

Billboard



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JULY 20, 1985/\$3.50 (U.S.)

Reagan Seeks Repeal of Record Industry Tax Break

BY FRED GOODMAN

NEW YORK A tax deduction that specifically aids the record industry has been targeted for repeal by the Reagan Administration as part of the President's massive tax reform plan.

The regulation, part of the Special Rules for Book, Magazine and Discount Coupon Income, allows accrual-basis taxpayers with a legal obligation to take back unsold magazines, paperbacks and records to reserve funds against projected returns. Records are specifically mentioned within the rule.

McDonald's Menu Adds Music Magazine

BY IRV LICHTMAN

NEW YORK McDonald's, the giant fast food chain, begins testing Monday (22) the distribution of a new monthly magazine that places most of its emphasis on the world of contemporary recording artists.

Some 525 McDonald's units in New York, Detroit and Milwaukee will offer the publication, Music & Entertainment Now, during a test phase expected to last three to six months, according to the company. Although the first issue, targeted to the 10- to 17-year-old age group, has no printed cover price, it's understood that most units participating in the test will charge customers \$1 for each magazine.

The first issue, with an August dating, contains 32 pages. Its most-
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Under the present law, record operations that accept returns may set aside funds to be deducted from their income based on the preceding year's returns. A publishing industry financial officer placed the value of the funds at 75 days' worth of projected returns based on returns accepted in the prior year.

A spokesman for the Recording Industry Assn. of America (RIAA) would say only that the organization's tax committee will be meeting later this month, at which time the proposed changes in the tax codes will be discussed. The spokesman declined to estimate the possible loss in dollars to the record industry if the Special Rules are in fact repealed, adding that "there's never
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BY KIM FREEMAN

NEW YORK Arbitron results from the country's top three markets indicate that pop remains the prime format, AOR has not grown up as smoothly as predicted earlier, and easy listening may be ailing.

In the largest market, New York, CHR outlet WHTZ (Z-100) knocked urban-formatted WRKS (Kiss) out of the top seat with a 6.0, collecting the seventh top ranking in its nine-book history. With Kiss moving from a 6.0 to a 5.4, pop outlet WPLJ follows in the three slot with a 5.1, a new leg up on news/talker WOR. Meanwhile, WNEW-FM continues to tempt ailing CHRs WKTU and WAPP, with its strong AOR fare moving into the number five slot, a new edge on news/talker WINS.

WAPP's mid-ratings move toward more rock proved ineffectual, with a slight drop from 1.7 to 1.6, while WKTU's slip to a 2.0 lends weight to rumors of a format change for the pop outlet.

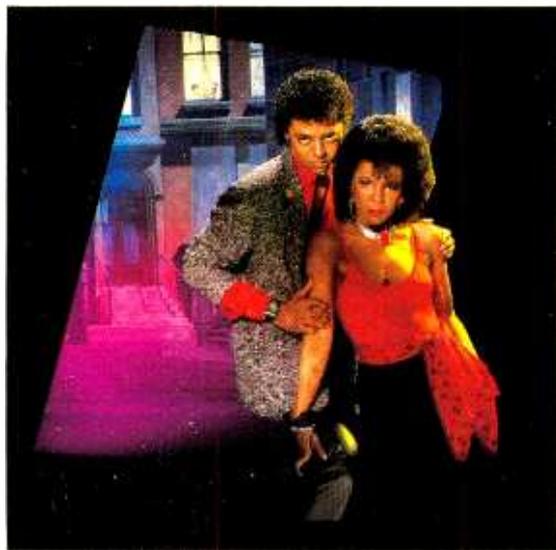
The biggest Gotham success story is country-formatted WHN, which, with the help of New York Mets baseball games, took its tally from a 2.2 to a 3.1. On the adult contemporary front, WLTW held steady with a .1 gain to 3.1, while WPIX found the love songs not so lovely with a descent from 2.4 to 1.6. And Kiss seems secure as Gotham's dominant urban outlet, as its main competitor WBSL pulled a 3.3 for the number 10 slot.

Not surprisingly, the country's highest-billing outlet, KIIS-AM-FM Los Angeles, kept an outstanding

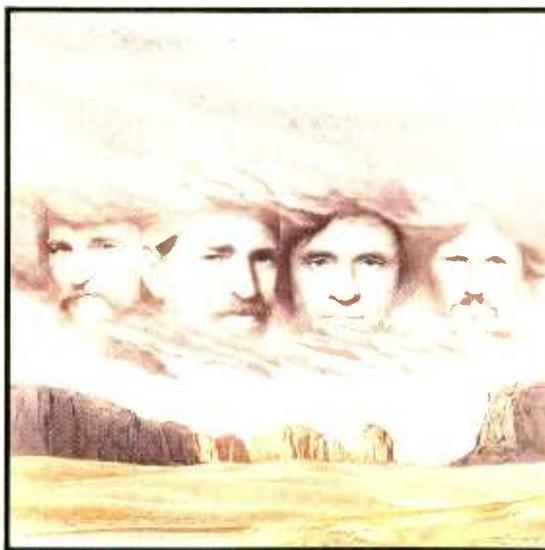
lead on the market. Up one percentage point to a 9.8, the Gannett-owned pop combo's closest challenger is ABC talker KABC, which moved up from a 5.8 to a 6.3. Tying for third rank with a 4.1 are easy listeners KJOI and KBIG, which dropped dramatically from 5.7 and 5.1 respectively.

In the Los Angeles rock arena, progressive AOR KROQ posted the only gain, moving into the 10th seat with a 3.1. Meanwhile, KLOS slipped to sixth with a ratings drop from 4.2 to 3.6. KMET lost a notch to nostalgia outlet KMPC to sit in the number eight slot with a 3.3,
(Continued on page 74)

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IFPI PLEDGES Acts Sign Up With Benson Vs. Piracy

BY STEVEN DUPLER

NEW YORK At least six recording artists have joined George Benson in pledging a percentage of their international royalties to the anti-piracy fund of the International Federation of Phonogram and Videogram Producers (IFPI). They are Frankie Valli, Manhattan Transfer, Chaka Khan, Michael Sembello and the relatively new team of Eric Mercury and Thelonus Monk III.

Nesuhi Ertegun, WEA International chairman and IFPI president, and Ken Fritz, Benson's manager, said at a press conference at Warner Communications Inc. headquarters here last Wednesday (10) that Benson's original conditional requirement that 10 other major
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Top Albums	Hot Singles
16 Rock Tracks	15 Hot 100 Singles Action
19 Compact Discs	17 Adult Contemporary
44 Country	46 Country
53 Black	48 Country Singles Action
54 Classical	50 Black
60 Jazz	52 Black Singles Action
63 Hits of the World	56 Dance/Disco
68 Bubbling Under	63 Hits of the World
70 Top Pop	64 Hot 100
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Top Video/Computer	
21 Computer Software	
25 Music Videocassettes	
26 Videocassette Sales	
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Rating Slips Slightly MTV'S AUDIENCE SHARE INCREASES

BY TONY SEIDEMAN

NEW YORK MTV's share of the national television audience jumped back to 3% for the second quarter of this year after sliding to 2% in the first quarter, while its rating dropped from a .9 to a .8.

Executives of the 24-hour video music network say the results are good news. According to Marshall Cohen, senior vice president of network and corporate services, the loss of the tenth of a ratings point reflects a broadcast industry-wide drop in viewership levels, while the increase in share returns the network to a No. 1 position among the services of its kind.

Advertising executives give a mixed response to the results, with some praising the "stability" of the network's numbers, and others warning of the increasing competitive pressure MTV faces.

"We're going to see a lot more competition for that concept, and that's a problem" for MTV, says Mike Drexler, executive vice president of media and programming for New York ad agency Doyle Dane Bernbach. "The ratings have been slipping," he says.

At Young & Rubicam, senior vice president and group supervisor/cable tv Ira Tumpowsky has a far more optimistic viewpoint. "They continue to be stable," he says of the MTV ratings, adding that the Nielsen numbers are less important than the demographic base that the music video network reaches.

In its ability to access the 12-24 and 18-34 age groups, MTV remains unmatched, Tumpowsky says, adding, "Ratings are just part of the story." As for competitors such as the various video music-oriented television stations that have begun operations around the country, Tumpowsky says, "I'm not even

aware of them."

MTV's Cohen agrees. Viewership of most local music video stations is so low, he says, that they haven't even registered on the Nielsen measurements of their areas. "I haven't seen reports on most of these local shows," he says, noting that a .3 rating is the minimum needed for a show to get in the books.

"We don't see them trending up, either," he says of research conducted by Nielsen and by MTV itself. There is more of a downward trend occurring, he claims.

Drexler feels differently. "I think it's going to hurt them," he says. "They had the market all to themselves for a while," and that is no longer the case, he maintains, because MTV cannot lose its stand-alone position without experiencing some damage.

He suggests the service is aware of the potential threats, however, noting, "MTV is beginning to recog-

nize they've got to do more than music videos."

Cable Advertising Bureau president Bob Alter is positive about the latest MTV numbers. "If you look at share, it's up; they're delivering many more households," he says of the network.

Among the non-rating, "qualitative" numbers quoted by MTV are that 85% of the network's viewers are in pay-tv households, an audience much sought by advertisers; 85% came from upscale "A" and "B" counties; 70% come from households with incomes above \$20,000; and 82% live in homes with three or more people. The qualitative numbers come from the February Nielsen Home Video Index, while the ratings themselves come from the April-June Nielsen Home Video Index.

MTV currently reaches 27.3 million households.

Artist 'Blacklist' Issue Causes Conflict at NAACP

BY NELSON GEORGE

NEW YORK A campaign for the employment of more black contractors by black superstars and record labels has been obscured by a conflict within a major civil rights organization.

Forty black businesses—representing photographers, designers, video makers and public relations people based in Los Angeles—recently formed Black Business For Equity In Entertainment to address the issue of their inability to gain regular employment within the rec-

ord industry.

Melanie Lomax of the NAACP's Los Angeles chapter voiced the civil rights group's support for the new organization's efforts, and publicized in a Los Angeles Times article a list of five black superstars she maintained should be criticized for not employing a sufficient number of blacks. She named Tina Turner, Michael Jackson, Lionel Richie, Diana Ross and Prince.

Last Thursday (11), however, NAACP executive director Benjamin Hooks issued a statement de-

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Legislators Seek Stiffer Bootleg Penalties RIAA Considers Need for 'Tightening' of '82 Act

BY BILL HOLLAND

WASHINGTON Several representatives of key Capitol Hill legislators have already contacted the Recording Industry Assn. of America (RIAA) about possibly clarifying or "tightening up" the bootleg penalties section of the otherwise tough Piracy & Counterfeiting Act of 1982 following a June 28 Supreme Court ruling in a bootleg case.

Under the 1982 Act, a record pirate or counterfeiter would be charged as a felon, but the bootlegging penalties were unchanged and only carry a misdemeanor charge.

In Dowling vs. United States, the Supreme Court ruled that an individual cannot be prosecuted as a felon under the Stolen Property Act if he has also been charged with copyright infringement for bootlegging (Billboard, July 13).

The ruling found that copyright infringement for bootlegging does not trigger the section of the Stolen Property Act prohibiting the interstate transportation of stolen goods, a felony charge. In the five to three decision, the majority said that copyright infringement "does

not easily equate with theft, conversion or fraud."

The bootlegger's copyright infringement convictions were not at issue in the case, and were not contested.

An RIAA spokesman says that the association received a number of calls last week asking about the implications of the decision, specifically whether the 1982 act has "enough teeth in it." RIAA general counsel Joel Schoenfeld says he feels the ruling "is not that much of a setback," and suggests that federal authorities will probably continue to charge bootleggers with "multiple misdemeanors, say 25 or 30 counts."

However, Schoenfeld also says that the RIAA is "reviewing" the alternatives concerning the bootleg penalties in the 1982 law, and considering whether revision is needed or warranted at this time. He also suggests that the RIAA might look at possible revision of the Stolen Property Act, such as an amendment specifically to include a felony penalty for bootlegging. He adds that "timing" will be a consideration, since Congress is already

backlogged with many other, larger issues.

Even though the bootlegging sections of the 1982 Piracy & Counterfeiting Act were unchanged, the penalties for pirates and counterfeiters are stiff. Counterfeiting and piracy convictions carry a felony charge, even for a first offense, and a maximum fine of \$250,000 and up to five years in jail.

Until President Reagan signed the bill into law on May 24, 1982, Title 18 of the U.S. Code contained no copyright infringement provisions or penalties, and the Copyright Act contained only maximum penalties of \$25,000 or a year in jail or both for first offenders. Violators often received even lighter sentences, according to Congressional testimony at the time.

Schoenfeld did not disclose the names of the legislators whose staffs had contacted the RIAA about the ramifications of the Supreme Court ruling, but a source confirmed that one of the calls came from the office of Sen. Charles Mathias (R-Md.), chairman of the Senate copyright subcommittee.

Adult Video Crackdowns Worry Dealers

Manufacturers Step Up Involvement After L.A. Raid

This story prepared by Earl Paige in Los Angeles, Tony Seideman in New York and Edward Morris in Nashville.

NEW YORK Retailers are becoming increasingly wary of dealing with adult video product as they face a wave of "sting" raids and prosecutions that has now reached the Los Angeles area.

Reflecting the increasing tensions over the genre, adult manufacturers are sharply stepping up their involvement in the retail end of the situation, with one top manufacturer calling for the creation of a special Video Software Dealers Assn. hotline on adult video. The VSDA says no such hotline is currently planned.

In a sign of increasing adult man-

ufacturer reliance on the VSDA, Al Bloom of Caballero Control Corp. says he hopes "to form a committee via VSDA, a clearing house" to alert members about the dozens of new and frequently confusing ordinances being written at the state and local level, and how retailers can deal with them.

In the latest major adult video raid, a series of law enforcement "sting" operations resulted in actions against nine Los Angeles video distributors on June 27 and 29.

Wholesalers identified by Los Angeles police detectives as being involved in the operation are VCA, L.A. Video, Video Home Entertainment, Vidco, General Video West, Innovative Video Products, CPLC, the California Video Distribution of Caballero Control Corp, Century

Distributors and VCX.

General Video chairman Ruben Sturman was jailed during the L.A. sweep. He was released soon afterward on a \$3 million bond.

Word is that some members of the VSDA board are afraid the organization may get into an uncomfortable posture in terms of its identification with the adult video industry.

Retailers are becoming increasingly confused about how to protect themselves against the "sweeps." Although some experts have advised "cherry-picking" shelves of potentially objectionable material, Marc Greenberg, president of Video Marketing Concepts of Los Angeles, says that tactic no longer works.

"There's no rhyme or reason to what they're looking for," he says, claiming that the titles being confiscated are "running the full gamut. I'm continuing to offer dealers a full line."

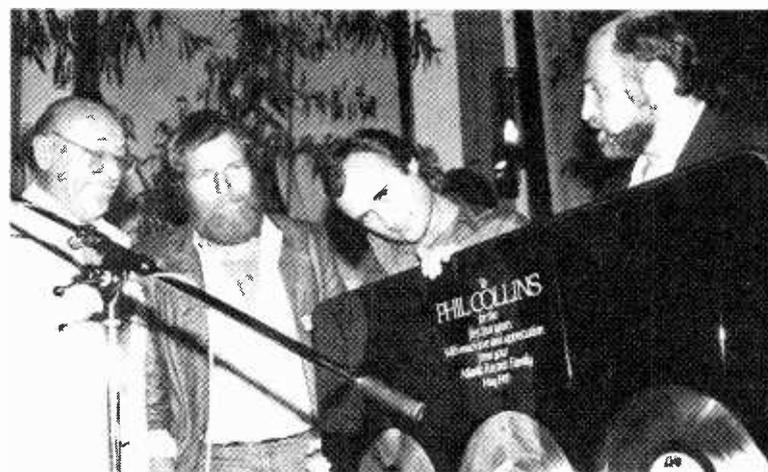
Detectives in the administrative vice division of the L.A. police department say they are still reviewing paperwork and product that was seized at the nine wholesale sites in preparation for submitting examples to the city attorney's office.

Citing one of the ways adult video manufacturers will be assisting video distributors, Caballero's Bloom advises dealers to "have your attorney contact us" to get briefs on the large amount of "case law" that has been developed.

In terms of other action on the adult front, a federal grand jury in Memphis has not yet taken any action against the video dealers involved in the FBI's April 17 raid on 24 stores (Billboard, May 4). Even so, the raids have had a heavy impact on the marketplace, virtually drying up adult video rentals in the city.

In Ohio, a bill prohibiting sale and distribution of videocassettes of movies "harmful to children" under 18 has passed the state House of Representatives and is now in the Senate's judiciary committee. It calls for a fine of \$50 for the first offense and up to \$250 for the second.

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Against All Odds. Atlantic Records presents Phil Collins and his manager Tony Smith with special plaques containing all of Collins' U.S. gold and platinum records. The award was presented during a ceremony held at New York's Dish Of Salt restaurant, following the singer's closing night performance at Madison Square Garden. Pictured from left are Atlantic chairman Ahmet Ertegun, Smith, Collins and Atlantic president Doug Morris.

CBS in Second Quarter Dip

Records Group Profits Down 38%

NEW YORK A 38% decline in profits for the CBS/Records Group contributed to an overall drop in net income of 22% for CBS Inc. during the second quarter of 1985. "Ongoing softness in the recorded music business" was tagged as the culprit in the Records Group's decline by CBS chairman and chief executive officer Thomas Wyman.

The Group also decried a lack of new releases by major artists in reporting a drop in income to \$18.8 million from \$30.5 million in the second quarter of 1984. The quarter's earnings were based on estimated revenues of \$281.7 million, as compared with \$305.3 million in the comparable quarter of last year. Estimated income for the Records Group in the first half of 1985 was \$43.8 million, as compared with \$87.7 million in the first six months of 1984.

Overall, net income for CBS Inc. was \$69.3 million for the quarter, as compared to \$88.6 million in the second quarter of 1984. Total revenues were \$1,188.4 million, a decline from the \$1,231.6 million posted during

the same period last year.

Operating profits in the quarter did not dip as dramatically as net income, dropping from \$187.5 million to \$170.5 million. The company laid the larger decline in net income to the disposal of CBS's musical instrument operations, which were discontinued in 1984. Costs related to the acquisition of Ziff-Davis publications by the Publishing Group was also cited as a contributing factor in the decline, as was interest expense.

Other highlights of the quarter included a 14% hike in profits for the Broadcast Group, with revenues increasing 10%. The company also reported a \$3.7 million pretax gain on the initial public offering of common stock by Tri-Star Pictures during the quarter.

The target of a proposed takeover by Ted Turner, CBS recently offered to buy back more than 20% of its outstanding shares at \$150 apiece. The stock was trading at \$116 last week following release of the quarterly results.

FRED GOODMAN

Topics Selected via Poll of Members

Seminars Set for VSDA Convention

NEW YORK Merchandising and marketing, First Amendment rights, theft prevention and working with distributors will be among the topics spotlighted at the 10 seminars at this year's Video Software Dealers Assn. (VSDA) convention. The gathering will be held Aug. 25-29 at the Sheraton and Shoreham Hotels in Washington, D.C.

The seminar topics were selected via a poll of VSDA members that drew some 1,000 responses. Of the 10 seminars, eight will be given twice, "The Art Of Retail Selling" will be given three times, and "Selling Hardware" will be held once.

According to the VSDA, "Five sessions will be given simultaneously during each of four 90-minute concurrent seminar sessions." The topics due for discussion are:

- "Adult Video And Preservation

Of First Amendment Rights: How The Video Retailer Copes," with John Weston of Brown Weston & Sarno speaking on the topic. Weston is known for his anti-censorship work and recently argued and won a case before the U.S. Supreme Court.

- "Working With Your Distributor" will have a panel of distributors and manufacturers talking about such issues as inventory management, p-o-p, credit, and the soaring number of manufacturers.

- "The Art Of Retail Selling" will feature Bob Tacy Jr. speaking on the topic of "Dare To Sell For Serious Profit," and giving a presentation that will supplement his talk.

- "The Art Of Merchandising The Home Video Retail Store" will have consultant Van Webster showing how to create high-impact displays

and use manufacturer p-o-p efficiently.

- "Finance And The Video Retailer" will deal with evaluating financial situations and planning.

- "Effective Management Of Retail Store Personnel" will deal with "hiring new employees and evaluating them, keeping those employees you want, and terminating others."

- "Theft Loss Is Profit Loss" will have "It Takes A Thief" president Mike McCaffrey talking about preventing theft and pilferage.

- "Newspaper Advertising: How To Create, How To Schedule, How To Evaluate" will feature a presentation by the Newspaper Advertising Bureau on newspaper advertising and the use of co-op dollars.

- "Selling Hardware" will feature a panel of video retailers who

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Executive Turntable

RECORD COMPANIES. Larry Smith is named national director of urban contemporary marketing at PolyGram Records in New York. He joins from the label's San Francisco operation, where he was branch manager. In addition, Bill Levenson is promoted from manager to director of a&r.

RCA Records promotes Mike Becce to director of national promotion and appoints Pat Baird-Taylor director of publicity in New York. Becce was director of national singles promotion. Baird-Taylor was a publicity consultant for the label. In Los Angeles, Bonnie Goldner is elevated to director of promotion and trade relations. She was manager of adult contemporary promotion/trade relations.

Robert W. Wandel Jr. is appointed vice president and controller of JCI in Los Angeles. He was vice president of finance for Connecting Point of America.



SMITH



BECCE



BAIRD-TAYLOR



GOLDNER

HOME VIDEO. Alan A. Benjamin is named senior vice president of business and legal affairs and Jeffrey D. Ivers is appointed vice president of financial planning and operations at MGM/UA Home Video in New York. Both join from the Home Entertainment Group, where they were counsel and corporate controller, respectively.

Embassy Home Entertainment, Los Angeles, names Martin Weinstein Eastern regional manager. He was vice president of marketing for Janus Films. Joining him in the Eastern area is Russell Oken, who is appointed marketing representative. He was with Lincoln Controls Co. And Catherine Whidby is named marketing representative for the Southwestern region. She was with National Video.



BENJAMIN



IVERS



HOFFMAN



ROSE

Monica Heath is promoted to advertising director at International Video Entertainment in Canoga Park, Calif. She was part of the company's art department group.

PUBLISHING. CBS/Records Group appoints Rand Hoffman vice president of business affairs for the CBS Songs Division in New York. He was director of business affairs at CBS Records.

Bob Stafford is named creative director of the MTM Music Group's publishing companies, Lawyer's Daughter Music, Uncle Artie Music and Blue-Pal Music, in Nashville. He was with the Oak Ridge Boys' publishing companies, Silverline and Goldline Music, where he was a song plugger.

PRO AUDIO/VIDEO. Michael Wilke is promoted from product manager of Ampex 196 and 175 videotape products to marketing manager of videotape products at Ampex Corp.'s magnetic tape division in Redwood City, Calif.

Anne E. Fonfa joins GML Video as vice president of sales in New York. She was Eastern regional sales manager for Konica Tape.

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VH-1 Aims To Fulfill Viewers' Fantasies

Channel Promotions Center on Ronstadt, Denver, 'Cats'

BY PAUL GREIN

LOS ANGELES Just as MTV has consolidated its position with its audience via such promotions as "Lost Weekend With Van Halen" and "Asia In Asia," VH-1 has sought to entrench itself with its viewers with promotions involving Linda Ronstadt, John Denver and the Broadway musical "Cats."

Ronstadt and Denver are both core artists at VH-1, according to Kevin Metheny, vice president of music and production for both MTV and VH-1. Metheny identifies the

other most-played artists on the video music channel as Willie Nelson, Lionel Richie and Air Supply, whose "Power Of Love" tour is being sponsored by VH-1.

The most recent VH-1 promotion was staged July 6-7 and was tied into John Denver's current RCA album "Dreamland Express." The grand prize called for Denver to pilot a private Lear Jet from his home in Aspen to pick up the winners and fly them to his concert at Red Rocks Amphitheatre outside Denver. The winners also received limo transportation, hotel accommodations and \$1,000 spending money.

The winner was Patty Peavy, a 36-year-old housewife and mother of three from Novi, Mich., who sent in 150 entry forms out of a reported total of 80,000 received. Peavy is an avid Denver fan: This was her 29th Denver concert since 1978, and her 10th this year alone.

In addition to the grand prize winner, there were local winners in five markets—Miami, Tulsa, Tampa, Denver and Memphis—who received air and hotel accommodations in Denver and tickets to the concert. Cassettes of Denver's new album were awarded to 1,000 runners-up.

VH-1's first promotion a few months ago was tied into Linda Ronstadt's album "Lush Life." The grand prize winner, Dale Hinman of Port Crane, N.Y., received first class, round-trip airfare to New York, as well as hotel, limo, orchestra seats to a Broadway show and a private dinner with Ronstadt and her manager, Peter Asher. Hinman also won \$1,000 spending money, a full-length fur coat and a car.

The channel also sponsored a "Cats" contest, with the grand prize winner, Katy McCormack of Toledo, receiving a weekend in New York,

tickets to "Cats," hotel, limo and \$1,000 spending money.

"We're seeking to create a fantasy fulfillment opportunity for the viewer," says Metheny of the VH-1 promotions. "It gives us a sense of being bigger than life, and provides an interactive sense with the audience."

Metheny says that VH-1 doesn't expect to sponsor any more full tours, and that it may instead sponsor individual dates. He cites the difficulty of finding artists to sponsor with a sufficiently broad base to appeal to all of VH-1's audience.

MTV, by contrast, has sponsored tours by the Police, the Pretenders, (Continued on page 75)



A Dream Come True. RCA recording artist John Denver, left, toasts "VH-1 Dreamland Express" contest winner Patty Peavy and her husband Robin. Denver piloted them in his own private Lear jet from the Peavys' home in Michigan to Denver, where they were VIP guests at his recent concert at the Red Rocks Amphitheatre.

Radio City Bows Management Arm

NEW YORK Radio City Music Hall, the venerable showcase here, has debuted a new personal management division. The first artists signed to the new wing are Ashford & Simpson.

The artist management division is headed by Scott Sanders, vice president and executive producer for Radio City's concert division. Patricia Kellert joins the division as director of artist management.

The creation of the division marks a continued move into the pop music sphere by the hall, which began presenting rock, black and pop acts on a regular basis only a few years ago.

"This new venture is part of Radio City Music Hall Productions' continuing expansion within the field of contemporary music," says Richard Evans, president and CEO of the hall.

FRED GOODMAN

3,000 Attendees Expected At First London Musexpo

LONDON Musexpo chief Roddy Shashoua is aiming to attract 3,000 attendees to the international industry event, now in its 10th year. It's being held in London for the first time, Oct. 16-18 at the Kensington Rainbow.

Says Shashoua: "We have over 350 companies from 22 countries so far, and with our big push about to start we're shooting for 3,000 people. Of course it will be a different mix this time, more European than American."

"So far, over 30% of the companies registered are British. We've also invited around 8,000 U.K. retailers."

Shashoua says he's convinced that London, which he calls "the world's creative center," will prove a permanent choice of venue for the combined Musexpo/Videxpo markets. He claims bookings are more than 20% up on those for the last event, held in Acapulco.

Ten London halls, ranging from major concert sites like the Hammersmith Odeon to such clubs as the Marquee and Heaven, have been booked for a series of rock

showcases to be held each night of the market.

The Musexpo organization plans one gala evening featuring emergent British bands. Individual record companies will be encouraged to take over venues to run their own showcase evenings.

There will be a program of morning seminars, with topics to include marketing, promotion, distribution and legal aspects of international licensing, though details have not yet been firmed.

Concurrent with Musexpo '85/Videxpo '85, at the same location, will be the International Music Video Festival (IMV '85), essentially a re-vamping of the ill-fated St. Tropez video clip market held for the first time last fall.

"I didn't feel St. Tropez was the right place," says Shashoua. "Companies are not going to attend simply for a jaunt; there have to be serious purposes, and in the case of music video you need to have the people who buy the services. At Musexpo all those people will be present, so you can kill two birds with one stone."

CHART BEAT

by Paul Grein



HEAVY METAL may be on the verge of its umpteenth comeback, as Ratt's "Invasion Of Your Privacy" moves up a notch to number 10, Motley Crue's "Theater Of Pain" leaps 72 notches to number 18 and AC/DC's "Fly On The Wall" debuts at number 71 on the Top Pop Albums chart.

A year ago, heavy metal was one of the hottest genres in pop music. In the first six months of 1984, seven albums by metal-based bands went platinum. But in the first six months of this year, only one topped the million sales mark: Deep Purple's "Perfect Strangers."

With the fast breaks of the Ratt, Motley and AC/DC collections, metal's platinum picture should improve in the second half of the year. Other platinum contenders include Night Ranger's "7 Wishes," which holds at number 12 this week; Robert Plant's "Shaken 'N Stirred," which holds at 20; and the Scorpions' "World Wide Live," which jumps to 35.

"Invasion Of Your Privacy" is Ratt's second album in a row to crack the top 10, following "Out Of The Cellar," which rode the top 10 for two months last summer. "Fly On The Wall" is AC/DC's bid to return to the top 10 following the rather disappointing showing of 1983's "Flick Of The Switch," which peaked at 15.

But the big news this week is the 72-point jump taken by the Motley Crue album. "Theater Of Pain," is already just a point away from matching the number 17 peak of its double platinum predecessor, "Shout At The Devil." One key to the album's rapid breakout is the budding success of its first single, a remake of "Smokin' In The Boys Room," which jumps 16 notches to number 61. The song peaked at number three in January, 1974, in a version by Brownsville Station.

The back-to-back top 20 success

of "Shout At The Devil" and "Theater Of Pain," together with the top 15 success last year of Twisted Sister's double platinum "Stay Hungry," makes this one of the most successful periods to date for veteran producer Tom Werman, who produced all three albums.

Heavy metal resurges again via three groups' new albums

Werman's previous strongest blitz was in the late '70s, when he produced platinum, top 20 albums by Ted Nugent ("Cat Scratch Fever," "Double Live Gonzo!"), Molly Hatchet ("Flirtin' With Disaster") and Cheap Trick ("Dream Police").

THE BRITISH BOOM of 1983 went bust in '84, with the widely reported resurgence of American rock'n'roll. But somebody must have forgotten to tell British artists, who this week account for six of the top 10 singles on the Hot 100, and nine of the top 20 albums on the Top Pop Albums chart.

On the Hot 100, Duran Duran holds at No. 1 for the second week, followed by Paul Young at three, Phil Collins at five, Sting at seven, Tears For Fears at nine and Eurythmics at 10. It's the first top 10 hit for Young and for Sting, following six top 10 hits with the Police.

On the album chart, Tears For Fears' "Songs From The Big Chair" and Collins' "No Jacket Required" hold down the top two positions for the third straight week. It's the first time British acts have monopolized the top two spots since July, 1982, when Paul McCartney scored with "Tug Of War" and Asia with "Asia."

Tears For Fears and Collins are joined in the top 20 by fellow Brits

the Power Station, Eurythmics, Wham!, Sting, Howard Jones, Dire Straits and Robert Plant. Sting's album makes a remarkable jump, leaping from its entry position of number 41 all the way to 14.

FAST FACTS: Aretha Franklin's "Freeway Of Love" (Arista) is shaping up as an across-the-board smash. The track leaps into the top 10 on this week's black, dance/disco club play and 12-inch sales charts, and also jumps to number 24 on the Hot 100. It has thus already matched the peak position of Franklin's celebrated 1982 "comeback" hit, "Jump To It."

Rick James' "Glow" (Gordy) moves up to No. 1 on this week's dance/disco club play chart, just

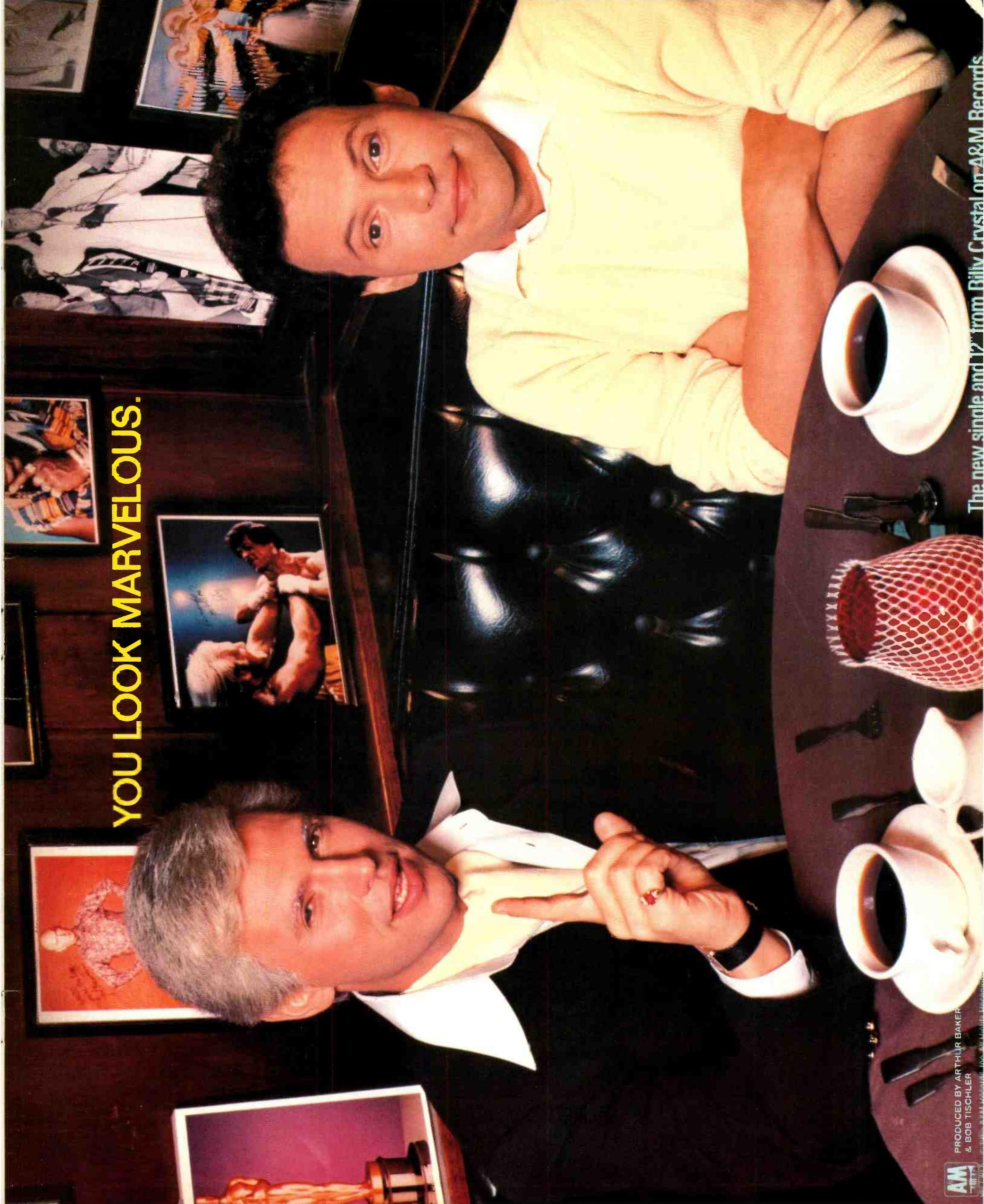
three months after James' protégés, the Mary Jane Girls, held the top spot with "In My House." It's James' first No. 1 dance hit since "Give It To Me Baby" four years ago.

Loose Ends' "Hangin' On A String" (Virgin/MCA), which topped last week's black chart, was the first hit by a British act to top the black chart since Billy Ocean's "Caribbean Queen" last September. Both singles were produced by Americans: Loose Ends' hit by Nick Martinelli of Philadelphia, Ocean's by Keith Diamond of New York. The Loose Ends release breaks on to this week's Hot 100 at an impressive 77.

WE GET LETTERS: Several of you wrote in to point out that Carly Simon's last chart hit before the current "Tired Of Being Blonde" was "You Know What To Do," which peaked at number 83 in 1983. "It wasn't one of her biggest hits," notes Walter Smith of Jackson, Tenn., "but I wanted her to get credit."

Todd Everett of Los Angeles adds that the writer of "Tired Of Being Blonde," Larry Raspberry, was leader of the Gentrys, the Memphis-based group which scored a top five hit in 1965 with "Keep On Dancing."

YOU LOOK MARVELOUS.



PRODUCED BY ARTHUR BAKER
& BOB TISCHLER



The new single and 12" from Billy Crystal on A&M Records



Showered in Gold. Capitol Records brass shower Anne Murray with gold and crystal trophies commemorating her most recent accomplishments during her 15-year career with the label. Standing from left are Capitol's country music director George Collier, senior vice president of marketing/promotion Walter Lee, Record Group Services vice president Dennis White, business affairs vice president Bob Young, national sales manager Joe McFadden and Los Angeles district sales manager Larry Hathaway. Seated are Capitol's president Don Zimmermann, Murray and a&r vice president Don Grierson.



This Was Fixed! ASCAP managing director Gloria Messinger hands former Fixx member Alfred Agius an award for the song "One Thing Leads To Another." Co-written by Agius, the song was honored as being among ASCAP's most performed in the 1984 survey year.



Records Sales INXS. WEA Australia executives present the members of INXS with unique awards to commend the success of their fourth album, "The Swing." The release has become one of only five Australian albums to achieve domestic sales in excess of a quarter of a million units. Standing from left are WEA's Peter Ikin, group members Andrew Farriss and Kirk Pengilly, MMA Management's Gary Grant, group members Jon Farriss, Gary Garry, Tim Farriss and Michael Hutchence, and WEA's Steve Hands. Seated are publicist Miranda Brown, WEA's Paul Turner and Philip Mortlock, and MMA Management's Chris Murphy.



Welcome to the Real Party. RCA Records' West Coast contemporary music a&r vice president Paul Atkinson, left, chats with Mr. Mister's lead singer/bassist Richard Page at a recent party in Los Angeles. The reception was to launch the group's second album, "Welcome To The Real World."



Nothing To Cry About. PolyGram Records executives toast Kevin Godley and Lol Creme on their forthcoming Polydor album, "The History Mix Volume I," featuring the single "Cry." Gathered at the New York club Private Eyes are, from left, PolyGram's senior vice president of international repertoire Jim Lewis, the label's president and chief operating officer Guenter Hensler, Creme, Godley, PolyGram's executive vice president of legal and business affairs Mel Ilberman, and Len Eppard, senior vice president and general manager of PolyGram MusicVideo-U.S.



Turned On Down Under. Vanguard's 16-year-old recording artist Alisha celebrates with well-wishers backstage after her sold-out show at New York's Down Under nightclub. Her current hit single is "Too Turned On." Raising glasses from left are Down Under's Buddy Latif, songwriter Alexandra Forbes, Alisha and Vanguard's Jeff Zaraya. Don't worry, the young artist's champagne glass was just for show.

BMI Honors Brubeck. BMI senior vice president of performing rights Frances Preston presents pianist/composer Dave Brubeck with a commendation of excellence "for long and outstanding contribution to the world of jazz." The award was given during Brubeck's recent Kool Jazz Festival concert at Avery Fisher Hall in New York.



Home Again. Martin Fabinyi and Cameron Allen of Australia's Regular Records are welcomed back to Festival Records after the specialist rock indie's distribution spell with WEA. Regular was handled by Festival from 1978-82. Allen is shown at front left, Fabinyi at front right.

EMI Unveils Plans for British CD Plant

Swindon Facility Will Offer Mastering and Production

BY MIKE HENNESSEY

LONDON EMI's anticipated venture into Compact Disc manufacturing in the U.K. has been given the green light. The company has announced that its plant in Swindon will be the subject of a major investment program to establish a CD mastering and production facility with an eventual capacity of 10 million units annually.

An entirely self-financed project, the Swindon CD plant will use Philips mastering equipment. Negotiations are currently in progress with suppliers to determine the specification of the other components of the CD plant.

Initial production is set to begin early next year. It is anticipated that the plant will be designed with an eye on future expansion of production capacity to encompass custom work.

The CD facility will operate alongside the existing Thorn EMI VHD plant, which is currently producing videodisks, primarily for education and instructional use and for the video jukebox market (Billboard, May 11). The choice of Swindon as the site for EMI Music's first CD plant was largely influenced by the availability of clean room facilities there.

EMI's manufacturing and distribution services in Hayes, just outside London, will continue to distribute CDs throughout the U.K., and will eventually become involved in the distribution of U.K.-manufactured CDs internationally.

PolyGram Leisure U.K. chairman David Fine greeted the news of EMI's CD manufacturing plans with unrestrained enthusiasm. "We naturally welcome this com-

mitment on the part of EMI at a time when there is such a struggle for the supply of CDs to meet the demand," he said. "The establishment of a major CD manufacturing plant by a multinational in such a key capital is, of course, great news."

PolyGram's CD plant in Hanover, West Germany, is currently working seven days a week and moving toward a production capacity of 40 million units annually, but is still unable to meet demand. Nimbus in the U.K. is running at a production

level of three million CDs a year and plans to build a second plant alongside the existing factory. MPO/Maying in France, which started production last December, is expected to manufacture more than two million CDs by the end of this year.

Another U.K.-based manufacturing plant, Disctec U.K. Ltd., is planning to move into production before the end of the year, with an initial capacity of four million units annually and a target production of 12 million. This facility will also use Philips mastering technology.

Thorn EMI Profits Plunge; Major Changes Planned

BY NICK ROBERTSHAW

LONDON Thorn EMI, Britain's largest consumer electronics manufacturer, has announced a 30% drop in pre-tax profits for the 1984-85 financial year to \$141 million on total turnover of \$4.16 billion.

The company's share price is down more than \$2 on the year's high of \$6.29, taking all figures at an exchange rate of the U.S. dollar equaling 1.30 pounds sterling. An unchanged dividend has been maintained only by dipping into reserves.

Peter Laister, who had been Thorn EMI chairman for 15 months, resigned on July 1, following moves to oust him by the board of directors. His replacement as chairman and chief executive is Sir Graham Wilkins.

Wilkins said in his first statement as chairman that overall results were "unsatisfactory," but that ma-

major changes are planned to strengthen management and improve corporate performance. A considerable amount of rationalization and restructuring was required and has already begun, he said, although results for at least the first half of the current trading year are likely to remain disappointing.

Wilkins cited Thorn EMI's music division as one of three main problem areas. While results outside North America have improved, he said, Capitol's operations were adversely affected by an "imbalance in the roster of available artists."

Efforts to improve this situation are under way, Wilkins said, "including major investment in a new label based in New York which should provide a sound return in future years," a reference to the Bruce Lundvall-headed Manhattan operation.

(Continued on page 62)

New Owners Take Over France's FNAC Retail Chain

BY MICHAEL WAY

PARIS FNAC, France's largest chain of retail record and leisure-related stores, has been taken over by a French insurance company, Garantie Mutuelle des Fonctionnaires (GMF), and the British furniture and clothing group Habitat/Mothercare.

Simultaneous announcements in Paris and London said that GMF, which also owns a chain of garages and household goods stores, has taken a 41% share of FNAC, with Habitat/Mothercare taking a further 20%, and that these holdings would be expanded in the near fu-

ture. FNAC, which has seven major stores and some 40 smaller outlets throughout France and in Brussels, formerly had the Co-Operative movement as its principal shareholder.

The Co-Op group had faced considerable financial difficulties. The sale follows a concerted revitalization plan by FNAC management in the past year, which resulted in a number of offers being made for the retail chain by several big French companies.

In the last financial year, FNAC had increased profits by about 50% to about \$5 million, on a turnover of

(Continued on page 62)

IFPI Expels Two Companies

GENEVA For the first time in its 52-year history, the International Federation of Phonogram and Videogram Producers (IFPI) has expelled two member companies because of "irregularities" and breaches of IFPI rules.

At the federation's annual meeting here June 19, the expulsion of Lisbon-based Movieplay Portuguesa and Radio Triunfo was proposed by the IFPI's Portuguese national group, which had itself expelled the companies in February.

In voting for the expulsions, the IFPI meeting, consisting of representatives from more than 600 companies, agreed that any member so expelled from one of these national bodies would automatically lose membership in the international organization.

Radio Triunfo was alleged in 1981 to have shipped illicit Motown pressings into the U.K. via a now liquidated Dutch import/export company. The illegal pressings were the subject of an out-of-court settlement amounting to many thousands of dollars.

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Keeping the Faith

IT'S MORE THAN JUST NOSTALGIA

BY LOU CHRISTIE

Rock'n'roll hit the news toward the end of a somewhat quiet decade, one that would bring us the DA haircut, "Blue Suede Shoes," and a whole new awareness that would stir the nation's ire and fire in 4/4 time.

The '50s rocked and doo-wopped into the '60s, which, in turn, absorbed much of the passion of the new generation. The kids had their own King, and top 40 radio followed along. All of this was, and still is, the foundation that nurtured the baby-boomers.

"American Bandstand" was a new way of life, helping to polarize the nation's youth. Kids raced home to see the latest top recording act, or pick up on a new dance step. And with any luck, they might catch a glimpse of at least one Italian-American teenage idol.

Life for the post-war babies was fun, up, bright, and it was all their own.

It's now 30 years later and America has grown up. We've had our dual doses of drugs and therapy, our Watergate and our war. The hippie commune has gone co-op. But we baby-boomers are still the majority population, watching today's youth be the minority.

We've passed the test of time. "Bandstand" is still on. The Beach Boys are back on the charts. Tina's kicking up gold dust. And studies prove that advertisers multiply sales and intensify their impact over

any prior year by using rock'n'roll songs, sounds or artists.

Lincoln-Mercury has centered its biggest campaign on songs by the Ronettes, Chuck Berry, the Beach Boys, *et al.*, just to let the major purchasing demographic know they're keeping the faith. And the



'Baby-boomers have the money, the credit cards—and the memories'

Lou Christie, whose "Lightnin' Strikes" was a No. 1 single in 1966, is currently on tour.

faith is that the baby-boomers have the money, the credit cards—and the memories they strive to keep alive. So, while watching your favorite commercial telling you which snack to buy, you may hear "Surf City" or "Little Darlin'" wailing in the background.

It works! Tie products with that era and that music, and beer, soft drinks, jeans, cars, hairsprays and perfumes sell more than ever.

Television's packaging of so-and-so's greatest hits, or compilations of 20 all-time winners recycled from the treasured vaults, have been brought back for those who can't

identify with the current crop of artists who have been MTVed.

In every primary market, radio stations that play the royalty of rock have been successful in feeding the public what it wants by weaving in such records along with the current hits, thereby effecting a

contemporaries who have toured America on at least one Dick Clark Caravan. The labels that own our masters, the clubs, the promoters and the artists themselves are all making money. Everyone is a winner.

Twenty years ago I enjoyed the privilege of traveling with the Three Mavens of Motown when they were just beginning to break into what now makes up a big chunk of pop culture. All three Supremes had the discipline and dedication to remain No. 1 for a decade, while Diana Ross had the passion and push to lift her onto yet a higher plateau.

I've been a pilgrim of Tina Turner's from the first time I heard her sing "A Fool In Love." Tina's been working for more than a quarter of a century, and that work has been her teacher every time her high heels hit the stage. Frankie Avalon has remained a stabilizing factor as all-around entertainer. And Fabian heads and hosts his own production company, successfully promoting rock'n'roll shows throughout the country.

Any promoter who books Del Shannon or Bobby Rydell gets more than a dozen hits. He also gets a veteran who has lasted through the fads of lipstick and leather.

The school of show business can't be bought or taught. You learn it by living it. Contracts, rehearsals, time schedules and Suitcase City. One gets to know what people want, and need.

programming format that's right for the '80s.

All of this adds up to capacity crowds for rock'n'roll packages traveling the country—from Grand Rapids, Mich., to the Universal Amphitheatre in Los Angeles, as well as college campuses, where today's kids seem determined to keep rock'n'roll history alive.

Many recording acts of the '60s are headlining the major rooms in Atlantic City, Reno and Las Vegas, or what is now being called the new Vegas. Up and down the Strip, top hotels are enjoying a rebirth of business with many of my friends and

Letters to the Editor

SOUND-ALIKE SCREAMERS

I was pleasantly surprised to read Douglas Hall's Commentary (July 6) deploring the lack of movie soundtrack albums. I thought few people cared about this particular kind of record. But I'll go him one better on the frustrations in record stores after a hit movie release.

Never mind the movies for which there was never a soundtrack album. What about the fine scores for current films that get ignored by their own studio soundtrack album?

Elmer Bernstein wrote some terrific atmosphere music for "Ghostbusters," yet try to find it on the album. All you get is the junk rock used in the background throughout the movie, and Ray Parker Jr.'s cute, but hardly Academy Award caliber, title song. Only one cut of Bernstein's work remains.

In last year's hit "Gremlins," Warner Bros. used up one whole side of the soundtrack album with junk-disco backgrounds which didn't even rate full use in the movie, leaving only a scant few tracks of Jerry Goldsmith's funny and frightening music.

Look at the new soundtrack album for "Goonies." Again, Dave Grusin did some really fun music for the suspense and action sequences. And again, what does the soundtrack album contain? All the cuts used on the movie characters'

Walkmans, tv videos and tape players—and one cut of the composer's work. This is the same poor guy who had his music for "On Golden Pond" laced and covered up with dialog by producers who evidently didn't think it was good enough to stand on its own in the album.

I know why the producers load their so-called "original motion picture soundtracks" with the fleeting pop groups. It's to sell records on the strength of a current hot group. But why not give movie music lovers a chance to hear the real stuff from the movie? That's the music that brings back the moods and memories of the movie I went to see in the first place—not the sound-alike screamers who'll be the next year's has-beens.

Rowell Gorman
WRAL 101 FM
Raleigh, N.C.

A RACKING ISSUE

Your article on using eight-track racks as Compact Disc racks (June 8) was interesting, but contained an error. I insist the record be set straight.

Wizard Records was not the first to see the eight-track case as a viable CD fixture. We were. We began using them for this purpose in mid-'83, when our selection of CD titles grew to more than 150. We were, in fact, the first area retailer to carry

CDs, long before they were officially introduced to the U.S. market.

We are now proud to be Southwest Ohio's leading CD retailer, with 1,200 titles currently in stock. We are saddened that your reporter failed to research his article properly.

Geoff K. Burkman
Renaissance Music Media
Dayton, Ohio

GOING IT ALONE

I feel the need to address Danny Goldberg's comments in his Billboard interview (June 29) regarding the solo careers of established artists.

It's rare that an artist in an established, successful act embarks on a solo project with the idea that it is going to be certified platinum immediately. While record companies may promote these albums by hammering away that the artist "used to be" in a particular name act, the artists concerned know that they are not guaranteed success on the basis of past accomplishments, just as a hit record does not ensure the success of a followup.

In most cases, these solo albums are outlets for creative energy that cannot be showcased within the context of the artist's existing band. If equal success for the solo project was the prime motivator, these artists would regurgitate the same

kind of music their band is known for.

For artists like Lindsey Buckingham, Roger Waters, David Gilmour and Jon Anderson, solo albums are a means of expressing another facet of their musical talents. Hopefully, they will also broaden their existing audiences.

Michael T. Brokaw
Kragen & Co.
Los Angeles

NO. 2 IN BAVARIA

In response to the article by Jim Sampson (June 15), "Private Radio Comes To West Germany," please be aware that Radio C has been on the air for more than a year, and that operating expenses were already being covered after six months.

The most recent survey has shown that almost 800,000 people listen to us, making Radio C number two behind the government FM station, Bavarian Radio.

Werner Conrad
General Manager, Radio C
Munich

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Z-100 Back on Top in New York Arbitron Book

BY KIM FREEMAN

NEW YORK Few shockers arrived with the release of the Spring Arbitrons for the top-ranking New York market. Unpleasantly surprised is WRKS (Kiss) program director Tony Quartarone, who says he was expecting to emerge on top of WHTZ (Z-100) for the second consecutive book.

"I wanted to prove a point," says Quartarone, "that a black station could be No. 1, two books in a row." Having topped Z-100 in the Winter books for 1984 and 1985, the PD risks sounding like a sore loser in crediting his stations number two rank to "a very white book." At presstime, Quartarone had not had time to fully analyze the "blue books," but said, "I suspect it was a poor black sampling."

That disappointment aside, Quartarone is justifiably pleased with WRKS's steady hold on the New York market. With urban competitor WBLS falling in eight slots below WRKS with a 3.3, Quartarone's teen- and community-oriented programming has kept the station the urban success story of the country. He attributes much of this status to Chuck Leonard, the finalist in a

long stream of Kiss morning men. Leonard's appointment and subsequent popularity is what Quartarone calls "the only major improvement" needed during the most recent rating period. As for the next book and his hopes to put Kiss back on top of the pile, Quartarone says, "We just have to re-light the fire."

While Z-100 PD/morning man Scott Shannon was unreachable for triumphant comments at presstime, he held nothing back from his listeners. Much of Tuesday's (9) "Morning Zoo" was spent consoling WNBC's waker-upper Don Imus. "Poor guy," said Shannon, "We trounced him." And, in many demographic breakdowns, Shannon and his partner Ross Britain did just that, for the first time in Z-100's two-year history.

The only dramatic development on the Gotham ratings scene is WHN, the country outlet Doubleday acquired last year. Moving from a 2.2 to a 3.1 from the Winter to Spring book, the station's rank was helped significantly by its New York Mets broadcasts.

In addition, WHN program director Joel Raab credits the jump to heavy promotions and music adjustments. Having made hefty gains in

the 25-54 female demo, Raab calls the stations' "Double Pay Give-away" a great lure for that group, while the Mets games kept the men tuned in.

Raab also notes that WHN's music mix has been beneficially altered. "There are no current crossovers," he says of today's country releases. "As such, we've tightened our oldies catalog" with an eye to finding crossovers from that category.

Meanwhile, New York's WNEW-FM edged out news/talker WINS to move into the number five slot with a 4.3. Half-heartedly challenged by WAPP's mid-sweep adjustment to more rock fare, WNEW is now gearing up for the ailing WKTU's rumored switch to classic rock.

Slipping to a dismal 2.0, the Infinity-owned WKTU has WNEW's Charlie Kendall and crew ready for a long-awaited fight. As Infinity officials offered "no comments" on WKTU's fate, WNEW issued the new slogan: "Classic Rock From The Place Where It All Began."

In another triumph of rock over talk, top 40 WPLJ reasserted its staying power by flip-flopping with WOR for the number three and four ranks, respectively.

Classical Combo Challenges Arbitron

WGMS Washington Surveys Itself

BY BILL HOLLAND

WASHINGTON While other stations wait with bated breath for the release of their Arbitron standings, the staff at classical-formatted WGMS-AM-FM here may be sitting around with a smug smile. The combo discovered the value of independent listener surveys back in 1973 when a healthy response to their first such effort helped persuade RKO to retain WGMS's classical fare.

Responded to by more than 2,000 people, that survey helped break the ice with national advertisers, who saw for the first time what listeners liked and disliked. According to WGMS advertising and promo-

tion director Lynn Alper, the first survey garnered "emotional responses," due to the station's proposed format switch. But the combo's 1985 Listener Survey, issued this spring, generated responses from more than 7,000 listeners, and "went out when everybody was fine," Alper claims.

While Alper does not criticize the smaller-scale surveys the station uses from Arbitron and Scarborough, she enthuses about the size of WGMS's study and the specific comments provided on programming, sales and lifestyle information, calling them "a gold mine for our sales staff and advertisers."

"For example," Alper notes, "42% of the respondees said they

are planning to purchase a CD player. What does that say to companies?"

WGMS now claims that it has "the most detailed documentation on audience composition of any radio station in Washington." Alper adds that the information "once and for all dispels the image of the classical listener as somebody worth \$5 million driving around in a Rolls Royce."

While the survey does shuck the stereotype, the WGMS listener isn't exactly the kind of person one might find nightclubbing or attending a Kool & the Gang concert.

In putting together some answers to the 65-question survey, the "typical" WGMS listener shapes up as something of a middle-aged, upper middle class, well-educated, professional home owner who lives either in Northwest D.C. or its most affluent suburbs—information that should not be that much of a revelation to anyone.

In other survey responses, the typical WGMS listener emerges as thrifty and conservative in lifestyle. For example, he/she is 35-45, has no dependents, has a household income of roughly \$50,000, is minimally athletic (walking was the favorite form of exercise), drives a compact or midsize American car, uses economy fares when traveling, and attends performing arts events more than movies. On the personal entertainment side, the average listener has a complete stereo system but no VCR, entertains at home only one to three times in a six-month period, and does not listen to any radio station that plays contemporary music.

'Centerfield' Pitch

WISN Brews Hit Promotion

NEW YORK When Warner Bros. Records approached WISN Milwaukee's Mike Murphy about doing a promotion on John Fogerty's "Centerfield," the adult contemporary music director saw no reason to settle for the standard album-give-away promotion. Given the song's baseball theme, Murphy took the record to Milwaukee Brewers manager George Bamberger, who agreed to add a few choice comments to the track.

For example, when Fogerty pleads "Put me in coach, I'm ready to play," Bamberger answers, "No way—not with your arm, kid."

The customized version of "Cen-

terfield" remains a standard on WISN's playlist and has been heard at Brewers games on the stadium PA system, reports Murphy. While the single is still moving steadily up the pop and AC charts, Murphy says he believes this version will give "Centerfield" an unusually long lifespan.

Naturally, WISN took the promotion to the ballpark for a listener tailgate party and several ticket giveaways for Brewers games. And Murphy notes that the Brewers/WISN connection is "also a good, clean, cheap shot at WTMJ," WISN's main opponent and official home of the Brewers' broadcasts.

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

POP

"We're in the middle of a heat wave here," says KSFM (FM-102) Sacramento programmer Rick Gillette, "so anything that mentions 'cool,' we're into." But that's only part of the reason Gillette has jumped on Mark Anthony Thompson's "Love Cools Down" (Warner Bros.). A followup to Thompson's 1984 semi-hit "So Fine," the single is described by Gillette as "a great summer pop record with a slight urban flavor." Thompson, he claims, "is someone we'll be hearing about for a long time to come." Delving further into urban flavors, Gillette picks Klymaxx's "I Miss You" (Solar) as another winner for the group. An unusual ballad outing for the dance-oriented Klymaxx, the track can be pinned in the "old Michael Jackson vein," says Gillette, "somewhere between 'Ben' and 'I'll Be There.'" Next, the programmer has made his own single out of Wham!'s "Freedom" (Columbia) from the group's stellar-selling "Make It Big" album. Finally, Gillette is going out on a left-field limb with Alexander Robotnik's "Problems D'Amour" (Sire). The dance track has that unique hit-or-miss quality that Gillette says reminds him of Laid Back's smash "White Horse."

BLACK/URBAN

At WBLX Mobile, add of the week is Marvin Gaye's "It's Madness," the second single from his posthumous Columbia album "Dream Of A Lifetime." Music director B.J. Taylor says the song is reminiscent of Gaye's Motown days rather than the "sexy, steamy style of 'Sexual Healing.'" Programming for the older end of the spectrum, Taylor calls "It's Madness" "a great summer adult record." Taylor's summer smash prediction is Wreckin' Crew's "Juice" (Crew Cut), a single she likens to the Soul Sonic Force's "Planet Rock." "Last summer, the big hit was 'Egyptian Lover,'" notes Taylor. "This summer, it'll be 'Juice,' which we figure will keep us in touch with those teens while they are out of school." Taylor's third choice is the "Sam & Dave Medley" (21/American) by Stars On 45, which she says is "simply a good nostalgic record for those older demos."

AOR

Spinning frequently on the WLUP Chicago turntables is Huey Lewis & the News' "Back In Time" (Chrysalis), a track waiting for single status until "Power Of Love" runs its course. Station program director Greg Solk calls it "another smash, with simple production and the Lewis stamp all over it." Solk also notes that "Back In Time" should get an extra kick from the hit film "Back To The Future," as the song details events in the film and is being used in various tv promotions. Also popular is Godley & Creme's "Cry" (Polydor), a single Solk calls a "takeoff on their old hit 'I'm Not In Love,'" which he predicts will see crossover success at CHR and adult contemporary.

COUNTRY

The flow of hot country releases seems to have reduced to a trickle this week, as KCUB-AM Tuscon PD Tim Tyler had to do a little head-scratching before discussing exciting new product. The bright spot in this scenario is Steve Wariner's "Some Fools Never Learn" (Warner Bros.). A Wariner fan to begin with, Tyler says this single is far and away the artist's best. Another hot Tuscon track, in Tyler's opinion, is the Whites' "Hometown Gossip" (MCA/Curb), while Ronnie Milsap's "Lost In The 50's Tonight" (RCA) is as popular there as it is in the rest of the country.



Jocks Talk Silver. Former WLS-AM Chicago air talents, from left, Don Phillips, Art Roberts and Ron Riley share memories and munchies during the station's 25th anniversary party, where a number of well-known disk jockeys gathered to celebrate radio's past, present and future.

YesterHits™

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Listen To What The Man Said, Paul McCartney & Wings, CAPITOL
2. The Hustle, Van McCoy & the Soul City Symphony, AVCO
3. I'm Not In Love, 10CC, MERCURY
4. One Of These Nights, Eagles, ASYLUM
5. Please Mr. Please, Olivia Newton-John, MCA
6. Magic, Pilot, EMI
7. Swearin' To God, Frankie Valli, PRIVATE STOCK
8. Love Will Keep Us Together, The Captain & Tennille, A&M
9. Jive Talkin', Bee Gees, RSO
10. Rockin' Chair, Gwen McCrae, CAT

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. I'm Henry VIII, I Am, Herman's Hermits, MGM
4. Mr. Tambourine Man, Byrds, COLUMBIA
5. Cara, Mia, Jay & the Americans, UNITED ARTISTS
6. Yes, I'm Ready, Barbara Mason, ARCTIC
7. Seventh Son, Johnny Rivers, IMPERIAL
8. You Turn Me On, Ian Whitcomb, TOWER
9. What The World Needs Now Is Love, Jackie DeShannon, IMPERIAL
10. What's New Pussycat?, Tom Jones, PARROT

TOP ALBUMS—10 Years Ago

1. Venus And Mars, Paul McCartney, CAPITOL
2. Captain Fantastic & The Brown Dirt Cowboy, Elton John, MCA
3. One Of These Nights, Eagles, ASYLUM
4. Love Will Keep Us Together, The Captain & Tennille, A&M
5. Cut The Cake, Average White Band, ATLANTIC
6. Made In The Shade, Rolling Stones, ROLLING STONES
7. That's The Way Of The World, Earth, Wind & Fire, COLUMBIA
8. Metamorphosis, Rolling Stones, ABKCO
9. Gorilla, James Taylor, WARNER BROS
10. The Heat Is On Featuring Fight The Power, Isley Brothers, T-NECK

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. Introducing Herman's Hermits, MGM
7. Dear Heart, Andy Williams, COLUMBIA
8. The Beach Boys Today!, CAPITOL
9. Whipped Cream & Other Delights, Herb Alpert & the Tijuana Brass, A&M
10. The Rolling Stones. Now!, LONDON

COUNTRY SINGLES—10 Years Ago

1. Touch The Hand, Conway Twitty, MCA
2. Movin' On, Merle Haggard, CAPITOL
3. Just Get Up And Close The Door, Johnny Rodriguez, MERCURY
4. Lizzie & The Rainman, Tanya Tucker, MCA
5. Reconsider Me, Narvel Felts, ABC/DOT
6. That's When My Woman Begins, Tommy Overstreet, ABC/DOT
7. Everytime You Touch Me (I Get High), Charlie Rich, EPIC
8. Love In The Hot Afternoon, Gene Watson, CAPITOL
9. Please Mr. Please, Olivia Newton-John, MCA
10. Deal, Tom T. Hall, MERCURY

SOUL SINGLES—10 Years Ago

1. Fight The Power Part 1, Isley Brothers, T-NECK
2. The Hustle, Van McCoy & the Soul City Symphony, AVCO
3. Sexy, MFSB, PHILADELPHIA INTERNATIONAL
4. I'll Do For You Anything You Want Me To, Barry White, 20TH CENTURY
5. Do It In The Name Of Love, Ben E. King, ATLANTIC
6. Please Pardon Me (You Remind Me Of A Friend), Rufus featuring Chaka Khan, ABC
7. 7, 6, 5, 4, 3, 2, 1 (Blow Your Whistle), Gary Toms Empire, PIP
8. Sooner Or Later, Impressions, CURTOM
9. Just A Little Bit Of You, Michael Jackson, MOTOWN
10. Free Man, South Shore Commission, WAND

WOXX by Kim Freeman JOXX

WORD HAS WMET Chicago morning team member Jan Jeffries taking on the challenging assignment of program director for the ailing WLS-AM-FM there. Chaired temporarily by WLS vice president/general manager Jeff Trumper, the pop programming spot has been open since Dallas Cole left a few months back.

Look for the PD hole left by Alan Burns' departure from WRQX (Q-107) Washington to be filled by WABB-AM-FM Mobile, Ala. general manager Randy Lane . . . WRBQ Tampa (Q-105) PD Steve Rivers will be leaving that post Friday (19) to join KMEL San Francisco in the programming chair, a seat vacated by Nick Bazzo's departure for B-94 WBZZ Pittsburgh. A vacationing Randy Kabrich is rumored to be a strong replacement candidate, although Q-105 general manager Michael Osterhout said he was in the "still looking" stage at presstime. Meanwhile, KMEL's morning team of London & Engelman prepared for Rivers' arrival with a week-long stint at the San Francisco Zoo. Lodged at the "Koala Crossing" last week, London and Engelman came to the aid of the city's Zoological Society in a fund-raising drive to create natural habitats for the animals in residence. Listeners contributed by adopting an animal—or, for the real big spenders, the wildest and craziest animals of all: London & Engelman.

Projected format alterations at Infinity-owned WKTU New York would certainly come as no surprise, given the station's steady fall in the Arbitrons. But rumors that the station will adopt new calls, WRCQ, seem a little off base, as those IDs are already licensed to an outlet in New Britain, Conn. As for the other suggestion, the WCRQ calls are happily licensed to a country outlet in Arab, Ala. Further fanfare hits Infinity with the unauthorized announcement that president Mel Karmazin and other major shareholders have bought the company out. Karmazin's comment on this development is quite similar to his responses to the WKTU situation: "Absolutely no announcement."

IN A NIFTY DISCLAIMER to the "nice guys finish last" axiom, WHYZ New York (Z-100) PD and morning man Scott Shannon last week hired Thomas Frangione, a former airport shuttle driver for a Holiday Inn in New Jersey. Frangione had been fired by the hotel for refusing to raise a flag he had lowered to half mast in honor of the hostages in Beirut. Upon hearing of his plight, Shannon brought the part-time college student on board, where he's now doing odd jobs that naturally include driving Z-100's "Super Sticker Patrol" bus.

Things are falling into place at new Narragansett purchase KHTT/KSJO San Jose, as former KBEQ Kansas City VP/GM Gary Rodriguez takes the same title for the AC/AOR combo. Joining from KSJO's main competitor KOME is Dana Jang, who steps in as operations manager and program director. Rodriguez replaces Fred Schumacher, who has found a new home as general manager at country combo KMPS-AM-FM Seattle. The ownership transfer in San Jose saw roughly 17 staffers let go, including most of the rocker's air team.

On the country front, Doubleday-owned KDWB-AM-FM St. Paul will now be sporting the same playlist. In the past, there were slight variations in the song sheets, as Lorrin Palagi had been a program manager for the AM. Now that Palagi has joined the Gerry Cagle crew that will transfer KCMO-FM Kansas City to KBKC, KDWB-FM assistant program director Don Michaels is doing double program duties for the combo, which simulcasts in the morning and afternoon anyway . . . Speaking of KBKC, Cagle has also brought WAPP New York's Willie Sancho on board, which bodes well for those predicting the newly-dubbed outlet will move from country to top 40 . . .

Back to the subject of simulasting: KKBBQ-AM Houston is now picking up KKBBQ-FM's morning and afternoon shifts. The move has made several AMers available, including Jeff Mason, Dave Shay and Barry Kaye.

Look for KLOS Los Angeles program director Tim Kelly as a game show host in the forthcoming video "Guide To Getting Girls." KLOS on-air reporter Gayl Murphy appears in the video, too, but even with this expertise, a KLOS girl still got away. That's Ruth Pinedo, who resigns her music directorship for a "new lifestyle" in Montana. Balancing out the bummer of her departure is the appointment of Jim Ladd as permanent midday man. He had been handling the rocker's Saturday evening time slot.

ATTEMPTS by a well-known, nightman-less competitor to woo Bob Stroud away from WLUP Chicago have happily failed, as the lunch-break oldies show host and production director has signed a new three-year contract. To stay at the Loop, Stroud requested and got an extension of his air shift, which puts him at the mike from 10 a.m. to 1 p.m., doing both the golden olides and WLUP's regular rock fare. Also locked into the Loop is program director Greg Solk, who just inked a new two-year contract . . . Tim Bedore finds the aftermath of KQAK San Francisco's switch to KKCY easy to swallow, as he'll be viewing the "City's" development from a secure home at KYUU there. Formerly the Quake's afternoon airman, Bedore has a new title at the NBC-owned rocker: production administrator, a post that ought to allow him to utilize his talents as a moonlighting comic.

WMET's Jeffries is said to be headed for WLS

Todd Cavanah is enjoying the best of both worlds these days. Program director at KTRS Casper, Wyo. during the week, Cavanah is now commuting to Denver for a weekend air slot on hit-formatted KPKE there . . . In Phoenix, Dick Bascom settles into his chair as program director for pop outlet KOPA-FM. He's fresh from KMBQ Shreveport and replaces Reggie Blackwell, who is looking for a new gig . . . Pop-formatted KPOP Sacramento gets a new PD in the form of former WZOU Boston program director David Gariano. He replaces Bill Jeffries, who is reportedly very close to landing a new radio job.

Vernon Wells leaves his PD slot at Inner-Urban-owned WJYL Jeffersontown, Ky., for the same post at urban outlet WBLX Mobile. He replaces Sonny Love, who stays on as a staff announcer. Stepping up from assistant PD to fill Wells' former WJYL shoes is Jim Williams . . . Ken McCartney takes his chips to KYRK Las Vegas as the CHR outlet's new morning man. After two years at KITS San Francisco, McCartney briefly acted as vacation stand-in at KLOL (K101) there before moving to Las Vegas.

Glenn Mahone resigns his post as president of Pittsburgh-based Sheridan Broadcasting. He'll remain a consultant to the firm, while Sheridan chairman of the board Ronald Davenport adopts the presidential title. At Sheridan's urban outlet WAMO-AM-FM Pittsburgh, station manager Roger Fairfax moves up to the vice president/general manager post . . . Bruce Allen leaves his PDship at AC-formatted KKJO St. Josephs, Mo. to take on the operations manager/midday man role at MOR-formatted KJLA Kansas City, where he'll work under his real name, Bruce Efron. Returning to the KKJO PD spot is Bob Heater, sales manager for KKJO's sister FM, KSFT, and KKJO programmer several years back.

AN MD SLOT opens up at country station KHAK-AM Cedar Rapids after Jay Allen's departure for a post at WWKQ Madison . . . Bill Reilly goes from fill-in work to the regular Sunday morning slot at WFMV Blairstown, N.J. (FM 106) . . . After four years of morning mayhem, Rocky Steele gets upped to PD at WCHS Charleston, W. Va. . . Albert Canali moves to WBEC (Rock 105) Pittsfield, Mass. as promotions director and midday man. A recruit from WTSB Brattleboro, Canali replaces Sherey Miles, who moves to off-air activities. Also new at WBEC is Mattais Fleury, a recent college graduate who'll fill out the station's news team.

Radio Washington Roundup

BY BILL HOLLAND

PORN-ROCK lyric hearings on the Hill? Not likely! Despite rumors, a check with Congressional committees and key legislators showed no indication at this time that hearings might be scheduled. Charges of sexually explicit and violent lyrics, record covers and videos have been made by the Parents Music Resource Center (PMRC), a group of Washington mothers that includes Tipper Gore, the wife of Sen. Albert Gore (D-Tenn.), and Susan Baker, wife of Treasury Secretary James A. Baker. Representatives from PMRC are scheduled to appear on an upcoming Phil Donahue show.

A BUSY WEEK at the FCC began with the Commission studying Capital Cities/ABC's request for 18 extra months after merger approval to evaluate whether selling several radio stations would impair performance of the ABC radio network. Stations in limbo: WABC/WPLJ New York, KABC/KLOS Los Angeles, KGO San Francisco and WLS-AM-FM Chicago.

FCC CHAIRMAN MARK FOWLER was on the Hill last week to answer questions about how the Commission plans to handle hostile network takeover moves and proxy fights. Some members of Congress want to make sure the FCC doesn't just roll over. Fowler explained that the Commission is soliciting public comments on the issue so that it can act fairly to both incumbent management of broadcast companies and bidders in the takeover battles.

FANS OF WASHINGTON'S big band-formatted WEAM have taken their plea to the U.S. Appeals Court for the District of Columbia. They were the legal losers after the station became country-formatted WMZQ and after the FCC voted to uphold the license of Viacom Broadcasting, the new owner, and bypass format content arguments. The case might be heard as early as this winter. Will the court overturn the Commission's decision to stay out of format content issues? Stay tuned.

1705 ON YOUR RADIO DIAL: The NRBA says that AM receiver manufacturers are already gearing up for plans for AM radios with expanded ranges now that the FCC is looking at a planned expansion of the radio dial to 1705 kHz. They say there could be anywhere from 80 to 1,800 new stations in a few years, if international agreements are signed.

A FRAUDULENT BILLING CHARGE has resulted in a \$10,000 fine for WBSS in Pompano Beach, Fla. The FCC found that the station had sidestepped its part of a co-op advertising venture with a lawn and garden equipment supplier, although invoicing at the station showed that WBSS had actually sold a two-for-one trade.



Sunday in the Park With Cyclists. WIOQ Philadelphia keeps pace with the competition by broadcasting updates from the first Corestates Pro-Cycling Championship here. Prepping to enter the race themselves next year are personalities Harvey In The Morning, far left, and David Dye, far right.



Nice Vices. WNEW-FM New York morning men Mark McEwen and Richard Nær take their characters to the streets while filming a WNEW promo inspired by the "Miami Vice" tv series. Shown in one of many Gotham locations are an unidentified production assistant, cameraman John McNautly, McEwen, Nær and the spot's director, Andy Field.



Incredible Edibles. WLAC-FM Nashville program director Dave Nichols, left, enjoys a candle-lit McDonald's dinner with listener Lisa Wallace, a grand prize winner in the station's "Incredible Prize Catalog Sweepstakes" who opted for \$20,000 in McDonald's stock. Serving up the dish is Bert Eisner, owner of one of the McDonald's outlets in Music City.

Walk a Mile for Wham! KMEL San Francisco air man Sonny Joe Fox poses with some of the 65,651 postcards sent in support of the station's campaign to bring Wham! to the Bay Area.



Ruling The Roost. The buzzards at WMMMS Cleve and leave the nest briefly to thank listeners for voting the CHR outlet radio station of the year (for the sixth consecutive year) in Rolling Stone magazine's annual reader poll. Standing from left at WMMMS's free "Appreciation Day Concert" are operations manager John Gorman, vice president/general manager Bill Smith, music director/air talent Kid Leo and personalities Jeff Kirzbach, Ed "Flash" Ferenc, Len "Boom Boom" Goldberg, Spaceman Scott, Capt. Kenny Clean, Betty Kirvan, Dia and Ruby Cheeks.



Two Men in a Tub. WJDN Elizabeth, N.J. personalities play bathing beauties to promote the station's water conservation campaign, which includes pamphlets filled with "Drip Tips" and buddy-system bath techniques. Shown doing their show live from Route 22 are WJDN program director/morning man Jim Bosh, left, and news director/morning news anchor Frank Cipolla.



Going Mobile. Mobile, Ala. resident Lec Campbell prepares to take WABB Mobile staffers for a cruise in the Nissan 300ZX he won in the station's "Four Wheels Of Luxury" promotion. In the front from left are WABBers Kenny Graves, Dennis "Houndawg" Stacy, Leslie, John Bowler and Chip Mapoles. Manning the tailpipe are morning personalities Paul Fuller and Bill Evans and Campbell.



Burnett & Friends. Comedienne Carol Burnett, center, lends a hand to soap opera stars John and Sandy Gabriel, who were guest hosting Joan Hamburg's program on WOR New York.

RADIO MOST ADDED

RETAIL BREAKOUTS



NATIONAL 186 REPORTERS

PHIL COLLINS	DON'T LOSE MY NUMBER	ATLANTIC	118	124
THE MOTELS	SHAME	CAPITOL	64	64
THE POINTER SISTERS	DARE ME	RCA	56	127
BILLY JOEL	YOU'RE ONLY HUMAN (SECOND WIND)	COLUMBIA	46	158
REO SPEEDWAGON	LIVE EVERY MOMENT	EPIC	45	76

NATIONAL 184 REPORTERS

BILLY OCEAN	MYSTERY LADY	JIVE	32
TINA TURNER	WE DON'T NEED ANOTHER HERO (THUNDERDOME)	CAPITOL	27
JOHN PARR	ST. ELMO'S FIRE (MAN IN MOTION)	ATLANTIC	22
HOWARD JONES	LIFE IN ONE DAY	ELEKTRA	18
PAT BENATAR	INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN)	CHRYSALIS	17

REGION 1

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

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
WMJQ 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
WBQQ-FM Augusta, GA
WSSX Charleston, SC
WBCY Charlotte, NC
WROQ Charlotte, NC
WNOK-FM Columbia, SC
WNKS (Kiss) Columbus, GA
WNFI (I-100) Daytona Beach, FL
WDCG (G-105) Durham/Raleigh, NC
WQSM Fayetteville, NC
WANS Greenville, SC
WOKI Knoxville, TN
WHYI (Y-100) Miami, FL
WXLK (K-92) Roanoke, VA
WZAT (Z-102) Savannah, GA
WRBQ (Q-105) Tampa, FL
WMGG Tampa Bay, FL
WZNE (Z-98) Tampa Bay, FL
WSEZ Winston-Salem, NC

REGION 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 (Magic102) 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
WJDC (Q-101) Meridian, MS
WBB-FM Mobile, AL
WHY-FM Montgomery, AL
WWKX (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
KWTF-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
Dicks One Stop Dedham, MA
Discount Records Cambridge, MA
Easy Records 1-Stop N.Quincy, MA
Everett Music Everett, MA
Good Vibrations Boston, MA
House Of Guitars Rochester, NY
Music Suppliers One-Stop Needham, MA
Northeast 1-Stop Troy, NY
Peters One Stop Norwood, MA
Record Giant Utica, NY
Record Theater Buffalo, NY
Rhody's Warwick, RI
Trans-World 1-Stop Latham, NY

REGION 3

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

Album Den Richmond, VA
Bibb One Stop Charlotte, NC
Camelot Atlanta, GA
Camelot Charlotte, NC
Central South One-Stop Nashville, TN
Disc Records El Paso, TX
Discount Records Nashville, TN
H.W. Daily Houston, TX
Hastings Arlington, TX
Hastings Austin, TX
Hastings Houston, TX
Hastings San Antonio, TX
Hastings Tyler, TX
Melody Shop Dallas, TX
Music City One-Stop Nashville, TN
Musicland Birmingham, AL
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
Disc Records El Paso, TX
Discount Records Nashville, TN
H.W. Daily Houston, TX
Hastings Arlington, TX
Hastings Austin, TX
Hastings Houston, TX
Hastings San Antonio, TX
Hastings Tyler, TX
Melody Shop Dallas, TX
Music City One-Stop Nashville, TN
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
WBLL 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
WGCI-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
WNAF Indianapolis, IN
WZPL Indianapolis, IN
WVIC Lansing, MI
WZEE Madison, WI
WKTI Milwaukee, WI
WZUU Milwaukee, WI
WKZW (KZ-93) Peoria, IL
WRKR Racine, WI
WZOK Rockford, IL
WSPY 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
KRRY-FM (Y-108) Denver, CO
KLUC Las Vegas, NV
KIIS Los Angeles, CA
KIQE 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
Musicalden 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 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
Buzzard'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
Musicalden Norridge, IL
Northern Record 1-Stop Cleveland, OH
Peaches 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 Panorama City, CA
Tower San Diego, CA
Tower Sherman Oaks, CA
Tower Los Angeles, CA
Tower Tempe, AZ
Tower West Covina, CA
Wherehouse Gardena, CA
Wherehouse Mission Valley, CA

REGION 5

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

KFYR Bismarck, ND
KFMZ Columbia, MO
KIKK Davenport, IA
WDAY-FM (Y-94) Fargo, ND
KKXL-FM Grand Forks, ND
KBEQ (Q-104) Kansas City, MO
KZZC (ZZ-99) Kansas City, KS
KDWB-AM Minneapolis, MN
KDWB-FM Minneapolis, MN
WLOL Minneapolis, MN
KJYO (KJ-103) Oklahoma City, OK
KQKQ Omaha, NE
KKLS-FM Rapid City, SD
KKRC Sioux Falls, SD
KKW 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
KSFM Sacramento, CA
KWOD Sacramento, CA
KSKD Salem, OR
KITS San Francisco, CA
KMEL San Francisco, CA
KSOL San Francisco, CA
KEZR San Jose, CA
KWSS San Jose, CA
KSLY San Luis Obispo, CA
KUBE Seattle, WA
KNBQ Tacoma, WA

REGION 5

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

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

REGION 8

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

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

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

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

TOP ROCK TRACKS

Compiled from a national sample of AOR radio playlists.

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

Promotions

A TASTE OF THINGS TO COME

WMET Chicago
(adult contemporary)
Contact: April Malinverni
Pezzolla

In gearing up for its first major promotion as an AC station, WMET banked on the old theory that the quickest way to listeners' ears is through their stomachs. With this policy in their pockets, WMET joined several other Chicago outlets at the recent week-long "Taste Of Chicago" festival in Grant Park, at which local restaurants set up sampling booths.

Tying its booth into its George Johns "Class FM" format, WMET's "Taste Of Class" theme had much of the station's air staff clad in tuxedos to pose with listeners in a mockup of the Mercedes given away earlier. Visiting fans were also given "Food Critic" bibs to sway the size of servings given out at the food stands, and the WMETers kept a keen eye out for listeners displaying "signs" of class.

A popular candidate in this category was the group that arrived with bread rolls affixed to visors as the "soft rock'n'roll" family. Meanwhile, the gang who showed up with a huge Sylvester Stallone poster reading "WMET: The Station That's Built Like Rambo" qualified for special designation as clueless wonders of the week.

ROMANCING THE RATINGS

WOMC Detroit
(adult contemporary)
Contact: Linda Peterson

In an ongoing battle for the hearts of Detroit's 7 to midnight listeners, WOMC is taking WNIC to task with a move to expose both its romantic side and its increasingly sexy-sounding night man Kevin Scollin. While neither side has declared war officially, WNIC's night talent Alan Almond has reportedly been peevish at the growing likeness between WOMC's "Love Songs" show

and his own "Pillow Talk" program.

To get the edge on a camera-shy Almond, WOMC is sending photos of Scollin to entrants in its daily "Night Of Summer Love" contest. This promo runs through September, with listeners submitting their versions of the most romantic evening, either real or imagined. Each night, Scollin reads the day's best entry, with the winner getting a midnight cruise dinner for two. When the promotion ends, WOMC is prepared to grant the winning wish—provided it's not too kinky.

KIM FREEMAN



Bedtime Stories. Members of CIHI/CKHJ Fredericton, Canada's Cat Scan Crew rest after pushing a hospital bed across the world's longest covered bridge in a fund-raising drive to help purchase a Cat Scan machine for their local hospital. Standing from left in Hartland, New Brunswick (where the bridge is located) are the combo's Eric Stafford, John Hamilton and Cindi Burt-Chenard, Mayor Waker of Hartland, the combo's Rory MacDonald and Bruce Ryan and a representative from local sponsor Ross Trucking.

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Editor-In-Chief

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Featured Programming

WITH NEW PROGRAMS rolling out as quickly as new definitions for new music, it's good to see that folk has not been forgotten. Proof of this comes from songwriter **Brownie Macintosh**, who, with his partner **Tom Daly**, is developing the two-hour "American Folk Theatre" for eventual syndication. Currently airing Sunday from 6-8 p.m. on WWNH Rochester, N.H., the program centers on the folk scene of the '50s and '60s with music, interviews and trivia intriguing enough to warrant its own board game down the line.

A good illustration is an interview with Will Holt, author of hits for Peter, Paul & Mary, the Kingston Trio and others. Holt was also the original artist behind "Charlie On The M.T.A.," a tune censored at the time for its political overtones, which appears in its true form on "American Folk Theatre." Other guests slated to appear on the program include Peter, Paul & Mary, Tommy Makem, Hugh Downs, Bill Crofut of Adiss & Crofut and many others.

With 12 episodes already in the can, Macintosh and Daly are looking to syndicate the show nationally through a distributor, or sell the item to individual stations. The folk fanatics can be reached at (603) 659-2361.

The Programming Co-Op has inaugurated two new services to keep things humming in its new offices at Box 400, Rt. 1, Fayetteville, Ark. 72703. The first new offering from the consulting, research and syndication firm is **The Music Panel Research**, a direct mail music sampling system supported by a demographically organized computer mailing list. The second is **The Hot Country** format, an uptempo program with plenty of country-rock oldies and crossover tracks.

VETERAN PRODUCER **Jon Sargent**, the man behind **Radio International's "Dance Music International,"** is putting all his charm to new uses with a co-producer post on the forthcoming video "Guide To Getting Girls" . . . Meanwhile, "Musical Starstreams" producer **Frank Forest** may be in the midst of writing a guide to getting non-mainstream music into major market radio. The budding program has just cracked its first big city with the Sunday morning slot on WCKG Chicago. Produced out of Mill Valley, Calif., "Musical Starstreams" can now be heard in 15 markets.

Sue Steinberg follows her music director spot with KMET Los Angeles with the operations manager role at **Kris Stevens Enterprises** in Sherman Oaks, Calif. That's the production house for various feature programs, including **CBS Radioradio's "Entertainment Coast To Coast"** . . . **Paul Josephs** gets the nod as producer of **Rick Dees' "The Weekly Top Ten"** for **Dees Creations/The United Stations**. This is not a surprising appointment, given Joseph's dual roles as producer of Dees' morning show on KIIIS-AM-FM Los Angeles and Dees' "American Music Magazine," another United Stations offering.

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 22, **the Who**, **Pioneers In Music**, DIR Broadcasting, one hour.

July 22-28, **Helen Forrest**, **The Music Makers**, Narwood Productions, one hour.

July 22-28, **Heart**, **Off The Record Specials with Mary Turner**, Westwood One, one hour.

July 22-28, **Daryl Hall & John Oates, Part I**, **Star Trak Profiles**, Westwood One, one hour.

July 22-28, **John Anderson**, **Live From Gilley's**, Westwood One, one hour.

July 22-28, **Tina Turner**, **The Concert Hour**, Westwood One, one hour.

July 22-28, **Peggy Lee**, **Encore with William B. Williams**, Westwood One, two hours.

July 22-28, **Manhattans**, **Special Edition**, Westwood One, one hour.

July 24, **Nils Lofgren**, **Clarence Clemons**, **David Brenner Live**, DIR Broadcasting, one hour.

July 25-Aug. 14, **Mick Jagger Special**, **Radio International**, two hours.

July 26, **George Harrison**, **Scott Muni's Ticket To Ride**, DIR Broadcasting, one hour.

July 26-28, **Kenny Loggins**, **Hot Rocks**, **United Stations**, 90 minutes.

July 26-28, **Power Station**, **Superstars of Rock**, **Barnett-Robbins**, two hours.

July 26-28, **Men At Work**, **Superstar Portraits**, **Barnett-Robbins**, two hours.

July 26-28, **Dean Torrance**, **Lionel Richie**, **Chicago, etc.**, **Spirit Of Summer**, **CBS Radioradio**, one hour.

July 26-28, **Shelly West**, **Tammy Wynette**, **Hot Country Gold**, **Barnett-Robbins**, two hours.

July 26-28, **Journey**, **Superstar Concert Series**, **Westwood One**, 90 minutes.

July 26-Aug. 2, **Gary Morris**, **Country Today**, **MJI Broadcasting**, one hour.

July 26-Aug. 2, **Grim Reaper**, **Metalshop**, **MJI Broadcasting**, one hour.

July 27, **Bellamy Brothers**, **The Silver Eagle**, **DIR/ABC Rock Radio Network**, one hour.

July 27-28, **Jerry Butler**, **Dick Clark's Rock Roll & Remember**, **United Stations**, four hours.

July 27-28, **Jellybean Benitez**, **Rick Dees' Weekly Top 40**, **United Stations**, four hours.

July 27-28, **Michael Jackson**, **On The Radio**, **NSBA**, one hour.

July 27-28, **Crystal Gayle**, **Weekly Country Music Countdown**, **United Stations**, four hours.

July 27-Aug. 2, **DeBarge**, **The Hot Ones**, **Is Inc./United Stations**, one hour.

July 28-Aug. 3, **Freddie Jackson**, **Dance Music International**, **Radio International**, one hour.

July 29, **Rolling Stones**, **Pioneers In Music**, **DIR Broadcasting**, one hour.

Billboard

ADULT CONTEMPORARY MOST ADDED

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

	NEW ADDS	TOTAL ON
74 REPORTERS		
BILLY JOEL YOU'RE ONLY HUMAN (SECOND WIND) COLUMBIA	29	42
KOOL & THE GANG CHERISH DE-LITE	14	49
BILLY OCEAN MYSTERY LADY JIVE	13	32
RONNIE MILSAP LOST IN THE FIFTIES TONIGHT RCA	12	19
AMY GRANT FIND A WAY A&M	8	51

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
WLTJ	Cleveland, OH
WMJI	Cleveland, OH
WIS	Columbia, SC
WTVN	Columbus, OH
KMGX	Dallas, TX
WLAD	Danbury, CT
WHIO-AM	Dayton, OH
KHOW	Denver, CO
KRNT	Des Moines, IA
WEIM	Fitchburg, MA
WENS	Indianapolis, IN
WYNN-FM	Jackson, MS
WIVY	Jacksonville, FL
KLSI	Kansas City, MO
KUDL	Kansas City, MO
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
WVIA	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
WWDE	Norfolk, VA
KLTE	Oklahoma City, OK
KOIL	Omaha, NE
WIP	Philadelphia, PA
KKLT	Phoenix, AZ
KOY	Phoenix, AZ
WTAE	Pittsburgh, PA
WWSW	Pittsburgh, PA
KGW	Portland, OR
WPRO-AM	Providence, RI
WRVA	Richmond, VA
KQSW	Rock Springs, WY
WSGW	Saginaw, MI
KSL	Salt Lake City, UT
KFMB-AM	San Diego, CA
KFMB-FM	San Diego, CA
K-101	San Francisco, CA
WGY	Schenectady, NY
KKPL	Spokane, WA
KSD	St. Louis, MO
KKJO	St. Joseph, MO
WQI	Tampa, FL
WWWM	Toledo, OH
KRAY	Tulsa, OK
WLTJ	Washington, DC
WMAL	Washington D.C.,

FOR WEEK ENDING JULY 20, 1985

Billboard

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HOT ADULT CONTEMPORARY

				Compiled from a national sample of radio playlists.		
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST	
				LABEL & NUMBER/DISTRIBUTING LABEL		
1	2	3	8	WHO'S HOLDING DONNA NOW GORDY 1793/MOTOWN 1 week at No. One	DEBARGE	
2	3	4	8	EVERYTIME YOU GO AWAY COLUMBIA 38-04867	◆ PAUL YOUNG	
3	1	1	12	THE SEARCH IS OVER SCOTTI BROS. 4-04871/EPIC	◆ SURVIVOR	
4	5	6	11	YOU GIVE GOOD LOVE ARISTA 1-9274	◆ WHITNEY HOUSTON	
5	6	5	8	JUST AS I AM ARISTA 1-9353	◆ AIR SUPPLY	
6	4	2	9	GETCHA BACK CARIBOU 4-04913/EPIC	◆ THE BEACH BOYS	
7	10	14	8	FIND A WAY A&M 2734	◆ AMY GRANT	
8	11	15	6	POSSESSION OBSESSION RCA 14098	◆ DARYL HALL & JOHN OATES	
9	8	8	14	EVERYBODY WANTS TO RULE THE WORLD MERCURY 880659-7/POLYGRAM	◆ TEARS FOR FEARS	
10	14	16	8	FOREVER COLUMBIA 38-04931	◆ KENNY LOGGINS	
11	9	9	11	ANGEL SIRE 7-29008	MADONNA	
12	17	24	4	YOUR LOVE IS KING PORTRAIT 37-05408/EPIC	◆ SADE	
13	18	21	6	NOT ENOUGH LOVE IN THE WORLD GEFEN 7-29012/WARNER BROS.	◆ DON HENLEY	
14	7	7	11	NEVER ENDING STORY EMI-AMERICA 8230	◆ LIMAH	
15	12	12	11	HEAVEN A&M 2729	◆ BRYAN ADAMS	
16	13	13	9	REAL LOVE RCA 14058	DOLLY PARTON (DUET WITH KENNY ROGERS)	
17	25	37	3	CHERISH DE-LITE 880869-7/POLYGRAM	KOOL & THE GANG	
18	19	20	5	FRANKIE ATLANTIC 7-89547	◆ SISTER SLEDGE	
19	22	27	5	I DON'T KNOW WHY YOU DON'T WANT ME COLUMBIA 38-04809	◆ ROSANNE CASH	
20	15	10	14	AXEL F MCA 52536	◆ HAROLD FALTERMEYER	
21	21	22	7	WALKING ON SUNSHINE CAPITOL 5466	◆ KATRINA AND THE WAVES	
22	16	11	17	SUDDENLY JIVE 1-9323/ARISTA	◆ BILLY OCEAN	
23	40	—	2	YOU'RE ONLY HUMAN (SECOND WIND) COLUMBIA 38-05417	BILLY JOEL	
24	35	—	2	MYSTERY LADY JIVE 1-9374/JIVE/ARISTA	BILLY OCEAN	
25	30	38	3	FREEWAY OF LOVE ARISTA 1-9354	◆ ARETHA FRANKLIN	
26	24	23	13	DAYS ARE NUMBERS (THE TRAVELLER) ARISTA 1-9349	THE ALAN PARSONS PROJECT	
27	20	17	9	CENTERFIELD WARNER BROS. 7-29053	◆ JOHN FOGERTY	
28	36	—	2	WE DON'T NEED ANOTHER HERO (THUNDERDOME) CAPITOL 5491	◆ TINA TURNER	
29	28	19	17	FRESH DE-LITE 880623-7/POLYGRAM	◆ KOOL & THE GANG	
30	29	28	16	EVERYTHING SHE WANTS COLUMBIA 38-04840	◆ WHAM!	
31	27	25	19	SMOOTH OPERATOR PORTRAIT 37-04807/EPIC	◆ SADE	
32	31	29	14	ONE LONELY NIGHT EPIC 34-04848	◆ REO SPEEDWAGON	
33	33	39	3	NEVER SURRENDER EMI-AMERICA 8268	◆ COREY HART	
34	NEW	▶		LOST IN THE FIFTIES TONIGHT RCA 14135	RONNIE MILSAP	
35	32	30	6	SUSSUDIO ATLANTIC 7-89560	◆ PHIL COLLINS	
36	NEW	▶		THE POWER OF LOVE CHRYSALIS 4-42876	◆ HUEY LEWIS & THE NEWS	
37	23	18	12	SAY YOU'RE WRONG ATLANTIC 7-89567	◆ JULIAN LENNON	
38	NEW	▶		TIRED OF BEING BLONDE EPIC 34-05419	◆ CARLY SIMON	
39	39	—	2	IF YOU LOVE SOMEBODY SET THEM FREE A&M 2738	◆ STING	
40	26	26	7	WAKE UP NEXT TO YOU ELEKTRA 7-69654	◆ GRAHAM PARKER	

○ 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.

EUGSTER SEES MARKETING DILEMMA

Musicland Chief Says LP's Decline Creates Problems

BY EARL PAIGE

Musicland's Jack Eugster says recent events are proving out some of the predictions and suggestions he made in his controversial talk at the National Assn. of Recording Merchandisers (NARM) convention in March. In this first of two parts, he discusses the fate of the LP.

MINNEAPOLIS Recent figures from a NARM study show the relentless outpacing of the LP by the cassette in U.S. prerecorded music sales. The continuing popularity of the cassette, coupled with inroads being made by the Compact Disc, confronts record/tape retailers with a serious dilemma, according to Musicland president Jack Eugster.

Eugster had hoped to focus on this merchandising dilemma in his March NARM speech. However, the mood at the convention—where so much attention was focused on the CD—found delegates considering the demise of the LP.

Eugster now says he didn't intend to dramatize the LP's quick demise. And, he adds, "I don't like the word 'demise.' I prefer 'decline.'

"I want to emphasize the practical reality," says Eugster. "One, I want to caution the industry about accepting an unreal world and maintaining unrealistic stock levels [of LPs] in relationship to sales. Two, I want to enhance the thinking behind packaging and what it means to the reality of stores that will have fewer and fewer LPs" to use for browsing purposes.

Eugster, who was elected NARM president at the convention, maintains that his prediction that the LP would be "perhaps as low as 10% of

the total business" as soon as five years from now was not alarmist. "The [new] NARM study parallels the state of the LP according to our experience," he says.

In March, LP sales for the 436-unit Musicland Group represented 36% of the total. Notes Eugster: "I see where racks are trending substantially lower [in LP ratio]. It looks like we will hit 10% in five years."

While calling for an "orderly withdrawal" of the LP—"not too fast, not too slow"—Eugster notes that some people thought he was all but tossing in the towel on LPs.

It could have been Eugster's forceful rhetoric that created that impression. At one point in the talk he said, "Just as relentlessly as the cassette has done in the eight-track and continued its onslaught on the LP, the CD will come into its own, helping to finish off the LP and eventually taking on the cassette itself."

Lately, says Eugster, "I see CD coming on stronger and the list price on players dropping substantially." And, he adds, this leads to a dilemma.

"How can retailers merchandise CDs, and for that matter cassettes, without getting them stolen, without putting them behind counters, without investing in new fixtures and different size stores, but with enough pizzazz to truly peak customers' interest?"

"Let's face it, as a way of showing an audio product that you can't demonstrate, the LP jacket is damn good. Believe me, most consumers browse the LPs to get their product information even when they plan to buy a tape. So what happens when the LP is gone, or when you can

only afford to stock a couple of pieces on a hit because that's all that will sell?"

Eugster says he is disturbed to see the 6-by-12 cassette package die, "or even the 4-by-12. We need a package to impede pilferage and, more importantly, to self-sell product."

"Use every inch of space on all packages for graphics, liner notes, etc.," he suggests. "Music stores are mostly self-service. The package must sell."

Eugster's final suggestion is to supply display materials for the front section of stores. "We may need the 12-by-12 cards again," he says. But he notes that he doesn't favor the LP-size package with a cassette bonded to it.

Discussing recent CD packaging breakthroughs, Eugster says, "This is terrific. But packaging is mostly inadequate in cassettes." He says he hopes improved cassette packaging is not a dead issue.

(Continued on page 20)

Former Downtown Records Site New Peaches in Chicago

CHICAGO Peaches opened its newest Chicago store on June 28, bringing the chain's area total to four. Other Peaches locations are downtown Randolph St., near North Diversey Parkway and west suburban Oak Park.

Located at State and Division Sts. in the heart of Chicago's nightclub/tourist district, the new outlet is the eighth in the chain owned by Transworld Music of Albany, N.Y. According to store manager Cheri Pugh, Transworld plans to open another Peaches in July in Chicago's Near North area of New Town, and is "looking at other locations."

The 3,000 square foot unit was formerly the site of Downtown Records, which reportedly lost its lease a couple of months ago. Another Downtown Records was forced to close when its block was scheduled for demolition. Downtown has since opened a store in the high-traffic Oak St. shopping district, and is "looking for another location," according to Ron Kehr, director of store operations for the chain.

There are now four Downtown units in Chicago.

According to Pugh, the new Peaches emphasizes 12-inch and r&b product, as did its predecessor. New to the location is video, which Pugh estimates takes up a quarter of the store's interior.

At the Downtown shop, which opened May 17 after \$150,000 worth of remodeling, a 600 square foot deck was built above floor level to accommodate its \$150,000 video inventory. Although total square footage is roughly half of its former location, says Kehr, the 14-foot ceiling enabled the deck to be built.

Kehr also says Downtown has expanded its Compact Disc section to 1,000 titles. Along with records and tapes, CDs are displayed at floor level.

Like Downtown's Rush St. location, the new Oak St. store is open until 2 a.m. Sunday through Thursday, and 4 a.m. Friday and Saturday. Kehr says he anticipates late-hour traffic to build as summer gets into full swing. MOIRA McCORMICK

ON TARGET

by Mike Shalett

AGE IS A MAJOR FACTOR in our society. Every report generated here at the Street Pulse Group has demographic information that relates to how old a particular sample is.

While conducting a recent in-store survey, we found that 20% of our sample was under 18 years of age. Thirty-seven percent of our interviewees were between 18 and 23. Thirty percent were between 24 and 35—which should give you an

percent say it's their favorite. Another 27% say new music/new wave is No. 1 The third most popular type of music is hard rock/heavy metal, which scores with 11.5% of the sample.

Jazz is a favorite with 8.2% of our interviewees, while classical scores with 6.4%. Easy listening and black/dance click with about 4.5%. Country only notches a 1.8% favorite call.

Both males and females scored

of 24. Over-35 record buyers show the broadest sense of musical interest.

Age and sex are factors in the purchasing habits of record buyers. Forty percent of our total sample said they bought seven or more records in the last three months. Forty-eight percent of all our males said they bought seven or more, while 31% of our women did likewise.

A majority of the teens, 70%, bought six or fewer records in the last year. Males are much more active than females in the volume of purchases. Women are equally active with men in the 18-23 age category.

Once we shift to the next age segment, 24- to 35-year-olds, males once again surpass women in the volume of record purchases. This pattern continues past the age of 35.

Once again, we'd like to point out that more than 40% of the consumers we interviewed in-store were over the age of 23. "Yuppie power" or "baby boomers" are a major force to be reckoned with in the record store.

A breakdown by age reveals record-buying 'yuppie power'

idea about our so-called "yuppie" record buyers—while almost 12% of our sample were over 35.

There are more males than females in each category. Over the past few years, we have seen a solid breakdown of 60/40 male to female. In relation to that overall breakdown, there are more females under the age of 24 and fewer over 24. The older they get, the less likely women are to be record buyers. Nearly 70% of our over-35 respondents are men.

We always like to ask the type of music our respondents consider to be their favorite. We typically offer the following categorizations: hard rock/heavy metal, soft rock, new music/new wave, black/dance, jazz, country, easy listening and other.

Today's most popular type of music, as identified by these record buyers, is soft rock. Thirty-four

soft rock their favorite. However, 31.5% of the females said it was their favorite, while only 23.2% of males listed it. Among the males, 14.5% said hard rock was No. 1, as compared to 7.5% of the women.

Heavy metal scores much higher with the under-18 record buyer. However, this segment still cites soft rock as its favorite. New wave is more popular with the females of this age demo than men. This is true with 18- to 23-year-olds as well. New wave evens out when we reach buyers over the age of 24.

Musical tastes are very narrow among the young. Country, classical and easy listening are not mentioned by anyone in that age group as their favorite. Though there is a smattering of individuals whose tastes broaden between the ages of 18 and 23, for the most part that widening of the musical spectrum begins to take place above the age

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

TALK TO ARTISTS

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Paul Young

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Flyin' Down to Rio. Barry Elliott, right, manager of the Signal Hill Record Bar in Statesville, N.C., accepts a plaque from Thomas Mitchko, national sales manager for Memtek Products, after the outlet took top honors in a national display contest for Memorex tape. The grand prize, to be shared by Elliott and store employee Tina Cross, is a trip for two to Rio de Janeiro.

BY SAM SUTHERLAND

COMPACT DISC SALES at the 62-unit Record World/TSS chain in the Northeast will represent 15% of dollar volume by year's end, predicts Tom Pettit, the chain's director of merchandising. This figure, compared to a tally of about 8% for May, the last available measurement by the chain, is viewed with more than a measure of satisfaction by Pettit and other executives.

The reason is that Record World/

TSS took a shot with CD product way back in the middle of 1983, when the laser-read configuration seemed like "Star Wars" revisited. "From day one, our most friendly suppliers were recommending that we get into it quickly," recalls executive vice president Bill Forrest.

Now, Pettit and Forrest declare almost matter-of-factly, CD product receives treatment that makes it a full partner with LPs and cassettes in merchandising plans. While shelf price ranges from \$14.98 to \$16.98, specials have gone as low as \$11.98

on selected product and/or labels. For instance, Moss Music Group CDs were recently put on sale at \$11.98, with the added incentive that if three of the label's CDs were purchased, the consumer also received a free CD rack.

The chain broke new ground for CD product late last month with its first all-CD tv spots. The label involved was PolyGram. During the 10-day run of the special promotion, PolyGram CDs in all musical categories and label affiliates went for

(Continued on page 21)

FOR WEEK ENDING JULY 20, 1985

Billboard TOP COMPACT DISCS

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				POP [™]			
				Compiled from a national sample of retail sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE		
				LABEL & NUMBER/DISTRIBUTING LABEL			
1	2	2	8	BRUCE SPRINGSTEEN	COLUMBIA CK 38653	3 weeks at No. One	BORN IN THE U.S.A.
2	1	1	8	PHIL COLLINS	ATLANTIC 2-81240		NO JACKET REQUIRED
3	4	5	8	TEARS FOR FEARS	MERCURY 824-300-2/POLYGRAM		SONGS FROM THE BIG CHAIR
4	3	3	7	DIRE STRAITS	WARNER BROS. 2-25264		BROTHERS IN ARMS
5	6	6	8	MADONNA	SIRE 2-25157/WARNER BROS.		LIKE A VIRGIN
6	7	7	8	JOHN FOGERTY	WARNER BROS. 2-25203		CENTERFIELD
7	8	8	8	PINK FLOYD	HARVEST CD 46001/CAPITOL		DARK SIDE OF THE MOON
8	5	4	8	PRINCE & THE REVOLUTION	PAISLEY PARK 2-25286/WARNER BROS.		AROUND THE WORLD IN A DAY
9	10	10	8	SADE	PORTRAIT RK-39581/EPIC		DIAMOND LIFE
10	9	9	8	SOUNDTRACK	MCA MCAD 5553		BEVERLY HILLS COP
11	11	11	8	HUEY LEWIS & THE NEWS	CHRYSALIS VK 41412		SPORTS
12	12	12	8	BRYAN ADAMS	A&M CD 5013		RECKLESS
13	13	14	5	HOWARD JONES	ELEKTRA 960390-2		DREAM INTO ACTION
14	14	17	8	TINA TURNER	CAPITOL CD 46041		PRIVATE DANCER
15	15	16	8	DON HENLEY	GEFFEN 2-24026/WARNER BROS.		BUILDING THE PERFECT BEAST
16	16	24	3	SUPERTRAMP	A&M CD 5014		BROTHER WHERE YOU BOUND
17	17	23	4	ROBERT PLANT	ES PARANZA 2-90265/ES PARANZA/ATLANTIC		SHAKEN-N-STIRRED
18	18	18	4	STEELY DAN	MCA D-5570		DECADE OF HITS
19	21	15	6	PINK FLOYD	COLUMBIA C2K 36183		THE WALL
20	22	19	8	LIONEL RICHIE	MOTOWN 6059 MD		CAN'T SLOW DOWN
21	20	21	5	SOUNDTRACK	FANTASY WAM 900-1791-2		AMADEUS
22	19	13	8	WHAM!	COLUMBIA CK 39595		MAKE IT BIG
23	NEW			PINK FLOYD	COLUMBIA CK 34474		ANIMAL
24	24	20	8	CHICAGO	FULL MOON/WARNER BROS. 2-25060/WARNER BROS.		17
25	25	—	2	PHIL COLLINS	ATLANTIC 2-80035		HELLO, I MUST BE GOING
26	NEW			TOM PETTY AND THE HEARTBREAKERS	MCA MCA 05486		SOUTHERN ACCENTS
27	30	—	2	BRYAN FERRY	WARNER BROS. 2-25082		BOYS AND GIRLS
28	26	26	8	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE AGCD 385		FRESH AIRE 5
29	27	28	8	THE POINTER SISTERS	PLANET PCD1-5410/RCA		BREAK OUT
30	28	27	7	LEONARD BERNSTEIN	PHILIPS DG 415-2532		WEST SIDE STORY

				CLASSICAL [™]			
				Compiled from a national sample of retail sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST		
				LABEL & NUMBER/DISTRIBUTING LABEL			
1	1	1	8	BERNSTEIN: WEST SIDE STORY	DG 415-253	8 weeks at No. One	TE KANAWA, CARRERAS (BERNSTEIN)
2	2	2	8	AMADEUS SOUNDTRACK	FANTASY WAM-1791		NEVILLE MARRINER
3	3	3	8	WEBBER: REQUIEM	ANGEL DFO-38218		DOMINGO, BRIGHTMAN (MAAZEL)
4	4	4	8	TIME WARP	TELARC 80106		CINCINNATI POPS (KUNZEL)
5	5	5	8	TCHAIKOVSKY: 1812 OVERTURE	TELARC 80041		CINCINNATI POPS (KUNZEL)
6	7	8	8	STAR TRACKS	TELARC 80094		CINCINNATI POPS (KUNZEL)
7	6	7	8	COPLAND: APPALACHIAN SPRING	TELARC 80078		ATLANTA SYMPHONY
8	9	9	8	TELARC SAMPLER #1	TELARC 80101		VARIOUS ARTISTS
9	10	10	8	TELARC SAMPLER #2	TELARC 80102		VARIOUS ARTISTS
10	8	6	8	HAYDN/HUMMEL/L MOZART: TRUMPET CON.	CBS MK-37846		WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
11	11	11	8	MOZART: REQUIEM	L'OISEAU LYRE 411-712		ACADEMY OF ANCIENT MUSIC (HOGWOOD)
12	15	18	8	THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244		NEVILLE MARRINER
13	13	12	8	WITH A SONG IN MY HEART	PHILIPS 412-625		JESSYE NORMAN, BOSTON POPS (WILLIAMS)
14	14	15	8	MAMMA	LONDON 411-959		LUCIANO PAVAROTTI (MANCINI)
15	12	13	8	AVE MARIA	PHILIPS 412-629		KIRI TE KANAWA
16	16	16	8	PACHELBEL: CANON	RCA RCD1-5468		PAILLARD CHAMBER ORCHESTRA
17	17	14	8	BACH: GOLDBERG VARIATIONS	CBS MK-37779		GLENN GOULD
18	18	20	4	BACH: UNACCOMPANIED CELLO SUITES	CBS M2K-37867		YO-YO MA
19	21	19	8	BEETHOVEN: SYMPHONY #9	DG 410-987		BERLIN PHILHARMONIC (KARAJAN)
20	20	22	8	BIZET: CARMEN (EXCERPTS)	ERATO HBC1-5302		DOMINGO (MAAZEL)
21	19	17	8	BEETHOVEN: SYMPHONIES #5 & 6	DG 413-932		BERLIN PHILHARMONIC (KARAJAN)
22	22	21	8	BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO	CBS MK-39059		YO-YO MA, CLAUDE BOLLING
23	23	24	4	PHILIPS SAMPLER	PHILIPS 412-712		VARIOUS ARTISTS
24	26	26	8	GERSHWIN: RHAPSODY IN BLUE	TELARC 80058		CINCINNATI POPS (KUNZEL)
25	24	23	8	BERLIOZ: REQUIEM	TELARC 80068		ATLANTA SYMPHONY (SHAW)
26	25	25	3	HAYDN: THREE FAVORITE CONCERTOS	CBS MK-39310		MARSALIS, MA, LIN
27	27	27	3	BEETHOVEN: SYMPHONIES 4 & 7	DG 415-121		BERLIN PHILHARMONIC (KARAJAN)
28	28	—	2	BAROQUE SOLOS AND DUETS	CBS MK-39061		WYNTON MARSALIS, EDITA GRUBEROVA
29	NEW			HOLST: THE PLANETS	DG 400-028		BERLIN PHILHARMONIC (KARAJAN)
30	30	30	8	THE ART OF BEVERLY SILLS	ANGEL AV-34017		BEVERLY SILLS

Vendor Support Called Significant Flip Side Works To Create Excitement

BY EARL PAIGE

CHICAGO Management at Flip Side here contends that retailers have to pay more than lip service to the notion that consumers will find shopping enjoyable and stimulating. According to Jeffrey Schwartz, the 10-store chain's promotion and marketing vice president, Flip Side has a fully integrated program that also looks outside the chain for vendor support.

"Today's retailing is more than saying, 'Hey, come on and win this or that promotion contest,'" Schwartz says. "You have to start at the floor level, with entry employees. We have seminars and spiffs, and the manufacturers are participating more than ever."

As an example of involving vendors, Schwartz points to a recently concluded promotion and motivation seminar to which even part-time employees were invited. "We went 12 hours on two days but broke it up with meals. A&M brought in Supertramp, and Capitol was set for Corey Hart until a last-minute schedule snag."

Schwartz, who joined the Carl and Larry Rosenbaum operation a little more than a year ago following 14 years in radio, says vendors are increasingly eager to make meetings more purposeful.

"The manufacturers are really behind these," says Schwartz in explaining why this year's seminar was so successful. "They see it as a way to get their story across and at the same time help us charge everybody up."

In addition to the six major labels, such accessory firms as Alsop, Maxwell, TDK and "even the needle companies" attended the seminar, Schwartz says. "For the large labels, CBS and WEA, we devoted an hour to their presentations. We gave all vendors enough time."

One vital factor that helps create more excitement in product presentations and also carries through to the sales floor, according to Schwartz, is video. "The vendors' video presentations help make the sessions more interesting."

Also central to the concept of employee spirit and making it fun to shop at Flip Side's stores is maintaining a constant stream of innovative promotions, Schwartz says. "If there's nothing happening, then we make it happen, even if we get into a little trouble."

Schwartz, who used the recent seminar to review previous promotions and map new ones, says the new spirit of Flip Side is contagious. "We're working promotions with all kinds of third party people," he notes.

As an example, he cites a Compact Disc promotion with WEA, the giant Polk Bros. hardware firm and local radio station WLUP. "We even have a CD club going, a punch card with every 12th disk free."

Of another promotion, Schwartz says, "We gave out 12,000 tickets to our Six Flags Great America grad night. They turned people away." The 10 p.m.-3 a.m. event was held on two consecutive Fridays.

Well conceived promotions can serve for an entire sales season, Schwartz notes, pointing to a tie with a drive-in theatre chain. The May-October promotion offers the driver of an automobile a free pass for each prerecorded audio cassette purchased. On Tuesdays, it's two passes. The promotion copy line, "It's more fun in your car," stresses the chain's basic idea of selling fun.

As might be anticipated because of his background, Schwartz often ties in radio. One promotion involves WBBM-FM with prizes including cassettes, suntan oil and beach blankets. "We call it our 'Summer Fun Pack'."

Flip Side, with stores primarily in Chicago's west and northwest neighborhoods, has even restyled its radio jingle, based closely on the song "On The Dark Side" from the popular movie "Eddie & the Cruisers." Schwartz says the tie-in is "spooky." "People hear 'At The Flip Side' and think it was in the movie that way."

As more stores are converted to video rental, with six having currently completed that move, Schwartz indicates that ideas for promotions will be even more varied and creative.

"There were always plenty of the 'attaboy' recognitions for performance in the corporate radio business," says Schwartz. "But over here [Flip Side] we have more of a family-type feeling. Recognition means more and has more immediate impact."

MUSICLAND'S EUGSTER

(Continued from page 18)

Eugster has long pushed for more bar coding. He underlines the need for upgraded packaging by calling for uniform bar coding by "all labels, major and minor," lamenting that not all have applied codes or "even developed a computer list of their codes."

"Through scanning of our own UPC applied tickets, the Musicland Group has improved distribution productivity 250%," he adds. "Our computer-integrated returns sorter sorts at a rate of 3,000-plus units per hour, dramatically increasing our ability to cost-effectively recycle merchandise rather than return it to vendors."

Next: Low-priced home video software.

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

ADDITION

Get Hooked
LP Independent 85-01/no list

THE ADVENTURES

LP Chrysalis BFV 41488/CBS/no list
CA BVT 41488/no list

GODLEY & CREME

The History Mix Volume I
LP Polydor 825 981-1/PolyGram/\$8.98
CA 825 981-4/\$8.98

MASON, NICK, & RICK FENN

Profiles
LP Columbia FC 40142/CBS/no list
CA FCT 40142/no list

TNT

Knights Of The New Thunder
LP Mercury 818 865-1/PolyGram/\$8.98
CA 818 865-4/\$8.98

YOUNG, PAUL, & STREETBAND

London Dilemma
LP Complanet 672006-1/PolyGram/\$8.98
CA 672006-4/\$8.98

BLACK

BAR-KAYS

Banging The Wall
LP Mercury 824 727-1/PolyGram/\$8.98
CA 824 727-4/\$8.98

CARLTON, CARL

Private Property
LP Casablanca 822 705-1/PolyGram/\$8.98
CA 822 705-4/\$8.98

KRYSTOL

Talk Of The Town
LP Epic BFE 40044/CBS/no list
CA BET 40044/no list

MESSINGER, IAN

Livin' In The Night
EP Qwest 1-25323/WEA/\$5.99
CA 4-25323/\$5.99

RORI

EP Qwest 1-25313/WEA/\$5.99
CA 4-25313/\$5.99

SKOOL BOYZ

This Is The Real Thing
LP Columbia BFC 40045/CBS/no list
CA BCT 40045/no list

SUGARFOOT

Sugar "Kiss"
LP Warner Bros. 1-25168/WEA/\$8.98
CA 4-25168/\$8.98

THE WEATHER GIRLS

Big Girls Don't Cry
LP Columbia BFC 39980/CBS/no list
CA BCT 39980/no list

COUNTRY

STAMPLEY, JOE

Still Be Loving You
LP Epic FE 39960/CBS/no list
CA FET 39960/no list

WATSON, GENE

Memories To Burn
LP Epic BFE 40076/CBS/no list
CA BET 40076/no list

WILLIAMS, HANK

I Ain't Got Nothin' But Time
(Dec. 1946-Aug. 1947)
LP Polydor 825 548-1 (2)/PolyGram/\$11.98
CA 825 548-4/\$11.98

JAZZ

BILLY BANG SEXTET

The Fire From Within
LP Soul Note SN1086/PolyGram Special Imports/\$9.98

BLEY, PAUL

Tango Palace
LP Soul Note SN1090/PolyGram Special Imports/\$9.98

BRAXTON, ANTHONY

Four Compositions For Quartet—1984
LP Black Saint BSR0086/PolyGram Special Imports/\$9.98

DAVE HOLLAND QUINTET

Seeds Of Time
LP ECM 1-25032/WEA/\$9.98
CA 4-25032/\$9.98

LINDBERG, JOHN

Trilogy Of Works
For Eleven Instrumentalists
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(Continued on page 57)

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

	WKS. ON CHART			TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other
	THIS WEEK	LAST WEEK													
ENTERTAINMENT	1	3	79	FLIGHT SIMULATOR II	Sublogic	Simulation Package		•	•	•					
	2	4	19	F-15 STRIKE EAGLE	MicroProse	Air Combat Simulation Game.		•	•	•	•				
	3	2	30	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Text Adventure.		•	•	•	•	•		•	•
	4	1	17	KARATEKA	Broderbund	Action Arcade Game.		•		•					
	5	6	87	FLIGHT SIMULATOR	Microsoft	Simulation Package				•	•				
	6	14	11	GATO	Spectrum HoloByte Inc.	Strategic Game					•				
	7	5	8	SUMMER GAMES II	Epyx	Arcade Style Sports Game		•	•	•	•				
	8	8	6	BEACHHEAD II	Access	Strategy Arcade Game				•					
	9	19	3	WISHBRINGER	Infocom	Fantasy Adventure Game		•	•	•	•	•			•
	10	9	49	SARGON III	Hayden	Chess Game		•		•	•				
	11	17	41	ZORK I	Infocom	Fantasy Strategy Text Adventure		•	•	•	•	•		•	•
	12	12	20	BRUCE LEE	Datasoft	Adventure Game		•	•	•					
	13	7	5	SUPER HUEY	Cosmi	Helicopter Simulation				•					
	14	11	8	SOLO FLIGHT	MicroProse	Fun Flight Simulation		•	•	•	•				
	15	15	5	SPACE SHUTTLE	Activision	Shuttle Mission Simulation		•	•	•					
	16	18	2	PITSTOP II	Epyx	Action Strategy Game				•★					
	17	13	92	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		•	•	•	•				
	18	NEW ▶		GEMSTONE WARRIOR	SSI	Strategy Arcade Game				•					
	19	10	7	CRUSADE IN EUROPE	MicroProse	Strategic Simulation		•	•	•	•				
	20	20	33	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	1	94	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	3	42	TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.		•		•	•	•			
	3	2	77	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.		•		•	•				
	4	4	32	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	7	BANK STREET MUSIC WRITER	Mindscape	Write, edit and play back your own music compositions.		•		•	•				
	6	9	2	AGENT U.S.A.	Scholastic	Educational program designed to sharpen geographic and mathematical skills by using deductive reasoning. Recommended ages 9 and up.		•	•	•	•				
	7	6	9	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.		•		•	•				
	8	7	73	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		•	•	•					
	9	10	5	NUMBER TUMBLERS	Fisher-Price	Recommended ages 8-12. Builds Math skills.				•★					
	10	8	3	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.				•					

	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	52	PRINT SHOP	Broderbund	At Home Print Shop		•	•	•					
	2	2	15	PRINT SHOP GRAPHICS LIBRARY	Broderbund	An additional disk for use with the "Print Shop". Supplies 100 new graphics.		•		•					
	3	6	94	BANK STREET WRITER	Broderbund	Word Processing Package		•	•	•	•				
	4	5	13	HOMEPAK	Batteries Included	Combines word processing, communications and data management in one package.		•	•	•	•				
	5	4	13	THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.		•		•	•				
	6	3	28	PAPERCLIP	Batteries Included	Word Processing Package			•	•★					
	7	7	86	DOLLARS AND SENSE	Monogram	Home Financial Package		•			•	•			
	8	8	18	MANAGING YOUR MONEY, ANDREW TOBIAS	Meca	Home Financial Management System					•				
	9	9	2	PRINT SHOP GRAPHICS LIBRARY II	Broderbund	A second disk for use with the "Print Shop" more new graphics.		•		•					
	10	10	6	LETTER WIZARD	Datasoft	Word Processing Program		•	•	•					

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•—DISK ♦—CARTRIDGE ★—CASSETTE

ON THE BEAM

(Continued from page 19)

\$12.98. Pettit says the chain ran 16 30-second spots over New York's WNEV-TV that proved to be an "absolute success."

There will be a summer hiatus for tv advertising, based on the chain's view that the dog days of summer are not the best time for tv viewing. But Pettit promises renewed tv time for CDs starting in the fall.

If there's been any failing on the CD front from the consumer's perspective, Pettit advises, it's been Warner Bros.' non-jewel box packaging for Prince's "Around The World In A Day." Although the chain took no formal survey of consumer reaction, there's been enough feedback to suggest an "up-roar" over the CD version of the Prince album, Pettit reports, noting: "Our store managers liked the merchandising advantages of the package, but customers want that jewel box."

DIGITAL AUDIO is currently the only consumer magazine in the U.S. that devotes itself entirely to the CD fan. But now, almost a year after DA's introduction last September, it's getting a competitor.

The Compact Disc-Tionary will be a source for news, reviews and best-seller listings of available CD product, according to Avram A. Glazer, who has created the new publication with his brother Edward. Glazer, a graduate of the American Univ. law school (and, obviously, a CD buff), says the first issue should be out by early September. A press release gives the publication's address as 18 Stonely Clover Lane, Pittsford, N.Y. 14534.

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SALES TO BROADCASTERS ON THE RISE

Stereo TV, CD's Radio Inroads Boost Business

BY STEVEN DUPLER

NEW YORK As stereo television gains ground and an increasing number of radio stations turn to Compact Disc, some major pro audio manufacturers are experiencing a marked upswing in their sales figures from the broadcast side of the industry. The firms are also devoting greater attention to development of products specifically slated for the broadcast market.

According to Studer Revox America Inc.'s Bruce Borgerson, that company is enjoying "excellent" sales in the broadcast market across the board, ranging from CD players to small radio stations all the way up to large production consoles and tape recorders to networks and teleproduction facilities.

New products on the way slated especially for the broadcast side include a new generation of high-end tape recorders, the A20 Series, which Borgerson predicts will be purchased heavily by "major market stations and large teleproduction companies," and a new series of compact consoles, the 961 series, due this fall, which will find its way into video editing suites and other smaller facilities.

Once primarily a pro audio company catering almost exclusively to the recording side of the business,

Studer has been gradually shifting over the past 10 years to a point where broadcast sales have now almost reached equity with recording sales.

"The recording business is basically steady," says Borgerson. "We've noticed no real ups or downs, at least over the past year or two. There is far more growth, however, on the broadcast side, and we've also been developing more new products intended for the broadcast market."

The shift in the company's sales and product development outlook, he continues, has been facilitated by Studer America chief Tom Mintner's orientation toward the broadcast area. "Mintner originally came on as director of broadcast sales," Borgerson points out. "Thus, there was already a built-in emphasis and understanding of that market." Borgerson says Studer has also been hiring additional salespeople who have greater familiarity with the broadcast field.

Recent sales for Studer in the broadcast market include two "major console installations": KABC, the ABC network affiliate in Los Angeles, and the NBC Radio Network have both recently purchased large production consoles from the company.

Doug Dickey, president of Solid

State Logic Ltd., says that last year his firm did about 35% of its business in the broadcast market, and that this year that figure has increased to about 45%. SSL's sales in the area have been so far exclusively to television and teleproduction companies, although Dickey notes that there are "a couple of SSL 5000 Series sales to radio coming up."

While he acknowledges the effect stereo television has been having on increasing sales in the broadcast arena, Dickey says that is only one factor in a larger picture. "You could hang it all on stereo tv, but I think it's got more to do with the broadcasters' need for sophisticated machine control integrated with automated systems, and their overall increased awareness of the importance of audio quality," he states.

According to Dickey, broadcasters are willing to spend relatively large sums on capital equipment, particularly if the expense can aid in saving valuable production time while also improving production quality. "Television production time budgets just cannot be expanded," he says. "You can be fairly flexible on a record release; there is a little less flexibility in a feature film production situation; but when you've got a satellite feed going out to 800 affiliates at exactly 8 p.m., well, that's pretty absolute."

Dickey says the widely differing console requirements of broadcasters fit in well with SSL's concept of modularity, expandability and constant software updates. "Operations inside a recording studio, while obviously not all the same, are pretty much standardized," he says. "You're either recording or you're mixing, and basically in a multi-track configuration."

"In broadcast audio, you've got basically production and post-production, but inside those you've got edit suites, continuity suites, master control. You often have situations where the information on each channel is totally unrelated." What's more, says Dickey, broadcasters usually have "substantially different approaches to the same task," requiring hardware that is more adaptable to custom work.

Recent SSL broadcast sales include three additional 6000 Series consoles to NBC (for a total of four), a 4000 Series for post-production at Maryland Public Broadcasting, and an installation for a major audio post room at Tele-Image in Dallas.

"Broadcast is, of course, going to be increasingly important to SSL, but more from an expansion than a shifting of company resources," says Dickey. "We see all of the various electronic entertainment and communications media growing, and audio is important to all of them; we're not shifting away from the music industry at all. One of these days, there'll probably be no line at all."

Audio Track

NEW YORK

NEW PROJECTS being mastered at Frankford/Wayne Mastering Labs include singles by the O'Jays, Grandmaster Flash and Shannon. Also there, engineer Tom Coyne recently mastered the Fat Boys' album for Sutra, as well as a 12-inch by Profile's Run-D.M.C.

At Secret Society Recording, the Rattlers are working with producer Frank Gahlager. Also there, producer Steve Burgh is working with "contemporary country" artist L.J. Henry, and Def Jam artist L.L. Cool J. is working with producer Rick Rubin and engineer Steve Ett.

Producers Mark Liggett and Chris Barbosa have been in at Planet Sound working with Mirage

artist Cheryl Page. Andy Heermans and Rick Kerr are at the board, with Tim Purvis assisting. Also there, Jon Grossbard is producing Minx, with Craig Bishop at the controls.

Artist/producer Zura King has been tracking vocals at Celebration Recording for an international pop album. Music tracks were recorded by the Hong Kong Philharmonic, and the project is being engineered by Sal Ciampini, assisted by Maurice Puerto.

Composer/orchestrator Charles Fox ("The Love Boat," "Happy Days," "Fame") was in at Big Apple Studios completing soundtrack work for "National Lampoon's European Vacation."

(Continued on page 24)

Video Track

NEW YORK

A \$15,000 SCHOLARSHIP to the Center for the Media Arts is being offered by the Media Arts Foundation in the name of Windsor Total Video. The scholarship is intended, according to the two-year-old foundation, to assist students who have demonstrated financial need, and who have also shown "exemplary talent, acumen and motivation to succeed in a career in the media world." According to Windsor's chief executive officer, Robert Henderson, the firm has employed several former CMA students, and has been pleased with the results.

Pat Benatar's latest clip for Chrysalis is "Invincible (Theme From 'The Legend Of Billie Jean')," directed by Marty Callner

for Cream Cheese Productions.

Director Robert Small (Jules Shear, Charley Pride, etc.) recently completed post-production on the clip for "Paralyze," by RCA act Drama. Produced by Jim Burns, the video was shot in a vintage art deco theatre, the Shadowland, and on location in upstate Ellenville, N.Y. The "fantasy conceptual performance piece" was filmed in 35mm by cinematographer Stephen Bower and art directed by David George. Steven Saporta was executive producer, and Unitel Video's Greg Dougherty cut the piece.

Currently airing on MTV is the clip for "C.I.T.Y." by John Cafferty & the Beaver Brown Band, from their Scotti Bros. album "Tough All Over." Directed by Josh Aronson

(Continued on page 24)

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AND THE BEAT GOES ON

Sound Investment

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

SUBCODE ROAD: Following the renovation of its Studios One and Two, London's **Abbey Road** has now upgraded its Compact Disc preparation room with the addition of the Philips PQ Subcode Editor, one of the first in the U.K., according to the facility. The Philips LH-04425 Subcode Editor is being used by Abbey Road's digital audio post-production engineers to add the all-important track and index number data to the Sony 1610 digital master tapes intended for CD production. Client cost for a fully PQ-encoded 1610 master is 300 pounds sterling.

BIG APPLE COMPUTERS: New York's **Big Apple Studios** recently opened its new keyboard/computer room, something that is becoming more and more popular as MIDI-ology continues to explode. The suite's synth and drum machine complement includes a Yamaha DX-7, Oberheim OBa, Linn II, Mirage Ensoniq and Mini-Moog. Other gear on hand includes Roland sequencers, an Oberheim DSX, an Apple IIe computer and additional MIDI-equipped keyboards. Ray Naccaro serves as Big Apple's in-house programmer.

THE HIGHEST POSSIBLE RECOMMENDATION?: **Jimmy Swaggart Ministries** has given the nod to QSC Audio Products. The evangelical organization first ordered 25

model 3500 QSC power amps for its Family Worship Sanctuary in Baton Rouge, La., and was so pleased with their performance that it then contracted for a QSC mobile power system. The new mobile setup will incorporate 56 QSC model 3800 amps and 27 QSC model 3500 units, all of which should aid the ministry considerably in spreading the word.

According to a QSC spokesman, Swaggart Ministries tested a number of amplifiers from different manufacturers before settling on the QSC products. Riek Motter, Swaggart's sound engineer, says the QSC units won out due to their "excellent sonic quality, good cost per watt, the ability to drive to two ohms, modularity and consistently good recommendations."

(Continued on page 71)

ELECTRO SOUND SEMINAR 1985

Applications for Better Quality Cassettes

Time is running out to register for this year's cassette quality seminar! This year's seminar, scheduled for August 19-22 at the Hyatt Hotel on Union Square in San Francisco, will cover important issues relating to the production of high quality cassettes. Panel discussions covering such topics as mastering techniques, recording standards, C-O's, and cassette technology will be presented. Over 200 people representing all aspects of the tape duplication industry are already confirmed.

To reserve your place, contact Pam Lane immediately at Electro Sound, Inc., 408-245-6600.

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AUDIO TRACK

(Continued from page 22)

LOS ANGELES

BURT BACHARACH and **Carol Bayer Sager** were in recently at **Conway Recording** in Hollywood producing **Dionne Warwick** for **Arista**. **Mick Guzauski** engineered, with assistance from **Daren Klein** and **Richard McKernan**. Also there, **Juice Newton** has been working with producer **Richard Landis** on her next RCA album. **Csaba Petocz** is engineering, with assistance from Klein and McKernan. And **Jay Gruska** recently produced tracks for the soundtrack to "Cocoon" there.

Texas-based band **the Kids** have been working with producer/engineer **Mark K. Smith** on a four-song demo master at Hollywood's **Clover Studios**.

Singer **Keely Smith** has been laying tracks at **Group IV Recording** for her new Fantasy album. **Richard Bock** is producing, with **Dennis Sands** engineering, assisted by **Andy D'Addario**. Also there, engineer **Gary Ladinsky** is working with composer **Ira Newborn** on the score for the Universal feature "Weird Science."

At **Skip Saylor**, artist **Rex Havox** has been working on overdubs with engineer/producer **Geoff Workman**, with **Tom McCauley** and **Joe Shay** assisting. And **Gary Taylor** is in cutting tracks for **Morning Crew Music**. Taylor is producing, with **Skip Saylor** behind the board.

Duke Davis has been tracking, overdubbing and mixing for two singles on **Rockin' Double "D"** Records at **Preferred Sound** in Woodland Hills, Calif. Davis is producing, with **Bill Davis** engineering.

Michael Jackson has been in at **Lion Share Recording's Studio A**,

producing **Diana Ross'** upcoming single, "Eaten Alive." Engineering is **Humberto Gatica**, with assistance from **Larry Fergusson**. Also there, **Jeffrey Osborne** has been producing A&M artist **Joyce Kennedy** in Studio B. At the controls is **Tommy Vicari**, assisted by **Khaliq Glover**.

NASHVILLE

EDDIE RABBITT has been recording at **Emerald Sound Studios** with producer **Phil Ramone** and engineers **Peter Hefter** and **Ken Cribblez**.

Disc Mastering Inc.'s Randy Kling recently mastered the following projects: "Take Me Where The Cheaters Go," a single by **Allen Frizzell** for CBS, produced by **Pete Drake**; and "Sweet Nothings," **Mike Martin's** new single for **Compleat**, produced by **Robert John Jones**.

Producer **Nelson Larkin** has been in at **Young 'Un Sound** recording tracks for **Lindy Gravelle's** debut album.

At **Music Mill**, the **White Twins** have been cutting their upcoming single with producer **Chuck Eastman** and engineers **Jim Cotton** and **George Clinton**. Also there, producer **Jack Eubanks** is cutting tracks on the **Northam Singers'** new gospel album, with **Paul Goldberg** and **Clinton** at the controls. And producer **Jimmy Young** is working on **Ira Allen's** new album, with **Joe Scaife** engineering.

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

VIDEO TRACK

(Continued from page 22)

and produced by **Aronson Films/Shari Wolk**, the video was lensed live at New York's **Ritz** nightclub.

The **Weather Girls'** clip "Well-A-Wiggy," produced by **Marcus Peterzell** and directed by **Peter Israelson** (the team responsible for **Chaka Khan's** "I Feel For You," **Rebbie Jackson's** "Centipede" and others) was recently filmed in New York. Making a cameo appearance is **Gene Anthony Ray**, of television's "Fame," as a "debonair playboy."

LOS ANGELES

STEVIE WONDER'S "Don't Drive Drunk" was financed by the Dept. of Transportation and the Chrysler Corp., and is being distributed by the Ad Council. The video was produced by **Antony Payne/Gasp! Productions** and directed by **Bob Giraldi**.

OTHER CITIES

SINGER PAUL RODGERS is a dedicated guy. He recently postponed knee surgery in order to make an appearance in **Willie & the Poor Boys'** video for "These Arms Of Mine," which was filmed in London late last month. Rodgers' refusal to buckle to the pain of his knee

injury is all the more admirable in light of the fact that the **Willie & the Poor Boys** album is, of course, a fund-raising effort for the **Ronnie Lane Appeal for ARMS** (Action Research into Multiple Sclerosis). In the current clip, the five rock superstars who constitute the group (**Rodgers, Jimmy Page, Ron Wood, Bill Wyman** and **Charlie Watts**) are shown in a performance situation. Directors were **Mark Innocenti** and **Eddie Arno**. The clip, like the accompanying long-form, was shot at **Fulham Town Hall**.

Director **Robert Quartly** recently completed the first video clip for **CBS Canada/Epic U.S. act Platinum Blonde**. Executive producer was **Michael Rosen**, associate producer was **Derek Sewell**, and video editor was **David Buder**. The clip features things one just never sees in videos anymore, such as "exotic locations, high-flying jets, water, water everywhere . . . and one beautiful woman."

Edited by **STEVEN DUPLER**

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



Jumpin' Jake Flash. MCA Home Video exercise star Jake Steinfeld holds forth at an in-store at Santa Monica's 20/20 Video to help pump his \$29.95 "Body By Jake." Standing from left are Andy Steinfeld, Jake Steinfeld, MCA sales representative Barbara Berger, Peter Steinfeld and 20/20 Video owner Abraham Brookhim.

Fast Forward

BY FRANK LOVECE

NO ONE SEEMS TO KNOW who'll buy them or if they'll stimulate the prerecorded video market, but suddenly several companies are coming out with non-recording videocassette players (VCPs).

VCPs themselves are newer as a product category than as a device. For store displays, editing and other commercial/industrial uses, they have long been an inexpensive alternative to full-function VCRs. Home consumers first encountered them about three years ago, when Porta-Video and other firms started supplying VCPs to video stores, helping them attract VCR-less customers by offering combined movie and player rentals.

Major-name electronics manufacturers such as Quasar and the North American Philips stable (Magnavox, Philco and Sylvania) insist the commercial/industrial realm is still the only viable market for VCPs, despite the device's inclusion in their consumer lines and the VCPs' heavy presence at the Summer Consumer Electronics Show—hardly a showcase for pro video gear. Yet the big companies' rationale—that prices for full-function VCRs are dropping too dramatically to make VCPs economical for the consumer—does have merit.

Quasar president Jack Pluckhan, for instance, predicts that prices for full-function, VHS-format VCRs will drop to as low as \$200 by year's end. VHS VCRs are already being advertised at as low as \$229, and Beta VCRs have hit \$175.

Most VCPs, on the other hand, are being listed at \$280 to \$400, with actual street prices predicted in the \$200-\$300 range. The Electronic Industries Assn. foresees an average price of \$225 this year and \$200 in 1986.

Yet these predictions are on pinwheels. For instance, Lloyd's September-scheduled VHS-format model L811, which initially carried a suggested list of \$430, is now expected to sell for \$200. Its base wholesale cost, however, is \$177—

leaving what may be an unrealistically low margin.

Whether VCPs can reach and maintain the \$200 mark or not, though, most of the smaller companies—Lloyd's, Emerson, Supra, the uncommitted Ikko (National Sound) and Ikko supplier Funai—insist that home consumers, not industrial users, are their target.

Supra president Stuart Kerzner talks about VCPs as a "step-down" second unit for home dubbing, for recreational vehicles and for the kids' room. Lloyd's purchasing VP Gene Risetto considers VCPs "like a second tv set, or one of those small-screen tv/radio combos." Others envision a two-tiered market, saying that even in the face of declining VCR prices, consumers who cannot afford VCRs will turn to VCPs.

New York-based Supra exemplifies the scrappy smaller companies' approach. The firm has jumped in with no less than a trio of VCPs and a high-profile promotional campaign. Two of its models carry suggested lists of \$280, while the third, an AC/DC model armed with a car battery/cigarette lighter adaptor, goes for about \$320 suggested retail.

Quasar and the NAP companies, on the other hand, offer only one model apiece, with Quasar's listing for \$400 and the Magnavox, Philco and Sylvania models all open-listed. Since Matsushita is the OEM supplier for all four, however, and Quasar is a wholly owned subsidiary, NAP's price expectations are thought to be at least as high.

The lack of will to compete in a VCP price war matches the companies' quiet marketing plans: None have any specific VCP promotions in mind. (GE and Panasonic, who have shown VCPs at trade shows, have no active marketing plans at all.)

As usual, the real test of VCPs' success will be software-driven. "If VCPs proliferate," maintains Lloyd's Risetto, "it'll have a positive impact on the software rental market. They'll go right into the

(Continued on page 30)

Inventory Buildup Causes Concern VCR FIRMS SEE PROFITS PLUMMETING

BY TONY SEIDEMAN

NEW YORK Price, importation and distribution trends are causing hardware manufacturers to fear that the VCR is following the profitless path of the color television set, with margins dropping and competition increasing at a rapid rate.

But the bad news for the hardware industry may be good news for the software business, as low prices and big marketing campaigns rapidly boost VCR penetration.

In one of the biggest moves yet taken to deal with the situation, RCA has decided not to import \$50 million worth of VCRs for fear of ever-rising inventories. While other hardware firms have not yet made such moves, their executives are expressing concern.

VCRs are currently being imported at the rate of about 15 million machines a year. The most optimistic estimates project consumer purchases of 11 million units.

What video hardware executives fear most is that the machines will end up repeating the profitless pattern that color tv sets have set. "There's no question it's going to happen," says Hitachi Sales Corp. of America executive vice president Bob O'Neil.

Hardware executives say the main reason the color tv business remains profitless is that manufacturers are so busy battling for market shares that they ignore the need to make a profit. According to O'Neil, that situation is reaching the point that many manufacturers will be "better off shutting the line down than building" more sets by the end of the year. And O'Neil cautions that, although VCRs are still a profitable item for electronics manufacturers, that situation may not

hold for long.

VCR inventories are currently higher than they've been in a long time, with roughly nine weeks' worth of machines in import and distributor pipelines. Color tv inventories are even larger, at 16 weeks' worth. The VCR levels don't represent a major problem, O'Neil claims, but the figures for color sets could have a devastating impact on the business, and for hardware firms

VCRs and color sets are almost inextricably tied together.

Other manufacturers are wary of current VCR inventory levels. "There is some reason to be watchful" over the inventory figures, says Stan Hametz, general manager of Panasonic Co.'s consumer electronics division.

But Hametz maintains that his company and the other giants of the

(Continued on page 30)

Prism Entertainment Corp. Prepares To Offer Stock

LOS ANGELES Prism Entertainment Corp., the independent multi-label home video company based here, has become the first significant home video indie to attempt to go public. The company has filed a registration statement with the Los Angeles regional office of the Securities & Exchange Commission for an initial offering of common stock.

Prism will be offering 623,000 shares, with 77,000 to be offered by one of its shareholders.

Furman Selz Mager Dietz & Birney of New York will serve as the managing underwriter of the offering. A registration statement relating to the securities has been filed with the SEC but has not yet become effective.

Prism describes itself as a home entertainment company which acquires by license home video rights to theatrical and television films, animated and live action features, concert performances of music and comedy artists, and other programming. The firm designs packaging

for its videocassettes, contracts for their duplication, and markets and sells the completed cassettes to distributors and certain large retailers in the U.S. and Canada.

Prism recently launched its Marvel Comics Video Library (Billboard, June 1), consisting of 213 half-hour episodes of the animated television series based on Marvel Comics characters.

The Marvel Comics Video Library is Prism's fourth sub-label. The company, which began operations in February, 1984, also offers the Prism line, the Silver Screen line and the recently announced American National Enterprises (ANE Home Video) programs. Twenty-four new Silver Screen "second act" titles are due at \$19.95 this month.

Reflecting the increasing controversy over copyrights that are occurring around public domain product, Prism recently pulled a number of titles from its second Silver Screen release.

FOR WEEK ENDING JULY 20, 1985

Billboard

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TOP MUSIC VIDEOCASSETTES

			Compiled from a national sample of retail store sales reports.						
RANK	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Price
1	1	11		WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	SF	19.98
2	2	17		MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1985	SF	19.98
3	3	17		PRIVATE DANCER ●	Picture Music Intl. Sony Video Software 97W50066-7	Tina Turner	1985	SF	16.95
4	4	13		DANCE ON FIRE ●	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	LF	39.95
5	7	9		ANIMALIZE LIVE UNCENSORED	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	LF	29.95
6	6	17		SING BLUE SILVER ●	Tritec Duran Vision Thorn/EMI/HBO Video 2852	Duran Duran	1985	C	29.95
7	5	17		ALL NIGHT LONG ▲◆	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1985	SF	19.95
8	8	17		U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	C	29.95
9	NEW ▶			WE ARE THE WORLD THE VIDEO EVENT	USA For Africa MusicVision 6-20475	USA For Africa	1985	D	14.95
10	9	3		AIN'T THAT AMERICA	Polygram MusicVideo-U.S. MusicVision 6-20455	John Cougar Mellencamp	1985	LF	29.95

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

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TOP VIDEOCASSETTES SALES

			Compiled from a national sample of retail store sales reports.				Year of Release	Rating	Price
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers				
1	1	2	WE ARE THE WORLD THE VIDEO EVENT	USA For Africa MusicVision 6-20475	USA For Africa	1985	NR	14.95	
2	2	166	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95	
3	3	20	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95	
4	4	18	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95	
5	10	33	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95	
6	7	4	CLOSE ENCOUNTERS OF THE THIRD KIND-SPECIAL EDITION	RCA/Columbia Pictures Home Video 6-20162	Richard Dreyfuss Teri Garr	1977	PG	29.95	
7	6	6	SINGIN' IN THE RAIN	MGM/UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29.95	
8	5	7	THE KARATE KID	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG	79.95	
9	15	4	WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95	
10	9	12	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	NR	19.98	
11	8	20	TINA TURNER PRIVATE DANCER ●	Picture Music Intl. Sony Video Software 97W0066-7	Tina Turner	1984	NR	16.95	
12	11	13	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	79.95	
13	17	35	RAQUEL, TOTAL BEAUTY AND FITNESS ▲◆	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	39.95	
14	14	4	LIFE WITH MICKEY!	Walt Disney Home Video 260	Mickey Mouse	1985	NR	29.95	
15	13	68	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95	
16	12	20	LIONEL RICHIE ALL NIGHT LONG ▲◆	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1984	NR	19.95	
17	27	3	2010 THE YEAR WE MAKE CONTACT	MGM/UA Home Video 800591	Roy Scheider John Lithgow	1984	PG	79.95	
18	22	4	DONALD'S BEE PICTURES	Walt Disney Home Video 255	Donald Duck	1985	NR	29.95	
19	34	33	FIRST BLOOD ▲◆	First Blood Inc. Thorn/EMI/HBO Video 1573	Sylvester Stallone	1982	R	79.95	
20	32	76	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95	
21	18	33	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	29.98	
22	25	7	DUNE ▲◆	Universal City Studios MCA Dist. Corp. 80161	Paul Atreides Sting	1984	PG-13	79.95	
23	21	3	STARMAN	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG	79.95	
24	30	3	2001: A SPACE ODYSSEY ▲	MGM/UA Home Video 700002	Keir Dullea Gary Lockwood	1968	G	29.95	
25	20	4	SEVEN BRIDES FOR SEVEN BROTHERS	MGM/UA Home Video 700091	Howard Keel Jane Powell	1954	NR	29.95	
26	26	5	THE MENAGERIE	Paramount Pictures Paramount Home Video 60040-16	William Shatner Leonard Nimoy	1966	NR	29.95	
27	19	8	ANIMALIZE LIVE UNCENSORED	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	NR	29.95	
28	RE-ENTRY		ANNIE	RCA/Columbia Pictures Home Video 6-20127	Andrea McArdle Albert Finney	1982	G	29.95	
29	29	4	HULKAMANIA	Titan Sports Inc. Coliseum Video WF002	Hulk Hogan	1985	NR	59.95	
30	23	4	HIGH SOCIETY	MGM/UA Home Video 600292	Bing Crosby Grace Kelly	1956	NR	29.95	
31	24	6	MISSING IN ACTION	Cannon Films Inc. MGM/UA Home Video 800557	Chuck Norris	1984	R	79.95	
32	39	3	GIGI	MGM/UA Home Video 700050	Leslie Caron Louis Jourdan	1958	NR	29.95	
33	16	12	THE DOORS "DANCE ON FIRE" ●	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	NR	39.95	
34	38	83	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	39.95	
35	RE-ENTRY		STRIPES	RCA/Columbia Pictures Home Video 6-20221	Bill Murray Harold Ramis	1981	R	29.95	
36	31	4	THE DISNEY DREAM FACTORY: 1933-1938	Walt Disney Home Video 257	Animated	1985	NR	29.95	
37	40	10	THE COTTON CLUB ▲	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R	79.95	
38	33	4	PLACES IN THE HEART	CBS-Fox Video 6836	Sally Field Lindsay Crouse	1984	PG	79.98	
39	28	28	TOOTSIE ▲◆	RCA/Columbia Pictures Home Video 6-20246	Dustin Hoffman Jessica Lange	1982	PG	29.95	
40	35	4	THE UNSINKABLE MOLLY BROWN	MGM/UA Home Video 600578	Debbie Reynolds Harve Presnell	1964	NR	29.95	

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

'Scorpions Live' Set for 50-City Screening 'Tour'

BY MOIRA McCORMICK

CHICAGO A 50-city "concert tour" has been set up to promote the Scorpions' concert video "Scorpions Worldwide Live," which is to be released Aug. 22 by RCA/Columbia MusicVision.

According to Suzanne Catty of the New York-based marketing/promotion firm Second Vision Inc., which is coordinating the Scorpions promotion, "Worldwide Live" is to be screened in 50 different markets between Aug. 1 and Labor Day, in venues ranging in capacity from 800 to 1,800. Nick Caris of Detroit's Diversified Management Agency (DMA) is booking the tour.

Radio and retail will be tied in at all stops along the tour, according to Catty. "Both will be involved in ticket giveaways," she says. "Radio will handle on-air giveaways, and there will be ballots for drawing at the retail level."

The video was shot on the Scorpions' last major tour, from April, 1984 to February, 1985, "in 24 different cities, 10 countries and four continents," according to Catty. Shot on film and transferred to videotape, "Scorpions Worldwide Live" includes concert scenes, interviews and travel footage. The 70-minute tape will list for \$24.95.

"Scorpions Worldwide Live" will have two industry premieres before its official release: on July 24 at New York's Private Eyes and on July 25 at Los Angeles' Roxy.

Catty says a movie trailer will be made available to stores as part of the video push. "In some markets, there will be competitions for tickets to live Scorpions dates" as well as the screenings, she says: either the Texas Jam in Dallas Aug. 24 or the Day on the Green in Oakland Aug. 31.

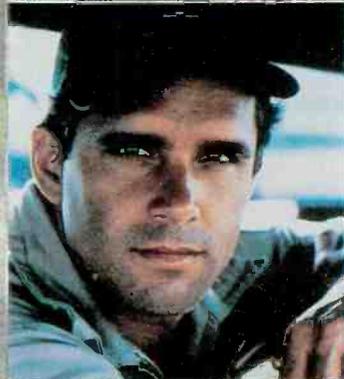
"We're expecting MTV coverage as well," Catty says. In addition to having an exclusive on the Scorpions' "Big City Nights" clip, MTV is highlighting the Mercury group in a number of its special features.

Catty says the Scorpions video tour is the largest project of its kind undertaken by Second Vision, whose president, Bruce Kirkland, "pioneered the concept of promoting a movie as if it were a live tour."

Previous video tours have included Yello in 1983 and Thomas Dolby last year. Dolby's "Hyperactive" tour was the first to involve radio and retail, according to Catty.

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NEW ON THE CHARTS

2010 THE YEAR WE MAKE CONTACT
 2001: A SPACE ODYSSEY

Two science fiction films, “2010 The Year We Make Contact” and “2001: A Space Odyssey,” come to the Home Video sales chart standing at numbers 17 and 24 respectively. The chart appearance marks a marketing victory for MGM/UA Home Video, which offered the titles at a special “double package price” to distributors: If they purchased a copy of “2010” at the suggested list price of \$79.95, “2001” was offered to them at a special price of \$29.95.

“2001,” which made its theatrical debut 18 years ago and has been certified platinum in home video sales, stars Keir Dullea and Gary Lockwood. The film is regarded as a classic by many motion picture scholars, and is widely considered one of director Stanley Kubrick’s best works. Some, however, found the feature’s pacing and climactic scenes alienating, and had difficulty comprehending the message of Kubrick and screenwriter Arthur C. Clarke.

Its sequel, “2010,” was released last year and nominated for five academy awards. Starring Roy Scheider, John Lithgow, Bob Balaban, Helen Mirren and Keir Dullea, it provides insight to the mysteries of its predecessor. “2010” is a much more simple film than “2001,” with few of the plot and philosophical complexities that characterized its predecessor. As such, it may be more accessible to general audiences.

In an effort to launch “2010” in May and to tie the two features together, a party was thrown in New York in which original cast member Dullea was guest of honor. P-o-p materials promoting the films are one-sheet original posters, ad cuts and oversized boxed mobiles featuring both films. Co-op advertising funds are available.

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LaserVision Booms in Japan

TOKYO LaserVision videodisks first went on sale in Japan, via Pioneer, in October, 1981. With new titles being added at the rate of 100 a month, more than 2,000 will be available a couple of months before the fourth anniversary of the launch.

The original release consisted of 70 titles from Pioneer. Now some 56 companies are selling LaserVision software.

Of the 1,967 titles available as of July 31, 596 are from Pioneer and the rest from custom labels. Included are 55 digital sound videodisks and 46 20-centimeter laser junior videodisks.

Of the titles released thus far, some 43% are music packages and roughly the same percentage are movies. A sizeable batch are for commercial use, mainly in the "karaoke" or sing-along sector.

"Raiders Of The Lost Ark" was released by Pioneer on June 9, priced at \$31.20, and first-week shipments reportedly totalled 28,000 units. That is second only to the 35,000 copies of "The Empire Strikes Back" shipped in one week following its release last December.

The top 10 LaserVision titles here are, in order: "The Empire Strikes Back," "Star Wars," "Raiders Of The Lost Ark," "The Never-Ending Story," "2001," "Olivia Newton-John," "Olivia In Concert," "Close Encounters Of The Third Kind," "Blade Runner" and "Off Course Budokan Concert."

Feeling Fine's New Health Titles Are 'Official'

NEW YORK Feeling Fine Productions is trying to take one step beyond the exercise video genre, releasing a number of health-targeted videos bearing certificates of approval from the medical community.

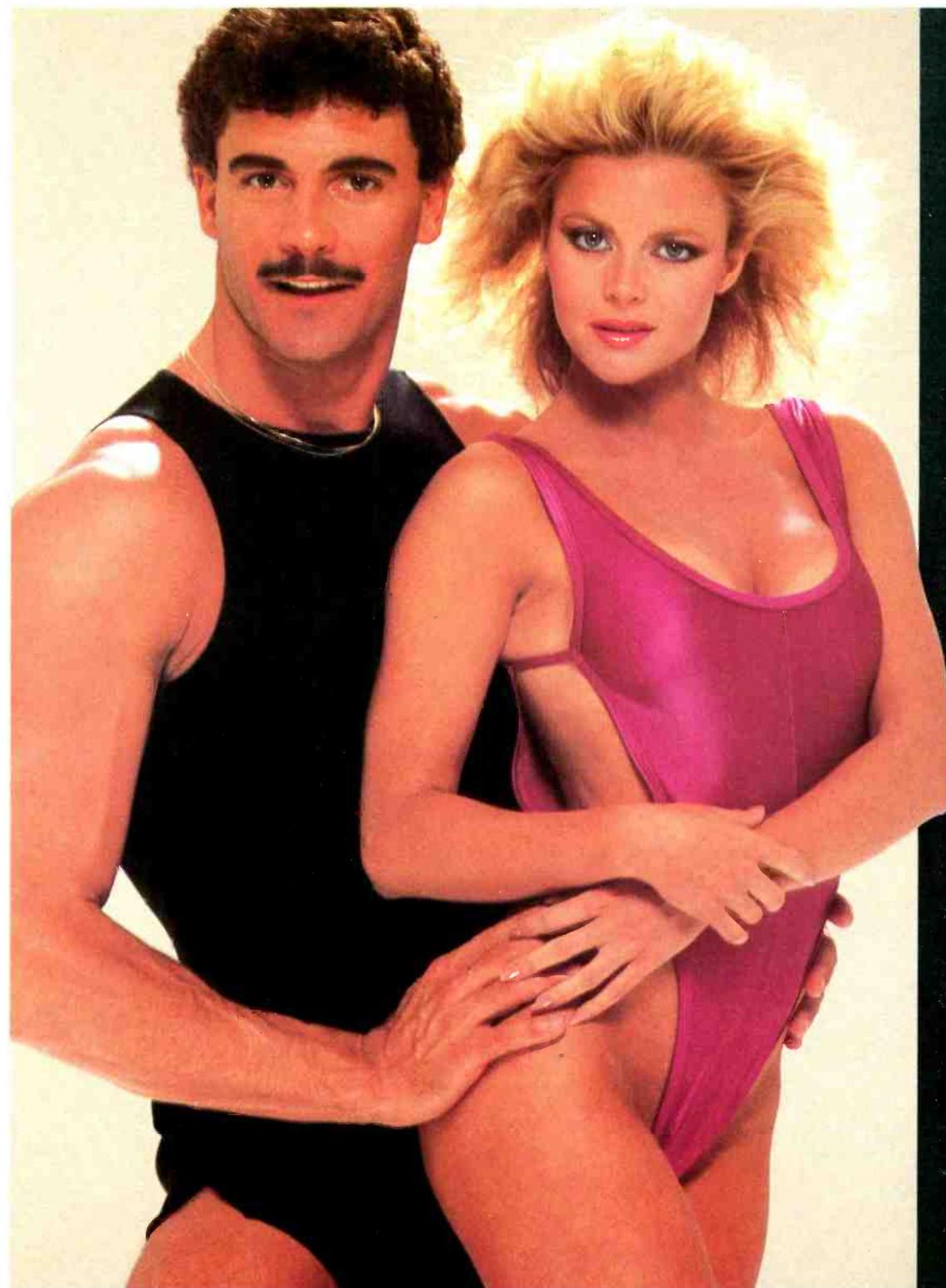
The company is releasing two pairs of titles. One tandem is "Pregnancy Exercise" and "Postnatal Exercise." The other is "Prevent Back Pain" and "Recover From Back Pain."

"Pregnancy Exercise" and "Postnatal Exercise" are described by Feeling Fine as "official" releases by the American College of Obstetricians and Gynecologists. "These are the only exercise videos endorsed by this group of 25,000 doctors, who care for 80% of the women who give birth each year in America," the company claims.

Feeling Fine is headed by Dr. Art Uline, who is a regular on the "Today" show.

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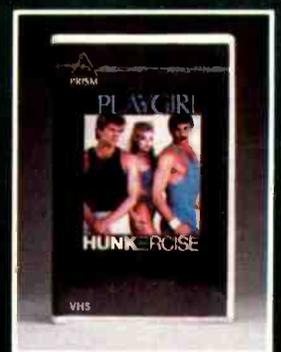
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VCR MANUFACTURERS

(Continued from page 25)

business have cause to be concerned by inventory buildup and downward pricing trends than do the smaller video hardware firms.

"I don't think it applies equally to all brands," he says, commenting that the firms with the smallest market shares will probably be the ones that are hurt the most in the coming battles. A few major companies such as Panasonic and RCA probably take up at least 35% of the VCR industry's business; a total of 70 firms are fighting for the remaining 65%.

A market share of at least 2% or 3% is needed for a company to hold a healthy position in the marketplace, according to Hametz, which means that many firms are desperate to carve some kind of space, and willing to sell off their product at almost "liquidation prices."

In the next 12 to 18 months, Hametz predicts, a major fallout will occur in the number of firms marketing VCRs. But the wars between the smaller firms probably won't affect the giants, he claims. "If they make the price moves, it will not destabilize the market."

Hitachi's O'Neil says he "expects prices to drop," with low-end VCRs going down from \$300 to \$250 by year's end. The VCR marketplace is developing at double the pace of the color tv industry, O'Neil notes, and he can't see final household penetration levels coming in at less than 75%. The VCR business, he predicts, will "do in 10 years what color did in 20 years."

FAST FORWARD

(Continued from page 25)

homes of people who can't afford VCRs or who don't care about recording."

In terms of sheer numbers, though, that's not an immediately inviting prospect. The EIA estimates dealer sales of about 100,000 in 1985 and another 100,000 in 1986. While these figures do seem to be pulled out of a hat—VCPs will be on sale for only part of '85, and yet the figures are the same for both years—they still represent less than 1% of 1985 VCR sales, estimated variously at from 10.15 to 11.5 million.

With full-function VCR prices still dropping, the first-VCR market still unsaturated, and second-unit buyers eyeing video cameras and camcorders, VCPs may be DOA.

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TOP VIDEOCASSETTES RENTALS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating
1	1	8	THE KARATE KID	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG
2	2	13	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R
3	5	3	STARMAN	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG
4	4	5	PLACES IN THE HEART	CBS-Fox Video 6836	Sally Field Lindsay Crouse	1984	PG
5	6	3	2010 THE YEAR WE MAKE CONTACT	MGM/UA Home Video 800591	Roy Scheider John Lithgow	1984	PG
6	3	6	MISSING IN ACTION	Cannon Films Inc. MGM/UA Home Video 800557	Chuck Norris	1984	R
7	8	4	PROTOCOL	Warner Brothers Pictures Warner Home Video 11434	Goldie Hawn	1984	PG
8	11	4	THE RIVER ▲ ◆	Universal City Studios MCA Dist. Corp. 80160	Sissy Spacek Mel Gibson	1984	PG-13
9	9	10	THE COTTON CLUB ▲	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R
10	7	8	CITY HEAT ▲	Warner Brothers Pictures Warner Home Video 11433	Clint Eastwood Burt Reynolds	1984	PG
11	10	7	DUNE ▲ ◆	Universal City Studios MCA Dist. Corp. 80161	Paul Atreides Sting	1984	PG-13
12	16	3	MICKI & MAUDE	RCA/Columbia Pictures Home Video 6-20456	Dudley Moore Amy Irving	1984	PG-13
13	12	3	GHOULIES	Empire Pictures Vestron 5081	Lisa Pelikan Jack Nance	1985	PG-13
14	14	11	BODY DOUBLE ◆	RCA/Columbia Pictures Home Video 6-20411	Craig Wasson Melanie Griffith	1984	R
15	13	9	TEACHERS	CBS-Fox Video 4728	Nick Nolte Jo Beth Williams	1984	R
16	15	19	REVENGE OF THE NERDS ▲	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R
17	NEW ▶		A NIGHTMARE ON ELM STREET ▲	Media Home Entertainment M790	John Saxon Ronee Blakley	1984	R
18	NEW ▶		THE FLAMINGO KID	ABC Films Inc. Vestron 5072	Matt Dillon Richard Crenna	1985	PG-13
19	17	19	BACHELOR PARTY ▲	CBS-Fox Video 1440	Tom Hanks Adrian Zmed	1984	R
20	NEW ▶		JOHNNY DANGEROUSLY	CBS-Fox Video 1456	Michael Keaton Joe Piscopo	1984	PG
21	NEW ▶		AVENGING ANGEL ▲	New World Pictures New World Video 8506	Betsy Russell Rory Calhoun	1985	R
22	34	2	BIRDY	Tri-Star Pictures RCA/Columbia Home Video 6-20457	Matthew Modine Nicolas Cage	1985	R
23	18	20	RED DAWN ▲ ◆	MGM/UA Home Video 800499	Patrick Swayze C. Thomas Howell	1984	PG-13
24	22	5	FALLING IN LOVE	Paramount Pictures Paramount Home Video 1628	Robert De Niro Meryl Streep	1984	R
25	21	11	THIEF OF HEARTS	Paramount Pictures Paramount Home Video 1660	Steven Bauer Barbara Williams	1984	NR
26	19	14	COUNTRY	Touchstone Home Video 241	Jessica Lange Sam Shepard	1984	PG
27	20	3	1984	Virgin Cinema Films Ltd. USA Home Video 217547	John Hurt Richard Burton	1984	R
28	RE-ENTRY		FIRST BLOOD ▲ ◆	First Blood Inc. Thorn/EMI/HBO Video 1573	Sylvester Stallone	1982	R
29	23	11	THE POPE OF GREENWICH VILLAGE ▲ ◆	MGM/UA Home Video 800490	Eric Roberts Mickey Rourke	1984	R
30	30	7	HEAVEN HELP US ●	Tri-Star Pictures Thorn/EMI/HBO Video 2986	Donald Sutherland Andrew McCarthy	1985	R
31	24	28	POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R
32	28	5	CHOOSE ME ●	Media Home Entertainment M-787	Lesley Ann Warren Keith Carradine	1984	R
33	31	20	ONCE UPON A TIME IN AMERICA ▲	The Ladd Company Warner Home Video 20017-19	Robert De Niro James Woods	1984	NR
34	38	9	NINJA III- THE DOMINATION ● ◆	Cannon Films Inc. MGM/UA Home Video 800546	Sho Kusugi Lucinda Dickey	1984	R
35	26	19	STAR TREK III- THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG
36	39	18	GONE WITH THE WIND ▲ ◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G
37	33	2	LAST HOUSE ON THE LEFT	Vestron 5077	David Hess Lucy Grantham	1972	R
38	35	10	OH, GOD! YOU DEVIL ▲	Warner Brothers Pictures Warner Home Video 11418	George Burns Ted Wass	1984	PG
39	32	6	THE BROTHER FROM ANOTHER PLANET	Cinecom Intl. Films Key Video 6831	Joe Morton	1984	R
40	37	23	ALL OF ME ▲	Thorn/EMI/HBO Video TVA2715	Steve Martin Lily Tomlin	1984	R

● 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.



First Gold, Millionth Cassette. CBS/Fox Video (South Pacific) financial controller Bruce MacKenzie, left, receives the first gold videocassette given out in Australia. Handing him the goodie is Ted Gregory, general manager of AAV Australia Pty Ltd. AAV gave CBS the award to honor the duplication of its one millionth cassette for the company.

Antipiracy Groups Meet MPAA Sponsors London Confab

LONDON The first meeting to bring together representatives of all European video antipiracy organizations took place here last Monday through Friday (8-12) under the auspices of the Motion Picture Assn. of America's Worldwide Anti-Piracy Program.

The week-long discussions also dealt with legal issues specific to Commonwealth countries, including Australia, South Africa and Canada. It marked the first meeting outside the U.S. of the International Piracy Committee, comprising legal representatives of the MPAA's nine major studio members.

William Nix, director of the Worldwide Anti-Piracy Program, said it was hoped that the European conference would lead to "the tight-

ening of a pan-European network of highly experienced warriors in the fight against piracy." He described the conference as part of "a long-standing worldwide effort to eradicate the cancerous invasion of rights held by creators of film entertainment."

To date, the reductions achieved between 1983 and 1984 in European antipiracy activity have allowed recoupment of revenues amounting to a minimum of \$375 million. In the six major European markets of the U.K., France, Spain, West Germany, Italy and Holland, a total of 1,195 raids on video pirates were carried out last year, resulting in the seizure of more than 366,000 cassettes.



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Billy Joel Long-Form Will Be a 'First'

Animated Story Line Connects 'Marking Time' Clips

NEW YORK Having just wrapped up his estimated \$225,000 production of Billy Joel's latest video clip, "You're Only Human (Second Wind)," producer Jon Small of Picture Vision Inc. reports that his current long-form Joel project, "Marking Time," will be delivered to CBS/Fox Video Sept. 1 as the "first true music video long-form"—the Cars' "Heartbeat City" and the Rolling Stones' "Video Rewind" notwithstanding.

"Marking Time" expands upon such prototypes, Small says, as it features an animated story line not only linking Joel's collected "greatest hits" video clips together but also incorporating them into the story. Picture Vision staff writer Jeff Schock, who conceived and wrote the ambitious new Joel clip, also devised the "Marking Time" plot and animated transitions.

For the Record

In the July 13 issue of Billboard, a Newline item listed a number of titles, including five "Planet Of The Apes" features and a number of Jim Henson Muppet titles, as being released by CBS/Fox Video. The titles are not being released by CBS/Fox Video directly, but by Playhouse Video, a CBS/Fox division.

The animation, created by Chicago-based Test Spot, uses the expensive rotoscope process to set a more realistic Joel cartoon character apart from the other, non-rotoscoped ones. The animated figures then interact with the videos so that, according to Schock, "each scene gives you the reason for the next video, which then advances the overall story line."

Current plans call for 12 clips, mostly of songs found on Joel's just-released Columbia "Greatest Hits" double album, to be included on "Marking Time." In addition to "You're Only Human (Second Wind)," the clips are "You May Be Right," "Piano Man," "Sometimes A Fantasy," "Pressure," "Big Shot," "Tell Her About It," "Up-town Girl," "The Longest Time," "Allentown," "It's Still Rock And Roll To Me" and "Keeping The Faith." If time permits, production of a clip for the hits album's only other new song, "The Night Is Still Young," will be completed for inclusion on the videocassette.

The clips for "Piano Man," "It's Still Rock And Roll To Me," "You May Be Right" and "Big Shot" were created specifically for "Marking Time." "It's Still Rock And Roll To Me" is completely animated, while "Big Shot" mixes studio performance from 1979 with new live

action footage.

Production of the video for "You're Only Human (Second Wind)," which is based on Frank Capra's classic movie "It's A Wonderful Life," proved highly unusual, according to Small. As Joel plays a guardian angel who talks a teenager out of jumping off the 59th Street Bridge, an extraordinary \$15,000 location fee was charged to cover bridge rental and site preparation. Additionally, \$25 million worth of liability insurance was taken out, mainly because the shoot required Joel and the teenager to climb one of the bridge's steel uprights—although the clip also had a dangerous car crash scene and a drowning scene, during the shooting of which, Small says, "the kid actually almost drowned."

Interestingly, Small reports that the City of New York only requested \$1 million in liability insurance, with the owners of the bridge asking \$10 million. Small adds that during the filming of Joel's 1983 HBO special and the ensuing "Billy Joel Live From Long Island" long-form, roughly \$40 million in insurance was needed because of the presence of four giant camera cranes in the audience.

JIM BESSMAN

...newline...

EMBASSY HOME ENTERTAINMENT is hoping for a sure thing this summer. The company is scheduling the release of the film "The Sure Thing" and wrapping a 30-title promotion around it. "The Sure Thing" will go into release on Aug. 28 with a suggested list of \$79.95. Distributors and retailers will have to invest in the movie to benefit from the promotion; the formula Embassy has set up will give purchasers the right to buy three catalog titles at 50% off for every copy they purchase of "The Sure Thing." Titles included in the discount group are "This Is Spinal Tap," "Carnal Knowledge," "The Graduate" and "The Producers." Prices range from \$29.95 to \$39.95.

ALSO DUE FROM EMBASSY is the Oscar-winning "Hearts And Minds," a documentary on the Vietnam War that took home a statue in 1974. There will be other Vietnam titles on Embassy's August release schedule as well: the remaining seven volumes of the documentary series "Vietnam: The Ten Thousand Day War." Due for release are "Volume 7: Siege," "Vol. 8: Frontline America," "Vol. 9: Soldiering On," "Vol. 10: The Village War," "Vol. 11: Peace," "Vol. 12: Surrender" and "Vol. 13: The Unsung Soldier."

WORLDOVISION IS TAKING A CLASSIC TACK with its animated releases for the summer, releasing Hanna-Barbera titles based on such authors as Melville, Dickens and Rostand. The authors might have trouble recognizing the results, however. The titles are "Oliver And The Artful Dodger," "Cyrano" and "Moby Dick And The Mighty Monitor."

THORN EMI/HOME BOX OFFICE will also take the classic route this summer, but with a considerably different orientation. The company will be releasing three opera titles in its Thorn EMI/HBO Video Classic Performances series: Verdi's "Otello" and Puccini's "Turandot" and "La Fanciulla Del West." All run 135 minutes, and all are priced at \$39.95. The company has also licensed and is releasing the boxoffice hit "Desperately Seeking Susan," which will ship in late August at \$79.95.

SPANISH- LANGUAGE PROGRAMMING is getting a lot of home video attention, with U.S.A. Home Video releasing its first Spanish title; Video Latino putting out "Mucho Gusto," a series of Spanish-language titles which will come equipped with English subtitles; and Video Clasico releasing its first films. U.S.A.'s title is the \$29.95 "Survival Spanish," an educational cassette produced by Language Plus of El Paso. The 60-minute cassette contains 10 lessons designed to teach basic phrases for frequently encountered situations.

"MUCHO GUSTO" OPENS with a five-volume selection, each of which details the preparation of one or two classic Spanish dishes. Among the recipes covered in the 45-minute cassettes are "Pizza a la Piedra/Budincitos de Jamon," "Tortilla de Atun/Bacalao Criolla" and "Pollo al Mole/Fugazeta Mexicana." English-language recipe sheets are available. Video Latino has also started a promotion to help spur sales of its movies, giving distributors and retailers free Video Latino T-shirts with every 10 movies they order.

VIDEO CLASICO'S OPENING RELEASES, which will be duplicated by GML Video, will include children's product and some classic English-language films dubbed into Spanish. The kids' titles are "El Libro de la Jungla (The Jungle Book)" and "Los Viajes De Gulliver (Gulliver's Travels)." Other titles include "Que Vida Tan Maravillosa (It's A Wonderful Life)," "Godfrey y Yo (My Man Godfrey)," and Laurel & Hardy's "Los Duques Volantes (The Flying Deuces)."

THE CHILDREN'S VIDEO GENRE gets its own newsletter with the creation of Children's Video Report. The newsletter will come out six times a year, with a subscription price of \$35 for one year and \$65 for two. Topics covered will include film subject matters, ideas and values, children's reactions and repeatability. Green Mountain Productions, which can be reached at (212) 227-8347, is behind the newsletter.

MCA HOME VIDEO HOPES TO HAVE A WINNER with its release of the made-for title "You Can Win! Negotiating For Power, Love And Money," which features Dr. Tessa Albert Warschaw, author of "Winning By Negotiation." The title, which uses enactments of various negotiating scenarios to educate its viewers, retails for \$29.95 and runs for 55 minutes. A sure winner on MCA's schedule for September is "The Breakfast Club," coming out at \$79.95, and making a superb match for the demographics of the VCR-owning audience.

RICHARD SIMMONS HAS MADE a third exercise title for Karl/Lorimar Home Video, "Get Started." Starring Simmons and four proteges who have dropped 150 pounds or more, the \$39.95 cassette features a beginner's workout and teaches viewers about some of the physical and psychological aspects of weight loss. Simmons' other tapes for Karl/Lorimar are "Everyday With Richard Simmons" and "The Stomach Formula."

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The Crue Smokes. Executives from production firm The New Company celebrate the completion of their "Twilight Zone"-themed video for Motley Crue's "Smokin' In The Boy's Room." The Motley Crue members are the ones with long hair.

...newsline...

VIDEO CLIP STATIONS are picking up syndicated shows to help fill out their schedules and get around MTV's exclusivity contracts. New England-based WJTV-TV will be broadcasting "American Bandstand" on Saturday afternoons; New York-area WWHT has picked up "Top 40 Videos," an hour-long show that's being shown seven evenings a week. WWHT executives admit that getting around the MTV deals is one reason they've decided to pick up the syndie product.

"BREAKDANCING FROM MARS" marks the feature film directing debut of Tom Daley, who directed Julie Brown's comedy clip "Homecoming Queen's Got A Gun." Warren Chaney is handling production duties. The picture is currently in production in Utah, with an early fall theatrical release scheduled. The film's cast includes Lynda Day George, Deborah Winters, Kenneth Phillips and Jackson Bostwick. CDC Film Productions is behind the venture.

THE WINNER OF VH-1'S "Dreamland Express" promotion is Patti Peavey of Novi, Mich. A total of 80,000 entries were submitted to the contest, held by MTV Networks Inc. in conjunction with John Denver and RCA Records. Peavey just happens to match VH-1's target demographic almost perfectly: She's a 36-year-old housewife and mother of three. She mailed in 150 entry forms to the contest and was chosen via a random drawing on June 29.

"LIVE AID" WILL BE ABLE to live at night. Attendees of the marathon charity concert will be able to watch the goings-on via two large video projection systems provided by East Hanover, N.J.'s M.B. Productions. M.B. will be furnishing two eidophor high-intensity video projection systems for the Philadelphia end of the 18-hour trans-Atlantic concert.

TALKING HEADS' DAVID BYRNE has written the theme music for "Alive From Off Center," an eight-part PBS series dealing with video and performing artists. Half-hour segments scheduled range from Sam Shepard's "Tongues" to a recollection of Vietnam by Dan Reeves titled "Smothering Dreams." Also featured is the work of Zbigniew Rybczynski, known for such video music work as his "Close To The Edit" clip for Art Of Noise, whose "Secret Charm Of The Diplomacy" will be playing in the series.

"CRASHING NEW YORK" scored a scoop when the New York cable show got what it says was the first interview with Michael Des Barres after he signed on with the Power Station as a replacement for Robert Palmer. The interviewer was show host Gloria Frye. "Crashing New York" appears on Manhattan Cable TV and Group W Cable Saturday at 12:30 a.m. and Wednesday at 10:30 p.m.

DISCOVERY MUSIC NETWORK is no longer the only "Discovery," planned or operating, on cable tv, following the premiere of The Discovery Channel, an educationally-oriented service produced by Landover, Md.'s Cable Educational Network. The science-themed service premiered on June 17 at 3 p.m. EST, and seems to be getting a good response from cable operators. No word from Discovery Music Network on the name similarity.

"MORE MOVIES, FEWER REPEATS" is the main theme Home Box Office is using to describe several format changes the network is making in its monthly schedule. HBO executives claim the alterations boost the number of movies appearing on the service by 25%, with 12 more films appearing in July alone.

TONY SEIDEMAN

U68 Offers Gotham an Alternative to MTV

New UHF Clip Channel Gears Its Format to the Market

BY JIM BESSMAN

This is another in a series of profiles of video clip outlets which covers broadcast, cable and syndicated programmers, as well as club pools.

NEW YORK The nation's No. 1 television market now has its own video music station, U68 (WWHT), which went on the air last month.

Although it has a minimal promotion and advertising budget, U68 has already gained some attention via MTV Networks Inc.'s petition to the FCC that the "must carry" rule be waived, and local cable systems not be required to carry the service over their wires.

U68's programming is "absolutely" distinct from MTV's, claims spokesperson Carol Silver. "Our product is very different," she says, describing U68 as "geared to the tastes of the New York market" as opposed to a "national programming package."

Head of programming Steve Leeds claims further distinctions between U68 and the other national video music outlets seen in the area. "We're calling it 'enlightened programming,'" states Leeds, describing U68's format as "a combination of r&b, street, pop hits and heavy metal" weighted according to how much video music is available in those formats.

"I'll try to position us as a broadcaster servicing the metro area, not

to a specific audience but to the audience at large," Leeds continues. "Why should I duplicate what's available on other broadcast or cable services?"

U68, which has been operating as a music service since June 1, currently broadcasts video music from noon to midnight daily, though Silver says that expanded programming, particularly on weekends, is "under discussion." The station delivers five-minute newsbreaks with a "light touch" four times a day, focusing mostly on music-related news. Next Monday (22), New York cult television personality Uncle Floyd, with his puppet cohort Oogie, will join Bill Roller as co-anchor of the newsbreaks.

With only one minute-long commercial break on the half-hour, U68 fits in 10 to 13 clips per hour, depending on length. The only dayparting, says Leeds, is the "Top 40 Videos" syndicated strip shown daily from 5-6 p.m. "I try to keep things lighter before evening, but

not so that it becomes obvious," he adds, noting that "rock'n'rollers tend not to be available during daytime hours" and that he's therefore serving the audience that's available.

But at 11 p.m., Leeds says he "goes out of my way" to program hard rock and heavy metal clips, "to serve that part of the audience which isn't being serviced by tv at that hour."

According to Silver, credit for the genesis of U68 goes to general manager Jim Flynn, who instituted the format immediately following the cessation on that channel of the subscription station WHT. WHT was owned by U68's parent Wometco Broadcasting until it was sold last November.

"A UHF station in the New York market is an unusual animal," notes Silver. "Unlike other markets in the country, people in New York don't know what UHF is. So the question is, how do you generate some inter-

(Continued on page 35)

Three-Nation Cooperation

On 'U.K. Top 50 Show'

LONDON European satellite service Sky Channel and Thorn EMI music video arm Picture Music International have started work on a weekly series, "The U.K. Top 50 Show," to be launched this fall.

The program, a co-production with the Canadian cable channel MuchMusic and Italy's Video Music, is initially designed for broadcast by the three stations, though distribution in other territories will be sought.

A pilot will be shot in London's Xenon discotheque in early September using a chart compiled exclusively for PMI and Sky Channel by market research group MRIB. Nino, host of Sky's "Sky Trax" pop strand, will present the show, to be directed by Phil Bishop.

"Payments will be made to record and publishing companies for the

use of their copyrights, and the return to British music should be considerable," claims Geoff Kempin, PMI managing director and executive producer for the project with Sky's assistant managing director David Ciclitira.

Ciclitira adds: "This is our first international co-production...we hope to mount further projects with PMI, Video Music and MuchMusic."

Sky, which claims a Europe-wide reach of 3.6 million homes in 12 countries, recently signed an 18-month exclusive deal with Video Music to provide three hours a week of "Sky Trax" programming this year and seven hours weekly in 1986. The Italian channel, which reaches 1.5 million viewers at peak times, premiered "Sky Trax" on June 2.

Black Rabbit Films

Plans Initial Focus On Conceptual Clips

LOS ANGELES Black Rabbit Films is forming here as a new video music production company. It's a limb of The Partners'/USA, a totally independent subsidiary of The Partners' Film Co. Ltd. Canada, a major commercial production company.

Black Rabbit plans to focus initially on more conceptually-oriented music video projects, according to producer and marketing representative Jon Leonoudakis. The company will mainly offer its services to record labels and artist management companies, he says, and will eventually move beyond short-form clips to live concert footage and combinations of both, as well as other types of projects. The firm also plans to cover a broad range of music genres, from contemporary pop to jazz to classical.

In addition to Leonoudakis, the other executives of the company are Michael O. Jolivette, executive producer and board member; Farhad Mann, a director and board member; Bob Perks, Marco Brambilla and Ron Vester directors; and Claire M. Parks, president and a board member.



An Apple's Good Day. Sutra Records artist Chad gets some kudos from his label and management after performing his "I Want You To Be My Girl" on WPHL-TV's "Dancing On Air." Standing from left are Universal Distributors promotion representative Alan Lott, Sutra president Art Kass, Chad, "Dancing On Air" producer Mike Nice and Charles Stettler, owner of the Tin Pan Apple management firm.

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	2	17	TEARS FOR FEARS	MERCURY 824 300-11M1/POLYGRAM (8.98)	2 weeks at No. One	SONGS FROM THE BIG CHAIR
2	1	20	PHIL COLLINS	ATLANTIC 81240 (9.98) (CD)		NO JACKET REQUIRED
3	4	5	BRYAN ADAMS	A&M SP5013 (8.98) (CD)		RECKLESS
4	3	4	PRINCE & THE NEW POWER GENERATION	PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD)		AROUND THE WORLD IN A DAY
5	6	6	BRUCE SPRINGSTEEN	COLUMBIA QC 38653 (CD)		BORN IN THE U.S.A.
6	5	3	SOUNDTRACK	MCA 6143 (9.98) (CD)		BEVERLY HILLS COP
7	7	8	THE POWER STATION	CAPITOL SJ-12380 (8.98)		THE POWER STATION
8	9	9	MADONNA	SIRE 25157-1/WARNER BROS. (8.98) (CD)		LIKE A VIRGIN
9	10	10	EURYTHMICS	RCA A&M 1-5429 (8.98)		BE YOURSELF TONIGHT
10	11	15	RATT	ATLANTIC 81257 (8.98)		INVASION OF YOUR PRIVACY
11	8	7	WHAMI	COLUMBIA FC39595 (CD)		MAKE IT BIG
12	12	13	NIGHT RANGER	CAMEL/MCA 5593/MCA (8.98)		7 WISHES
13	13	16	WHITNEY HOUSTON	ARISTA AL8-8212 (8.98) (CD)		WHITNEY HOUSTON
14	41	2	STING	A&M SP-3750 (8.98)		THE DREAM OF THE BLUE TURTLES
15	14	11	HOWARD JONES	ELEKTRA 60390 (8.98) (CD)		DREAM INTO ACTION
16	16	18	SURVIVOR	SCOTTI BROS. FZ 39578/EPIC (CD)		VITAL SIGNS
17	18	24	DIRE STRAITS	WARNER BROS. 25264 (8.98) (CD)		BROTHERS IN ARMS
18	90	2	MOTLEY CRUE	ELEKTRA 60418 (9.98)		THEATRE OF PAIN
19	15	12	TOM PETTY AND THE HEARTBREAKERS	MCA 5486 (8.98)		SOUTHERN ACCENTS
20	20	21	ROBERT PLANT	ES PARANZA 90265/ATLANTIC (9.98) (CD)		SHAKEN 'N' STIRRED
21	21	23	SUPERTRAMP	A&M SP-5014 (8.98) (CD)		BROTHER WHERE YOU BOUND
22	19	19	KOOL & THE GANG	DE-LITE 822943-1/POLYGRAM (8.98) (CD)		EMERGENCY
23	24	29	TIL TUESDAY	EPIC BFE 39458		VOICES CARRY
24	17	14	BILLY OCEAN	JIVE JL 8-8213/ARISTA (8.98) (CD)		SUDDENLY
25	29	36	TALKING HEADS	SIRE 25305/WARNER BROS. (8.98)		LITTLE CREATURES
26	27	38	AIR SUPPLY	ARISTA AL8-8283		AIR SUPPLY
27	22	17	JOHN FOGERTY	WARNER BROS. 1-25203 (8.98) (CD)		CENTERFIELD
28	26	27	KATRINA AND THE WAVES	CAPITOL ST-12400 (8.98)		KATRINA AND THE WAVES
29	31	35	R.E.M.	I.R.S./MCA 5592/MCA (8.98)		FABLES OF THE RECONSTRUCTION
30	23	22	GLENN FREY	MCA 5501 (8.98)		THE ALLNIGHTER
31	25	20	SADE	PORTRAIT BFR-39581/EPIC (CD)		DIAMOND LIFE
32	28	28	TINA TURNER	CAPITOL ST-12330 (8.98) (CD)		PRIVATE DANCER
33	33	34	BOB DYLAN	COLUMBIA FC 40110		EMPIRE BURLESQUE
34	34	37	PAUL YOUNG	COLUMBIA BFC 39957 (CD)		SECRET OF ASSOCIATION
35	44	2	SCORPIONS	MERCURY 824-344-1/POLYGRAM (8.98) (CD)		WORLD WIDE LIVE
36	32	31	DEBARGE	GORDY 6123GL/MOTOWN (8.98) (CD)		RHYTHM OF THE NIGHT
37	30	26	THE MARY JANE GIRLS	GORDY 6092GL/MOTOWN (8.98)		ONLY FOUR YOU

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	59	10	LONE JUSTICE	GEFFEN GHS 24060/WARNER BROS. (8.98) (CD)		LONE JUSTICE
57	57	8	THE HOOTERS	COLUMBIA BFC 39912		NERVOUS NIGHT
58	108	1	HEART	CAPITOL ST-12391 (8.98)		HEART
59	64	79	DEPECHE MODE	SIRE 25194-1/WARNER BROS. (8.98)		SOME GREAT REWARD
60	85	1	DEAD OR ALIVE	EPIC BFE 40119		YOUTH QUAKE
61	51	50	FOREIGNER	ATLANTIC 81999 (9.98) (CD)		AGENT PROVOCATEUR
62	63	75	GINO VANNELLI	HME BFW 40077/CBS		BLACK CARS
63	65	82	BRYAN FERRY	WARNER BROS. 25082 (8.98) (CD)		BOYS AND GIRLS
64	62	53	THE POINTER SISTERS	PLANET BEL 1-5410/RCA (9.98) (CD)		BREAK OUT
65	92	1	"WEIRD AL" YANKOVIC	ROCK N ROLL FZ 40033/SCOTTI BROS.		DARE TO BE STUPID
66	68	76	STANLEY JORDAN	BLUE NOTE BT 85101/CAPITOL (8.98)		MAGIC TOUCH
67	61	41	MARVIN GAYE	COLUMBIA FC 39916		DREAM OF A LIFETIME
68	54	54	COMMODORES	MOTOWN 6124ML (8.98) (CD)		NIGHTSHIFT
69	NEW	NEW	BILLY JOEL	COLUMBIA C2 40121		GREATEST HITS VOL. I & II
70	60	47	REO SPEEDWAGON	EPIC QE39593 (CD)		WHEELS ARE TURNING
71	NEW	NEW	AC/DC	ATLANTIC 81263 (8.98)		FLY ON THE WALL
72	70	8	LEONARD BERNSTEIN	DEUTSCHE GRAMMOPHON 415 2531/POLYGRAM (19.98)		WEST SIDE STORY
73	75	88	SOUNDTRACK	EPIC FE 40067		THE GOONIES
74	NEW	NEW	COREY HART	EMI-AMERICA ST-17161 (8.98)		BOY IN THE BOX
75	66	61	THE FIRM	ATLANTIC 81239 (8.98) (CD)		THE FIRM
76	55	46	USA FOR AFRICA	COLUMBIA USA 40043		WE ARE THE WORLD
77	67	38	DARYL HALL & JOHN OATES	RCA AFL-1-5309 (9.98) (CD)		BIG BAM BOOM
78	NEW	NEW	JEFF BECK	EPIC 39483		FLASH
79	73	69	MADONNA	SIRE 1-23867/WARNER BROS. (8.98) (CD)		MADONNA
80	83	85	ANIMATION	MERCURY 822580-1/POLYGRAM (8.98) (CD)		ANIMATION
81	81	77	ERIC CLAPTON	DUCK/WARNER BROS. 1-25166/WARNER BROS. (8.98) (CD)		BEHIND THE SUN
82	84	84	ATLANTIC STARR	A&M SP-5019 (8.98)		AS THE BAND TURNS
83	93	93	DEPECHE MODE	SIRE 25124/WARNER BROS. (8.98)		PEOPLE ARE PEOPLE
84	87	89	HUEY LEWIS & THE NEWS	CHRYSALIS FV 41412 (CD)		SPORTS
85	69	60	YNGWIE MALMSTEEN	POLYDOR 825 324-1/POLYGRAM (8.98)		RIISING FORCE
86	74	66	MICK JAGGER	COLUMBIA FC 39940 (CD)		SHE'S THE BOSS
87	71	58	LIMAH	EMI-AMERICA ST-17142 (8.98)		DON'T SUPPOSE
88	91	74	KENNY LOGGINS	COLUMBIA FC 39174		VOX HUMANA
89	80	62	CON FUNK SHUN	MERCURY 824 345-1M-1/POLYGRAM (8.98) (CD)		ELECTRIC LADY
90	78	81	KLYMAXX	MCA/CONSTELLATION 5529/MCA (8.98)		MEETING IN THE LADIES ROOM
91	76	65	JOE WALSH	FULL MOON/WARNER BROS. 1-25281/WARNER BROS. (8.98) (CD)		THE CONFESSOR
92	140	1	SOUNDTRACK	ATLANTIC 81261 (9.98) (CD)		ST. ELMO'S FIRE

NEW YORK CLIP CHANNEL U68

(Continued from page 33)

est and get an audience here, especially when you're limited by budget and manpower? You can either offer inexpensive mediocre programming or try to do something on your own with what you have."

Silver maintains that U68, having taken the latter approach, serves a market need by bringing a video music channel to the uncabled, as well as a different programming mix than those offered by other services. She reports that viewers are discovering U68 by "flipping through the channels and finding us," by word-of-mouth, and by unsolicited local press. The channel has done no advertising but has been getting the word out through an "I found U68" bumper sticker campaign, giving the stickers away in exchange for write-in video clip requests.

Calling such audience feedback essential, Silver says that U68 is starting a concert information line and hopes to add a viewer request line. As part of a bid to feature talent from the New York area, the station is working out a local band contest promotion with a local radio station. A half-hour program featuring five semifinalists will include 900 phone numbers for audience voting, with the winning group getting its performance video from the show incorporated into the regular programming.

Leeds, who credits Music Magazine Foundation's Tom Robbins as an unpaid consultant, also cites local feedback and the programming of local videos as important to U68. He lists Hoboken band the Cucumbers with such lesser programmed artists as the Nelsons and Rappin' Duke as being among "a lot of stuff

you can't see elsewhere," and reports support from both the local artist and non-artist base.

"We got a nice letter from the Bongos' manager saying that they saw more local club activity than normal after we played their clips, and have also got a lot of very positive response to clips by Fishbone, Gowan and Stanley Clarke," he

says. "People are glad they can see Fat Boys and Foreigner clips together."

U68 is broadcast in stereo from the Empire State Building, and rebroadcast simultaneously out of Smithtown, Long Island on Channel 67, which covers Eastern Long Island and Southern Connecticut.

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.

B-MOVIE

Switch On, Switch Off

Forever Running/Sire
Nick Verden/Aldabra
John Scarlett-Davis

PHIL COLLINS

Don't Lose My Number

No Jacket Required/Atlantic
Paul Slatery/PMI/Split Screen
Jim Yukich

ELTON JOHN/MILLIE JACKSON

Act Of War

Geffen
Fugitive Films
Simon Milne

JESSE JOHNSON

I Want My Girl

Jesse Johnson's Revue/A&M
Joe McDonald/Exposure
Steve Price

PRINCE & THE REVOLUTION

Raspberry Beret

Around The World In A Day/Paisley Park/Warner Bros.
Simon Fields/Limelight
Prince

MICHAEL SEMBELLO

Gravity

Cocoon Soundtrack/A&M
Tamara Wells/Split Screen Productions
Ron Howard

STYLE COUNCIL

The Walls Come Tumbling Down

Internationalists/Geffen
Gordon Lewis/Glo Productions
Tim Pope

Y&T

Summertime Girls

Open Fire/A&M
Karen Bellone/Karen Bell One Productions
Rick Frieberg

'Chicago' Keeps Rocking Clip Program Strives for Variety

BY JIM BESSMAN

NEW YORK Nearing its second anniversary, "Rock On Chicago" continues to gear its appeal to what producer Yaa Venson terms a "very broad viewing audience." The hour-long program, she notes, is not only carried by WLS-TV to the metropolitan Chicago area, but also reaches northwestern Indiana and southeastern Wisconsin, and such a wide coverage necessitates that there be "something there to satisfy everyone."

"We originally called it mass appeal, though I'm not sure what that means in this town," says Venson of the show's format. "In the last few months we've gone to more of a 'hits' format, but we still mostly run

things that are well established—not a lot of new artists, but ones who are more crossover on both sides, black and white."

Venson lists clips by Phil Collins, Glenn Frey, Eurythmics, Katrina & the Waves, Wham!, Paul Young, Limani, the Commodores, Kool & the Gang and Bryan Adams as those making up a recent playlist. But she says one playlist should not be taken as representative of them all.

"What I play this week depends on what I played last week and what I'm going to play next week," she explains. "Next time there might not be as many top 40 videos. There might be more new clips, or they could all be familiar. In the period of a month we try to keep it balanced; in four weeks you see real variety."

This variety admittedly does not include country clips, nor "as much metal as we used to [program]," the latter slumping due to a perceived slackening of the genre on radio and its "harsh image" on video. But Venson adds that her playlist is expanded by a commitment to exposing videos by Chicago artists, as well as by a programming flexibility based on local events.

"Rock On Chicago" is currently teaming with Jam Productions, The Illinois Entertainer and the Video Metro rock club in a local artist video contest. Venson says 37 locally produced clips were submitted, with the Cleaning Ladies' video "She Won't French Kiss" winning the \$500 prize. That clip and nine others

(Continued on page 71)

For the Record

In the July 6 issue of Billboard, an article titled "Rockamerica Expands '85 Seminar Agenda" incorrectly listed Rockamerica's phone number. The number is (212) 475-4791.

PLAY LIST 17-23 July 1985



SURE SHOT - 30 PLAYS

DEAD OR ALIVE
'IN TOO DEEP'

HEAVY ACTION 15-24 PLAYS

- Prince 'Paisley Park' • Pet Shop Boys 'Opportunities'
- Spear Of Destiny
- 'All My Love (Ask Nothing)'
- Miami Sound Machine
- 'Conga' • Stanley Clarke
- 'Born In The USA' • Dead Or Alive 'In Too Deep'
- Tears For Fears 'Head Over Heels' • Animal Nightlife 'Love Is Just The Great Pretender'
- Phil Fearon And Galaxy 'You Don't Need A Reason' • Style Council 'Come To Milton Keynes' • Kirsty McColl 'On The Beach' • Aretha Franklin 'Freeway Of Love' • Phil Collins 'Billy Don't Lose That Number' • Wailzer 'Morgen Blaster' • Elton John/Millie Jackson 'Act Of War' • Squeeze 'Last Time Forever' • Harold Faltermeyer 'Axel F' • Sister Sledge 'Frankie' • Bruce Springsteen 'I'm On Fire' • Simply Red 'Money's Too Tight To Mention'

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'OPPORTUNITIES'

U2

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VIDEOS ADDED THIS WEEK	VIDEOS	WEEKS ON PLAYLIST	
VIDEOS ADDED THIS WEEK	B-MOVIE SWITCH ON OR SWITCH OFF Warner Bros.	NEW	
	BON JOVI IN AND OUT OF LOVE Mercury	LIGHT	
	PHIL COLLINS DON'T LOSE THAT NUMBER Atlantic	POWER	
	DREAMLAND TELEVISION DREAMS Independent	NEW	
	MELISSA MANCHESTER ENERGY MCA	NEW	
	MARILLION KAYLEIGH Capitol	LIGHT	
	PROPHET EVERYTHING YOU ARE RCA	NEW	
	RATIONAL YOUTH NO MORE NO LESS Capitol	NEW	
	R.E.M. CAN'T GET THERE FROM HERE IRS	LIGHT	
	TIME BANDITS I'M ONLY SHOOTING LOVE Columbia	NEW	
Y&T SUMMERTIME GIRLS A&M	LIGHT		
POWER ROTATION <small>Sneak Preview Videos</small>	PAT BENATAR INVINCIBLE Chrysalis	5	
	DIRE STRAITS MONEY FOR NOTHING Warner Bros.	2	
	GODLEY & CREME CRY Polydor	5	
	CYNDI LAUPER THE GOONIES 'R' GOOD ENOUGH II Epic	3	
	ROBERT PALMER ALL ROUND THE WORLD Paramount Pictures	2	
	RATT LAY IT DOWN Atlantic	4	
	BRUCE SPRINGSTEEN GLORY DAYS Columbia	5	
	STING IF YOU LOVE SOMEBODY SET THEM FREE A&M	4	
	TALKING HEADS ROAD TO NOWHERE Sire	4	
	TINA TURNER WE DON'T NEED ANOTHER HERO Capitol	1	
HEAVY ROTATION	BRYAN ADAMS SUMMER OF '69 A&M	6	
	*DURAN DURAN A VIEW TO A KILL Capitol	9	
	*EURYTHMICS WOULD I LIE TO YOU? RCA	11	
	COREY HART NEVER SURRENDER EMI America	9	
	*ROBERT PLANT LITTLE BY LITTLE Es Paranza	11	
	*THE POWER STATION BANG A GONG Capitol	8	
	*PRINCE & THE REVOLUTION RASPBERRY BERET Paisley Park/Warner Bros.	4	
	*TEARS FOR FEARS SHOUT Mercury	7	
	*TIL TUESDAY VOICES CARRY Epic	20	
	PAUL YOUNG EVERY TIME YOU GO AWAY Columbia	12	
ACTIVE ROTATION	*THE BEACH BOYS GETCHA BACK Caribou/CBS	9	
	*JEFF BECK & ROD STEWART PEOPLE GET READY Epic	7	
	DEPECHE MODE PEOPLE ARE PEOPLE Sire	17	
	*DARYL HALL & JOHN OATES POSSESSION/OBSESSION RCA	10	
	HEART WHAT ABOUT LOVE Capitol	7	
	NIGHT RANGER SENTIMENTAL STREET MCA	7	
	SURVIVOR THE SEARCH IS OVER Scotti Bros./CBS	1	
	"WEIRD AL" YANKOVIC LIKE A SURGEON Rock'n'Roll/CBS	6	
	MEDIUM ROTATION	DEAD OR ALIVE YOU SPIN ME AROUND Epic	12
		*BOB DYLAN TIGHT CONNECTION TO MY HEART Columbia	8
ARETHA FRANKLIN FREEWAY OF LOVE Arista		4	
PAUL HARDCASTLE 19 Chrysalis		9	
*DON HENLEY NOT ENOUGH LOVE IN THE WORLD Geffen		8	
THE HOOTERS ALL YOU ZOMBIES Columbia		10	
JOHN PARR ST. ELMO'S FIRE (MAN IN MOTION) Atlantic		5	
TOM PETTY & THE HEARTBREAKERS MAKE IT BETTER (FORGET ABOUT ME) MCA		6	
REO SPEEDWAGON LIVE EVERY MOMENT Epic		5	
CARLY SIMON TIRED OF BEING BLONDE Epic		3	
GINO VANNELLI BLACK CARS HME/CBS	13		
BREAKOUT ROTATION	A-HA TAKE ON ME Warner Bros.	8	
	ANIMATION LET HIM GO Mercury	9	
	RUSS BALLARD FIRE STILL BURNS EMI America	7	
	JOHN CAFFERTY & THE BEAVER BROWN BAND C.I.T.Y. Scotti Bros./CBS	2	
	COCK ROBIN WHEN YOUR HEART IS WEAK Columbia	9	
	BRYAN FERRY SLAVE TO LOVE Warner Bros.	9	
	KING LOVE AND PRIDE Epic	12	
	KENNY LOGGINS FOREVER Columbia	6	
	*SCORPIONS BIG CITY NIGHTS Mercury	3	
	RICK SPRINGFIELD STATE OF THE HEART RCA	5	
*TAXXI STILL IN LOVE MCA	2		
GEORGE THOROGOOD HAND JIVE EMI America	7		
VITAMIN Z BURNING FLAME Geffen	15		
LIGHT ROTATION	*DAVID BOWIE LOVIN' THE ALIEN EMI America	10	
	ERIC CLAPTON SHE'S WAITING Warner Bros.	3	
	DRAMA PARALYZE RCA	3	
	JOHN FOGERTY CENTERFIELD Warner Bros.	4	
	GO WEST CALL ME Chrysalis	1	
	GRIM REAPER FEAR NO EVIL RCA	3	
	HELIX DEEP CUTS THE KNIFE Capitol	6	
	JERMAINE JACKSON PERFECT Arista	4	
	NILS LOFGREN SECRETS IN THE STREET Columbia	2	
	O.M.D. SO IN LOVE A&M	2	
SADE YOUR LOVE IS KING Portrait	4		
MICHAEL SEMBELLO GRAVITY A&M	3		
STYLE COUNCIL WALLS COME TUMBLIN' DOWN Geffen	4		
THE TEXTONES MIDNIGHT MISSION Gold Mountain/A&M	3		
THREE O'CLOCK HER HEAD'S REVOLVING IRS	5		
SIMON TOWNSHEND BARRIERS 21/PolyGram	2		
THE TRUTH EXCEPTION OF LOVE IRS	3		
SUZANNE VEGA MARLENA ON THE WALL A&M	3		
NEW	GOWAN A CRIMINAL MIND Columbia	2	
	HUBERT KAH ANGEL 07 MCA	3	
	BJORN SKIFS THE ARBITER RCA	4	

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

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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	1	2	10	A VIEW TO A KILL	DURAN DURAN	
				B. EDWARDS, J. CORSARO, DURAN DURAN (DURAN DURAN, J. BARRY)	CAPITOL 5475	
2	3	3	10	RASPBERRY BERET	PRINCE & THE REVOLUTION	
				PRINCE & THE REVOLUTION (PRINCE & REVOLUTION)	PAISLEY PARK 7-28972/WARNER BROS.	
3	6	8	11	EVERYTIME YOU GO AWAY	PAUL YOUNG	
				LLATHAM (D. HALL)	COLUMBIA 38-04867	
4	7	7	11	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	
				KASHIF (LALA)	ARISTA 1-9274	
5	2	1	11	SUSSUDIO	PHIL COLLINS	
				P. COLLINS, H. PADGHAM (P. COLLINS)	ATLANTIC 7-89560	
6	4	5	14	THE SEARCH IS OVER	SURVIVOR	
				R. NEVISON (F. SULLIVAN, J. PETERIK)	SCOTTI BROS. 4-04871/EPIC	
7	11	13	7	IF YOU LOVE SOMEBODY SET THEM FREE	STING	
				STING, P. SMITH (STING)	A&M 2738	
8	9	11	8	GLORY DAYS	BRUCE SPRINGSTEEN	
				B. SPRINGSTEEN, J. LANDAU, C. PLOTKIN, S. VAN ZANDT (B. SPRINGSTEEN)	COLUMBIA 38-04924	
9	14	23	6	SHOUT	TEARS FOR FEARS	
				C. HUGHES (ORZABAL, STANLEY)	MERCURY 880 294-7/POLYGRAM	
10	5	6	13	WOULD I LIE TO YOU?	EURYTHMICS	
				D. STEWART (LENNOX, STEWART)	RCA 1-07878	
11	8	9	15	VOICES CARRY	TIL TUESDAY	
				M. THORNE (A. MANN, M. HAUSMAN, R. HOLMES, J. PESCE)	EPIC 34-04795	
12	13	15	9	SENTIMENTAL STREET	NIGHT RANGER	
				P. GLASSER (J. BLADES)	CAMEL/MCA 52591/MCA	
13	20	29	7	NEVER SURRENDER	COREY HART	
				P. CHAPMAN, J. ASTI, F. Y. C. HART (C. HART)	EMI-AMERICA 8268	
14	18	25	7	GET IT ON (BANG A GONG)	THE POWER STATION	
				B. EDWARDS (M. BOLAN)	CAPITOL 5479	
15	16	21	8	19	PAUL HARDCASTLE	
				P. HARDCASTLE (P. HARDCASTLE, W. COUTOURIE, J. MCCOORD)	CHRYSALIS 4-42860	
16	10	12	10	THE GOONIES 'R' GOOD ENOUGH	CYNDI LAUPER	
				C. LAUPER, L. PETZE (C. LAUPER, S. BROUGHTON LUNT, A. STEAD)	PORTRAIT 34-04918/EPIC	
17	21	31	8	WHO'S HOLDING DONNA NOW	DEBARGE	
				J. GRAYDON (D. FOSTER, J. GRAYDON, R. GOODRUM)	GORDY 1793/MOTOWN	
18	22	27	9	PEOPLE ARE PEOPLE	DEPECHE MODE	
				DEPECHE MODE, D. MILLER (M. L. GORE)	SIRE 7-29221/WARNER BROS.	
19	19	24	9	JUST AS I AM	AIR SUPPLY	
				B. EZRIN (D. WAGNER, R. HEGEL)	ARISTA 1-9359	
20	12	4	14	HEAVEN	BRYAN ADAMS	
				B. ADAMS, B. CLEARMOUNTAIN (B. ADAMS, J. VALLANCE)	A&M 2729	
21	29	35	4	THE POWER OF LOVE	HUEY LEWIS & THE NEWS	
				H. LEWIS & THE NEWS (C. HATES, H. LEWIS)	CHRYSALIS 4-42876	
22	26	32	8	YOU SPIN ME ROUND (LIKE A RECORD)	DEAD OR ALIVE	
				P. WATERMAN (DEAD OR ALIVE)	EPIC 34-04894	
23	15	17	11	CRAZY IN THE NIGHT (BARKING AT AIRPLANES)	KIM CARNES	
				B. CUOMO, K. CARNES (K. CARNES)	EMI-AMERICA 8267	
24	30	34	5	FREEWAY OF LOVE	ARETHA FRANKLIN	
				N. M. WALDEN (N. M. WALDEN, J. COHEN)	ARISTA 1-9354	
25	31	33	8	WHAT ABOUT LOVE?	HEART	
				R. NEVISON (ALTON, ALLEN, VALLANCE)	CAPITOL 5481	
26	17	10	13	ANGEL	MADONNA	
				N. RODGERS (MADONNA, S. BRAY)	SIRE 7-29008/WARNER BROS.	
27	35	42	9	ROCK ME TONIGHT	FREDDIE JACKSON	
				P. LAWRENCE III (P. LAWRENCE)	CAPITOL 5459	
28	38	46	4	SUMMER OF '69	BRYAN ADAMS	
				B. ADAMS, B. CLEARMOUNTAIN (B. ADAMS, J. VALLANCE)	A&M 2739	
29	23	22	11	TOUGH ALL OVER	JOHN CAFFERTY/BEAVER BROWN BAND	
				K. VANCE (J. CAFFERTY)	SCOTTI BROS. 4-04891/EPIC	
30	42	53	5	ST. ELMO'S FIRE (MAN IN MOTION)	JOHN PARR	
				D. FOSTER (D. FOSTER, J. PARR)	ATLANTIC 7-89541	
31	36	38	10	FIND A WAY	AMY GRANT	
				B. BANNISTER (A. GRANT, M. W. SMITH)	A&M 2734	
32	41	49	3	WE DON'T NEED ANOTHER HERO (THUNDERDOME)	TINA TURNER	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL	
51	58	62	6	STIR IT UP	PATTI LABELLE	
				K. FORSEY, H. FALTERMEYER (A. WILLIS, D. SEMBELLO)	MCA 52610	
52	47	50	5	LIKE A SURGEON	"WEIRD AL" YANKOVIC	
				R. DERRINGER (B. STEINBERG, T. KELLY, A. YANKOVIC)	ROCK 'N' ROLL 4-04937/EPIC	
53	37	20	20	IN MY HOUSE	THE MARY JANE GIRLS	
				R. JAMES (R. JAMES)	GORDY 1741/MOTOWN	
54	55	58	8	CALL ME	GO WEST	
				G. STEVENSON (P. COX, R. DRUMMIE)	CHRYSALIS 4-42865	
55	56	60	5	YOUR LOVE IS KING	SADE	
				R. MILLER (ADU, MATTEWMAN)	PORTRAIT 37-05408/EPIC	
56	32	18	16	SMUGGLER'S BLUES	GLENN FREY	
				G. FREY, A. BLAZEK (G. FREY, J. TEMPCHEIN)	MCA 52546	
57	34	19	18	WALKING ON SUNSHINE	KATRINA AND THE WAVES	
				KATRINA & WAVES, P. COLLIER (K. REW)	CAPITOL 5466	
58	78	—	2	LIVE EVERY MOMENT	REO SPEEDWAGON	
				K. CRONIN, G. RICHATH, A. GRATZLER (K. CRONIN)	EPIC 34-05412	
59	64	68	6	WHEN YOUR HEART IS WEAK	COCK ROBIN	
				S. HILLAGE (P. KINGSBERRY)	COLUMBIA 38-04875	
60	43	36	10	LITTLE BY LITTLE	ROBERT PLANT	
				R. PLANT, B. LEFEBRE, T. PALMER (R. PLANT, J. WOODRUFFE)	ES PARANZA 7-99644/ATLANTIC	
61	77	—	2	SMOKIN' IN THE BOYS ROOM	MOTLEY CRUE	
				T. WERMAN (MILUTZ, C. KODA)	ELEKTRA 7-69623	
62	71	86	3	LAY IT DOWN	RATT	
				B. HILL (PEARCY, DEMARTINI, CROSBY, CROUCIER)	ATLANTIC 7-89546	
63	63	64	6	WILLIE & THE HAND JIVE	GEORGE THOROGOOD AND THE DESTROYERS	
				T. MANNING, DELAWARE DESTROYERS (J. OTIS)	EMI-AMERICA 8270	
64	51	47	12	BLACK CARS	GINO VANNELLI	
				G. VANNELLI, J. VANNELLI, R. VANNELLI (G. VANNELLI, R. FREELAND)	HME 4-04889/CBS	
65	NEW	NEW	NEW	SHAME	THE MOTELS	
				R. ZITO (A. DAVIS)	CAPITOL 5497	
66	49	44	9	CENTERFIELD	JOHN FOGERTY	
				J. FOGERTY (J. FOGERTY)	WARNER BROS. 7-29053	
67	48	39	18	EVERYTHING SHE WANTS	WHAMI!	
				G. MICHAEL (K. DIAMOND, B. OCEAN)	COLUMBIA 38-04840	
68	46	37	18	SUDDENLY	BILLY OCEAN	
				K. DIAMOND (K. DIAMOND, B. OCEAN)	JIVE 1-9323/ARISTA	
69	65	54	7	MAKE IT BETTER (FORGET ABOUT ME)	TOM PETTY AND THE HEARTBREAKERS	
				T. PETTY, D. A. STEWART, J. JOVINE (T. PETTY, D. A. STEWART)	MCA 52605	
70	72	74	4	TIRED OF BEING BLONDE	CARLY SIMON	
				G. E. SMITH, A. BAKER, F. FILIPETTI, T. BONE, WOLK (L. RASPBERRY)	EPIC 34-05419	
71	NEW	NEW	NEW	WILD AND CRAZY LOVE	THE MARY JANE GIRLS	
				R. JAMES (R. JAMES, K. HAWKINS)	GORDY 1798/MOTOWN	
72	66	43	18	FRESH	KOOL & THE GANG	
				J. BONNEFOND, R. BELL, KOOL & THE GANG (J. TAYLOR, S. LINZER, KOOL & THE GANG)	DE-LITE 880-6237/POLYGRAM	
73	74	75	6	BURNING FLAME	VITAMIN Z	
				R. CULLUM, C. HUGHES (BARRADALE, LOCKWOOD, JESSON)	GEFFEN 7-29039/WARNER BROS.	
74	87	—	2	MONEY FOR NOTHING	DIRE STRAITS	
				M. KNOPFLER, N. DORTSMAN (M. KNOPFLER, STING)	WARNER BROS. 7-28950	
75	70	71	13	THROUGH THE FIRE	CHAKA KHAN	
				D. FOSTER, H. GAITICA, A. MARDIN (D. FOSTER, T. KEANE, C. WEIL)	WARNER BROS. 7-29025	
76	61	41	17	AXEL F	HAROLD FALTERMEYER	
				H. FALTERMEYER (H. FALTERMEYER)	MCA 52536	
77	NEW	NEW	NEW	HANGIN' ON A STRING	LOOSE ENDS	
				N. MARTINELLI (MCINTOSH, EUGENE, NICHOL)	VIRGIN/MCA 52570/MCA	
78	80	85	4	TAKE NO PRISONERS (IN THE GAME OF LOVE)	PEABO BRYSON	
				A. MARDIN (B. LIVSEY, S. SHIFRIN)	ELEKTRA 7-69632	
79	82	88	3	BIT BY BIT (THEME FROM FLECH)	STEPHANIE MILLS	
				H. FALTERMEYER (H. FALTERMEYER, F. GOLDE)	MCA 52617	
80	73	67	10	ALL YOU ZOMBIES	THE HOOTERS	
				R. CHERTOFF (R. HYMAN, E. BAZILIAN)	COLUMBIA 38-04854	
81	75	77	6	FRANKIE	SISTER SLEDGE	
				N. RODGERS (J. DENNY)	ATLANTIC 7-89547	
82	67	55	18	NEVER ENDING STORY	LIMAH!	



Signing In. Paul Atkinson, RCA's vice president of contemporary music a&r, West Coast, poses with members of the group Autograph at the time of the group's signing to the label. Pictured from left are Kenny Richards, Atkinson, Steve Isham, Randy Rand, Steve Plunkett and Steve Lynch. (Photo: Lester Cohen)

West Coast Contemporary A&R Vice President PAUL ATKINSON ROCKS RCA'S ROSTER

BY PAUL GREIN

LOS ANGELES When Paul Atkinson joined RCA's a&r staff in late 1982, he had a specific mission in mind: to update and modernize the label's roster. And when Gregg Geller followed him from CBS to RCA a few months later, that mission became their joint mandate.

"We wanted to rebuild the roster with a more contemporary rock attitude," says Atkinson, "with artists who reflect the '80s a lot more than the '70s."

While Atkinson notes that the two executives moved to RCA independently, he recalls: "When I left CBS we talked about it, and we agreed at that point that there was an opportunity to modernize the

roster, albeit in a gradual way."

Atkinson says the main problem with the RCA roster was its lack of credible rock bands. "It was very much rooted in what I would call pop-contemporary hit material," he says. "There wasn't much real rock'n'roll. I was a little surprised at that because I came from Columbia, where there's a wealth of basic AOR rock'n'roll."

After almost three years on the job, how does Atkinson assess his progress? "Slowly and gradually, I think we're beginning to build a much more viable roster," he says. "It takes time. I would never have wanted to have taken the roster and said, 'OK, let's get rid of this stuff and start again.' That has happened at some labels—Elektra did it and MCA did it—but I prefer to take it more gradually."

As vice president of contemporary music a&r, West Coast, Atkinson has signed five acts to RCA: Autograph, whose debut album sold a reported 650,000 copies; Mister Mister, whose second album was recently released; Nick Gilder, whose RCA debut is due in August; Bruce Hornsby, whose RCA debut, with three tracks produced by Huey Lewis, is due in January; and Baxter Robertson, who has departed the label after a commercially unsuccessful mini-LP and album.

Atkinson says one reason he hasn't signed more acts is that there aren't many out there that he wants to sign.

"There are many good artists out there," he says, "but not a lot who are ready to break on a national level. It's hard for a major company to nurture a baby band for three or four albums before breaking them. I have seen some local acts that I think are good that I haven't signed because I don't think they are capable of breaking through on a first or second record."

"If you're a local label, you can sell 20,000 copies and afford to keep making records for some time. That's an area where many smaller indie labels thrive. But I need to find those artists who I believe can break on a national level within a reasonable period of time."

Atkinson calls the smaller indie

labels "a great farm system for the majors," and notes that he's "keeping a close look on several acts" that are signed to indies.

One of the problems in finding label-worthy acts, according to Atkinson, is that the club scene in Los Angeles and New York is in a lull. "With a couple of notable exceptions, the club scene in L.A. is pretty dead," he says. "It's not as active as it was two years ago."

"The problem is that the club circuit isn't self-supporting. You can't play clubs in New York or L.A. and make a living, so acts tend to work outside of those cities. Also, the circuit tends to wear you down. Acts from out of town are frankly more interesting."

Indeed, Atkinson notes, "Acts from other regions of the country are starting to emerge. I'm getting more tapes from Texas, the Midwest, Oregon, Colorado and Arizona than I ever did before. I think that's healthy."

RCA's most publicized signings in recent years were those of Kenny Rogers and Diana Ross. "Those are artists that RCA took some heat for signing," Atkinson allows, "but I think the sales figures have borne out the wisdom of the deals."

He notes that both superstars are currently finishing albums with top-name producers. Rogers is wrapping an album with George Martin, which may feature some songs or guest participation by Paul McCartney; Ross is completing an album with Barry Gibb.

Atkinson also notes that the Starship (formerly the Jefferson Starship) is finishing an album with producer Dennis Lambert, and that the Pointer Sisters have just released their next album with Richard Perry. That album has been released on RCA proper rather than the Planet custom label.

"The plan is basically for Planet to be absorbed," he explains. "The Planet artists—the Pointer Sisters, Greg Phillinganes and June Pointer—will become RCA artists."

Atkinson says RCA is also looking at a number of films for soundtrack opportunities. The label just signed to release the soundtrack of

(Continued on page 40)

Heavy Metal Manager: I Want My MTV McGhee Says His Groups Are 'What Kids Want To Hear'

NEW YORK The widely reported cutback in airtime for heavy metal videos at MTV has hit manager Doc McGhee where he lives: As president of McGhee Entertainment, McGhee manages heavy metal titans Motley Crue as well as developing acts Bon Jovi and TNT.

Like many others in the industry, McGhee has grown to rely on MTV. Although he claims that the channel didn't give Motley Crue significant airplay until the group was established, he says he's certain from fan mail he's received that MTV exposure did boost Bon Jovi's career.

Despite the cutback, McGhee insists: "MTV will be forced to play what kids want to hear. It's a wrong concept to say that they're not going to play something."

"I'm not putting up a half million dollars to finance videos for my three rock bands and giving them to MTV for free for them not to play us. Especially in a Motley Crue or Bon Jovi situation. A young band like TNT is going to be a little harder right now, but I can't see why MTV wouldn't want to be a part of it. They can't ignore two or three million-selling records, merchandising and everything else they could use with bands."

Although some might identify McGhee as a heavy metal manager, he says he doesn't think of himself

as one. "It's the same philosophy no matter what kind of music you do. Basically, management is management. I don't think anyone could peg me a heavy metal manager any more than they could peg Freddie DeMann a black artist manager." DeMann, who now handles Madonna and Gladys Knight & the Pips, formerly managed Michael Jackson.

In the past, McGhee has managed such groups as Mink De Ville, and has done production work for such artists as James Brown and Isaac Hayes. He's currently talking about adding Broadway artist John Fiore to his roster, and also says he's interested in doing movies.

But it's the rock bands that he enjoys working with the most. "The rock'n'roll business is something that is fun, something that keeps me interested every day," he says. "You have to excite kids and be able to make your money in arenas, merchandising and the image of your bands, [as opposed to] writing a top 10 song."

Motley Crue, which has been with the management company since 1983, was brought to McGhee's attention by his lawyer. Bon Jovi and TNT have been with him for a year and a half and two months, respectively. McGhee notes that all three

groups were signed to their labels when he took them over, Motley to Elektra and the other two to PolyGram.

Bon Jovi, who started touring in June to support their "7800° Fahrenheit" album, are currently headlining small arenas and plan to do a special guest spot with Ratt this summer. There are no plans at present for a tour by TNT, whose debut album is scheduled to be released this month. Both bands are booked by Premier Talent Agency.

Four dates for Motley Crue are pending because of a legal situation involving group member Vince Neil. When the problem is resolved, the band plans to tour Japan, the U.S. and Europe. The group is booked by Bill Elson of ATI.

Still searching for an act to open for Motley Crue, McGhee says that the band likes the Japanese rock group Loudness, and that Cheap Trick and Y&T are also possibilities. Motley Crue's third album "Theatre Of Pain," produced by Tom Werman, was released two weeks ago.

McGhee, who works out of offices in New York and Coral Gables, Fla., claims the only difference in working with an established act like Motley Crue versus newer ones like Bon Jovi or TNT is the money.

Boost for the Club Scene

Chicago in the Limelight

CHICAGO The fragmented club scene here is expected to receive a shot in the arm with the July opening of the Limelight.

Like the Limelights in New York and London (the latter also scheduled to open this month), the Chicago version is housed in a historical 19th century building. The 40,000 square foot stone Romanesque structure served as headquarters for the Chicago Historical Society from 1896-1931.

According to owner Peter Gatien, the club is intended to serve as a focal point of Chicago's scattered-

about nightlife. The 2,000-capacity venue is the largest of the three Limelights. Total cost of acquisition and renovation of the building is a reported \$4 million.

Gatien says that, while most of the Limelight's music will be programmed by disk jockeys, bands will be showcased on a more or less regular basis. New York's Limelight has featured Billy Idol, the Four Tops and Duran Duran's John Taylor in recent months. Events are expected to cross over among the three venues on a weekly basis.

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Billboard TOP COMPUTER SOFTWARE

THIS WEEK		LAST WEEK		WKS. ON CHART		Compiled from a national sample of retail store and rack sales reports.											
						TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other
1	3	79				FLIGHT SIMULATOR II	Sublogic	Simulation Package		•	•	•					
2	4	19				F-15 STRIKE EAGLE	Micro Prose	Air Combat Simulation Game.		•	•	•	•				
3	2	30				THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Text Adventure.		•	•	•	•	•		•	•
4	1	17				KARATEKA	Broderbund	Action Arcade Game.		•		•					
5	6	87				FLIGHT SIMULATOR	Microsoft	Simulation Package				•	•				
6	14	11				GATO	Spectrum HoloByte Inc.	Strategic Game					•				
7	5	8				SUMMER GAMES II	Epyx	Arcade Style Sports Game		•	•	•	•				
8	8	6				BEACHHEAD II	Access	Strategy Arcade Game				•					
9	19	3				WISHBRINGER	Infocom	Fantasy Adventure Game		•	•	•	•	•			•
10	9	49				SARGON III	Hayden	Chess Game		•		•	•				
11	17	41				ZORK I	Infocom	Fantasy Strategy Text Adventure		•	•	•	•	•		•	•
12	12	20				BRUCE LEE	Datasoft	Adventure Game		•	•	•					
13	7	5				SUPER HUEY	Cosmi	Helicopter Simulation				•					
14	11	8				SOLO FLIGHT	MicroProse	Fun Flight Simulation		•	•	•	•				
15	15	5				SPACE SHUTTLE	Activision	Shuttle Mission Simulation		•	•	•					
16	18	2				PITSTOP II	Epyx	Action Strategy Game				•	•				
17	13	92				EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		•	•	•	•				
18	NEW					GEMSTONE WARRIOR	SSI	Strategy Arcade Game				•					
19	10	7				CRUSADE IN EUROPE	MicroProse	Strategic Simulation		•	•	•	•				
20	20	33				GHOSTBUSTERS	Activision	Strategy Arcade Game		•	•	•					

ENTERTAINMENT

1	1	94				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	3	42				TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.		•		•	•	•			
3	2	77				MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.		•		•	•				
4	4	32				EARLY GAMES	Springboard Software	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children ages 7 1/2 to 6		•	•	•	•	•	•	•	•

Talent in Action

TEARS FOR FEARS GOWAN

The Palladium, Los Angeles
Tickets: \$13.50

TEARs FOR FEARS could have renamed themselves Tears of Boredom in the first hour of their set July 5, but they pulled themselves together and picked up the pace before the night was over. When upon booking its dates a band can't be assured of filling the Palace, and then finds itself with the No. 1 album and single and 30,000 tickets sold by the time it hits L.A., one shouldn't be shocked that its stage chops are less than finely honed.

Casual dress and non-trendiness are to be appreciated, but Tears frontmen Curt Smith and Roland Orzabal took the stage in outfits you wouldn't be caught wearing to the supermarket. Their choreography was limited to jumping up and down in place, and their between-songs chatter consisted of "This next song is our new single." Staging and effects were little more than clouds of smoke and fog.

But what Tears For Fears lack in presence, they make up for in music. They're not afraid to stretch beyond the safe pop realm that took them up the charts, venturing into jazz fusion and utilizing such unexpected accompaniment as soprano sax. Remarkably, the largely teenage crowd ate it all up; in fact, the response to the British band was of the intensity usually reserved for metallers. Chants of "TFF! TFF!" rang; fists were thrust; Bics were flicked.

Smith, with his clear high tenor, and Orzabal, with his fuller throat, switched off lead vocals from song to song: Smith sang leads on the No. 1 smash "Everybody Wants To Rule The World," while Orzabal took over on the new hit, "Shout." When they finally harmonized on "The Hurting," the PolyGram pair proved that a little more duet action would be welcome in the future.

Overall, Tears demonstrated that they are basically still a band "with potential," despite their lofty chart position and overwhelming audience acceptance. They can—and probably will—do better.

Opening act Gowan is big in Canada, and is now being promoted here on Columbia. The energetic, attractive Scotsman got a warm re-

sponse, even though his music (reminiscent of Chris de Burgh's) was unfamiliar to most listeners.

Although the singer/keyboardist obviously feels it necessary to leave the piano and come out front to sell his songs, his real strength lies in his playing. His Beethoven/Scott Joplin/Little Richard medley was a highlight unfortunately lost on a crowd too young to remember "A Clockwork Orange" or "The Sting," much less "Good Golly Miss Molly."

ETHELIE ANN VARE

PAUL YOUNG & THE ROYAL FAMILY

Beacon Theater, New York
Tickets: \$15, \$13.50

PAUL YOUNG and his neo-soul review will be back in this country for a full-scale tour in August, and if the response of the capacity crowd at the June 20 show, the last date of a shorter tour, is any indication, Young is in for quite a reception.

It seems that America, especially the young female half, has fallen for Young and he for them, each side gratifying the other without over-indulging in emotions. Taking style cues from some of the most popular U.K. performers, including George Michael and Bono, mixing them with well-studied dance routines, a decent five-piece band, three terrific backup singers (it wasn't the rest of the Four Tops, but it was hard to tell) and his collection of soul songs, Young's stage package is tailored for success here.

The almost two-hour show contained material from both of Young's Columbia albums, though with the new male harmony singers backing him up instead of the Fabulous Wealthy Tarts, much of it was revamped to accentuate the r&b underpinnings of the songs. "Love Of The Common People" lost its reggae feel to a punchier beat, and "Women" exploded into a hyped-up near-revival meeting fever.

Young's singing, however, was often buried—either by his dancing, which took him all over the stage, bounding on top of speakers and across the lighting trestles, or by his backup singers, who simply out-sang him. But that didn't seem to matter, as the girls in the audience just kept screaming and throwing flowers and underwear onto the stage. The appearance of Duran Duran's John Taylor on the stage for some harmony in "Come Back And Stay" furthered the hysteria.

As far as honest, soulful singing goes, Young only showed his critically acclaimed gifts during the simple "Wherever I Lay My Hat" (interestingly introduced by a short chorus of the Commodores' "Night-shift") and "Broken Man." "Everything Must Change," which could have had the same emotional impact, was arranged and choreographed out of it, with all the flash of a Motown show and little of its raw, personal warmth.

Young has put together an impressive show, surrounding himself with songs and musicians that could and did really ignite an audience. Perhaps it was just that this blue-eyed soul boy wonder was obviously trying and calculating very hard—and somehow, that just ain't soul.

KATHY GILLIS

(Continued on page 55)

AMUSEMENT BUSINESS

BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PHIL COLLINS & HIS HOT TUB CLUB	Exhibition Stadium Toronto	June 29	\$886,608 (\$1,108,260 Canadian) \$22.50	49,500 sellout	Concert Prods. International
NEW YORK FRESH FESTIVAL	The Spectrum Philadelphia	July 6-7	\$309,680 \$12.50	24,468 35,008	Electric Factory Concerts
CROSBY, STILLS & NASH	Concord (Calif.) Pavilion	June 29-30	\$257,941 \$17.50/\$14.50	16,432 two sellouts	In-House
BRYAN ADAMS FIONA	Pittsburgh Civic Arena	June 30	\$238,581 \$14.75	16,175 sellout	Beaver Prods.
IRON MAIDEN W.A.S.P.	Irvine Meadows Amphitheatre Laguna Hills, Calif.	July 5	\$218,273 \$16.50/\$12.50	14,870 sellout	Avalon Attractions
WILLIE NELSON & FAMILY	Augusta (Me.) Civic Center	June 21-22	\$210,225 \$15	14,015 sellout	In-House
BILL COSBY	Irvine Meadows Amphitheatre Laguna Hills, Calif.	June 28	\$195,056 \$20-\$11	12,066 15,000	Avalon Attractions
ALABAMA BILL MEDLEY	Olympic Saddledome Calgary	June 25	\$184,600 (\$230,750 Canadian) \$19.50/\$16.50	12,775 15,000	Night Out Entertainment/Periscope
LIZA MINNELLI	Concord (Calif.) Pavilion	June 25-26	\$184,539 \$22.50	10,304 16,000	In-House
CROSBY, STILLS & NASH	Greek Theatre Los Angeles	July 3-4	\$181,822 \$16.50/\$15/\$10	12,374 two sellouts	Nederlander Organization
IRON MAIDEN W.A.S.P.	Cal Expo Amphitheatre Sacramento	July 4	\$177,705 \$14.50	11,847 sellout	Bill Graham Presents
TEARS FOR FEARS GOWAN	Hollywood Palladium	July 5-7	\$174,348 \$13.50	13,200 sellout	Avalon Attractions
TOM PETTY & THE HEARTBREAKERS LONE JUSTICE	The Summit Houston	July 6	\$159,178 \$15.65	10,855 17,000	Pantera Ten
JIMMY BUFFETT	Poplar Creek Music Theater Hoffman Estates, Ill.	June 23	\$155,677 \$15/\$10	13,488 16,939	Nederlander Organization
TOM PETTY & THE HEARTBREAKERS LONE JUSTICE	Reunion Arena Dallas	July 5	\$148,195 \$14.35	11,463 19,000	Stone City Attractions
KENNY ROGERS DON WILLIAMS SAWYER BROWN	Sioux Falls (S.D.) Arena	June 18	\$128,386 \$16.50	7,781 sellout	North American Tours Inc.
KENNY ROGERS LEE GREENWOOD SAWYER BROWN	Albany Ga. Civic Center	June 25	\$124,589 \$15.50	8,038 10,399	North American Tours Inc.
KENNY ROGERS JUDDS SAWYER BROWN	MetroCentre Rockford, Ill.	June 22	\$120,512 \$15.50	7,775 9,086	North American Tours Inc.
BRYAN ADAMS KIM MITCHELL	Veterans Memorial Auditorium Des Moines, Iowa	July 5	\$119,164 \$13.50	8,827 15,000	Beaver Prods./Jam Prods.
REO SPEEDWAGON CHEAP TRICK	Freedom Hall Civic Center Johnson City, Tenn.	July 6	\$118,703 \$13.50/\$12.50	9,250 sellout	Sunshine South
SMITHS	Hollywood Palladium	June 27-28	\$115,903 \$13.50	8,800 sellout	Avalon Attractions
JIMMY BUFFETT	Pine Knob Music Center Clarkston, Mich.	June 25	\$113,710 \$15/\$10	8,574 15,920	Nederlander Organization
KENNY ROGERS SAWYER BROWN	LaCrosse (Wis.) Arena	June 23	\$112,638 \$15.50	7,267 sellout	North American Tours Inc.
BARRY MANILOW	Prairie Capital Convention Center Springfield, Ill.	July 5	\$110,236 \$16.50	6,681 7,200	Jam Prods.
REO SPEEDWAGON CHEAP TRICK	Birmingham-Jefferson Civic Center Birmingham, Ala.	July 5	\$109,877 \$13.50	8,139 9,000	Contemporary Prods./New Era Presentations
POINTER SISTERS BYRON ALLEN	Meadowbrook Music Festival Rochester	July 2	\$108,773 \$17.50/\$14.50	7,253 sellout	Brass Ring Prods.
KENNY ROGERS ROY CLARK SAWYER BROWN	Jackson (Miss.) Coliseum	June 29	\$106,485 \$15.50	6,870 9,512	North American Tours Inc.
BRYAN ADAMS KIM MITCHELL	Prairie Capital Convention Center Springfield, Ill.	July 7	\$99,952 \$13.50/\$12.50	7,472 7,650	Jam Prods.
BARRY MANILOW	Elliott Hall of Music Purdue Univ. West Lafayette, Ind.	July 6	\$99,818 \$17.50/\$16.50/\$13.50	6,034 sellout	Jam Prods.
CROSBY, STILLS & NASH THE BAND	Thomas & Mack Center Las Vegas	July 5	\$98,484 \$17.55/\$16	5,656 10,000	Concert Series Ltd.
TEARS FOR FEARS GOWAN	Henry J. Kaiser Memorial Convention Center Oakland, Calif.	July 3	\$97,002 \$15/\$13.50	7,182 sellout	Bill Graham Presents
KOOL & THE GANG	Holiday Star Theater Merrillville, Ind.	July 6	\$96,205 \$15	6,581 6,800 two shows	In-House
SMITHS	Irvine Meadows Amphitheatre Laguna Hills, Calif.	July 6	\$95,922 \$15/\$13.50	6,829 15,000	Avalon Attractions
EMMYLOU HARRIS GEORGE STRAIT	Concord (Calif.) Pavilion	June 28	\$78,871 \$15.50	5,931 8,000	In-House
AMY GRANT PHILIP BAILEY	Compton Terrace Phoenix, Ariz.	July 4	\$76,090 \$13.50/\$12.50/\$6.25	6,314 10,000	Evening Star Prods.
TUBES UTOPIA	Concord (Calif.) Pavilion	July 5	\$74,022 \$15.50/\$13.50	5,092 8,000	In-House
GLENN FREY	Irvine Meadows Amphitheatre Laguna Hills, Calif.	July 6	\$63,376 \$16.50	5,065 6,111	Avalon Attractions
OAKLAND SYMPHONY	Concord (Calif.) Pavilion	July 4	\$63,231 \$12.75	6,775 8,000	In-House
RATT BON JOVI MAMA'S BOYS	Welsh Auditorium Grand Rapids, Mich.	July 6	\$62,762 \$12.50	5,021 5,400	Brass Ring Prods.
TEARS FOR FEARS GOWAN	Santa Barbara (Calif.) County Bowl	July 4	\$61,252 \$15/\$13/\$10	4,625 sellout	Avalon Attractions

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She's Hot. Laura Branigan performs her new Atlantic single "Spanish Eddie" on ABC-TV's "American Bandstand."

No Overnight Success Story

Katrina's Waves Finally Find the Sunshine

BY ETHLIE ANN VARE

LOS ANGELES Their debut album has reportedly shipped more than 300,000 units, and the single "Walking On Sunshine" is one of the most universally aired bits of upbeat fluff in ages. But Katrina & the Waves are no overnight success. Who ever is?

The half-American, half-British group was formed in England in 1981, and had two albums released in Canada on Toronto-based Attic Records before getting the attention of the U.S. labels.

"Capitol was by far the most interested," says drummer Alex Cooper, 32. "They said, 'Since you're based in the U.K., go get yourself signed by EMI, and we'll back you

up.' So we did a showcase for them in London."

The showcase didn't go as planned. Explains bassist Vince de la Cruz, 27: "The EMI rap said, 'Well, your songs aren't any good, your singer's no good, and the band is awful. But I guess we better sign you because America wants us to.'"

To that reaction, Waves manager Carmina Blanco-Gomez said "Stuff it," according to Cooper, and the band entertained offers from other majors. By this time, the Bangles were breaking into the U.K. charts with "Going Down To Liverpool," which was written by ex-Soft Boy and Waves guitarist Kimberley Rew. Capitol quickly made up for lost time, signing the Waves to a

six-album deal.

"This is our first experience on a major label," says Cooper, "and we're very happy. We were put on top priority, and have been released—or are about to be released—in major territories worldwide."

"And I wanted to be on Capitol," he adds. "All my favorite records—the Beatles, the Beach Boys, Steve Miller, Bob Seger—are Capitol."

For a reported \$2,500, the Waves re-recorded a selection of tracks from their first two indie albums to release as an American debut. Before it came out, they signed with New York-based FBI for their first U.S. tour.

"Ian [Copeland] was interested in Katrina & the Waves before we had even signed with a major," says Cooper. "There are bigger agencies than FBI, but they were the keenest. And they put together an excellent tour for excellent money, before the record was out. Even if 'Walking On Sunshine' hadn't been a hit, we would have been able to tour the U.S. on a debut tour and not lose money."

After their club dates as headliners, the Waves are set to join Don Henley's large-scale tour as open-

(Continued on page 55)

RCA'S PAUL ATKINSON

(Continued from page 37)

the film "Youngblood," starring Rob Lowe, which is being produced by Jon Peters and Peter Guber.

"I kind of stayed away from the soundtrack gold rush," Atkinson notes. "There are so many B movies that are looking for rock'n'roll soundtracks. It's kind of the movie industry's 'fix-it' syndrome."

Atkinson's biggest commercial success thus far at RCA has been with Autograph, whom he found opening for Van Halen. The group is due to begin work on its second album this week, for release in September.

"We want it to be just as hard and guitar-based as the first," Atkinson says, "but we all want to have a pop hit this time. That's the one thing we didn't achieve on the first album. I think if they had had a top 20 or top 10 hit, album sales would have been double."

Autograph is one of the few acts at RCA in recent years to have earned tour support. That's a reflection of the fact that they fall squarely in the category of music where Atkinson believes tour support still makes sense: mainstream rock'n' roll.

"I think tour support is important for a real core, American rock band," he says, "because they're going to reach their audience by playing live. But overall I think tour support is less and less a major factor in breaking a record."

"In many cases, making a video is a better use of those funds, because it's easier and quicker and actually cheaper. If you want to put a band on the road for six to eight weeks on a national tour, it will cost at least \$50,000. And if at the end of it you haven't sold that many more records, then you have nothing to show for it."

"If you make a video for \$50,000, you have something to show. You can get it played, send it over to Europe for international promotion, and if you do end up having a hit, you have a video you can use to put together a long-form home video."

Atkinson says the roster at RCA—excluding country—contains fewer than 40 artists. He adds that he doesn't see it growing to much more than 45 or 50 at the most in the next few years.

"I wouldn't want it to," he says. "I think it's a manageable size. It means we're able to give concentrated attention to each one of those artists, which contrasts with my experience at Columbia, where it was very different. As East Coast director of Columbia, I had 22 artists to look after; here on the West Coast I have 12."

NEW ON THE CHARTS

COCK ROBIN

Columbia artists Cock Robin move up to number 59 on the Hot 100 with "When Your Heart Is Weak," the first single off their self-titled debut album, which stands at 168 on the Top Pop Albums chart.

The group's lead vocalists, Peter Kingsbery and Anna La-Cazio, formed the band two and a half years ago and later recruited Lou Molino III and Clive Wright to complete the lineup. The four members came from very different environments, ranging from Austin to London.

Cock Robin, which takes its name from a bookmark depicting 17th century woodcuts entitled "The Marriage of Cock Robin and Jenny Wren," performed locally in the Los Angeles area, where the group was spotted by Columbia a&r reps and signed to the label.

The album was produced by Steve Hillage, whose credits include Simple Minds and Real Life. A video for "When Your Heart Is Weak," directed by David Hogan (Santana, Toto), is currently being played in light rotation on MTV. Plans for a tour are in the works.

Cock Robin is managed by Jay Landers Music, 1660 North Queens Rd., Los Angeles 90069; (213) 650-3991.

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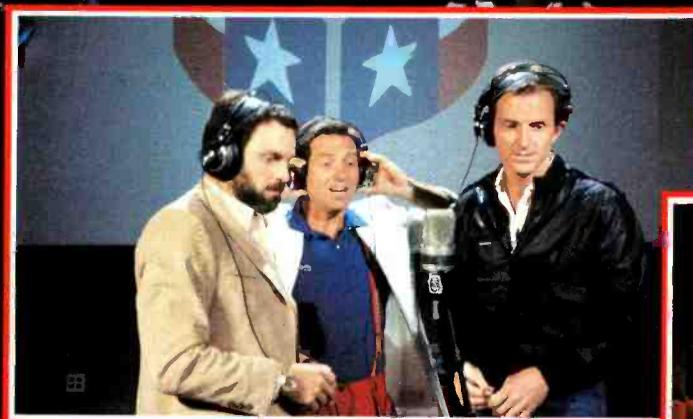
SPOTLIGHT ON

TEXAS



LEFT: Larry Gatlin and the Gatlin Brothers recording their solo parts.

BELOW: From left, Ray Wylie Hubbard, composer of "Up Against The Wall, Redneck Mother," B.W. Stevenson—who had a bit with "My Maria," and arranger/producer Ken Sutherland, who also composed "Here's My Love—Pass It Along" for the Texas World Reunion super-session at the Studios at Las Colinas near Dallas.



Hope springs eternal in the heart of Texas, and this spring two dramatic events—the singing power of the Texas World Reunion and the signing into power of the Texas Music Commission—broadly united the industry in bringing its musical, migrating sons and daughters back to Texas and fresh Texas talent to a wider world.

In May, a "We Are The World" of Texas talent gathered at Las Colinas to record a song for charity. It was a giant step for the giant state, sending out the call for Texans everywhere to "come home" and claim their rightful place in the Lone Star galaxy of stars. Largely a symbolic effort designed to mirror the vastness of Texas' creative and professional resources, the showdown at Las Colinas infused the participants with the wild notion that anything is possible, that despite time and distance, even the far-flung Texas music community could sing as one.

In June, Gov. Mark White signed into power the Texas Music Commission, joining the effective Texas Film Commission in attracting worldwide production to a state whose widescreen horizons, nature-carved locations and musical personality seem to cry out "film me, hear my songs." The development of the Music Commission further synchronizes the equal partnership of music and film in pursuit of movies and movie music, music videos and recording projects that will frame for the nation Texas' top-of-the-tech audio/video facilities and crews.

If the rise of Texas film so far in the '80s is any indication of future projects for both film and music, Hollywood may not shiver in its tinsel, but Texas is more and more contributing to the industry as a promising alternative with its diverse locations, skilled talent pool, right-to-work incentives, government cooperation, and first-class studios. In 1982 there were 13 major film projects in Texas, 30 in '83, 30 in '84, at least 30, if not more, this year—in addition to nearly 20 recently produced music videos.

"Film production is increasing at an accelerating pace," says Dallas-based Martin Jurrow, co-producer of "Terms Of Endearment" as well as such classics as "Breakfast At Tiffany's," "The Fink Panther" and "The Great Race." Jurrow, a Texan who moved from L.A. to Texas in the early '70s, received the "Communicator of the Year" award from the Dallas Communications Council on June 23. He has produced four movies in Texas and is currently in production here on "Papa Was A Preacher."

Jurrow does not believe that Texas is yet a "Third Coast"—most of the financing for his films come from New York or California—but he does feel that "we're building a solid technical crew and we have a long list of good actors. Texas is a great place to shoot films because the price of labor is low and producers must make every effort to keep budgets viable."

Working with Jurrow on "Papa Was A Preacher" is veteran film scorer Ken Sutherland. Sutherland, based in Dallas, says "Texas may never replace L.A. as the

film capital, but it is emerging as a film center and will be as big as any regional center."

Country star Charley Pride concurs with Sutherland as to Texas' growing importance. Could the Lone Star State become a major capital? "It has the potential, I believe, yes. The music scene here is getting better, much better, and becoming more and more competitive."

Rock musicians feel that you don't get any bigger in progressive venues than in Austin, which is famous for its bustling music scene and clubs open to new music. "It's great, and has been for some time," says guitar star Stevie Ray Vaughan. "Austin is a really progressive town, with great music and a lot of musicians. You can go to places like Antone's, play whatever you want and jam with any number of great players on any night of the week."

(Continued on page T-25)

Texas World Reunion

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An Interview With GOVERNOR MARK WHITE

By KELLY FERRO

Shortly after lunch on the first Thursday in June, Texas Gov. Mark White strolled into the reception room of his official residence in Austin, where a group of area musicians and local industry figures had gathered to watch him put his signature on a bill creating the Texas Music Commission. "The legislation I'm signing into law here today is the kind I like to see come across my desk," the Governor joked. "It doesn't cost the state a single penny." Someone then produced a guitar, whereupon singer-songwriter (and native Oklahoman) Garp P. Nunn led the group through a halting rendition of his most famous song, "London Homesick Blues." White clapped his hands in time but declined to join the singalong.

Scheduled to take effect on Sept. 1, the Texas Music Commission will be a private, non-profit foundation charged with promoting all types of Texas music. Its nine-member advisory panel has yet to be named, but former Univ. of Texas head football coach Darrell Royal, who lobbied for the bill on behalf of his friend Willie Nelson, is a likely candidate. Billy Bob Barnett, whose famous Fort Worth nightclub is in a district represented by the bill's chief sponsor in the House, may be another. And country music star Rudy Gatlin flew in to urge passage of the legislation, since his brother Larry is said to be contemplating a move of the Gatlin Brothers' headquarters back to their native state.

Billboard spoke with the Democratic Governor a few days after the signing ceremonies and asked him, in view of the new Commission, just how far he expects the State's involvement in Texas music to go.

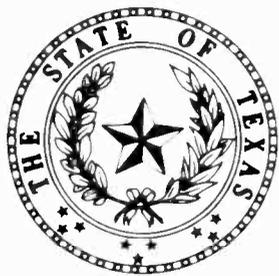
WHITE: Well, I think that we have a responsibility to promote music. We do it for the film industry, and I think that the music industry is certainly important to the state. Worldwide record and tape sales run about \$9 billion a year, and Texans tend to be big buyers of music. We think that the fact that we have, for example, more than 600 radio stations and a lot of professionals who call Texas home is an opportunity to focus on those assets.

BILLBOARD: What are the prospects for funding the Commission?

WHITE: It's going to be funded from the private sector. We haven't had time to make any selections for the panel, but I'm sure it will include some outstanding individuals from throughout the state, and we are looking forward to their leadership in really publicizing what a great place Texas is to come and make music. We will have, I think, strong support for the Commission because I know that those individuals who were pushing the legislation are also going to be pushing the funding. So I think that you'll find we'll be well-funded.

BILLBOARD: How important has the state's Right to Work Law been to the development of the Texas music industry?

WHITE: What we try to do in Texas is to show that business and labor working together in a harmonious way promotes profitability and also makes for more efficient workers. For that reason, I think *harmony* is the word that's important



"I've never known anyone that didn't want to come home to Texas."

here. The Right to Work Law certainly bears a major role. But I think we've gone further down the road in Texas by trying to build harmonious relations between business and labor.

BILLBOARD: Harmony is the appropriate emphasis where the Texas Music Commission is concerned?

WHITE: That's right!

BILLBOARD: Would Trammell Crow serve as an example of business taking the lead in the Texas music industry's development?

WHITE: Trammell Crow and the Studios at Las Colinas have had a very favorable impact on our ability to attract singers and songwriters. And having such first-class operations as that in the state will be very effective in drawing more people to Texas. Not only that, but we already have a good track record here. Word Records in Waco is probably the world's largest religious recording studio. That speaks well, and I think it



Mark White, Governor of Texas

Texas Music Commission Makes It Official: State Will Promote Vast Assets And Strong Track Record

At signing ceremony, from left to right: Don Malone; Bobby Jenkins; Bill Green; Sen. Bob Glasgow; Mike Tolleson; Ernie Casimiro; Jay Singletary; Rep. Mike Millsap; Debbie Brimer; Sheila Chaney; Guich Koock; Gary P. Nunn. (Photo by Bill Malone)



Following the bill signing,

Gary P. Nunn led those assembled at the Capitol in the chorus of his "London Homesick Blues." The new commission will be funded by a private non-profit foundation to promote all types of music in Texas. (Photo by William Gregory Vimont)

is another point of pride, as well as an example of what people can do and what a success they can be when they locate in Texas.

BILLBOARD: 3M Corp. has moved two of its divisions to Texas. How do they fit into the overall picture of the Texas music industry?

WHITE: 3M Corp. is really one of America's finest corporate citizens, and we're very proud to have them locate both facilities in Texas. They have facilities, I know, in Brownwood and in Austin. And we're encouraging their continuing move to Texas, both for high-tech as well as their tape facilities. They put out a first-class product, and we're glad they put it out in

TEXAS

Texas. It is a big industry with a lot of facets to it that we don't think of when we first talk about music. A lot of people don't realize that there's a vast employment force that is part of this whole industry. And I think that Texas is in a position, because of the Commission, to accent the industry and attract others throughout the world to come to Texas.

BILLBOARD: Complaints abound that state government is always willing to tout the local music scene to outside industry in recruiting drives, but rarely is it willing to offer concrete support. Is the Texas Music Commission simply another case of paying lip-service to the state's music industry?

WHITE: The Texas Music Commission, I think, will accent a positive note that we in Texas are going to be supportive of the music industry. We're going to be working to attract it, and I've always found that in order to get people to come to your state and to do business here, you've got to do more than talk about it—you've got to demonstrate the ability to follow through. And I think that's what we're doing.

BILLBOARD: In your statement at the bill signing the other day, you remarked that 'Someone said, when this bill was being discussed in the Legislature, that it was an attempt to bring Nashville to Texas,' and then you asked, 'Well, what's wrong with that?' How realistic is that goal?

WHITE: Well, I think that many of the performers that we know and have grown to love in Nashville are originally from Texas. And, you know, I've never known anyone that didn't want to come home to Texas. One of those who came home was Willie Nelson. There is a whole list of others, of course, but I'd hate to get into that list for fear of leaving someone off. That wouldn't be a very good thing. Those people might even vote absentee!

Kelly Ferro is a senior editor at Third Coast Magazine in Austin.

An Interview With TRAMMELL CROW and JOE POPE of the Dallas Communications Complex

The Studios at Las Colinas represent the first phase of the Dallas Communications Complex, a \$35 million development project from the youthful imagination of Texas real estate billionaire Trammell Crow. Tucked into a corner of an area eventually slated to cover some 120 acres, Las Colinas is home to an unprecedented gathering of more than one hundred tenants, including sound states, lighting and equipment companies, recording studios, video and film production facilities, post-production houses, motion picture labs, and an array of talent agencies, limo rentals, PR firms and other ancillary services. Shortly after opening three years ago, director Mike Nichols shot sections of his award-winning movie "Silkwood" there, an event that raised high hopes for the immediate success of the complex.

Then, Las Colinas promptly reported losses of more than \$1 million its first year, another million its second and, according to Crow, stands to lose "at least that much" before the end of 1985. At that rate, the standard joke has it, he will have to shut the place down in 50 or 60 years. But Crow isn't laughing. Amid much criticism from the Texas production community, many of whom charge that the real estate man has no business "dabbling" in the entertainment industry in the first place, Crow has settled in for the long haul. Last Oc-

The Studios At Las Colinas: Playing An 'Impact' Role In Music And Film Production

tober, he hired Joe Pope as president of the Complex, a move that not only brought on board a man with vast experience in the field, but also effectively neutralized one of the project's oldest and most active critics. Those who originally doubted Crow's commitment to the industry are now beginning to take a second look.

Recently, in an office above Las Colinas's Studio A, the 15,000-square foot sound stage where Robert Plant had just wrapped up rehearsals for his current U.S. tour, Billboard met with Trammell Crow and Joe Pope. It was the one morning a week when Crow is able to free himself from his many other businesses to visit the complex, but over coffee and countless Marlboro Lights, the pair spoke at length about Las Colinas and the growth of the state's music, video and film industries.

BILLBOARD: What makes a man like you build a place like this?

CROW: A real business opportunity does. Also, a chance to contribute to the industry. By contributing to this industry, we feel like we're contributing to the whole state, the whole region, but especially Dallas, which has been our home and such a good place for us to do business. Besides, it's exciting as hell. And we feel that Trammell Crow Co. has some real expertise to bring to it because not only are we good real estate developers, but we are also good at doing the *unusual* real estate development. We are not just the landlord here, we run the place. And by bringing an amalgam of the industry together in one location, the sum becomes greater than the parts. Then we can take the industry in a direction.

BILLBOARD: Is there enough regional business to maintain so large a facility, or must you also rely on productions from Hollywood and other areas?

CROW: The complex requires, as fuel to make it run, input from places other than Texas. So, yes, we really go after the business of Hollywood and Chicago and New York. But the focus on the complex is Texas.

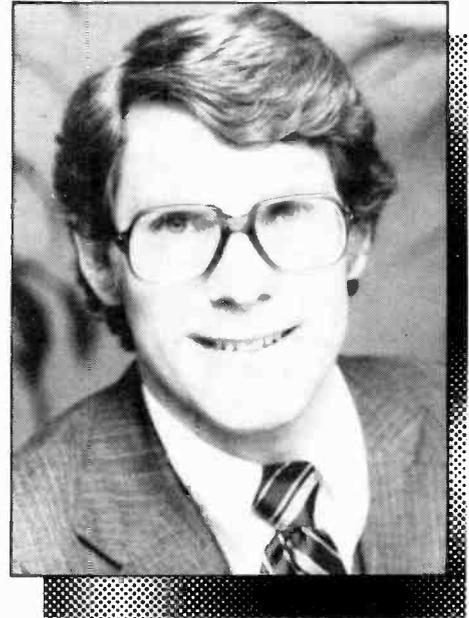
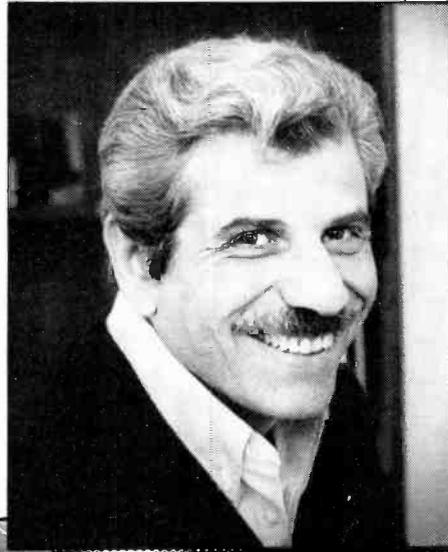
POPE: The state of the industry today is such that it takes an intelligent mix of local and out-of-state business to maintain a facility this big. In the long run, we are committed to an industry that is Dallas-based, but—

CROW:—but if we had to pick and choose, we'd choose Texas.

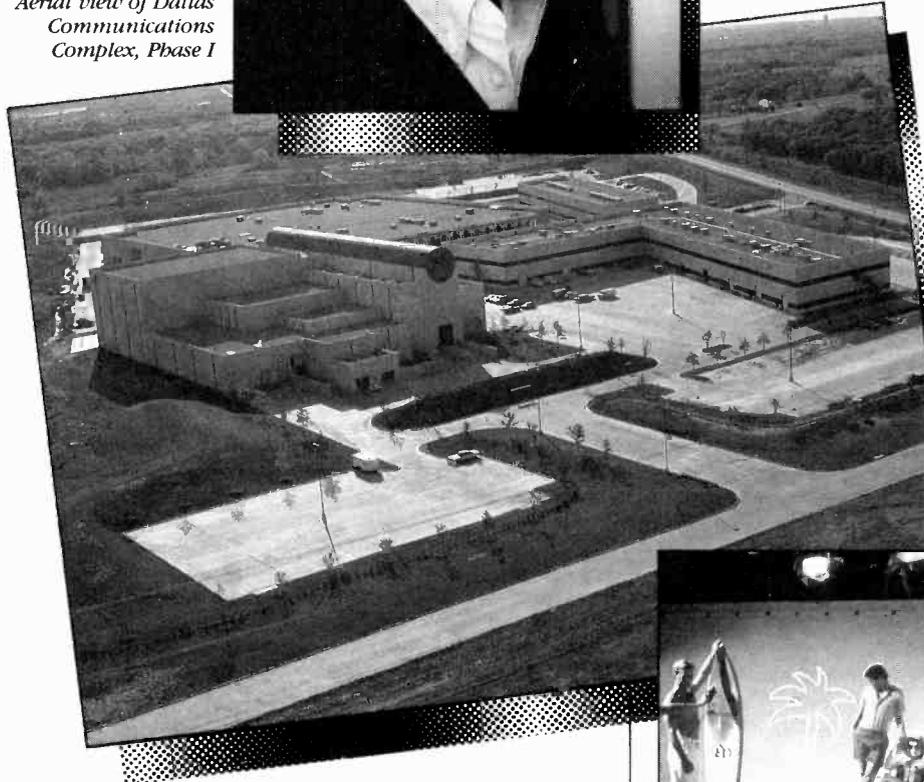
BILLBOARD: The entertainment industry is a new one for you. What surprises have you encountered since opening the complex?

CROW: Well, I've learned a *lot* since getting into this thing and, believe it or not, most of it is positive. On the negative side, one of the more disturbing things is that local ad agen-

Right, Trammell S. Crow
Below, Joe Pope



Aerial view of Dallas Communications Complex, Phase I



TV commercial production, studio B. (Photo by Michael Morris)



cies have turned out to be more firmly entrenched in the old "shoot it in L.A." syndrome than I anticipated.

POPE: It's been relatively easier to convince a Hollywood producer with a \$3 million budget to do his film here with Dallas-based people than to convince a local agency to do its \$150,000 commercial here.

BILLBOARD: A frequent criticism of the Studios at Las Colinas has been that you cater to high-rollers, driving up the costs to the local production community and making it more difficult for them to compete on a national level.

POPE: The reality is that our rates are competitively priced with the rest of the industry, both locally and nationally. We are in tune with the fact that Dallas is a viable production center because it makes economic sense. It would be ridiculous for us to buck that economic trend.

BILLBOARD: Still, how long can the complex continue losing a million dollars a year?

CROW: I don't want anybody to worry about that. We're committed to the industry. If we've got problems, let's make them the kinds of problems that are common to the industry. Let's all get on this bandwagon and make it work. Let's improve the Texas Film Commission. Let's improve the Texas

“Las Colinas could be a key ingredient in focusing statewide efforts and creative projects that would force this industry onward.”

Music Commission. Nobody needs to worry about our financial situation—not just because we're a privately-held company and no one is ever going to know the truth, which they're *not*—but because I don't want them to worry about it. Let's go forward on positive projects that we can all do something about.

BILLBOARD: You are committed to this industry and a few years of losing money won't change that fact?

CROW: That's exactly what I mean to say. All of our actions up to now have shown that when a sacrifice has been made, it's been in our pocketbook, not in our view of what the best interests of the industry as a whole are.

BILLBOARD: How is the future of that industry shaping up, (Continued on page T-25)

TEXAS

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Promoters, Venues, Ticket Agencies Vie For Room To Boom

Supportive Concert Market Makes Texas Leg Of National Tours A Rock-Solid Investment

By MOIRA McCORMICK

Concert business in the Lone Star State is alive and thriving, according to Texas promoters, venue operators and ticket agency reps. While some observe that total number of shows is lower this year than previous years, increased attendance makes up for it. For many, business is better than ever.

"The big groups are selling tickets," says Louis Messina, head of Houston-headquartered Pace Concerts, Texas' largest promoter. The company's own bookings increased 30% over last year, he notes.

Pace Concerts, a division of 20-year old Pace Management, is celebrating its 10th anniversary in November. Ac-

ording to Messina, Pace is putting on over 400 concerts a year all over Texas, as well as in other markets. This past spring, Pace handled the entire Deep Purple reunion tour, grossing nearly \$7 million and drawing over half a million people, according to Messina. Pace is currently taking the Fresh Fest around 40 cities in the Southeast and Midwest for the second year in a row, and in conjunction with Pace Theatrical is producing 80 dates around the country with magician David Copperfield.

"We're not trying to conquer the world, but we're very aggressive," says Messina.

Pace has opened its own outdoor arenas in Houston and Austin, cities in which the company has long booked shows into existing venues. But Messina insists Pace isn't trying to compete with other venue operators in those markets. "There's enough for everyone," he says. "The market's gone beyond indoor venues; (our facilities) will enhance the number of shows in the market."

Austin's Southpark Meadows seats 25,000 while Houston's Southern Star Amphitheatre (operated in conjunction with Astroworld Amusement Park) handles 18,000 to 20,000. A third outdoor venue built by Pace is due to be completed "this season" in Nashville, according to Messina, and will seat "20,000 or so."

According to Barry Leff of Beaver Productions, headquartered in New Orleans but operating a busy Dallas office, "Texas is one of the most consistent states in the country for supporting shows, and Dallas is the most supportive market in the state."

Beaver, founded in 1969 by Don Fox, promotes around 2,500 shows a year, 25 of them in Dallas, according to Leff.

At least "one show a month" is produced in Reunion Arena (19,000), while smaller acts play the Dallas Convention Center Arena (10,000) and other halls.

While Pace Concerts and San Antonio-based Stone City Attractions promote shows in the Dallas area as well, Leff says, "we don't bang heads. We don't worry about competing. We generally have our acts locked in; we just take them in and do a good job."

Leff cites ZZ Top, Van Halen (both with three nights at Reunion), Hall & Oates, Rick Springfield and Bryan Adams as having been major draws over the past year.

"The majority of our energies," he notes, "are spent on the road." Beaver has handled 50 to 60-date tour legs for a number of artists, including ZZ Top, Loverboy and Journey.

San Antonio's 12-year old Stone City Attractions does bangup business in heavy metal, according to promotion director Robert Medley, "but we're trying to stay away from billing San Antonio as an exclusively heavy metal market."

The recent reopening of the San Antonio Municipal Auditorium (5,000) should bring an influx of more MOR artists into the area, says Medley, but for now, "the major dollars are in heavy metal."

Promoter Jack Orbin, center, with Scorpions in San Antonio.



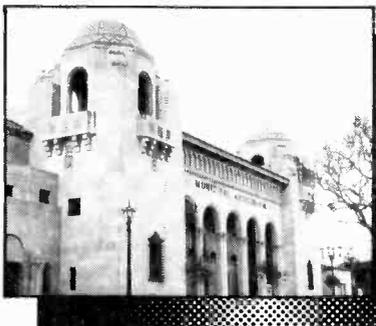
Stevie Ray Vaughan plays national anthem on opening day of baseball season at Astrodome in game between Houston Astros and L.A. Dodgers.

"We're making Texas bigger, opening up new avenues for artists... If a band walks out of a West Texas hall they've never heard of and makes \$40-50 grand, it's worth stopping in."

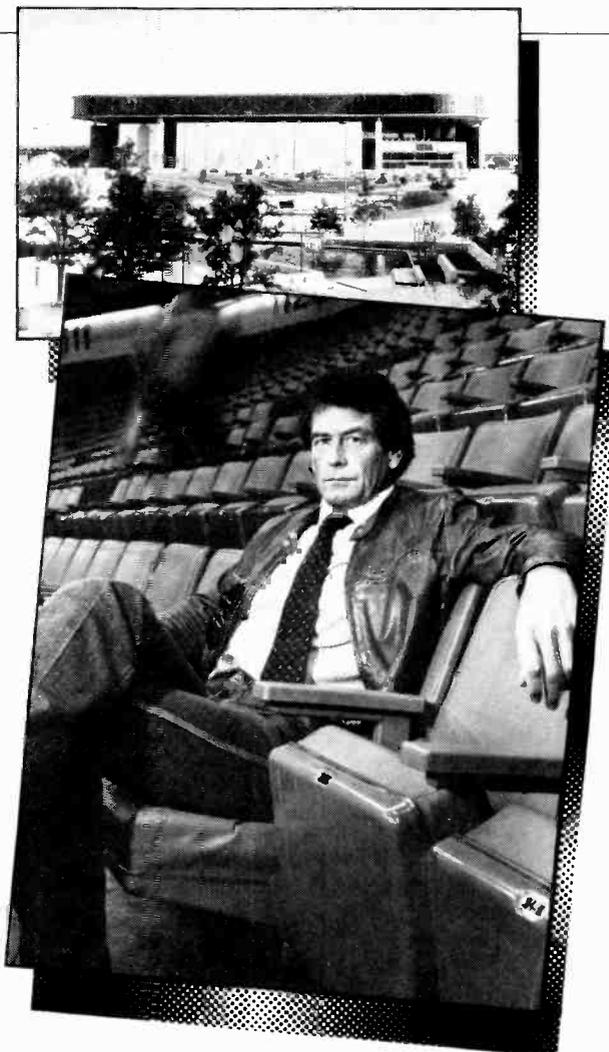
Backstage at the Summit during Phil Collins' recent concert, from left: Alan Freeman, Summit vice president; Collins; Mike McGee, Summit president; and Louis Messina, president of Pace Concerts. The Summit, below, is a 17,000-seat sports and entertainment arena.



San Antonio's newly renovated Municipal Auditorium.



TEXAS



Above, Reunion Arena, Dallas, and president Jack Beckman. "This year," says Beckman, "we could only do two Springsteen and three Prince dates. We simply didn't have enough days in the season."

"We're not trying to conquer the world, but we're very aggressive."

Some of the year's biggest draws to the city's Hemisfair Arena (16,000) included Journey, Van Halen, Iron Maiden, Scorpions, Krokus, Kiss and Judas Priest, says Medley. "We've been working with most of these bands for eight years or more, building them up from the club level," he notes.

Stone City promotes about a third of its 90 yearly shows in San Antonio, with the rest in Dallas, Austin and Houston. Pace Concerts co-promotes with Stone City when it brings a concert to San Antonio, adds Medley. "It's advantageous to split with them sometimes," he says. "They're a professional organization, and they've done good business." Shared dates with Pace this year have included Diana Ross, Hall & Oates, and Julian Lennon.

A number of smaller promoters find Texas affords them plenty of business, if not on the scale of a Pace, Beaver or Stone City. Randy Shelton of Dallas-based Stardate Concerts works "all secondary markets except Austin," and puts on some 60 shows a year.

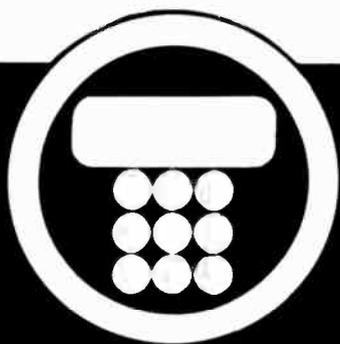
In particular Shelton targets the West Texas cities of Amarillo, El Paso, Lubbock, Odessa, Corpus Christi, Beaumont

(Continued on page T-21)

Neil Diamond in concert at Tarrant County Convention Center, Fort Worth.



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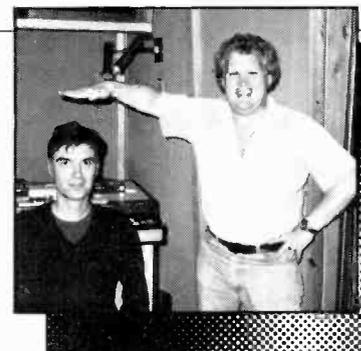
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Left, Pearlman Productions and the Studios at the Lakes, Houston. Below, from left: Ben and Irene Pearlman receive proclamation for "Pearlman Productions Day" from Houston City Councilman Anthony Hall and Mayor Pro-Tem Judson Robinson.



John Moran, right, Digital Services, Houston, with David Byrne of Talking Heads during mixing of the movie "Stop Making Sense."

Aggressive Dallas Business Climate Paces Austin, Houston

Increased Traffic In Area Music Video Productions Tied To Technology, Talent, Right-to-Work Benefits

They say that throughout the major cities of the country, a special breed of urbanite has been created who seems to exist quite apart from the rest of the people in his state. California has its Angelenos, Florida its Miamians, and New York—well, New York has its New Yorkers. To travel the 33 miles from Lowell to Boston is to enter another world, and any map will reveal that Peoria and Chicago are separated by a distance of 157, though whether the figure refers to miles or to years is sometimes open to question.

But, in Texas, the usual rules do not apply. Even cities the size of Houston or Dallas don't create Houstonians or Dallasites as much as they just create more Texans. Above all else, Texas likes to present itself as a unified front, a state that exerts far greater influence on the rest of the nation than the national exerts on it. Lone Star loyalty always takes precedence over any mere municipal pride.

Until talk turns to the climate for music and music videos, that is. Then an unfamiliar polarization begins to come into play. "I don't like to talk down fellow Texans," explains an industry source in Lubbock, a city whose musical roots run long and deep. "But when it comes to videos, only three cities have joined the revolution head on—Dallas, Austin, and to a lesser extent, Houston. That's where the facilities are. The rest of us are still fighting a series of isolated skirmishes." Dallas has long enjoyed a broader based economy than tv's oil-drenched Ewing family might suggest, and this has led to a sizeable recording and video industry over the years. "There has been an established production community here since the early 1940s," says Joe Pope, president of the Dallas Communications Complex (see related story). "Our track record is solid."

"All the major players are here," agrees Neil Feldman, who runs Video Post & Transfer, the state's premier post-production house. Feldman's facility is fully interfaced with Omega Audio, a state-of-the-art recording studio just next door. And

"It isn't easy to maintain an identity in Austin, Texas. On the other hand, while people discuss the general trend of producers in L.A. or N.Y. shooting videos elsewhere to save money and get fresh ideas, I can't really see them flocking to the shopping mart atmosphere of, say, Las Colinas. I think they'll begin looking to us more and more."

with Medallion Video also close at hand, the possibilities for attracting music video productions would seem to be endless. Yet, Feldman is not enthusiastic. "We edited a video for Prince in January," he says, "and we've done several MTV clips for regional acts like the Nelsons. But I don't think it's wise to bank the future of our company on music videos. We can't hope to draw enough people from New York or Hollywood to make it worthwhile. We try to serve the local production community, instead, because they must have the lower prices we offer to be competitive nationally. Music videos are only a small part of that picture for us."

"There has been an established production community here in Dallas since the early 1940s. Our track record is solid."



From left: Gilles Chevalier, director of photography; Steve Moss, co-producer and director; and Lucky Tomblin, co-producer and star on the set of "13th Millennium" video LP, shot in San Marcos south of Austin.

Masked man is director Richard Kooris applying torture to Jason & the Scorchers' drummer Perry Baggs during music video shoot of "White Lies" in Austin.



TEXAS

Facilities Gaining National Recognition

Recording Studios Update Equipment for Technological Edge in Audio/Video Dash

By MOIRA McCORMICK

With major centers in Dallas, Houston and Austin, the Texas recording industry is widespread and diversified. Recent equipment updating in some facilities has resulted in increased album work, while other rooms find music video and commercial projects on the rise, due to increases in audio for video equipment.

Dallas boasts the highest number of major recording studios in the Lone Star State, some with counterparts in Los Angeles.

Goodnight Audio, according to owner Gordon Perry, has seen quite a few major label clients over the past year. Stevie Nicks with producer Jimmy Iovine cut two tracks on her "Wild Heart" LP; Stray Cats recorded there and Big Country utilized Goodnight's mixing equipment.

"We do about 40% album work, 30% soundtracks, and 30% commercial and gospel work," says Perry of his nine-year old, 24-track studio.

Goodnight Audio's California connection is Goodnight L.A., run by Perry's partner Keith Olsen. Olsen is a renowned producer whose credits include Fleetwood Mac, Foreigner, Pat Benatar, Rick Springfield, Heart, Kim Carnes, Joe Walsh and Rod Stewart. "Except for Stevie Nicks, the two studio's clients pretty much stick to one or the other room," notes Perry.

Perry himself has co-produced projects with Olsen and Iovine. He's also entered the video field, directing Nicks' clip "If Anyone Falls," and is involved in music publishing.

"We've done some major equipment upgrading at Goodnight Audio," Perry notes. "We put in a Neve 8128 digital-ready console with NECAM 96 automation; Goodnight L.A.'s always had a Neve. We also went to an Otari 24-track machine."

At Dallas' January Sound, a significant renovation project has brought that studio up to a par with its own L.A. counter-

part, Amigo. According to January studio manager Dennis Lowe, the \$160,000 facelift "brings us more up to date in acoustics, and more compatible with Amigo."

Amigo is run by Christopher Cross' engineer Chet Hines, and is headquarters primarily for Warner Bros. Records projects. It features three rooms, all 32-track digital, according to Lowe.

January's renovation, he says, involves "starting with two MCI 536 automated consoles, but we plan to have one 32-track digital and one 24-track digital machine. We're negotiating the deal now with Sony."

January's been home base for a number of major albums, including the Neville Brother's Grammy-nominated "Nevillezation," and "Dancing Bare" by jazz artist Bert Ligon (also up for a Grammy). Dr. John and local artists Mark White and David Grace have each cut recent 45s there as well.

Plus, says Lowe, the studio is readying six LPs to be released in August on its own label, "but I can't say who the artists are at present."

With the renovation of January, Lowe says he expects that "more big names will be coming to Dallas to record. A lot of Texas artists have been recording in New York, L.A., and Nashville, because there wasn't an acceptable facility till now."

(Continued on page T-26)

TEXAS

Gordon Perry of Goodnight Audio with Jimmy Iovine on Stevie Nicks project.



Interior view of Omega Audio's 24/48 track digital studio facility. (photo by Herbert Worthington)



Digital Services of Houston on location recording of 7th Quadrennial Van Cliburn Competition, Fort Worth. From left, Mike Lamm, Gary Moon, John Moran, Trent Burns, John Lehman. (Photo by Ken Howard)

A Billboard Spotlight



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Imports, Counterfeits Cloud New Media Thrust

By LARRY LAWRENCE

As the economic emergence of the Mexican-American accelerates, August Busch, Joseph Coors, and other corporate moguls are zeroing in on the promotional potential of the Texas Hispanic music industry. The growing purchasing power of Mexican-Americans, predicted to be the greatest of any American minority group within the near future, is attracting an influx of dollars that are aiding a slumping Hispanic music market besieged by import, counterfeit and shrinking demand problems.

Beer company support has vastly extended the promotional coverage of Texas Hispanic artists and record companies by providing media exposure and point-of-sale promotion for artists. This promotional support has also paid dividends for the beer companies. "I think it's mutually beneficial for both us and the industry," says Victor Ornelas, Budweiser's senior marketing coordinator for the national Hispanic market. "The exposure that we've given to Texas Hispanic music... built a very strong association and identification with Budweiser and Hispanic music in Texas."

According to Ornelas, Budweiser's Hispanic approach is a "diverse, comprehensive program of advertising, sales promotions and merchandising. We feel that it's most effective when we can tie all three of those efforts or thrusts together. We're aggressively marketing to the Hispanic community... We feel that it's a partnership, that we have to be very involved, particularly at the grass-roots level, in a wide variety of organizations." Since music is one of the central pillars of Hispanic culture, musical events such as dances, concerts, festivals and charity functions serve as a pipeline for Budweiser's sales promotion efforts. Their Hispanic program, with steadily increasing annual budgets, aims at three distinct musical target markets: the Tejano sound, the Nortena sound, and what Ornelas terms the "20th Century Chicano sound," which he defines as "a mix of very contemporary music. We feel that one of the major vehicles for reaching the Hispanic consumer is through... our identification and association with all forms and varieties of Hispanic music."

And what about results? "We're on very strong trends in the Hispanic market, particularly in Texas," answers Ornelas. "We're well on our way to becoming number one in Tex-

"Sometimes promotions are really kind of a one-shot promotion that don't build any long-term identification. We're looking at the objective of developing promotions that are going to build an identity over the long term... Now we're looking beyond, at some network radio and tv properties that we'll probably be involved in."

as." Other beer companies are also doing well in Texas. "We see a tremendous trend in our growth, especially in our Coors Light product," says Joe Samaniego, Texas community affairs field manager for Coors. "Texas leads in the growth of light beers, so we have focused Coors Light to go after the Hispanic market." Like Budweiser, Coors aims at the native-born Hispanic by sponsoring Tejano events and artists. "We're also looking at the immigrants coming in, which we call 'hard-core Hispanic,' that are not the bilingual type," remarks Samaniego. "We try to reach them with the type of groups that they are familiar with."

Beer companies are becoming more selective in their spending approach toward the Hispanic music industry as they increase their sponsorship efforts. Initially, beer companies gave an act a few thousand dollars, some posters and possibly a radio commercial. "The beer companies came in and everybody signed up so quickly for just anything," says Little Joe Hernandez. Joe, in the mid-1970s, was the first Texas Hispanic artist to be sponsored by a beer company. "After that all of the other beer companies just jumped in and took up anybody and everybody." Next, the beer companies augmented their sponsorship strategy by concentrating their dollars on specific media and cultural events. Now, they are concentrating on the development of longer term promotional projects. "Sometimes promotions are really kind of a one-shot promotion that don't build any long-term identification," says Budweiser's Ornelas. "We're looking at the objective of developing promotions that are going to build an identity over the long term." Besides sponsoring longer term promotional events, Budweiser is also interested in the

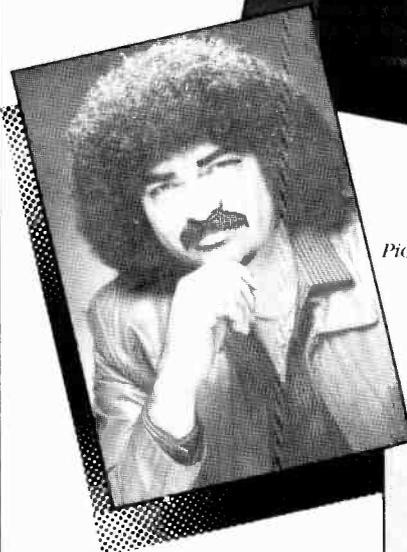
Patsy Torres (Photo by Eli J. Medellin)



Johnny Hernandez



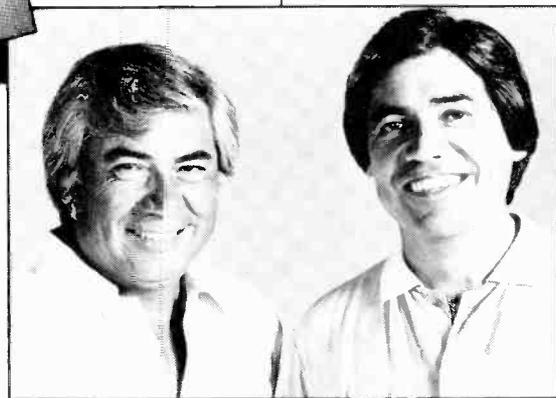
Janie C. Ramirez



Pio Trevino & Majic



Joe "King" Carrasco y las nuevas Coronas



Alfonso and Ruben Ramos

Budweiser, Coors, And Other Corporate Giants Aim at Texas Hispanic Music Industry Despite Continuing Economic Slump

long-term potential of media projects. "Now we're looking beyond, at some network radio and tv properties that we'll probably be involved in," says Ornelas.

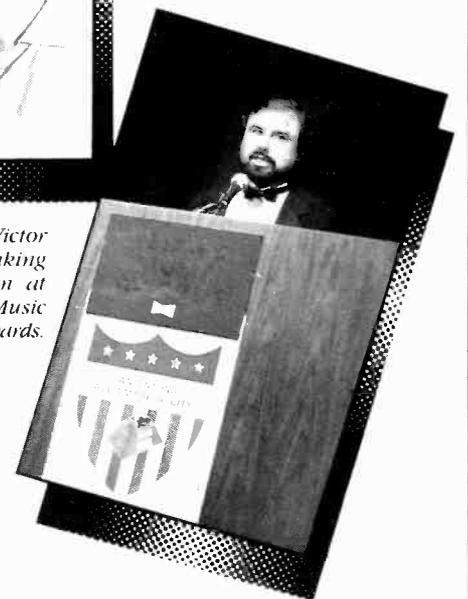
David Cruz, president of Omni Productions, an independent video production company in San Antonio, senses the most recent shift in the promotional tactics of beer companies. "What I think that they're receptive to now is getting more bang for their buck," says Cruz. "They've been sponsoring events exclusively for live audiences. What I can bring them is not only the live audience but the additional mileage from syndicating the taping of a show." Omni Productions is located in the new Fiesta Plaza in San Antonio. Fiesta Plaza is a sophisticated entertainment/production center with a 20,000 square foot, two-level, indoor courtyard that seats 5,000 people. Cruz recently produced a one-hour video special at Fiesta Plaza with Little Joe y La Familia, sponsored by Coors, Coca-Cola, and McDonald's. He's optimistic about his company's future and the potential for further Hispanic production for several reasons. "We have the talent here, but also we can produce this kind of programming out of Texas at a lesser rate. Our budget for this show was right at \$125,000. If I had done the same show in Los Angeles it would have cost me every bit of \$200,000," he says.

Cruz has other ambitions as well. "I'm interested in taking acts like Little Joe's and others like his to a more sophisticated plane. Artistically, they work on a very high plane. But I'm talking from a television production standpoint. We want to slick up the look and package them in a way that is more acceptable to audiences that typically aren't their audiences. I don't think we'll lose their following, I think we're going to broaden it."

Promotional subsidies by beer companies can be overdone, however. "When you have five different companies exposing 30 different artists, well, the market is not that strong right now," says Lee Martinez, vice president of Freddie Records in Corpus Christi. Some elements of the market are be-

(Continued on opposite page)

Budweiser's Victor F. Ornelas making a presentation at Tejano Music Awards.



TEXAS

(Continued from opposite page)

ing squeezed out by beer company participation. "What is happening is that more and more radio stations are getting involved in concerts, co-sponsored by beer companies," says Martinez. "In the long run I think it's hurting the dance promoters." Radio stations are crowding out the dance promoters by using their own airtime and beer company subsidies to lower the admission price of events. Manuel Davila Jr., vice president and general manager of radio station KCCT in Corpus Christi, is excited about his promotion opportunities. "It's going to help us do bigger and better things," says Davila. "The impact of the corporate money coming in this going to help the Spanish stations if they use it correctly." But these new opportunities have a price. "Now, I've got to draw x amount of people to a function or (the beer companies) are going to say, 'What's wrong with your radio station?'"

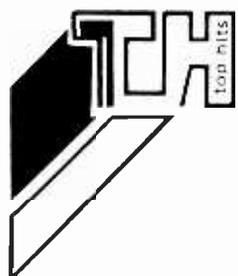
As beer companies and other corporate sponsors encourage the economic emergence of the Texas Hispanic, Tejano record companies are also paying a price. The Texas Hispanic is continually moving toward the American mainstream as his purchasing power increases, a move which is often away from the traditional music that he once avidly bought. "There's an increase in the number of middle class Mexican-Americans," says Manuel Rangel, owner of Rangel Distributing, the largest independent Spanish record distributor in the state. "They're becoming very visible now. They are mayors of cities, they're running for Congress, and getting involved in all parts of society." As these American-born Hispanics assimilate into the American middle class, they remove themselves from the Tejano music market. The majority of Hispanic record sales in Texas are now of Mexican music. "I really think that the market has basically been the Mexican," says Rangel. "The first generation and the immigrant have been the basis of the business."

There are several reasons for the Tejano music decline. The peak years of Tejano music were between 1965 and 1975, the peak record buying years of the Hispanic baby-boom generation. Now those same baby-boomers are buying fewer records. Rangel explains, "Once you become a certain age you're not the biggest part of the record market. And they might be buying Julio Iglesias and Jose Luis Rodriguez, and the more international, contemporary music." Cultural influences also affect the market. "Assimilation is really two things," explains Rangel. "There's education, and because of education you then have social mobility. The middle class is the one that we're losing and they're the ones having kids that are no longer really bicultural. They're not listening to Spanish media as much, and therefore we're losing them as customers." Sixty to seventy percent of Rangel's sales are now of foreign Spanish product. Ten years ago, the majority of the market was Texas product. Now, even the sales of hit Tejano records are not as great as they used to be. "When I look at the sales of Mazz and La Mafia who are supposedly hot, they're not selling what Freddie Martinez and Sunny & the Sunliners used to sell," states Rangel. "Freddie Martinez had some hits—I'm sure he did over 100,000, and I don't think these artists are doing 100,000 pieces of anything."

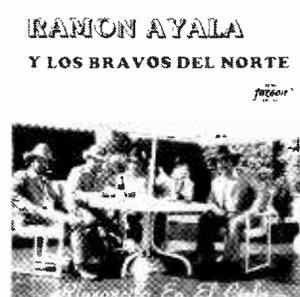
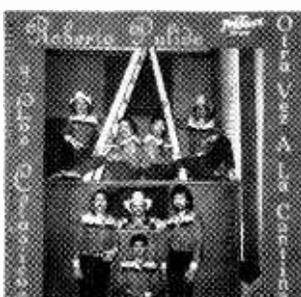
Although foreign Spanish product comprises the majority of the current market, some Tejano record companies are still doing well. "A lot of people are crying, but I think the industry is better than it's ever been right now," asserts Bob Grever, president of Cara Records, San Antonio. "We're having the best year we've had." RCA and CBS are showing increased interest in the Texas market, and this attention is a good indication that some elements of the industry are healthy. "The majors are starting to wake up to the fact that we sell a lot of records," explains Grever. In fact, RCA has become directly involved in Texas by signing a deal with Hacienda Records, a company based in Corpus Christi. Roland Garcia, head of Hacienda, says that RCA is going to "manufacture, release, distribute, promote, sell, and collect for Hacienda. We're going to strictly be a production company. They see this as a big, big market that hasn't been fully tapped." Garcia is also optimistic about exporting Tejano music through RCA's world-wide distribution network. "With a vehicle like RCA, this will give us the opportunity to release more good product." Manuel Davila Jr. views RCA's interest in Texas from an economic standpoint. "I think RCA sees that they can get a cheap product and make some money off of it, because costs here are cheaper," says Davila.

Major U.S. corporations are not alone in their interest in Hispanic purchasing power. Importers and counterfeiters continue to plague the Texas Hispanic industry, and not significant solutions to these problems are in sight. Since the drastic peso devaluation in 1982, Mexican pressings of albums released in the U.S. sell for a retail price that's less than the wholesale price of an American pressing. And pirates, capitalizing on the increased importation of Mexican product, have stepped up their counterfeit production. Texas companies that record and produce Mexican music are hurt the most, since they must contend with similar product manufactured in Mexico, whereas recordings of Tejano music rarely appear in Mexico. "Business is bad," claims an executive of a Texas-based record company that specializes in

(Continued on page T-32)



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The LeRoi Brothers



John Michael Scott of KLBJ Radio, Shake Russell and Herschel Cunningham, president of Austin Records backstage at Austin Opry House where Russell opened for Emmylou Harris. (Photo by Terry Gregston) Left, Cunningham with Timo Laukkanen, director, Polarox, Finland.

The Fabulous Thunderbirds at the Berlin Wall, Berlin, West Germany



Asleep At The Wheel

Licensing, Distribution Raises Lone Star Flag Overseas

Austin Bands Expanding Careers Through Roots-Hungry Euro-Tex Connection

By JOHN T. DAVIS

Talk about your ghost of Christmas Past... The LeRoi Brothers, a neo-rockabilly band from Austin, Tex., were tramping through the sub-zero precincts of Oulu, Finland one frigid November day in 1983. The boys in the band were looking for a warm bar, a friendly face or some touchstone with home. They found the latter when they wandered into a local record store and heard (lo and behold) Austin's own Lou Ann Barton belting out "Rockin' Around The Christmas Tree," a cut from a hometown compilation record called "An Austin Rhythm And Blues Christmas." This, within shouting distance of the Arctic Circle. "Can you imagine?" wonders the LeRois' manager Gary Rice in retrospect.

To the band, it might have been a visitation from the Lone Star State, but to Rice, who is involved in selling the band to any and all comers, it was an object lesson on the permeability Texas (and especially Austin) musicians have achieved in the European market. It was a tangible example of what has grown into a thriving Euro-Tex connection.

Now, midway through the 1980s, Austin bands who can't even get their phone calls returned from New York or Nashville or L.A. are discovering that they can sell thousands of records all over Europe by licensing their works to foreign labels and record distributors. They have, in effect, bypassed



Alvin Crow

the cumbersome mechanics of major-label affiliation and put their fate into the hands of aggressive entrepreneurs who have, in the words of one Austin band manager, "street smarts" and "street credibility."

As a result, Austin singer/songwriter Butch Hancock sells out opera houses in Italy; Doug Sham (who founded the Sir Douglas Quintet) has lived off the popularity his band has achieved in Scandinavia for the past three years; Omar & the Howlers, a popular local blues trio, will be headlining festivals in Sweden and Norway this year; Joe "King" Carrasco & the Crowns, the peppy Tex-Mex quintet, are mobbed on the streets of Paris; and more than a dozen other Austin bands are having their records marketed from Belfast to Belgravia.

To hear Austin managers, record company presidents and artists talk, Europeans are snatching up anything with a Lone Star label attached. What is remarkable is not the number of Austin bands who have landed distribution deals; what is striking is the musical landscape they cover. From Alvin Crow & the Pleasant Valley Boys' bottled-in-bond western swing to the "new music" (or whatever they're calling it now that "punk" and "new wave" are extinct as viable musical terms) "strum und drang" of Poison 13, Texas musicians are finding receptive ears Across the Pond.

"To people in Europe," says Joe Nick Patoski, who manages Carrasco, "New York is the Big City, Los Angeles is Lotusland, and what's in between is the great American West, and Texas is associated with that. When you mention Texas over there, even if their reaction is as banal as, 'Oh, yes, Kennedy... bang-bang!', well, at least there is a reaction. People are aware of Texas over there."

"There is a certain Texas mystique," agrees Gary Rice, who has seen all three of the LeRoi Brothers' records as well as a guitar compilation album he helped put together called "Trash, Twang And Thunder: Big Guitars From Texas" achieve success on the Continent. "They're into 'roots' kind of music, and they think of Texas music as being more authentic."

"They want the real thing," Patoski agrees. "This is where rock'n'roll was invented, this is where jazz was invented, this is where country-western was invented and this is where r&b was invented, and the more soulful you are to those things, the more they like you."

In the case of Omar & the Howlers, the Europeans' taste for "roots" music has paid fruitful dividends. When the LeRoi Brothers returned from their initial foreign tour bearing tales

(Continued on page T-20)

“The word's out on us in Scandinavia now. The Howlers are going back over there in July to do nine dates in Finland, and seven of them are festivals. Now the promoters are paying for the fees, plane tickets and expenses.”



Omar & the Howlers



The Fabulous Thunderbirds and Los Lobos at Maison Rouge Studio, London. Seated left is producer Dave Edmunds.

TEXAS

Providing The Industry a Viable Alternative

TV and Film: Movies 'Made in Texas' are Definitely Part of State's Big Picture

By MARGARET BOTT

Texas grew up watching movies about Texas history where women were courageous, yet beautiful and men were afraid of nothing. They watched these almost-epic figures appear on screen, left the theaters thrilled but determined that one day they would make movies of their own about a Texas that would be filmed in Texas, not on a back lot in Hollywood.

One such man is Happy Shahan of Brackettville, Tex. In the late 1950s, he began building a 19th century Western town complete with hotel and saloon. He invited Hollywood to "come on out to Texas and make a movie." The late John Wayne took him up on the offer and in 1959 filmed "The Alamo." Soon other film companies came to Texas to make movies about Texas. Today a growing and energetic movie industry is abounding in the Lone Star State.

No one is proclaiming a takeover of Hollywood. But, almost everyone in the movie industry is saying that Texas is an alternative to Hollywood and New York.

Arlene Donovan, producer of Academy Award-winning "Places In The Heart," starring Sally Fields, says, "I couldn't be more positive about Texas. Our story (written and directed by Robert Benton) is a personal story, and in real life took place in Waxahachie, Tex. . . . so we filmed on that location." Waxahachie is a rural town just outside Dallas and is a popular place to make movies.

"It is the professional ease with which a picture can be made that makes Texas a good place to make a movie. The weather also makes Texas very inviting. Our picture was so geared to Texas and that small town that it couldn't be better," Donovan adds.

When "Places In The Heart" was filmed in Texas, the production company brought the main camera and lighting crew from New York and California. However, they did, according to Donovan hire some lighting people in Dallas, as well as other crew, extras and the children. She says the crew was "tre-

mendous" and the extras and children were "fabulous."

There are, naturally, some film production companies that come to Texas more for the location than the crew or service industry, but usually at least 50% to 80% of the crew are from Texas.

"Texas is not just a state where outsiders come to film and then leave. It is a state that has its own, strong, independent producers, directors and screenwriters. No other state is doing as many state-based productions," says Joel Smith, executive director of the Texas Film Commission in Austin.

If one's bent is toward making his or her own movie rather than someone else's, "Texas is a good place to do it," proclaims Bill Whitliff, nominated for an Academy Award for the movie "Black Stallion," and currently writer/director of "The Redheaded Stranger," a Willie Nelson movie just wrapped near Austin.

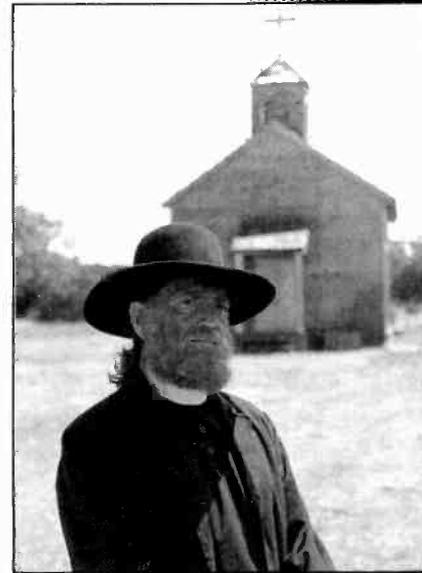
One Texas producer that uses all Texas crew is Terry Lacona, producer of the hit tv series, "Austin City Limits." He moved from New York to Austin 10 years ago.

"Working in Texas is simpler and less complicated. The local production people in both film and music video have every bit as much ability and skill as those from the main movie making centers," Lacona emphasizes.

Smith of the film commission maintains that "the state is

(Continued on page T-28)

Author Horton Foote, left, and director Peter Master-son, on location of "The Trip To Bountiful," filmed in Dallas. Foote wrote "To Kill A Mockingbird" and "Tender Mercies."



Willie Nelson in "Red-Headed Stranger."



Frank Q. Dobbs directs Roy Clark and Mel Tillis in "Uphill All The Way" on location in Brackettville, Tex. (Photo by Gerald Crawford)



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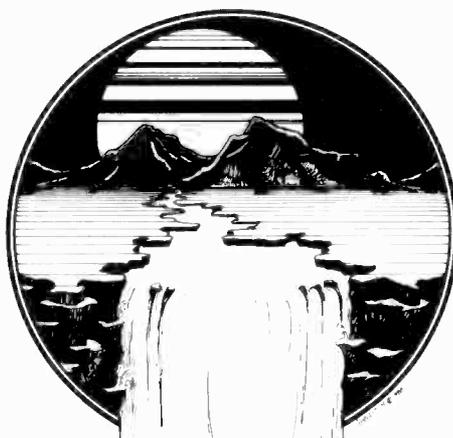
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Maines Brothers Carry on Hit Tradition

Lubbock: Since Buddy Holly, Music has Come First Because There's 'Nothin' Else to Do'

By WILLIAM D. KERNS

Flying into Lubbock, Tex.—a city with a population of only 200,000 and you have to include every college student in the city to even come up with that figure—it's hard to believe the city and the trickle of small towns surrounding it

have long been a haven for musicians. Mountains are non-existent, trees might be considered a luxury by some and the only lake of any merit in the area is man-made. From the air, the city appears to be the center of one massive cotton field—and on one of its many windy spring days, both those in the air and on the ground may find visibility limited by dust and dirt as seemingly half of eastern New Mexico blows on by.

Yet the past three decades have found an incredible number of musicians emerging from Lubbock and the isolated West Texas area, no doubt the most prominent being the late Buddy Holly. But with the rising popularity of the Maines Brothers Band, a Lubbock-based progressive country band recording on the Mercury label and continuing to work out of Caldwell Studios in their home town, more and more have been wondering what it is about Lubbock that inspires so many of its young men to turn to music.

Those in the music community feel there wasn't much of a choice. In fact, the Texas Tech Univ. Museum in Lubbock set an exhibit attendance record in 1984 when it collected everything from audio and visual tapes to old guitars and offered a tribute to West Texas music and musicians called "Nothin' Else To Do." The way Lloyd Maines, steel guitarist for the Maines Brothers Band and a former member of the Joe Ely Band, tells it. "I was born in 1951 and there's never been all that much to do. When kids grow up in this area, they have to create their own activities. Unless you want to just sit and look at tv, you work on your music."

Don Caldwell, who has operated Caldwell Studios for the past 14 years, concurs. "People here discover their musical ability early in life because they have the time to explore it."

This "nothin' else to do" theory wasn't born when Maines was a kid, though, as his father and uncles worked together for several years as a Maines Brothers Band even before that. Indeed, Johnny Travis, owner of TIP Publishing in Lubbock, explained. "I started my first band in Lubbock in

(Continued on page T-33)



The Nelsons

Top left, Lubbock's own Buddy Holly.

From left (seated), studio owner Don Caldwell and producer Jerry Kennedy with PolyGram's Maines Brothers Band and studio crew.

TEXAS

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L U B B O C K

Music on the rise!



By **RON YOUNG**

While Austin, Dallas and Houston have always received the lion's share of attention in Texas, concert promoters and booking agents in San Antonio are crying, "Remember the Alamo!"

San Antonio's music scene is a strange dichotomy. It's known as the country's heavy metal capital. But it is also a city that country artists love to play. If you toss these two strong musical categories together into a growing city of nearly a million, you've got the formula for an entertainment mecca waiting to happen.

Jack Orbin, president of Stone City Attractions, one of the largest concert promoters in the southwest (Texas, Oklahoma, New Mexico), which has been based in San Antonio since 1971, will argue about the heavy metal capital tag.

"There's no question that San Antonio does better with metal acts than anything else. But I think it's an incorrect assumption when people label us the heavy metal capital. Because when I book a show like Van Halen, I know I can sellout two shows in Dallas and Houston, whereas I can only sell-out one here. That's largely due to their populations and the fact that there is a more stable economic situation in those cities."

Orbin sees San Antonio's role as an "important breaking ground" for up-and-coming acts like W.A.S.P. The city's track record shows that major headliners like Judas Priest, Rush and Scorpions were popular in San Antonio first.

But Orbin also sees San Antonio as a changing market.

Encore, BGM Network Rally Country

San Antonio: Heavy Metal Stomping Ground Welcomes New Music Upstarts

"Most of our audience is the older teens and young adults (16-23), since they like the harder rock acts," he says.

"But we have done more contemporary acts this year like Rod Stewart, Hall & Oates and Culture Club. And even though we've only had marginal success, San Antonio looks like a potentially healthy market for an older ticket-buying crowd. I don't think that acts like Bruce Springsteen or Robert Plant can afford to pass us by as they have in the past."

Joe Miller of Jam Productions knows that heavy metal is where the money is, not only in San Antonio, but in the rest of the state as well. He books two-thirds of his shows out of town in the smaller towns like Killeen, McAllen, Corpus and Laredo.

Top left, Moe Bandy with Encore Talent's Ronnie Spillman. Top right, at UAR Recording Studio session for singer-songwriter Vivian Rae are, from left: singer Bobby Jenkins; Debbie Green of Debbie Green Promotions; producer Bill Green of BGM Network; Vivian Rae; UAR's Bob Bruce and Bubba Perrone.



Although he feels the market as a whole is "soft" right now, particularly with soul and country being dead, Miller says that he feels that it's changing too, especially in San Antonio.

"When a show like Frankie Goes To Hollywood sells out in less than two hours in San Antonio (Majestic Performing Arts Center—cap. 2,400) as well as an artist like George Winston, there's proof of untapped markets here. And I'm testing the waters for new things now."

Miller feels that the heavy metal capital tag has been a detrimental factor with booking agents who handle acts like the Police and Elvis Costello, because they think the only thing that plays in San Antonio is metal.

"Often an act will play three and sometimes four Texas dates (usually Austin, Dallas, Houston and sometimes El Paso, simply because it's on the way out of or into the state). But San Antonio gets overlooked much of the time.

"But if an act misses San Antonio, they're missing a big, very interested market. The city itself, with its wonderful ambience, is one of the great tourist cities. There are facilities of all sizes (Convention Center Arena—17,000; Joe and Harry Freeman Coliseum—10,000; Municipal Auditorium—5,000; Majestic Performing Arts Center—2,400; Daddy's Showcase—2,000; the Cameo Theater—500) so that we can accommodate almost any size act."

(Continued from page T-33)

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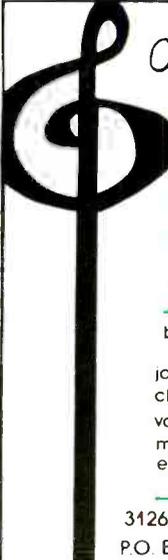
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Jam, TM, Otis Conner

Music of Jingle Jungle Gives Dallas Its National ID

The sweeping popularity and proliferation of top 40 radio in the last two years has carried the jingle business right along with it. Naturally, the country's jingle headquarters of Dallas is booming right along with it.

As Jonathan Wolfert of Jam Creative Productions puts it, "Dallas has always been the center of creating radio station IDs, a history that began in the early 1950s with PAMS." The latter company is no longer run by its founders and is not heavily oriented in the jingles business. As such, Jam, TM Communications and Otis Connor Companies have stepped in to become the source for many of today's radio services.

Starting with the youngest of those, Jam was founded by Wolfert and his wife Mary Lyn in 1974 out of an extra bedroom. "It's your classic American dream," says Wolfert of the company's growth. Today, Jam is in the process of building new offices to house its second 24-track studio. To understand the scope of Jam's country-wide penetration, a look at the New York market is in order. There, one can hear Jam jingles across the dial on WHN, Z-100 (WHTZ), WYNY, WABC, WNBC, WAPP and WPLJ, and that list doesn't include Jam's Long Island clients. The situation is similar in Los Angeles, Chicago and other markets.

"I was collecting jingles when I was in junior high school," says Wolfert, who believes its Jam's personal drive and specialization that makes it a top supplier of radio jingles. "We're the only company run by production people and I personally stay up until three a.m. to make sure the product is just right," Wolfert claims. A second factor in his explanation of Jam's success is the degree to which the firm stays in tune with the fickle ID business. "It's all very trendy," he points out. "Things are popular one month and not the next." This element is especially delicate when he's serving a number of stations in the same market. In accommodating a roster of clients that he says has doubled in the past year, Wolfert draws



Left, from left: David Beadle, WJTV-TV Boston; Rick Sklar, Sklar Communications; Pat Shaughnessy, TM Communications; seated, Tony Griffin, TM.

Below, from left: KKKO Los Angeles operations manager Jeff Gebringer; Stevie Ray Vaughan; Billboard's Bill Moran; seated, KKKO DJ Chuck Niles. Moran hosted the live radio broadcast of the Playboy Jazz Festival from Hollywood Bowl.



an illustration of the trendiness. "First, there's the stations that want the traditional jingle with lots of strings and fat vocals. Then, there are those who want a modern sound that reflects what they are playing. And then there's the weird stuff, like Z-100."

To avoid producing repetitious sounding jingles, Wolfert uses a fluctuating core of writers, musicians and vocalists and is fond of mixing and matching combinations accustomed to working together. Some of these talents are part of Jam's in-house staff, while others come from a troop of regular freelancers. The skill level of these people is another reason Wolfert believes Texas has remained the jingle jungle that it is. "Movies are made in Hollywood because that's where the proficient movie makers are," quips Wolfert. The only downside Wolfert sees with his Dallas base is the attitude that "if they were any good they'd be in New York or Los

Angeles." This, he notes, is a prevalent feeling at advertising agencies, with whom he does not have to deal with very often. "Radio stations don't care what city it came from, so long as it sounds great."

Jam also houses a production library, "The Answer." When the company's new offices and studios are completed next year, Wolfert says Jam may expand its library lineup or move into new areas. "But, first and foremost," Wolfert says, "Jam is a jingles specialist and we always will be." This singlemindedness is not a concept employed at TM Communications. "We're not getting away from radio at all," says TM senior vice president of production Buddy Scott. "Rather, we're using our base in contemporary music to pursue other opportunities in multi-media." Scott says that TM "has

(Continued on page T-34)

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Concert Market

(Continued from page T-6)

and Abilene, as well as Portales, N.M., utilizing venues of between 6,000 and 10,000 seats. "I'm in these markets once every six weeks to twice a month," he says.

For the last three years, Shelton has been co-promoting all dates with Pace Concerts. "There's strength in numbers, so we cover the market better," he says.

"We're making Texas bigger, opening up new avenues for artists," Shelton continues. "Before, we'd have to beg a booking agent to put his act in an Odessa or Lubbock—now they're calling us. If a band walks out of a West Texas hall they've never heard of and makes \$40 to \$50 grand, it's worth stopping in."

Some of Stardate's major grosses over the last year were \$106,250 for Sammy Hagar at Odessa's Ector County Coliseum, \$100,820 for Iron Maiden at El Paso City Coliseum, and \$96,266.50 for Huey Lewis at Corpus Christi Memorial Coliseum.

In addition to concert promotion, Shelton also heads up Stardate Concerts Production Services, which sees to all aspects of concert production for other promoters, under production manager Lee Gerald.

462 Inc. is a four-year old promotion firm specializing primarily in new music concerts in the Dallas area, according to president Mark Lee. While most of 462's concerts take place at the Bronco Bowl Auditorium (3,000), Ritz (1,000), and Arcadia Theatre (900), Lee puts the occasional headliner in Reunion Arena. On the Police's last tour, they drew 38,000 there in two sellout shows with 462. "We've done that band since they were a club draw," says Lee. "We've been developing acts like the Police, Eurythmics, Talking Heads and Ratt in this market."

Under New Management's Rodger Reeder says of his less than year-old Austin-based company, "I'm the new guy on the block, I'm hungry, and as our slogan goes, 'you can always use another promoter in Texas'."

Reeder has co-promoted many dates with Austin's Touring Attraction, including U2, Frankie Goes To Hollywood, R.E.M., Squeeze, the Police and "all the Frontier Booking Inc. (FBI) acts."

Like 462's Lee, Reeder (a former business associate of Glenn Frey and Dan Fogelberg) is interested in developing new acts from the clubs on up. He says he's now up to about 10 shows a month, "all over Texas, Oklahoma and now Denver."

One issue which greatly concerns Lone Star promoters is ticket scalping, which is currently legal in Texas and has become a major industry. Particularly outspoken on the subject is Ray Compton, head of Beaver Productions' Dallas office.

"Ticket scalping turns a concert into elitist entertainment," he says. "A performer looks out and sees people who could afford \$100 a ticket sitting on their hands, just because that show was the place to be that night and they can write off the tickets on their expense accounts."

Texas scalpers operate offices in major shopping complexes, buy radio time, and advertise in print and on billboards, according to Compton. "It's become such big business; \$17.50 tickets for a recent Hall & Oates show were selling for \$150," he says. "Neither the band, the venue, the city, nor the promoter are making money off it. But it's them who the fans blame when they're ripped off by a scalper."

Compton says an "educational process" is necessary to halt scalping, through mutual cooperation between all branches of the industry. Performers could do antiscalping radio spots, he suggests; concerned parties could write letters to hall managers and the Texas Legislature; and in general it could be illustrated "who's getting ripped off, how, and to what extent." Compton himself has videotaped scalpers in operation at Texas ticket outlets, and plans to send copies to performers and managers.

Larry McNeny, marketing director of the Dallas area's Rainbow Ticketmaster computerized ticket service, thinks the fight against scalping will be long and hard. The main opposition to anti-scalping law, he says, comes from the fact that legal scalping among college sports figures provides them with needed extra income. Unfortunately, its legality allows concert scalpers to overrun the concert situation, creating demand and causing problems for normal ticket buyers. "The scalpers hire winos and other indigents to stand in line and buy tickets for them," says McNeny. Occasionally there's been violence in ticket lines."

While the scalping problem may be only in the first stages of its solution, McNeny says the concert business is looking rosy. The eight-year old Rainbow Ticketmaster in Dallas sold over 2.5 million tickets last year, he says, and currently has over 300 events on sale.

Both Rainbow Ticketmaster and Ticketron operate throughout Texas' major markets, as well as secondaries. It's speculated that, while Ticketmaster has the edge in Dallas, Ticketron is stronger in Houston.

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(Continued on page T-31)



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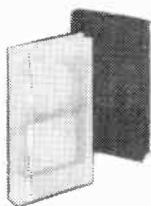
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Music Video

(Continued from page T-8)

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Down the road in Austin, when a convincing majority of the area's 600,000 residents elected a decidedly liberal mayor and new city council three months ago, reaction within the music community was mixed. Some sang of "winning our city back" from the insurance men and land developers who had held sway for several years, noting that the new mayor's law firm had once even represented the likes of Stevie Ray Vaughan. But others complained that the new council would tend to play up Austin's traditional laid-back image while failing to support the kind of aggressive business climate the local music industry needs to compete with Dallas.

The fact is that, as a music city, Austin continues to sprout recording studios and video production companies the way other towns sprout 7-Eleven stores. Freddie Fletcher is installing video units in the Austin Opera House, a mid-sized concert hall owned by his uncle, Willie Nelson. Herschel Cunningham's versatile 16-track studio, Austin's Riverside Sound, has grown into a full-fledged record label with solid regional and European sales on hometown bands such as Omar & the Howlers. Austin Recording Studios, a 24-track facility run by Wink Tyler, continues to attract everything from demo sessions to Nashville producers. Earth & Sky, Lone Star Recording, and a host of other studios remain busy. Even Willie Nelson's state-of-the-art facility in the hills west of the city is available when the boss is away.

The major production complex in town, however, is currently making do without a recording studio at all. Third Coast Studios, housed in a 100-year old warehouse at the end of downtown's bustling Sixth Street, lost its audio tenant a year ago. Now, Michael Brovsky, who manages Jerry Jeff Walker but is not otherwise dangerous, is broadening the scope of his operations by forming South Coast Communications, an organization that will eventually include record labels, publishing houses, jingle, film and video production companies, as well as what he describes as "the most technologically-advanced recording studio in the country." Toward that end, he is remodeling the shell left behind in the Third Coast Studios building, but the project is far behind schedule and seems unlikely to open by Brovsky's target date of late September.

In the meantime, the building's other occupants are keeping themselves busy with a variety of music-related projects. Richard Kooris, whose highly-respected, 12-year old company known as Texas Pacific Film Video has produced music clips for Willie Nelson and Joe King Carrasco in the past, has just completed a new one for Jason & the Scorchers. His wife, Laura, believes that their large sound stage, up-to-date equipment and remote trucks make the company one of the most flexible in the state. She is also confident of attracting further music video business in the future. "We've had to learn to survive just to stay afloat in Texas," she says. "So we've done lots of different things, and sometimes we know more about the latest technology in the industry than people on the coasts do. We have to try harder because the competition is fierce."

Some of that competition originates from within the same building, where a five-year old outfit called Third Coast Video has earned a reputation as a first-rate production and post-production facility. "Every two years or so, some big complex goes belly-up," says general manager Jeff Van Pelt. "One of our main strengths is our consistency. But it isn't easy to maintain an identity in Austin, Tex. On the other hand, while people discuss the general trend of producers in L.A. or New York shooting videos elsewhere to save money and get fresh ideas, I can't really see them flocking to the shopping mart atmosphere of, say, Las Colinas (in the Dallas Communications Complex). I think they'll begin looking to us more and more. We can match anyone's quality, and on the issue of quality of life, Austin beats everyone else hands-down."

Except, perhaps, for San Marcos, where one of the most intriguing facilities in the state may be Lucky Tomblin's Fire Station Studios, located in the quiet college town, some 24 miles south of Austin. Residents who have watched the painstaking restoration of their former city hall and volunteer fire department over the past year will be somewhat taken aback at the building's new function when it opens this week. "We have returned the three-story structure to its original state-outside," says Tomblin, a singer-songwriter, producer and long-time Texas music figure, who brought the 70-year old landmark that sits just off the city's main square last August. "We studied historical records and blueprints to match the materials and colors, and went so far as to clean the exterior by hand, brick by brick, to comply with the Texas Historical Commission's guidelines." Even the twin walk-in vaults, installed in 1915 to protect property deeds and other permanent records, have been adapted for long-term, temperature-controlled storage of master tapes.

The result is expected to attract artists who wish to work
(Continued on opposite page)

(Continued from opposite page)

with no distractions, while keeping open the option of nearby Austin for noisier pursuits. Inside, the second floor is given over to a huge sound stage with video and film bays, lighting grids, and complete off-line capabilities (final post-production will be done at Third Coast Video in Austin and Dallas's Video Post). Tomblin and recording engineer Richard Mullen have purchased the legendary 48-channel board from Amigos Studio E in Los Angeles, and a full pressing plant is planned for construction on an adjacent lot next year.

A unique feature of Fire Station Studios is Tomblin's budding partnership with Ozz Research, an Austin-based firm that has done extensive work in the fields of laser and computer-driven special visual effects. Ozz has set up r&d offices on the ground floor of the facility, where Ozz president Bruce Hahn, whose background is in film as well as in computer science, recently finished work on another of Tomblin's many projects—a 30-minute video album called "13th Millenia," which will be released in a number of U.S. and European markets later this year. Described by co-producer and director Steve Moss as "the largest and most elaborate music video ever shot in Texas," "13th Millenia" is an indication of what to expect from the unlikely San Marcos complex.

For Houston, the past year has not been an easy one. The metropolitan area, with a population of 3.3 million, has felt a great deal of frustration in its music and video communities. Digital Service's brilliant John Moran, one of the pioneers of modern digital recording techniques, watched his young company grow by leaps and bounds, recently wrapping up a highly-acclaimed Van Cliburn PBS special. Dave Berman Films has caused something of a stir with a number of music video productions. And Bill Young, a former program director at Houston's KILT radio, heads a self-named production company long responsible for most of the tv and radio commercials that accompany touring acts such as Lionel Richie, Chicago and the Power Station around the country. Young was so busy, in fact, that he could find little time to delve into the music videos his production staff would like to do.

But the general trend was toward disillusionment, much of it a direct result of a highly-publicized, multi-million dollar venture that has so far failed to materialize. Last October, in a groundbreaking ceremony worthy of Hollywood, complete with celebrities leaving handprints in wet cement, lines of sleek, black limousines parked in front of rows of white canopies, a booming fireworks display and speeches by local dignitaries, Houston officially announced its arrival as a major recording, video and film center. Kamric Cinergy Futuronics Studio, a \$30 million complex slated for construction on at least a dozen wooded acres north of the city, would include the world's largest sound stage and enough ancillary services to make any Texas proud.

But, today, the land is still empty, and many of the principal originally said to be involved have pulled out of the project, including Carlo Rambaldi, the Italian mechanical effects expert who created the title characters for "Alien" and "E.T.: The Extraterrestrial." Financing of the land and the 3.2 acre, 135-foot geodesic dome meant to house the main stage was never arranged. Kamric Cinergy officials cannot be reached for comment, and according to Houston Post entertainment writer Jerome Weeks, who has followed the project's extravagant plans and failed land transactions for months, the studio's current status is "dead in the water."

"The Kamric Cinergy people just kind of fell off the face of the earth," agrees Ben Pearlman, whose Pearlman Productions opened a brand-new video and post-production facility called Studios at the Lake in June. "What they did really hurt this city. Houston's production community had been slowly building credibility for more than 15 years. But Kamric Cinergy came in here blowing lots of smoke, and now people in the business here are extremely sourced."

To no one's great surprise, then, those people are expressing caution over another communications complex rumored to be on the drawing boards. DreamMerchants, a large production center planned for a fashionable Houston suburb, is variously reported to be in the final stages of financing or temporarily on hold. Its creator, Joe Pacitti, is said to be courting a wide range of entertainment services as tenants, including a major recording studio to be built by the folks at Dallas Sound Lab. But DSL's Johnny Marshall will say only that he and partner Russell Whitacker "may" put in a Houston Sound Lab "if and when the project comes off." Pearlman believes that Pacitti's "intentions are probably legit," but adds that "what he wants to do may be a little far-fetched." And Richard Paul Thomas, director of the Texas Music Association's Houston chapter, concedes that DreamMerchants has been met with its share of skepticism. "After Kamric Cinergy," he says, "no one is willing to take more than a wait-and-see attitude until the thing is up and on-line."

All of which may account for why the local industry seems so excited about Pearlman's Studios at the Lake. Located in a triangular building of granite and glass, within walking distance of the Astrodome, the 6,000-square foot sound stage is surrounded by state-of-the-art video and film editing rooms, full post-production facilities and a small audio studio. It is a solid, workhorse operation.

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Record Companies

(Continued from page T-13)

up on his ambitions. Barring contractual complications, Permian Records will soon release the long-awaited Texas response to the "USA For Africa" relief project.

A bit more optimistic on the Texas music scene is Jack Kirkpatrick of Not Bad Enterprises/Bagg Records in Fort Worth, who calls it "a tomato that's fixin' to pop." The six-month old Not Bad division focuses on video/audio production, "unique" packages and products and artist development. Bagg is the result of a partnership with artist Ronnie Henderson, whose XN-25 Creue currently has a progressive rock EP stirring much interest. The project was engineered by Phil York, a veteran whose involvement represents a new breed of Texas rock talent. Not Bad/Bagg is striving to expose. Already backed by the support of the Amarillo-based Western Merchandisers and its 135-store Hastings chain, the XN-25 Creue is just the first of what Kirkpatrick hopes will be a long-roster of nationally successful home-grown talent.

One hitch Kirkpatrick has with operating out of Texas is the almost automatic tag the state carries as a haven from country music. "Texas got a lot of press in those cosmic country days," notes Kirkpatrick. "And, consequently the state has become synonymous nationwide with country music." It's a point on which Jem Records Texas president Don Gillespie concurs. According to the distribution firm's head, "The notion that Texas artists are country artists is a misnomer. Historically we've run the gamut from pop to r&b."

Running Jem Texas since it was formed as an offshoot of New Jersey-based Jem Records in October, 1984, Gillespie says he's seen the state's music mix grow heavily in the jazz and r&b genres in the last year. "The black 12-inch business has exploded here," notes Gillespie. While Jem's account base has remained fairly constant, the executive says the firm has grown through the recent addition of several jazz and black lines. Among those is Jem's own Passport Jazz logo, on which Kenny Pore is selling particularly well in the Big State. Imports, one of the major reasons Jem Texas was founded, are another hot item in the Southwest, he claims.

While Gillespie says jazz has always had an audience in Texas, he asserts that the support of numerous National Public Radio stations has done much to popularize the genre. As for r&b, the state's blues base is makes it a natural market for that form's offspring. Another distributor to benefit from the r&b boom is Dallas-based Big State. The company's president Billy Emerson was unreachable at press time, but Big State's promotion head Noble Womble has long been hailing the quality of today's black product as a Lone Star state windfall.

Delta Records, based in Nacogdoches and specializing in classic country catalog, is currently involved in the release of recently-found radio transcriptions featuring Bob Wills and His Texas Playboys. The Original Texas Playboys have been recording for Delta since 1979 (Wills passed away in '75) under the leadership of steel great Leon McAuliffe. Delta president David Stallings says there are enough transcriptions to produce about 50 LPs. In addition, Stallings and Betty Wills are constructing the new Bob Wills Museum in the Fort Worth Stockyards area, scheduled for mid-July opening.

Spindletop Records, formed last year by Houstonian Barry Wilson, targets September for its first releases by New Orleans saxophonist James Rivers, an EP by Austin singer Lou Ann Barton, and the debut of Texas singer-guitarist Lisa Rhodes. Besides his plans for Spindletop, Wilson is also a partner in Southwest Pro Audio, which now owns and operates what was formerly the Warner Bros. recording studio in Los Angeles, Amigo, as well as January Sound in Dallas. Along with Steve Shields and Chet Himes, Wilson's sound company is a major Southwest distributor for Sony recording equipment, along with hundreds of other lines.

Between Spindletop and Southwest Pro Audio, Wilson is able to scout upcoming talent, take them into his L.A. and Dallas studios as producer and then release those acts on Spindletop.

Also glowing on the Texas horizon is the jukebox market. That's the word from Bob Kallish, head of Sunbelt Distributing in Dallas. "Jukebox vendors are more aggressive lately," is Kallish's explanation for an upturn in this area that has boosted Sunbelt's clientele list to about 350 vendors. Meanwhile in Austin, Susan Jarrett's five-year old Austin Records Distributing is getting along just fine with a line of roughly 100 local, artist-run logos. Jarrett's roster also includes bigger labels like Austin, Amazing, Rainlight, Fable and Felicity, but she says its the viability of those self-produced releases that represents the musical heart of Texas. "These artists are primarily exposed through club appearances," Jarrett notes. "There's a real willingness to check everything out here," she claims, adding that this supportive attitude was essential in establishing local artists like Butch Hancock, Gary P. Nunn and the Sir Douglas Quintet.

Kim Freeman is Billboard's Assistant Radio Editor and author of the "Grass Route" column.

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10-Year Old Pace Concerts Gears For Great Outdoors

Allen Becker: 'Amphitheatres Spearheading Live Entertainment in Southwest'

The last minute preparations were underway backstage at the Southern Star Amphitheatre for the Bryan Adams concert. Louis Messina, president of Pace concerts, surveyed the crowd of 18,000 fans that gathered on the plus lawns of Houston's new outdoor theatre, their blankets and picnic baskets spread out as far as the eye could see.

As one of the nation's leading concert promoters, Messina had been through this many times before. Pace puts on more than 400 shows a year, including dates for some the biggest names in the music industry. Headliners like Bruce Springsteen, Eric Clapton, Phil Collins, Willie Nelson, Julio Iglesias and Frank Sinatra populate the Pace concert schedule.

Yet, the Southern Star concert had a special significance for Pace Concerts and its parent company, Pace Management Corp. The new amphitheatre signifies another new direction for Pace, which from its Houston base has focused on the Southwest's leisure market through the thorough marketing of concerts as well as stadium events and theatrical productions.

"Amphitheatres are spearheading live entertainment in the Southwest," says Allen Becker, partner and co-founder of Pace Management. "Through our concert division, Pace is in an excellent position to secure the talent it takes to bring out crowds, 20,000 to 30,000 strong, to these large outdoor facilities."

In addition to Southern Star Amphitheatre in Houston, Pace operates South Park Meadows in Austin and Mud Island in Memphis.

According to Becker, the steady influx of young professionals to the Sun Belt's key metropolitan centers is the kind of demographic trend around which Pace's amphitheatre strategy is centered.

"The baby boomers have grown up and they want—and will pay for—quality entertainment," Becker says. "Moreover, today's young professionals are more selective. They want a relaxed environment in which to enjoy concerts. They don't want to wait on line for tickets like they did 15 years

ago, and they do want to bring their children along."

Taking all these factors into consideration, Pace is banking on the amphitheatre venue to lure these young and affluent patrons.

Pace is the brainchild of Becker and his partner Sidney Shlenker. Their early success was linked to the Houston Astrodome, for which Pace booked a number of trade shows. In time, they began to fill the Astrodome datebook with more ambitious programming. They devised an event called the "Thrill Show," a daredevil spectacular show, that continues to deliver huge crowds to the arena each year. Pace also booked the Astrodome's first concert, an event that marked the company's entry into the concert field.

"It was a time when rock concerts were changing the face of live entertainment," Becker recalls. "Today, concerts are as much theatrical as they are musical."

In 1975, when Messina joined Pace, the concert division began to flourish. Messina's reputation as a daring promoter, whose gut instincts more often than not proved to be correct, began to emerge.

"Messina always kept his eye on new talent," Becker says. "This has paid off for us when yesterday's unknowns become today's stars."

Today, Pace is the nation's third ranked presenter/producer of concerts and generates approximately \$16 million in gross revenue from the sale of 1.3 million tickets each year. Indeed, Pace fills large arenas with more than concerts. Its stadium event division brings truck and tractor pulls to more than four million spectators a year.

Pace Theatrical Group Inc., formed only three years ago, has amazed industry professionals with its ambitious and successful approach to marketing Broadway on the road. PTG is now one of the top three presenters and producers of theatrical engagements, offering subscriptions seasons in 11 cities.

Las Colinas

(Continued from page T-4)

particularly in light of the recent decision to form a Texas Music Commission?

CROW: As far as the business side of music goes—taking it out of the realm of the arts and putting it into the realm of industry—the state of Texas has a long way to go. And there could be more cooperation between the cities. We would like Austin especially to really feel allied with us. Las Colinas could be a key ingredient in focusing statewide efforts and creative projects that would force this industry onward. In terms of the Texas Music Commission, it's a great start. But let's hope nobody fools themselves into thinking that it's enough.

POPE: I think it's fair to say that other states have spent more on the economic development of their music and entertainment industries than Texas has. Now maybe the state of Texas is trying to catch up.

BILLBOARD: Will music video productions speed that "catching up" process along?

CROW: To refer back to one of your earlier questions, something that we really underestimated when we built this thing three years ago and one of the biggest surprises we have had, has been the viability of MTV. Boy, has it come on in a positive way for us and for the rest of the Texas industry in general.

KELLY FERRO

World Reunion

(Continued from page T-1)

One of the strongest Texas-based labels is Word Records in Waco. Word's distribution pact with A&M has boosted Amy Grant to new heights, and while the label is expecting "perhaps our strongest sales results ever in the second half of 1985," says Word chairman of the board Jarrell McCracken, sales within the state have accounted for part of the increase. "We're selling more and more product in Texas each year. Music sales as a whole have taken a slight dip because of the decline in oil prices and the agricultural malaise in Texas, but things appear to have levelled off."



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Recording Studios

(Continued from page T-9)

A major draw for the city's recording industry is the Dallas Communications Complex in nearby Las Colinas, home of Dallas Sound Lab. According to DSL studio manager John Marshall, the complex includes facilities for video and film editing and post-production, film processing, and in general, "anything to do with communications." Three sound stages—15,000, 6,000 and 3,000 square feet—have audio and video tie lines to Dallas Sound Lab.

"Leon Russell's last two music videos were done here," says Marshall. "And quite a few groups have rehearsed on the soundstages, including Phil Collins, Genesis, David Bowie and Stevie Wonder."

Dallas Sound Lab does a great deal of audio for video, says Marshall, spurred by its location in the complex. Much of its work load is commercial spots, with some music video.

Album projects are ongoing as well. Stevie Ray Vaughan's latest album "Soul To Soul" was recorded there digitally with Richard Mullen producing—save for one track which was transferred to analog and completed at Austin's Riverside Sound.

"We've been booked 24 hours a day the last three months," says Marshall. Two studios are currently in operation, with a third due to come on line Aug. 1. Yet another studio is in the planning stages, and should see completion with the year.

"We've also just gotten a Solid State Logic 6000 board, 56 channels with total recall," says Marshall, "as well as a 24-track Sony PCM 3324 digital machine."

Digital mastering is a specialty at Dallas' Omega Audio, according to director of remote operations, studio manager Hassell Teekell. "We have the only Mitsubishi digital two-track for mastering in the area." The 12-year old facility also specializes in audio for video, and frequently goes on location with its 48-track remote truck in tandem with video editing house Video Post and Transfer.

According to Teekell, Omega's been working with everyone from Pat Boone to Prince. His Royal Badness sought Omega's audio for music video services, as did Rusty Weir. Molly Hatchet, Bob Banner's Star Search, jazz artists Alan Rogers and Fred Ralston, and Ray Wylie Hubbard are other recent Omega clients.

Corporate accounts are lured by the fact that Omega is located on the premises of commuter airport Love Field. "They can fly in in the morning and be home for dinner," notes Teekell.

Another major drawing card is Omega's remote truck. "It's the old Filmways Heider truck number two, which we bought last year from the Record Plant," says Teekell.

Over the past few years, says Teekell, the truck has been used for concert work by Joe Jackson, Glen Campbell, Tanya Tucker, Andrae Crouch, Randy Meisner, Blondie, Hall & Oates, Peter Tosh, Sammy Hagar, Delbert McClinton, Kiss, Willie Nelson, Johnny Winter and "all the major networks."

In Houston, Digital Services offers, among its many notable features, "the only Compact Disc mastering system in the state," according to owner John Moran.

"We also had the first and second Sony PCM 3324 multi-track digital machines," declares Moran. "Frank Zappa got the third; he'd used ours, was enthralled, and decided to get his own."

Over the past year or two, the 48-track digital facility has been involved in a number of projects, including the "Yentil" soundtrack, Wynton Marsalis' "Hothouse Flowers," and Talking Heads' "Stop Making Sense." Moran designed the "concept and execution" of "Stop's" recording, which he says was "the first film in history to have a digital soundtrack, shot directly to the optical film master."

"And we've gone beyond even that," Loran says. "We've very much a research and development company."

In addition to the stationary studio, Digital Services utilizes a 48-track mobile truck, which was used recently in a mammoth location project in Ft. Worth. "We supervised audio for the Van Cliburn competition," says Moran, "and spent a month there."

Digital Services provided "a live mix of everything from stage onto 1/4-inch analog, three separate two-track digital systems, and four PCM 1610 digital systems in synch with the cameras. We also provided a scratch audio feed to the cameras and radio stations, a feed to the NPR satellite uplink, and live feed to one-inch tape for the finals." Dallas' Omega Audio and Video Post and Transfer completed post-production on the project.

Recent clients at Digital Services include Neil Young, Culture Club, Laurie Anderson and Gatemouth Brown.

Digital Services has offices in New York, Los Angeles and San Francisco, with access in each city to local studios.

Moran is in the process of building another studio, the first of three proposed rooms, due to go on line next month. "It's 3,000 square feet, with audio and video post production," he describes. "We're also looking at a 48-input NECAM and

(Continued on opposite page)

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(Continued from opposite page)

40-input SSL."

Also located in Houston is Inergi Studio, which, according to marketing director/assistant engineer Chris Smith, has been in operation for almost seven years.

Inergi's a 24-track room which features a battalion on synthesizers, including a Roland JX8P, Yamaha BX7 with 816 package rack mount, and MSQ700 sequencer.

Inergi's booked for 40 hours a week with local artists and commercial spot clients, according to general manager/chief engineer David Kealey. A recent project by singer Mary Kick-erillo, he says, brought Grammy-winning engineer Humberto Gatica, along with Paul Anka and Mark Smith, into the studio.

"The exchange of ideas was very valuable," says Kealey. "We were able to view the techniques of a leading engineer."

In Austin, veteran mobile studio Real Sound finds video projects have replaced live album work to a large extent.

"From '78 to '82," says Real Sound chief Malcolm Harper, "we were doing at least four to five live albums a year, and we continue to do a lot of gospel, like Rick Cua, Steve Camp, and Savoy Records artists."

"But now, two to three rock albums a year is major. I think the excitement of live LPs has switched to video and live concert shoots."

Real Sound utilizes two trucks, a 45-foot 24/48 track tractor trailer unit with MCI and Sony equipment (based in Austin) and a vintage 1948 Flexible Greyhound bus (based in Nashville).

Harper says Real Sound is heavily involved in radio syndication, recording concerts for Westwood One and DIR. Recent projects have included Autograph, Shelly West, Sawyer Brown, Fiona, Fabulous Thunderbirds, Bonnie Raitt, Delbert McClinton, and Mama's Boys.

As for video work, Real Sound has lately been involved in shoots with Latin artists Little Joe y La Familia, as well as a variety of tv specials.

Video excitement aside, Harper feels that "since everything goes in cycles, live albums will come back in a couple of years; there are a lot of new groups out there who haven't had one yet."

Putting its distinctive stamp on a variety of local product is Austin-based Riverside Sound. In addition to finishing Stevie Ray Vaughan's new album (produced by studio co-owner Richard Mullen), Riverside recently was session headquarters for fast-rising indie release "Trash Twang Thunder Big Guitars From Texas."

The 16-track RAMSA-equipped studio is currently home base for Ray Wylie Hubbard's new album, according to co-owner Herschel Cunningham, on which Willie Nelson is contributing vocals. Local favorites Omar & the Howlers, the LeRoI Brothers, Shake Russell, and Tomas Ramirez have called Riverside Sound home at various points in its three-year existence.

"Seventy-five percent of the record work we do here gets pressed," Cunningham says proudly. "We've only done two jingles in the last two years... We've now got more work than we need."

The newest addition to Austin's recording community is the 48-track studio recently opened on the premises of its Opera House.

According to marketing/promotion director Ron Wilson, the studio was constructed by Freddie Fletcher, owner of Austin's Arlyn Studios. Both of the Opera House's sound stages (one in a 1,750-seat room and one in an 800-seat room) are wired directly into the studio. Plus, video camera locations have been installed to left, right and center, along with a video control room.

"Bands can come in and do live concert shoots without using a truck—its all under one roof," says Wilson.

The system's first trial run was set to come off June 27 with Willie Nelson, who was to record a gospel album and video there.

Outside of Dallas, Houston and Austin, some secondary market studios have made their mark in the Texas recording industry. One is the decade-old United Audio Recording in San Antonio, a 24-track Studer room with automation. Though it deals mostly in commercial recording, according to engineer Terry Osborne, recording artists such as Doc Severinsen and country artist Bobby Jenkins have worked on recent projects there.

And then there's Don Caldwell Studio in Lubbock, a 14-year old facility recently come into the limelight via local country artists the Maines Brothers.

According to studio founder Don Caldwell, the Maines Brothers' Mercury Records debut LP, which reached number 24 on Billboard's country charts, was recorded at his 24-track studio. The Maines are currently at work there on their second LP.

Prior to their Mercury deal, the Maines Brothers had released four LPs on studio label Texas Soul, says Caldwell.

Don Caldwell also turned out the original demos that eventually got Joe Ely signed to MCA. Caldwell continues to work with Ely associates Butch Hancock and Jimmy Gilmer, as well as local artist Terry Allen.



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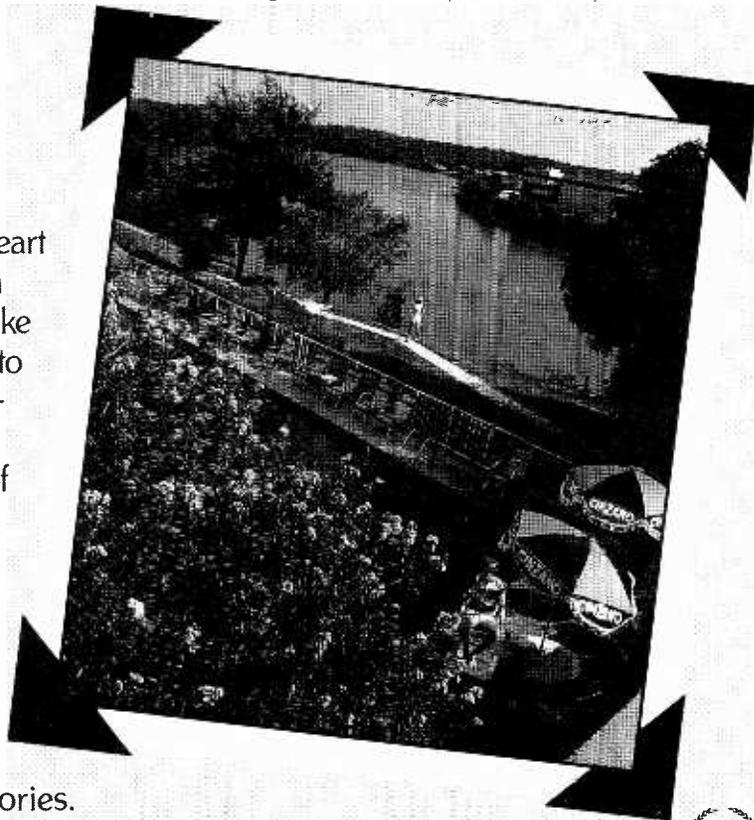
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Big Picture

(Continued from page T-14)

diverse. It is a pro-business environment and, it costs less to do business in Texas than any other state."

Renee Valente, executive producer for soon-to-be-released feature movie, "Uphill All The Way," starring Mel Tillis and Roy Clark, says, "When Joel Smith of the Texas Film Commission told me that shooting in Texas would be a producer's dream, he was right. It was!"

One of the most important current projects in Texas is the filming of "Papa Was A Preacher." Its producer is Martin Jurrow, a Texan, who also produced "Terms of Endearment," "Sylvester," "Pink Panther" and "Breakfast at Tiffany's." And, many say, it was his move from Los Angeles to Texas in the early 1970s that did as much as anything to encourage the movie industry in Texas.

The opening in 1982 of Las Colinas, a major studio facility in Dallas, is also referred to as a turning point in the movie industry in Texas. The industry really began in Texas in the early 1960s, according to David L. Ford, producer of "Uphill All The Way," "Hotwire," and "Lone Star Bar & Grill." He says the strongest impetus was in 1971 when the then Gov. Preston Smith, a former theater owner, established the Texas Film Commission. Martin Jurrow was the speaker at the commission's first meeting.

"There were, and will be, peaks and valleys in the industry in Texas. But, today, and since 1982, the curve is up. There's a pride factor at work in Texas. We are building an industry with pride and quality to it, so that the end products don't have to take a back seat to anyone," Ford explains.

Texas also has an active Screen Actors Guild. While it has been in existence for at least 12 years, the Screen Directors Guild has only recently become active. There are now about a dozen members in Dallas and Houston, whereas only four years ago, there was only one member. The cause of this increase in Screen Directors Guild membership is that "there were several directors from Texas who had been working in Los Angeles and realized there was enough business in Texas to come home," according to Frank Q. Dobbs, writer/director of "Uphill All The Way." Dobbs has always lived in the Houston area. He wrote some of the early "Gunsmoke" series while living in Texas.

In 1982 there were 13 major film projects in Texas, according to the Texas Film Commission statistics. That figure rose to 30 major projects in 1983 and another 30 in 1984, according to Joel Smith. He says the trend is continuing in 1985, as 14 movies and made-for-tv films have been made in Texas, with others planned. The total, Smith believes, will reach at least 30 in 1985, if not more. These figures are in addition to the nearly 20 music videos that have been recently produced in Texas by, among others, Willie Nelson, Ray Charles, Leon Russell, Stevie Nicks, the Dividers and the LeRoi Brothers. The film commission says they provide all the same services to music video productions as they do the movie industry.

Both Dallas and Houston have recording studios that have been used for various movies made in Texas. And, in addition to Las Colinas in Dallas, Pearlman Productions opened a state-of-the-art studio facility this Spring in Houston. Both Las Colinas and Pearlman have huge soundstages, dressing rooms, lighting equipment, camera equipment, editing rooms, dollies and everything else needed for professional interior shooting.

These studios are important to the overall structures of the film industry in Texas because as Ford says, "today music is so integrated into movies that you no longer do one without the other. Even when the story is not a musical story, the music is still a major part of the movie. You don't market one without the other." He cites the Willie Nelson movies and "Uphill All The Way" as examples.

Even though many independent producers in Texas are making their own films here, all agree that it is also important for Hollywood and New York production companies to continue making movies in the state.

Sam Grogg, general partner of FilmDallas, a limited partnership designed to make capital investments in motion pictures and other entertainment projects, calls the Texas movie industry "an alternative and a contributor to the industry. It is no longer going to be in one or two locations, but will spread across the U.S."

Ford, who has worked with Los Angeles and Texas crews for more than 15 years, says "Texas is not competing with Hollywood. In fact, we are glad to have them come into Texas to film."

Whitliff gives several reasons that Texas is a good place to make movies. He says, "There is enormous cooperation at all levels in the State, there is an enormous amount of talent, there is the pioneering enthusiasm and a real geographic variety."

Ross Malloy, executive producer and original story writer on "Alamo Bay," says, "There is a large pool of untapped but skilled talent in Texas. The local governments cooperate with enthusiasm and Texas is a right-to-work state so the unions

(Continued on opposite page)

(Continued from opposite page)

do not loom as large as the West Coast."

Dobbs says, "Texas is more diverse, both geographically and climatically and with both urban and rural locations, than any other state. There are real incentives to shoot in Texas. We have palm trees, an ocean, deserts, subtropical jungles, towering trees in the Caddo Lake swamps, canyons, old German towns, 19th century buildings and the NASA space center outside Houston." Dobbs smiles when he says, "The only thing missing are perpetual snow-capped mountains."

Much of the enthusiasm from the motion picture industry in Texas comes from the newness and the adventure of having movie companies in the area. For instance, there is a picturesque, desert town nestled in the mountains near the Big Bend country of Texas called Lajitas. The area surrounding Lajitas is about the size of the state of Connecticut, yet its population is no more than 400. The clerk in the pharmacy at Lajitas mentions that most people go to Lajitas seeing adventure, but the people who live in Lajitas find the adventure is when the movie companies arrive.

Another charm of making movies in Texas, according to Malloy, is that "Texas has gone through the most massive transition from rural to urban in the past few years of any state in the country. That transition creates a lot of interesting pressures and conflicts that make good stories."

The enthusiasm from those making movies in Texas, coupled with assistance from the state and local levels (chambers of commerce, convention and visitors councils, city, county and state governments), naturally, more investors begin to search out information about investing in movies.

Grogg says, "The presence of studios and a number of films made in Texas in 1983, received national and international acclaim ("Tender Mercies," "Terms Of Endearment" and "Local Hero"), caused Texas businessmen to turn their attention toward motion pictures." Prior to 1983, there was not a great interest in investing in movie productions, Grogg continues, because, the movie industry is not indigenous to Texas like the oil and gas industry. Now, with excellent studios and more education about the industry, Texas investors are more willing to move cautiously into the financing.

"There is a place for the motion picture industry in the broad spectrum of industries in Texas. Texas investors are getting increasingly knowledgeable with the terms of the business. For the first time in a long time, five to 10 of the nearly 20 feature movies shot in Texas will have direct involvement by Texas financiers," Grogg maintains.

FilmDallas, according to Grogg, provides seminars on how the movie industry works and are consultants to investment counselors on the financing of movies. It is a "film investment fund that employs a rigorous analysis of the best deals we can find. We believe (our way of working) will be replicated as a model," Grogg says.

Mike Little of AGH Productions in Dallas and producer of the movie, "Hostage: Dallas" which will be filmed in Dallas this summer, says the volume of production has increased through more independent producers learning about Texas.

"Dallas has studio facilities at Las Colinas, Texas is a right-to-work state and Texas has good crews and talented actors. The people in Dallas are involved in making a decent product that is commercially successful," Little emphasizes.

AGH Productions finances their movies 100%, "Then we make available different interests in the movie. Investors are brought in after the movie is filmed and don't take loss on overages," Little explains.

Malloy says those with good portfolios are looking for diversity. Until a few years ago, a Texas portfolio included mostly oil and gas investments.

Gary Smith, a Houston songwriter and script writer, who wrote the screenplay for the new Jerry Reed movie, "What Comes Around," says, "the film industry in Texas is growing. It's still struggling because Texas needs more of a track record, but it's coming along. The most successful movies made in Texas have still been made by Hollywood producers, but there have been some good little independent productions that have been made here and have done well. We're moving ahead."

Whitliff believes that "investors are more astute. It's far better to work with an astute investor than doing business with people who invest because they think investing in a movie is glamorous."

All seem to agree that the movie industry is in Texas to stay. It is an industry that appeals to the Texas spirit. "Texas comes from a strong literary tradition of mythical proportions," says Malloy, "and this makes for interesting films."

The movie industry expands with the recent opening of Entermark Corp. a motion picture production and distribution company in Houston. The chairman of the board of Entermark is James Aubrey, former president of MGM and CBS, who maintains his offices in Los Angeles. Offices in Houston house president of the firm, Michael W. Leighton, producer of "The Killer Inside Me," and developer of the NBC mini-series "The Sacketts" with Tom Selleck, Sam Elliott, Glenn Ford and Ben Johnson.

Margaret Bott is a Houston writer specializing in film in Texas.



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Austin Bands

(Continued from page T-12)

of hearing Austin music in the frozen North, Austin Records president Herschel Cunningham got interested in exploiting that market for the Howlers, who had just released their first album, "I Told You So," for Cunningham's label. He went label shopping at Midem, the enormous music industry convention held yearly in Cannes, France.

"Polarvox (in Finland) offered us the best deal," says Cunningham. "We heard of them through the Fabulous Thunderbirds." To his way of thinking, releasing Omar's album on a foreign label was incredibly cost-effective. "They lease the masters and the artwork," he said. "Then they press them over there and pay us a royalty rate... It didn't cost me a penny to do the Omar gig. All I spent was \$150 for a duplicate (photo) negative and a duplicate master and I billed them for that."

The deal was lucrative in more than one sense. "The

word's out on us in Scandinavia now," says Cunningham. "The Howlers are going back over there in July to do nine dates in Finland, and seven of them are festivals. Now the promoters are paying for the fees, plane tickets and the expenses, whereas in May (before "I Told You So" was released in Finland), they didn't want to offer anything." As of this writing, I Told You SO has sold over 3,000 copies for Polarvox.

Gary Rice also likes the LeRoi's foreign arrangements. "You get a fairly low advance," he says, "either a few hundred or a few thousand dollars, but not a bunch. But you get a high royalty percentage, 13% to 20%, which is substantially higher than you'd get from a major label in the U.S. If you get a 10% rate here, you're doing pretty good. Plus, they're (the Europeans) good, they're honest and you get your money without having to hound them a lot."

Both Rice and Patoski agree that foreign record sales made it possible for their respective bands to tour overseas. The LeRoi, whose records were already being distributed in the U.K., signed with a concert promotion agency and booking agency called Rodeo, in Finland, who just happened to be

looking to get into the record business with a new label called BRB. "We were fortunate that the promoter was getting into records," says Rice, "So they put the record out and we immediately followed it up with a tour. We couldn't have toured Europe without the record deal."

Now the LeRoi one EP and two albums including their newest, "Lucky, Lucky Me," are licensed by BRB in Scandinavia, by Demon (Elvis Costello and Jake Riviera's custom label) in the U.K. and by New Rose in France. New Rose is also handling Joe "King" Carrasco's latest album, "Bordertown," in France, while Big Beat Records is doing the same in the U.K. went with New Rose because they are aggressive exporters throughout the rest of Europe," says Patoski. "And what's happened is, the band is further developed in France now than anywhere else, even in Texas. We're working a festival circuit now. And they (New Rose) has worked our videos real hard, to the point where the band is recognized on the street, and I don't even see that here."

"Now when we do this third tour (in June), I don't have to worry about putting together the financing anymore. We're coming back with a profit this time."

Texas bands are also using European deals to pique the attention of record companies back home. For instance, Asleep At The Wheel, the popular Austin country/jazz band recorded their latest album, "Pasture Prime," in Austin, but initially released it on Denon Records in Europe. Now, MCA Records has gotten the rights to distribute the album in the States. "Europe's the only place to get anything done," asserts bandleader Ray Benson. "We got the MCA deal because of interest overseas."

The list of Austin bands who are charmed by the low cost, corporate enthusiasm, and groundswell of popularity characterized by the European market is growing almost daily. Groups or musicians that have, or will soon have European distribution or licensing deals include the LeRoi Brothers, Shake Russell, Omar & the Howlers, Joe "King" Carrasco, Joe Ely, Asleep At The Wheel, Poison 13, the Tailgators, the Fabulous Thunderbirds, Doug Sahm, Lucky Tomblin, Bill Carter, Dino Lee, Alvin Crow & the Pleasant Valley Boys, Roky Erickson, and the True Believers.

Not only are bands taking an interest, so are local management companies. Michael Brovsky, who runs Free Flow Productions (which is changing its name to South Coast Communications), is involved with the careers of Bill Carter, Lisa Gilkyson and Joe Ely. Brovsky says his new company will target European markets first thing when his clients release their albums. "In the past," says Brovsky, "we were only affiliated with Warners, CBS, Capitol or MCA, or we didn't do it. And of course, that's not a reality in today's market."

"So we've started paying a lot of attention to the grass roots, to the point of some clients going to Europe immediately without even talking to anyone in this country. We want to take a different tack."

Joe Nick Patoski learned about different tacks the hard way when Joe "King" Carrasco bounced between major and independent labels in the early part of the decade.

"I really became cognizant of European labels in 1980, when Joe was taken to New York City several times to expose the act to potential record companies and two of the most interested parties were Stiff (from England), who wanted to do an overseas deal, and this other company who wanted to sign the band for the world, which is a lot more typical of U.S. companies," Patoski recalls. "And they were offering us a lot more money, but what I liked about the Stiff deal was that they were going to take us to Europe to play. So we ended up touring Europe for two and a half months while we were on Stiff."

"Also, being on Stiff, you get hip to a lot of things a lot quicker than you would if you were stateside. For instance, we learned that in each market (Scandinavia, France, Spain the Benelux countries, Italy, etc.), Stiff had a different record company representing them. That's where I learned about the concept of licensing."

"Then there was a two-year period of learning what not to do, when we signed with MCA in this country for world-wide distribution. And we found out that, even though you're signed for the world, it doesn't mean they're going to release your product everywhere. Even if you have a past track record overseas, it doesn't mean you're going to get released there."

"MCA licensees were only obligated to release our record if we did Top 100 in the U.S. Even though we had sold 50,000 records over in France before, they wouldn't release our new one there."

So in the course of their MCA affiliation, Patoski took the band over to Europe at their own expense, to check out the markets firsthand. He discovered that "each of the regions are intrigued by a different aspect of Texas music. In Scandinavia, for instance, if you're 'roots' music, they love you. Doug Sahm's career has been floated for the last three years on his Sonet albums over there. And in Italy, they go nuts over Butch Hancock."

John T. Davis is a columnist with The Austin American-Statesman and a freelance writer.

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Concert Market

(Continued from page T-21)

the year," observes Jim O'Chery, Ticketron area manager for Houston. "We should do approximately 1.5 million tickets this year, up from 75,000 when we opened in 1980."

According to O'Chery, the biggest one-day ticket sale in Houston's history was when Prince sold out the Summit (17,094) three times over on his recent tour. "That's over 50,000 tickets in one day," he notes.

Prince played six nights at the Summit all told, under the auspices of Pace Concerts. According to marketing director Sydney Greenblatt, "Three of the six dates were in our top 20 all-time grosses." The six-day stint, the only such run in Summit history, grossed over \$1 million. Another top-grossing artist this past year for the venue was Bruce Springsteen, who brought in over half a million dollars in two sold out shows, says Greenblatt.

The Summit, privately owned by Arena Operating Co. (Mike McGee, president), is celebrating 10 years in the business this November. According to Greenblatt, the venue is active 165 days of the year with concerts, family shows, boxing, basketball, and other events.

Summit vice president/controller Alan Freeman calls Houston "one of the hottest merchandise markets in the country," which means substantial revenue for the hall. "It's not unusual to average \$4 a head," he says. "With Iron Maiden, it was closer to \$11 per head." All merchandise sales in the Summit are handled by Facility Merchandising of Los Angeles, which splits its percentage with the Summit.

At Dallas' Reunion Arena (19,000), says manager Jack Beckman, Journey did "\$550,000 worth of t-shirts in three days." Merchandise sales is only one aspect of the city-owned facility, which sees 45 to 50 concerts a year.

Beckman, who also books the Dallas Convention Center Arena, says "We have a commitment to every event, to treat them with the same regard as we would our family." For that reason as well as many others, Reunion is highly regarded by promoters and performers alike. "Jack Beckman has the most consistently-drawing facility of any we use in the country," says Beaver Productions' Barry Leff.

Prince and Springsteen were two of Reunion's topgrossing acts this year. "Bruce did two nights and could've done six," Beckman observes. (Prince played three sellouts on and around New Year's Eve.)

Multiple-night bookings aren't uncommon for Reunion, which offers package deals on rent and merchandise percentage. "When you do more shows here," says Beckman, "you can do it for less expense and higher profits. When you leave here, you've got substantially more than might elsewhere. We want you to make money every time you walk in the door."

At the Frank Irwin Center (17,500) at the Univ. of Texas in Austin, Prince was once again top-grossing act of the year, playing two nights there. "It was the first time we'd done him," says facility director Dean Justice.

While Frank Irwin Center ranks seatwise with arenas in Dallas and Houston, Justice says it's been difficult in the past to lure some of the larger acts to Austin. That situation is changing, however, as Austin's population increases in number of people with large discretionary incomes.

"There are three million people in both Dallas and Houston," he says, "and 600,000 in Austin. But 600,000 people turned out for entertainment here last year. There are concerts in which we'll outsell Dallas and Houston."

Some of Frank Irwin Center's bigger concerts this past year, says Justice, included Kenny Rogers, Elton John, Alabama, Culture Club, Cyndi Lauper and Rod Stewart.

San Antonio's HemisFair Arena (16,000), according to facility manager Brad Gessner, does about 25-30 shows a year, mostly in the heavy metal category. Van Halen, AC/DC, Loverboy and Judas Priest have all done well there, with the rest of the venue's 225 yearly dates taken up by basketball, family shows, conventions, etc.

Gessner's particularly excited about the newly renovated Municipal Auditorium, an 80-year old building whose interior had been destroyed by fire some years ago. According to Gessner, the \$13 million renovation was a success, with bookings numbering over 100 from February to September. Eddie Murphy, Toto, Petra, Bill Gaither, Jose Jose, and others have headlined the room.

"A lot of 5,000-seat acts had been passing up San Antonio," says Gessner. "They're too big for 2,000 seats, and wouldn't begin to fill 10,000. Eddie Murphy wouldn't have played here (without the right size venue.)"

Gessner says bookings for the Municipal Auditorium are expected to "increase 5% to 10% the first year, work up to 200 dates a year, and level off."

Other Texas venues hold a certain amount of concerts per year, without relying on music for a major portion of their income. There's Dallas' Cotton Bowl (70,000), which hosts shows such as Pace Concerts' annual Texas Jam. There is Houston's Astrodome (60,000), which presented the Jack-

sons and Texas World Music Festival last year, and the adjacent Astroarena (8,500), which this year has seen Stevie Ray Vaughan, the Imperials, and others.

The Tarrant County Convention Center (14,000) in Ft. Worth has shifted its emphasis to trade shows, according to executive director Lou Owen, but hosts Ft. Worth's and Dallas' operas, symphonies, and ballets in its Theatre (3,000).

The Freeman coliseum (12,000) in San Antonio, which according to booking agent M.J. McCullen presented Elvis Presley in its inaugural year of 1955, puts on primarily country and western concerts, which accounts for 10% of its business. Willie Nelson, Alabama and Menudo all have drawn well there over the past year, he says.

In a different sphere is Austin's Opera House (1,750 and 800), which showcases 75 to 100 performers a year, according to marketing/promotional director Ron Wilson. The Opera House in the last year has seen Big Country, Missing Persons, R.E.M., Donovan, the Blasters, Katrina & the Waves, Joe Ely, Delbert McClinton and "every country act you could shake a stick at," according to Wilson.

A 24/48 track studio on the premises has just been constructed, wired to both the Opera House's sound stages, and

video camera locations have been installed as well. "A band can come into a live concert situation and shoot an entire video in-house," says Wilson.

Venues in Texas' secondary markets rely less on music than on other functions for their income, but many report successful concert business. The El Paso Civic Center Exhibition Hall (8,775) mainly features trade shows, auto shows, and conventions, according to director Jim Donnelly, but does present several dozen concerts a year. Country and western and Mexican performers draw well in the facility, he says, along with some rock artists. "Over the last year, we've been more aggressively marketing the hall for entertainment," says Donnelly, "and it's been paying off. Utilization of the facility has gone up 300%, and we've been booking two, three year in advance."

The Lubbock Coliseum (11,000) presents around 12 to 15 rock shows a year, according to director Dottie Townsend, while the Lubbock Memorial Civic Center Theatre (1,422) features the occasional pop or country performer.

Moira McCormick is a Billboard Contributing Editor in Chicago.

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Hispanic Music

(Continued from page T-11)

Mexican music. He agreed to talk candidly on the condition that his name wasn't published. "The federal government doesn't seem to give a damn. Anytime you ask them for any help, the usual answer is that it's a low priority crime. And they're not doing too good on the high priority crimes." His company hasn't had much success in fighting imports or counterfeits. "Every time we hit bureaucracy it takes six months to have something done." The pirates are now making more sophisticated counterfeits. He says that "in one case, some pirate has turned out a cassette with four of our albums pictured on their cover. In other words, it doesn't even exist in our catalog. They put the four together and then they put on their label that it's a CBS product!"

Much of the legitimate product imported from Mexico is sold in the U.S./Mexico border area where American retailers have to compete with the prices of Mexican retailers. Many people in the industry think that the sale of imports is un-

scrupulous and unethical, since it reduces the income of American record companies and wholesalers, and violates product distribution agreements with major labels like RCA and CBS. But many also agree that it's an issue of survival. Although there are royalty problems, importation is not against the law, and low import duties have little effect. During the Christmas season of 1984, stores in Juarez were advertising the latest Julio Iglesias record on sale for \$2.68, regularly \$4.30. "You can buy a product that's \$8.98 in the U.S. for \$2.68," says Manuel Rangel. "Now, if you're selling Mexican records in El Paso, I'll bet that you might have to import. It's survival. How are you going to compete with them?" The imported product is inferior to American pressings, but the difference is minor. "It's regular quality," states Rangel. "It may not be as good in Mexico as here, but it's still an RCA or CBS pressing. It's legitimate product." Although Rangel's business is good, it could be better because he doesn't distribute much product to the border area. "A dealer in the border area—what's he going to do? He's not going to buy it from me. Importation is a big problem."

Peter Ulrich, managing director of the Texas/California branch of Bluebonnet/Peerless, a company based in Mexico, says that their strategy for surviving the import glut is to compete with the price of the imports. "We have to cut down

quite severely on our profit margin," Ulrich says. "The only way is to keep a low margin, try to keep the company afloat, and wait." Bluebonnet/Peerless has been hit quite heavily by imports, since their catalog is "95% Mexican, 5% Central and South American, and 1% Tejano," according to Ulrich. However, he sees some progress in the battle against importers. "The people that collect author's royalties in the U.S. are working quite hard against the importers because they are not paying royalties." Ulrich's other hope for the future is a gradual easing of the problem due to inflation. "As long as inflation in Mexico continues to be high, they are forced to raise the prices regularly," he says.

The 1982 peso devaluation triggered profound changes in the Texas Hispanic industry. "After the devaluation, the market shrank," explains Rangel. "We lost customers, competitors, and suppliers." Of the 25 or more record companies that attended a Billboard Latin Record Conference in the late 1970s, few are still in business. "Most of those record companies are not in business anymore, or are not a significant part of the market," says Rangel. "When you look at all the labels, and you look at the artists, at the acts that were doing well, those acts are gone and nobody took their place. Freddie Martinez and Sunny & the Sunliners were the hottest acts. Who's selling now? Little Joe's selling, Mazz and La Mafia are selling, La Sombra and Majic are selling. From there, you're hunting for names. Nobody's taking their place." Except for 1982, Rangel's business has enjoyed consistent growth, but his success and that of other prospering Tejano companies has resulted from commanding a larger share of a smaller market. "Even though we're doubling our sales this year, we're not selling what we used to sell," says Rangel. "There's not as many people selling as there were. The market has reduced."

The shrinking Tejano market has forced changes in Tejano music and Spanish radio in Texas. "Spanish radio is changing to meet the needs of Mexican-Americans," says Davila. "They go back from English radio to Spanish radio, therefore the only thing they can compare our station to is another English station. So we've got to be as good as them or better. And whatever they do we're going to do bigger and better." As the American mainstream increasingly influences the Tejano music industry, the most successful businesses adjust their approach to the market to maintain their success. "We try to keep up with the image of the more Americanized type of Tejano," Lee Martinez of Freddie Records says, "otherwise we'd lose the market completely. All the young groups are falling into that feeling of MTV. They're playing Tejano music, Mexican music, but you can feel a little touch of that English thing in it. Even the immigrants are becoming Americanized because of the influence of tv, so we're doing the same thing."

While the Texas Hispanic companies attempt to emulate contemporary English language popular music, their production and business operations cannot compete with companies in California or New York. Bob Gallarza, now producer for Little Joe Hernandez, feels that "they have a certain way of doing things here in Texas that's not quite as professional as the way bigger groups do it. The whole market here is so isolated from everything else. They really need to get the concepts of how the New York people, the L.A. people do it. Business is not really done the way it should be out here."

Gallarza, whose background includes 15 years of work with the Fifth Dimension and record production for Marilyn McCoo & Billy Davis Jr., is trying to combine Little Joe's music with more professional musicianship and recording techniques to come up with something that will appeal to all audiences. Although Joe has a deal with WEA, Gallarza says that Joe's new single will be distributed independently on the Redneck Records label because "WEA just hasn't taken care of business, so we're going to show them what we can do on our end." Joe is disappointed with his WEA deal. "WEA has not at all produced what we thought they were supposed to do in the U.S." He's also having problems with foreign distribution. "I'm dealing with a company out of Mexico that handles WEA. I've got little communication with them and no reports."

Despite the discouraging economic atmosphere, the harmony between corporate sponsors and the Texas Hispanic music industry is sounding a positive note for the state's musical outlook. "If we play a role, and I think we do, in helping to bring exposure to the industry and to the artists, it's mutually beneficial," says Budweiser's Victor Ornelas. "Now that Hispanic music is crossing over, when you see a group like Los Lobos play a polka, and over 60% of their audience is young adult Anglos and they're dancing up a storm, you know that we have arrived."

Larry Lawrence is an Austin writer.

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TEXAS

San Antonio

(Continued from page T-18)

Encore Talent has an exclusive stable of country talent that includes Moe Bandy (who makes his home in San Antonio), Joe Stampley, Johnny Duncan and Johnny Bush, among others. While his staff books the rest of its roster, owner Ronnie Spillman's priority is keeping Moe and Joe working. Spillman thinks San Antonio is a good place to be.

"In today's entertainment business the talent buyers don't care where an agent is located as long as he can conduct business. You no longer have to be based in Los Angeles, New York or Nashville. If they want my acts, they have to come to me."

The year started out slowly for the seven-year-old company, but Spillman estimates that with the many fairs and rodeos he's booked for the summer he may be even a little ahead of last year at this point. He feels the key to it is keeping his prices on hold.

"When Moe and Joe won awards for their video 'Where's The Dress?' we could've gone up. But we kept them both medium-priced and decided to work a little more rather than have a lot of gaps in their schedules."

Spillman says that the country market is generally soft right now and that the Urban Cowboy craze is definitely over.

"It's getting harder to play concerts. These days you've got to hustle for other things."

He estimates that while 55% of his business comes from night clubs and concerts, 45% comes from conventions, rodeos, fairs and other outdoor events.

"San Antonio is a major city for private conventions. We work shows all the time that the general public isn't even aware of. And not just in Texas."

"Moe just recently played on board a cruise ship to the Bahamas. In June he played Las Vegas for the first time at the Frontier Hotel on a bill with George Strait. That's what I mean by finding other outlets besides the concerts and clubs."

When even Willie Nelson isn't sure draw in San Antonio

Ron Young is pop music critic for The San Antonio Light and a freelance writer.

that says something about national touring acts that regularly play here. But Bill Green of BGM Network feels that despite the general entertainment depression, live music is again on the upswing, especially on the local level.

"For a city of its size, San Antonio has no regular live night club scene to speak of," says Green. "But what keeps most local and area acts working are the various music festivals that happen at least once a month. San Antonio has the Fiesta, Folklife Festival, Strohling Down The River and the KKYX Country River Festival, among others. They usually have a big name headliner, but they offer plenty of work for local acts too."

Lubbock

(Continued from page T-16)

1967, and there was a Maines Brothers Band here long before then, and that was a long time before this current group of guys got together under that name. I didn't even meet these guys until 1980 but, the first time I saw them as a group, I had no doubt they were destined to be discovered."

Already, the Maines Brothers Band—composed of Lloyd Maines, Kenny Maines, Steve Maines, Donnie Maines, Jerry Brownlow, Cary Banks and Richard Bowden—are following in some very auspicious footsteps. Holly was from Lubbock, yes, and he didn't have to look very far to find his Crickets: people like Jerry Allison and Joe B. Mauldin and Nicki Sullivan and Sonny Curtis, the latter from Meadow and very respected as a songwriter in his own right. Waylon Jennings hails from the nearby town of Littlefield. He deejayed in Lubbock before making his mark with his music. Just north of Lubbock is Floydada, boyhood home of "country boy" Don Williams. Mac Davis also was born and raised in Lubbock, Tex. and still makes quiet visits back to visit his parents.

Also from Lubbock is Glenn D. Hardin, who played piano for Elvis Presley and Emmylou Harris before working with John Denver. (For the record, Denver is not from Lubbock, but he did attend college in Lubbock for a while—but then, so did Meatloaf.) Bobby Keys grew up playing saxophone in nearby Slaton before deciding he could make more money doing the same thing with the Rolling Stones; even Keys has returned, however, and joined a Lubbock rock band called

"Live music is coming back. People are tired of the country discos that have hurt the live music scene for so long. When a major country disco like the Midnight Rodeo starts to feature live music on their slower nights, that's a good sign that things will soon be changing for the better for local musicians."

Besides booking local artists such as Bobby Jenkins, Billy Mata and Valentino, BGB also has an arm for recording and distribution as well as publishing. Their two labels, BGM and Zone 7, have nationally charted six locally-produced singles this year.

RON YOUNG

Ace Liquidators. Nashville producers Bob Montgomery and Jimmy Bowen are from Lubbock, and another West Texan is Buddy Knox, who enjoyed a hit a good many moons ago with "Party Doll." Until moving to Austin a couple years back, Joe Ely operated out of Lubbock. And Plainview, just north of Lubbock, gave the world Jimmy Dean, who in turn gave the world "Big Bad John" and later a lot of sausage.

Contacted at his Nashville office, record producer Jerry Kennedy, who handled the Maines Brothers Band when they were signed and asked to be allowed to continue producing the band even after he left Mercury/PolyGram a year ago, says, "I'm astonished when I think of how much music has come of Lubbock. Before I started working with the Maines Brothers, Lubbock to me was a nostalgia trip. I'd played there with Johnny Horton back in 1957; then there was the Holly thing and the Waylon Jennings thing and I know Mac (Davis) came out of there. That's just an awesome output for a town which, compared to Nashville anyway, is stuck out in the middle of nowhere."

Kennedy found he'd be spending time in Lubbock again, however, after talking with Lloyd Maines and discovering the band wanted its contract to specifically state all recording would take place in Lubbock. "The band really felt strongly about that," he says, "and I had no qualms because they'd already done several other albums on their own there and those records sounded good."

William D. Kerns is music critic and entertainment editor with The Lubbock Avalanche-Journal and a freelance writer.

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Jingle Jungle

(Continued from page T-20)

done more radio IDs in the first half of this year than all of last year."

Like Wolfert, Scott attributes this upturn to "the cyclical interest in using music to promote radio stations," and to TM's aggressive marketing

stance.

Beyond the radio jingle business, TM has reached into a number of new areas in recent years. The indus-

trial world is one of them, where TM is heavily involved in producing video pep talks for corporations. One of those clients is Coca-Cola, for which TM is creating a multi-media celebration of the soda-maker's 100th anniversary. How-to and welcome wagon video vignettes, logos and theme songs are other items TM is producing for its corporate clientele.

For most of its 17-year history, TM has been a leading supplier of radio format packages. TM's other duties include tv spots and ID packages as well as radio consulting. Scott's reasons for staying in Dallas are much the same as Wolfert's. "The talent base is excellent, fully on par with that in New York or Los Angeles," he notes. "More good producers are coming down to Dallas because more great facilities are opening up," Scott continues. "Plus, the film industry burgeoning here is bringing music with it."

And, the granddaddy of the radio supply companies in Texas is Otis Connor Productions, a 7-year-old subsidiary of the Otis Connor Group of Companies, now nearly 19 years of age. A little over a year ago, company head Otis Connor realized that the firm's radio duties made it the largest single user of Dallas studio time. With this in mind, Connor went about building StudioStudio, the company's own state-of-the-art facility. In addition to creating ID packages to several top radio outlets, Otis Connor is the company behind the broadcast logos for national accounts such as Lipton Tea, Diet Coke, CBS Radio and Macy's department stores. And, feature radio programming occupies a hefty chunk of Connors' business concerns. The latest Connors offering in this category is "Wheels: The Great American Race," a 12-hour special that Connors describes as "including every great car song you ever wanted to hear."

One of the reasons Connors says he remains in Texas is that "it's cheaper to produce here than anywhere else and people tend to work harder in Dallas. The union members here understand that they are a part of this business and that results in a strong level of synergy." Like Wolfert and Scott, Connors acknowledges the strength of the Dallas talent pool, of which Connors himself is a member. "I am a writer who just happens to own a company," he notes.

KIM FREEMAN

CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Cover interviews by Chris McGowan; Cover & Design, Anne Richardson-Daniel.

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Frederic Remington. *The Fall of the Cowboy*, 1895. Amon Carter Museum, Fort Worth.

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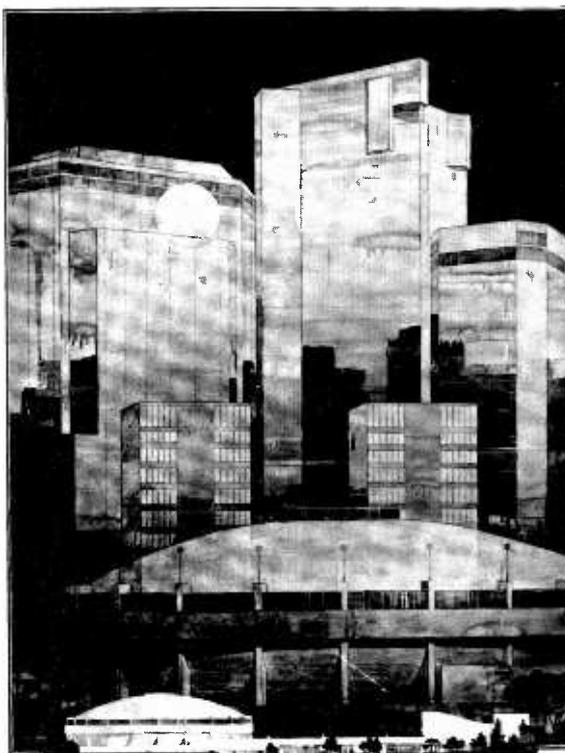
Decades after their passing, Russell and Remington live again in Fort Worth where their paintings hang in the Amon Carter Museum and the Sid Richardson Collection of Western Art.

Fort Worth is very proud of its Western background and has diligently sought to retain it, although the city keeps changing its skyline like any growing metropolis will — spending a few million here, a hundred million there. For example, Fort Worth's ultra-modern Tarrant County Convention Center has just added 45,000 sq. ft. to its already existing 140,000 sq. ft., allowing limitless combinations of exhibit and meeting spaces. Together

with a 14,000-seat Arena and a beautiful 3,000-seat Theatre, Tarrant County Convention Center has it all.

But with all of the city's modern amenities, such as its many other museums and gardens, new restaurants, thousands of new hotel accommodations, and the Twenty-First Century water gardens that adjoin the Convention Center, Fort Worth continues to remember its past with romantic Sundance Square and the Northside restaurants and saloons that still stand on the old Chisholm Trail.

That's why Fort Worth is such a natural home for Russell and Remington. And that's why a lot of folks love to come back to the old West and The Tarrant County Convention Center — again and again.



TARRANT COUNTY CONVENTION CENTER

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Lou Owen, CFE, Executive Director

EDUCAT

5	7	BANK STREET MUSIC WRITER	Mindscape	Write, edit and play back your own music compositions.	•	•	•	•	•
6	9 2	AGENT U.S.A.	Scholastic	Educational program designed to sharpen geographic and mathematical skills by using deductive reasoning. Recommended ages 9 and up.	•	•	•	•	•
7	6 9	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.	•	•	•	•	•
8	7 73	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•	•	•
9	10 5	NUMBER TUMBLERS	Fisher-Price	Recommended ages 8-12. Builds Math skills.	•	•	•	•	•★
10	8 3	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.	•	•	•	•	•

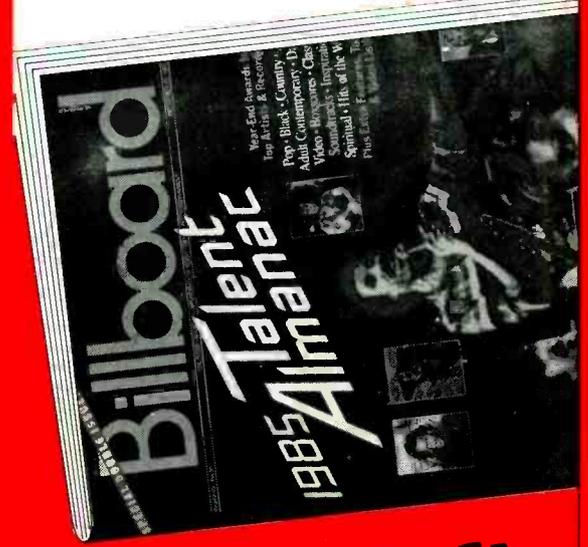
HOME MANAGEMENT

1	1 52	PRINT SHOP	Broderbund	At Home Print Shop	•	•	•	•	•
2	2 15	PRINT SHOP GRAPHICS LIBRARY	Broderbund	An additional disk for use with the "Print Shop". Supplies 100 new graphics.	•	•	•	•	•
3	6 94	BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•	•
4	5 13	HOMEPAK	Batteries Included	Combines word processing, communications and data management in one package.	•	•	•	•	•
5	4 13	THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.	•	•	•	•	•
6	3 28	PAPERCLIP	Batteries Included	Word Processing Package	•	•	•	•	•★
7	7 86	DOLLARS AND SENSE	Monogram	Home Financial Package	•	•	•	•	•
8	8 18	MANAGING YOUR MONEY, ANDREW TOBIAS	Meca	Home Financial Management System	•	•	•	•	•
9	9 2	PRINT SHOP GRAPHICS LIBRARY II	Broderbund	A second disk for use with the "Print Shop" more new graphics.	•	•	•	•	•
10	10 6	LETTER WIZARD	Datsoft	Word Processing Program	•	•	•	•	•

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RAIN CAN'T DAMPEN WILLIE'S PICNIC

Attendance Down But Spirits Up at Fourth of July Bash

BY KATY BEE

AUSTIN The newly completed South Park Meadows facility turned into a mudhole here for Willie Nelson's annual Fourth of July Picnic when torrential downpours interrupted the show.

For its second year of collaboration on the event, Pace Concerts of Houston—one of the largest concert promoters in the U.S.—had hoped for a turnout of 20,000 at the

\$1 million outdoor concert venue. The rain-dampened expectations did not deter diehard Nelson ticket holders, but severe weather conditions lowered attendance to between 10,000 and 12,000.

Before skies cleared up in mid-afternoon, ponchos were sold out and plastic garbage bag protective covers were at a premium. Yet sunny skies ushered in one of the coolest Fourth of Julys in Texas memory, a welcome relief from previous picnic

scorchers.

From noon until midnight, Nelson brought on the stars, rain or shine. With a lineup similar to last year's, Nelson welcomed back Kris Kristofferson, Waylon Jennings, Jessi Colter, David Allan Coe, Jerry Jeff Walker, Steve Fromholz, Billy Joe Shaver, Floyd Tillman, Faron Young, Johnny Bush and the Geezinslaw Brothers.

Major one-hour headliners included Johnny Cash, June Carter and Neil Young, with shorter 10-to-20 minutes sets by Asleep At The Wheel, Freddy Powers, Rattlesnake Annie, Ray Wylie Hubbard, zydeco hitmaker Rockin' Sidney ("My Toot-Toot")—who flew in for a
(Continued on page 48)



Highwaymen Hold Up Traffic. It was the first public appearance of Willie Nelson, Waylon Jennings, Johnny Cash and Kris Kristofferson as "the Highwaymen" from their new Columbia album "Highwayman." The occasion was Willie Nelson's Fourth of July Picnic in Austin.

Dean, Vegas, Williams Re-Elected

Weed Named ACM President

NASHVILLE The Academy of Country Music has elected Gene Weed as its president and re-elected vice president Eddie Dean, secretary Rose Vegas and treasurer Selma Williams.

Newly named to two-year terms on the Academy's board are Ron Anton (in the affiliated category), Janie Fricke (artist/entertainer), Tommy Thomas (club operator/employee), Larry Collins (composer), Don Hinson (disk jockey), Bette Kaye (manager/booker), Tom Bruner (musician/bandleader), Herb Eiseman (music publisher), John Curb (promotion), Bill Stewart (publications), Ron Martin (ra-

dio), Joe Casey (record company) and Rac Clark (tv/motion picture).

Board members remaining from last year's election are James Burton (musician/bandleader), Dave Douds (manager/booker), Dick Gary (advertising/radio/tv sales), Rhubarb Jones (disk jockey), Jeanne Marchand (publications), Bill Mayne (radio), Will Menees (tv/motion picture), Patti Page (artist/entertainer), Fred Reiser (club operator/employee), Tom Ritter (music publisher), Bob Schneiders (record company), Ben Susman (affiliated), Dottie Vance (promotion) and Ben Weisman (composer).

NASHVILLE SCENE

by Kip Kirby



NASHVILLE MADE front page news across the country a week ago when actor **Sean Penn** got into a slugfest with a British photographer who tried to take unauthorized pictures of Penn and his girlfriend **Madonna**.

Penn has been in Nashville for several months filming a movie with **Christopher Walken** in nearby Franklin. Now that her tour is over for the time being, Madonna has been slipping into town to join him on the weekends, and the pair has been frequently spotted at the Maxwell House Hotel.

On a recent Sunday afternoon, Madonna had been out for a run on the hotel grounds. When she finished, she and Penn were walking back along the hotel parking lot when two British photojournalists (who admitted they had been trying to track the couple for several days) approached and requested an interview and

Sean Penn brings fisticuffs to Music City

pictures. The actor refused the request, but when one of the photographers snapped the shutter anyway, Penn decked him and broke the camera.

Penn was arrested that night in his room and booked downtown at the police station. He offered no comment or explanation and was arraigned on two \$500 bonds. The next day, the local Tennessee newspaper ran the story—with photos taken by the second British photographer showing the fight.

GARY MORRIS recently made Grand Ole Opry history when he sang an aria from the opera "La Boheme" during the live televised portion of the program. This was the first time in the Opry's 60-year history that opera was performed onstage, and made a nice turnabout to the famous ad lib by **Judge George D. Hay** which gave the Opry its name in 1927.

"For the past hour, we have been listening to music taken largely from grand opera," said Judge Hay, referring to Dr. Walter Damrosch's "NBC Music Appreciation Hour," which preceded the Opry each week on the airwaves and always featured classical or operatic performances. "But from now on, we will present the Grand Ole Opry." The name has stuck.

NORTH CAROLINA-BASED Sugar Hill Records is releasing a new album featuring **Jonathan Edwards** and **the Seldom Scene** entitled "Blue Ridge." Edwards—who has been spending considerably more time in Nashville since he played here last year in the

same road cast of "Pump Boys And Dinettes" that starred **Nicolette Larson**—had Capricorn's only million-selling single with "Sunshine" in 1972. The Seldom Scene is a popular bluegrass group.

"Blue Ridge" was born from an impromptu jam session that took place with Edwards at the Seldom Scene's "home club" in Alexandria, Va., the Birchmere.

Tiny Staunton, Va. (speaking of Virginia cities) only has a population of 20,000 people, so the Statlers increased its dimensions considerably when the group's annual Fourth of July festivities drew a crowd of 75,000. Many fans had camped out well in advance with lawn chairs and sleeping bags to get front row space when the gates were opened at 6 a.m. on the morning of the Fourth. **Helen Cornelius** was the special guest. The Statlers closed out the night with "Taps," the national anthem and fireworks.

Gus Hardin has recorded a duet with singer/songwriter **David Loggins**, and she's crossing her fingers that lightning will strike twice. The last duet Loggins did was his No. 1 hit with **Anne Murray**, "Nobody Loves Me Like You Do." Loggins, who is probably best known as a solo artist for "Please Come To Boston," currently has several songs on the country charts, including Alabama's "40 Hour Week."

UH-OH, WE CAN'T RESIST: **Ed Bruce** has some famous names living with him and wife **Patsy** on their Middle Tennessee farm. But the famous names don't belong to erstwhile celebrities; they belong to the Bruces' motley assortment of pets. There's **Boy George** and **Grace Slick**, two peacocks; **Admiral Bird**, an African parrot; a cat named **Newman** (after you-know-who's eyes); and three geese, two of whom are named **Vern Gosling** and **Goose Gossage**. (Sorry, we don't make this stuff up, we just write about it.)

George Jones has switched booking agencies, this time joining the roster of **Buddy Lee Attractions** in Nashville, which will represent the singer on all bookings and tours. Jones has done his very first video, "Who's Going To Fill Their Shoes," and is supposed to spend part of the summer performing a selected series of dates in North Carolina, Kentucky, Indiana and Ohio.

For years, the **Monument Records** building on Music Row has been somewhat of a landmark with its distinctive Southern colonial architecture. Now that **MTM Music Group** has purchased the building, the facade and interior are undergoing renovation, so MTM donated the six pillars from the front of the Monument Building to a local humane shelter. **Tom T. Hall's** wife **Dixie** is the force behind the fund-raising effort for the new animal facility.



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Mail-Back Inserts

RCA Polling Album Buyers

NASHVILLE RCA Records is seeking to poll its country music buyers via mail-back album inserts. The questionnaires are included in current albums by Louise Mandrell, Eddy Raven and Mel Tillis, among others.

In addition to asking the respondent to cite and evaluate the album in which it is packed (on a scale ranging from "I like it very much" to "I didn't like it"), the form also requests a ranking of the buyer's three favorite songs on the album.

Other information sought in the 11-question inquiry includes where

the album was bought, what factors most influenced the purchase (hearing it, seeing the artist on tv, word-of-mouth recommendation, seeing the artist in concert, reading about the artist, the consequence of being a longtime fan, browsing, etc.), what the album cost, favorite radio station, whether the respondent regularly watches MTV and The Nashville Network, and number of album and tape purchases within the past three months.

The form also has a space for the respondent to list name, address, gender and age.



The Good Ole' Boys. Glen Campbell, Mel Tillis, Waylon Jennings and Roy Clark, from left, pal around after completing the soundtrack for the upcoming movie "Uphill All The Way." The comedy western stars Clark, Tillis and Campbell, along with a host of others.

CMTV Picks Up Seven New Outlets

NASHVILLE Hubbard Entertainment of St. Paul has sold the Country Music Television programming service to licensees in seven markets, according to Kevin Tannehill, Hubbard's executive vice president.

The new subscribers to the all-night music video clip service are KCEN-TV Waco, KOB-TV Albuquerque, KOAA-TV Colorado Springs/Pueblo, KIVI-TV Boise, WTOG-TV Tampa, WCJB-TV Gainesville and WHBQ-TV Memphis.

Tannehill estimates Hubbard will expand its client roster to about 60.

FOR WEEK ENDING JULY 20, 1985

Billboard TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	8	HANK WILLIAMS, JR. WARNER CURB 25267 WARNER BROS (8.98) 5 weeks at No. One	FIVE-O
2	2	2	22	ALABAMA ▲ RCA AHL 5339 (8.98) (CD)	40 HOUR WEEK
3	3	3	14	THE OAK RIDGE BOYS MCA 5555 (8.98)	STEP ON OUT
4	5	8	17	GEORGE STRAIT MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
5	4	4	18	WILLIE NELSON COLUMBIA FC 40008	ME AND PAUL
6	6	10	10	LEE GREENWOOD MCA 5582 (8.98) (CD)	GREATEST HITS
7	7	9	17	CONWAY TWITTY WARNER BROS 25207 (8.98)	DON'T CALL HIM A COWBOY
8	8	7	35	THE JUDDS ● RCA CURB AHL 5319 RCA (8.98) (CD)	WHY NOT ME
9	12	13	20	DOLLY PARTON RCA AHL-5414 (8.98)	REAL LOVE
10	11	12	9	THE STATLER BROTHERS MERCURY 824-420 1 POLYGRAM (8.98)	PARDNERS IN RHYME
11	10	11	48	RAY CHARLES COLUMBIA FC-39415	FRIENDSHIP
12	13	5	21	SAWYER BROWN CAPITOL CURB ST 12391 CAPITOL (8.98)	SAWYER BROWN
13	14	15	10	RONNIE MILSAP RCA AHL 5425 (8.98)	GREATEST HITS VOL. 2
14	16	18	8	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
15	15	16	14	MERLE HAGGARD EPIC FE 39602	KERN RIVER
16	9	6	16	MEL MCDANIEL CAPITOL 12402 (8.98)	LET IT ROLL
17	19	20	43	EXILE EPIC FE-39424	KENTUCKY HEARTS
18	18	19	38	RICKY SKAGGS EPIC FE-39410 (CD)	COUNTRY BOY
19	17	14	39	ANNE MURRAY CAPITOL SJ 12363 (8.98) (CD)	HEART OVER MIND
20	21	17	14	CRYSTAL GAYLE WARNER BROS 25154 (8.98)	NOBODY WANTS TO BE ALONE
21	20	21	38	GEORGE STRAIT ● MCA FE-5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
22	23	25	10	JOHN SCHNEIDER MCA 5583 (8.98)	TRYING TO OUTRUN THE WIND
23	22	23	38	EARL THOMAS CONLEY RCA AHL 5175 (8.98)	TREADIN' WATER
24	25	24	8	CHARLY MCCLAIN EPIC FE 39871	RADIO HEART
25	24	22	24	EMMYLOU HARRIS WARNER BROS 25205 (8.98)	THE BALLAD OF SALLY ROSE
26	31	60	3	ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
27	32	36	9	RESTLESS HEART RCA CPL-5369 (5.98)	RESTLESS HEART
28	27	27	62	THE STATLER BROTHERS MERCURY 818-652 1 POLYGRAM (8.98) (CD)	ATLANTA BLUE
29	30	32	14	THE KENDALLS MERCURY 824-250-1 POLYGRAM (8.98)	TWO HEART HARMONY
30	28	28	124	HANK WILLIAMS, JR. ▲ WARNER CURB 60193 WARNER BROS. (8.98) (CD)	GREATEST HITS
31	48	61	4	DAN FOGELBERG FULL MOON EPIC FE 39616 EPIC	HIGH COUNTRY SNOWS
32	33	31	8	VERN GOSDIN COMPLEAT 671012 POLYGRAM (8.98)	TIME STOOD STILL
33	NEW			JANIE FRICKE COLUMBIA 39975	SOMEBODY ELSE'S FIRE
34	35	46	3	LACY J. DALTON COLUMBIA FC 40028	CAN'T RUN AWAY FROM YOUR HEART
35	43	51	66	ALABAMA ▲ ² RCA AHL-4939 (8.98) (CD)	ROLL ON
36	36	41	47	THE OAK RIDGE BOYS ● MCA 5496 (8.98) (CD)	GREATEST HITS 2
37	40	45	7	JOHNNY LEE WARNER BROS 25210 (8.98)	KEEP ME HANGIN' ON
38	38	58	6	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	35	9	ATLANTA MCA 5576 (8.98)	ATLANTA
40	45	65	3	EDDIE RABBITT WARNER BROS 1-25278 (8.98)	EDDIE RABBITT #1'S
41	26	26	58	HANK WILLIAMS, JR. ● WARNER/CURB 25088/WARNER BROS (8.98)	MAJOR MOVES
42	44	39	7	T.G. SHEPPARD COLUMBIA FC 40007	LIVIN' ON THE EDGE
43	41	42	24	ED BRUCE RCA AHL 5324 (8.98)	HOMECOMING
44	34	30	16	BARBARA MANDRELL MCA 5566 (8.98) (CD)	GREATEST HITS
45	47	33	11	TAMMY WYNETTE EPIC 39971 (8.98)	SOMETIMES WHEN WE TOUCH
46	29	29	16	REBA MCENTIRE MERCURY 824 342-1 POLYGRAM (8.98)	THE BEST OF REBA MCENTIRE
47	42	34	18	SYLVIA RCA AHL-5413 (8.98)	ONE STEP CLOSER
48	49	44	51	GLEN CAMPBELL ATLANTIC AMERICA 90164 ATLANTIC (8.98)	LETTER TO HOME
49	46	48	116	JOHN CONLEE MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS
50	53	57	7	KEITH STEGALL EPIC 39892	KEITH STEGALL
51	60	66	122	ALABAMA ▲ ² RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
52	65	—	2	MAC DAVIS MCA 5590 (8.98)	TILL I MADE IT WITH YOU
53	39	37	36	JOHN CONLEE MCA 5521 (8.98)	BLUE HIGHWAY
54	NEW			JIMMY BUFFETT MCA 5600 (8.98)	THE LAST MANGO IN PARIS
55	51	49	36	DAN SEALS EMI AMERICA ST-17131 (8.98)	SAN ANTOINE
56	56	59	174	WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
57	58	55	18	NICOLETTE LARSON MCA 5556 (8.98)	SAY WHEN
58	61	56	13	KATHY MATTEA MERCURY 824 308 1 POLYGRAM (8.98)	FROM MY HEART
59	57	53	376	WILLIE NELSON ▲ ³ COLUMBIA JC 35305 (CD)	STARDUST
60	68	71	13	THE WHITES MCA CURB 5562 MCA (8.98)	WHOLE NEW WORLD
61	70	74	6	LOUISE MANDRELL RCA AHL 5454 (8.98)	MAYBE MY BABY
62	66	68	175	ALABAMA ▲ ³ RCA AHL 1-4229 (8.98) (CD)	MOUNTAIN MUSIC
63	64	67	200	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
64	50	47	31	RAY STEVENS MCA 5517 (8.98)	HE THINKS HE'S RAY STEVENS
65	63	50	36	REBA MCENTIRE MCA 5516 (8.98)	MY KIND OF COUNTRY
66	54	43	67	HANK WILLIAMS, JR. ● WARNER CURB 23924 WARNER BROS (8.98)	MAN OF STEEL
67	73	63	23	STEVE WARINER MCA 5545 (8.98)	ONE GOOD NIGHT DESERVES ANOTHER
68	62	64	89	GEORGE STRAIT ● MCA 5450 (8.98)	RIGHT OR WRONG
69	52	38	10	KENNY ROGERS LIBERTY LO 51157 EMI-AMERICA (8.98)	LOVE IS WHAT WE MAKE IT
70	71	73	5	VINCE GILL RCA CPL 5348	THE THINGS THAT MATTER
71	72	69	46	JOHN SCHNEIDER MCA 5495 (8.98)	TOO GOOD TO STOP NOW
72	59	52	5	LEON EVERETTE MERCURY 8240309 1 POLYGRAM	WHERE'S THE FIRE
73	69	62	6	CHARLEY PRIDE RCA AHL 5426 (8.98)	GREATEST HITS VOL. 2
74	75	72	35	WAYLON JENNINGS RCA AHL-5325 (8.98) (CD)	WAYLON'S GREATEST HITS - VOL. 2
75	55	40	17	DAVID ALLAN COE COLUMBIA FC 39617	DARLIN', DARLIN'

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39	44	4	SOUNDTRACK	CAPITOL ST-12413 (8.98)	A VIEW TO A KILL
40	40	7	JOHN CAFFERTY/BEAVER BROWN BAND	SCOTTI BROS. 39405/EPIC (CD)	TOUGH ALL OVER
41	35	25	LUTHER VANDROSS	▲ EPIC 39882	THE NIGHT I FELL IN LOVE
42	36	30	DON HENLEY	▲ GEFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
43	43	55	AMY GRANT	A&M SP-5060 (8.98)	UNGUARDED
44	37	32	GEORGE THOROGOOD	EMI-AMERICA ST-17145 (8.98) (CD)	MAVERICK
45	47	52	SOUNDTRACK	ARISTA AL9-8278 (9.98)	PERFECT
46	42	33	DAVID LEE ROTH	▲ WARNER BROS. 1-25222 (5.99)	CRAZY FROM THE HEAT
47	46	39	BON JOVI	MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
48	48	48	JESSE JOHNSON'S REVUE	A&M SP-6-5024 (6.98)	JESSE JOHNSON'S REVUE
49	52	68	KIM CARNES	EMI-AMERICA SO-17159 (8.98)	BARKING AT AIRPLANES
50	50	51	MEN AT WORK	COLUMBIA FC 40078	TWO HEARTS
51	49	42	DAN FOGELBERG	FULL MOON/EPIC FE 39616/EPIC	HIGH COUNTRY SNOWS
52	58	64	THE BEACH BOYS	CARIBOU BFZ 39946/EPIC	THE BEACH BOYS
53	45	45	RICK SPRINGFIELD	● RCA A&M 1-5370 (9.98)	TAO
54	53	49	DOKKEN	ELEKTRA 60376 (8.98) (CD)	TOOTH & NAIL
55	56	56	RUN-D.M.C.	● PROFILE PRO1205 (8.98)	KING OF ROCK

94	95	95	7	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON	COLUMBIA FC 40056	HIGHWAYMAN
95	77	71	13	GRAHAM PARKER & THE SHOT	ELEKTRA 60388 (8.98) (CD)	STEADY NERVES
96	89	80	5	UTFO	SELECT 21614 (8.98)	UTFO
97	82	78	15	ALISON MOYET	COLUMBIA BFC 39956	ALF
98	94	83	10	RICK JAMES	GORDY 6135GL/MOTOWN (8.98)	GLOW
99	79	63	17	GO WEST	CHRYSALIS FV 41495 (8.98) (CD)	GO WEST
100	104	109	3	BARRY MANILOW	ARISTA AL9-8274 (9.98)	THE MANILOW COLLECTION/20 CLASSIC HITS
101	103	112	35	TEARS FOR FEARS	MERCURY 811 039-1/POLYGRAM (8.98) (CD)	THE HURTING
102	107	122	2	JIMMY BUFFETT	MCA 5600 (8.98)	THE LAST MANGO IN PARIS
103	86	87	36	JULIAN LENNON	▲ ATLANTIC 80184-1 (8.98) (CD)	VALOTTE
104	98	90	40	NEW EDITION	▲ MCA 5515 (8.98) (CD)	NEW EDITION
105	88	73	19	SOUNDTRACK	● A&M SP-5045 (8.98)	THE BREAKFAST CLUB
106	109	113	90	PHIL COLLINS	● ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
107	111	127	3	SPYRO GYRA	MCA 5606 (8.98)	ALTERNATING CURRENTS
108	99	92	39	U2	▲ ISLAND 90231/ATLANTIC (8.98)	THE UNFORGETTABLE FIRE
109	72	72	9	HANK WILLIAMS, JR.	WARNER/CURB 25267/WARNER BROS. (8.98) (CD)	FIVE-O
110	113	118	3	HELIX	CAPITOL ST-12411 (8.98)	LONG WAY TO HEAVEN

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HOT COUNTRY SINGLES

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	14	DIXIE ROAD J.CRUTCHFIELD (D.GOODMAN, M.A.KENNEDY, P.ROSE)	LEE GREENWOOD MCA 52564
2	4	5	12	LOVE DON'T CARE N.LARKIN, E.T.CONLEY (E.T.CONLEY, R.SCRUGGS)	EARL THOMAS CONLEY RCA 14060
3	5	6	12	OLD HIPPIE E.GORDY, JR., J.BOWEN (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 52579/MCA
4	6	7	10	40 HOUR WEEK (FOR A LIVIN') H.SHEDD, ALABAMA (D.LOGGINS, L.SILVER, D.SCHLITZ)	ALABAMA RCA 14085
5	7	8	11	I'M FOR LOVE J.BOWEN, H.WILLIAMS, JR. (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-29022/WARNER BROS.
6	3	4	14	HELLO MARY LOU J.KENNEDY (G.PITNEY, C.MANGFARACINA)	THE STATLER BROTHERS MERCURY 880-685-7/POLYGRAM
7	8	11	10	HIGHWAYMAN C.MOMAN (J.WEBB)	W.JENNINGS, W.NELSON, J.CASH, K.KRISTOFFERSON COLUMBIA 38-04881
8	10	15	9	REAL LOVE D.MALLOY (D.MALLOY, R.BRANNON, R.MCCORMICK)	DOLLY PARTON (DUET WITH KENNY ROGERS) RCA 14058
9	9	12	12	LASSO THE MOON S.DORFF, J.E.NORMAN (S.DORFF, M.BROWN)	GARY MORRIS WARNER BROS. 7-29028
10	13	17	10	I DON'T THINK I'M READY FOR YOU J.E.NORMAN (DORFF, BROWN, REYNOLDS, GARRETT)	ANNE MURRAY CAPITOL 5472
11	16	18	10	SHE'S SINGLE AGAIN B.MONTGOMERY (C.CRAIG, P.MCCANN)	JANIE FRICKE COLUMBIA 38-04896
12	18	20	8	THE FIREMAN J.BOWEN, G.STRAIT (M.VICKERY, W.KEMP)	GEORGE STRAIT MCA 52586
13	17	19	11	SAVE THE LAST CHANCE B.LOGAN, R.MCCOLLISTER (W.ALDRIDGE, R.BYRNE)	JOHNNY LEE WARNER BROS. 7-29021
14	19	24	7	LOVE IS ALIVE B.MAHER (K.MROBBINS)	THE JUDDS RCA/CURB 14093/RCA
15	1	2	15	FORGIVING YOU WAS EASY W.NELSON (W.NELSON)	WILLIE NELSON COLUMBIA 38-04847
16	24	28	8	I DON'T KNOW WHY YOU DON'T WANT ME D.MALLOY (R.CASH, R.CROWELL)	ROSANNE CASH COLUMBIA 38-04809
17	23	25	10	(LOVE ALWAYS) LETTER TO HOME H.SHEDD (C.JACKSON)	GLEN CAMPBELL ATLANTIC/AMERICA 7-99647/ATLANTIC
18	26	29	7	MODERN DAY ROMANCE M.MORGAN, P.WORLEY (K.BROOKS, D.TYLER)	NITTY GRITTY DIRT BAND WARNER BROS. 7-29027
19	25	27	9	CAROLINA IN THE PINES J.E.NORMAN (M.MURPHEY)	MICHAEL MARTIN MURPHEY EMI-AMERICA 8265
20	27	32	8	I WANT EVERYONE TO CRY T.DUBOIS, S.HENDRICKS (W.NEWTON, M.NOBLE)	RESTLESS HEART RCA 14086
21	28	35	7	USED TO BLUE R.SCRUGGS (F.KNOBLOCK, B.LABOUNTY)	SAWYER BROWN CAPITOL/CURB 5477/CAPITOL
22	21	23	11	FOOLED AROUND AND FELL IN LOVE R.HALL (E.BISHOP)	T.G.SHEPPARD COLUMBIA 38-04890
23	31	33	9	I NEVER MADE LOVE (TILL I MADE IT WITH YOU) J.BOWEN (B.MCDILL)	MAC DAVIS MCA 52573
24	20	22	12	DIM LIGHTS, THICK SMOKE (AND LOUD LOUD MUSIC) V.GOSDIN, R.JONES (J.MAPHIS, R.L.MAPHIS, M.FIDLER)	VERN GOSDIN COMPLEAT 142/POLYGRAM
25	33	37	6	HAVE I GOT A DEAL FOR YOU J.BOWEN, R.MCENTIRE (M.P.HEENEY, J.LEAP)	REBA MCENTIRE MCA 52604
26	15	16	12	IT'S ALL OVER NOW J.ANDERSON, L.BRADLEY, J.E.NORMAN (B. & S.WOMACK)	JOHN ANDERSON WARNER BROS. 7-29002
27	12	13	12	IT AIN'T GONNA WORRY MY MIND B.SHERILL (R.LEIGH)	RAY CHARLES AND MICKEY GILLEY COLUMBIA 38-04860
28	35	40	5	MY TOOT TOOT S.SIMIEN, F.SOILEAU, H.P.MEAUX (S.SIMIEN)	ROCKIN' SIDNEY EPIC 34-05430
29	34	38	8	IF YOU BREAK MY HEART B.FISHER (M.GARVIN, B.JONES, T.SHAPIRO)	THE KENDALLS MERCURY 880-829-7/POLYGRAM
30	36	42	5	DRINKIN' AND DREAMIN' J.BRIDGES, G.SCRUGGS (T.SEALS, M.D.BARNES)	WAYLON JENNINGS RCA 14094
31	14	10	14	IT'S A SHORT WALK FROM HEAVEN TO HELL J.BOWEN, J.SCHNEIDER (K.BELL, T.SKINNER, J.L.WALLACE)	JOHN SCHNEIDER MCA 52567
32	11	1	16	SHE'S A MIRACLE B.KILLEN (J.PENNINGTON, S.LEMAIRE)	EXILE EPIC 34-04864
33	39	45	4	I FELL IN LOVE AGAIN LAST NIGHT J.L.WALLACE, T.SKINNER (P.OVERSTREET, T.SCHUYLER)	THE FORESTER SISTERS WARNER BROS. 7-28988
34	38	41	7	YOU CAN'T RUN AWAY FROM YOUR HEART M.MORGAN, P.WORLEY (W.WALDMAN, J.PHOTOGLIO)	LACY J. DALTON COLUMBIA 38-04884
35	22	14	14	OPERATOR, OPERATOR E.RAVEN, P.WORLEY (L.WILLOUGHBY, J.WILLOUGHBY)	EDDY RAVEN RCA 14044
36	40	44	6	PRETTY LADY K.LEHNING (K.STEGALL)	KEITH STEGALL EPIC 34-04934
37	42	46	5	COLD SUMMER DAY IN GEORGIA G.WATSON, L.Booth (D.KNUTSON, A.L.OWENS)	GENE WATSON EPIC 34-05407
38	29	30	10	HE BURNS ME UP H.SHEDD (B.SPRINGFIELD)	LANE BRODY EMI-AMERICA 8266
39	47	52	4	CRY JUST A LITTLE BIT B.MAHER (B.HEATLIE)	SYLVIA RCA 14107
40	48	63	3	BETWEEN BLUE EYES AND JEANS C.TWITTY, D.HENRY, R.TREAT (K.MCDUFFIE)	CONWAY TWITTY WARNER BROS. 7-28966
41	37	39	8	YOU DONE ME WRONG H.SHEDD (R.PRICE, S.JONES)	MEL TILLIS RCA 14061
42	63	—	2	LOST IN THE FIFTIES TONIGHT R.MILSAP, T.COLLINS, R.GALBRAITH (M.REID, T.SEALS, F.PARRIS)	RONNIE MILSAP RCA 14135
43	49	56	5	HOTTEST "EX" IN TEXAS R.BAKER (B.BLACKMON, L.TRAUGHBER, C.VIPPERMAN)	BECKY HOBBS EMI-AMERICA 8273
44	50	58	4	HOMETOWN GOSSIP R.SKAGGS, M.MORGAN (G.DAVIS, R.ALLEN)	THE WHITES MCA/CURB 52615/MCA
45	30	9	16	SHE KEEPS THE HOME FIRES BURNING R.MILSAP, T.COLLINS, R.GALBRAITH (D.MORGAN, P.FRIMMER, M.REID)	RONNIE MILSAP RCA 14034
46	53	64	3	WITH JUST ONE LOOK IN YOUR EYES N.WILSON, SNEED BROTHERS (S.DAVIS, D.MORGAN)	CHARLY MCCLAIN (WITH WAYNE MASSEY) EPIC 34-05398
47	67	—	2	SHE'S COMIN' BACK TO SAY GOODBYE E.STEVENS, E.RABBITT, J.BOWEN (E.RABBITT, E.STEVENS)	EDDIE RABBITT WARNER BROS. 7-28976
48	41	34	13	SIZE SEVEN ROUND (MADE OF GOLD) B.SHERILL (M.FIELDS, G.LUMPKIN)	GEORGE JONES AND LACY J. DALTON EPIC 34-04876
49	57	69	3	KERN RIVER M.HAGGARD, G.MARTIN, R.REYNOLDS (M.HAGGARD)	MERLE HAGGARD EPIC 34-05426
50	60	72	3	MEET ME IN MONTANA P.WORLEY, K.LEHNING (P.DAVIS)	MARIE OSMOND (WITH DAN SEALS) CAPITOL/CURB 5478/CAPITOL

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	32	21	16	HEART TROUBLE T.BROWN, J.BOWEN (K.ROBBINS, D.GIBSON)	STEVE WARINER MCA 52562
52	46	48	6	DON'T MAKE ME WAIT ON THE MOON B.BECKETT, J.E.NORMAN (J.MCBRIDE)	SHELLY WEST WARNER BROS. 7-28997
53	64	74	3	BLUE HIGHWAY B.LOGAN (D.HENRY, D.WOMACK)	JOHN CONLEE MCA 52625
54	61	75	3	LET A LITTLE LOVE COME IN B.MEVIS (B.MCDILL)	CHARLEY PRIDE RCA 14134
55	59	67	4	PAINT THE TOWN BLUE J.MORRIS (R.LAVOIE)	ROBIN LEE AND LOBO EVERGREEN 1033
56	44	31	17	MAYBE MY BABY R.C.BANNON (E.CARMEN)	LOUISE MANDRELL RCA 14039
57	62	66	4	I'LL BE YOUR FOOL TONIGHT D.TOLLE (T.ARA'IA)	JIM GLASER MCA/NOBLE VISION 52619/MCA
58	43	26	17	LITTLE THINGS R.CHANCEY (B.BARBER)	THE OAK RIDGE BOYS MCA 52556
59	65	70	3	HE WON'T GIVE IN A.REYNOLDS (J.PIERCE)	KATHY MATTEA MERCURY 880-667-7/POLYGRAM
60	69	78	4	GYPSIES IN THE PALACE J.BOWEN, M.UTLEY, T.BROWN (J.BUFFETT, G.FREY, W.JENNINGS)	JIMMY BUFFETT MCA 52607
61	52	54	7	YOU CAN'T MEASURE MY LOVE R.RUFF (D.BRAMLET, B.BURNETTE)	CARLETTE LUV 107
62	45	36	18	NOBODY WANTS TO BE ALONE M.MASSER (M.MASSER, R.FLEMING)	CRYSTAL GAYLE WARNER BROS. 7-29050
63	77	—	2	IF IT WEREN'T FOR HIM E.GORDY, JR. (V.GILL, R.CASH)	VINCE GILL RCA 14140
64	NEW	—	—	LOVE TALKS B.KILLEN (B.JONES, M.GARVIN, T.SHAPIRO)	RONNIE MCDOWELL EPIC 34-05404
65	79	—	2	I WILL DANCE WITH YOU B.BECKETT (J.W.ROUTH)	KAREN BROOKS (WITH JOHNNY CASH) WARNER BROS. 7-28979
66	58	61	5	WHY NOT TONIGHT D.HUNGATE, J.BOWEN (C.WATERS, B.JONES, T.SHAPIRO)	ATLANTA MCA 52603
67	56	59	5	UNWED FATHERS G.DAVIES, L.SKLAR (B.BRADDOCK, J.PRINE)	GAIL DAVIES RCA 14095
68	72	79	3	WHEN SOMETHING IS WRONG WITH MY BABY J.KENNEDY, J.STAMPLEY (I.HAYES, D.PORTER)	JOE STAMPLEY EPIC 34-05405
69	NEW	—	—	YOU MAKE ME WANT TO MAKE YOU MINE R.LANDIS (D.LOGGINS)	JUICE NEWTON RCA 14139
70	74	—	2	NOBODY EVER GETS ENOUGH LOVE K.LEHNING (D.MORGAN, S.A.DAVIS)	CON HUNLEY CAPITOL 5485
71	82	—	2	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
72	55	53	6	A GOOD LOVE DIED TONIGHT B.RICE (R.MURRAY)	LEON EVERETTE MERCURY 880-829-7/POLYGRAM
73	66	55	6	MAKE-UP AND FADED BLUE JEANS J.BOWEN (M.HAGGARD)	MERLE HAGGARD MCA 52595
74	NEW	—	—	RHYTHM GUITAR E.HARRIS, P.KENNERLEY (E.HARRIS, P.KENNERLEY)	EMMYLOU HARRIS WARNER BROS. 7-28952
75	68	47	17	MY OLD YELLOW CAR K.LEHNING (T.SCHUYLER)	DAN SEALS EMI-AMERICA 8261
76	70	73	3	ROCKIN' IN A BRAND NEW CRADLE S.BUCKINGHAM, J.E.NORMAN (J.CHAMBERS, L.JENKINS)	TERRI GIBBS WARNER BROS. 7-28993
77	NEW	—	—	TWENTIETH CENTURY FOOL L.BUTLER (B.NEARLY, J.PHOTOGLIO)	KENNY ROGERS LIBERTY 1525/CAPITOL
78	54	49	8	DIXIE TRAIN C.JACKSON (C.JACKSON, J.WEATHERLY)	CARL JACKSON COLUMBIA 38-04926
79	NEW	—	—	HEART DON'T DO THIS TO ME J.BOWEN, L.LYNN (J.WILDE, K.VASSY)	LORETTA LYNN MCA 52621
80	51	43	18	COUNTRY BOY R.SKAGGS (T.COLTON, R.SMITH, A.LEE)	RICKY SKAGGS EPIC 34-04831
81	NEW	—	—	YOU JUST HURT MY LAST FEELING B.BOBO, R.PENNINGTON (H.COCHRAN, R.PORTER)	SAMMI SMITH STEP ONE 342
82	75	57	19	LET IT ROLL (LET IT ROCK) J.KENNEDY (E.ANDERSON)	MEL MCDANIEL CAPITOL 5458
83	71	60	19	DON'T CALL HIM A COWBOY C.TWITTY, D.HENRY, R.TREAT (D.HUPP, J.MCRAE, B.MORRISON)	CONWAY TWITTY WARNER BROS. 7-29057
84	NEW	—	—	WHAT USED TO BE CRAZY J.CHAMBERS (J.CHAMBERS, J.KENYNS)	BAMA BAND COMPLEAT 144/POLYGRAM
85	73	51	19	NATURAL HIGH M.HAGGARD, R.BAKER (F.POWERS)	MERLE HAGGARD EPIC 34-04830
86	80	65	7	ONE BIG FAMILY R.MCDOWELL, E.WINFREY (R.MCDOWELL, M.REID, T.SEALS)	THE HEART OF NASHVILLE COMPLEAT 679001-7/POLYGRAM
87	84	76	14	GO DOWN EASY D.FOGELBERG, M.LEWIS (J.BOLOTIN)	DAN FOGELBERG FULL MOON/EPIC 34-04835/EPIC
88	76	50	9	A BAR WITH NO BEER J.KENNEDY (T.T.HALL)	TOM T. HALL MERCURY 800-690-7/POLYGRAM
89	83	82	4	MY SPECIAL ANGEL D.KNIGHT (J.DUNCAN)	JAMES & MICHAEL YOUNGER PERMAN 82011/MCA
90	78	62	7	ANY TIME J.E.NORMAN (H.LAWSON)	THE OSMOND BROTHERS WARNER/CURB 7-28982/WARNER BROS.
91	88	87	12	IT'S JUST ANOTHER HEARTACHE E.PRESTIDGE, J.E.NORMAN (S.BOGARD, R.GILES)	BANDANA WARNER BROS. 7-29029
92	90	94	3	THE EYES HAVE IT L.MORTON (R.GILES, B.FISCHER)	LEE WRIGHT PRAIRIE DUST 5185
93	92	89	20	THERE'S NO LOVE IN TENNESSEE T.COLLINS (D.MORGAN, S.DAVIS)	BARBARA MANDRELL MCA 52537
94	93	92	22	IN A NEW YORK MINUTE B.KILLEN (M.GARVIN, C.WATERS, T.SHAPIRO)	RONNIE MCDOWELL EPIC FE-39954
95	86	84	23	RADIO HEART N.WILSON (S.DAVIS, D.MORGAN)	CHARLY MCCLAIN EPIC 34-04777
96	94	91	3	LOVE IS AN OVERLOAD E.RICHARDS, J.ISBELL (B.RICE, M.S.RICE)	BOBBY LEWIS HME 4-04853/CBS
97	89	85	17	WHITE LINE E.HARRIS, P.KENNERLEY (E.HARRIS, P.KENNERLEY)	EMMYLOU HARRIS WARNER BROS. 7-29041
98	96	80	22	SOMETIMES WHEN WE TOUCH S.BUCKINGHAM (D.HILL, B.MANN)	MARK GRAY & TAMMY WYNETTE COLUMBIA 38-04782
99	81	68	6	PIECE OF MY HEART J.WILSON (B.BURNS)	SANDY CROFT CAPITOL 5471
100	85	81	4	I DON'T WANT TO LOSE YOU B.KILLEN (F.HART, D.BREWER, F.BREWER)	FREDDIE HART EL DORADO 101

Products with the greatest airplay and sales gains this week. ♦ Video clip availability. ● Recording Industry Assn. of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.

Billboard Hot Country Singles SALES & AIRPLAY

A ranking of the top 30 country singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Country Singles chart.

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT COUNTRY POSITION
1	2	1	2			
1	2			DIXIE ROAD	LEE GREENWOOD	1
2	4			LOVE DON'T CARE	EARL THOMAS CONLEY	2
3	5			I'M FOR LOVE	HANK WILLIAMS, JR.	5
4	7			40 HOUR WEEK (FOR A LIVIN')	ALABAMA	4
5	6			OLD HIPPIE	THE BELLAMY BROTHERS	3
6	3			HELLO MARY LOU	THE STATLER BROTHERS	6
7	8			HIGHWAYMAN	JENNINGS, NELSON, CASH, KRISTOFFERSON	7
8	11			REAL LOVE	DOLLY PARTON (DUET WITH KENNY ROGERS)	8
9	9			LASSO THE MOON	GARY MORRIS	9
10	13			I DON'T THINK I'M READY FOR YOU	ANNE MURRAY	10
11	16			SHE'S SINGLE AGAIN	JANIE FRICKE	11
12	18			THE FIREMAN	GEORGE STRAIT	12
13	17			SAVE THE LAST CHANCE	JOHNNY LEE	13
14	20			LOVE IS ALIVE	THE JUDDS	14
15	1			FORGIVING YOU WAS EASY	WILLIE NELSON	15
16	28			I DON'T KNOW WHY YOU DON'T WANT ME	ROSANNE CASH	16
17	—			MODERN DAY ROMANCE	NITTY GRITTY DIRT BAND	18
18	14			IT'S A SHORT WALK FROM HEAVEN TO HELL	JOHN SCHNEIDER	31
19	—			I WANT EVERYONE TO CRY	RESTLESS HEART	20
20	—			MY TOOT TOOT	ROCKIN' SIDNEY	28
21	—			CAROLINA IN THE PINES	MICHAEL MARTIN MURPHEY	19
22	10			SHE'S A MIRACLE	EXILE	32
23	—			(LOVE ALWAYS) LETTER TO HOME	GLEN CAMPBELL	17
24	12			IT AIN'T GONNA WORRY MY MIND	R.CHARLES/M.GILLEY	27
25	—			USED TO BLUE	SAWYER BROWN	21
26	19			DIM LIGHTS, THICK SMOKE (AND LOUD MUSIC)	VERN GOSDIN	24
27	—			I NEVER MADE LOVE (TILL I MADE IT WITH YOU)	M.DAVIS	23
28	15			IT'S ALL OVER NOW	JOHN ANDERSON	26
29	21			OPERATOR, OPERATOR	EDDY RAVEN	35
30	—			IF YOU BREAK MY HEART	THE KENDALLS	29

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT COUNTRY POSITION
1	2	1	2			
1	2			DIXIE ROAD	LEE GREENWOOD	1
2	4			LOVE DON'T CARE	EARL THOMAS CONLEY	2
3	5			OLD HIPPIE	THE BELLAMY BROTHERS	3
4	6			40 HOUR WEEK (FOR A LIVIN')	ALABAMA	4
5	7			I'M FOR LOVE	HANK WILLIAMS, JR.	5
6	3			HELLO MARY LOU	THE STATLER BROTHERS	6
7	8			HIGHWAYMAN	JENNINGS, NELSON, CASH, KRISTOFFERSON	7
8	9			LASSO THE MOON	GARY MORRIS	9
9	10			REAL LOVE	DOLLY PARTON (DUET WITH KENNY ROGERS)	8
10	12			I DON'T THINK I'M READY FOR YOU	ANNE MURRAY	10
11	13			SHE'S SINGLE AGAIN	JANIE FRICKE	11
12	15			SAVE THE LAST CHANCE	JOHNNY LEE	13
13	16			THE FIREMAN	GEORGE STRAIT	12
14	19			LOVE IS ALIVE	THE JUDDS	14
15	1			FORGIVING YOU WAS EASY	WILLIE NELSON	15
16	21			(LOVE ALWAYS) LETTER TO HOME	GLEN CAMPBELL	17
17	23			I DON'T KNOW WHY YOU DON'T WANT ME	ROSANNE CASH	16
18	24			CAROLINA IN THE PINES	MICHAEL MARTIN MURPHEY	19
19	25			MODERN DAY ROMANCE	NITTY GRITTY DIRT BAND	18
20	18			FOOLED AROUND AND FELL IN LOVE	T.G. SHEPPARD	22
21	28			USED TO BLUE	SAWYER BROWN	21
22	26			I WANT EVERYONE TO CRY	RESTLESS HEART	20
23	30			I NEVER MADE LOVE (TILL I MADE IT WITH YOU)	M.DAVIS	23
24	22			DIM LIGHTS, THICK SMOKE (AND LOUD MUSIC)	VERN GOSDIN	24
25	—			HAVE I GOT A DEAL FOR YOU	REBA MCENTIRE	25
26	14			IT'S ALL OVER NOW	JOHN ANDERSON	26
27	11			IT AIN'T GONNA WORRY MY MIND	R.CHARLES/M.GILLEY	27
28	—			DRINKIN' AND DREAMIN'	WAYLON JENNINGS	30
29	—			IF YOU BREAK MY HEART	THE KENDALLS	29
30	—			MY TOOT TOOT	ROCKIN' SIDNEY	28

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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 (13)	17
MCA/Curb (2)	
MCA/Noble Vision (1)	
Permian (1)	
WARNER BROS. (15)	17
Warner/Curb (2)	
RCA (15)	16
RCA/Curb (1)	
EPIC (14)	15
Full Moon/Epic (1)	
COLUMBIA	9
POLYGRAM	8
Mercury (5)	
Compleat (3)	
CAPITOL (4)	7
Capitol/Curb (2)	
Liberty (1)	
EMI-AMERICA	4
ATLANTIC	1
Atlantic/America (1)	
CBS	1
HME (1)	
EL DORADO	1
EVERGREEN	1
LUV	1
PRAIRIE DUST	1
STEP ONE	1

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Performance Rights Affiliate)	Sheet Music Agent
4	40 HOUR WEEK (FOR A LIVIN')	(Music Corporation Of America, BMI/MCA, ASCAP/Leeds, ASCAP/Patchwork, ASCAP/Don Schiltz, ASCAP)
90	ANY TIME	(Rightsong, BMI)
88	A BAR WITH NO BEER	(Hallnote, BMI)
40	BETWEEN BLUE EYES AND JEANS	(Hall-Clement, BMI/Lionel Delmore, BMI)
53	BLUE HIGHWAY	(Cross Keys, ASCAP/Oven Bird, ASCAP)
19	CAROLINA IN THE PINES	(Mystery, BMI)
37	COLD SUMMER DAY IN GEORGIA	(Tapadero, BMI/Cavesson, ASCAP)
80	COUNTRY BOY	(Ackee, ASCAP)
39	CRY JUST A LITTLE BIT	(Cotgens-EMI, ASCAP)
24	DIM LIGHTS, THICK SMOKE (AND LOUD LOUD MUSIC)	(Comet, BMI)
1	DIXIE ROAD	(Southern Soul, BMI/Window, BMI)
78	DIXIE TRAIN	(CBS, BMI/Latter End, BMI/Bright Sky, ASCAP)
83	DON'T CALL HIM A COWBOY	(Southern Nights, ASCAP)
52	DON'T MAKE ME WAIT ON THE MOON	(April, ASCAP)
30	DRINKIN' AND DREAMIN'	(Two Sons, ASCAP/Blue Lake, BMI/WB, ASCAP)
92	THE EYES HAVE IT	(Dejamus, ASCAP/Bobby Fischer, ASCAP)
12	THE FIREMAN	(Tree, BMI)
22	FOOLED AROUND AND FELL IN LOVE	(Crabshaw, ASCAP)
15	FORGIVING YOU WAS EASY	(Willie Nelson, BMI)
87	GO DOWN EASY	(Irving, BMI/Danor, BMI)
72	A GOOD LOVE DIED TONIGHT	(Blackwood Music, BMI/Shobi, BMI)
60	GYPSIES IN THE PALACE	(Coral Reeler, BMI/Willin' David, BMI/Blue Sky Rider Songs, BMI/Red Cloud, ASCAP)
25	HAVE I GOT A DEAL FOR YOU	(Songmedia, BMI/Friday Night, BMI)
38	HE BURNS ME UP	(Unichappell, BMI)
59	HE WON'T GIVE IN	(Mulberry Street, ASCAP)
79	HEART DON'T DO THIS TO ME	(Songcastle, MCA/Lionsmate, ASCAP)
51	HEART TROUBLE	(Irving, BMI/Silverline, BMI)
6	HELLO MARY LOU	(Unichappell, BMI/Six Continents, BMI/Champion, BMI) MCA
7	HIGHWAYMAN	(White Oak, ASCAP)
44	HOMETOWN GOSSIP	(Glenwood, ASCAP/Sister John, BMI/Dickerson, BMI)
43	HOTTEST "EX" IN TEXAS	(Grand Coalition, BMI/Grand Alliance, BMI)
16	I DON'T KNOW WHY YOU DON'T WANT ME	(Chelcalt, BMI/Atlantic, BMI/Coolwell, ASCAP/Granite, ASCAP)
10	I DON'T THINK I'M READY FOR YOU	(Happy Trails, BMI/Music Corporation Of America, BMI)
100	I DON'T WANT TO LOSE YOU	(Heartline, BMI/Dobbins, BMI)
33	I FELL IN LOVE AGAIN LAST NIGHT	(Writers Group, BMI/Scarlet Moon, BMI)
23	I NEVER MADE LOVE (TILL I MADE IT WITH YOU)	(Hall-Clement, BMI)
20	I WANT EVERYONE TO CRY	(Warner-Tamerlane, BMI/Writers House, BMI/WB, ASCAP/Bob Montgomery, ASCAP)
65	I WILL DANCE WITH YOU	(Song Of Cash, ASCAP)
63	IF IT WEREN'T FOR HIM	(Benefit, BMI/Monster Beach, BMI/Atlantic, BMI)
29	IF YOU BREAK MY HEART	(Cross Keys, ASCAP/Tree, BMI/O'Lyric, BMI)
57	I'LL BE YOUR FOOL TONIGHT	(Grandison, ASCAP/Hacienda, ASCAP)
5	I'M FOR LOVE	(Bocephus, BMI)
94	IN A NEW YORK MINUTE	(Tree, BMI/O'Lyric, BMI)
27	IT AIN'T GONNA WORRY MY MIND	(April, ASCAP/Lion Heated, ASCAP)
31	IT'S A SHORT WALK FROM HEAVEN TO HELL	(Hall-Clement, BMI)
26	IT'S ALL OVER NOW	(Abkco, BMI)
91	IT'S JUST ANOTHER HEARTACHE	(Vogue, BMI/Dejamus, ASCAP)
49	KERN RIVER	(Mt.Shasta, BMI)
9	LASSO THE MOON	(Ensign, BMI)
54	LET A LITTLE LOVE COME IN	(Hall-Clement, BMI)
82	LET IT ROLL (LET IT ROCK)	(Arc, BMI)
58	LITTLE THINGS	(Reynsong, BMI)
42	LOST IN THE FIFTIES TONIGHT	(Lodge Hall, ASCAP/Two Sons, ASCAP/WB, ASCAP/Liee, BMI)
17	(LOVE ALWAYS) LETTER TO HOME	(Latter End, BMI)
2	LOVE DON'T CARE	(Blue Moon, ASCAP/April, ASCAP/Labor Of Love, BMI)
14	LOVE IS ALIVE	(Irving, BMI)
96	LOVE IS AN OVERLOAD	(Swallowlark, BMI)
64	LOVE TALKS	(Cross Keys, ASCAP/Tree, BMI/O'Lyric, BMI)
73	MAKE-UP AND FADED BLUE JEANS	(Shade Tree, BMI)
56	MAYBE MY BABY	(SafeSpace, BMI/E.C.B., BMI/Warner-Tamerlane, BMI)
50	MEET ME IN MONTANA	(WEB IV, BMI)
18	MODERN DAY ROMANCE	(Golden Bridge, ASCAP/Mota, ASCAP)
75	MY OLD YELLOW CAR	(Deb Dave, BMI/Briar Patch, BMI)
89	MY SPECIAL ANGEL	(Warner-Tamerlane, BMI)
28	MY TOOT TOOT	(Sid Sim, BMI/Flattown, BMI)
85	NATURAL HIGH	(Mount Shasta, BMI)
70	NOBODY EVER GETS ENOUGH LOVE	(Tom Collins, BMI/Tapadero, BMI)
62	NOBODY WANTS TO BE ALONE	(Almo, ASCAP/Prince Street, ASCAP/Irving, BMI/Eaglewood, BMI)
3	OLD HIPPIE	(Bellamy Bros., ASCAP)
86	ONE BIG FAMILY	(Heart Of Nashville Foundation, ASCAP/BMI)
35	OPERATOR, OPERATOR	(Goldline, ASCAP/Granite, ASCAP)
55	PAINT THE TOWN BLUE	(Lynn Shawn, BMI/Guyasuta, BMI)
99	PIECE OF MY HEART	(WEB IV, BMI)
36	PRETTY LADY	(April, ASCAP/Keith Stegall, ASCAP)
95	RADIO HEART	(Tapadero, BMI/Tom Collins, BMI)
8	REAL LOVE	(Deb Dave, BMI/Mallven, ASCAP/Cottonpatch, ASCAP)
74	RHYTHM GUITAR	(Emmylou, ASCAP/Irving, BMI)
76	ROCKIN' IN A BRAND NEW CRADLE	(Cross Keys, ASCAP)
13	SAVE THE LAST CHANCE	(Rick Hall, ASCAP/Terry Wood Ford, ASCAP)
45	SHE KEEPS THE HOME FIRES BURNING	(Tom Collins, BMI/Collins Court, ASCAP/Lodge Hall, ASCAP)
32	SHE'S A MIRACLE	(Pacific Island, BMI/Tree, BMI)
47	SHE'S COMIN' BACK TO SAY GOODBYE	(Deb Dave, BMI/Briarpatch, BMI)
11	SHE'S SINGLE AGAIN	(Blackwood Music, BMI/April, ASCAP/New and Used, ASCAP)
48	SIZE SEVEN ROUND (MADE OF GOLD)	(Taylor And Watts, BMI/Algee, BMI)
98	SOMETIMES WHEN WE TOUCH	(Welbeck, ASCAP/ATV, BMI/Mann & Weil, BMI)
93	THERE'S NO LOVE IN TENNESSEE	(Tom Collins, BMI/Tapadero, BMI)
77	TWENTIETH CENTURY FOOL	(WB, ASCAP/Nearytunes, ASCAP/Warner-Tamerlane, BMI/Nearysong, BMI)
67	UNWED FATHERS	(Tree, BMI/Big Ears, ASCAP/Bruised Orange, ASCAP)
21	USED TO BLUE	(Montage, BMI/Captain Crystal, BMI)
84	WHAT USED TO BE CRAZY	(Cross Keys, ASCAP)
68	WHEN SOMETHING IS WRONG WITH MY BABY	(Irving, BMI/Pronto, BMI)
97	WHITE LINE	(Emmylou, ASCAP/Irving, BMI)
66	WHY NOT TONIGHT	(Tree, BMI/Cross Keys, ASCAP/O'Lyric, BMI)
46	WITH JUST ONE LOOK IN YOUR EYES	(Tapadero, BMI/Little Shop Of Morgansongs, 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.



Political Pals. John Anderson joins Florida governor Bob Graham in taping a series of anti-drunk driving public service tv spots. Anderson, a Florida native, was honored for his song "Let Somebody Else Drive" by the state's Highway Safety Commission.

WILLIE NELSON'S PICNIC

(Continued from page 42)

brief stopover en route to Louisiana—plus Los Angeles-based newcomers the Unforgiven.

Security was increased this year to 125 people, which Pace executive Steve Houser called "very adequate for this type of facility." However, such was backstage security and the confusing levels of specific passes that members of the press often had difficulty finding a place from which to view the stage.

The guaranteed highlight of the day came with the onstage appearance of Nelson, Cash, Jennings and Kristofferson, who publicly re-created the characters from their well-received Columbia album "High-

wayman" for the first time. Kristofferson was flown in especially to round out the superstar quartet.

Houser says he hopes "the Highwaymen" become a Pace package, but he admits, "It's hard to get four such prestigious artists to tour together. They all have other commitments that might have already been made. We'll have to see."

In addition to these four country legends, David Allan Coe turned in another crowd-pleasing performance, while rocker Neil Young came to conquer the crowd in true country fashion, with triple fiddles, steel guitar and new tunes from his latest Geffen album, "Old Ways,"

which features a duet with Nelson entitled "Are There Any More Real Cowboys."

As in other years, booking for the Picnic was handled by Nelson personally. "We are partners with him on the picnic," says Pace's Houser. "He totally controls it, and we run the event for him."

Houser and Nelson's Austin Opry House manager, Tim O'Conner, devised a reserved area for picnic tables and benches to allow close-up seating this year. Sold in blocks of 10, these special-vantage tickets went for \$25 each. Regular lawn seating was general admission and tickets were \$18 apiece.

Billboard

HOT COUNTRY SINGLES ACTION

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RADIO MOST ADDED

NATIONAL

129 REPORTERS

ARTIST	SINGLE	NEW ADDS	TOTAL ON
EDDIE RABBITT	SHE'S COMIN' BACK	49	93
RONNIE MILSAP	LOST IN THE FIFTIES TONIGHT	43	97
JUICE NEWTON	YOU MAKE ME WANT TO MAKE YOU MINE	42	42
RONNIE MCDOWELL	LOVE TALKS	32	45
MARIE OSMOND w/DANSEALS	MEET ME IN MONTANA	29	83



RETAIL BREAKOUTS

NATIONAL

64 REPORTERS

NUMBER REPORTING

ARTIST	SINGLE	NUMBER REPORTING
REBA MCENTIRE	HAVE I GOT A DEAL FOR YOU	25
THE KENDALLS	IF YOU BREAK MY HEART	22
THE FORESTERSISTERS	IF I FELL IN LOVE AGAIN LAST NIGHT	21
ROCKIN' SIDNEY	MY TOOT TOOT	17
SAWYER BROWN	USED TO BLUE	11

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
WPKX Washington, DC
WWVA Wheeling, WV

REGION 3

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

WJAZ Albany, GA
WWNC Asheville, NC
WPLO Atlanta, GA
WGUS Augusta, GA
WXBQ Bristol, VA
WEZL Charleston, SC
WSOC-FM Charlotte, NC
WDDO 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
WGEE Green Bay, WI
WFMS Indianapolis, IN
WIRE Indianapolis, IN
WITL Lansing, MI
WAMZ Louisville, KY
WTSO Madison, WI
WMIL Milwaukee, WI
WXCL Peoria, IL
WKKN Rockford, IL

REGION 5

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

KHAK Cedar Rapids, IA
KSO Des Moines, IA
KLXL Dubuque, IA
KFGO Fargo, ND
KWMT Fort Dodge, IA
KFKF Kansas City, MO
WDAF Kansas City, MO
KEBC Oklahoma City, OK
WOW Omaha, NE
KTTT Springfield, MO
KUSA St. Louis, MO
WIL-FM St. Louis, MO
KTPK Topeka, KS
KVOO Tulsa, OK
KFDI Wichita, KS

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
KOUT Corpus Christi, TX
WTVY Dothan, AL
KHEY El Paso, TX
KPLX Fort Worth, TX
KIKK-FM Houston, TX
KILT Houston, TX
KSSN Little Rock, AR
KLLL Lubbock, TX
WMC-AM Memphis, TN
WOKK Meridian, MS
WKSJ-FM Mobile, AL
KNOE Monroe, LA
WLWI Montgomery, AL
WSM-AM Nashville, TN
WNOE New Orleans, LA
KYXX Odessa, TX
WPMO Pascagoula, MS
KBUX San Antonio, TX
KKYX San Antonio, TX
KRMD Shreveport, LA
WKWH 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
KBRO-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.

REGION 1

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

Peter's One Stop Norwood, MA
Record Town Latham, NY

REGION 2

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

A&C Records Pittsburgh, PA
Elkins One Stop Charleston, WV
J.E.K. Enterprises Baltimore, MD
Kemp Mill Beltsville, MD
Mobile One-Stop Pittsburgh, PA
Musical Sales Baltimore, MD

REGION 3

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

Bibb One Stop Charlotte, NC
Dean's Record One Stop Richmond, VA
Lieberman Norcross, GA
One-Stop Records Atlanta, GA
Peaches Clearwater, FL
Peaches West Palm Beach, FL
Record Bar Atlanta, GA
Record Bar Columbus, GA
Ripete Records Fayetteville, NC
Sounds Familiar Columbia, SC
Southern Music Orlando, FL
Tucker's Record Shop Knoxville, TN

REGION 4

IL, IN, KY, MI, OH, WI

Ambat/Record Theater Cincinnati, OH
Arc Distributing Cincinnati, OH
Arrow Dist Solon, OH
Gemini One-Stop Cleveland, OH
Martin & Snyder Dearborn, MI
National Record Mart Akron, OH
National Record Mart St. Clairsville, OH
Radio Doctors Milwaukee, WI
Singer One Stop Chicago, IL
Sounds Unlimited Niles, IL
Wax Works Owensboro, KY

REGION 5

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

Lieberman Kansas City, MO
Lieberman Minneapolis, MN
Musical Sales Minneapolis, MN
Phil's One Stop Oklahoma City, OK
Uptown Records St. Louis, MO

REGION 6

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

ABC One Stop San Antonio, TX
Cameiot Austin, TX
Central South One-Stop Nashville, TN
E&R One Stop San Antonio, TX
Handleman Co. Little Rock, AR
Lieberman Dallas, TX
Music City One-Stop Nashville, TN
Poplar Tunes Memphis, TN
Record Bar Baton Rouge, LA
Record Bar New Orleans, LA
Record Service Houston, TX
Sound Warehouse Metairie, LA
Southwest Distributing Houston, TX
Top Ten Records Dallas, TX
Western Merch. One Stop Dallas, TX

REGION 7

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

Charts Records & Tapes Phoenix, AZ
KSG Layton, UT
Mountain Coin Denver, CO
Music Operators Fullerton, CA
Pro One Stop Tempe, AZ
Smash Record Dist Phoenix, AZ
Tower El Cajon, CA
Tower El Toro, CA
Tower Las Vegas, NV

REGION 8

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

American Stereo Eugene, OR
Major Dist. Seattle, WA
Sea Port 1-Stop Portland, OR
Tower Fresno, CA

A weekly national indicator of "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	TITLE	ARTIST	HOT BLACK POSITION
1	1	ROCK ME TONIGHT	FREDDIE JACKSON	3
2	2	HANGIN' ON A STRING	LOOSE ENDS	2
3	3	SAVE YOUR LOVE (FOR #1)	RENE & ANGELA	1
4	4	RASPBERRY BERET	PRINCE & THE REVOLUTION	4
5	12	WHO'S HOLDING DONNA NOW	DEBARGE	5
6	10	ATTACK ME WITH YOUR LOVE	CAMEO	6
7	7	I WONDER IF I TAKE YOU HOME	LISA-LISA/FULL FORCE	7
8	5	CAN YOU HELP ME	JESSE JOHNSON'S REVUE	17
9	8	19	PAUL HARDCASTLE	9
10	11	TOO MANY GAMES	MAZE FEATURING FRANKIE BEVERLY	11
11	6	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	18
12	13	SUSSUDIO	PHIL COLLINS	15
13	23	FREEWAY OF LOVE	ARETHA FRANKLIN	8
14	18	TELEPHONE	DIANA ROSS	13
15	9	SANCTIFIED LADY	MARVIN GAYE	20
16	16	THINKING ABOUT YOUR LOVE	SKIPWORTH & TURNER	10
17	21	ITCHIN' FOR A SCRATCH	THE FORCE MD'S	16
18	22	GLOW	RICK JAMES	14
19	19	MATERIAL THANGZ	DEELE	19
20	20	IT'S OVER NOW	LUTHER VANDROSS	12
21	14	A WOMAN, A LOVER, A FRIEND	KLIQUE	24
22	24	I'M SORRY	WILL KING	26
23	15	SUDDENLY	BILLY OCEAN	29
24	17	DEEP INSIDE YOUR LOVE	READY FOR THE WORLD	31
25	30	DOUBLE OH-OH	GEORGE CLINTON	33
26	25	ANIMAL INSTINCT	COMMODORES	28
27	—	STIR IT UP	PATTI LABELLE	21
28	—	YOU TALK TOO MUCH	RUN-D.M.C.	37
29	—	INTO THE GROOVE	MADONNA	22
30	26	ELECTRIC LADY	CON FUNK SHUN	44

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	SAVE YOUR LOVE (FOR #1)	RENE & ANGELA	1
2	2	HANGIN' ON A STRING	LOOSE ENDS	2
3	1	RASPBERRY BERET	PRINCE & THE REVOLUTION	4
4	4	WHO'S HOLDING DONNA NOW	DEBARGE	5
5	13	FREEWAY OF LOVE	ARETHA FRANKLIN	8
6	7	ATTACK ME WITH YOUR LOVE	CAMEO	6
7	6	THINKING ABOUT YOUR LOVE	SKIPWORTH & TURNER	10
8	5	I WONDER IF I TAKE YOU HOME	LISA-LISA/FULL FORCE	7
9	10	IT'S OVER NOW	LUTHER VANDROSS	12
10	11	19	PAUL HARDCASTLE	9
11	14	GLOW	RICK JAMES	14
12	12	TELEPHONE	DIANA ROSS	13
13	8	TOO MANY GAMES	MAZE FEATURING FRANKIE BEVERLY	11
14	9	ROCK ME TONIGHT	FREDDIE JACKSON	3
15	16	ITCHIN' FOR A SCRATCH	THE FORCE MD'S	16
16	23	STIR IT UP	PATTI LABELLE	21
17	15	SUSSUDIO	PHIL COLLINS	15
18	19	FIDELITY	CHERYL LYNN	27
19	20	INTO THE GROOVE	MADONNA	22
20	25	WHEN YOU LOVE ME LIKE THIS	MELBA MOORE	34
21	26	IF YOU LOVE SOMEBODY SET THEM FREE	STING	23
22	24	FRANKIE	SISTER SLEDGE	32
23	30	DANCIN' IN THE KEY OF LIFE	STEVE ARRINGTON	35
24	28	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	30
25	22	SEXY WAYS	THE FOUR TOPS	25
26	29	SWING LOW	R.J.'S LATEST ARRIVAL	36
27	17	MATERIAL THANGZ	DEELE	19
28	—	TAKE NO PRISONERS	PEABO BRYSON	40
29	—	COOL, CALM, COLLECTED	ATLANTIC STARR	42
30	—	PADLOCK	GWEN GUTHRIE	43

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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 (8)	10
Constellation/MCA (1)	
Virgin/MCA (1)	
RCA (4)	8
Total Experience (3)	
Planet (1)	
ARISTA (5)	7
Jive (1)	
Jive/Arista (1)	
COLUMBIA	7
Mercury (3)	
De-Lite (2)	
Atlanta Artists (1)	
Polydor (1)	
CAPITOL	6
EPIC (3)	6
Portrait (1)	
Private I (1)	
Tabu (1)	
MOTOWN (2)	6
Gordy (4)	
WARNER BROS. (4)	6
Paisley Park (1)	
Sire (1)	
A&M	5
ELEKTRA (2)	5
Solar (2)	
Asylum (1)	
PROFILE	2
CHRYSALIS	1
CONSTELLATION/MCA	1
CRITIQUE	1
DANYA/FANTASY	1
Reality (1)	
ISLAND	1
4th & B'Way (1)	
JAMPACKED	1
PANDISC	1
PAULA	1
PRELUDE	1
SELECT	1
SOUNDTOWN	1
SUTRA	1

BLACK SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)	(Personal, ASCAP/Mokojumbi, BMI)	(Mistral, BMI/WarnerBros., BMI)
9 19	(Oval, ASCAP)		62 DISRESPECT	(Magnetic, BMI/Reggatta, BMI/Illegal Songs, BMI)	77 PARASITE
68 ALL NIGHT	(Not Listed)		96 DO YOU WANNA GET AWAY	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	(Artee Three, BMI/Redlock, BMI)
90 ALL NIGHT	(Rashida, BMI/Uno/BMI/Gribbit/BMI)		100 DON'T GET STOPPED IN BEVERLY HILLS	(Morrison Leahy, ASCAP/Chappell, ASCAP)	50 PLEASURE SEEKERS
53 ALL OF ME FOR ALL OF YOU	(Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)		67 DON'T SAY NO	(Mighty M, ASCAP/Matak, ASCAP/RC, ASCAP/Black Lion, ASCAP)	(Science Lab, ASCAP/Green Star, ASCAP)
28 ANIMAL INSTINCT	(Zomba, ASCAP)		33 DOUBLE OH-OH	(Bridgeport, BMI/Duevxn, BMI)	70 POSSESSION OBSESSION
6 ATTACK ME WITH YOUR LOVE	(Larry Jr., BMI/King Kendrick, BMI/All Seeing Eye, ASCAP)		44 ELECTRIC LADY	(Funk Groove, ASCAP/Zomba, ASCAP)	(Hot-cha, BMI/Unichappell, BMI/Fust Buzza, BMI)
74 BAD BOY	(American League, BMI/Tricky Track, BMI)		46 EVERYTHING SHE WANTS	(Morrison Leahy, ASCAP/Chappell, ASCAP)	4 RASPBERRY BERET
76 BIT BY BIT (THEME FROM FLETCH)	(MCA, ASCAP/Kilauea, BMI/Rightsong, BMI/Franne Golde, BMI)		66 THE FAT BOYS ARE BACK	(Kuwa, ASCAP/Fools Prayer, BMI)	(Controversy, ASCAP)
41 BODYSNATCHER	(Hip Trip, BMI/Midstar, BMI)		27 FIDELITY	(Flyte Tyme, ASCAP)	3 ROCK ME TONIGHT
97 BORN IN THE U.S.A.	(Bruce Springsteen, ASCAP)		64 FLY GIRL	(Lfo, BMI/Yeldarps, ASCAP)	(Bush Burnin', BMI)
91 CALL ME MR. TELEPHONE	(MCA, ASCAP)		32 FRANKIE	(IDG, ASCAP)	57 THE ROOF IS ON FIRE
17 CAN YOU HELP ME	(Crazy People, ASCAP/Almo, ASCAP)		92 FREAK-A-RISTIC	(Almo, ASCAP/Jodaway, ASCAP)	(Anjue, ASCAP)
54 CHERISH	(Delightful, BMI)		8 FREEWAY OF LOVE	(Gratitude Sky, ASCAP/Polo Grounds, BMI)	20 SANCTIFIED LADY
69 CHEY CHEY KULE	(Philly World, BMI)		95 FRESH	(Delightful, BMI)	(April, ASCAP/Bug Pie, ASCAP/Connie's Bank Of Music, ASCAP)
63 (CLOSEST THING TO) PERFECT	(Golden Torch, ASCAP/See This House, ASCAP/Gold Horizon, BMI/Sudano Songs, BMI/Black Stallion, BMI)		14 GLOW	(Stone City, ASCAP/National League, ASCAP)	1 SAVE YOUR LOVE (FOR #1)
42 COOL, CALM, COLLECTED	(Almo, ASCAP/Don't You Know, ASCAP/Music 4 You, ASCAP/Irving, BMI/Pamalybo, BMI)		2 HANGIN' ON A STRING	(Virgin, ASCAP/Brampton, ASCAP)	(A La Mode, ASCAP)
35 DANCIN' IN THE KEY OF LIFE	(Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)		72 HELLO STRANGER	(Cotillion, BMI/Braintree, BMI/Lovelane, BMI)	30 SAVING ALL MY LOVE FOR YOU
93 DANGEROUS	(Temp, BMI)		85 HIDING PLACE	(Backlog, BMI)	(Prince Street, ASCAP/Screen Gems-EMI, BMI)
94 DANGEROUS	(Welbeck, ASCAP/Anidracks, ASCAP/Stephen Mitchell, ASCAP)		61 HISTORY	(Intersong, ASCAP)	25 SEXY WAYS
84 DARE ME	(WB, ASCAP/Bob Montgomery, ASCAP/Restless Heart, ASCAP)		98 HOLD ME	(Unicity, BMI/Off Backstreet, BMI/Limited Funds, BMI)	(Stone Diamond, BMI)
31 DEEP INSIDE YOUR LOVE			88 I MISS YOU	(Spectrum VII, ASCAP)	80 SOMETHING THAT TURNS YOU ON
			52 I WANT MY GIRL	(Crazy People, ASCAP/Almo, ASCAP)	(Bleunig, ASCAP)
			7 I WONDER IF I TAKE YOU HOME		83 SOMEWHERE I BELONG
					(Famous, ASCAP/Ensign, BMI)
					21 STIR IT UP
					(Unicity, ASCAP/No Pain No Gain, ASCAP/Off Backstreet, BMI/Streamline, BMI)
					45 STRANGE AND FUNNY
					(Womack's London House, ASCAP/Ashtray, BMI)
					29 SUDDENLY
					(Zomba, ASCAP/Willesden, BMI)
					89 SUPER FINE FROM BEHIND
					(Skool Boyz, BMI)
					15 SUSSUDIO
					(Phil Collins, ASCAP/Pun, ASCAP)
					36 SWING LOW
					(Arrival, BMI)
					40 TAKE NO PRISONERS (IN THE GAME OF LOVE)
					(Chappell, ASCAP/Rightsong, BMI/Sookloozy, ASCAP)
					71 TAKE YOUR HEART AWAY
					(Stonessee, ASCAP)
					13 TELEPHONE
					(Pure Love, ASCAP/Bernard Edwards, ASCAP/WB, ASCAP)
					10 THINKING ABOUT YOUR LOVE
					(Larry Spier, ASCAP)
					48 THROUGH THE FIRE
					(Dyad, BMI/Foster Frees, BMI/Nerpub, BMI/Tom John, BMI)
					86 PAPA'S GOT A BRAND NEW PIG BAG

11 TOO MANY GAMES	(Amazement, BMI)
81 TURN IT UP	(De-Sir Rom, BMI)
51 WE DON'T NEED ANOTHER HERO (THUNDERDOME)	(Irving, BMI/Myaxe, PRS)
34 WHEN YOU LOVE ME LIKE THIS	(Willesden, BMI)
5 WHO'S HOLDING DONNA NOW	(Foster Frees, BMI/Garden Rake, BMI/April, ASCAP/Random Notes, ASCAP)
38 WILD AND CRAZY LOVE	(Stone City, ASCAP/National League, ASCAP)
24 A WOMAN, A LOVER, A FRIEND	(Regent, ASCAP/Lena, BMI)
18 YOU GIVE GOOD LOVE	(Little Tanya, BMI/MCA, ASCAP) MCA
37 YOU TALK TOO MUCH	(Protoons, ASCAP/Rush Groove, ASCAP)
55 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	Hai Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.



Ritz Rap ASCAP. Run-DMC members Run (left) and D.M.C. lay the real deal on ASCAP East Coast public relations man Ken Sunshine after a recent concert at New York's Ritz. The show was taped for airing on MTV.

BILLBOARD'S BLACK CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Black Singles, 1948-1984
- Top Ten Black Singles, 1948-1984
- Top Black Singles Of The Year, 1946-1984
- Number One Black Albums, 1965-1984
- Top Ten Black Albums, 1965-1984
- Top Black Albums Of The Year, 1966-1984

WRITE: Billboard Chart Research, Attn: Debra Todd, 1515 Broadway, New York, NY 10036

Billboard

HOT BLACK SINGLES ACTION

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RADIO MOST ADDED



RETAIL BREAKOUTS

NATIONAL 90 REPORTERS			NEW ADDS	TOTAL ON	NATIONAL 142 REPORTERS			NUMBER REPORTING
THE POINTER SISTERS	DARE ME	PLANET	24	28	WHITNEY HOUSTON	SAVING ALL MY LOVE FOR YOU	ARISTA	17
TINA TURNER	WE DON'T NEED ANOTHER HERO	(THUNDERDOME) CAPITOL	21	62	THE GAP BAND	DISRESPECT	TOTAL EXPERIENCE	13
NATALIE COLE	A LITTLE BIT OF HEAVEN	MODERN	18	18	ATLANTIC STARR	COOL, CALM, COLLECTED	A&M	12
BILLY OCEAN	MYSTERY LADY	JIVE/ARISTA	17	35	THE MARY JANE GIRLS	WILD AND CRAZY LOVE	GORDY	11
JESSE JOHNSON'S REVUE	I WANT MY GIRL	A&M	16	59	KOOL & THE GANG	CHERISH	DE-LITE	10

REGION 1

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

WILD Boston, MA
WKND Hartford, CT
WRKS New Haven, CT
WDKX-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 Chattanooga, TN
WRBD Ft. Lauderdale, FL
WQMG Greensboro, NC
WJAX-AM Jacksonville, FL
WJAX-FM Jacksonville, FL
WPDQ Jacksonville, FL
WEDR Miami, FL
WOWI Norfolk, VA
WRAP Norfolk, VA
WORL Orlando, FL
WPLZ Petersburg, VA
WANT Richmond, VA
WEAS Savannah, GA
WRXB St. Petersburg, FL
WWDM Sumter, SC
WANM Tallahassee, FL
WWIL-FM Wilmington, NC
WAAA Winston-Salem, NC

REGION 4

IL, IN, KY, MI, OH, WI

WBMX Chicago, IL
WGCI-FM Chicago, IL
WJPC Chicago, IL
WBLZ Cincinnati, OH
WCIN Cincinnati, OH
WDMT Cleveland, OH
WJMO Cleveland, OH
WZAK Cleveland, OH
WDAO Dayton, OH
WGPR Detroit, MI
WJLB Detroit, MI
WKWM Grand Rapids, MI
WTLC Indianapolis, IN
WJYL Louisville, KY
WLOU Louisville, KY
WLUM Milwaukee, WI
WNOV Milwaukee, WI

REGION 5

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

KPRS Kansas City, MO
KAEZ Oklahoma City, OK
KMJM St. Louis, MO
WESL St. Louis, MO
WZEN St. Louis, MO

REGION 6

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

WXOK Baton Rouge, LA
WATV Birmingham, AL
WENN-FM Birmingham, AL
KNOK Ft. Worth, TX
KCOH Houston, TX
KMJQ Houston, TX
WJMI Jackson, MS
WKXI Jackson, MS
KLAZ Little Rock, AR
KRNB Memphis, TN
WDIA Memphis, TN
WHRK Memphis, TN
WBLX Mobile, AL
WQOQ Nashville, TN
WVOL Nashville, TN
WYLD-AM New Orleans, LA
WYLD-FM New Orleans, LA
KHYS Port Arthur, TX
KAPE San Antonio, TX
KOKA Shreveport, LA
KZEY Tyler, TX

REGION 7

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

KDKO Denver, CO
KACE Los Angeles, CA
KDAY Los Angeles, CA
KJLH Los Angeles, CA
KUKQ Phoenix, AZ
XHRM San Diego, CA

REGION 8

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

KRE San Francisco, CA
KSOL San Francisco, CA

REGION 1

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

Cambridge 1-Stop Boston, MA
Cavages Cheektowah, NY
Easy Records 1-Stop N.Quincy, MA
Hill Records E. Norwalk, CT
Mass One-Stop Boston, MA
Skippy White's Mattapan, MA

REGION 2

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

A-1 One Stop New York, NY
Al Wicke Records Elizabeth, NJ
Broadway Record Museum Camden, NJ
C&M 1-Stop Hyattsville, MD
Disc-O-Mat New York, NY
Goa Electronics Philadelphia, PA
Harmony Music Bronx, NY
J&R Music World New York, NY
Kemp Mill Beltsville, MD
King James Records Philadelphia, PA
Oisens Record & Tape Ltd. Washington, DC
P & L Records Philadelphia, PA
Record & Tape Collector Baltimore, MD
Record Outlet Pittsburgh, PA
Richman Brothers Pennsauken, NJ
Sabins Records Washington, DC
Sam K Records Washington, DC
Stratford Garden City, NY
The Wiz Washington, DC
The Wiz Brooklyn, NY
Tower New York, NY
Tower Washington, DC
Universal One-Stop Philadelphia, PA
Vogels Elizabeth, NJ
Waxie Maxie Washington, DC
Webb's Dept Store Philadelphia, PA
Win's Records Long Island City, NY
Your Record Shop Baltimore, MD

REGION 3

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

Album Den Richmond, VA
Bibb One Stop Charlotte, NC
Cals Records Jacksonville, FL
Camelot Decatur, GA
Camelot Atlanta, GA
Churchill's Richmond, VA
D.J. Records Jacksonville, FL
Frankie's Got It Norfolk, VA
Goldmine Records Atlanta, GA
Jerry Bassin's 1-Stop N.Miami Beach, FL
Nova Records 1-Stop Norcross, GA
One-Stop Records Atlanta, GA
Peaches N. Miami, FL
Peppermint Records Atlanta, GA
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

REGION 4

IL, IN, KY, MI, OH, WI

Angott 1-Stop Detroit, MI
Audie's One Stop Milwaukee, WI
Barneys Chicago, IL
Central 1-Stop Columbus, OH
Cleveland One-Stop Cleveland, OH
Color Rite Records Chicago, IL
Damon's Detroit, MI
Detroit Audio Systems Detroit, MI
Eklund Enterprises Kansas City, MO
Filmore Records Cleveland, OH
Fletcher's One Stop Chicago, IL
Gemini One-Stop Cleveland, OH
Greater Detroit Detroit, MI
Jimmy's Records Chicago, IL
Kendricks Records Detroit, MI
Metro Music Chicago, IL
Music Master Chicago, IL
Musicland Southfield, MI
Northern Records Cleveland, OH
Old Town Record Shop Hamtramck, MI
Professional Records & Tapes Detroit, MI
Radio Doctors Milwaukee, WI
Record Den Cleveland, OH
Record Rendezvous Cleveland, OH
Record Theatre N.Randall, OH
Singer One Stop Chicago, IL
Sound Asylum Toledo, OH
Sounds Good Chicago, IL

REGION 5

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

CML-One Stop St. Louis, MO
Hudson's Embassy St. Louis, MO
Musicland St. Louis, MO
Musicvision Jennings, MO
Northern Lights St. Paul, MN
Sound Town St. Louis, MO
Uptown Records St. Louis, MO

REGION 6

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

All South Distributors New Orleans, LA
Big State Distributors Dallas, TX
Bowie's Records Baton Rouge, LA
Brown Sugar New Orleans, LA
Curly Dallas, TX
Discount Records Nashville, TN
H&W Records Dallas, TX
Hastings Records Houston, TX
Kings Record Mart Dallas, TX
Mushroom New Orleans, LA
Music Center, One Stop Birmingham, AL
Peaches Memphis, TN
Peaches New Orleans, LA
Pop Tunes Memphis, TN
Poplar Tunes Memphis, TN
Reeses Records Dallas, TX
Sam's Records Dallas, TX
Select-O-Hits Memphis, TN
Sound Warehouse Metairie, LA
Southern Records New Orleans, LA
Southwest Distributing Houston, TX
Stans Record Service Shreveport, LA
Sunbelt Music Dallas, TX
Tape City U.S.A. Metairie, LA
Western Merch. One Stop Houston, TX
Wherehouse Metairie, LA

REGION 7

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

Circles Phoenix, AZ
City One Stop Los Angeles, CA
Flipside Records Los Angeles, CA
Fortune Records Inglewood, CA
Jazz City Los Angeles, CA
Malt Shop Denver, CO
Mid-Cities Los Angeles, CA
Music Brokers Los Angeles, CA
On Target San Diego, CA
Riverwood Music Inglewood, CA
Sun State Los Angeles, CA
Tower San Diego, CA
Wherehouse Gardena, CA
Wherehouse Los Angeles, CA
World Of Records Los Angeles, CA

REGION 8

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

Evans House Of Music San Francisco, CA
Leopold's Records San Jose, CA
Leopold's Records Berkeley, CA
Music Menu Seattle, WA
Music People Oakland, CA
Record Factory Oakland, CA
Tower San Francisco, CA

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 LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE
1	1	1	9	FREDDIE JACKSON CAPITOL ST-12404 (8.98) 4 weeks at No. One	ROCK ME TONIGHT
2	3	2	16	WHITNEY HOUSTON ● ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
3	2	3	16	LUTHER VANDROSS ▲ EPIC FE 39882	THE NIGHT I FELL IN LOVE
4	4	5	31	KOOL & THE GANG ● DE-LITE 822943-M-1/POLYGRAM (8.98) (CD)	EMERGENCY
5	5	4	11	PRINCE & THE REVOLUTION PAISLEY PARK 25286-1/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
6	6	6	18	THE MARY JANE GIRLS ● GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
7	7	7	17	MAZE FEATURING FRANKIE BEVERLY ● CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
8	10*	11	10	RICK JAMES GORDY 6135GL/MOTOWN (8.98)	GLOW
9	9	9	10	CON FUNK SHUN MERCURY 824345-1M-1/POLYGRAM (8.98) (CD)	ELECTRIC LADY
10	8	8	6	MARVIN GAYE COLUMBIA FC39916	DREAM OF A LIFETIME
11	11	10	19	JESSE JOHNSON'S REVUE A&M 6-5024 (6.98)	JESSE JOHNSON'S REVUE
12	12	14	8	READY FOR THE WORLD MCA 5594 (8.98)	READY FOR THE WORLD
13	17	19	8	LOOSE ENDS MCA 5588 (8.98)	A LITTLE SPICE
14	14	17	6	UTFO SELECT 21614 (8.98)	UTFO
15	16	12	50	BILLY OCEAN ▲ JIVE JL8-8213/ARISTA (8.98) (CD)	SUDDENLY
16	13	13	17	DEBARGE ● GORDY 6123 GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
17	15	15	10	ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS
18	21	27	4	RENE & ANGELA MERCURY 824607-1M1/POLYGRAM (8.98)	STREET CALLED DESIRE
19	18	18	27	KLYMAXX MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
20	20	29	24	GEORGE BENSON WARNER BROS. 25178-1 (8.98) (CD)	20/20
21	19	16	22	SADE PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
22	22	21	22	COMMODORES MOTOWN 6124ML (8.98)	NIGHTSHIFT
23	25	26	24	SOUNDTRACK ▲ MCA 5547 (8.98) (CD)	BEVERLY HILLS COP
24	23	23	10	EARL KLUGH WARNER BROS. 25262-1 (8.98) (CD)	SODA FOUNTAIN SHUFFLE
25	26	30	11	KLIQUE MCA 5532 (8.98)	LOVE CYCLES
26	24	24	57	TINA TURNER ▲4 CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
27	28	20	22	RUN-D.M.C. ● PROFILE PRO 1205 (8.98)	KING OF ROCK
28	NEW ▶			CAMEO ATLANTA ARTISTS 824546-1M1/POLYGRAM (8.98)	SINGLE LIFE
29	29	31	5	DEELE SOLAR 60410/ELEKTRA (8.98)	MATERIAL THANGZ
30	38	22	24	WHAM! ▲ COLUMBIA FC39595 (CD)	MAKE IT BIG
31	31	34	8	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98)	MAGIC TOUCH
32	27	28	9	PHIL COLLINS ▲2 ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
33	33	33	13	MELBA MOORE CAPITOL ST-12382 (8.98)	READ MY LIPS
34	34	35	31	MADONNA ▲4 SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
35	35	40	15	ALEXANDER O'NEAL TABU FZ 39331/EPIC	ALEXANDER O'NEAL
36	36	39	4	THE FOUR TOPS MOTOWN 6130ML (8.98)	MAGIC
37	37	38	39	NEW EDITION ▲ MCA 5515 (8.98) (CD)	NEW EDITION
38	30	25	36	WHODINI ● JIVE JL8-8251/ARISTA (8.98)	ESCAPE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	37	8	KENNY G. ARISTA AL8-8282 (8.98)	GRAVITY
40	40	36	31	TEENA MARIE ● EPIC FE39528	STARCHILD
41	41	47	9	SHANNON MIRAGE 90267/ATLANTIC (8.98)	DO YOU WANNA GET AWAY
42	42	43	50	THE POINTER SISTERS ▲2 PLANET BXL1-4706/RCA (8.98) (CD)	BREAK OUT
43	45	45	39	CHAKA KHAN ▲ WARNER BROS. 25162-1 (8.98) (CD)	I FEEL FOR YOU
44	44	55	13	STEVE ARRINGTON ATLANTIC 81245 (8.98)	DANCIN' IN THE KEY OF LIFE
45	46	46	31	MIDNIGHT STAR ● SOLAR 60384/ELEKTRA (8.98) (CD)	PLANETARY INVASION
46	43	42	36	ASHFORD & SIMPSON ● CAPITOL ST-12366 (8.98)	SOLID
47	48	51	42	DIANA ROSS ● RCA AFL1-5009 (8.98) (CD)	SWEPT AWAY
48	49	50	5	NATALIE COLE MODERN 90270/ATLANTIC (8.98)	DANGEROUS
49	51	53	10	GEORGE HOWARD TBA TB 205/PALO ALTO (8.98)	DANCING IN THE SUN
50	32	32	17	PAUL HARDCASTLE PROFILE PRO 1206 (8.98)	RAIN FOREST
51	53	41	14	USA FOR AFRICA ▲3 COLUMBIA USA 40043	WE ARE THE WORLD
52	55	59	3	PEABO BRYSON ELEKTRA 60427 (8.98)	TAKE NO PRISONERS
53	47	48	36	THE TEMPTATIONS GORDY 611GL/MOTOWN (8.98)	TRULY FOR YOU
54	56	56	28	THE GAP BAND TOTAL EXPERIENCE TEL8-5705/RCA (8.98)	GAP BAND VI
55	60	—	2	SISTER SLEDGE ATLANTIC 81255 (8.98)	WHEN THE BOYS MEET THE GIRLS
56	59	—	2	WOMACK & WOMACK ELEKTRA 60406 (8.98)	RADIO M.U.S.C. MAN
57	NEW ▶			GEORGE CLINTON CAPITOL ST-12417 (8.98)	SOME OF MY BEST JOKES ARE FRIENDS
58	52	44	10	BILL WITHERS COLUMBIA FC39887	WATCHING YOU, WATCHING ME
59	54	49	17	GLADYS KNIGHT & THE PIPS COLUMBIA FC 39423	LIFE
60	50	52	31	EUGENE WILDE PHILLY WORLD 90239/ATLANTIC (8.98)	EUGENE WILDE
61	58	61	20	GRANDMASTER FLASH ELEKTRA 60389 (8.98)	THEY SAID IT COULDN'T BE DONE
62	62	—	2	Z.Z. HILL MALACO 7426 (8.98)	IN MEMORIUM 1935-1984
63	66	54	9	THE REDDINGS POLYDOR 823332-1Y1/POLYGRAM (8.98)	IF LOOKS COULD KILL
64	64	67	34	FAT BOYS ● SUTRA SUS 1015 (8.98)	FAT BOYS
65	61	65	90	LIONEL RICHIE ▲8 MOTOWN 6059ML (8.98) (CD)	CAN'T SLOW DOWN
66	63	68	3	MILES DAVIS COLUMBIA FC40023	YOU'RE UNDER ARREST
67	69	58	40	GLENN JONES RCA NFL1-8036 (8.98)	FINESSE
68	65	66	6	HOWARD JONES ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
69	68	70	31	THE WHISPERS SOLAR 60356/ELEKTRA (8.98) (CD)	SO GOOD
70	73	74	7	DENISE LASALLE MALACO 7422 (8.98)	LOVE TALKIN'
71	74	63	14	THIRD WORLD COLUMBIA FC 39877	SENSE OF PURPOSE
72	70	62	35	PHILIP BAILEY ● COLUMBIA FC 39542	CHINESE WALL
73	71	71	36	DARYL HALL & JOHN OATES ▲2 RCA AFL1-5309 (9.98) (CD)	BIG BAM BOOM
74	75	69	19	JEFF LORBER ARISTA AL8-8269 (8.98)	STEP BY STEP
75	57	57	20	WILTON FELDER MCA 5510 (8.98)	SECRETS

○ 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

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TOP CLASSICAL ALBUMS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
			LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	12	BERNSTEIN: WEST SIDE STORY	DG 415-253 (CD)	10 weeks at No. One TE KANAWA, CARRERAS (BERNSTEIN)
2	2	20	WEBBER: REQUIEM	ANGEL OFD-38218 (CD)	DOMINGO, BRIGHTMAN (MAAZEL)
3	3	36	AMADEUS SOUNDTRACK	FANTASY WAM-1791 (CD)	NEVILLE MARRINER
4	4	10	AVE MARIA	PHILIPS 412-629 (CD)	KIRI TE KANAWA
5	5	20	WITH A SONG IN MY HEART	PHILIPS 412-625 (CD)	JESSYE NORMAN, BOSTON POPS (WILLIAMS)
6	6	40	MOZART: REQUIEM	L'OISEAU LYRE 411-712 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
7	7	14	BEVERLY SILLS SINGS VERDI	ANGEL AV-34017	BEVERLY SILLS
8	8	40	THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244 (CD)	NEVILLE MARRINER
9	9	18	GERSHWIN: PORGY AND BESS	PHILIPS 412-720 (CD)	SIMON ESTES, ROBERTA ALEXANDER
10	20	4	GERSHWIN: RHAPSODY IN BLUE	CBS IM-39699 (CD)	MICHAEL TILSON THOMAS
11	11	102	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS.	CBS IM-37846 (CD)	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
12	10	40	GERSHWIN: AN AMERICAN IN PARIS	ANGEL DS-38130 (CD)	LABEQUE SISTERS
13	13	6	BEETHOVEN: SYMPHONIES 4 & 7	DG 415-121 (CD)	BERLIN PHILHARMONIC (KARAJAN)
14	34	4	MUSIC OF WOLFGANG AMADEUS MOZART	ANGEL SBR-3980	VARIOUS ARTISTS
15	18	6	BERLIOZ: SYMPHONIE FANTASTIQUE	ANGEL DS-38210 (CD)	PHILADELPHIA ORCHESTRA (MUTI)
16	12	16	BACH: BRANDENBURG CONCERTOS	L'OISEAU LYRE 414-187 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
17	17	30	IN THE PINK	RCA CRC1-5315 (CD)	JAMES GALWAY & HENRY MANCINI
18	16	292	PACHELBEL: CANON/FASCH: TRUMPET CONCERTO	RCA FRL1-5468	PAILLARD CHAMBER ORCHESTRA
19	14	36	BIZET: CARMEN (EXCERPTS)	ERATO HBC1-5302 (CD)	MIGENES-JOHNSON, DOMINGO (MAAZEL)
20	23	6	BACH: MAGNIFICAT	PHILIPS 411-458 (CD)	ENGLISH BAROQUE SOLOISTS (GARDINER)
21	15	10	STRAVINSKY: LE SACRE DU PRINTEMPS	LONDON 414-202 (CD)	MONTREAL SYMPHONY (DUTOIT)
22	32	4	THE WEDDING ALBUM	RCA XRL1-5038	VARIOUS ARTISTS
23	19	24	CANTELOUBE: SONGS OF THE AUVERGNE, VOL. 2	LONDON 411-730 (CD)	TE KANAWA, ENGLISH CHAMBER ORCH. (TATÉ)
24	24	38	BAROQUE SOLOS AND DUETS	CBS IM-39061 (CD)	WYNTON MARSALIS, EDITA GRUBEROVA
25	25	52	MAMMA	LONDON 411-959 (CD)	LUCIANO PAVAROTTI (MANCINI)
26	26	4	JAPANESE MELODIES	CBS FM-39703 (CD)	YO-YO MA
27	21	32	MOZART: REQUIEM	PHILIPS 6514-320 (CD)	DRESDEN STATE ORCHESTRA (SCHREIER)
28	22	24	BEETHOVEN: SYMPHONIES 5 & 9	DG 413-933	BERLIN PHILHARMONIC (KARAJAN)
29	NEW		ELGAR/WALTON: CELLO CONCERTOS	CBS IM-39541	YO-YO MA
30	28	20	TIME WARP	TELARC 10106 (CD)	CINCINNATI POPS (KUNZEL)
31	27	16	DEBUSSY: THE FALL OF THE HOUSE OF USHER	ANGEL DS-38168	MONT CARLO ORCHESTRA (PRETRE)
32	NEW		BACH ON WOOD	CBS M-39704	BRIAN SLAWSON
33	31	72	BACH: UNACCOMPANIED CELLO SUITES (COMPLETE)	CBS IM-37867	YO-YO MA
34	NEW		VERDI: REQUIEM	DG 415-091 (CD)	VIENNA PHILHARMONIC (KARAJAN)
35	35	28	CAVERNA MAGICA	CBS FM-37827 (CD)	ANDREAS VOLLENWEIDER
36	30	8	BACH: UNACCOMPANIED CELLO SUITES VOL. 3	CBS IM-39509	YO-YO MA
37	37	24	MOZART: EXSULTATE, JUBILATE	L'OISEAU LYRE 411-832 (CD)	EMMA KIRKBY, ACADEMY OF ANCIENT MUSIC (HOGWOOD)
38	38	28	BEHIND THE GARDENS, BEHIND THE WALLS	CBS FM-37793 (CD)	ANDREAS VOLLENWEIDER
39	39	14	MOZART'S GREATEST HITS	CBS M-39436	VARIOUS ARTISTS
40	36	50	BIZET: CARMEN (COMPLETE)	ERATO NUM-751133 (CD)	MIGENES-JOHNSON, DOMINGO (MAAZEL)

(CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units.

CLASSICAL KEEPING SCORE

by Is Horowitz



IN ASSOCIATION: Leonard Slatkin adds gavel to baton as he assumes his new post of president of the Assn. for Classical Music (AfCM). The music director of the St. Louis Symphony Orchestra was elected to the association post recently, but it may be that his service is more ceremonial than substantive. At the same board meeting, Matthew Field was chosen executive vice president and unanimously endorsed as chief operating officer. Field is general manager of WNCN in New York.

Membership of the association still hovers close to the 300 mark, according to executive director Claudia Dumitrescu. She notes, with gratification, that more performing artists are joining, a welcome development in an organization formed largely by persons active in various industry roles. In addition to solo performers, some are joining as groups. Among recent additions in this latter category are the Juilliard and Cleveland Quartets and the Aspen Wind Quintet.

Corporate membership rolls have grown to nearly 50, says Dumitrescu. She cites as recent signees such diverse entities as Frank Zappas's Barking Pumpkin Records, the Santa Fe Opera Co. and the Dallas Symphony. Also noted is an increase in the individual donor category, now up to 35. These members pay dues of \$100, rather than the normal \$25.

Expanding the audience for classical music remains the prime goal of AfCM, and the association is only too keenly aware that the commitment is longterm and that potential converts must be indoctrinated early on. It has joined with the board of education in New York City in a pilot program of sight-singing contests to encourage the study of music in elementary schools.

Winners in the competitions, similar to spelling

bees, will receive special awards. The program is expected to kick off during the upcoming school year.

Next spring is the target date for the launch of another award-giving program, for excellence in performing, both live and recorded, as well as in composi-

Slatkin and Field have been elected to AfCM posts

tion. Decisions here will be made by a panel of music critics. It's expected that a radio program, aired nationwide on concert music stations, will help make the awards widely known.

The recent AfCM election also returned Moss Music executive and commentator Martin Bookspan as chairman for a fourth term. Named as vice presidents were Charles Croce of N.W. Ayer, Joseph Dash of CBS Masterworks, Ray Edwards of Tower Records, Lee Lamont of ICM Artists and Wayne Shilkret of the Ambassador International Cultural Foundation. Re-elected as officers were Stewart Warkow, secretary; Harry Kraut, treasurer; and Harold Orenstein, vice president and general counsel.

HOME GROWN: Music by native composers will be on major display this fall when the American Music Center helps mount a series of regional festivals in cooperation with the National Endowment for the Arts. Among the cities that will host regional fetes the week of Nov. 4 are Los Angeles, Boston, Denver and Fairbanks, Alaska. American Music Week is the umbrella rubric.

LATIN NOTAS

by Enrique Fernandez



RCA INTERNATIONAL HAS MOVED deeper into U.S. Latin regional music with its recent acquisition of the Hacienda Records license. The Corpus Christi-based label is a power in the Texas music scene.

"This is what I vowed we were

the album "Canta Canta" and the single "Busco otro amor." Jordan, an innovative master of the Texas/Mexican accordion, is featured with an album and single both titled "My Tootoo." The group Romance is represented with a single and album both called "Cuál es el

RCA makes a move into Texas via a deal with the Hacienda label

going to do," says RCA vice president Mario de la Higuera, who heads the major's U.S. Latin label. "We're seriously getting into regional music. We got into Dominican merengue, and now with the Hacienda license we're strong in música tejana.

"Hacienda's product is of very high quality," he continues. "It's a modern sound, and it's very well produced." RCA is bowing the move with the release of four Hacienda acts: Johnny Hernández, Steve Jordan, Romance and Pío Treviño y Majic.

Hernández, brother of tejano artist Little Joe, is debuting with

secreto?" And Majic is featured in a concert album, "Pío Treviño y Majic en concierto," and the single "Es muy tarde para otro adios."

RCA International plans to release more product from the Hacienda catalog at the rate of two to four albums per month.

The RCA/Hacienda deal is for worldwide distribution of the Texas label. De la Higuera, who will be traveling to Mexico soon, hopes to pursue plans to release the Hacienda product there, as well as in other countries.

RCA is also negotiating with a merengue label to increase its roster in the booming Dominican

dance music. So far the major has Luis Almonte, Anibal Bravo and the instrumental sounds of Papo Cadenas, all acquired from the Kubaney label.

Next month RCA International will release a new album by a Dominican artist whose music is not merengue, but ballads: tv personality Charytin. The album "Verdades Desnudas" was produced by Camilo Sesto, and it features a duo with the Spanish star.

BEER AND LATIN MUSIC: Michelob and Miller are sponsoring two separate free concert series in the Bronx. The Miller concerts are being presented in association with promoter David Maldonado and New York's Dept. of Parks. Among the featured artists are Luis Perico Ortiz, Bobby Rodríguez, Ray Barretto, Ray de la Paz, Tito Puente, José Alberto, Hector Lavoe, Fascinación, Willie Colón and Los Nietos del Rey.

The Michelob series, which also include disco concerts, presents Ray Barretto, Charanga America, Jose Fajardo, Conjunto Clásico, Adalberto Santiago and Orquesta Broadway.

KATRINA & THE WAVES

(Continued from page 40)

ers. Then they have 10 days in Japan.

That they sign deals with those who have shown the most faith, rather than those who offer the most cash, is par for the band's course. The Waves have stuck with manager Blanco-Gomez, who has been with them since their cover-

TALENT IN ACTION

(Continued from page 39)

**ALBERT COLLINS
LONNIE BROOKS**

Storyville Jazz Hall, New Orleans
Tickets: \$7

TWO OF ALLIGATOR Records' premier blues artists shared the spotlight for a twin bill here June 23. Albert Collins' expanded six-piece band, the Icebreakers, preceded the guitarist's arrival on the bandstand with powerful versions of "Honky Tonk" and the sleepy "After Hours." Collins, however, wasted little time living up to his introduction as "The Houston Razor Blade," cutting both ways on the sharp instrumental "Listen Here!"

After the guitar fireworks ended, Collins slowed the pace down for an impassioned version of "If Trouble Was Money," which was driven along by the Icebreakers' horn section. Collins' instrumental shuffles continually proved to be his forté, particularly on his signature tune, "Sno Cone."

Lonnie Brooks, a fiery guitarist/singer who hails from Louisiana, primarily stuck to a heavy Chicago blues repertoire in his hour-long opening set. Undoubtedly the high point of Brooks' performance was his re-creation of his 1957 hit "Family Blues" (recorded under the alias Guitar Jr. on the Goldband label), which has long since become a swamp-pop classic. Brooks' earthy humor, improvised lyrics and non-stop banter between songs helped endear him to the impressed audience.

No one present at this show could claim that the blues was static or unexciting. Both artists proved the blues can still hit home in 1985.

JEFF HANNUSCH

A&M EXECUTIVES

(Continued from page 49)

lished a lot of pretty good relationships, and learned a good deal about the programming differences between black stations. I'd always thought the r&b stations just competed with each other. But I saw that some are formatted to compete against CHR as well. They are much more targeted and have more of a demographic game plan than I had imagined."

He notes that the upward movement of Sting's "If You Love Somebody Set Them Free" on the black singles chart and the preparation A&M is making for Herb Alpert's album underscore the label's growing understanding of black radio. He adds that the singles success of Jeffrey Osborne and Jesse Johnson in the black market is symbolic of A&M's growing strength in black music.

song days. And the wholesome, pure pop musicians have been as unwavering in their image as they have in their loyalties.

"Someone's always saying 'Try on this rah-rah skirt,'" says fresh-faced vocalist Katrina Leskanich, 25. "Or 'Let me get some scissors to

your hair,' or 'What about this purple gown?' But that's not me."

Has the group suffered at all from her unwillingness to adopt a

"boy toy" posture? "Probably," she smiles. "But the kids seem perfectly happy to accept us. We're just the band next door."

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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	3	7	6	GLOW (REMIX) GORDY 4539GG/MOTOWN	RICK JAMES 1 week at No. One
2	1	1	7	19 CHRYSALIS 4V9-42875	◆ PAUL HARDCASTLE
3	5	3	12	FUZZ DANCE (EP) SIRE 25273-1/WARNER BROS.	VARIOUS ARTISTS
4	4	6	10	YOU SPIN ME ROUND (LIKE A RECORD)/MISTY CIRCLES EPIC 49-05208	◆ DEAD OR ALIVE
5	2	2	8	ANGEL/INTO THE GROOVE SIRE 0-20335/WARNER BROS.	◆ MADONNA
6	7	12	6	THE PERFECT KISS QWEST 0-20330/WARNER BROS.	◆ NEW ORDER
7	6	5	9	WOULD I LIE TO YOU? RCA PW 14079	◆ EURYTHMICS
8	9	14	6	TOO TURNED ON VANGUARD SPV-82	ALISHA
9	10	29	4	DANCIN' IN THE KEY OF LIFE (REMIX) ATLANTIC 0-86874	◆ STEVE ARRINGTON
10	28	—	2	FREEWAY OF LOVE ARISTA AD1-9355	◆ ARETHA FRANKLIN
11	17	32	4	UNEXPECTED LOVERS TSR TSR 837	LIME
12	40	—	2	RASPBERRY BERET/SHE'S ALWAYS IN MY HAIR PAISLEY PARK 0-20355/WARNER BROS.	◆ PRINCE & THE REVOLUTION
13	11	17	6	LUCKY IN LOVE (REMIX) COLUMBIA 44-05214	◆ MICK JAGGER
14	30	44	3	CANNONBALL A&M SP-12130	◆ SUPERTRAMP
15	20	25	9	PADLOCK (EP) GARAGE ITG2001/ISLAND	GWEN GUTHRIE
16	8	8	9	AROUND THE WORLD IN A DAY (LP CUTS) PAISLEY PARK 25286-1/WARNER BROS.	PRINCE & THE REVOLUTION
17	16	18	5	HOT YOU'RE COOL (REMIX) I.R.S. SP-70986/A&M	GENERAL PUBLIC
18	NEW			SHOUT (REMIX) MERCURY 880 929-1	◆ TEARS FOR FEARS
19	15	19	6	BEST PART OF THE NIGHT (REMIX) ARISTA AD1-9365	JEFF LORBER BAND
20	22	22	5	POSSESSION OBSESSION/DANCE ON YOUR KNEES RCA PW-14099	◆ DARYL HALL & JOHN OATES
21	24	21	7	TONIGHT (LOVE WILL MAKE IT RIGHT) FRESH FRE001X	HANSON & DAVIS
22	19	20	5	WALKING ON SUNSHINE CAPITOL (PROMO)	◆ KATRINA AND THE WAVES
23	23	26	6	GIVE ME YOUR LOVE TSR TSR 838	FUN FUN
24	25	28	6	CRAZY IN THE NIGHT (BARKING AT AIRPLANES) EMI-AMERICA V-7857	◆ KIM CARNES
25	29	31	6	DOUBLE OH-OH CAPITOL V-8642	GEORGE CLINTON
26	12	13	8	CAN YOU HELP ME/FREE WORLD A&M SP-12129	JESSE JOHNSON'S REVUE
27	27	33	5	BURNING FLAME (REMIX) GEFEN 0-20325/WARNER BROS.	◆ VITAMIN Z
28	14	10	8	KING TUT PROFILE PRO-7070	◆ PAUL HARDCASTLE
29	21	4	10	SAVE YOUR LOVE (FOR #1) MERCURY 880 731-1	RENE & ANGELA
30	32	37	4	I FREAK FOR YOU POLYDOR 881 954-1	CAROL LYNN TOWNES
31	42	49	3	IF LOOKS COULD KILL (REMIX) MIRAGE 0-96894/ATLANTIC	PAMALA STANLEY
32	33	36	4	CALL ME CHRYSALIS 4V9-42871	◆ GO WEST
33	34	34	6	IT'S THAT EAST STREET BEAT SUPERTRONICS RY-008	CHOCOLATE
34	NEW			WILD AND CRAZY LOVE (REMIX) GORDY 4541GG/MOTOWN	THE MARY JANE GIRLS
35	37	40	4	CHANGE YOUR MIND POLYDOR 883 061-1	◆ SHARPE AND NUMAN
36	44	—	2	ROCK ME DOWN SPRING SPR-12-416	MONA LISA YOUNG
37	45	—	2	HISTORY CRITIQUE CR 8512	MAI TAI
38	31	11	12	THINKING ABOUT YOUR LOVE 4TH & B'WAY BWAY414/ISLAND	◆ SKIPWORTH & TURNER
39	26	23	7	THE NATURE OF THINGS (REMIX) WARNER BROS 0-20331	NARADA MICHAEL WALDEN
40	49	—	2	CRY POLYDOR 881 786-1	◆ GODLEY & CREME
41	39	42	3	ATTACK ME WITH YOUR LOVE ATLANTA ARTISTS 880 744-1	◆ CAMEO
42	48	—	2	ALL FALL DOWN RCA PW 14109	◆ FIVE STAR
43	41	39	5	UNIVERSAL RADIO COLUMBIA 44-05211	◆ NINA HAGEN
44	NEW			I'M ONLY SHOOTING LOVE COLUMBIA 44-05229	TIME BANDITS
45	46	50	3	TREAT HER SWEETER/TREAT ME ATLANTIC 0-86865	THE PAUL SIMPSON CONNECTION
46	NEW			REACT A&M SP-12133	STRAFE
47	47	48	3	DANCING MADLY BACKWARDS TELEFON TE 5/PERSONAL	THE FLIRTS
48	18	15	9	BLACK CARS HME 4W9-05205	◆ GINO VANNELLI
49	NEW			LOVE & PRIDE (REMIX) EPIC 49-05236	◆ KING
50	43	43	3	DON'T YOU MCA 23557	SECOND IMAGE

BREAKOUTS
Titles with future chart potential, based on club play this week.

1. BIT BY BIT STEPHANIE MILLS MCA
2. LIFE IN ONE DAY HOWARD JONES ELEKTRA
3. CURVES (REMIX)/LONG AS WE BELIEVE SIEDAH GARRETT QWEST
4. TRAPPED COLONEL ABRAMS MCA
5. NEMESIS/SUCK SHRIEKBACK ISLAND
6. DANCING FOR MY LOVE JENNY BURTON ATLANTIC
7. STRONGER TOGETHER SHANNON MIRAGE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	12 INCH SINGLES SALES	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	7	19 CHRYSALIS 4V9-42875	◆ PAUL HARDCASTLE 1 week at No. One
2	1	1	7	ANGEL/INTO THE GROOVE SIRE 0-20335/WARNER BROS.	◆ MADONNA
3	3	3	16	I WONDER IF I TAKE YOU HOME COLUMBIA 44-05203	◆ LISA LISA AND CULT JAM WITH FULL FORCE
4	4	4	19	YOU SPIN ME ROUND (LIKE A RECORD) EPIC 49-05208	◆ DEAD OR ALIVE
5	5	6	6	THE PERFECT KISS QWEST 0-20330/WARNER BROS.	◆ NEW ORDER
6	16	—	2	FREEWAY OF LOVE ARISTA AD1 9355	◆ ARETHA FRANKLIN
7	7	10	8	UNEXPECTED LOVERS TSR TSR 837	LIME
8	12	13	9	SAVE YOUR LOVE (FOR #1) MERCURY 880 731-1	RENE & ANGELA
9	6	5	13	THINKING ABOUT YOUR LOVE 4TH & B'WAY BWAY414/ISLAND	◆ SKIPWORTH & TURNER
10	15	19	6	TOO TURNED ON VANGUARD SPV-82	ALISHA
11	8	9	10	DANGEROUS (REMIX) MODERN 0-96885/ATLANTIC	◆ NATALIE COLE
12	13	15	8	TONIGHT (LOVE WILL MAKE IT RIGHT) FRESH FRE001X	HANSON & DAVIS
13	18	8	11	HANGIN' ON A STRING (CONTEMPLATING) MCA 23543	◆ LOOSE ENDS
14	10	7	13	CALL ME MR. TELEPHONE MCA 23546	◆ CHEYNE
15	19	20	13	ROCK ME TONIGHT CAPITOL V-8640	◆ FREDDIE JACKSON
16	NEW			RASPBERRY BERET (REMIX)/SHE'S ALWAYS IN MY HAIR PAISLEY PARK 0-20355/WARNER BROS.	◆ PRINCE & THE REVOLUTION
17	21	37	3	FUZZ DANCE (EP) SIRE 25273-1/WARNER BROS.	VARIOUS ARTISTS
18	11	16	13	SUSSUDIO ATLANTIC 0-86895	◆ PHIL COLLINS
19	14	21	10	WOULD I LIE TO YOU? RCA PW-14079	◆ EURYTHMICS
20	20	14	15	DO YOU WANNA GET AWAY MIRAGE 0-96892/ATLANTIC	◆ SHANNON
21	24	26	7	CALL ME/WE CLOSE OUR EYES CHRYSALIS 4V9-42871	◆ GO WEST
22	26	23	5	POSSESSION OBSESSION/DANCE ON YOUR KNEES RCA PW-14099	◆ DARYL HALL & JOHN OATES
23	29	38	4	PADLOCK (EP) GARAGE ITG 2001/ISLAND	GWEN GUTHRIE
24	27	29	5	I FREAK FOR YOU POLYDOR 881 954-1	CAROL LYNN TOWNES
25	28	28	5	BAD BOYS STARLITE B6000/FANTASY	BAD BOYS FEATURING K LOVE
26	22	31	9	IT'S THAT EAST STREET BEAT SUPERTRONICS RY-008	CHOCOLATE
27	23	27	17	POINT OF NO RETURN ARISTA AD1-9326	EXPOSE
28	31	18	9	CAN YOU HELP ME/FREE WORLD A&M SP-12129	JESSE JOHNSON'S REVUE
29	34	22	13	FRESH IS THE WORD SLEEPING BAG SLX-00014	MANTRONIX WITH M.C. TEE
30	25	12	9	BLACK CARS HME 4W9-05205	◆ GINO VANNELLI
31	42	49	3	CITY LIFE/A FLY GIRL CAPITOL V-8645	BOOGIE BOYS
32	39	—	2	DANCIN' IN THE KEY OF LIFE (REMIX) ATLANTIC 0-86874	◆ STEVE ARRINGTON
33	9	11	13	EVERYTHING SHE WANTS COLUMBIA 44 05180	◆ WHAM!
34	17	17	15	THINGS CAN ONLY GET BETTER ELEKTRA 0-66915	◆ HOWARD JONES
35	47	—	2	LUCKY IN LOVE (REMIX) COLUMBIA 44-05214	◆ MICK JAGGER
36	41	—	2	CANNONBALL A&M SP-12130	◆ SUPERTRAMP
37	32	32	3	GLOW (REMIX) GORDY 4539GG/MOTOWN	RICK JAMES
38	35	42	4	BURNING FLAME (REMIX) GEFEN 0-20325/WARNER BROS.	◆ VITAMIN Z
39	NEW			ALL FALL DOWN RCA PW-14109	FIVE STAR
40	40	33	7	SHAKE THE DISEASE IMPORT (MUTE.UK)	DEPECHE MODE
41	36	36	6	UNIVERSAL RADIO COLUMBIA 44-05211	◆ NINA HAGEN
42	NEW			SHOUT (REMIX) MERCURY 880929-1	TEARS FOR FEARS
43	45	43	4	I WAS BORN TO LOVE YOU COLUMBIA 44-05197	◆ FREDDIE MERCURY
44	33	34	3	EAT YOU UP PASSION AP3004/PERSONAL	ANGIE GOLD
45	NEW			ATTACK ME WITH YOUR LOVE ATLANTA ARTISTS 880 744-1/POLYGRAM	◆ CAMEO
46	NEW			ITCHIN' FOR A SCRATCH TOMMY BOY TB-862	THE FORCE MD'S
47	46	44	4	LET'S GO OUT TONIGHT WARNER BROS. 0-20311	◆ NILE RODGERS
48	44	40	13	GIVE ME YOUR LOVE TSR TSR 838	FUN FUN
49	43	46	5	THE NATURE OF THINGS (REMIX) WARNER BROS 0-20331	NARADA MICHAEL WALDEN
50	50	—	2	CONFUSION NIA NI 1247	ALEEM

BREAKOUTS
Titles with future chart potential, based on sales reported this week.

1. CHECK IT OUT FANCY PERSONAL
2. I DON'T WANT TO THINK ABOUT IT TENITA JORDAN TOP PRIORITY
3. WILD AND CRAZY LOVE THE MARY JANE GIRLS GORDY
4. BAJA IMPERIAL PLASTIC MODE IMPORT (ITALY)
5. TEKNO TALK MASKWA TELEVISION IMPORT (WESTSIDE.GERMANY)
6. THE FAT BOYS ARE BACK FAT BOYS SUTRA
7. CHANGE YOUR MIND SHARPE & NUMAN POLYDOR
8. HONEYMOONERS RAP JOE PISCOPO COLUMBIA
9. GOODBYE TO BAD TIMES GIORGIO MORODER & PHIL OAKLEY IMPORT (VIRGIN.UK)
10. PICKIN' UP PIECES BRENDA K. STARR MIRAGE

○ 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

ALBUMS: Three biggies, any one of which we'd put on top of the column if we could begin it three separate times. In any case, these are albums that will last the whole summer and beyond. Aretha Franklin's "Who's Zoomin' Who?" (Arista) shows her in fully mature voice, with different capabilities than in her '60s heyday, when her unlimited physical resources alone put almost everyone else out of the running. Her '80s heyday will of necessity be built from dusky, emotionally resonant performances like this album's devastating remake of "Sweet Bitter Love," her single best vocal in some years (specifically, since the criminally underrated "Love All The Hurt Away").

For clubs, specifically: "Another Night" has her singing vigorously, in the West Coast pop groove characteristic of producer Narada Michael Walden. "Ain't Nobody Ever Loved You" is cut from the same cloth as "Rhythm Of The Night" and sounds like a pop sure shot. Also noteworthy are the moody "Until You Say You Love Me" and a Gap-like funk track, "Push," guest-starring Peter Wolf. Franklin's own "Integrity" is a lovely throwback to her breezy late-soul work with Cur-

tis Mayfield—an era we hope she explores more.

No one in the knock-'em-dead vocal category, not even Chaka Khan, works in the contemporary beat-box idiom as well (and as willingly) as does Cheryl Lynn. Her new album, "It's Gonna Be Right" (Columbia), is a delight that deepens as it goes, even on the first play. The Minneapolis trio Jam/Lewis/Moir turn in three cuts, including the single, a killer ballad, and the title track, which has an unusually sunny feel that makes it one of their best-tailored songs.

Hubert Eaves, of 'D' Train, also contributes two cuts, one a swaying midtempo ("Let Me Love You") and the other a rocker ("Find Somebody New"). But the big surprises are Lynn's own assured compositions and co-productions with Todd Cochran. We recommend her "Slipped Me A Mickey" to the pop-disco crowd and "Tug O' War" to radio everywhere; "Fade To Black" is just a sizzler any way you look at it. "It's Gonna Be Right" is a giant step forward for Lynn.

All right, so the Pointer Sisters' "Contact" (RCA) is not the perfect "10" that "Break Out" was. Despite the lack of a "Jump" (which was

merely one of the great pop singles of the decade), "Contact" feels like an album that will wear extremely well over the next several months, as it's picked apart single by single.

Some picks: "Hey You," emphatic midtempo commentary as its title suggests, and "Pound, Pound, Pound," also self-explanatory. Also, a trio of offbeat, rockish tracks that may well win everyone over in delayed fashion: "Twist My Arm," "Bodies And Souls" and the Prince-like title track. The clearest sure shot may be the beautifully sung ballad "Freedom."

NEW SINGLES: Colonel Abrams, long an East Coast cult figure, serves up more of his turbulent up-tempo electric funk with "Trapped" (MCA 12-inch), which comes in five different versions, two mixed by Tim Regisford, and three "radio" mixes produced and mixed by Richard Burgess... Tears For Fears' "Shout" (Mercury 12-inch promo) emerges as a much-altered record in its U.S. remix by Steve Thompson and Michael Barbiero; there are some good breakdown sequences, though the whole is relatively long at eight minutes. The flip, with 13 more minutes in dub and a capella, will be promotional only.

ASSORTED CUTS and left-fielders: Joe Sample's "The Survivor" (MCA 12-inch promo) is a pleasing return to pop for Phyllis Hyman, who makes her first appearance on record in some time; it's a radio record essentially, but with a respectable club mix... The System's third album on Mirage, "The Pleasure Seekers," is their best set of songs since their first in 1982. Of radio and club interest are "It Takes Two," a good, straight-ahead soul song, not really forced into a dance groove; "This Is For You," a tender, sincere love song with a beat; the tropic/robotic "My Radio Rocks," and "I Don't Run From Danger," standard System... Sylvia Bennett's "You're My Fantasy" (New York Music Co. 12-inch) is quite a good pop record, with a natural sound and pace, though short at four and a half minutes.

NEW RELEASES

(Continued from page 24)

HOME VIDEO

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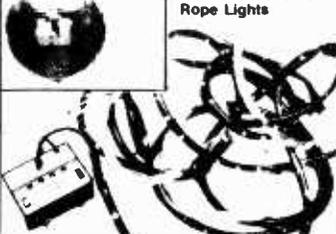
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2	2	11	GEORGE HOWARD	TBA TB 205/PALO ALTO	DANCING IN THE SUN
3	4	9	MILES DAVIS	COLUMBIA FC40023	YOU'RE UNDER ARREST
4	3	11	EARL KLUGH	WARNER BROS. 25262-1 (CD)	SODA FOUNTAIN SHUFFLE
5	5	19	ANDREAS VOLLENWEIDER	CBS FM 39963 (CD)	WHITE WINDS
6	7	23	GEORGE BENSON	WARNER BROS. 25178-1 (CD)	20/20
7	6	15	RARE SILK	PALO ALTO 8086	AMERICAN EYES
8	15	3	DAVE GRUSIN & LEE RITENOUR	GRP 1015 (CD)	HARLEQUIN
9	10	23	DAVID SANBORN	WARNER BROS. 25150-1	STRAIGHT TO THE HEART
10	11	5	MICHAEL FRANKS	WARNER BROS. 25272	SKIN DIVE
11	9	17	SADE	PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
12	12	11	TANIA MARIA	MANHATTAN ST-53000/CAPITOL	MADE IN NEW YORK
13	8	40	WYNTON MARSALIS	COLUMBIA FC 39530 (CD)	HOT HOUSE FLOWERS
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16	17	15	KENNY BURRELL & GROVER WASHINGTON	BLUE NOTE 85106/CAPITOL	TOGETHERING
17	13	11	MAYNARD FERGUSON	PALO ALTO PA 8077	LIVE FROM SAN FRANCISCO
18	18	7	AL DIMEOLA	MANHATTAN ST-53002/CAPITOL	CIELO E TERRA
19	19	17	YELLOWJACKETS	WARNER BROS. 1-25204	SAMURAI SAMBA
20	20	34	AL JARREAU	WARNER BROS. 25106-1 (CD)	HIGH CRIME
21	22	19	DAVE GRUSIN	GRP 1011 (CD)	ONE OF A KIND
22	24	3	SPECIAL EFX	GRP 1021 (CD)	MODERN MANNERS
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26	26	40	PAT METHENY GROUP	ECM 25000-1/WARNER BROS. (CD)	FIRST CIRCLE
27	23	9	STANLEY TURRENTINE	BLUE NOTE BST-85105/CAPITOL	STRAIGHT AHEAD
28	28	13	WEATHER REPORT	COLUMBIA FC 39908	SPORTIN' LIFE
29	21	9	BILLIE HOLIDAY	VERVE 823246-1/POLYGRAM	THE BILLIE HOLIDAY SONGBOOK
30	37	19	WILTON FELDER	MCA 5510	SECRETS
31	38	3	DAVE VALENTIN	GRP 1016 (CD)	JUNGLE GARDEN
32	32	54	DAVE GRUSIN	GRP A-1006 (CD)	NIGHT LINES
33	33	29	ANDREAS VOLLENWEIDER	CBS FM-37793 (CD)	BEHIND THE GARDENS, BEHIND THE WALL . . .
34	39	3	RODNEY FRANKLIN	COLUMBIA FC39962	SKYDANCE
35	35	5	DAVID MURRAY BIG BAND	BLACK SAINT BSR 0085/POLYGRAM	LIVE AT SWEET BASIL
36	36	46	GEORGE WINSTON ●	WINDHAM HILL C 1012/A&M (CD)	AUTUMN
37	34	7	SKYWALK	ZEBRA ZR 5004	SILENT WITNESS
38	25	71	ANDREAS VOLLENWEIDER	CBS FM 37827 (CD)	CAVERNA MAGICA (. . . UNDER THE TREE-IN THE CAVE . . .)
39	NEW		KEVIN EUBANKS	GRP 1013 (CD)	OPENING NIGHT
40	40	3	LIZ STORY	WINDHAM HILL WH-1034/A&M	UNACCOUNTABLE EFFECT

○ Albums with the greatest sales gains during last two weeks. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units.

JAZZ BLUE NOTES
by Sam Sutherland & Peter Keepnews



ANAHEIM WILL BE THE SITE of the 13th annual conference of the National Assn. of Jazz Educators, slated for Jan. 9-12 at the Anaheim Marriott Hotel. The jazz education convention, expected to draw nearly 1,500 members and guests, will again bring together educators, professional musicians, students and industry fig-

JAZZ VOCALS ARE taking up a lot of time these days for Ray Passman, the songwriter/music publisher/producer whose interest in the jazz scene dates back many years. He's produced a jazz vocal duo from Philadelphia known as 52nd Street for release on Inner City. The duo's album, "Scrapple To The Apple," is due any day now,

1940.

PHILLY OF SOUL: Grover Washington Jr. is the mastermind of an ambitious concert series called *Jazzreach* in his hometown of Philadelphia, Billboard's Maurice Orodener reports. The saxophone star is featured artist and artistic director of the six-week series, which showcases both nationally known jazz artists and local musicians.

The series, which kicked off last Monday (8), is sponsored by the non-profit Settlement School of Music, which has been stepping up its jazz involvement in recent years. The local William Penn Foundation is providing considerable financial support.

Admission is free to the shows, which are being held at a variety of city playgrounds, parks, neighborhood centers and other venues throughout Philadelphia. Washington will headline the Aug. 16 grand finale "super concert" at Memorial Hall in Fairmount Park, for which a limited amount of seats will be sold to benefit the Settlement (Continued on page 75)

The 1986 NAJE convention will examine the role of the media

ures, with this year's agenda cohering around the relationship between the jazz community and the media.

Bracketing the conference will be a week of "Preview" and "Afterglow" performances at Los Angeles-area jazz clubs, which will also generate music scholarships. More convention details will be forthcoming here, and reservations and program information can also be obtained from the NAJE at Box 724, Manhattan, Kan. 66502.

with William Gottlieb's classic 1948 photo of the thoroughfare after which they're named on the cover. The duo, Wendy Simon and Eric Shore, are also Passman's first management clients.

In addition, Passman has produced singer Meredith d'Ambrosio for release on the Sunnyside label. And he promises a new musical, likely to be staged at New York's Village Gate, that will chronicle female contributions to Tin Pan Alley songwriting from the late 19th century to around

GOSPEL LECTERN
by Bob Darden



THE SPEERS have been around as long as there has been gospel music. They were the first Southern gospel group to include female voices in what had been traditionally an all-male world and sing strictly religious material. They were also among the first to perform on radio, to cut a record, to have a television show—and now, to create a concept video.

The clip, which features the Speers performing "City Coming Down," is the first Southern gospel video to appear on The Nashville Network. It has also been picked up by more than 50 other video outlets to date.

"City Coming Down" is an exceptionally handsome video by anybody's standards. Shot in 16mm and transferred to video, "City" has the group led by Brock Speers—son of the famed G.T. (Dad) Speers, who founded the Speers in 1921—showing up at a country honky tonk that has booked them by mistake. The Speers go in and win over a mostly hostile crowd with their exuberant sound.

Cindy Morton, director of press and public affairs and co-producer of the video for RiverSong Records, says that the Speers were selected to star in the label's first gospel video for a number of reasons.

"For one thing, the Speers happened to be going into the studio about the time we decided to make a video," she says. "For another, we felt that they would be received positively in the country music community—not because of any crossover aspirations, but because after 60-odd years, they are well-known and respected throughout the industry."

When director Robert Deaton was brought into the project, Morton says the concept changed from having the Speers performing at various construction and building sites in Nashville into its present, more country-related incarnation. Deaton, a well-known Nashville-area director, has worked on several country vid-

eo projects in various capacities.

"City Coming Down" (which is from the group's new "Rejoicing" album) features group members Brock, Ben and Faye Speer, Harold Lane and Caroline Traylor, along with actor Dennis Klein and actresses Melanie Wheeler and Marie Fielder.

"We talked long and hard before we decided to include the scenes of the group talking on the bus at the end," says Morton. "We wanted to be sure that they'd

The Speers' 'City' is a music video first

look natural. We gave them the script early and told them to improvise if something sounded better. Then we rehearsed the dialog with a video camera until everyone felt comfortable."

The finished version of "City Coming Down" was recently premeiered on The Nashville Network's "Video Country Show." It proved so popular that a 10-minute feature titled "The Making Of 'City Coming Down'" was also shown, on the network's "Wrap Around Nashville" program. Since then, more than 50 video services from Atlanta to Toronto to Honolulu have requested the "City Coming Down" video.

For the future, Morton says RiverSong is hoping to package the video and a mini-concert of the remaining nine songs from "Rejoicing" as a "video album" to sell in Christian retail outlets. No price has been set.

"We're really kind of pioneers in the field of Southern gospel videos," she says, "so we're not certain yet where it will lead."



OVER-THE-TOP



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Former Financial Director Awaits Sentencing Guilty Plea in WEA Australia Fraud Case

BY PHIL TRIPP

SYDNEY WEA Records Australia's former financial director Alan Jones has pleaded guilty to seven of the 32 charges laid against him in a Sydney court that, as a director, he cheated and defrauded the company.

The charges (Billboard, March 30) cover an elaborate check fraud allegedly uncovered by a WEA accountant late last year which involved WEA Records, Warner Music (publishing) and WEA Retail (distribution).

The total amount allegedly misappropriated by Jones has now been pegged at some 970,000 Australian dollars. Current exchange rates are roughly \$1.50 (U.S.) to the Australian dollar. The charges cover a period from January, 1981 to Novem-

ber, 1984.

Jones, 37, was dismissed from WEA last December and arrested by Sydney fraud squad detectives on Jan. 16 on three charges totaling \$120,000 (Australian). He was back in court on March 14 to face four additional charges that, as director, he cheated and defrauded the firm. Further charges were made after detectives, aided by WEA's accounting staff, uncovered what was described in court as "massive misappropriation."

The alleged embezzlement was initially uncovered by Peter McLean, a new WEA accountant who had worked for WEA's auditing firm, Arthur Young & Co., prior to joining the label. McLean took his findings to management, who then alerted the police to the elaborate fraud involving altered checks.

The first check noted was from Warner Music, which is said to have lost nearly \$200,000 (Australian) through 11 incidents. It was followed by a check issued on WEA Records. WEA had 20 checks "diverted," while WEA Retail had only one, for \$84,170 (Australian) in early 1983.

Jones was with the company for more than 12 years. He was a director as well as financial controller.

After Jones pleaded guilty on seven charges, his case was referred to Sydney District Criminal Court. Sentence will be passed within a few months.

Jones, who is out on bail, has had to turn in his passports, both British and Australian, and report weekly to the police. Though listed in the court records as unemployed, he is the publican at the Aurora Hotel in Sydney.

"We're relieved that the case is drawing to a close and we can devote all our attention to running the business," says WEA managing director Paul Turner. "We are totally insured for the loss and expect all monies to be paid back to us now that the full extent of the matter has been uncovered and documented."

Turner had previously revealed that musician royalty accounts had not been affected.

FNAC'S NEW OWNERS

(Continued from page 9)

about \$270 million, due mainly to a return to profitability of the group's store in Brussels.

FNAC, which also specializes in hi fi, video hardware and software and photographic and sports equipment, had been suffering from the general depression of the French music business.

But in its last annual report, the firm said that as a result of the Compact Disc and a more aggressive record sales policy, it had reversed the trend. As a result, it claimed a 14% share of the French record retail market.

Announcing the takeover, Michel Boiron, the president of the GMF insurance group, said that his firm and Habitat/Mothercare would prove to be "completely complementary" in view of the British company's "sophisticated distribution methods." He described FNAC as "young and dynamic and intended to stay that way."

A statement from Sir Terence Conran, head of Habitat/Mothercare, said efforts would continue to be made to improve FNAC's profitability. Conran hinted that the French firm might later expand into Britain, although no decision could be expected before the end of the year.

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Back at Work. Colin Hay, left, and Greg Ham, right, of Australian act Men At Work celebrate the international success of their recordings. CBS Australia managing director Dennis Handlin presents the pair with plaques to signify worldwide sales worth \$100 million at retail.

THORN EMI PROFITS PLUNGE

(Continued from page 9)

Thorn EMI's music activities worldwide generated 1984-85 turnover of \$757 million, compared with \$634 million in the previous financial year. But profit fell from \$21.19 million to \$13.26 million. Three years ago, the profit figure was \$47.6 million, and some observers now say Thorn's 1979 acquisition of EMI for \$220 million is beginning to look like a bad buy.

Worse difficulties afflict the Ferguson electronic goods subsidiary and the INMOS semi-conductor business. A provision of \$36.4 million for exceptional costs relating to the restructuring of Ferguson is made in the annual results, and 1,000 jobs are to be shed, with the aim of returning the subsidiary to profit this year. Over-capacity in the U.K. tv manufacturing sector is blamed for the current problems.

INMOS, acquired last year for around \$160 million at the peak of the electronics boom, has proven a near disastrous buy, and is currently trading at a loss of \$2 million

monthly. Co-founder Dr. Richard Petritz and American chief operating officer John Heightley have been relieved of their executive duties, and provision of \$35.6 million is made in the Thorn EMI accounts to extricate INMOS from the dynamic memory chip market, now suffering from worldwide oversupply.

Technical problems at INMOS's U.S. plant at Colorado Springs have made matters worse, with up to one-third of its output of static memory chips likely to prove defective. According to Wilkins, these problems have now been resolved.

Although Thorn EMI's turnover is 13% up on last year's \$3.66 billion, the company is seen as overly dependent on the U.K. market, which accounts for around 60% of total business. And although improvement is predicted in the performance of all three troubled divisions, confidence in the company, as in the U.K. electronics industry in general, remains at a low ebb.

...newsline... ITALY

EMI ITALIANA has joined the roster of record companies in Italy marketing video software through its distribution of the Picture Music International catalog, which consists of around 70 titles, including such major artists as David Bowie, Duran Duran, Phil Collins and Tina Turner. The one-hour tapes carry a dealer price of roughly \$18 each. EMI here also handles the Virgin video catalog.

STATE-OWNED RECORD COMPANY Fonit-Cetra has a new managing director, Lucio Salvini. He was general manager at Dischi Ricordi in Milan for many years and had most recently been active in the television field.

THE NEW HEAD OF the Italian Warner Home Video division is Timmy Treu. He replaces the departing Claudio Bertoli, who recently founded AB Video. The latter company, which started operations in May, distributes such major catalogs as Star Video, Technofilm and Golden Video.

ITALIAN TRADE GROUP AGIS (Associazione Generale Italiana Dello Spettacolo), a confederation of organizations covering most aspects of show business, has revealed stark statistics in its magazine Giornale Dello Spettacolo about pirate videocassettes in this territory. The magazine reports that between July, 1983 and April, 1985, some two million counterfeit cassettes were sold nationwide, for a total of more than \$50 million.

DECCA LABEL DISTRIBUTION, currently handled by the independent Decca Dischi Italia, goes over to PolyGram on Jan. 1. But Decca Dischi Italia will continue handling Teldec product as well as other distributed labels, such as Dire and Ducale.

MARCO A. BIGNOTTI, the former managing director of Italian PolyGram, is the new managing director and general manager of WEA Italiana. His place at PolyGram, headquartered in Milan, has been taken by Gianfranco Rebullia, the former president of PolyGram Classics in New York.

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Billboard® HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT 100 POSITION
		TITLE	ARTIST	
1	1	A VIEW TO A KILL	DURAN DURAN	1
2	3	RASPBERRY BERET	PRINCE & THE REVOLUTION	2
3	5	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	4
4	4	WOULD I LIE TO YOU?	EURYTHMICS	10
5	2	SUSSUDIO	PHIL COLLINS	5
6	6	THE SEARCH IS OVER	SURVIVOR	6
7	11	IF YOU LOVE SOMEBODY SET THEM FREE	STING	7
8	8	EVERYTIME YOU GO AWAY	PAUL YOUNG	3
9	16	SHOUT	TEARS FOR FEARS	9
10	12	SENTIMENTAL STREET	NIGHT RANGER	12
11	9	VOICES CARRY	'TIL TUESDAY	11
12	13	GLORY DAYS	BRUCE SPRINGSTEEN	8
13	10	THE GOONIES 'R' GOOD ENOUGH	CYNDI LAUPER	16
14	15	CRAZY IN THE NIGHT (BARKING AT AIRPLANES)	KIM CARNES	23
15	17	19	PAUL HARDCASTLE	15
16	18	JUST AS I AM	AIR SUPPLY	19
17	20	NEVER SURRENDER	COREY HART	13
18	19	GET IT ON (BANG A GONG)	THE POWER STATION	14
19	7	HEAVEN	BRYAN ADAMS	20
20	21	WHO'S HOLDING DONNA NOW	DEBARGE	17
21	14	ANGEL	MADONNA	26
22	25	PEOPLE ARE PEOPLE	DEPECHE MODE	18
23	—	YOU SPIN ME ROUND (LIKE A RECORD)	DEAD OR ALIVE	22
24	—	FREEWAY OF LOVE	ARETHA FRANKLIN	24
25	27	CANNONBALL	SUPERTRAMP	33
26	—	WHAT ABOUT LOVE?	HEART	25
27	—	THE POWER OF LOVE	HUEY LEWIS & THE NEWS	21
28	—	ROCK ME TONIGHT	FREDDIE JACKSON	27
29	30	GETCHA BACK	THE BEACH BOYS	34
30	28	TOUGH ALL OVER	JOHN CAFFERTY/BEAVER BROWN BAND	29

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	2	RASPBERRY BERET	PRINCE & THE REVOLUTION	2
2	3	A VIEW TO A KILL	DURAN DURAN	1
3	5	EVERYTIME YOU GO AWAY	PAUL YOUNG	3
4	1	SUSSUDIO	PHIL COLLINS	5
5	9	GLORY DAYS	BRUCE SPRINGSTEEN	8
6	8	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	4
7	7	VOICES CARRY	'TIL TUESDAY	11
8	4	THE SEARCH IS OVER	SURVIVOR	6
9	13	SHOUT	TEARS FOR FEARS	9
10	11	IF YOU LOVE SOMEBODY SET THEM FREE	STING	7
11	6	WOULD I LIE TO YOU?	EURYTHMICS	10
12	14	SENTIMENTAL STREET	NIGHT RANGER	12
13	17	NEVER SURRENDER	COREY HART	13
14	18	WHO'S HOLDING DONNA NOW	DEBARGE	17
15	15	PEOPLE ARE PEOPLE	DEPECHE MODE	18
16	19	GET IT ON (BANG A GONG)	THE POWER STATION	14
17	23	THE POWER OF LOVE	HUEY LEWIS & THE NEWS	21
18	10	THE GOONIES 'R' GOOD ENOUGH	CYNDI LAUPER	16
19	21	19	PAUL HARDCASTLE	15
20	12	HEAVEN	BRYAN ADAMS	20
21	25	YOU SPIN ME ROUND (LIKE A RECORD)	DEAD OR ALIVE	22
22	22	JUST AS I AM	AIR SUPPLY	19
23	26	FREEWAY OF LOVE	ARETHA FRANKLIN	24
24	28	WHAT ABOUT LOVE?	HEART	25
25	—	SUMMER OF '69	BRYAN ADAMS	28
26	—	ST. ELMO'S FIRE (MAN IN MOTION)	JOHN PARR	30
27	—	WE DON'T NEED ANOTHER HERO	TINA TURNER	32
28	—	ROCK ME TONIGHT	FREDDIE JACKSON	27
29	—	FIND A WAY	AMY GRANT	31
30	16	TOUGH ALL OVER	JOHN CAFFERTY/BEAVER BROWN BAND	29

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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)	12
Portrait (2)	
Scotti Bros. (2)	
Caribou (1)	
Rock 'N' Roll (1)	
COLUMBIA	11
WARNER BROS. (4)	10
Geffen (3)	
Sire (2)	
Paisley Park (1)	
A&M	8
ATLANTIC (6)	8
Es Paranza (1)	
Mirage (1)	
MCA (5)	8
Camel/MCA (1)	
MCA/Constellation (1)	
Virgin/MCA (1)	
CAPITOL	7
ARISTA (4)	6
Jive (2)	
POLYGRAM	6
Mercury (3)	
De-Lite (2)	
Polydor (1)	
ELEKTRA	5
CHRYSALIS	4
EMI-AMERICA	4
MOTOWN (1)	4
Gordy (3)	
RCA	5
CBS	1
HME (1)	
EMI AMERICA	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

A-Z (LISTED BY TITLE)

TITLE	Publisher - Licensing Org.	Sheet Music Dist.
15 19	(Oval, ASCAP)	(Blackwood Music, BMI) CPP/ABP
80 ALL YOU ZOMBIES	(Dub Notes, ASCAP/Human Box, ASCAP)	EVERYTHING SHE WANTS (Morrison Leahy, ASCAP/Chappell, ASCAP) CHA/HL
26 ANGEL	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM	EVERYTIME YOU GO AWAY (Unichappell, BMI/Hot-cha, BMI) CHA/HL
96 ANIMAL INSTINCT	(Zomba, ASCAP)	31 FIND A WAY (Bug & Bear, ASCAP/Meadowgreen, ASCAP) HL
76 AXEL F	(Famous, ASCAP) CPP	40 FOREVER (Milk Money, ASCAP/Foster Frees, BMI) WBM/PPP
79 BIT BY BIT (THEME FROM FLETCH)	(MCA, ASCAP/Kilaua, BMI/Rightsong, BMI/Franne Golde, BMI)	81 FRANKIE (IDG, ASCAP)
64 BLACK CARS	(Black Keys, BMI/Screen-Gems, BMI) WBM	24 FREEWAY OF LOVE (Gratitude Sky, ASCAP/Polo Grounds, BMI)
73 BURNING FLAME	(WB, ASCAP/Vitman Z, ASCAP)	72 FRESH (Delightful, BMI) CPP
54 CALL ME	(ATV, BMI) CLM	14 GET IT ON (BANG A GONG) (TRO-Essex, ASCAP) MSC
33 CANNONBALL	(Silver Cab, ASCAP/Almo, ASCAP) CPP/ABP	34 GETCHA BACK (Daywin, BMI/Careers, BMI) CPP
66 CENTERFIELD	(Wenaha, ASCAP) CPP	8 GLORY DAYS (Bruce Springsteen, ASCAP) CPP
47 CHERISH	(Delightful, BMI)	16 THE GOONIES 'R' GOOD ENOUGH (Warner-Tamerlane, BMI/Perfect Punch, BMI/Relia, BMI/Pet Me, BMI) WBM
95 CLOSEST THING TO PERFECT	(Golden Torch, ASCAP/See This House, ASCAP/Golden Horizon, BMI/Sudano Songs, BMI/Black Stallion, BMI) CPP	77 HANGIN' ON A STRING (Virgin, ASCAP/BRAMPTON, ASCAP)
23 CRAZY FOR YOU	(Warner-Tamerlane, BMI/WB, ASCAP) WBM	20 HEAVEN (Adams, BMI/Calypto Toonz, PROC/Irving, BMI) CPP/ALM
90 CRY	(Man-Ken, BMI)	94 HOLD ME (Unicity, BMI/Off Backstreet, BMI/Limited Funds, BMI)
45 DARE ME	(WB, ASCAP/Bob Montgomery, ASCAP/Restless Heart, ASCAP)	88 I WANT MY GIRL (Crazy People, ASCAP/Almo, ASCAP)
46 DON'T LOSE MY NUMBER	(Phil Collins, ASCAP/Pun, ASCAP/Warner Bros., ASCAP)	49 I WONDER IF I TAKE YOU HOME (Personal, ASCAP/Mokojumbi, BMI) CPP
98 DON'T YOU FORGET ABOUT ME	(MCA, ASCAP/Music Corporation Of America, BMI) MCA	7 IF YOU LOVE SOMEBODY SET THEM FREE (Magnetic, BMI/Reggatta, BMI/Illegal Songs, BMI) HL
43 EVERYBODY WANTS TO RULE THE WORLD	(Nymph, BMI) CPP	53 IN MY HOUSE (Stone City, ASCAP/Jay Warner, ASCAP) CPP
93 EVERYTHING I NEED		44 INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN) (Makiki, ASCAP/Arista, ASCAP/Rare Blue, ASCAP)
		19 JUST AS I AM (Don Kirshner, BMI/Blackwood Music, BMI/Rightsong, BMI/Mystery Man, BMI)
		62 LAY IT DOWN (Ratt Music, BMI/Time Coast, BMI/Rightsong, BMI)
		41 LET HIM GO (Big Wad, ASCAP/Famous, ASCAP) CPP
		50 LIFE IN ONE DAY (Howard Jones, BMI/Warner Bros., ASCAP/Warner-Tamerlane, BMI)
		52 LIKE A SURGEON (Billy Steinberg, ASCAP/Denise Barry, ASCAP/Brigitte Baby, BMI/Polifer, BMI) WBM
		60 LITTLE BY LITTLE (Talktime, ASCAP)
		58 LIVE EVERY MOMENT (Fate, ASCAP)
		87 LOVE AND PRIDE (April, ASCAP)
		89 LOVE RESURRECTION (J&S, ASCAP/Almo, ASCAP)
		69 MAKE IT BETTER (FORGET ABOUT ME) (Gone Gator, ASCAP/Blue Network, ASCAP) WBM
		99 MEETING IN THE LADIES ROOM (Hip Trip, BMI/Midstar, BMI) CPP
		74 MONEY FOR NOTHING (Chariscourt, ASCAP/Almo, ASCAP/Virgin, ASCAP)
		92 MY TOOT TOOT (Sid Sim, BMI/Flattown, BMI) CPP
		42 MYSTERY LADY (Zomba, ASCAP/Willesden, BMI)
		82 NEVER ENDING STORY (Giorgio Moroder, ASCAP/Colegems-EMI, ASCAP) WBM
		13 NEVER SURRENDER (Liesse, ASCAP) CPP
		35 NOT ENOUGH LOVE IN THE WORLD (Cass County, ASCAP/Kortchmar, ASCAP) WBM
		84 ONLY FOR LOVE (Tritec, ASCAP)
		18 PEOPLE ARE PEOPLE (Sonet, BMI/Warner-Tamerlane, BMI) WBM
		48 PEOPLE GET READY (Warner-Tamerlane, BMI) WBM
		37 POSSESSION OBSESSION (Hot-cha, BMI/Unichappell, BMI/Fust Buzza, BMI)
		21 THE POWER OF LOVE (Hulex, BMI/Red Admiral, BMI) CLM
		2 RASPBERRY BERET (Controversy, ASCAP) WBM
		85 REACTION TO ACTION (Somerset, ASCAP/Evansongs, ASCAP/Stray Notes Music, ASCAP) WBM
		27 ROCK ME TONIGHT (Bush Burnin', BMI)
		6 THE SEARCH IS OVER (Rude, BMI/WB, ASCAP/Easy Action, ASCAP) WBM
		12 SENTIMENTAL STREET (Kid Bird, BMI/Rough Play/BMI) HL
		65 SHAME (Clean Sheets, BMI)
		9 SHOUT (Nymph, BMI) CPP
		61 SMOKIN' IN THE BOYS ROOM (Big Leaf, ASCAP)
		56 SMUGGLER'S BLUES (Red Cloud, ASCAP/Night River, ASCAP) WBM
		30 ST. ELMO'S FIRE (MAN IN MOTION) (Gold Horizon, BMI/Foster Frees, BMI/John Parr, PRS) CPP
		36 STATE OF THE HEART (Chappell, ASCAP) CHA/HL
		51 STIR IT UP (Unicity, ASCAP/No Pain No Gain, ASCAP/Off Backstreet, BMI/Streamline Moderne, BMI)
		68 SUDDENLY (Zomba, ASCAP/Willesden, BMI) CPP
		28 SUMMER OF '69 (Adams Communications, PROC/Calypto Toonz, PROC/Irving, BMI) CPP/ALM
		83 SUMMERTIME GIRLS (Facemelting, BMI)
		5 SUSSUDIO (Phil Collins, ASCAP/Pun, ASCAP) WBM
		78 TAKE NO PRISONERS (IN THE GAME OF LOVE) (Chappell, ASCAP/Rightsong, BMI/Sookloozzy, ASCAP)
		86 TAKE ON ME (ATV, BMI)
		38 THINGS CAN ONLY GET BETTER (Howard Jones, BMI/Warner-Tamerlane, BMI) WBM
		75 THROUGH THE FIRE (Dyad, BMI/Foster Frees, BMI/Nerobub, BMI/Tom John, BMI) CPP
		70 TIRED OF BEING BLONDE (Screen Gems-EMI, BMI/Shifrylepole, BMI) WBM
		29 TOUGH ALL OVER (John Cafferty, BMI)
		1 A VIEW TO A KILL (Tritec, BMI/Blackwood Music, BMI) HL/PPP/B-3
		11 VOICES CARRY (Intersong, ASCAP/Til Tunes, ASCAP) CHA/HL
		97 WAKE UP (NEXT TO YOU) (Elisclan, PRS)
		57 WALKING ON SUNSHINE (Screen Gems-EMI, BMI/Megasongs, BMI) WBM
		100 WE ARE THE WORLD (Mijac, BMI/Brockman, ASCAP) WBM
		32 WE DON'T NEED ANOTHER HERO (THUNDERDOME) (Myax, ASCAP/Good Single, BMI)
		25 WHAT ABOUT LOVE? (Weibeck, ASCAP/Irving, BMI/Calypto Toonz, PROC) CPP/ALM/CLM
		59 WHEN YOUR HEART IS WEAK (Edwin Ellis, BMI/Nurk Twins, BMI)
		17 WHO'S HOLDING DONNA NOW (Foster Frees, BMI/Garden Rake, BMI/April, ASCAP/Random Notes, ASCAP) CCP/ABP
		71 WILD AND CRAZY LOVE (Stone City, ASCAP/National League, ASCAP)
		63 WILLIE & THE HAND JIVE (Elorado, BMI/Bug, BMI)
		10 WOULD I LIE TO YOU? (Blue Network, ASCAP)
		4 YOU GIVE GOOD LOVE (Little Tanya, BMI/MCA, ASCAP)
		22 YOU SPIN ME ROUND (LIKE A RECORD) (Chappell, ASCAP) CHA/HL
		55 YOUR LOVE IS KING (Silver Angel, ASCAP)
		39 YOU'RE ONLY HUMAN (SECOND WIND) (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

CREEDENCE CLEARWATER REVIVAL
The Movie Album
PRODUCER: John Fogerty
Fantasy MPF-4522

Fantasy is hoping to capitalize on John Fogerty's recent resurgence with this compilation of Creedence classics that have been featured in films over the years. Included are songs used in "Twilight Zone . . . The Movie," "Who'll Stop The Rain," "The Big Chill" and "Where The Buffalo Roam," among others.

RECOMMENDED

FRICITION GROOVE
The Black Box
PRODUCER: David Allen
Atlantic 81262

British quintet with hefty bottom sound via punchy bass and drums is balanced by the strong voice of Alison R. Originals plus covers of "Somebody To Love" and "Family Affair."

THRASHER
PRODUCER: Carl Canedy
Combat/Important MX8017

Heavy metal supersession features members of the Rods, Talas, Exciter, Anthrax and other bands. More organized than just a jam; the group plays with cohesion.

URBATIONS
PRODUCERS: Andy Bolter, Ben Grosse
Wild Child Discs/Metro-America MA-1008

Michigan band sounds like a cross between Richie Valens and the English Beat. A cover of "Twist And Shout" and strong originals, most notably the extended dance tune, "Check It Out."

BEAT RODEO
Staying Out Late With Beat Rodeo
PRODUCER: Richard Gottetner
IRS/MCA 39027

Foursome plies simple, uncluttered sound reminiscent of the simple pop formulas of the early '60s. A country inflection adds the spice to a very even collection.

BRIAN BRAIN
Fun With Music!
PRODUCERS: Martin Atkins, Rick Kerr
Plaid Records PL 001

SPOTLIGHT

POINTER SISTERS / CONTACT



POINTER SISTERS
Contact
PRODUCER: Richard Perry
RCA AJL1-5487

The Pointers' last album, "Break Out," broke them wide open. It cracked the top 10, produced four top 10 singles and sold more than two million copies. This followup has the same energy, precision and sass, and should generate similar across-the-board pop/black/dance/adult contemporary appeal. The first single, "Dare," is already shaping up as a major hit. This is the Pointers' first album released on the RCA label, Richard Perry's Planet label having been absorbed by RCA.

Four-song EP by New York-based outfit employing heavy drum sound and chant vocal arrangements. Title track is an anti-drug tune that manages to avoid becoming bogged down under the weight of its message.

DUKE ROBILLARD & THE PLEASURE KINGS
Too Hot To Handle
PRODUCERS: Scott Billington, Duke Robillard
Rounder 3082

Guitarist/vocalist from Rounder's seemingly inexhaustible stable of roadhouse rockers. Juke joint vocals and blues instrumentals are Robillard's strong suit, and he deals himself a winning hand here.

AXTION
Look Out For The Night
PRODUCERS: Richard Platt, Darren Lazzari
IRD/Important 005

Pittsburgh heavy metal quintet follows the lead of guitarist/writer/producer Darren Lazzari.

FRANK MILLS
Traveler
PRODUCERS: Frank Mills, Hayward Parrott
EMI America ST-12421

The "Music Box Dancer" man returns with a new set of alternately pretty and peppy piano instrumentals. Adult contemporary stations should cheer the release of this tailor-made easy listening fare.

C.S. ANGELS
7 Day Weekend
PRODUCERS: Various
Jive/Arista JL8-8279

Despite the split of production duties (with James Mtume among those involved), band's sound remains uniform on this debut. Standard quartet lineup produces trendy tunes.

TOBRUK
Wild On The Run
PRODUCERS: Lance Quinn, Tobruk
EMI America ST-12430

The Birmingham, England-based sextet bows with a set of tough, guitar-powered hard rock. The group, which is slated to begin its first U.S. tour later this year, is headed by lead vocalist Snake. The album was produced in America by the group and Lance Quinn.

SAM MYERS & ANSON FUNDERBURGH
My Love Is Here To Stay
PRODUCERS: Hammond Scott, Anson Funderburgh
Black Top BT 1032

Blues harpist Myers teams with guitarist Funderburgh for a set of blues standards and originals. Label is out of New Orleans, where Funderburgh leads local band the Rockets.

BLACK

PICKS

DENNIS EDWARDS
Coolin' Out
PRODUCER: Dennis Lambert
Gordy 6148GL

Ex-Temptation Edwards can rip up a song with the best, but it's one temptation he successfully resists on this more stylish outing showcasing his ability to sing rather than shout. Though he does unleash his gutsy growl on "Try A Little Tenderness," he takes a more tender approach on "No Such Thing" and "State Of Limbo," which reveal a vulnerable side behind the macho image that is just as effective. Edwards thrives on his AC shadings, as he searches for a more sophisticated image.

CHERYL LYNN
It's Gonna Be Right
PRODUCERS: Various
Columbia FC 40024

The latest from Lynn marks a move to a more sultry image. Best bet for airplay is "Fidelity," which finds producers Jimmy Jam and Terry Lewis taking that now-familiar groove to the bank one more time.

STACY LATTISAW
I'm Not The Same Girl
PRODUCER: Prince Street
Cotillion 90280

After numerous albums with Narada Michael Walden as producer, singer Lattisaw gets a new helmsman. The results continue to be pop-oriented, but almost ignore her r&b/pop roots. Title track is the best bet for airplay.

RECOMMENDED

RADIANCE
Pick 'N' Choose
PRODUCER: Reggie Griffin
Qwest 25153

Oakland group's danceable debut also features strong vocals and crisp presentation that should draw positive attention to their "All Night" single. Sophisticated youth-flavored pop-funk offers the right ingredients for bright reception.

WORLD CLASS WRECKIN CRU
World Class
PRODUCERS: Lanzo & the Wreckin Cru
Kru-Cut KC 004

Swamp Dogg's L.A. label features hip-hop rappers with their fingers on the street/dance pulse on the Twilight Zone-meets-curbstone "Planet." Contact: Macola Records, 6209 Santa Monica Blvd., Hollywood 90038; (213) 469-5821.

COUNTRY

PICKS

LORETTA LYNN
Just A Woman
PRODUCERS: Jimmy Bowen, Loretta Lynn
MCA MCA-5613

Lynn takes giant steps forward in her recording with this album: It's her first digital release and the first on which she shares production credit. Without giving up her "traditional country" sound, Lynn has managed to effect a thoroughly contemporary approach, and her singing has never sounded stronger. Best cuts include "Just A Woman," "When I'm In Love All Alone" and "I Can't Say It On The Radio."

NEW AND NOTEWORTHY

VARIOUS ARTISTS
One Night With Blue Note Preserved
PRODUCERS: Michael Cuscuna, Mike Berniker
Blue Note BTDK 85117

Live recording captures the "One Night With Blue Note" show that marked the reactivation of the famous jazz imprint. Both retrospective and progressive, this four-record set combines stalwarts from the label's previous eras, including Herbie Hancock, Freddie Hubbard, Bobby Hutcherson and McCoy Tyner, with new Blue Note artists Stanley Jordan, Benny Wallace and Charles Lloyd.

JIM GLASER
Past The Point Of No Return
PRODUCER: Don Tolle
MCA MCA-5612

Glaser is the very personification of intimacy and concern on this easy-listening package. The material is a bit uneven, but the title cut, "You Were Gone Before You Said Goodbye" and "It's Not Easy" wear especially well. This is the first Noble Vision album being distributed under the label's new pact with MCA.

RAZZY BAILEY
Arrival
PRODUCER: Chip Hardy
MCA MCA-5615

After a slow start with his last album, Bailey hits his mark with sparkling surety here. There are some wonderful moments with "Fightin' Fire With Fire," "To Make That Same Mistake Again" and "Livin' Like There's No Tomorrow." And Bailey's own "Old Blue Yodeler" is a gem of Americana.

RECOMMENDED

PATSY CLINE
Today, Tomorrow & Forever
PRODUCER: Owen Bradley
MCA MCA-1463

This is a collection that should delight the country music historian and the rockabilly fan alike. It embraces songs cut between 1955 and 1959 and demonstrates that Cline could rock as well as moan.

KENNY DALE
Breakin' Hearts & Bendin' Strings
PRODUCERS: Jon Arledge, A.V. Mittelstedt
SABA 8237

Dale gives an assured and sometimes moving performance on this independent album project. He's got a smooth, clean delivery—and his writing ability is showcased by two of the best cuts here, "Look What Love Did To Me" and "You've Always Been A Star In My Eye."

GOSPEL

PICKS

PHIL DRISCOLL
Power Of Praise
PRODUCERS: Phil Driscoll, Ken Pennell, Lari Goss
Sparrow SPR 1102

Driscoll's gritty, distinctive vocals, as well as his clear, distinctive horn, add a new dimension to these praise selections. These tunes are heartfelt, and Driscoll wrings emotion out of each. From standards like the "Doxology" and "All Hail The Power Of Jesus' Name" to new tunes like "Messiah," this is a power to be reckoned with.

RICK CUA
You're My Road
PRODUCERS: Rick Cua, Bob Halligan Jr.
Sparrow SPR 1106

With this release, Cua emerges as a major force in gospel rock. Hard-driving music with an edge, the album

is highlighted by the title cut, which combines radio commerciality with uncompromising rock'n'roll. Cua is on the verge of happening; this could put him over.

STEVE GREEN
He Holds The Keys
PRODUCER: Greg Nelson
Sparrow SPR 1104

Green is the epitome of the male church soloist. His clean, clear vocals wrap themselves around inspirational material aimed directly at the church. His first album was a surprise hit, and this continues that winning formula. It's tempting to cite him as the male version of Sandi Patti, but Green has the talent to rise to the challenge.

RECOMMENDED

DOROTHY NORWOOD & THE GENTLEMEN OF SONG
Lift Him Up
PRODUCER: Milton R. Biggum
Savoy SL 14752

Norwood holds nothing back in her vocals, and the crowd on this live recording responds in kind. She has an excellent backup group to complement her and a fine selection of material, especially "You Better Run" and "Lift Him Up."

FARRELL & FARRELL
Jump To Conclusions
PRODUCERS: Ed DeGarmo, Bob Farrell
StarSong 7-102-06086-6

The Farrells cover a wide variety of topics—from tv to patriotism to adultery to world hunger—within a new wave/techno-pop format. The sound is incredibly commercial at best but slips into heavy bubblegum on occasion.

VARIOUS ARTISTS
Together We Will Stand
PRODUCER: Cam Floria
Christian Artists CAR 6013

World hunger is the trendy issue for the year, and Christian artists have been busy organizing bandwagons to raise money for the cause. This project includes cuts by Amy Grant, Michael W. Smith, Steve Green, Steve Taylor, the Imperials and others drawn together by Cam Floria to raise money for a most worthwhile purpose.

JAZZ-FUSION

RECOMMENDED

MEL TORME
'Round Midnight
PRODUCER: Will Friedwald
Stash ST252

This album features what are being billed as newly discovered Torme performances from 1957 to 1962. It features Shorty Rogers and his Giants plus the Marty Paich Dektetete. Among the highlights: "Lulu's Back In Town," "Hello, Young Lovers" and "A Foggy Day."

Videocassette
Top 40
Sales & Rentals
Charts
Every Week
In
Billboard

DANCE/DISCO

PICKS

COLONEL ABRAMS Trapped (6:30)

PRODUCER: Richard Burgess
WRITERS: Colonel Abrams, Marston Freeman
PUBLISHER: Moonwalk ASCAP
MCA 23568 (12-inch single)

Singer who proclaimed music as the answer moves to a major label and glossier production, retains his direct, believable style.

PATTI LABELLE Stir It Up (7:13)

PRODUCERS: Harold Faltermeyer, Keith Forsey
WRITERS: A. Willis, D. Sembello
PUBLISHERS: Uncity/No Pain No Gain/Off Backstreet/Streamline Modern, ASCAP/BMI
MCA 23567 (12-inch single; 7-inch reviewed June 8)

GOON SQUAD Eight Arms To Hold You (6:45)

PRODUCER: Arthur Baker
WRITERS: R. Kilgore, A. Baker, J. Bralower
PUBLISHER: not listed
Epic 49-05247 (12-inch single)

Bakerian high tech adds "Star Wars" overtones to a "Goonies" disco track that claims "A Hard Day's Night" discarded title.

CYNDI LAUPER

The Goonies 'R' Good Enough (5:25)

PRODUCERS: Cyndi Lauper, Lennie Petze
WRITERS: C. Lauper, S.B. Lunt, A. Stead
PUBLISHER: not listed
Portrait 4R9-05246 (c/o CBS) (12-inch single; 7-inch reviewed May 18)

JENNY BURTON

Dancing For My Love (7:10)

PRODUCERS: Allen George, Fred McFarlane
WRITERS: Allen George, Fred McFarlane, S. McRae
PUBLISHERS: Puff/Captain Keyboard/Donnie Linton Management/Stackhorn, BMI
Atlantic 0-86870 (12-inch single; 7-inch reviewed July 6)

ROBEY

Killer Instinct (6:35)

PRODUCER: Joel Diamond
WRITERS: L. Robey, E. Walsh, M. Dyan
PUBLISHER: not listed
Silver Blue 429 05250 (c/o CBS) (12-inch single)

Last night Bangkok, tonight Studio 54; uptempo, mannered disco in the '70s diva tradition.

RECOMMENDED

PAUL SIMPSON CONNECTION

Treat Her Sweeter (7:30)

PRODUCER: Paul Simpson
WRITER: P. Simpson
PUBLISHERS: Publishing Corp. of America/Paul Simpson/Rightsong, BMI
Atlantic 0-86865 (12-inch single)

Re-release of the Easy Street single currently at 45 on the Club chart.

JUICY

Bad Boy (5:30)

PRODUCER: Eumir Deodato
WRITERS: K. Barnes, J. Barnes
PUBLISHER: not listed
Private 1 429 05241 (c/o CBS) (12-inch single; 7-inch reviewed June 22)

SHIRLEY LITES

Slip Away (4:36)

PRODUCERS: Lou Parente, Joseph Parente
WRITERS: L. Parente, J. Parente, F. Mancano, T. Jordan
PUBLISHER: Roni Abitbol-Parco
Atlantic 0-86866 (12-inch single)

Midtempo soul by the singer whose "Heat You Up (Melt You Down)" was a major club hit in '83.

GAP BAND

Disrespect (7:26)

PRODUCER: Lonnie Simmons
WRITER: C. Wilson
PUBLISHER: TEMP, BMI
Total Experience TED1-2615 (c/o RCA) (12-inch single; 7-inch reviewed June 15)

JAZZY JEFF

Mix So I Can Go Crazy (3:50)

PRODUCERS: Bryan "Chuck" New, Phil Nicholas
WRITERS: J. Miree, B. New, P. Nicholas
PUBLISHER: not listed
Jive JD1-9378 (c/o Arista) (12-inch; 7-inch version also available, Jive JS1-9377)

Exciting, imaginative studio work; the hip hop art continues to evolve.

(Continued on page 69)

SINGLES

PICKS new releases with the greatest chart potential

RECOMMENDED records with potential for significant chart action

NEW & NOTEWORTHY highlights new and developing acts worthy of attention

Records equally appropriate for more than one format are reviewed in the category with the broadest audience.

All singles commercially available in the U.S. are eligible for review

Send singles for review to:
Nancy Erlich, Billboard
1515 Broadway
New York, N.Y. 10036

Country singles should be sent to:
Kip Kirby, Billboard
14 Music Circle East
Nashville, Tenn. 37203

POP

PICKS

MOTELS

Shame (4:04)

PRODUCER: Richie Zito
WRITER: Martha Davis
PUBLISHER: Clean Sheets, BMI
Capitol B-5497

Group returns after more than a year with a new producer, new LP ("Shock"), freshly-built wall of sound, and an audience ready and waiting (see Hot 100).

LAURA BRANIGAN

Spanish Eddie (4:06)

PRODUCER: Jack White
WRITERS: David Palmer, Chuck Cochran
PUBLISHER: Glory, ASCAP
Atlantic 7-89531

Musically, well within her expected disco territory (plus castanets); thematically, chilling. Arrangement by Harold Faltermeyer.

KATRINA AND THE WAVES

Do You Want Crying (3:35)

PRODUCERS: Katrina And The Waves, Pat Collier
WRITER: Vince de la Cruz
PUBLISHERS: Screen Gems-EMI/Megasongs, BMI
Capitol B-5450

Not quite the nonstop hook of "Walking On Sunshine," but still buoyant, catchy, shamelessly cheerful. A tonic for the spirits.

HAROLD FALTERMEYER

Fletch Theme (3:48)

PRODUCER: Harold Faltermeyer
WRITER: H. Faltermeyer
PUBLISHERS: MCA/Kiauea, ASCAP
MCA 52641

Synth composer whose "Axel F" rose from a B-side to a top five hit goes more percussive, less tinkly in this theme from the Chevy Chase movie.

LIMAHL

Only For Love (3:39)

PRODUCERS: De Harris, Tim Palmer
WRITER: Limahl
PUBLISHER: Tritac
EMI America B-8277 (12-inch version also available, EMI America V-7861)

Life after Kajagoogoo continues, dance-hall style; hot-tempered electromix sizzles with nervous circuitry.

GODLEY & CREME

Cry (3:55)

PRODUCERS: Trevor Horn, Godley & Creme
WRITERS: Godley, Creme
PUBLISHER: Man-Ken, BMI
Polydor 881 786-7 (12-inch reviewed June 22)

RECOMMENDED

MENUDO

Please Be Good To Me (3:54)

PRODUCERS: Carlos Villa, Alejandro Monroy

WRITERS: Carlos Villa, Alejandro Monroy, Mary Lynne Pagan
PUBLISHER: Editora Musical Padosa, ASCAP
RCA PB-14154

SUZANNE VEGA

Marlene On The Wall (3:37)

PRODUCERS: Lenny Kaye, Steve Addabbo
WRITER: Suzanne Vega
PUBLISHERS: Waitersongs/AGF, ASCAP
A&M AM-2759

Folky and poetic; a throwback to the singer-songwriter era.

BLACK

PICKS

BAR-KAYS

Your Place Or Mine (5:02)

PRODUCER: Allen A. Jones
WRITERS: Bar-Kays, Allen A. Jones
PUBLISHERS: Bar-Kays/Warner-Tamerlane, BMI
Mercury 880 966-1 (12-inch single)

From their new LP, "Banging The Wall"; hard dance-funk with a bass to make your woofers quiver.

RECOMMENDED

KENNY G

One Night Stand (3:46)

PRODUCERS: Kashif, Wayne A. Brathwaite, Kenny G
WRITERS: Kenny G, Steve Bensussen, Joe Erickson
PUBLISHERS: Brenee/Garlic Gulch/Kuzu/Hi-Tech, BMI
Arista AS1-9388

NONA HENDRYX

I Sweat (Going Through The Motions) (3:44)

PRODUCERS: Material, Nona Hendryx
WRITER: Nona Hendryx
PUBLISHER: Eat Your Heart Out, BMI
Arista AS1-9370 (12-inch version also available, Arista AD1-9376)

Re-release (off the "Perfect" soundtrack this time) of her Black/Dance hit from last year.

HOWARD HEWETT

Obsession (4:03)

PRODUCER: George Duke
WRITERS: Greg Guidry, David Martin
PUBLISHERS: Tree International/OPC, ASCAP
Elektra 7-69620

Shalamar mainstay brings a "Dead Giveaway" approach to this cut from the "Heavenly Kid" soundtrack album.

JIMMY CLIFF

Hot Shot (4:00)

PRODUCERS: Jimmy Cliff, Amir Bayyan
WRITER: J. Cliff
PUBLISHER: Polly, ASCAP
Columbia 38-05396

Elastic r&b-dance track.

JAMIE BOND

Heart Of Love (4:36)

PRODUCER: George Duke
WRITERS: Marcy Levy, Roxanne Seeman, Billie Hughes
PUBLISHERS: Glass Sea, Noa-Noa/Make-Zee/OPC, ASCAP
Elektra 7-69619

Ballad from the "Heavenly Kid" soundtrack; fans of Whitney Houston should take note of a comparable talent.

VIDEOO

Young Whipper Snapper (3:24)

PRODUCER: Tom Jones III
WRITER: Tom Jones III
PUBLISHERS: Fat Tracks/Mannish Kidd, BMI
Atlantic 7-89523 (12-inch version also available, Atlantic 0-86867)

Rough, tough funk, like stripped-down go-go.

HERB ALPERT

"8" Ball (4:05)

PRODUCERS: Herb Alpert, Romeo J. Williams
WRITERS: Herb Alpert, Romeo Williams, John Barnes
PUBLISHERS: Almo/Ram Wave, ASCAP/Omeo, BMI
A&M AM-2757

Eclectic instrumental; Tijuana and the South Bronx go eyeball-to-eyeball.

OSMOND COLLINS

They're Lying (3:35)

PRODUCERS: G. Dow, E. Durham
WRITER: Osmond Collins
PUBLISHER: Magic Christian, ASCAP
MCM MCM-200 (12-inch version also available, MCM MCM-1200)

Summery, upbeat AC/soul. Label based in Brooklyn, N.Y.

RICHARD GRAYSON

Hot Fun (3:55)

PRODUCER: Common Tones
WRITERS: R. Estick, D. Bernete, R. Campbell, S. Newell
PUBLISHERS: Heart Herald/Ron Dew/Magic Christian, ASCAP
MCM MCM-201 (12-inch version also available, MCM MCM-1201)

Modest rhythm ballad benefits from the singer's subtle, inviting manner. Label based in Brooklyn, N.Y.

COUNTRY

PICKS

OAK RIDGE BOYS

Touch A Hand, Make A Friend (3:28)

PRODUCER: Ron Chancey
WRITERS: H. Banks, R. Jackson, C. Hampton
PUBLISHERS: Irving/East/Memphis, BMI
MCA 52646

In the same vein as their hit "Everyday", a lyrical pitch for people caring about each other; peppy, imploring and positive.

STEVE WARINER

Some Fools Never Learn (3:59)

PRODUCERS: Tony Brown, Jimmy Bowen
WRITER: J.S. Sherrill
PUBLISHER: Sweet Baby, BMI
MCA 52644

Magnificent vocal delivery, superb instrumental support and suitably contrite country lyrics make this one of Wariner's best ever.

EDDY RAVEN

I Wanna Hear It From You (3:18)

PRODUCERS: Paul Worley, Eddy Raven
WRITERS: Nancy Montgomery, Rick Giles
PUBLISHERS: Silver Rain/Dejamus, ASCAP
RCA PB-14164

Roll up the rug and get ready to dance, because this one will have you out of your seat on the first guitar riff.

ED BRUCE

If It Ain't Love (2:45)

PRODUCER: Blake Nevis
WRITER: Mark Nesler
PUBLISHERS: Banjo Man/MCA, BMI
RCA PB-14150

In spite of heartbreaks galore, Bruce takes his chances one more time; introspective verse leads into uptempo chorus.

SOUTHERN PACIFIC

Thing About You (3:50)

PRODUCERS: Jim Ed Norman, Southern Pacific
WRITER: Tom Petty
PUBLISHER: Gone Gator, ASCAP
Warner Bros. 7-28943

Lead singer Tim Goodman and guest Emmylou Harris have a field day trading vocals on this riproaring arrangement that should put Tom Petty's name on the country charts.

GEORGE JONES

Who's Gonna Fill Their Shoes (3:15)

PRODUCER: Billy Sherrill
WRITERS: T. Seals, M.D. Barnes
PUBLISHERS: WB/Two Sons, ASCAP/Tree, BMI
Epic 34-05439

Bumper-sticker tributes to Waylon and Willie and Merle and on and on; Jones' fine voice could have been put better use.

RECOMMENDED

CRAIG DILLINGHAM

Next To You (2:34)

PRODUCER: Jerry Crutchfield
WRITER: J. Fuller
PUBLISHERS: MCA/Hightop, BMI
MCA 52647

Singer and producer finally hit their stride together with impressive results.

MAINES BROTHERS BAND

When My Blue Moon Turns To Gold Again (3:21)

PRODUCERS: Jerry Kennedy, Rick Peoples
WRITERS: W. Walker, G. Sullivan
PUBLISHER: Peer International, BMI
Mercury 880 995-7

Break out the limbo pole; fun version of country classic.

CHERYL HANDY

I've Got Everything It Takes (3:17)

PRODUCER: Stan Cornelius

NEW AND NOTEWORTHY

UB40 WITH CHRISSIE HYNDE

I Got You Babe (3:09)

PRODUCERS: UB40, Ray "Pablo" Falconer
WRITER: Sonny Bono
PUBLISHERS: Cottillion/Chris Marc, BMI
A&M AM-2758

A wryly delicious piece of casting, as the lead Pretender joins England's (incomparable and underappreciated) reggae champs in Sonny and Cher's signature tune. A hoot.

BILLY CRYSTAL

You Look Marvelous (3:45)

PRODUCERS: Arthur Baker, Bob Tischler
WRITERS: Billy Crystal, Paul Shaffer
PUBLISHERS: Face, BMI/Postvalda, ASCAP
A&M AM-2764

Saturday Night Live's Nando goes disco, catch-phrases and mannerisms intact; giddy silliness, with punch lines for all ages.

WRITERS: Robert Jenkins, Lyn Jenkins

PUBLISHER: RobChris, BMI
RCM 101

She's all grown up, musically and physically, but will the big boys let her play? Contact: (615) 832-9078.

PINKARD & BOWDEN

Crumbling Stumbleweed (2:33)

PRODUCERS: Pinkard & Bowden, Jim Ed Norman
WRITERS: Sandy Pinkard, Richard Bowden, Robb Strandlund
PUBLISHERS: Warner-Elektra-Asylum, BMI/Warner-Refuge, ASCAP
Warner Bros. 7-28942

The ill-fated movie "Rustlers' Rhapsody" might have been better received if this soundtrack nugget had been included onscreen. Hilarious.

ALMOST BROTHERS

Don't Tell Me Love Is Kind (3:22)

PRODUCER: Tommy West
WRITER: Mike Ragogna
PUBLISHER: Uncle Artie, ASCAP
MTM B-72053 (c/o Capitol)

Plaintive and (after a trite intro) persuasive.

FOX BROTHERS

I Feel Loved (2:47)

PRODUCER: Bil VornDick
WRITER: Andy King
PUBLISHER: Andy King, BMI
Morada MZS 0402

Rich, layered, gospel-like harmonies and an upbeat theme. Label based in Nashville.

CHANCE

You Could Be The One Woman (3:26)

PRODUCER: Buzz Arledge
WRITERS: J. Bacon, E. Tree
PUBLISHERS: WB, ASCAP
Mercury 880 959-7

Irresistible sing-along chorus; a toe-tapper.

MARGO SMITH AND TOM GRANT

Everyday People (2:59)

PRODUCER: Al Henson
WRITERS: Max D. Barnes, Troy Seals
PUBLISHER: Warner-Tamerlane/Face The Music/Plum Creek/Blue Lake, BMI
Bermuda Dunes C-110

On-the-beat ode to a steady relationship. Contact: (619) 345-2851.

LEE ZEBERT

You're My Yellow Rose (Of Texas) (3:30)

PRODUCER: not listed
WRITER: Lee Zebert
PUBLISHER: J.P. & B., ASCAP
Yellow Mountain 5985

Label based in Austin, Tex.

DWIGHT CHRISTOPHER

Hearts Go Round (2:59)

PRODUCER: Mike Borchetta
WRITERS: R. Foster, C. Harris
PUBLISHERS: Charlie Monk/Many Hats, ASCAP
Hey Ho 1991

Contact: (615) 321-5080.

GARY WOLF

Soft Touch (2:50)

PRODUCER: Mark Sherrill
WRITERS: M. Sherrill, C. Dillingham, B. Hobbs
PUBLISHERS: Al Gallico/Beckaroo, BMI
Mercury 880 967-7

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JULY

July 22-27, **Musicians' & Songwriters' Workshop**, Colorado Mountain College, Breckenridge, Colo. (303) 453-6757.

AUGUST

Aug. 4-6, **Rockamerica's Third Annual Video/Music Seminar**, Roosevelt Hotel, New York. (212) 475-5791.

Aug. 15-18, **Jack The Rapper's Family Affair '85**, Marriott Marquis Hotel, Atlanta. (305) 423-2328.

Aug. 25-28, **Video Software Dealers Assn. Convention**, Sheraton Washington and Shoreham Hotels, Washington, D.C. (609) 424-7117.

SEPTEMBER

Sept. 11-14, **Jazz Times Convention**, Roosevelt Hotel, New York. (301) 588-4114.

Sept. 11-15, **NAB/NRBA Radio Convention & Programming Conference (RPCP)**, Dallas Convention Center.

Sept. 13, **Second Annual MTV Music Awards**, Radio City Music Hall, New York.

Sept. 15-22, **Eighth Annual Georgia Music Festival**, Atlanta. (404) 325-0832.

Sept. 21, **Georgia Music Hall of Fame Awards**, Georgia World Congress Center, Atlanta. (404) 325-0832.

Sept. 25-28, **New Music Seminar**, Marriott Marquis Hotel, New York. (212) 722-2115.

Sept. 30-Oct. 3, **National Assn. of Recording Merchandisers (NARM) Retail/Manufacturer Advisory Committee Meeting**, Sheraton Harbor Island, San Diego. (609) 424-7404.

OCTOBER

Oct. 10-11, **Electronic Accessories Show**, Atlantic City (N.J.) Convention Center. (215) 675-7562.

Oct. 16-18, **Musexpo/Videxpo '85**, Kensington Exhibition Center, London. (01) 968-4567.

NOVEMBER

Nov. 20-24, **Billboard's Seventh Annual Video Music Conference**, Sheraton Premiere Hotel, Universal City, Calif. (213) 273-7040.

Lifelines

BIRTHS

Boy, Benjamin James Patrick, to Mike and Cindy Cross, June 28 in Chapel Hill, N.C. He records for Sugar Hill Records. She is his road manager and sound engineer.

Boy, Zachary Edwin, to Biff and Ilyce Dawes, July 2 in Los Angeles. He is chief engineer of Westwood One's mobile recording division. She is a legal consultant for the law firm of Patrick Rains & Associates.

Girl, Abigail Anne, to Tamara and Tom Gorman, July 4 in Los Angeles. He is national director of promotion for Capitol Records.

MARRIAGES

Burt Tienken to Jodi Furnish, June 21 in Louisville. He is buyer for Mother's Record & Tape Co.

Joseph D. Lisaius to Kathleen Anne Pritchard, June 22 in Garrison, N.Y. He is vice president of advertising and promotions at Art Ad House Inc. She is employed by Hellingring Lindamen as a lawyer's assistant.

Michael Case Kissel to Elena Thornton, June 29 in Newport, R.I. He is a producer and president of Flame 'N' Kiss Productions in New York City.

Larry Stessel to Sara Stewart, June 30 in Studio City, Calif. He is West Coast director of merchandising for Epic/Portrait/CBS Associated Labels.

DEATHS

Lonnie Hillyer, 45, of cancer July 1 in New York. A veteran jazz trumpeter, Hillyer was best known for his association with Charles Mingus, with whom he worked off and on throughout the '60s and '70s. He

is survived by his wife, Maxine, a son, Lonnie Darryl, and a daughter, Hadiya.

Pee Wee Crayton, 70, of a heart attack June 25 in Los Angeles. A leading blues guitarist, Crayton recorded and performed under his own name and with such other artists as Ray Charles, Dinah Washington and Ivory Joe Hunter in the '40s and '50s. In recent years he had performed frequently at various jazz and blues festivals. He is survived by his wife, Esther, three brothers, two sisters, a son, two daughters, 12 grandchildren and 11 great-grandchildren.

Lawrence O. Holley, 83, of a stroke July 8 in Lubbock, Tex. The father of the '50s rock'n'roll star Buddy Holly, he is survived by his wife, Ella, and three children.

Al Lopaka, 42, from injuries suffered during a fall playing polo, July 2 in Honolulu. He was a popular entertainer throughout the Hawaiian islands.

Robert Hartsell, in his 60s, of cancer July 6 in New York. Hartsell was a longtime staff arranger for MCA Music in New York. He is survived by his wife and a daughter.

Peggy Jory, July 9 in New York. She was director of ASCAP's symphonic and concert division, serving as liaison with members of the concert music community. She is survived by her husband, Terrill; her daughter, Xanthe; her mother, and four brothers and sisters.

Ken Winslow, in his 40s, of a heart attack July 10 in Washington. He wrote Billboard's Fast Forward column.

Bubbling Under

THE HOT 100 SINGLES

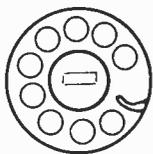
- | | | | |
|-----|------------------------------|----------------------|-------------------------------|
| 101 | IT'S OVER NOW | LUTHER VANDROSS | EPIC 34-04944 |
| 102 | ALL OF YOU, ALL OF ME | 9.9 RCA 14082 | |
| 103 | YOU LOOK MARVELOUS | BILLY CRYSTAL | A&M 12718 |
| 104 | TIGHT CONNECTION TO MY HEART | BOB DYLAN | COLUMBIA 38-04933 |
| 105 | THE FIRE STILL BURNS | RUSS BALLARD | EMI-AMERICA 8275 |
| 106 | SWEET BABY | LONE JUSTICE | GEFFEN 7-28965 (WARNER BROS.) |
| 107 | SWING LOW | R.J. LASTEST ARRIVAL | ATLANTIC 7-89551 |
| 108 | WHEN YOU LOVE ME LIKE THIS | MELBA MOORE | CAPITOL 5484 |
| 109 | DANCIN' IN THE KEY OF LIFE | STEVE ARRINGTON | ATLANTIC 7-89535 |
| 110 | COOL, CALM, COLLECTED | ATLANTIC STARR | A&M 2742 |

THE TOP POP ALBUMS

- | | | | |
|-----|-----------------------|-------------------------------|------------------------|
| 201 | ORCHESTRAL MANOEUVRES | CRUSH | A&M SP-5077 |
| 202 | GEORGE HOWARD | DANCING IN THE SUN | TBA TB 205 (PALO ALTO) |
| 203 | SOUNDTRACK | FLETCH | MCA 6142 |
| 204 | LED ZEPPELIN | LED ZEPPELIN IV | ATLANTIC 19129 |
| 205 | GRANDMASTER FLASH | THEY SAID IT COULDN'T BE DONE | ELEKTRA 60389 |
| 206 | JOE PISCOPO | NEW JERSEY | COLUMBIA 40046 |
| 207 | THE POLICE | SYNCHRONICITY | A&M SP-3735 |
| 208 | BRUCE SPRINGSTEEN | DARKNESS AT THE EDGE OF TOWN | COLUMBIA JC 35311 |
| 209 | SCRITTI POLITTI | CUPID AND PSYCHE 85 | WARNER BROS. 25302 |
| 210 | JOHN PARR | JOHN PARR | ATLANTIC 80180 |

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...newslines...

THE LOOK OF HOME: Starpoint will be making a video in Baltimore this week to promote its new Elektra album and single. Why Baltimore? Lionel Job, who co-produced the album with Keith Diamond, explains that the group members are natives of the city and had a sentimental reason to have the shoot there. The site will be Baltimore's School For The Arts. Job, who is also Starpoint's manager, says the single, "Object Of My Desire," can also be viewed as a love song to a city.

ONE OF THE MORE INTERESTING gestures in the Live Aid concert held at JFK Stadium in Philadelphia last Saturday (13) was that of Isaac Tigrett, owner and founder of the Hard Rock Cafe in London, who set up a 10,000 square foot replica of the Hard Rock adjacent to the stadium. In addition, a 5,000 square foot version was erected in Wembley, site of the simultaneous concert in England. Both pavilions, serving refreshments, represented Tigrett's "thanks" to the musicians, managers, record, tv and film executives who had a hand in putting on the massive charity event.

COLUMBIA PICTURES PUBLICATIONS has been named exclusive distributor of all Sight & Sound music books sold to music dealers and distributors worldwide, according to parent Sight & Sound Software Inc. All inventory and receivables will be transferred to Columbia Pictures Publications in Hialeah, Fla., which will also handle all future printing, shipping, sales and billing. Sight & Sound continues to create new lines of music books, including easy-play Speed Music, learning guides, "How To" manuals and pop publications for electronic keyboards and learning guides.

300 COPIES OF an original 3,000-copy run of former Beatles publicist Derek Taylor's autobiography, "Fifty Years Adrift," are being imported here from England by Sounds Good Music Co. of Santa Monica, Calif. The hefty \$350 price is justified not only by the limited print run, but also by the book's production in hand-bound calf leather, gilt-tooled spine with gilt-tooled edges. Beatle George Harrison, who offered a similar effort several years ago, edited the tome and also contributed 15,000 words; Harry Nilsson wrote the epilogue. The book can be acquired by mail order only. More information is available through Sounds Good Music Co., 1201 Olympic Blvd., Santa Monica, Calif.

EXECUTIVE TURNTABLE

(Continued from page 4)

RELATED FIELDS. Victoria Rose is named vice president of The Howard Bloom Organization in New York. In addition to her new responsibilities, she will continue as director of the company's film division and as head of internal operations. The company also promotes Ellen Zoe Golden from account executive to senior account executive.

Jerry Bentley becomes executive vice president of the Greenwood/McFaden management firm in Nashville. In addition to his new post, he will continue as head of Jerry Bentley Productions in Huntsville, Ala.

Pamela E. Becker joins Pamela Giddon & Co. as an account executive in New York. She was associate producer for Action Pictures.

Michael D. Mitchell is promoted to the newly created position of tour press director of the music division at Michael Levine Public Relations in Los Angeles. He was a journalist with the Columbus Dispatch.

New Companies

Independent Records, a label, formed by David Palladino, Joseph Cuneo, Kip McClellan and Geno Orphanopoulos. First release is an album by Addiction. P.O. Box 8221, Foster City, Calif. 94404-8221; (415) 344-3082.

Universal Media Inc., a new video production company, formed by John Paige, Eric Kulberg and Larry Rubin. Company specializes in location of film and video music performances for broadcast, cable and home market outlets and production of video segments on music artists and events. 2637 Connecticut Ave. N.W., Washington, D.C. 20008; (202) 234-7292.

Wind & Sand Records Inc., an independent label, formed by Eric Andersen. Label will distribute Andersen's recent albums by mail order. First releases are the albums "Tight In The Night" and "Midnight Son." 50 W. 34th St., Suite 11C5, New York, N.Y. 10001; (212) 279-9596.

John Bernardoni Production Group, a new commercial entertainment company specializing in production and venture capital development for theatre, film and television, formed by John M. Bernardoni. 2216 River Hills Rd., Austin, Tex. 78733; (512) 263-5544.

SINGLES REVIEWS

Continued from page 67

ADICHE

Chuka-Ja (Get Ready) (6:55)

PRODUCER: Adiche
WRITER: Adiche
PUBLISHERS: Wicked Stepmother/Adiche, ASCAP
Sunnyview SUN426 (12-inch single)

Highly rhythmic, multi-ethnic tomfoolery. Label based in New York.

SLY & ROBBIE

Bass & Trouble (6:12)

PRODUCER: Bill Laswell
WRITERS: Dunbar, Shakespeare, Laswell, Dibango
PUBLISHERS: Island/Ixat, BMI
4th & B'way BWAY-416 (12-inch single)

Studio instrumental flirts with jazz, hip hop and hyperventilation. Contact: (212) 757-3939.

TANGANYIKA

I'm Little Roxanne (3:25)

PRODUCERS: Mitch Brathwaite, Karen Luciano
WRITERS: M. Brathwaite, K. Luciano, T. Frederick
PUBLISHER: MIT-KAR, ASCAP
A-Side ASMK3003 (12-inch single)

Formidably cute seven-year-old could breathe new life into the fading craze with her capable delivery and small-fry viewpoint. Contact: (201) 867-4764.

MARGARET REYNOLDS WITH GIRLFRIENDS

Three Steps From True Love (7:10)

PRODUCER: Joe Gibbs
WRITERS: Beverly Champion, Jeannette W. Williams
PUBLISHER: A-Dish-A-Tune, BMI
Dubwise DWR-8902 (12-inch single)

The Andrews Sisters meet the Pointer Sisters and get along famously. Contact: (305) 681-4654.

AC

PICKS

MANHATTAN TRANSFER

Ray's Rockhouse (3:55)

PRODUCER: Tim Hauser
WRITERS: Jon Hendricks, Ray Charles
PUBLISHER: Progressive, BMI
Atlantic 7-89533

Swinging flashback to the '40s combines the wit of hindsight with the consummate skill of vocal arranger Alan Paul.

PLACIDO DOMINGO & MAUREEN McGOVERN

A Love Until The End Of Time (3:01)

PRODUCER: not listed
WRITERS: Lee Holdridge, Carol Connors
PUBLISHERS: Great Z's/Rosetta Stone, ASCAP
CBS 38-05425

His operatic grandeur and her MOR delicacy blend in a romantic sound with a continental European flavor.

RECOMMENDED

EVAN ROGERS

Full-Time Lover (4:14)

PRODUCERS: Carl Sturken, Evan Rogers
WRITERS: E. Rogers, C. Sturken
PUBLISHERS: Bayjun Beat/MCA, BMI
RCA PB-14155 (12-inch version also available, RCA PD-14156)

R&B-styled ballad.

OTHER RELEASES

POP

MEAT LOAF Surf's Up
RCA PB-14149

RED 7 Less Than Perfect
MCA 52632

SANDRA BERNHARD Everybody's Young
Mercury 880 950-7

ROB TRO Let Me Be The Knight
Jamez J-45-022. Label based in Sherman Oaks, Calif.

JOE WOOD The Boy Loves You
Rosedale RDR-0008. Contact: Box 1229, Port Huron, Mich. 48061.

RICH DODSON She's Comin' Back
Marigold MPL-727. Contact: P.O. Box 262, Lewiston, N.Y. 14092.

TARGET Small Town Girl
Cruise CRS-004. Contact: P.O. Box 262, Lewiston, N.Y. 14092.

SCOTT HOYT I Wanna Break Up
Paylode PL 1994. Contact: (913) 631-6060.

DARK FACADE Losing Faith
DF DF 101. Contact: P.O. Box 93403, Milwaukee, Wisc. 53203.

CLICHÉ SOFTWARE SM in SM, CA
Erika ER-1047 (12-inch single). Contact: (818) 984-3950.

JAY FENNELLY Take My Hand
Jody A-9120. Label based in Brooklyn, NY.

B.D.B.D.D. Violins
Bell: Free BF 001. Label based in New York.

LEO THOMAS I'm Messing With Toot Toot
Lanor 588. Contact: P.O. Box 233, Church Point, La. 70525.

REVEREND JEROME T. YOUNGMAN I Need More
Elysian (no number). Contact: (213) 482-8084.

EVANG. RUTH B. SCHULTZ God Is In Demand
Chigina U-10506. Contact: P.O. Box 59601, WRA Branch, Washington, D.C. 20012.

MAESTRO KING ALEXANDER Let's Go For It Babe
Centura 80-500277. Contact: (617) 823-8927.

DENGON Haughty Fashion
Esync E-SY002 (12-inch single). Contact: P.O. Box 380621, Miami, Fla. 33238.

BLACK

RICHIE S. African Dance
Private I ZS4 05443 (c/o CBS)

LEE MOSS Please Dad
GCS GCS-843208. Contact: (901) 274-2726.

RUE CALDWELL I've Never Been To Paradise
Rudini RU-104. Label based in Woodland Hills, Calif.

CURTIE AND THE BOOMBOX Black Kisses (Never Make You Blue)
RCA PB-14103 (12-inch reviewed July 6)

CHERYL FOX Early Morning Man
GCS GSC 853205. Contact: (901) 274-2726.

FIRST KLASS Love Me Again
Mysterious K101 (12-inch single). Contact: (305) 486-1477.

FIREFLOWER Don't Let It Slip
Luv Trax LT-1313 (12-inch single). Contact: (212) 697-5678.

STARBOUND We Can Make It
Critique CR714. Contact: (617) 944-0423.

CHAD I Want You To Be My Girl
Sutra SUA 141 (12-inch reviewed July 6). Label based in New York.

T LA ROCK He's Incredible
Fresh FRE-2 (12-inch single). Label based in New York.

BERNIE MILTON AND THE SOUL PATROL 60/40
Chaton MC-20567. Contact: (607) 273-0737.

BOBBY BOWENS & SHADES OF MAGIC FEATURING KE PERRINGTON & RON ENGRAM Baby Come With Me
Galactic Star 3940 (12-inch single). Contact: P.O. Box 897, Bronx, N.Y. 10472.

LEN JEWELL When You're Hot, You're Hot
Macola MRC-0908 (12-inch single). Contact: (213) 469-5821.

DANCY Caught Up And Bound
HSR HSR 107 (12-inch single). Contact: (213) 627-0557.

COUNTRY

JOHNNY BURKE Still Feels Good
Acclaim CM-70022. Label based in Nashville.

ROGER HALLMARK AND GRESHAM Chicken Shittes
Moon Shine 3043. Label based in Nashville.

SUSIE JAYE Your Heart Will Get You Everytime
Jeree 42085

CLAY RICE Dr. Buzzard's Working Late
Island Wine U-13072 M

PAUL METSA 59 Coal Mines
Raven RRX02. Contact: P.O. Box 3562, Minneapolis, Minn. 55403.

BUNNIE MILLS Diamonds Only Shine
Bunjak 12985. Contact: (603) 752-1117.

KENT SMITH/BRENDA CLARK I Wonder What It Takes To Make A Record Good!
Fountain 103. Label based in High Point, N.C.

BOBBY LOWELL Ice Cold Heart
Roto (no number)

WALKER IKARD Just A Runnin'
Nebos 4868. Contact: P.O. Box 194, New Hope, Ala. 35760.

PATTY GOODMAN Have You Ever Been Lonely
Osage AV-1185. Contact: (603) 752-1117.

LLOYD CONGER You Hold The Key
American Sound 3301. Contact: (615) 327-4538.

TONY ALAMO Brothers Keeper
Alamo 1977. Contact: (603) 752-1117.

R.W. SCOTT & RICK MICHAELS You'll Love Me Too
Rota SM 1001-1. Label based in Cleveland, Oh.

BLUE LIGHT Bobby Blue
Nite TAO 112. Contact: P.O. Box 2909, Hollywood, Calif. 90078.

STEVE GORMAN Charity
Blossom Gap 0021.

JEANE SHAE In My Time
Platinum Lady 0085. Contact: (615) 242-4567.

RON WIGGINS Hurtsville
Jamez 45-019. Label based in Sherman Oaks, Calif.

CAROL CUFF I Wanna Be The One You Hurry Home Too
Triple C 4. Contact: (206) 847-7580.

RAY GOLDEN If I Only Had One Memory Preferred
4502.

JIMMY ANGEL My Heart Is An Open Book
Jammer 17566. Contact: (615) 321-5080.

ANNE LORD Stars In My Eyes
Comstock 1786. Contact: (913) 631-6060.

BILLY DEE COX Graduation Day
Southern Tracks 1041. Contact: (404) 325-0832.

JOHNNY EAGLE FEATHER It Takes Six Men To Carry A Man To His Grave, But Only One Woman To Put Him There
Heart & Soul J-1. Label based in Hollywood, Calif.

PHIL CLANTON Forever By Your Side
Triple Q 002. Contact: (919) 878-9777.

CLIFTON JANSKY I Wish You Knew (What You Think You Know About Love)
Colonial SD 1237. Contact: Superior Record Dist., P.O. Box 2124, Nolensville, Tenn. 37135.

REBECCA LYNN If I Kiss You Will You Go Away
Jammer 17569170. Contact: (615) 321-5080.

HAGGERTYS Headin' For A Heartbreak
B&C 009. Contact: (613) 962-0549.

JOHNNY PATTON I Know All About Her
Renegade Country 4449. Contact: (615) 244-3487.

KATHY BEE Momma Don't You Love Me
Erika 1048. Contact: (818) 984-3950.

KELLI My Sweet Lord
LeCam 530 MK. Contact: P.O. Box 11152, Fort Worth, Tex. 76110.

LYN POWELL We're Not Angels Anymore
D.O.T. U-13919 M. Contact: (615) 254-1011.

FELIX VELASQUEZ Part Time Love
21st Century S-2.

STEVE PTHEL Breakdown
Homegrown U-13811 M. Label based in New Myrtle Beach, S.C.

NATALIE YOUNG Little Town Girl
Angel Face AF120-1245. Contact: P.O. Box 1645, Hurst, Tex. 76053.

DANCE

CIRCLE CITY BAND Party Lights (Shake Your Body Get Loose)
Circle City BKD526 (12-inch single). Contact: (212) 582-6900.

ORPHANS IN THE CITY Love Train Express
Reignbow RBW-4904 (12-inch single; 7-inch reviewed June 8). Contact: (602) 241-0147.

MAGGOTRON Planet Detroit Us. The Roxanne Plague
Jamron JR-002 (12-inch single). Contact: (305) 885-9026.

SUENOS I'm So Crazy For You
Israfil ISEP-514 (12-inch single). Contact: (213) 469-5821.

ADULT CONTEMPORARY

EARL KLUGH Moonlight Dancing
Warner Bros. 7-28948.

ROGER WHITTAKER My Silver Eagle
RCA PB-14147.

EARL LEITHWOOD Every Time
Fan FNR-0008. Contact: Box 1229, Port Huron, Mich. 48061.

JIM SPENCER I'll Miss You In The Morning
New World NW 0785. Contact: (414) 445-4872.

MICHAEL PACHECO Cadena De Oro
Cadena SPTT 5175. Contact: (503) 390-5623.

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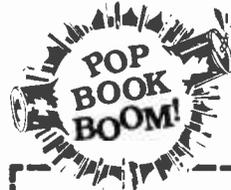
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TOP POP ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	2	17	TEARS FOR FEARS ▲ MERCURY 824 300-1M1/POLYGRAM (8.98) 2 weeks at No. One	SONGS FROM THE BIG CHAIR
2	2	1	20	PHIL COLLINS ▲ ² ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
3	4	5	35	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
4	3	4	11	PRINCE & THE REVOLUTION ▲ ² PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
5	6	6	57	BRUCE SPRINGSTEEN ▲ ⁷ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
6	5	3	28	SOUNDTRACK ▲ MCA 6143 (9.98) (CD)	BEVERLY HILLS COP
7	7	8	15	THE POWER STATION ● CAPITOL SJ-12380 (8.98)	THE POWER STATION
8	9	9	34	MADONNA ▲ ⁴ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
9	10	10	9	EURYTHMICS RCA AUL1-5429 (8.98)	BE YOURSELF TONIGHT
10	11	15	4	RATT ATLANTIC 81257 (8.98)	INVASION OF YOUR PRIVACY
11	8	7	37	WHAM! ▲ ³ COLUMBIA FC39595 (CD)	MAKE IT BIG
12	12	13	7	NIGHT RANGER CAMEL/MCA 5593/MCA (8.98)	7 WISHES
13	13	16	17	WHITNEY HOUSTON ● ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
14	41	—	2	STING A&M SP-3750 (8.98)	THE DREAM OF THE BLUE TURTLES
15	14	11	14	HOWARD JONES ● ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
16	16	18	43	SURVIVOR ▲ SCOTTI BROS. FZ 39578/EPIC (CD)	VITAL SIGNS
17	18	24	7	DIRE STRAITS WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
18	90	—	2	MOTLEY CRUE ELEKTRA 60418 (9.98)	THEATRE OF PAIN
19	15	12	15	TOM PETTY AND THE HEARTBREAKERS ● MCA 5486 (8.98)	SOUTHERN ACCENTS
20	20	21	6	ROBERT PLANT ES PARANZA 90265/ATLANTIC (9.98) (CD)	SHAKEN 'N STIRRED
21	21	23	8	SUPERTRAMP A&M SP-5014 (8.98) (CD)	BROTHER WHERE YOU BOUND
22	19	19	32	KOOL & THE GANG ● DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
23	24	29	14	'TIL TUESDAY EPIC BFE 39458	VOICES CARRY
24	17	14	48	BILLY OCEAN ▲ JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
25	29	36	3	TALKING HEADS SIRE 25305/WARNER BROS. (8.98)	LITTLE CREATURES
26	27	38	4	AIR SUPPLY ARISTA AL8-8283	AIR SUPPLY
27	22	17	26	JOHN FOGERTY ▲ WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD
28	26	27	15	KATRINA AND THE WAVES CAPITOL ST-12400 (8.98)	KATRINA AND THE WAVES
29	31	35	4	R.E.M. I.R.S./MCA 5592/MCA (8.98)	FABLES OF THE RECONSTRUCTION
30	23	22	38	GLENN FREY MCA 5501 (8.98)	THE ALLNIGHTER
31	25	20	22	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
32	28	28	58	TINA TURNER ▲ ⁴ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
33	33	34	5	BOB DYLAN COLUMBIA FC 40110	EMPIRE BURLESQUE
34	34	37	9	PAUL YOUNG COLUMBIA BFC 39957 (CD)	SECRET OF ASSOCIATION
35	44	—	2	SCORPIONS MERCURY 824-344-1/POLYGRAM (8.98) (CD)	WORLD WIDE LIVE
36	32	31	18	DEBARGE ● GORDY 6123GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
37	30	26	19	THE MARY JANE GIRLS ● GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
38	38	43	9	FREDDIE JACKSON CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
39	39	44	4	SOUNDTRACK CAPITOL ST-12413 (8.98)	A VIEW TO A KILL
40	40	40	7	JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 39405/EPIC (CD)	TOUGH ALL OVER
41	35	25	16	LUTHER VANDROSS ▲ EPIC 39882	THE NIGHT I FELL IN LOVE
42	36	30	32	DON HENLEY ▲ GEFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
43	43	55	6	AMY GRANT A&M SP-5060 (8.98)	UNGUARDED
44	37	32	21	GEORGE THOROGOOD EMI-AMERICA ST-17145 (8.98) (CD)	MAVERICK
45	47	52	4	SOUNDTRACK ARISTA AL9-8278 (9.98)	PERFECT
46	42	33	22	DAVID LEE ROTH ▲ WARNER BROS. 1-25222 (5.99)	CRAZY FROM THE HEAT
47	46	39	10	BON JOVI MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
48	48	48	19	JESSE JOHNSON'S REVUE A&M SP-65024 (6.98)	JESSE JOHNSON'S REVUE
49	52	68	4	KIM CARNES EMI-AMERICA SO-17159 (8.98)	BARKING AT AIRPLANES
50	50	51	5	MEN AT WORK COLUMBIA FC 40078	TWO HEARTS
51	49	42	11	DAN FOGELBERG FULL MOON/EPIC FE 39616/EPIC	HIGH COUNTRY SNOWS
52	58	64	4	THE BEACH BOYS CARIBOU BFC 39946/EPIC	THE BEACH BOYS
53	45	45	12	RICK SPRINGFIELD ● RCA AUL1-5370 (9.98)	TAO
54	53	49	40	DOKKEN ELEKTRA 60376 (8.98) (CD)	TOOTH & NAIL
55	56	56	21	RUN-D.M.C. ● PROFILE PRO1205 (8.98)	KING OF ROCK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	59	59	10	LONE JUSTICE GEFEN GHS 24060/WARNER BROS. (8.98) (CD)	LONE JUSTICE
57	57	57	8	THE HOOTERS COLUMBIA BFC 39912	NERVOUS NIGHT
58	108	—	1	HEART CAPITOL ST-12391 (8.98)	HEART
59	64	79	22	DEPECHE MODE SIRE 25194-1/WARNER BROS. (8.98)	SOME GREAT REWARD
60	85	—	1	DEAD OR ALIVE EPIC BFE 40119	YOUTH QUAKE
61	51	50	28	FOREIGNER ▲ ² ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR
62	63	75	3	GINO VANNELLI HME BFW 40077/CBS	BLACK CARS
63	65	82	3	BRYAN FERRY WARNER BROS. 25082 (8.98) (CD)	BOYS AND GIRLS
64	62	53	86	THE POINTER SISTERS ▲ ² PLANET BEL1-5410/RCA (9.98) (CD)	BREAK OUT
65	92	—	1	"WEIRD AL" YANKOVIC ROCK N ROLL FZ 40033/SCOTTI BROS.	DARE TO BE STUPID
66	68	76	8	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98)	MAGIC TOUCH
67	61	41	6	MARVIN GAYE COLUMBIA FC 39916	DREAM OF A LIFETIME
68	54	54	22	COMMODORES ▲ MOTOWN 6124ML (8.98) (CD)	NIGHTSHIFT
69	NEW	▶		BILLY JOEL COLUMBIA C2 40121	GREATEST HITS VOL. I & II
70	60	47	34	REO SPEEDWAGON ▲ EPIC QE39593 (CD)	WHEELS ARE TURNING
71	NEW	▶		AC/DC ATLANTIC 81263 (8.98)	FLY ON THE WALL
72	70	70	8	LEONARD BERNSTEIN DEUTSCHE GRAMMOPHON 415 2531/POLYGRAM (19.98)	WEST SIDE STORY
73	75	88	3	SOUNDTRACK EPIC FE 40067	THE GOONIES
74	NEW	▶		COREY HART EMI-AMERICA ST-17161 (8.98)	BOY IN THE BOX
75	66	61	20	THE FIRM ● ATLANTIC 81239 (8.98) (CD)	THE FIRM
76	55	46	13	USA FOR AFRICA ▲ ³ COLUMBIA USA 40043	WE ARE THE WORLD
77	67	67	38	DARYL HALL & JOHN OATES ▲ ² RCA AFL1-5309 (9.98) (CD)	BIG BAM BOOM
78	NEW	▶		JEFF BECK EPIC 39483	FLASH
79	73	69	98	MADONNA ▲ ² SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
80	83	85	21	ANIMATION MERCURY 822580-1/POLYGRAM (8.98) (CD)	ANIMATION
81	81	77	15	ERIC CLAPTON DUCK/WARNER BROS. 1-25166/WARNER BROS. (8.98) (CD)	BEHIND THE SUN
82	84	84	9	ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS
83	93	93	15	DEPECHE MODE SIRE 25124/WARNER BROS. (8.98)	PEOPLE ARE PEOPLE
84	87	89	93	HUEY LEWIS & THE NEWS ▲ ⁵ CHRYSALIS FV 41412 (CD)	SPORTS
85	69	60	11	YNGWIE MALMSTEEN POLYDOR 825 324-1/POLYGRAM (8.98)	RISING FORCE
86	74	66	18	MICK JAGGER ▲ COLUMBIA FC 39940 (CD)	SHE'S THE BOSS
87	71	58	12	LIMAH L EMI-AMERICA ST-17142 (8.98)	DON'T SUPPOSE
88	91	74	13	KENNY LOGGINS COLUMBIA FC 39174	VOX HUMANA
89	80	62	9	CON FUNK SHUN MERCURY 824 345-1M-1/POLYGRAM (8.98) (CD)	ELECTRIC LADY
90	78	81	24	KLYMAXX MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
91	76	65	7	JOE WALSH FULL MOON/WARNER BROS. 1-25281/WARNER BROS. (8.98) (CD)	THE CONFESSOR
92	140	—	1	SOUNDTRACK ATLANTIC 81261 (9.98) (CD)	ST. ELMO'S FIRE
93	119	—	1	CAMEO ATLANTA ARTISTS 824 546-1/POLYGRAM (8.98)	SINGLE LIFE
94	95	95	7	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
95	77	71	13	GRAHAM PARKER & THE SHOT ELEKTRA 60388 (8.98) (CD)	STEADY NERVES
96	89	80	5	UTFO SELECT 21614 (8.98)	UTFO
97	82	78	15	ALISON MOYET COLUMBIA BFC 39956	ALF
98	94	83	10	RICK JAMES GORDY 6135GL/MOTOWN (8.98)	GLOW
99	79	63	17	GO WEST CHRYSALIS FV 41495 (8.98) (CD)	GO WEST
100	104	109	3	BARRY MANILOW ARISTA AL9-8274 (9.98)	THE MANILOW COLLECTION/20 CLASSIC HITS
101	103	112	35	TEARS FOR FEARS MERCURY 811 039-1/POLYGRAM (8.98) (CD)	THE HURTING
102	107	122	2	JIMMY BUFFETT MCA 5600 (8.98)	THE LAST MANGO IN PARIS
103	86	87	36	JULIAN LENNON ▲ ATLANTIC 80184-1 (8.98) (CD)	VALOTTE
104	98	90	40	NEW EDITION ▲ MCA 5515 (8.98) (CD)	NEW EDITION
105	88	73	19	SOUNDTRACK ● A&M SP-5045 (8.98)	THE BREAKFAST CLUB
106	109	113	90	PHIL COLLINS ● ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
107	111	127	3	SPYRO GYRA MCA 5605 (8.98)	ALTERNATING CURRENTS
108	99	92	39	U2 ▲ ISLAND 90231/ATLANTIC (8.98)	THE UNFORGETTABLE FIRE
109	72	72	9	HANK WILLIAMS, JR. WARNER/CURB 25267/WARNER BROS. (8.98) (CD)	FIVE-O
110	113	118	3	HELIX CAPITOL ST-12411 (8.98)	LONG WAY TO HEAVEN

○ 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 73)

'ROCK ON CHICAGO'

(Continued from page 35)

chosen are to be shown one at a time on the show over the next 10 weeks.

"We try to have a Chicago feel and promote Chicago artists," states Venson, adding that local videos have been programmed regularly since the show began.

Responding to Chicago developments and concerns is "part of the great thing" about "Rock On Chicago," continues Venson. To mark Madonna's recent Chicago tour stop, the singer's videos were programmed together, and a Madonna look-alike was trailed through city streets in order to record Chicagoans' reactions.

To tie in with Frankie Goes To Hollywood's Chicago visit, the different video versions of "Relax" were shown. Most recently, Duran Duran's "A View To A Kill" movie theme video was shown at the time that the movie opened as part of a ticket giveaway. Venson says such giveaways occur whenever there's a movie in town being promoted by a video that fits the format.

Other promotions have included a "Meet The Stars" contest, with winners meeting such artists as Herbie Hancock, and trips to Disney World.

Hosted on camera by Brant Miller, afternoon air personality of WLS-TV's sister radio station, all material outside of the nine or 10 videos shown is shot on location in Chicago, using various settings—rock clubs, boats, beaches, roller rinks, city events—as backgrounds. People on the street in various city neighborhoods are offered the chance to introduce videos, frequently via questions whose answers lead into the designated clips.

Lead-ins are also performed by recording artists, who tape them either from concert venues or as part

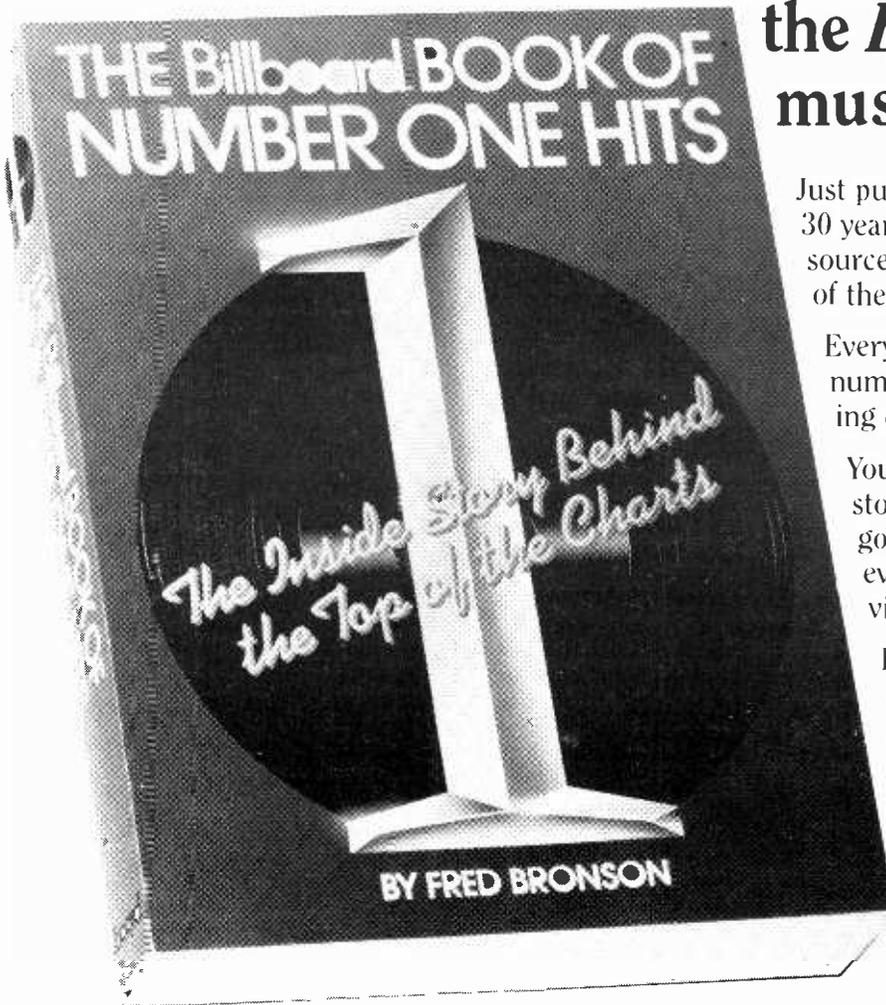
of the show's regular interview segments. Sometimes as with the Thompson Twins, the stars act as co-hosts of the show.

Venson says that aside from regular "Rock On Chicago" programs, special shows include the recent Black Music Month celebration fea-

turing clips by influential black artists and "soundbites" from white artists who have been influenced by black music.

"Rock On Chicago" was launched in August, 1983. It is shown Friday nights at 11:30 p.m. and usually repeated on Saturday afternoons.

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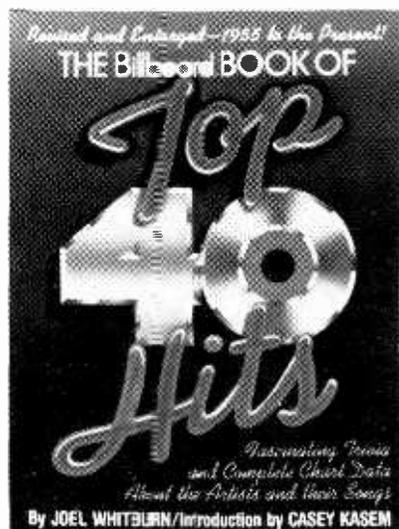
SOUND INVESTMENT

(Continued from page 24)

MANAGEMENT BY NUMBERS: Criteria Recording Studios in Miami recently installed a new recording studio management software system. The system, Sessions Plus, manufactured by the Nashville-based computer consulting firm MetroGnome Inc., is designed to track information in such areas as session scheduling, session logs, account billing and receivables, tape libraries, rental expenses, available talent, maintenance and equipment inventory. Sessions Plus is also set up to provide a session invoice compiled from the session log information, as well as mailing labels. The Criteria system is set up to run with an IBM PC.

SPRINTING AHEAD: Creative Video Services of Canoga Park, Calif., the first video duplicator to go on-line with Sony's high-speed video duplicating system, has put in an order for an additional eight Sprinter systems. CVS, a division of NBC Entertainment Group, purchased its first Sprinter system at the 1984 Summer Consumer Electronics Show, and took delivery late last year on two of the high-speed Beta-format systems. Each is currently said by the firm to be producing about 1,000 videocassettes daily. The additional systems should go on-line by the end of the year.

Edited by STEVEN DUPLER



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Zebra Adding New Musical Stripes

Jazz/Fusion Label in Distrib Pacts With Enja, Grisman

BY SAM SUTHERLAND

LOS ANGELES Zebra Records, the young independent jazz/fusion label based in Encino, dramatically expands its product base this month with the initiation of major distribution agreements with the Munich-based Enja label and acoustic music pioneer David Grisman.

With the July startup for Zebra's U.S. pact for Enja product and the simultaneous launch of a new joint-ventured label with Grisman, Zebra Acoustic, company chief Ricky Schultz reports a virtual five-fold increase in the combined catalogs now represented by Zebra.

A previous North American distribution deal with Wim Wigt's Dutch-based Timeless line, coupled with Zebra's own selected list of U.S. fusion product, had created a cache of about 40 titles prior to May, when Schultz added the rest of the Timeless catalog.

The addition of Enja, which will see its entire catalog of over 100 albums available in the U.S. for the first time, along with the new Grisman liaison and the launch of Compact Disc product, is expected to bring Zebra's product line to approximately 240 titles by mid-summer. "With the addition of Enja and Acoustic, we're now one of the top five or six jazz distributors," Schultz claims. Fantasy, Pablo, Muse/Savoy and Concord Jazz are known to handle larger catalogs.

For Enja, the progressive jazz line founded by Horst Weber and Matthias Winckelmann in Munich, the Zebra alliance finally realizes the goal of catalog-wide availability in the U.S. An earlier '70s tie with Inner City had been confined to selected titles pressed domestically, while Enja's most recent American partner, PolyGram Special Imports, is believed to have involved only 39 active titles. That deal had prompted a diminishing release schedule since 1983, when only six Enja titles were shipped here, with 1984 Enja releases slipping to three albums.

"We're looking to release at least

15 records a year that we'll promote actively to radio and press," Schultz says. In addition, he intends to import Enja's entire back catalog during the coming months.

Enja will be positioned as a premium jazz line, with all product imported from West Germany. The company's recent swing to Direct Metal Mastered LPs, pressed by Teldec, will prompt a \$9.98 list; Schultz notes that the label is also gradually remastering back titles using the DMM process.

Late July is targeted for the first five albums. Zebra is also planning a specially priced sampler set to inaugurate the partnership.

Grisman's new Acoustic label venture finds the veteran jazz, bluegrass and pop instrumentalist breaking from recent major label deals at Warner Bros. and A&M. The Zebra Acoustic blueprint will focus exclusively on acoustic instrumentation for all projects, but Schultz stresses that its generic

boundaries won't be confined to the "new acoustic" subgenre that Grisman's albums for Kaleidoscope, A&M/Horizon and Warner Bros. helped define.

"As the label's name suggests, the common bond will be that anything on Acoustic will be just that in terms of the instruments used," Schultz says. "But it could come from any idiom, from bluegrass to bebop."

Thus far, the only project completed for the new label is an ambitious new Grisman album, "Acousticity," digitally recorded and scheduled as an audiophile product with a \$9.98 list. Schultz stresses that other U.S. Zebra projects, targeted to the fusion and crossover idioms, will continue to carry a standard \$8.98 list, but the nature of the Grisman album dictates the best possible technical standards. Packaging and pressing compound will reflect the higher tally.

Ray Says Copyright Tribunal Is Not 'Beyond Repair'

BY BILL HOLLAND

WASHINGTON Acting Copyright Royalty Tribunal (CRT) Chairman Edward Ray told a House subcommittee Thursday (11) that he does not agree with critics that the Tribunal is "broken beyond repair." Ray maintained that with bolstered staffing and powers, the CRT "can do the job."

Ray, a former executive of MGM and Capitol Records, admitted that the CRT "is in need of some repair." At present, there are only two commissioners sitting on the five-member Tribunal. Underscoring those vacancies was the absence from the hearing of Commissioner Mario Aguero, who sent Robert Kastenmeier (D-Wis.), chairman of the subcommittee on courts, civil liber-

ties and the administration of justice, a telegram informing him that he would be absent because of illness.

"Could the Tribunal function with one commissioner?" Kastenmeier asked Ray. "Absolutely not," Ray replied.

Ray favors retention of the Tribunal as constituted, and reform by the following means: reducing the number of commissioners from five to three; bolstering full-time and part-time legal, economist/analyst and commissioner-assistant staff; subpoena power, a rotating chairmanship, and added language in the Copyright Act to cover quorum and vacancy problems and judicial review.

He deflected criticism of the CRT's record in setting rates and distributing royalties, saying the Tribunal has done the job it has been mandated to do.

Quite a different picture of the CRT was drawn in the written testimony submitted by former chairman Marianne Mele Hall, who resigned in May following criticism on and off the Hill over her part-authorship of a book labeled racist. Hall's testimony, which was barely mentioned at the hearing but was put into the record, showed a Tribunal office in disarray.

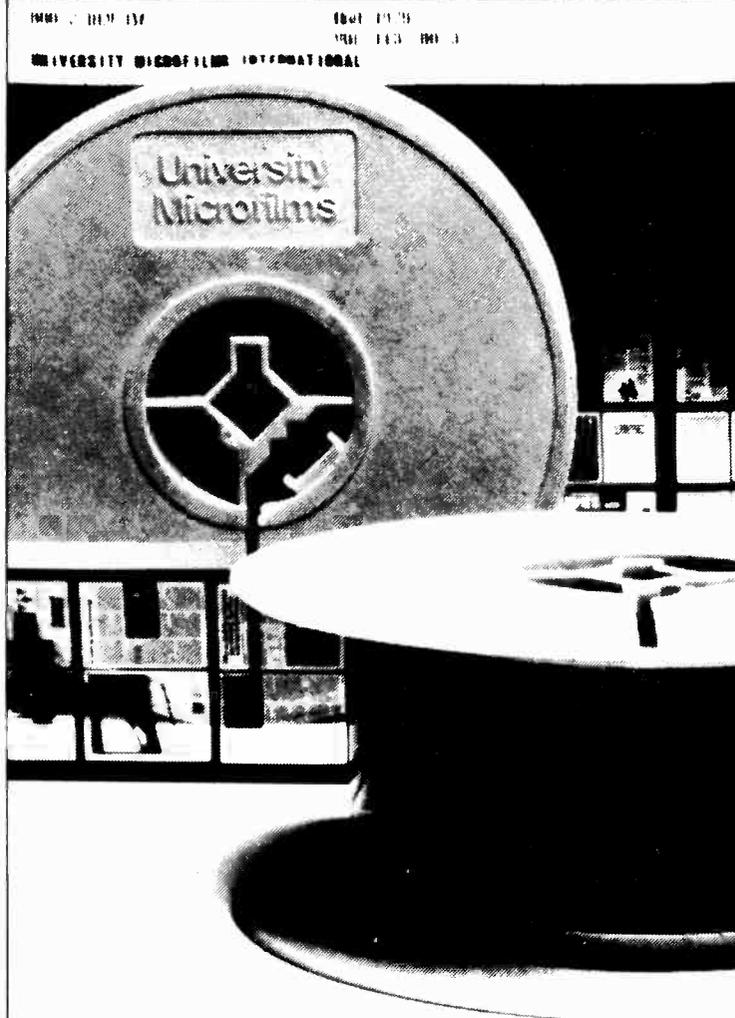
Several copyright law experts also testified at the hearing. One called for a fully empowered federal agency to deal with growing copyright concerns, while the other suggested that Congress should set rates, leaving followup analytical functions to a group such as the Tribunal.

There are two proposed bills for CRT abolition or reform now in the subcommittee. Kastenmeier's bill, H.R. 2784, would create a new three-judge court to replace the CRT. Another bill, H.R. 2752, would simply eliminate the Tribunal until Congress can establish an alternative.



A Job Well Done. Paramount Pictures chairman of the board Frank Mancuso, left, congratulates Marvin Cane, president and chief operating officer of Ensign Music, which was the recipient of BMI's award as pop publisher of the year for 1984. Ensign Music is an affiliate of the Famous Music Publishing Companies.

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111	114	117	4	READY FOR THE WORLD MCA 5594 (8.98)	READY FOR THE WORLD
112	96	86	88	LIONEL RICHIE ▲ ⁸ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
113	112	101	82	CYNDI LAUPER ▲ ⁴ PORTRAIT BFR 38930/EPIC (CD)	SHE'S SO UNUSUAL
114	101	104	53	PRINCE & THE REVOLUTION ▲ ⁹ WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN
115	110	98	59	CHICAGO ▲ ³ FULL MOON/WARNER BROS. 1-25060/WARNER BROS. (8.98) (CD)	17
116	102	102	20	ANDREAS VOLLENWEIDER CBS FM 39963 (CD)	WHITE WINDS
117	100	100	8	MENUDO RCA AFL1-5420 (8.98)	MENUDO
118	116	115	34	WHODINI ● JIVE JL-8251/ARISTA (8.98)	ESCAPE
119	120	119	17	PAUL HARDCASTLE PROFILE PRO 1206 (8.98)	RAIN FOREST
120	123	96	21	ALABAMA ▲ RCA AHL-1-5339 (8.98) (CD)	40 HOUR WEEK
121	121	128	20	THE SMITHS SIRE 1-25269/WARNER BROS. (8.98)	MEAT IS MURDER
122	132	174	2	PEABO BRYSON ELEKTRA 60427 (8.98) (CD)	TAKE NO PRISONERS
123	127	130	4	ROSANNE CASH COLUMBIA FC 39468	RHYTHM AND ROMANCE
124	126	125	43	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
125	131	177	2	JOHN DENVER RCA AFL1-5458 (8.98)	DREAMLAND EXPRESS
126	130	142	3	THE STYLE COUNCIL GEFEN GHS 24061/WARNER BROS. (8.98)	INTERNATIONALISTS
127	118	94	6	NEW ORDER QWEST 25289/WARNER BROS.	LOW LIFE
128	115	103	34	FRANKIE GOES TO HOLLYWOOD ● ISLAND 90232-1 (2-LPS/ATLANTIC (12.98))	WELCOME TO THE PLEASURE DOME
129	97	97	7	KENNY G. ARISTA AL8-8282 (8.98)	GRAVITY
130	134	138	5	LONNIE MACK ALLIGATOR AL-4739 (8.98)	STRIKE LIKE LIGHTNING
131	122	99	16	MAZE FEATURING FRANKIE BEVERLY ● CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
132	152	190	2	RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98)	STREET CALLED DESIRE
133	138	153	2	GRIM REAPER RCA AFL1-5431 (8.98)	FEAR NO EVIL
134	137	141	4	SAM COOKE RCA AFL1-5181 (8.98)	SAM COOKE LIVE AT THE HARLEM SQUARE CLUB
135	147	181	2	TWISTED SISTER ATLANTIC 81256 (8.98)	UNDER THE BLADE
136	139	123	78	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
137	135	140	69	BRYAN ADAMS ▲ A&M SP-4919 (8.98) (CD)	CUTS LIKE A KNIFE
138	125	91	18	VARIOUS ARTISTS RCA CPL-2-5340 (12.98) (CD)	CHESS
139	145	156	5	SUZANNE VEGA A&M SP-6-5072 (6.98)	SUZANNE VEGA
140	143	149	3	NATALIE COLE MODERN 90270/ATLANTIC (8.98)	DANGEROUS
141	106	106	9	KIM MITCHELL BRONZE/ISLAND 90257/ATLANTIC (8.98)	AKIMBO ALOGO
142	144	145	84	U2 ● ISLAND 90127/ATLANTIC (5.98)	UNDER A BLOOD RED SKY
143	149	171	89	MOTLEY CRUE ▲ ² ELEKTRA 60289 (8.98) (CD)	SHOUT AT THE DEVIL
144	148	154	6	PAUL HYDE & PAYOLAS A&M SP-5025 (6.98)	HERE'S THE WORLD FOR YOU
145	117	107	8	SHANNON MIRAGE 90267/ATLANTIC (8.98)	DO YOU WANNA GET AWAY
146	124	121	34	SOUNDTRACK FANTASY 3AM-1791 (2LPS) (19.98) (CD)	AMADEUS
147	105	105	8	RED 7 MCA 5538 (8.98)	RED 7
148	129	110	10	EARL KLUGH WARNER BROS. 1-25262 (8.98) (CD)	SODA FOUNTAIN SHUFFLE
149	153	131	25	GEORGE BENSON WARNER BROS. 1-25178 (8.98)	20/20
150	155	160	91	SOUNDTRACK ▲ MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
151	133	108	8	WILLIE & THE POOR BOYS PASSPORT PB 60477/JEM (8.98)	WILLIE & THE POOR BOYS
152	128	116	42	DIANA ROSS ● RCA AFL1-5009 (8.98) (CD)	SWEPT AWAY
153	NEW ▶			Y&T A&M SP-5076 (8.98)	OPEN FIRE
154	NEW ▶			HOWARD JONES ELEKTRA 60346 (8.98) (CD)	HUMAN'S LIB
155	NEW ▶			CARLY SIMON EPIC 39970	SPOILED GIRL

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	154	126	20	SOUNDTRACK ● GEFEN GHS-24063/WARNER BROS. (9.98) (CD)	VISION QUEST
157	161	152	30	GEORGE THOROGOOD EMI-AMERICA ST-17076 (8.98)	BAD TO THE BONE
158	169	182	2	DEELE ELEKTRA 60406 (8.98)	MATERIAL THANGZ
159	164	167	106	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
160	178	189	2	LOOSE ENDS MCA 5588 (8.98)	A LITTLE SPICE
161	162	166	56	RUN-D.M.C. ● PROFILE PRO 1202 (8.98)	RUN D.M.C.
162	168	173	3	THE FOUR TOPS MOTOWN 6130 ML (8.98)	MAGIC
163	163	155	16	FIONA ATLANTIC 81242 (8.98)	FIONA
164	165	170	74	BRUCE SPRINGSTEEN ● COLUMBIA JC 33795 (CD)	BORN TO RUN
165	167	114	28	AUTOGRAPH ● RCA AFL1-5423 (8.98)	SIGN IN PLEASE
166	166	137	5	MICHAEL FRANKS WARNER BROS. 25275 (8.98)	SKIN DIVE
167	NEW ▶			A-HA WARNER BROS. 25300 (8.98)	HUNTING HIGH AND LOW
168	184	—	1	COCK ROBIN COLUMBIA BFC 39582	COCK ROBIN
169	160	132	31	TEENA MARIE ● EPIC FE 39528	STARCHILD
170	172	162	28	FAT BOYS ● SUTRA SUS1015 (8.98)	FAT BOYS
171	159	157	117	Z Z TOP ▲ ⁴ WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
172	150	150	4	NILS LOFGREN COLUMBIA BFC 39982	FLIP
173	175	158	12	ALEXANDER O'NEAL TABU FZ-39881/EPIC	ALEXANDER O'NEAL
174	174	164	23	DAVID SANBORN WARNER BROS. 25150-1 (8.98) (CD)	STRAIGHT TO THE HEART
175	156	135	31	LOS LOBOS WARNER BROS./SLASH 25177-1/WARNER BROS. (8.98)	HOW WILL THE WOLF SURVIVE
176	141	134	17	SANTANA COLUMBIA FC39527 (CD)	BEYOND APPEARANCES
177	151	151	5	MAMA'S BOYS JIVE JL8-8265/ARISTA (8.98)	POWER & PASSION
178	158	136	39	CHAKA KHAN ▲ WARNER BROS. 25162-1 (8.98) (CD)	I FEEL FOR YOU
179	182	184	580	PINK FLOYD ● HARVEST SMAS11163/CAPTOL (8.98) (CD)	DARK SIDE OF THE MOON
180	146	120	16	JOAN ARMATRADING A&M SP-5040 (8.98) (CD)	SECRET SECRETS
181	136	111	7	MILES DAVIS COLUMBIA FC 40023	YOU'RE UNDER ARREST
182	181	163	100	BILLY JOEL ▲ ⁴ COLUMBIA QC 38837 (CD)	AN INNOCENT MAN
183	142	133	9	AMY GRANT ● A&M SP-5058 (8.98)	STRAIGHT AHEAD
184	170	139	20	LOUDNESS ATCO 90246 (8.98)	THUNDER ON THE EAST
185	185	165	8	THE 3 O'CLOCK I.R.S./MCA 5591/MCA (8.98)	ARRIVE WITHOUT TRAVELLING
186	188	161	51	THE TIME ▲ WARNER BROS. 25109-1 (8.98) (CD)	ICE CREAM CASTLE
187	195	—	48	TWISTED SISTER ▲ ² ATLANTIC 80156 (8.98) (CD)	STAY HUNGRY
188	190	—	43	AIR SUPPLY ▲ ARISTA AL8-8024 (8.98) (CD)	GREATEST HITS
189	176	176	13	ALCATRAZZ CAPITOL ST-12385 (8.98)	DISTURBING THE PEACE
190	NEW ▶			THE COMPLETE STORY OF ROXANNE COMPLEAT 671 014-1 (6.98)	VARIOUS ARTIST
191	196	180	31	WHAM! COLUMBIA BFC 38911	FANTASTIC
192	193	195	38	GENERAL PUBLIC I.R.S./A&M SP-70046/MCA (8.98) (CD)	ALL THE RAGE
193	177	183	139	PRINCE ▲ ² WARNER BROS. 1-23720 (2LPS) (12.98) (CD)	1999
194	171	159	19	KEEL GOLD MOUNTAIN 6-5041/A&M (6.98)	THE RIGHT TO ROCK
195	173	124	6	THE DOORS ELEKTRA 60417 (8.98)	CLASSICS
196	180	175	67	THE CARS ▲ ² ELEKTRA 60296 (8.98) (CD)	HEARTBEAT CITY
197	183	148	17	THE BLASTERS WARNER BROS./SLASH 1-25093/WARNER BROS. (8.98)	HARD LINE
198	157	129	9	MEAT LOAF RCA AFL1-5451 (8.98)	BAD ATTITUDE
199	192	186	34	AL JARREAU WARNER BROS. 1-25106 (8.98) (CD)	HIGH CRIME
200	200	187	12	CHET ATKINS COLUMBIA FC 29591	STAY TUNED

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|------------------------------------|-----------------------------------|--|--------------------------|------------------------------------|--------------------------|----------------------------|-------------|
| Jeff Beck 78 | Eric Clapton 81 | The Four Tops 162 | Jesse Johnson's Revue 48 | Maze Featuring Frankie Beverly 131 | Lionel Richie 112 | Survivor 16 | 2 2 Top 171 |
| The 3 O'Clock 185 | Cock Robin 168 | Michael Franks 166 | Howard Jones 15, 154 | Meat Loaf 198 | Diana Ross 152 | Talking Heads 25, 124 | |
| A-Ha 167 | Natalie Cole 140 | Frankie Goes To Hollywood 128 | Stanley Jordan 66 | Men At Work 50 | David Lee Roth 46 | Tears For Fears 101, 1 | |
| AC/DC 71 | Phil Collins 106, 136, 2 | Glenn Frey 30 | Katrina And The Waves 28 | Menuo 117 | Run-O.M.C. 55, 161 | George Thorogood 157, 44 | |
| Bryan Adams 137, 3 | Commodores 68 | Kenny G. 129 | Keel 194 | Kim Mitchell 141 | Sade 31 | "Til Tuesday 23 | |
| Air Supply 26, 188 | The Complete Story Of Roxanne 190 | Marvin Gaye 67 | Motley Crue 143, 18 | Motley Crue 143, 18 | David Sanborn 174 | The Time 186 | |
| Alabama 120 | Con Funk Shun 89 | General Public 192 | Earl Klugh 148 | Alison Moyet 97 | Santana 176 | Tina Turner 32 | |
| Alcatraz 189 | Sam Cooke 134 | Go West 99 | Klymaxx 90 | New Order 127 | Scorpions 35 | Twisted Sister 187, 135 | |
| Animation 80 | Miles Davis 181 | Amy Grant 183, 43 | Kool & The Gang 22 | New Edition 104 | Shannon 145 | U2 108, 142, 159 | |
| Joan Armatrading 180 | Dead or Alive 60 | Grim Reaper 133 | Cyndi Lauper 113 | Night Ranger 12 | Carly Simon 155 | USA For Africa 76 | |
| Chet Atkins 200 | DeBarge 36 | Paul Hyde & Payolas 144 | Julian Lennon 103 | Alexander O'Neal 173 | The Smiths 121 | UTFD 96 | |
| Atlantic Starr 82 | Deele 158 | Daryl Hall & John Oates 77 | Huey Lewis & The News 84 | Billy Ocean 24 | SOUNDTRACKS | Luther Vandross 41 | |
| Autograph 165 | John Denver 125 | Paul Hardcastle 119 | Limahl 87 | Graham Parker & The Shot 95 | Amadeus 146 | Gino Vannelli 62 | |
| The Beach Boys 52 | Depeche Mode 83, 59 | Corey Hart 74 | Nils Lofgren 172 | Tom Petty And The Heartbreakers 19 | Beverly Hills Cop 6 | VARIOUS ARTISTS | |
| George Benson 149 | Dire Straits 17 | Heart 58 | Kenny Loggins 88 | Pink Floyd 179 | The Big Chill 150 | Chess 138 | |
| Leonard Bernstein 72 | Dokken 54 | Helix 110 | Lone Justice 56 | Robert Plant 20 | The Breakfast Club 105 | Suzanne Vega 139 | |
| The Blasters 197 | The Doors 195 | Don Henley 42 | Loose Ends 160 | The Pointer Sisters 64 | The Goonies 73 | Andreas Vollenweider 116 | |
| Bon Jovi 47 | Bob Dylan 33 | The Hooters 57 | Los Lobos 175 | The Power Station 7 | Perfect 45 | Joe Walsh 91 | |
| Peabo Bryson 122 | Eurythmics 9 | Whitney Houston 13 | Loudness 184 | Prince 193 | St. Elmo's Fire 92 | Whodini 118 | |
| Jimmy Buffett 102 | Fat Boys 170 | Freddie Jackson 38 | Lonnie Mack 130 | Prince & The Revolution 4, 114 | A View To A Kill 39 | Hank Williams, Jr. 109 | |
| John Cafferty/Beaver Brown Band 40 | Bryan Ferry 63 | Mick Jagger 86 | Madonna 8, 79 | R.E.M. 29 | Vision Quest 156 | Willie & The Poor Boys 151 | |
| Cameo 93 | Fiona 163 | Rick James 98 | Yngwie Malmsteen 85 | RED Speedwagon 70 | Bruce Springsteen 5, 164 | Y&T 153 | |
| Kim Carnes 49 | The Firm 75 | Al Jarreau 199 | Mama's Boys 177 | Ratt 10 | Rick Springfield 53 | "Weird Al" Yankovic 65 | |
| The Cars 196 | Dan Fogelberg 51 | W.Jennings, W.Nelson, J.Cash, K.Kristofferson 94 | Barry Manilow 100 | Ready For The World 111 | Spyro Gyra 107 | Paul Young 34 | |
| Rosanne Cash 123 | John Fogerty 27 | Billy Joel 182, 69 | Teena Marie 169 | Red 7 147 | Sting 14 | | |
| Chicago 115 | Foreigner 61 | | The Mary Jane Girls 37 | Rene & Angela 132 | The Style Council 126 | | |
| | | | | | Supertramp 21 | | |

ARBITRON RESULTS: POP STILL ON TOP

(Continued from page 1)

down from a 4.1 in the Winter book.

The market's urban situation has yet to produce a real leader. KJLH claims the highest rank with a 2.1 share for the 17th slot, while KDAY and KACE sit at number 21 and 23 with 1.9 and 1.6 shares respectively.

In Chicago, the battle of the morning men continues. Expert programmers cite the success of "Murphy In The Morning" at NBC's CHR-formatted WKQX and Jonathan Brandmeier's wizardry at the WLUP (the Loop) as key factors in their improved books. WKQX moved up from 2.5 to 3.6, while the Loop escalated from 3.5 to 3.8.

Meanwhile, the latter's AOR com-

petition, WXRT, enjoyed part of WMET's old audience with a jump from 2.7 to 3.2. WBBM-FM holds the top pop slot with a 4.4 share for the fourth seat.

In the Winter book WLS-AM followed closely with a 4.3, but, concurrent with the confusion following the ABC/Capital Cities merger, WLS-AM has dropped drastically to the 16th slot with a measly 2.8. And its sister station WLS-FM made only a slight gain, to 2.7.

The urban story in Chicago follows a brighter theme than the one in Los Angeles, with WGC-FM keeping a strong number two rank and a 5.4 share. Surrounded by

WGN with its 9.6-share talk fare, and followed by news outlet WBBM-AM with a 4.8, WGC-FM stands a full point ahead of top 40 WBBM-FM's 4.4 share. And urban-formatted WBMX is close on WBBM-FM's heels with a 4.3.

The AOR results in the Windy City are upbeat as well. Gaining new listeners from WMET's switch from rock to AC, WLUP moved up four notches to the sixth seat and gained in shares from 3.5 to 3.8. And WXRT took three steps up for 14th place, increasing from a 2.7 to a 3.2.

WMET might now be thinking that the rockers who protested its format switch may have been right.

As an adult contemporary, WMET stayed in the lower rungs with a fractional increase to 1.7. The only other AC posting a gain is WFYR, which moves into the number 13 rank with 3.2, up from a 2.8. WLAK remains the city's AC leader with a 3.5 share for the 10th slot, while WCLR slipped from a 3.8 to a 2.9.

In the midst of this AC clutter, nostalgia outlet WJJD moved back into the threes with a 3.6, and easy listener WLOO fell from its number two seat to number nine, with a drastic drop from a 5.8 to a 3.5.

Following are 12 plus, average quarter hour share, metro survey area. Monday-Sunday, 6 a.m. to midnight.

Call	Format	Winter '85	Spring '85
NEW YORK			
WHTZ	contemporary	5.7	6.0
WRKS	urban	6.0	5.4
WPLJ	contemporary	4.8	5.1
WOR	talk	4.8	5.0
WNEW-FM	AOR	4.1	4.3
WINS	news	4.2	4.2
WPAT-FM	easy listening	3.3	3.6
WCBS-AM	news	3.6	3.5
WCBS-FM	oldies	2.9	3.3
WBLS	urban	3.5	3.3
WHN	country	2.2	3.1
WLTW	AC	3.0	3.1
WRFM	easy listening	3.8	3.0
WNBC	AC	2.9	3.0
WABC	talk	2.6	2.8
WNEW-AM	nostalgia	2.9	2.7
WYNY	AC	2.2	2.4
WKTU	contemporary	2.3	2.0
WPAT-AM	easy listening	1.6	1.8
WAPP	contemporary	1.7	1.6
WPIX	AC	2.4	1.6
WQXR-AM-FM	classical	1.7	1.6
WADO	Spanish	2.0	1.4
WLIB	black	1.0	1.1
WNCN	classical	1.44	1.1
WMCA	talk	1.2	1.0

MORE ACTS PLEDGE MONEY TO IFPI PIRACY BATTLE

(Continued from page 1)

artists also participate in donating about 0.5% of their international royalties (Billboard, June 29) would be met "within a matter of days."

"I have been in contact with other artist managers, and we will be announcing the names of other artists joining the effort very soon," said Fritz at the press conference, also attended by Benson, CBS International president Alan Davis, RCA Records division vice president of communications Robbin Ahrold, and WEA International vice chairman and co-chief executive officer Ramon Lopez.

Sitting before a table laden with high-quality counterfeit cassettes of such artists as Benson, Prince, Michael Jackson and Donna Summer, Ertegun and his counterparts singled out Indonesia, Malaysia and Thailand as particularly strong offenders, though Singapore was cited as the worst, especially in terms of pirate cassette exports. In that country, Ahrold said, the minimum order of one unit that the illegal duplicators will ship is equal to 180,000 cassettes, with most orders consisting of four or five units.

The group of executives pointed out that record labels and major artists are not the only victims of the burgeoning pirate cassette industry. "Every blue-collar worker in the legitimate international tape duplication industry is being ripped off, not just the big artists," said Fritz. He estimated that illegal duplication costs Benson about \$250,000 a year in lost royalties, and both Benson and Ertegun opined that the cassette pirates may have lost Epic and Michael Jackson somewhere between 10 and 20 million additional international sales of "Thriller." Ertegun estimated that

international tape piracy currently costs the industry at least \$1 billion annually in lost revenues.

"I played in a South American country recently to an audience of 350,000 people in one night," Benson recounted. "Record sales in that country definitely did not reflect that fact." He would not identify the country.

Ertegun and IFPI are continuing their efforts to garner the support of the U.S. government in bringing pressure to bear on international tape pirates, but they insisted it is a difficult road. "We have been trying to get the interest and help of the

government for years, but Secretary of State George Schultz is the first government official who has even mentioned it to foreign governmental heads," Ertegun said. He noted that Schultz had briefly discussed record and tape piracy with the Prime Minister of Singapore during a recent meeting, and "got some promises that they would look into the problem."

Currently, Ertegun added, despite some raids and product seizures, "less than 1% of what is exported is seized." He said the industry is now spending about \$5 million a year to fight the problem.

LOS ANGELES			
KHIS-AM-FM	contemporary	9.7	9.8
KABC	talk	5.8	6.3
KJOI	easy listening	5.7	4.1
KBIG	easy listening	5.1	4.1
KOST	AC	3.8	3.8
KLOS	AOR	4.2	3.6
KMPC	nostalgia	3.5	3.5
KMET	AOR	4.1	3.3
KNX	news	3.4	3.2
KFWB	news	3.0	3.2
KROQ	AOR	2.9	3.1
KKHR	contemporary	2.5	2.7
KRTH	AC	2.9	2.5
KRLA	oldies	1.7	2.4
KMG	AC	1.7	2.3
KHTZ	AC	2.5	2.1
KJLH	urban	1.9	2.1
KZLA	country	1.9	2.1
KTNQ	Spanish	1.7	2.0
KUTE	Quiet Storm	1.3	1.9
KDAY	urban	1.7	1.9
KKWK	Spanish	1.3	1.7
KACE	urban	1.3	1.6
KFI	AC	2.0	1.6
KIQQ	contemporary	2.2	1.5
KLAC	country	1.4	1.5
KNOB	AC	1.2	1.4
KLVE	Spanish	2.1	1.3
KKGO	jazz	1.4	1.1
KALI	Spanish	1.3	1.1
KFAC-FM	classical	1.1	1.0

MCDONALD'S INTRODUCES MUSIC MAGAZINE

(Continued from page 1)

ly four-color spreads contain editorial matter on Phil Collins, Kool & the Gang, Sade, Foreigner, Paul Young, Madonna, Wham!, Menudo, Philip Bailey and Motley Crue, among others.

Steve Gett, editor of Music & Entertainment Now, says the only departure from music-related editorial matter will involve motion picture industry coverage as it relates to teen-oriented developments. The August issue showcases Tina Turner in her role in the Mel Gibson film "Mad Max Beyond Thunderdome."

If the magazine, created by Cherry Lane Music, the music/book publisher, passes muster during the test period, it would be made available through 6,500 McDonald's res-

taurants in the U.S. According to Bob Keyser, director of media relations for McDonald's in Oak Brook, Ill., the chain serves more than 15 million people a day.

In support of the first issue's availability, 300 radio spots are to be aired in the New York market alone starting Monday (15) and running through next Monday (22). The commercials include a jingle, created through Cherry Lane Music, with a lyric based on the name of the magazine.

Editor Gett, a Briton now living in the U.S. who has worked with Record Mirror and Melody Maker in the U.K., notes a deliberate mix of various music styles each month, an approach intended to satisfy a multiplicity of teen musical tastes.

Lauren Keiser, president of Cherry Lane, says the initial test phase involved delivery of 500,000 copies of the magazine to McDonald's distribution centers from a printing plant in Georgia. Neither Cherry Lane nor McDonald's will comment on the financial arrangements, but it's believed that Cherry Lane will receive a royalty on each copy sold under a no-return basis.

The first issue of the magazine does not carry any advertising, other than a McDonald's ad on the inside front cover. According to Cherry Lane's Keiser, there is no intention at this time to sell ad space in the publication.

For the September issue, Gett says, coverage will include such acts as Robert Plant, New Edition and John Taylor.

McDonald's' Keyser notes that the test units include both licensee and individually owned operations. The latter represent 75% of all McDonald's units in the U.S. "We've gone to individual entrepreneurs who love to experiment with new ideas," he says.

INDUSTRY TAX BREAK

(Continued from page 1)

any regularity" from company to company in tax preparation.

Calls to major and independent manufacturers as well as distributors suggest that use of the Special Rules within the industry is limited. Only one executive had been advised of the proposed change by his accountant, and several others said they have no knowledge of their companies ever taking advantage of the rule.

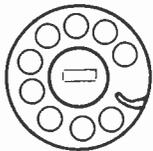
CHICAGO			
WGN	talk	9.3	9.6
WGC-FM	urban	5.5	5.4
WBBM-AM	news	4.5	4.8
WBBM-FM	contemporary	4.4	4.4
WBMX	urban	4.5	4.3
WLUP	AOR	3.5	3.8
WJJD	nostalgia	2.9	3.6
WKQX	contemporary	2.5	3.6
WLOO	easy listening	5.8	3.5
WLAK	AC	3.9	3.5
WMAQ	country	3.4	3.4
WJMK	oldies	3.1	3.2
WFYR	AC	2.8	3.2
WXRT	AOR	2.7	3.2
WCLR	AC	3.8	2.9
WLS-AM	contemporary	4.3	2.8
WIND	talk	2.8	2.8
WLS-FM	contemporary	2.5	2.7
WUSN	country	3.2	2.4
WOJO	Spanish	1.8	1.8
WMET	AC	1.6	1.7
WCKG	(AC, WAGO)	2.3	1.6
WAIT	nostalgia	1.7	1.6
WFMT	classical	2.0	1.3
WVON	urban	1.4	1.2



Global Records Is Rockin'. Top staffers at New York-based Global Records gather with members of the rock group Impact to honor the group's new recording deal with the label. Their current single is "Mr. Ed Raps." Posing from left are Global's manager of sales and marketing Larry Lipp, Malverne Distributors' sales executive Joe Canarutto, Global's president Ethel Gabriel, band member C.J. Mueller, producer and Global's publicity and promotion manager Doe Phillips, and band members Willis and Doni Mueller.

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Grass Route

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

MORE METAL MADNESS gets ready to hit the market. This time, appropriately, it's from Hit Parader magazine, which has formed its own label. The first release from **Hit Parader Records** is a compilation to be distributed through the cassette-only **R.O.I.R.** logo in New York. Dubbed "Hit Parader's Wild Bunch," the package includes tracks from 18 metal acts, both known and yet-to-be-known. The magazine's editor **Andy Secher** is running the label and expects to release more product after the compilation comes out in September.

Also in New York, **Tommy Boy** vice president **Monica Lynch** takes her first shot at producing. The 12-inch she's working on is called "Hambone: The First Rap, Part II," and features a Sylvester Stallone sound-alike (get it?) recruited from a voice-over agency. On a more serious note, **Afrika Bamabaata's** first solo single is set to ship from TB in two weeks. And the "Masters Of The Beat" compilation is looking at an August release. A package of rhythm-only compositions, the \$8.98

album should appeal to DJs and rappers, says Lynch. As beats cannot be copyrighted, the writers' share of publishing royalties from the album will be donated to New York's Coalition For The Homeless. Finally from the funksters, Lynch reports that the label's monthly auditions for undiscovered street talent are digging up some great prospects, from whom we should be hearing down the line.

IN CASE YOU CAN'T WAIT for the August release of the film "The Return Of The Living Dead," **Enigma Records** out in El Segundo, Calif. can at least supply you with the soundtrack. Available now, the record features some of the finest previously unreleased terror tunes around. Included are the **Cramps' "Surfin' Dead"** and **SSQ's "Tonight (We'll Make Love Until We Die)"** . . . Along similar lines, **Rhino** of Santa Monica is close to issuing its "Summer Shockathon" series of home video releases. In the same tongue-in-cheek style as many of its vinyl offerings, Rhino's video series kicks off with "Saturday Night Shockers," volumes one and two, two-for-one deals that couple the likes of "The Creeping Terror" with "Chained For Life," a docu-drama about Siamese twins. These and oth-

er fine offerings will all be for sale next Monday (22). Another Rhino item is the appearance of label act **the Valley Girls** in the forthcoming video "Guide To Getting Girls."

A new New York publishing house called **Scouting Party Press** is preparing to publish an index of independent labels. Planning to list roughly 200 logos with contact info, artist rosters and music preference, the "Scouting Party Index To Independent Record Labels" is scheduled for a fall release. Companies wishing to be included should call **Norman Schreiber** at (718) 857-6688 . . . Down in Atlanta, **Atlanta Pro Records** has signed **Shebang** to a management and recording contract. The group's debut album is set for September release on **Ivory Tower**, an Atlanta Pro subsidiary.

VSDA CONVENTION

(Continued from page 4)

have successfully sold hardware and software talking about how others can do the same.

• "Managing Your Stress: How To Work, Relax And Enjoy" will have psychologist **Jerry Teplitz** talking about how to "stay sane and alive" while managing a business and having a family.

ARTIST 'BLACKLIST' ISSUE CAUSES CONFLICT AT NAACP

(Continued from page 3)

claring that it is "not NAACP policy or practice to target individuals in a particular industry" and calling it "unfortunate" that these performers were singled out.

However, **Hooks** made it clear that major record labels will be approached by the NAACP to sign a "fair share" agreement that would commit them to affirmative action programs. These include the placing of blacks on their corporate boards of directors, the promotion of black executives, the use of black vendors, and the support of black charities. A special task force will be assembled, according to **Hooks**, to aid the black groups in their efforts to increase black employment.

The NAACP's "fair share" program has been in operation since 1981. To date, 36 different companies have signed the agreement, including two in the entertainment industry: **MGM/UA** and **Walt Disney**.

Von Thomas, a member of **Black Business For Equity In Entertainment**, expresses the hope that the real goals of the campaign aren't obscured by the NAACP's internal communications problem. "It is an industry-wide problem," says the photographer, who works regularly for **Essence** magazine and black cosmetics manufacturers.

"There is a buddy system at work that leaves black contractors on the outside, even for projects involving black artists," says **Thomas**. "We approached the NAACP because a program, one that is closely monitored, would be ideal. I'm talking about opening doors for black photographers, designers, makeup people, stylists—a whole range of jobs."

Art Simms, founder of **11/24 Design**, creator of the **Qwest Records** logo and producer of **Earth, Wind & Fire's** critically acclaimed "Magnetic" video, echoes those sentiments.

"It is only black-owned companies like **Solar** that regularly utilize blacks," he says. "For example, I just did the cover for the **Deele's** new album on that label."

But **Sims** notes that after producing "Magnetic," a clip nominated in two categories for **Billboard** video awards last year, he has been unable to get any more assignments. "I have nothing to lose, because at this point I don't rely on the record industry for income anymore."

Sheila Eldridge, president of **Or-**

chid Communications, which currently has contracts with **A&M**, **RCA** and **Light Records**, contends that those protesting have a valid argument. "We have been fortunate over the last five years to land deals with some major companies," she says, "but it has been a tough fight. There is definitely more room for black vendors."

VH-1 PROMOTIONS

(Continued from page 6)

Daryl Hall & John Oates and **U2**, **Metheny** suggests that tour sponsorships make more sense with **MTV** because the channel's viewers are "more aggressive music fans."

While the core artists at **VH-1** are all established stars, **Metheny** notes that the channel has also given significant airtime to such new and developing artists as **Sade** and **Whitney Houston**. He claims that the channel has also increased "country crossover awareness" via play for such artists as **Ricky Skaggs** and **Waylon & Willie**.

Indeed, **Metheny** suggests that **VH-1** has a broader playlist than any radio station, in that it exposes artists as diverse as **Kool & the Gang**, **Waylon & Willie** and **Air Supply**.

VH-1 is now in all top 50 markets "to some degree," according to **Metheny**, who says that the channel is now in seven million households, up from 3.48 million households when it was launched Jan. 1. He adds that current projections call for the channel to be in 10 million households by the end of the year.

MTV, by comparison, is currently

in 26.2 million households, according to **Metheny**, who says it started with just 200,000 households in August, 1981.

Grammy Forms Sent to Labels

LOS ANGELES Entry forms for the 28th annual Grammy Awards were mailed to 455 record companies last week by the National Academy of Recording Arts & Sciences (**NARAS**). The number of Grammy categories has reached an all-time high of 71 with the addition of awards for best polka recording and best new classical artist. The academy has also mailed special entry forms to 51 video companies for entry of their product.

The current mailings cover product released during the nine-month period ending June 30. Forms covering the final three months of the year's eligibility period will be sent in mid-September.



Is This Your Woman? PolyGram Records executives pose with actress/singer **Sandra Bernhard** during a party in New York celebrating the release of her album "I'm Your Woman." Standing with the artist, left, are PolyGram's president and chief executive officer **Guenter Hensler** and rock division senior vice president **Jerry Jaffe**.

Nashville Sessions for 'Big River'

NASHVILLE The first Broadway cast album to be recorded in Nashville—the Tony Award-winning "Big River"—is scheduled to be released in late summer by **MCA Records**.

Using the major cast members and musicians from the Broadway show, the album will be produced by **Jimmy Bowen**, president of **MCA Records/Nashville**. The band will be led by **Linda Twine**, the show's musical director.

Music and lyrics for "Big River" were written by longtime country

star **Roger Miller**, a multiple Grammy winner known for such hits as "Dang Me," "King Of The Road," "Chug-A-Lug" and "England Swings."

MCA/Nashville will be in charge of marketing the cast album—although not as country music product.

The album will be recorded primarily at **Soundstage Studios** here. Additional work will be done on the project at **New York's Power Station**. All mixing and mastering will be done in Nashville.

ADULT VIDEO CRACKDOWNS WORRY DEALERS

(Continued from page 4)

Subsequent offenses could lead to jail terms, according to the bill's sponsor, Rep. **Marie Tansey**.

Tansey says the passage of her bill would not require elimination or segregation of adult video titles in Ohio stores, but simply a stringent checking of age before renting the material. An amendment to the bill would exempt libraries from incurring its penalties.

VSDA Ohio Valley chapter head Lou Epstein says "censorship is getting out of hand," with community pressure groups using harassment to gain footholds denied to them by existing laws.

The threat of arrest or lawsuit may be as effective as the action itself, **Epstein** says, noting, "It costs \$30,000 or \$40,000, to defend yourself in a local court."

BLUE NOTES

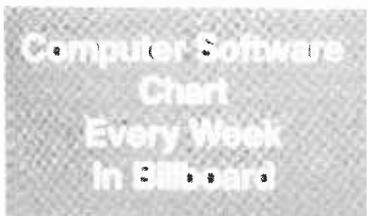
(Continued from page 60)

School. **Max Roach** and his quartet will also be on that bill.

Among the other musicians set for the series are **Philadelphians Odean Pope**, **John Blake**, **Monette Sudler**, **Trudy Pitts** and—of course—the great drummer **Philly Joe Jones**.

ALSO NOTED: **Fantasy** has signed the gifted and quirky **Dave Frishberg**. The pianist/singer/songwriter's first album for the label, recorded live at Hollywood's **Vine St. Bar & Grill**, is being released this month. Here's hoping that the exposure provided by his **Fantasy** contract will finally elevate **Frishberg** from cult status to that

elusive "wider recognition" of which he is so deserving . . . In other news from the **Berkeley** label stable, **Contemporary**, which **Fantasy** acquired last year, has re-signed pianist **George Cables**. His first album under the new deal, "Phantom Of The City," is due shortly . . . **George Benson** was reportedly so impressed by the arrangements that **Jimmy Heath** wrote for his set at the recent **Kool Jazz Festival** tribute to **Wes Montgomery** that he's thinking of incorporating **Heath's "West Coast Blues"** and "Caravan" charts into his regular show . . . **Dave Brubeck** was set to headline a memorial tribute to multi-instrumentalist and composer **Don Elliott** on Sunday (14) in **Westport, Conn.** Admission was free, but contributions were encouraged to one of three charities: the **Don Elliott Memorial Scholarship Fund**, and the **Save The Children Federation** and **Operation Moses**.



Holiday Sales Up Slightly Chains Post Mixed July 4 Results

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

LOS ANGELES Record/tape chains report generally modest sales increases for the extended July 4 holiday weekend, despite the rise in the number of outlets remaining open for business.

At Tower Records here, regional manager Bob Delaney offers several reasons for a softer period he says first manifested itself as far back as April. "It's not a major drop, nothing to be concerned about," he emphasizes. "Some of the excitement on 'We Are The World' has subsided, we've had unusually hot weather, and we miss the tourist business from a year ago from the Olympics."

Predominantly mall-oriented chains varied from heavily free standing webs, with Camelot Enterprises an example. "We had a lot of radio dollars out there starting on July 4," says Geoff Mayfield, the chain's media communications specialist. Camelot, with stores in 28 states, was up "15%-20%" from a year ago, according to Mayfield.

A strong weekend without the July 4 Thursday was seen at Flip Side in Chicago, where only one of nine units was open on the holiday, according to promotions and marketing vice president Jeffrey Schwartz. "We adhere to the strip center's policy" to determine whether a unit remains open, he says.

Another chain reporting a modest increase is the San Francisco-based Record Factory, the only large chain on the West Coast still closed July 4. Marketing vice president Bob Tolifson puts the increase at 6.5%. "Friday was better than Saturday," he notes, amplifying the generally mixed results seen around the U.S.

In Seattle, Carrie Dewey at Tape Town says, "We were a little up over a year ago." Most of the chain's 21 free standing stores were shuttered, she says. "It varied a lot store to store—some may as well have stayed closed," she notes, referring to those units that were open.

A good cross-country look at holiday weekend business comes from Record Bar in Durham, which is almost totally mall-oriented. Sales were up 7%, according to public relations director Jamie Knapp, who adds that only a few mall outlets closed.

Record Bar staged a sale keyed to Bruce Springsteen's "Born In The U.S.A." with the entire Springsteen CBS catalog offered at \$5.99. Albums from Dire Straits and Talking Heads were also featured at the sale price.

Generally, those chains heavily into video rental are reacting to holiday business demands. Such was the case with Music Plus and Licorice Pizza, which this year stayed open.

INSIDE TRACK

MARKET MEANDERINGS: The reason MCA stock soared almost three whole points last week (Billboard, July 13) was a reported merger with RCA. Track wonders what the Justice Dept. and the feds' antitrust legalites would think of the union of the RCA/A&M and MCA/Motown disk divisions. Big rub in the possible linkage of WEA and PolyGram last year was the government's concern that competition would be sorely lessened... Quinn & Co., which was underwriting the Feyline Presents public offering, withdrew the float in the middle of last week. The first issue of the pioneer Denver concert promotion firm headed by Barry Fey was designed to raise about \$3.2 million.

CBS AND HME, with which it currently has a pressing and distribution deal, are set to close a new deal that will make the imprint a CBS Associated label. HME's roster includes Gino Vannelli... Speaking of HME, the label's founder, John Hammond—who hasn't been associated with the company in several years—is at home convalescing from the recent stroke that forced him to miss his own tribute concert at the Kool Jazz Festival in New York... Watch for a new entertainment-oriented syndicated tv show, due this fall. Madonna biographer Mark Bego is reportedly set as a regular.

TICKETMASTER'S JERRY SELTZER has worked out a deal with United Airlines whereby, starting Sept. 1, the 7,000 travel agencies in 50 states linked to the carrier's Apollo computerized network will be able to book concert and sporting events in four major cities: L.A., Chicago, New York and San Francisco. When an agent books a passenger to any of the four cities and punches in a simple code, the agency's terminal screen will flash all events being staged at the time the passenger will be in that city. If successful, Ticketmaster would eventually offer such a service for major cities all over the U.S.

THE VSDA ELECTION is heating up, even though only five slots on the video dealer group's board are open and incumbents Noel Gimbel, Jack Messer, Troy Cooper and Gene Silverman are running for re-election. Neighboring California retailers Rudy Neely of Fullerton and Joan Wiesenberger of Riverside are both collecting the 20 names that would make them eligible for the balloting... Watch for Ira Heilicher of Great American Music, the burgeoning Twin Cities chain, to announce that he is opening his first store in Omaha.

THE REPORT THAT Al Teller will be upped in the CBS Records hierarchy, with Bob Sherwood stepping into Teller's spot as head of the Columbia label, persists. A call to CBS PR elicited no comment... Ralph King of the Record Bar predicts that the almost 200-store chain will have video in all of its stores by fall,

with inventories ranging from 100 to 500 titles... Track is redfaced. Jules Malamud, the former NARM chief, is the force behind the Oct. 18-21 event planned by the Black Music Assn. and the City of Philadelphia. Jules Abramson, incorrectly named, continues as an executive with Media Home Entertainment in the East... The Camelot convention this week features appearances by Bryan Adams and Kool & the Gang, while John Farr of Target's record wing has Stanley Jordan set for his confab.

STAN KAISER, sales manager of Nova Distributing, the Steve Libman Atlanta one-stop, convalescing at Northside Hospital in Atlanta from a heart attack suffered July 7. He can't take calls, but cards and letters would be appreciated... U.S. District Court Judge A. Wallace Tashima last week ordered Bob Dylan to pay attorney's fees of \$2,000 to Elizabeth Ratner. She represented a photographer who claimed Dylan harassed him when he attempted to shoot pictures of the singer and his son at the L.A. airport in 1983... Terry Cooper, operations vice president of Cleveland's Modern Music Service—which was sold by Dave Burke to Bob Higgins of Transworld in Albany several weeks ago—did not go along with the deal as Track predicted. The 20-year industry veteran, who oversaw the 37-store, \$17 million annual gross operation, was with Recordland since the first store opened in Cleveland in 1965... Expect flamboyant Virgin Records honcho Richard Branson to announce soon that he and a five-man crew will attempt to shatter the trans-Atlantic catamaran speed record set in 1952 by an American crew. His custom ship is dubbed the Virgin Atlantic Challenger.

THE HEAT GOES ON: RIAA investigators accompanied El Monte Detective Butch Reyburn on a July 3 raid on a home at 4432 Tyler there, where four people were arrested and millions of dollars in goods and manufacturing equipment seized. The house allegedly contained 23 slave duplicating units, \$80,000 in raw materials for tape duplication, 55,000 cassette cartridges and an estimated \$20 million in master tapes, all of which were confiscated. Reyburn told Billboard that prosecution would be firmed next week. On July 5, private illegal recording investigator Bud Richardson accompanied a Pacoima, Calif. police unit that seized more than 3,200 allegedly bogus tapes, primarily Latin product... Are cover records returning? Comedian Billy Crystal and ad agency owner John Cygan have imitations of the late Fernando Lamas on A&M and CBS, respectively. Crystal does the "Fernando" character on "Saturday Night Live," while Cygan does the late Latin star on a Stax clothing commercial, where he was heard by producers Hank Medress and Leon Pendarvis for The Entertainment & Music Co... Expect RCA/Columbia Pictures Home Video to release "Ghostbusters" at \$79.95 right around Halloween. Edited by JOHN SIPPEL

New NARM 'Gift' Promotions Store Certificate Programs Targeted

NEW YORK The National Assn. of Recording Merchandisers (NARM) has added new promotions to its ongoing "Give The Gift Of Music" campaign. NARM executive vice president Mickey Granberg points to recent sales research figures revealed by Mickey Kapp, president of Warner Special Projects, that show that the "Gift" campaign helped increase gift sales to 22.5% of all prerecorded music sales last year (Billboard, June 22).

Granberg says that one of the new promotions focuses on individ-

ual stores' gift certificate programs. Others involve expanding the "Dads & Grads" campaign to include Mother's Day, adding shelf talkers for cassette merchandising and bin cards, continuation of the Valentine's Day promotion, and development of new promotions for Christmas.

Granberg says the results of this year's NARM member survey indicate that 92.6% of stores have a gift certificate program, and 88.9% have a customized program.



Strategy Meeting. Top brass of GRP Records gather in Zurich for the launch of the company's new European operation. GRP will press and market its own product, with distribution throughout Europe handled by various firms. Looking over some of the label's releases are, from left, GRP's executive vice president Jon Diamond, head of marketing and promotion (Swiss office) Kurt Weil, co-president Larry Rosen, head of business affairs and finance (Swiss office) Steven Kraft and legal counsel Joe Zynczak.

Tower Mapping International Expansion

BY EARL PAIGE

LOS ANGELES Tower Records is planning its first unit in the U.K. and adding a store in Japan. These moves are part of a continuing expansion that includes major enlargements of domestic stores and more home video outlets.

In outlining the expansion plans, Stan Goman, vice president of the Sacramento-based chain's record and tape divisions, refrains from divulging the specific location of the London store, for which a 1986 opening is projected. The new store in Japan will be the fourth for Tower, which also has a one-stop there.

Goman notes that the chain's expansion also includes new merchandising and fixturing concepts. The most radical in prerecorded audio is the theft prevention system called "Pass Around" installed at the chain's famous 8,000 square foot Sunset Blvd. store here. When a customer is ready to pass through the sensory pillars, the cassette is

"passed around" so that it does not have to be demagnetized, Goman explains.

Tower is adding classical annexes on Ventura Blvd. here and at Fourth and Lafayette Sts., near its big downtown Manhattan store. Such an annex has been open here on Sunset opposite the large store for several years.

The chain's most accelerated expansion is in video. Goman says that by the middle of next year all 37 Tower record/tape units will have either an interior home video rental department or an annex. In Manhattan, where there are now two separate Tower Video stores, a third is set for the Upper East Side.

There are currently 27 Tower Video stores, 11 of which are separate units. There are also six book stores.

In terms of overall expansion, Goman says larger stores are indicated. "Our minimum size now is 10,000 square feet," he says. He notes that the recently opened

Washington, D.C. store is 18,000 square feet, and the San Francisco outlet that was one of the chain's first is 9,000.

In related changes, Goman says Tower is "reassessing" the direction of its CP Rock tour merchandise supplier division. He adds that he hopes the corporate headquarters in Sacramento will be ready in August.

Referring to Tower founder Russ Solomon, Goman says, "Russ has had rotten luck in finding sites and obtaining real estate." He says difficulty in finding suitable sites has delayed a Nashville unit and is holding up stores in Chicago and Boston.

For the Record

Rep. Bob Carr (D-Mich.) introduced the resolution proclaiming July 13 Live Aid Day. The name of the legislator was missing in an earlier report (Billboard, July 6).

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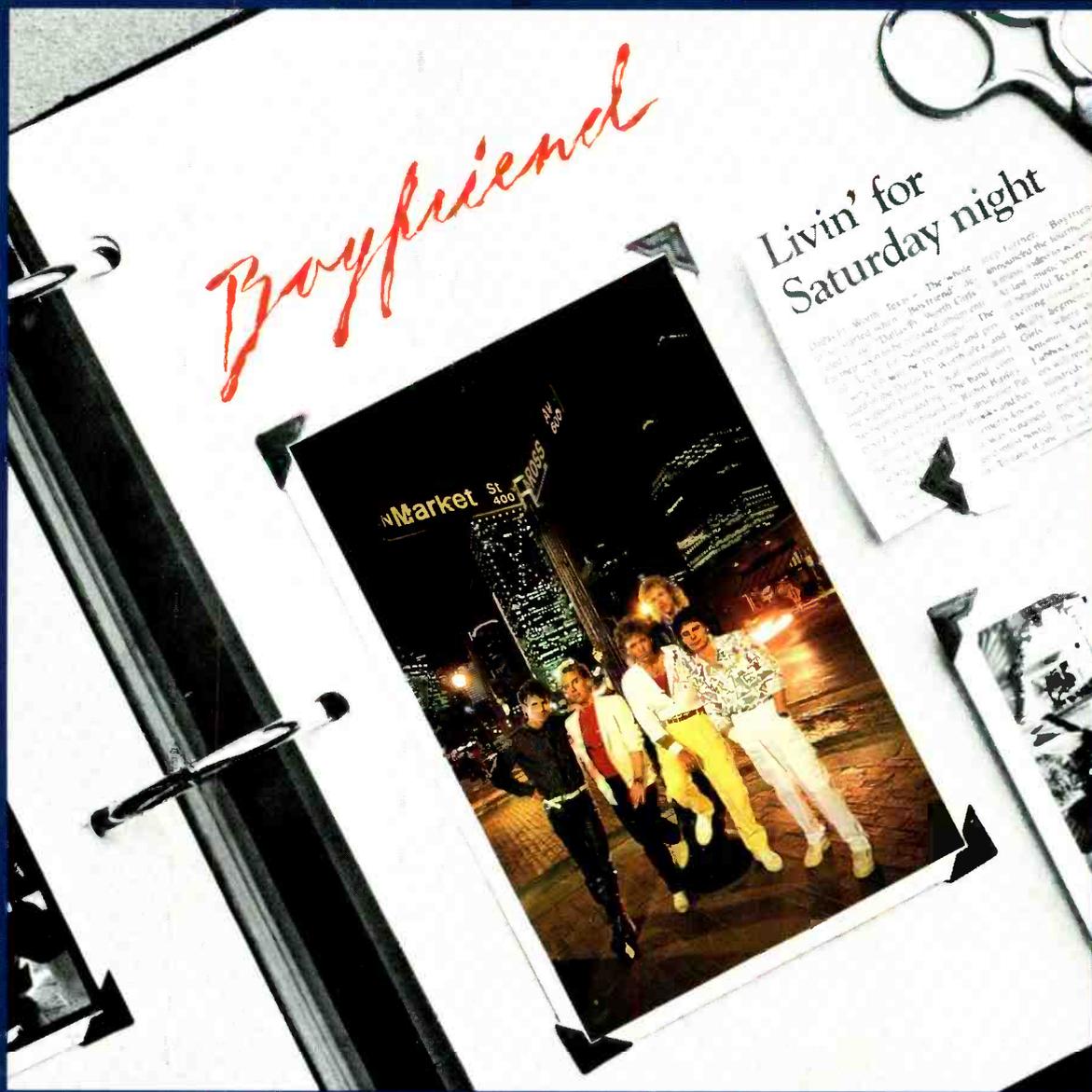
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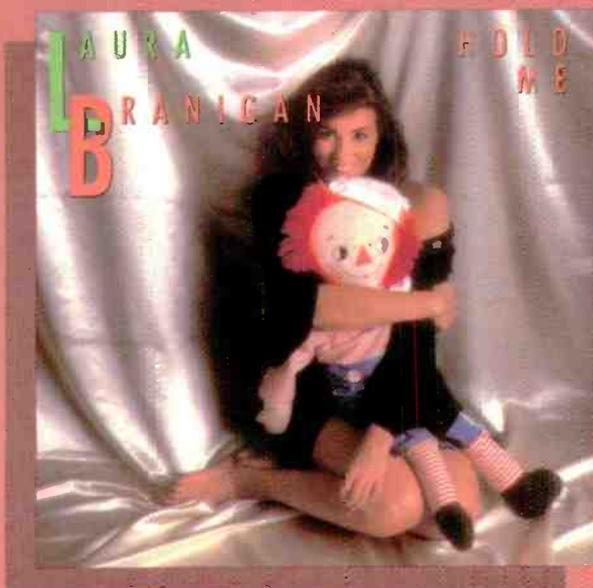
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