)

PRODUCER: Randy Muller
WRITER: Randy Muller
PUBLISHER: One to One, ASCAP
Capitol B-5500

Relaxed disco song from the forthcoming "Conquest" LP.

SUGARFOOT

Kiss (3:49)

PRODUCER: Roger Troutman
WRITERS: Roger Troutman, Sugarfoot
PUBLISHERS: Troutman's Saga, BMI
Warner Bros. 7-28980

Dance-funk of a quietly insinuating kind; different.

ORTHEIA BARNES

Green Eyed Monster (4:35)

PRODUCER: S. Moy
WRITERS: D. Bush, S. Moy, C. Manley
PUBLISHER: Muziki, BMI
Michigan Satellite 505069 (12-inch version also available, Michigan Satellite 505070)

Rock-soul beat ballad; Detroit's Barnes phrases like Gladys Knight gone gospel. Contact: (313) 867-7874.

COUNTRY

PICKS

MARK GRAY

Smooth Sailing (Rock In The Road) (3:50)

PRODUCERS: Bob Montgomery, Steve Buckingham
WRITERS: J. Slate, S. Pippin, M. Gray
PUBLISHERS: Warner/Down 'N' Dixie/Irving, BMI
Columbia 38-05403

Raw, emotional ballad with strong AC possibilities; big-hearted lyrics get big production with strings and piano prominent.

CONNIE SMITH

A Far Cry From You (2:00)

PRODUCER: Jerry Kennedy
WRITERS: Steve Earle, Jimbo Hinson
PUBLISHER: Goldline, ASCAP
Epic 34-05414

Delightful re-debut for this Opry star; arrangement is absolutely perfect.

TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	2	3	16	TEARS FOR FEARS ▲ MERCURY 824 300-1M1/POLYGRAM (8.98) 1 week at No. One	SONGS FROM THE BIG CHAIR
2	1	2	19	PHIL COLLINS ▲ ² ATLANTIC 81 240 (9.98) (CD)	NO JACKET REQUIRED
3	4	4	10	PRINCE & THE REVOLUTION PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
4	5	6	34	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
5	3	1	27	SOUNDTRACK ▲ MCA 6143 (9.98) (CD)	BEVERLY HILLS COP
6	6	5	56	BRUCE SPRINGSTEEN ▲ ⁶ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
7	8	9	14	THE POWER STATION ● CAPITOL SJ-12380 (8.98)	THE POWER STATION
8	7	7	36	WHAM! ▲ COLUMBIA FC39595 (CD)	MAKE IT BIG
9	9	8	33	MADONNA ▲ ⁴ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
10	10	12	8	EURYTHMICS RCA AJL1-5429 (8.98)	BE YOURSELF TONIGHT
11	15	29	3	RATT ATLANTIC 81257 (8.98)	INVASION OF YOUR PRIVACY
12	13	14	6	NIGHT RANGER CAMEL/MCA 5593/MCA (8.98)	7 WISHES
13	16	21	16	WHITNEY HOUSTON ● ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
14	11	10	13	HOWARD JONES ● ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
15	12	11	14	TOM PETTY AND THE HEARTBREAKERS ● MCA 5486 (8.98)	SOUTHERN ACCENTS
16	18	20	42	SURVIVOR ▲ SCOTTI BROS. FZ 39578/EPIC (CD)	VITAL SIGNS
17	14	13	47	BILLY OCEAN ▲ JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
18	24	31	6	DIRE STRAITS WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
19	19	17	31	KOOL & THE GANG ● DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
20	21	25	5	ROBERT PLANT ES PARANZA 90265/ATLANTIC (9.98) (CD)	SHAKEN 'N STIRRED
21	23	23	7	SUPERTRAMP A&M SP-5014 (8.98) (CD)	BROTHER WHERE YOU BOUND
22	17	16	25	JOHN FOGERTY ▲ WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD
23	22	22	37	GLENN FREY MCA 5501 (8.98)	THE ALLNIGHTER
24	29	26	13	'TIL TUESDAY EPIC BFE 39458	VOICES CARRY
25	20	15	21	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
26	27	27	14	KATRINA AND THE WAVES CAPITOL ST-12400 (8.98)	KATRINA AND THE WAVES
27	38	89	3	AIR SUPPLY ARISTA AL8-8283	AIR SUPPLY
28	28	24	57	TINA TURNER ▲ ⁴ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
29	36	—	2	TALKING HEADS SIRE 25305/WARNER BROS. (8.98)	LITTLE CREATURES
30	26	18	18	THE MARY JANE GIRLS ● GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
31	35	74	3	R.E.M. I.R.S./MCA 5592/MCA (8.98)	FABLES OF THE RECONSTRUCTION
32	31	28	17	DEBARGE ● GORDY 6123GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
33	34	35	4	BOB DYLAN COLUMBIA FC 40110	EMPIRE BURLESQUE
34	37	40	8	PAUL YOUNG COLUMBIA BFC 39957 (CD)	SECRET OF ASSOCIATION
35	25	19	15	LUTHER VANDROSS ▲ EPIC 39882	THE NIGHT I FELL IN LOVE
36	30	30	31	DON HENLEY ▲ GEFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
37	32	33	20	GEORGE THOROGOOD EMI-AMERICA ST-17145 (8.98) (CD)	MAVERICK
38	43	52	8	FREDDIE JACKSON CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
39	44	50	3	SOUNDTRACK CAPITOL ST-12413 (8.98)	A VIEW TO A KILL
40	40	42	6	JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 39405/EPIC (CD)	TOUGH ALL OVER
41	NEW ▶			STING A&M SP-3750 (8.98)	THE DREAM OF THE BLUE TURTLES
42	33	32	21	DAVID LEE ROTH ▲ WARNER BROS. 1-25222 (5.99)	CRAZY FROM THE HEAT
43	55	64	5	AMY GRANT A&M SP-5060 (8.98)	UNGUARDED
44	NEW ▶			SCORPIONS MERCURY 824-344-1/POLYGRAM (8.98) (CD)	WORLD WIDE LIVE
45	45	36	12	RICK SPRINGFIELD ● RCA AJL1 5370 (9.98)	TAO
46	39	39	9	BON JOVI MERCURY 824 509-1 POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
47	52	97	3	SOUNDTRACK ARISTA AL9-8278 (9.98)	PERFECT
48	48	51	18	JESSE JOHNSON'S REVUE A&M SP-6-5024 (6.98)	JESSE JOHNSON'S REVUE
49	42	43	10	DAN FOGELBERG FULL MOON/EPIC FE 39616/EPIC	HIGH COUNTRY SNOWS
50	51	56	4	MEN AT WORK COLUMBIA FC 40078	TWO HEARTS
51	50	44	28	FOREIGNER ▲ ² ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR
52	68	93	3	KIM CARNES EMI-AMERICA SD-17159 (8.98)	BARKING AT AIRPLANES
53	49	49	40	DOKKEN ELEKTRA 60376 (8.98) (CD)	TOOTH & NAIL
54	54	38	22	COMMODORES ▲ MOTOWN 6124ML (8.98) (CD)	NIGHTSHIFT
55	46	34	13	USA FOR AFRICA ▲ ³ COLUMBIA USA 40043	WE ARE THE WORLD

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	56	59	21	RUN-D.M.C. ● PROFILE PRO1205 (8.98)	KING OF ROCK
57	57	58	8	THE HOOTERS COLUMBIA BFC 39912	NERVOUS NIGHT
58	64	88	3	THE BEACH BOYS CARIBOU BFC 39946/EPIC	THE BEACH BOYS
59	59	61	10	LONE JUSTICE GEFEN GHS 24060/WARNER BROS. (8.98) (CD)	LONE JUSTICE
60	47	45	34	REO SPEEDWAGON ▲ EPIC QE39593 (CD)	WHEELS ARE TURNING
61	41	41	6	MARVIN GAYE COLUMBIA FC 39916	DREAM OF A LIFETIME
62	53	48	86	THE POINTER SISTERS ▲ ² PLANET BEL1-5410/RCA (9.98) (CD)	BREAK OUT
63	75	85	3	GINO VANNELLI HME BFW 40077/CBS	BLACK CARS
64	79	86	22	DEPECHE MODE SIRE 25194-1/WARNER BROS. (8.98)	SOME GREAT REWARD
65	82	105	3	BRYAN FERRY WARNER BROS. 25082 (8.98) (CD)	BOYS AND GIRLS
66	61	47	20	THE FIRM ● ATLANTIC 81239 (8.98) (CD)	THE FIRM
67	67	67	38	DARYL HALL & JOHN OATES ▲ ² RCA AFL1-5309 (9.98) (CD)	BIG BAM BOOM
68	76	79	8	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98)	MAGIC TOUCH
69	60	60	11	YNGWIE MALMSTEEN POLYDOR 825 324-1/POLYGRAM (8.98)	RISING FORCE
70	70	71	8	LEONARD BERNSTEIN DEUTSCHE GRAMMOPHON 415 2531/POLYGRAM (19.98) (CD)	WEST SIDE STORY
71	58	46	12	LIMAH! EMI-AMERICA ST-17142 (8.98)	DON'T SUPPOSE
72	72	75	9	HANK WILLIAMS, JR. WARNER/CURB 25267/WARNER BROS. (8.98) (CD)	FIVE-O
73	69	69	98	MADONNA ▲ ² SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
74	66	53	18	MICK JAGGER ▲ COLUMBIA FC 39940 (CD)	SHE'S THE BOSS
75	88	110	3	SOUNDTRACK EPIC FE 40067	THE GOONIES
76	65	65	7	JOE WALSH FULL MOON/WARNER BROS. 1-25281/WARNER BROS. (8.98) (CD)	THE CONFESSOR
77	71	57	13	GRAHAM PARKER & THE SHOT ELEKTRA 60388 (8.98) (CD)	STEADY NERVES
78	81	66	24	KLYMAXX MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
79	63	63	17	GO WEST CHRYSALIS FV 41495 (8.98) (CD)	GO WEST
80	62	62	9	CON FUNK SHUN MERCURY 824 345-1M-1/POLYGRAM (8.98) (CD)	ELECTRIC LADY
81	77	72	15	ERIC CLAPTON DUCK/WARNER BROS. 1-25166/WARNER BROS. (8.98) (CD)	BEHIND THE SUN
82	78	70	15	ALISON MOYET COLUMBIA BFC 39956	ALF
83	85	77	21	ANIMOTION MERCURY 822580-1/POLYGRAM (8.98) (CD)	ANIMOTION
84	84	87	9	ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS
85	NEW ▶			DEAD OR ALIVE EPIC BFE 40119	YOUTH QUAKE
86	87	73	36	JULIAN LENNON ▲ ATLANTIC 80184-1 (8.98) (CD)	VALOTTE
87	89	84	93	HUEY LEWIS & THE NEWS ▲ ⁵ CHRYSALIS FV 41412 (CD)	SPORTS
88	73	54	19	SOUNDTRACK ● A&M SP 5045 (8.98)	THE BREAKFAST CLUB
89	80	80	5	UTFO SELECT 21614 (8.98)	UTFO
90	NEW ▶			MOTLEY CRUE ELEKTRA 60418/ELECTRA (8.98)	THEATER OF PAIN
91	74	68	13	KENNY LOGGINS COLUMBIA FC 39174	VOX HUMANA
92	NEW ▶			"WEIRD AL" YANKOVIC ROCK N ROLL FZ 40033/SCOTTI BROS.	DARE TO BE STUPID
93	93	95	15	DEPECHE MODE SIRE 25124/WARNER BROS. (8.98)	PEOPLE ARE PEOPLE
94	83	55	10	RICK JAMES GORDY 6135GL/MOTOWN (8.98)	GLOW
95	95	103	7	W. JENNINGS, W. NELSON, J. CASH, K. KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
96	86	90	88	LIONEL RICHIE ▲ ⁸ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
97	97	101	7	KENNY G. ARISTA AL8-8282 (8.98)	GRAVITY
98	90	82	40	NEW EDITION ▲ MCA 5515 (8.98) (CD)	NEW EDITION
99	92	81	39	U2 ▲ ISLAND 90231/ATLANTIC (8.98)	THE UNFORGETTABLE FIRE
100	100	104	8	MENUDO RCA AFL1-5420 (8.98)	MENUDO
101	104	106	53	PRINCE & THE REVOLUTION ▲ ⁹ WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN
102	102	76	20	ANDREAS VOLLENWEIDER COLUMBIA FM 39963 (CD)	WHITE WINDS
103	112	117	35	TEARS FOR FEARS MERCURY 811 039-1/POLYGRAM (8.98) (CD)	THE HURTING
104	109	131	3	BARRY MANILOW ARISTA AL9-8274 (9.98)	THE MANILOW COLLECTION/20 CLASSIC HITS
105	105	109	8	RED 7 MCA 5538 (8.98)	RED 7
106	106	108	9	KIM MITCHELL BRONZE/ISLAND 90257/ATLANTIC (8.98)	AKIMBO ALOGO
107	122	—	2	JIMMY BUFFETT MCA 5600 (8.98)	THE LAST MANGO IN PARIS
108	NEW ▶			HEART CAPITOL ST-12391 (8.98)	HEART
109	113	115	90	PHIL COLLINS ● ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
110	98	83	59	CHICAGO ▲ ³ FULL MOON/WARNER BROS. 1-25060/WARNER BROS. (8.98) (CD)	17

○ 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.

(Continued on page 75)

VIDEO PROMOTIONS

(Continued from page 1)

• Quotas. When the majors set up a promotion, many distributors feel they have no choice but to buy all of the product involved, thus devoting dollars to product that retailers don't want to buy, and clogging the home video pipeline.

With entire segments of major catalogs constantly dropping in price, going on moratorium, and going back up in price, it becomes impossible to maintain a coherent inventory policy, let alone do any one promotion justice, according to several distributors.

Almost every manufacturer has some kind of price-cutting catalog promotion going this summer. MCA Home Video is reducing prices on 50 titles by 20%; CBS/Fox Video is reducing prices on its Playhouse Video and Key Video labels; Embassy Home Entertainment has a major share of its top backlist titles on sale at chopped prices; Vestron Video's Lightning Video is cutting its catalog; and International Video Entertainment's U.S.A. Home Video has reduced prices on many of its titles.

"It's an overload situation already with 300 releases [a month], then on top of that these programs," says Meyer. "It gets insane."

Distributors will get no relief in the fall, manufacturers say. In fact, most of them expect the number of promotions to increase sharply as the summer ends.

"If they feel drowned now, wait until the fall," says MGM/UA Home Video vice president Saul Melnick. "They're going to have to look for life preservers if they think they're drowning now."

Used tape brokers are one reason for the wave of promotions, says VTR director of marketing Andrew Kairey. "The used tape people are having a definite effect" on the sale of catalog product, he says, adding that reducing prices is one way to reduce the damage they do, by making it cheaper for a retailer to go through a regular distributor than through a broker.

International Video Entertainment senior vice president and general manager Len Levy has sympathy for distributors. "We're all trying to find some way to move additional amounts of catalog," he says, "and when everyone does this, naturally the distributor's hair stands on end and he says, 'No, I don't want to do it any more.'"

"The market's slow at the moment," says Levy, pointing to one reason for all the promotions. But he maintains that the number of campaigns is only one reason for the high levels of dissatisfaction.

Some of the majors are trying to force product through the pipeline, Levy suggests, and they have guidelines that distributors are afraid to violate. "It makes us have to fight that much harder," he says of the quotas.

For the Record

Laura Branigan's "Hold Me" album will be marketed July 15 with a price tag of \$8.98. It was reported in the June 1 issue that the album would carry a \$9.98 list.

Some product that may be useful as rental stock is being pushed into the marketplace at sale prices, says Thorn EMI/Home Box Office Home

Video president Nicholas Santrizos. Putting sell-through prices on product that consumers really want just to rent results in "clogging the rent-

al pipeline even further," he says.

A mentality has developed that holds volume to be more important than profits, one distributor sug-

gests. "This business has developed a real game where nobody's gaining anything—they're just pushing numbers around," he says.



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RACKET BUSTS HIT FLA. SELLERS OF ADULT VIDEO

(Continued from page 1)

pal defendant Ron Selinger of Transworld Video Sales Inc.

Selinger and another Transworld employee, Valia Hartwig, will be arraigned Monday (8) in Duval County Circuit Court, along with the arrested video dealers. Charges arise from a state "sting" operation coordinated from Jacksonville.

According to Bruce Randall, counsel for the defendants, the Florida statute (895.02) is very similar to the federal Racket Influenced & Corrupt Organization (RICO) Act. The Florida case is apparently unrelated to any earlier federal actions against home video businesses.

Heading the investigation is State Attorney Ed Austin, who detailed the arrests. Selinger and Hartwig were transported to Jacksonville in handcuffs and leg irons, a measure that is generating alarm among members of the Video Software

Dealers Assn. (VSDA), its two Florida chapters and the Arizona Videotape Rights Coalition.

The involvement of the Arizona group stems from pending cases there which also based charges on racketeering rather than obscenity statutes.

Randall notes that the heavy security used in transporting the two Transworld executives is routine under the racketeering statute. "It's a first degree felony with a maximum 30 year-jail sentence, as opposed to the obscenity statute, which is a misdemeanor carrying a one-year sentence," he reports.

Randall says that the high bond, which he considers "outrageous," was supported following the arrest when the officiating judge refused a motion to reduce the amount.

According to Austin, the investigation, conducted with the vice division of the Jacksonville sheriff's de-

partment, employed undercover officers using a video outlet, First Coast Video, as cover. Investigating officers obtained 28 different adult video titles from Transworld, which markets both cable versions and uncut, X-rated versions of adult programs.

Growing concern is also expressed because Austin announced that "an assortment of records involved and documents including customers' records containing sales and rental purchases of obscene videotapes were seized June 10." VSDA sources are concerned that such seizures may include rental records of all product, not just adult video material.



You Look Maahvelous! A&M recording artist Billy Crystal and friends assemble backstage at New York's Bottom Line after taping material for his forthcoming album. The release includes the single "You Look Maahvelous." Posing from left are A&M's vice president of East Coast operations Michael Leon, Paul Shaffer, Crystal and producers Arthur Baker and Bob Tischler.

HIGH COURT NIXES BOOTLEG FELONY CONVICTIONS

(Continued from page 3)

Dowling appealed only the felony convictions, claiming that the sale of the records was not "interstate transportation within the meaning of the statute." The Ninth Circuit upheld the mail fraud and National Stolen Property Act convictions.

Previous cases further confused the issue. U.S. vs. Smith, in 1982, found that Section 2314 could not be triggered by acts of copyright infringement; U.S. vs. Belmont, in 1983, held that the Copyright Law was not a limitation for infringement punishment, and that 2314 could be triggered. The Supreme Court found the findings of the for-

mer case to be followed: that "a copyright is nothing more than an incorporeal, intangible right or privilege to engage in or to authorize certain activity," and that "goods, wares or merchandise" mentioned in 2314 does not encompass an incorporeal, intangible right or privilege.

Dowling's Lawyers argued, successfully, that such an expansion of the Stolen Property Act violates the Constitution's Article I fixing Congressional power.

Justice Powell, Chief Justice Burger and Justice White dissented. In

the minority opinion, Powell wrote that even though the court held that the rights of a copyright holder are "different" from the rights of owners of other kinds of property, the court "does not explain . . . how the differences it identifies are relevant either under the language of 2314 or in terms of the purpose of the statute.

"Because I believe that the language of Section 2314 fairly covers the interstate transportation of goods containing unauthorized use of copyrighted material, I dissent."

SESSION WAGES DOWN IN '84

(Continued from page 1)

The decline, continuing a trend experienced in the past several years, gains significance in view of union agreements stepping up scale payments during the affected period. Recording wages were \$29,730,582 in 1982, and \$30,891,748 in 1981.

The Special Payments Fund tally for the fiscal year ending April 30, 1985, comes to \$10,275,759, a hefty increase over the \$8,346,275 racked up a year earlier. Labels pay approximately 0.5% of suggested list price on sales of all recordings produced under AFM jurisdiction, less deductions for packaging and free goods. Other restrictions include a ceiling on applicable lists, and sales plateaus for singles below which no royalties are paid.

Checks due to be mailed to session players Aug. 1 will total \$9,906,317, the largest Special Payments Fund distribution in some years. The figure is a whopping 50% over the \$6,632,753 payout a year ago.

Fund supervisors cite better collections and several "very productive" record company audits, in addition to improving product sales, as factors contributing to the larger figure.

It's expected that about 30,000 musicians will share in the payout. Their cut is determined by the number of sessions played over the past five years, with credits staggered to favor more recent years. In the past, some players have received as much as \$50,000 in these supplementary payments.

Wages to AFM members from all sources, including television, theatres, symphonies, casual engage-

ments, etc., rose marginally to \$213,389,594 in the fiscal year ending March 31.

SUMMER SURVEY

(Continued from page 4)

thought-out plan. Meeting here for several days with an elaborate brochure and video to outline Spec's "Summer Madness" promotion.

The concept is what counts, says Jeffrey Schwartz, Flip Side's vice president of promotion and marketing. He notes that summer promotions this year don't concentrate on "just blowing out product. There's not that much difference chain to chain in price."

Flip Side's promotion offers a free movie pass to the driver of an automobile with each cassette purchase. "We went to the theatre chain and then to WEA," Schwartz says. "The chain has 12 screens and does a million cars a season."

More and more, chains like to involve as many cross-merchandising sponsors and ties as they can. At Licorice, marketing director Randy Gerston describes how elaborate promotions come together. Running June 15-Aug. 25, Licorice's brand of "Madness" will involve all labels, Dodge, Dr Pepper, Straw Hat Pizza and Universal Tours in prizes and collateral.

"We've already had two double-page ads in the Los Angeles Times Calendar," says Gerston of the push involved.

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Billboard® **TOP POP ALBUMS** continued

	THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
111	127	170	3		SPYRO GYRA MCA 5606 (8.98)	ALTERNATING CURRENTS
112	101	102	82		CYNDI LAUPER ▲ ⁴ PORTRAIT BFR 38930/EPIC (CD)	SHE'S SO UNUSUAL
113	118	148	3		HELIX CAPITOL ST-12411 (8.98)	LONG WAY TO HEAVEN
114	117	120	4		READY FOR THE WORLD MCA 5594 (8.98)	READY FOR THE WORLD
115	103	91	34		FRANKIE GOES TO HOLLYWOOD ● ISLAND 90232 1 (2-LPS)/ATLANTIC (12.98)	WELCOME TO THE PLEASURE DOME
116	115	100	34		WHODINI ● JIVE JL-8251/ARISTA (8.98)	ESCAPE
117	107	92	8		SHANNON MIRAGE 90267/ATLANTIC (8.98)	DO YOU WANNA GET AWAY
118	94	94	6		NEW ORDER QWEST 25289/WARNER BROS	LOW LIFE
119	NEW				CAMEO ATLANTA ARTISTS 824 546-1/POLYGRAM (8.98)	SINGLE LIFE
120	119	113	17		PAUL HARDCASTLE PROFILE PRO 1206 (8.98)	RAIN FOREST
121	128	136	20		THE SMITHS SIRE 1-25269/WARNER BROS (8.98)	MEAT IS MURDER
122	99	99	16		MAZE FEATURING FRANKIE BEVERLY ● CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
123	96	98	21		ALABAMA ▲ RCA AFL1-5339 (8.98) (CD)	40 HOUR WEEK
124	121	121	34		SOUNDTRACK FANTASY 3AM-1791 (2LPS) (19.98) (CD)	AMADEUS
125	91	78	18		VARIOUS ARTISTS RCA CPL-2-5340 (12.98) (CD)	CHESS
126	125	107	43		TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
127	130	134	4		ROSANNE CASH COLUMBIA FC 39468	RHYTHM AND ROMANCE
128	116	116	42		DIANA ROSS ● RCA AFL1-5009 (8.98) (CD)	SWEPT AWAY
129	110	112	10		EARL KLUGH WARNER BROS. 1-25262 (8.98) (CD)	SODA FOUNTAIN SHUFFLE
130	142	151	3		THE STYLE COUNCIL GEFEN GHS 24061/WARNER BROS. (8.98)	INTERNATIONALISTS
131	177	—	2		JOHN DENVER RCA AFL1-5458 (8.98)	DREAMLAND EXPRESS
132	174	—	2		PEABO BRYSON ELEKTRA 60427 (8.98) (CD)	TAKE NO PRISONERS
133	108	96	8		WILLIE & THE POOR BOYS PASSPORT PB 6047/JEM (8.98)	WILLIE & THE POOR BOYS
134	138	141	5		LONNIE MACK ALLIGATOR AL-4739 (8.98)	STRIKE LIKE LIGHTNING
135	140	140	69		BRYAN ADAMS ▲ A&M SP-4919 (8.98) (CD)	CUTS LIKE A KNIFE
136	111	111	7		MILES DAVIS COLUMBIA FC 40023	YOU'RE UNDER ARREST
137	141	158	4		SAM COOKE RCA AFL1-5181 (8.98)	SAM COOKE LIVE AT THE HARLEM SQUARE CLUB
138	153	—	2		GRIM REAPER RCA AFL1-5431 (8.98)	FEAR NO EVIL
139	123	123	78		PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
140	NEW				SOUNDTRACK ATLANTIC 81261 (9.98) (CD)	ST. ELMO'S FIRE
141	134	127	17		SANTANA COLUMBIA FC39527 (CD)	BEYOND APPEARANCES
142	133	133	9		AMY GRANT ● A&M SP-5058 (8.98)	STRAIGHT AHEAD
143	149	176	3		NATALIE COLE MODERN 90270/ATLANTIC (8.98)	DANGEROUS
144	145	145	84		U2 ● ISLAND 90127/ATLANTIC (5.98)	UNDER A BLOOD RED SKY
145	156	160	5		SUZANNE VEGA A&M SP 6-5072 (6.98)	SUZANNE VEGA
146	120	118	16		JOAN ARMATRADING A&M SP-5040 (8.98) (CD)	SECRET SECRETS
147	181	—	2		TWISTED SISTER ATLANTIC 81256 (8.98)	UNDER THE BLADE
148	154	159	6		PAUL HYDE & PAYOLAS A&M SP-5025 (5.98)	HERE'S THE WORLD FOR YOU
149	171	173	88		MOTLEY CRUE ▲ ² ELEKTRA 60289 (8.98) (CD)	SHOUT AT THE DEVIL
150	150	153	4		NILS LOFGREN COLUMBIA BFC 39982	FLIP
151	151	154	5		MAMA'S BOYS JIVE JL8-8265/ARISTA (8.98)	POWER & PASSION
152	190	—	2		RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98)	STREET CALLED DESIRE
153	131	130	25		GEORGE BENSON WARNER BROS. 1-25178 (8.98)	20/20
154	126	119	20		SOUNDTRACK ● GEFEN GHS-24063/WARNER BROS (9.98) (CD)	VISION QUEST
155	160	164	91		SOUNDTRACK ▲ MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL

	THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	135	132	31		LOS LOBOS WARNER BROS./SLASH 25177-1/WARNER BROS. (8.98)	HOW WILL THE WOLF SURVIVE
157	129	129	9		MEAT LOAF RCA AFL1-5451 (8.98)	BAD ATTITUDE
158	136	126	39		CHAKA KHAN ▲ WARNER BROS. 25162-1 (8.98) (CD)	I FEEL FOR YOU
159	157	142	117		Z Z TOP ▲ ⁴ WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
160	132	122	31		TEENA MARIE ● EPIC FE 39528	STARCHILD
161	152	152	30		GEORGE THOROGOOD EMI-AMERICA ST-17076 (8.98)	BAD TO THE BONE
162	166	163	56		RUN-D.M.C. ● PROFILE PRO 1202 (8.98)	RUN D.M.C.
163	155	128	16		FIONA ATLANTIC 81242 (8.98)	FIONA
164	167	157	106		U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
165	170	169	74		BRUCE SPRINGSTEEN ● COLUMBIA JC 33795 (CD)	BORN TO RUN
166	137	137	5		MICHAEL FRANKS WARNER BROS. 25275 (8.98)	SKIN DIVE
167	114	114	28		AUTOGRAPH ● RCA AFL1-5423 (8.98)	SIGN IN PLEASE
168	173	181	3		THE FOUR TOPS MOTOWN 6130 ML (8.98)	MAGIC
169	182	—	2		DEELE ELEKTRA 50406 (8.98)	MATERIAL THANGZ
170	139	139	20		LOUDNESS ATCO 90246 (8.98)	THUNDER ON THE EAST
171	159	161	19		KEEL GOLD MOUNTAIN 6-5041/A&M (6.98)	THE RIGHT TO ROCK
172	162	149	28		FAT BOYS ● SJTRA SUS1015 (8.98)	FAT BOYS
173	124	124	6		THE DOORS ELEKTRA 60417 (8.98)	CLASSICS
174	164	162	23		DAVID SANBORN WARNER BROS. 25150-1 (8.98) (CD)	STRAIGHT TO THE HEART
175	158	155	12		ALEXANDER O'NEAL TABU FZ-39881/EPIC	ALEXANDER O'NEAL
176	176	180	13		ALCATRAZZ CAPITOL ST-12385 (8.98)	DISTURBING THE PEACE
177	183	178	139		PRINCE ▲ ² WARNER BROS. 1-23720 (2LPS) (12.98) (CD)	1999
178	189	—	2		LOOSE ENDS MCA 5588 (8.98)	A LITTLE SPICE
179	143	143	8		BILL WITHERS COLUMBIA FC 39887	WATCHING YOU, WATCHING ME
180	175	167	67		THE CARS ▲ ² ELEKTRA 60296 (8.98) (CD)	HEARTBEAT CITY
181	163	165	100		BILLY JOEL ▲ ⁴ COLUMBIA QC 38837 (CD)	AN INNOCENT MAN
182	184	172	580		PINK FLOYD ● HARVEST SMAS11163/CAPITOL (8.98) (CD)	DARK SIDE OF THE MOON
183	148	135	17		THE BLASTERS WARNER BROS./SLASH 1-25093/WARNER BROS. (8.98)	HARD LINE
184	NEW				COCK ROBIN COLUMBIA BFC 39582	COCK ROBIN
185	165	125	8		THE 3 O'CLOCK I.R.S./MCA 5591/MCA (8.98)	ARRIVE WITHOUT TRAVELLING
186	147	147	19		THE ALAN PARSONS PROJECT ARISTA AL8-8263 (8.98) (CD)	VULTURE CULTURE
187	144	144	8		CARPENTERS A&M SP-6601 (12.98)	YESTERDAY ONCE MORE
188	161	150	51		THE TIME ▲ WARNER BROS. 25109-1 (8.98) (CD)	ICE CREAM CASTLE
189	191	191	36		ASHFORD & SIMPSON ● CAPITOL ST-12366 (8.98)	SOLID
190	RE-ENTRY				AIR SUPPLY ▲ ARISTA AL8-8024 (8.98) (CD)	GREATEST HITS
191	146	138	11		BOY MEETS GIRL A&M SP-6-5046 (6.98)	BOY MEETS GIRL
192	186	183	34		AL JARREAU WARNER BROS. 1-25106 (8.98) (CD)	HIGH CRIME
193	195	179	38		GENERAL PUBLIC I.R.S./A&M SP-70046/MCA (8.98) (CD)	ALL THE RAGE
194	196	193	83		BRUCE SPRINGSTEEN ▲ COLUMBIA PC 2-36854 (CD)	THE RIVER
195	RE-ENTRY				TWISTED SISTER ▲ ² ATLANTIC 80156 (8.98) (CD)	STAY HUNGRY
196	180	177	31		WHAM! COLUMBIA BFC 38911	FANTASTIC
197	192	187	62		JOHN CAFFERTY/BEAVER BROWN BAND ▲ SCOTTI BROS. BF2 38929/EPIC (CD)	EDDIE & THE CRUISERS-SOUNDTRACK
198	193	168	32		MIDNIGHT STAR ● SOLAR 60384/ELEKTRA (8.98) (CD)	PLANETARY INVASION
199	178	175	77		VAN HALEN ▲ ⁵ WARNER BROS. 1-23985 (8.98) (CD)	1984
200	187	189	12		CHET ATKINS COLUMBIA FC 29591	STAY TUNED

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|---|--------------------------|--|------------------------------------|--|---|-------------------------------|---------------|
| The 3 O'Clock 185 | Chicago 110 | The Four Tops 168 | Howard Jones 14 | Meat Loaf 157 | Rene & Angela 152 | Survivor 16 | Paul Young 34 |
| Bryan Adams 135, 4 | Eric Clapton 81 | Michael Franks 166 | Stanley Jordan 68 | Men At Work 50 | Lionel Richie 96 | Talking Heads 29, 126 | Z Z Top 159 |
| Air Supply 27, 190 | Cock Robin 184 | Frankie Goes To Hollywood 115 | Katrina And The Waves 26 | Menudo 100 | Diana Ross 128 | Tears For Fears 103, 1 | |
| Alabama 123 | Natalie Cole 143 | Glenn Frey 23 | Keel 171 | Midnight Star 198 | David Lee Roth 42 | George Thorogood 161, 37 | |
| Alcatraz 176 | Phil Collins 109, 139, 2 | Kenny G. 97 | Chaka Khan 158 | Kim Mitchell 106 | Run-D.M.C. 56, 162 | "Til Tuesday 24 | |
| Animotion 83 | Commodores 54 | Marvin Gaye 61 | Earl Klugh 129 | Motley Crue 149, 90 | Klymaxx 78 | The Time 188 | |
| Joan Armatrading 146 | Con Funk Shun 80 | General Public 193 | Kool & The Gang 19 | Alison Moyet 82 | New Order 118 | Tina Turner 28 | |
| Ashford & Simpson 189 | Sam Cooke 137 | Go West 79 | Los Lobos 156 | Robert Plant 20 | Sam Cooke 137 | Twisted Sister 195, 147 | |
| Chet Atkins 200 | Miles Davis 136 | Amy Grant 142, 43 | Loudness 170 | The Pointer Sisters 62 | Debarge 32 | U2 99, 144, 164 | |
| Atlantic Starr 84 | Dead Or Alive 85 | Grim Reaper 138 | Cyndi Lauper 112 | The Power Station 7 | DeeLe 169 | USA For Africa 55 | |
| Autograph 167 | John Denver 131 | Paul Hyde & Payolas 148 | Julian Lennon 86 | Prince 177 | John Denver 131 | UTFO 89 | |
| The Beach Boys 58 | Depeche Mode 93, 64 | Daryl Hall & John Oates 67 | Huey Lewis & The News 87 | Prince & The New Power Generation 3, 101 | Leonard Bernstein 70 | Van Halen 199 | |
| George Benson 153 | Dire Straits 18 | Paul Hardcastle 120 | Limahl 71 | Graham Parker & The Shot 77 | The Blasters 183 | Luther Vandross 35 | |
| Boyz n the Bay 46 | Dokken 53 | Paul McCartney 108 | Nils Lofgren 150 | The Alan Parsons Project 186 | Bon Jovi 46 | Gino Vannelli 63 | |
| Boy Meets Girl 191 | Don Henley 36 | Helix 113 | Kenny Loggins 91 | Tom Petty And The Heartbreakers 15 | Boy Meets Girl 191 | VARIOUS ARTISTS | |
| Peabo Bryson 132 | The Hooters 57 | Don Henley 36 | Lone Justice 59 | Pink Floyd 182 | Peabo Bryson 132 | The Goonies 75 | |
| Jimmy Buffett 107 | Whitney Houston 13 | The Hooters 57 | Loose Ends 178 | Robert Plant 20 | Jimmy Buffett 107 | Perfect 47 | |
| John Cafferty/Beaver Brown Band 197, 40 | Freddie Jackson 38 | Whitney Houston 13 | Los Lobos 156 | The Pointer Sisters 62 | John Cafferty/Beaver Brown Band 197, 40 | St. Elmo's Fire 140 | |
| Cameo 119 | Mick Jagger 74 | Freddie Jackson 38 | Madonna 9, 73 | The Power Station 7 | Cameo 119 | A View To A Kill 39 | |
| Kim Carnes 52 | Bryan Ferry 65 | Mick Jagger 74 | Mama's Boys 151 | Prince 177 | Kim Carnes 52 | Vision Quest 154 | |
| Carpenters 187 | Fiona 163 | Rick James 94 | Yngwie Malmsteen 69 | Prince & The New Power Generation 3, 101 | Carpenters 187 | Bruce Springsteen 6, 165, 194 | |
| The Cars 180 | The Firm 66 | Al Jarreau 192 | Barry Manilow 104 | R.E.M. 31 | The Cars 180 | Rick Springfield 45 | |
| Rosanne Cash 127 | Dan Fogelberg 49 | W. Jennings, W. Nelson, J. Cash, K. Kristofferson 95 | Teena Marie 160 | REO Speedwagon 60 | Rosanne Cash 127 | Spyro Gyra 111 | |
| | John Fogerty 22 | Billy Joel 181 | The Mary Jane Girls 30 | Ratt 11 | | Sting 41 | |
| | Foreigner 51 | Jesse Johnson's Revue 48 | Maze Featuring Frankie Beverly 122 | Ready For The World 114 | | The Style Council 130 | |
| | | | | Red 7 105 | | Supertramp 21 | |

RIAA REPORTS SIX-MONTH PLATINUM SURGE

(Continued from page 1)

only six in the first half, down from 12 in the first half of each of the past two years. That's the lowest first-half total for gold singles in 20 years.

RIAA/Video also reported significant gains over the first six months of 1984, with the number of platinum awards more than doubling, from 20 to 45, and the number of gold awards advancing from 66 to 72. The gains came despite the enactment of more stringent qualifying criteria. (Separate story, page 4).

The key difference from last year in the area of platinum albums is a near-turnaround in the fortunes of black music and heavy metal. Eight albums by black artists went plati-

num in the first half of '85, whereas the only "black music" album to earn platinum certification in the first half of '84 was Motown's "Big Chill" soundtrack.

Conversely, only one album by a metal-based act—Deep Purple's "Perfect Strangers"—went platinum in the first half of this year, while seven such albums topped the million sales mark in the first half of '84. Two Scorpions albums went platinum in that period, as did albums by Motley Crue, Van Halen, Billy Idol, Rush and Night Ranger.

Luther Vandross was the top black artist in the first half, earning two platinum albums. Also receiving platinum albums were Prince, New Edition, Billy Ocean, the Time,

Eddie Murphy and Sade.

Alabama was the only country-based act to earn a platinum album in the first half of '85, just as they were in the first half of '84. There was a slight upsurge in the broadly-defined adult contemporary field, where three such acts (Linda Ronstadt, Larry Elgart and Amy Grant) went platinum in the first half of '85, compared to just one (Barbra Streisand) in the first half of '84.

A comparison of gold certifications between last year and this year tells much the same story. The number of black music albums to top the 500,000-unit mark jumped from 14 in the first six months of '84 to 18 in the first half of '85. And the

number of albums by metal-based acts dropped from 13 to two.

The number of country albums to earn gold certification jumped from five in the first half of last year to nine in the first half of this year. Hank Williams Jr. led the way with three gold albums, more than any other artist. Anne Murray, the Commodores and the Mormon Tabernacle Choir all earned two.

Four artists led the way with two platinum albums each: Vandross, Phil Collins, U2 and Duran Duran.

Warner Bros. was the top combined label for the first half, with six platinum and 10 gold albums. Contributing to the platinum album tally were Prince, Madonna, the Time, John Fogerty, Don Henley and David Lee Roth.

Atlantic also notched six platinum albums in the first half: two each by U2 and Phil Collins and one each by Foreigner and Julian Lennon. Epic came through with five: two each by Luther Vandross and one each by REO Speedwagon, Sade and Survivor. Columbia notched four platinum albums, all in the second quarter. USA For Africa, Mick Jagger, Eddie Murphy and Scandal featuring Patti Smyth.

Trailing with two platinum albums each were Capitol, MCA, PolyGram and RCA. Combined labels earning one platinum album in the first half were Arista, A&M, Chrysalis, Elektra/Asylum and EMI America. Motown has yet to score a platinum album in '85.

Runners-up to Warner Bros. in the gold album tally are Capitol and Columbia, with six each. They're followed by Atlantic, Epic, Motown, MCA and RCA, with five each; Arista, A&M, Elektra/Asylum and PolyGram, with three each; and Chrysalis, with one. EMI America has yet to earn a gold album this year.

Four albums on independent labels went gold in the first half: Amy Grant's "Straight Ahead" on Myrrh/Word, "Fat Boys" on Sutra, Run-D.M.C.'s "King Of Rock" on Profile and Sandi Patti's "More Than Wonderful" on Impact/Benson. And one album on an indie label went platinum: Amy Grant's "Age To Age" on Myrrh/Word.

That makes "Age to Age" the first gospel or inspirational album to be certified platinum since the inception of platinum awards in 1976.

The singles scene in the first half was topped by USA For Africa's

"We Are The World," the first single to be certified for sales of four million copies. The only other singles to earn gold certification in the first half were Madonna's "Like A Virgin," Wham!'s "Careless Whisper," Foreigner's "I Want To Know What Love Is," Philip Bailey & Phil Collins' "Easy Lover" and New Edition's "Cool It Now."

In multi-platinum awards, Prince's "Purple Rain" topped the nine million mark and Bruce Springsteen's "Born In The U.S.A." edged past six million. Van Halen's "1984" and Michael Jackson's "Off The Wall" were each certified at five million, while three albums by female artists were certified at four million: Cyndi Lauper's "She's So Unusual," Madonna's "Like A Virgin" and Tina Turner's "Private Dancer." All of these albums were released in 1984 except "Off The Wall," which was issued in September, 1979.

All but eight of the 35 albums to earn platinum certification in the past six months were released in '84 or '85. The exceptions: "Duran Duran" and Prince's "Controversy," both released in 1981; Larry Elgart's "Hooked On Swing," Amy Grant's "Age To Age" and Phil Collins' "Hello, I Must Be Going!," released in 1982; and U2's "War," Eddie Murphy's "Comedian" and Luther Vandross' "Busy Body," released in 1983.

Here's the complete list of June certifications.

Multi-Platinum Albums

Michael Jackson's "Off The Wall," Epic. Five million.
Tina Turner's "Private Dancer," Capitol. Four million.
USA For Africa's "We Are The World," Columbia. Three million.
Phil Collins' "No Jacket Required," Atlantic. Two million.

Platinum Albums

Survivor's "Vital Signs," Scotti Bros./Epic. Their second.
Amy Grant's "Age To Age," Myrrh/Word. Her first.
Mick Jagger's "She's The Boss," Columbia. His first.
David Lee Roth's "Crazy From The Heat," Warner Bros. His first.
Tears For Fears' "Songs From The Big Chair," Mercury. Their first.

Gold Albums

Anne Murray's "Heart Over Mind," Capitol. Her ninth.
Maze featuring Frankie Beverly's "Can't Stop The Love," Capitol. Their sixth.
Rick Springfield's "Tao," RCA. His fifth.
Run-D.M.C.'s "King Of Rock," Profile. Their second.
Spryo Gyra's "Catching The Sun," MCA. Their second.
Whitney Houston's "Whitney Houston," Arista. Her first.
Howard Jones' "Dream Into Action," Elektra. His first.
Mary Jane Girls' "Only Four You," Gordy. Their first.
Sandi Patti's "More Than Wonderful," Impact/Benson. Her first.
"Breakfast Club" soundtrack. A&M.
"More Songs From 'The Big Chill,'" Motown.

DEALERS REPORT SOLID FIRST-HALF GAINS

(Continued from page 1)

ers points to a growing account universe, with the important Lechmere chain adding two more record/tape departments this year. Music Suppliers, a record/tape/accessories wholesaler exclusively, is up 10%. Dinerstein says his gross has not been affected by CDs because his primarily small dealer nucleus is still in the process of introducing the laser-read recordings.

Lenny Silver, who operates the 17 Record Theatres, is on the opposite end of the spectrum, estimating that much of his 15% gross boost stems from Compact Disc sales. His stores carry from 1,000 to 4,000 units of the laser-read disks, choosing from a selection of 2,500 titles he stocks in his Buffalo warehouse. He says that 12% of his gross comes from CDs, and adds that he expects that figure to rise to 16% by year's end. Midprice catalog sales are also booming for him, Silver says.

"Camelot shows a strong up, about 20% overall," states executive vice president Jim Bonk. He

says that both record and video business gained over 1984.

Video rentals represent 5% of his take. The chain has 70 stores renting and is shooting for 100 by Christmas. CD accounts for more than 6% of the register total, according to Bonk.

The 26 Record Shops gained 6% over 1984, estimates the chain's Mary Ann Levitt. A spirited April through June helped achieve the six-month gains.

Levitt says she finds the larger the marketplace, the better the CD sale. She's found that areas dependent on one basic business are down over areas more diversified in business.

Terry Woodward of the Waxworks/Videoworks in Owensboro, Ky. agrees. He says the first six months of 1985 were flat, with strong increases diminished by dips in areas where farming or mining were the principal business base. Woodward, a tv pioneer at the retail and wholesale level, found the same thing true in both record and tv software sale/rental in the 30 Disk Jockey stores in the central South.

The Mother's Records outlets, based in Norfolk, Va., are topping 1984 by about 8%, Al Bernard estimates. May was his standout month. He is renting video in only three of his nine stores, as the others are in regional malls, where he finds rentals lag.

Bernard finds CDs responsible for 12% to 14% of his gross. "We'd do even better if we had better fill from CBS and a few others," he adds. He is warehousing about 2,000 titles. He says the famine relief recordings and alternative merchandise helped his gross, but cut sharply into his profit. "They should do the next one and call it 'We Are The Retailers.'"

Danjay Music, the one-stop that serves almost 100 Budget Tapes & Records franchisees and several hundred more independent retailers, is ahead of 1984 by 10%, according to Evan Lasky, who attributes his gain to CD, which currently snares 13% of his gross. He also says that if fill were better, his sales would be much higher. Silo, an appliance chain through Colorado and the Rockies area, sold a CD player for \$149.98 last week, he reports.

Sound Video Unlimited, the primarily video wholesaler based in Chicago with branches in four other cities, is up 25% to 30%, Stan Meyers says. He finds more and more stores introducing video software rental.

Meyers says his CD sales, which occur only out of his Chicago branch, are up around 25% of his total, a 20% rise since the end of 1984. He also says the \$14.95 pricing on the Lionel Richie music video turned a corner for this new product line.

An exclusively singles/one-stop that serves 70% of the continental U.S., Mobile One-Stop is up 6% to 7%, according to owner Brud Oseroff. With 85% of his business going to jukebox operators, Oseroff points to more and more customers for his dollar growth. He finds a major deterrent to the jukebox business is the fact that fast food chains shun jukeboxes in their establishments, cutting into the business of local and regional juke operators.

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An Evening With John Denver. RCA recording artist John Denver, left, is welcomed backstage at the Meadowlands Arena in New Jersey by the label's U.S. and Canada vice president John Ford, center, and sales division vice president Pete Jones. The show concluded the first part of Denver's summer concert schedule in support of his album "Dreamland Express."

Compleat's 'Roxanne' Album Racks Up Sales Rap-idly

NASHVILLE "The Complete Story Of Roxanne—The Album" has become Compleat Records' fastest mover, the label says, with more than 100,000 pieces sold since the rap anthology was released June 13. The eight-cut collection by Doctor J.R. Kool & the Other Roxannes was produced by Frank Virtue at his Philadelphia studios.

"We thought it would take off in New York and Philadelphia," says Compleat president Charlie Fach, "but it's catching on everywhere." Besides the momentum built for the album by the "Roxanne" singles that preceded it, Fach credits the \$6.98 list price (often discounted to \$5.88) for making it a hit with the subteen market.

Rap records centering on the Roxanne character have been popular for the past six months. The Compleat album contains cover versions of the seven records currently out: "Roxanne, Roxanne," "Roxanne's Revenge," "Roxanne's Doctor—The Real Man," "Queen Of Rox (Shanté Rox On)," "Sparky's Turn (Roxanne You're Through)," "Roxanne's A Man (The Untold Story—Final Chapter)" and "The Real Roxanne."

Additionally, there is a "Rap Your Own Roxanne" track that is being tied into a promotion in which buyers are encouraged to record and submit their own rap. From these entries—gathered through "six or so" radio station contests—a winner will be chosen and brought

to Philadelphia to record a single of it at Virtue Studios. Compleat will press the record and distribute it in the winner's home city.

Fach says that so far the only point-of-purchase material Compleat is providing retailers is a streamer. Most of the publicity on the record, he concludes, has been by word-of-mouth.

The label is distributed by PolyGram. EDWARD MORRIS

54,687 Fans See Alabama's June Jam IV

NASHVILLE Alabama's June Jam IV drew a record-breaking crowd of 54,687 in the act's hometown of Fort Payne June 15. Gross ticket receipts were \$820,305. All proceeds from the event—including concession and souvenir income—are donated to area charities.

Performing at the day-long concert were Alabama, the Charlie Daniels Band, Glen Campbell, the Judds, the Bellamy Brothers, Eddy Raven, Bill Medley, the Forester Sisters, the Heart Of Dixie Cloggers and the Coke Six-Pack Skydivers.

Dick Clark Productions filmed the Jam for a syndicate television special, "My Home's In Alabama," to be shown later this year.

ALMO-IRVING EXPANSION

(Continued from page 6)

kill in contemporary soundtrack couplings: "I hope that A&M Films will continue to be selective in terms of not forming soundtrack projects where there isn't room for them creatively. That's probably good advice for anyone looking at this area."

The chief ally here is veteran producer and a&r executive David Anderle, recently assigned to a new post as director of film music for

both A&M Records and Almo-Irving.

For Freed, such multi-media vehicles represent an important new tool in developing existing copyrights and creating new ones, as well as in attracting talent. "In the past, we haven't been able to point to affiliated divisions the way a Warner Bros. or MCA could and say, 'Here's a film production that can use your work,'" he admits. "Now we can."

Although A&M Films' first major releases, "Birdy" and "The Breakfast Club," both set their respective soundtrack packages prior to the creation of the Almo-Irving link, Anderle and Freed report several new projects on the board that will be actively developed between the sister divisions. Outside ventures are also active, epitomized by the just-released theme to "Mad Max Beyond Thunderdome," written by Almo-Irving's Graham Lyle and partner Terry Britten.

Catalog expansion has also been identified as a new priority. Freed notes that while the publishing company dates back to 1962, Almo-Irving's growth plan did not include substantial catalog acquisitions until the early '80s purchase of the East Memphis Music catalogs, which brought Almo-Irving a vast shelf of strong '60s black hits.

The company's only prior acquisition was the Beach Boys catalog in 1968, "when it wasn't even fashionable to listen to the Beach Boys in some quarters," Freed quips.

KEEPING SCORE

(Continued from page 64)

outdoor concerts at New York's Damrosch Park mounted by WQXR on June 28. Guitarist **Liona Boyd** was the soloist. Weekly delayed broadcasts are scheduled, each of which will present a station personality as host. Executive producer **Bob Sherman** led off. Other artists scheduled include the **Canadian Brass**, flutist **Doriot Anthony Dwyer**, and clarinetist **Gervase de Peyer** in the role of conductor.

Concert Music Broadcast Sales has opened a regional office in Atlanta, to be headed by **Charlene Sadowski**. CMBS, headquartered in New York, is advertising rep for commercial classical radio stations... **Robert White**, who has recorded for RCA many of the ballads made famous by **John McCormack**, will be a soloist in a trio of concerts in New York's Alice Tully Hall beginning in November in homage to the legendary Irish tenor.

BY KIM FREEMAN

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

SOUNDS GOOD MUSIC of Santa Monica is taking further steps to establish itself as a major independent music company. A national distributor with regional offices in San Francisco, Boston and Cleveland, Sounds Good has mushroomed itself into a larger umbrella firm, the **Suite Beat Music Group**.

Initially, Suite Beat will house four labels, two of them established and two new. In the former category is **Epitath**, current home of the **Alien Sex Fiends** and the brilliantly named **Olympic Sideburns** from Australia, as well as the catalog logo of Los Angeles locals the **Vandals** and **Bad Religion**. The second label is **Poshboy**, keeper of various "Rodney On The ROQ" compilations and albums by **TSOL** and **Agent Orange**. Of the new labels, **Beat Records** is planned as a home for young, progressive acts, and **Suite Beat Records** is a CD-only label with six titles already set for release. These include previously released works by **Aaron Copland**, **Stephane Grappelli**, **John Col-**

Grass Route

trane works by **Aaron Copland**, **Stephane Grappelli**, **John Coltrane** & **Cannonball Adderley** and others, most of which were originally released between 10 to 20 years ago.

SEEDS & SPROUTS: Again, no new indie entrants on either pop chart this week, a development which seems to have no bearing whatsoever on the amount of off-beat releases to cross our desk. This week's favorite came from **Funtone USA's** promotion director **Blitten Sorr** in Atlanta, who sent the label's latest 12-inch with the effective message, "If we can sell enough of these, I can buy my mother a new refrigerator." That was enough to get us to listen to **Ru Paul's** "Sex Freak," a funky, dirty ditty that's doing fairly well on the Atlanta dance scene. Here's hoping Sorr's mother is not one of those moms raising a ruckus over the lyric content of much of today's music.

On a tamer note, we also enjoyed the latest from Toronto-based **Tempo Records**. A perfect summer 12-inch, **Dan Russell & the Sweat Band's** "Tennis Shoes" is a danceable homage to tennis lovers which has yet to be picked up for U.S. distribution. Tempo has a serious side,

too, as Canadian representative of **Roger Whittaker**, **Carrol Baker**, the **Rick Morrison Project** and others.

Not offbeat, but definitely interesting, is the newly formed **Desert Rock Records**, an indie formed by flutist **Tim Weisberg**, who is perhaps best known for the "Twin Sons Of Different Mothers" album he recorded with **Dan Fogelberg** several years ago. The first release is from Weisberg, but word is that Desert Rock is looking to sign outside artists as well.

SLEEPING BAG of New York has at long last gotten its "Greatest Mixers Compilation" on the streets. The album includes tracks by **Dyan Buckelew**, **Konk**, **Dinosaur L** and other past and present label acts. Perhaps the project was slow in coming because of Sleeping Bag's productive attention to **Mantronix's** "Fresh Is The Word," which is enjoying a long run on the dance chart... Out in Chicago, **Hogeye Records** has inked a domestic and international distribution deal with **Flying Fish** there. First releases via this arrangement include albums by **Tom Paxton** and **Bob Gibson**, while a project by label chief **Anne Hills** is slated for later release.

BPI MOVES AGAINST TWIN-TAPE DECKS

(Continued from page 3)

way to bring the home taper to book. Trying to do so would cost more than could be recovered.

"In the past," the judge continued, "it was likely that people did not know they were doing wrong in home taping. But now it seems they must know they are helping themselves to a slice of someone else's cake."

He stressed that the BPI action was concerned not only with the machines, but also with the way in which they'd been marketed. Other companies have marketed similar hardware, including **Sanyo**, **Philips**, **JVC** and **Aiwa**. The latter has voluntarily withdrawn its quarter-time cassette-to-cassette recorder after negotiations with BPI.

On the video he'd seen of Amstrad commercials, the judge said: "The soundtrack emphasized the tape-to-tape facility. It's true one can see a notice about copyright, which is on screen for about four seconds, but had I not been enlightened prior to the event I can't imagine I should have seen it."

BPI legal adviser **Patrick Isherwood** says he believes the practical effect of the judgment will be to make it difficult for Amstrad, or other manufacturers, to market tape-to-tape copiers as they have done so far. And explicit warning notices, he says, would make the machines "extremely unattractive" to retail purchasers.

Isherwood adds: "We are to reopen talks with the British Electrical Manufacturers' Assn., to seek a phased withdrawal of these machines unless they are modified to prevent taping from prerecorded cassettes. And we'll use the court decision as the basis for opening discussions with the Japanese hardware industry, which consistently over the years has refused to talk to the record industry on any basis."

BPI sees the modification as com-

ing in the form of an anti-eraser lever in the source deck of a twin-cassette system, which would prevent taping from a prerecorded cassette unless the user deliberately covered the lug holes in the commercially made cassette.

The judge said that it would be open to manufacturers to market a machine so modified, and that the companies could not then be blamed for what the public did with it.

Isherwood says the judgment will

affect future technological developments, such as digital tape recorders, which "will be used for infringing rights on Compact Discs. It will also impact on tape-to-tape copiers."

Coming up along with the Amstrad appeal is an action in which BPI seeks damages based on the profits from the twin-cassette systems, around 25,000 units of which have been sold in the U.K.

AUDIO HOME TAPING BILL

(Continued from page 3)

to the ARRC-commissioned 1982 home taping survey, taping of prerecorded music accounts for less than half of all audio taping. Spokesman **Allan Schlosser** added that for that reason, "The new bill has the same blunderbuss, indiscriminate approach as its predecessors."

The ARRC statement listed some of the "millions of Americans" who would be penalized for their non-music-related taping: "students taping lectures, the blind taping reading materials, religious groups taping sermons," and others.

EIA-CEG lawyer **Gary Shapiro** also said that the "penny-a-minute" royalty on a 90-minute tape "would mean a one-third price increase at the manufacturer level, which would be passed on to the consumer." He also said that the record industry's "record profits" were partly due to the success of new equipment from the electronics industry: the Walkman, boom boxes and the CD.

On June 27, Rep. **Bruce Morrison** (D-Conn.) and 10 co-sponsors introduced H.R. 2911, a bill to compensate the owners of music-related copyrights for home taping financial losses (Billboard, July 6).

The bill would require manufacturers to have a compulsory license to distribute their products in the U.S., and would place a royalty on machines and blank tape. The fees would be 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.

The proposal would exempt from copyright infringement any individual who tapes for private use, but not those who facilitate home taping activities on a commercial basis.

A similar bill is being studied in the Senate by copyright subcommittee chairman **Charles Mathias**, but has not yet been introduced.

The Morrison bill also exempts from the royalty tape recorders and blank tape not used for the quality reproduction of music.

The Copyright Office would approve and distribute the fees, and an ad hoc arbitration panel would settle disputes, under the terms of the bill.

Manufacturers or importers who fail to comply would be subject to liability and would initially lose their license for 90 days.

BILL HOLLAND

New York's WWHT Targeted MTV Asks FCC To Block Competing Vidclip Outlet

BY TONY SEIDEMAN

NEW YORK MTV has filed a petition with the Federal Communications Commission to keep a competing music video outlet from being carried on New York-area cable systems.

MTV wants the FCC to relax the "must carry" rule, which requires cable systems to carry the signals of all of the broadcast outlets within a certain distance from the system's transmission point.

WWHT is the target of MTV's petition. The station, which went on the air as a video music outlet only a few weeks ago, has already cost MTV Networks services VH-1 and "Nick At Night" millions of potential viewers, the company claims.

The fact that WWHT is a video music station was not one of the primary reasons for the MTV petition, claims David Horowitz president and CEO of MTV Networks. "It's really not a question of a music video station," he says. "That petition was motivated by a desire to keep the channels of distribution open for our program services."

Cable systems have long complained about the must carry rule, especially when they do not have enough "channel capacity," a cable term for the number of channels a system is capable of carrying.

FCC officials contacted by Billboard were not optimistic about the possibility of MTV getting a waiver of the rule. "Generally speaking, there are not many waivers of the must carry rule that are granted," says the FCC's Angela Greene. The fact that WWHT is a video music

station probably won't make a difference, she says, noting that "program content normally in the past has not been a basis for a waiver."

"Must carry" is a crucial issue for WWHT because of the importance of the cabled markets the station reaches and the lack of strong UHF signals in the marketplace, according to general manager Jim Flynn. The station broadcasts out of Channel 68 in Newark, N.J., and Channel 67 in Long Island.

"A lot of people, particularly in this area, are not that sophisticated about UHF," Flynn notes. The situation would be especially damaging in terms of households hooked up to cable, he says, with consumers having to switch off their cable converters and tune into over-the-air programming when they wanted to see the network.

WWHT's signal reaches a total of 16 million households, Flynn says, many of them in uncabled areas such as Queens, Brooklyn, Staten Island and the Bronx. But the Manhattan market is crucial, especially in terms of getting to key advertising and media executives.

A simple A/B switch can be used to switch back and forth from cable to over-the-air channels, Horowitz says. He claims that the must carry rule means "we are at a disadvantage" when it comes to getting on cable systems. MTV and VH-1 usually charge cable systems 15 cents per subscriber per month; WWHT, as an over-the-air service, comes free for the taking.

WWHT is currently broadcasting about 12 hours a day, utilizing a fairly wide playlist.

INSIDE TRACK

WALL TO WALL SOUND & VIDEO sold 1.25 million shares of common at \$14.50 each, Prudential-Bache reported last week. That totals \$18,125,000. The original offering was 1.7 million shares at \$17.50 to \$20.25, or about \$19 per share, which would have totalled \$32.3 million. If the float had sold out, the 70-store chain's founder/president Jerry Shulman would have sold off 981,042 of his 3,455,556 shares. . . . Terry Worrell of the Dallas-based part of Bromo Distributing, parent of the burgeoning Sound Warehouse chain, was not returning calls, but grapevine has him going public Aug. 1. . . . In yet another industry-related event, Walk Thru Entertainment, the Denver-based contemporary music road show (Billboard, April 20), sold out its three million shares at \$1 each. . . . At presstime, MCA led all stocks Wednesday (3) with a 3 3/4 jump prior to the market's closing.

TYING IN WITH the rosy way investors view industry prospects, can the likes of Russ Solomon (Tower), Jean, Jay and Evan Lasky (Danjay Music), and indie label owners like Tommy Silverman and Dick Griffey be eyeing the chance to go public? . . . Seeburg, the Chicago jukebox pioneer, told the financial community it would unveil a Compact Disc conversion unit for present equipment by the end of this year. . . . Songspinner Bernie Wayne has done the score for "Bogart," which is currently making its bow in L.A. . . . In a second release from the Striped Horse label, Allegiance Records' Bill Valenziano comes with an album by Dutch tv star Patty Brard. Italian music publisher Carlo Nasi operates Striped Horse, which released an Ike & Tina Turner album through Allegiance two weeks ago.

THE ARIZONA VIDEOTAPE RIGHTS COALITION is on the offensive again, according to head Linda Lauer. After months of restraint suggested by the group's general counsel, Linda's husband Art appears on the "Today" show Tuesday (9) in a segment that will pit him against a representative of Morality In Media. CBS News will be in Phoenix to shoot a report on coalition activity Saturday (13), as its 98-store membership reacts to pressure. . . . Rental support: Home video retail chains hint there's a subtle shift in how product vendors regard advertising allowances when rental is plugged in the ad copy. Track was tipped vis-a-vis a four-page Music Plus tabloid insert breaking this week. The special section plugs all WEA audio and video software, with mention of rentals in one of the chain's biggest summer events to date.

EXPECT A BLOCKBUSTER Oct. 18-21 Philadelphia event, when the Black Music Assn., in conjunction with the city, stages a festival honoring local residents prom-

inent in the music industry. Track hears that former Mercury/PolyGram marketing biggie Jules Abramson is the catalytic figure. . . . At presstime, the National Assn. for the Advancement of Colored People was launching a campaign to pressure the branch-distributed major record companies to hire more blacks. According to the L.A. Times, the NAACP is pursuing fair-share pacts with the majors. NAACP also singled out Tina Turner, Michael Jackson, Lionel Richie, Diana Ross and Prince as black artists who "have excluded blacks from their operations," charges denied by the artists' reps. . . . Longtime marketing brass Frank Peters, who was terminated in the recent PolyGram cut-backs, is undergoing treatment for respiratory trouble at Cleveland's Southwest General hospital. . . . Speaking of PolyGram, the latest gossip has the Alan Hirschfeld group out of the bidding and Philips thinking about going it alone in the U.S.

BOSTONITES STAGED PARTIES last week for two departing vets. Retiring WEA branch manager Don Dumont, who started with Cecil Steen in the early '50s, and Dick Mitchell, prominent for Dick's One-Stop in Dedham, were feted at separate bashes. Mitchell sold out to his right arm, Dick Peach. . . . Track found Lenny Scheer. The former sales boss for many labels is running Music Express, a Gotham version of the livery service run by Harold Berkman in L.A. . . . Former rack nabob Danny Gittleman marries off his daughter Randi on Nov. 2 in Boston. She weds Alan Biren. Gittleman heads Tara Productions, which manages the rising Whitney Houston. . . . The Latin vigilantes have struck again, this time in Bakersfield, where private investigator Bud Richardson and reps of seven labels worked with a local police task force, which arrested 13 swap meet vendors June 29. More than 9,500 allegedly counterfeit Latin tapes were confiscated.

WORD THAT K-MART record departments were putting their cassettes back behind glass for protection from pilferage was denied by the discount department store behemoth. Handleman had no comment. . . . Papers weren't signed at presstime, but the first release is out as the Pointer Sisters move from Richard Perry's Planet label to RCA. . . . Insiders at Elektra say it's "90% sure" Motley Crue's new album will be the second CD from WEA without a jewel box. . . . The Pickwick rack division finally folded its tent as the last employees got their walking papers. . . . Dave Strom sporadically back checking branches for Handleman from his Florida retirement abode. . . . Look for opulent Orange County, Calif. to get another venue, as civic officials okay the \$150 million construction of Dome West in Santa Ana. Edited by JOHN SIPPEL

Palo Alto's Visibility Grows As Label Broadens Roster

LOS ANGELES Palo Alto/TBA Records, the four-year-old independent jazz and fusion line headed by Dr. Herb Wong, is sustaining its highest profile to date, underscored by four current albums in the top 20 on Billboard's jazz album chart.

That visibility is being generated by soprano saxophonist George Howard and keyboardist David Diggs on the TBA label, and by vocal group Rare Silk and veteran trumpeter/bandleader Maynard Ferguson on the parent Palo Alto line. The impact of younger, fusion-oriented acts vindicates Wong's recent expansion beyond the straight-ahead acoustic jazz focus employed during the label's first year in the market—an orientation indicated by its original name, Palo Alto Jazz.

"You can't limit your music to too narrow a category," Wong now asserts. "The diversity of our catalog into the fusion area is opening more doors for us than ever at the radio, wholesale and retail levels."

All four of the label's top charting albums are garnering play on urban contemporary outlets, along with a growing number of adult contemporary stations currently modifying their playlists to include more fusion and crossover jazz material. According to Don Graham, Palo

Alto/TBA's director of national promotion, "Black urban contemporary stations and some very aware adult contemporary stations are totally responsible for getting jazz crossover off the ground."

As for his own product, Graham also cites an extensive in-store airplay program targeted to major chains, employing product mailings and followup calls to spur in-store play. Chains involved include Tower Records, Music Plus, Musicland, Licorice Pizza, Record Bar, Record Factory and Sound Warehouse. Key one-stops are also promoted.

The current roster is now divided between TBA, where fusion acts are being developed, and Palo Alto, which remains devoted to purer jazz styles.

Wong and Graham also note that Palo Alto/TBA's profile should be buttressed when the Howard, Rare Silk and Ferguson albums become the label's first Compact Disc releases. Those CDs are due in September.

The albums sparking the labels are Howard's "Dancing In The Sun," Rare Silk's "American Eyes," Diggs' "Streetsadows" and Ferguson's "Live From San Francisco."

BY JIM McCULLAUGH

LOS ANGELES The future controlling ownership of Embassy Home Entertainment, the home video division of Embassy Communications, is still a question mark in the wake of Coca-Cola's \$485 million buyout of Embassy Communications and Tandem Productions last week.

The prime motive for the acquisition was believed to be the television interests of Embassy and not its film or home video arms. Coca-Cola, which owns Columbia Pictures, said in an official statement: "It is anticipated all or part of the home video operation of Embassy will be disposed of after the transaction is completed." Officials at Coca-Cola expect to conduct that transaction within the next two months.

Columbia already has a major home video arm in RCA/Columbia Pictures Home Entertainment. But a condition of the joint RCA/Columbia arrangement precludes Coca-Cola from acquiring a controlling in-

terest in another home video company, according to Coca-Cola officials.

A spokesman for New York-based Coca-Cola, however, indicates that the company will likely retain a minority ownership, if not controlling interest, in Embassy Home Entertainment.

If RCA/Columbia Pictures Home Entertainment were to absorb EHE or spin it out as an affiliate label, the result would be one of the most potent home video entities in the industry in terms of clout, titles and RCA/Columbia's strong distribution network.

Analyst Paul Kagan of Paul Kagan Associates pegs Embassy's 1984 revenues at \$40-million and RCA/Columbia Pictures Home Entertainment's at \$85 million. Kagan places CBS-Fox as 1984's leading home video program supplier with estimated 1984 revenues of \$128 million. The asking price for Embassy Home Entertainment is believed to be at least \$80 million.

Possible scenarios are:

- Andre Blay, Embassy Home Entertainment chairman and chief

operating officer, putting together a deal to purchase EHE.

- A purchase by one of the other major independent video companies.

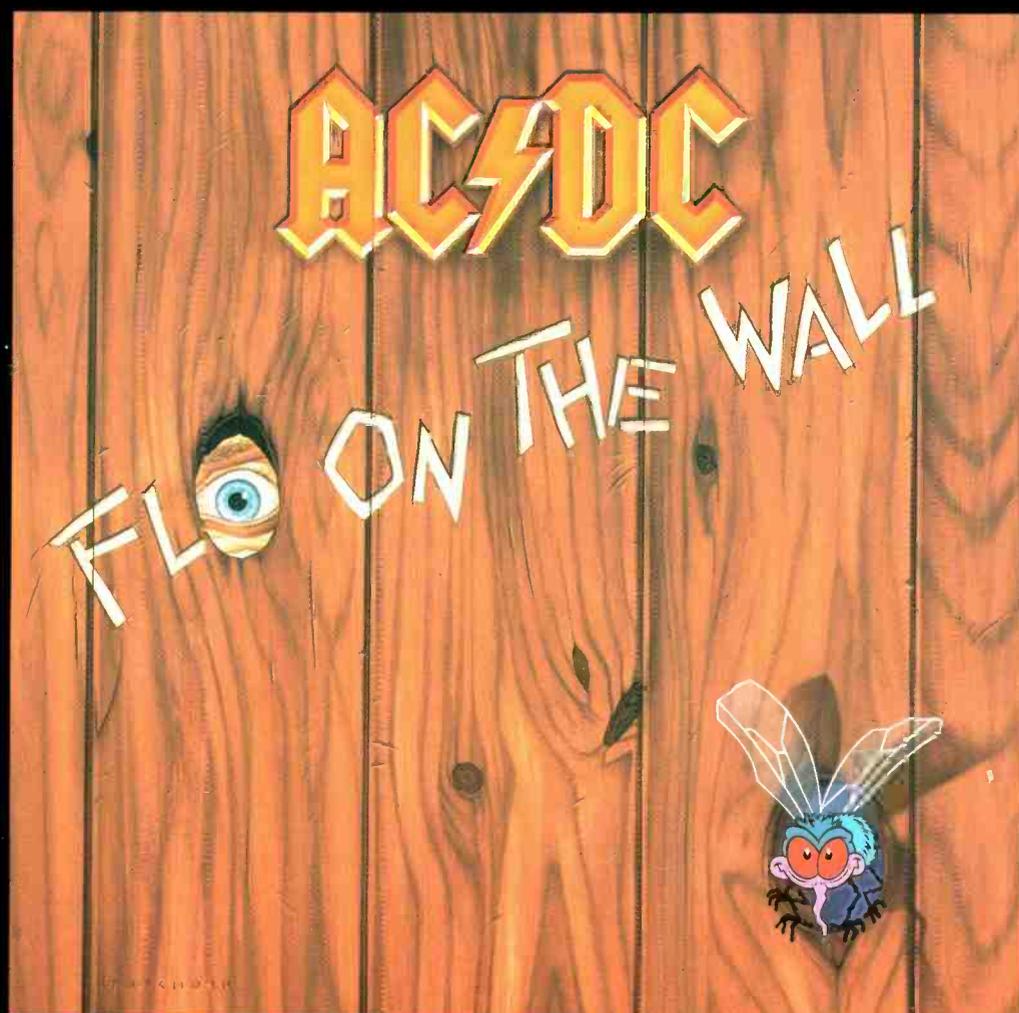
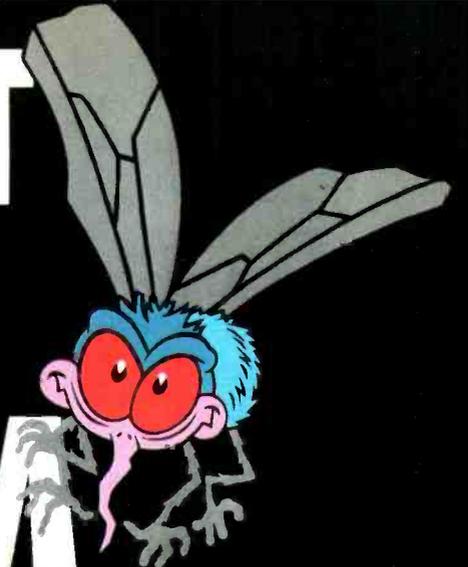
- Purchase by a large non-entertainment company or conglomerate looking for a strong toehold in the entertainment business.

- Acquisition by another entertainment conglomerate.

One other possibility, not to be completely ruled out, has Coca-Cola, Columbia and RCA reshaping the terms of their agreement so that RCA/Columbia Pictures Home Entertainment could absorb some or all of the Embassy home video catalog or enter into some other joint arrangement.

Many industry observers discount that, pointing out that it would not make sense to tamper with EHE's established identity. But a spokesman for Coca-Cola in New York concedes: "This entire deal still has a long way to go. We signed an agreement. There are a number of possibilities and options being explored, and that's one of them."

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