

Billboard

Aretha's 'Freeway' leads to Hot 100 top five
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VOLUME 97 NO. 33

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

AUGUST 17, 1985/\$3.50 (U.S.)

Video Growth Cited Boom Period on the Way For Chain Store Openings

BY JOHN SIPPEL

LOS ANGELES New record/tape/video chain store openings forecast for the next year and a half augur the most aggressive expansion for any comparable period in the past five years.

Almost without exception, major industry chains volunteer that video rentals and music video sales will play an important role in the blue-printed locations. Conversion of present stores to video also remains a high priority through 1986.

The most ambitious chain execu-

tive canvassed is Bob Higgins of Recordtown, Peaches Midwest and Tape World, who sees another 30 to 40 stores in his future by the end of next year. Higgins currently operates 165 retail outlets from Trans-world Music in Albany.

The 74 Listening Booth and Wall-To-Wall Sound/Video stores will increase by eight locations through this year, and the chain's Jerry Shulman sees another 25 stores in 1986. Shulman has earmarked 15 of his outlets planned for 1986 as video-only, joining seven such stores he now operates.

Jim Bonk, executive vice president of Camelot Enterprises, pre-

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U.S. Reimposes Import Duties On Recordings

BY IS HOROWITZ

NEW YORK Import duties on recordings, lifted by executive order early in 1983, were to be reimposed Sunday (11), following the continued failure of European countries to void their own levies.

The greatest impact will be felt by importers, who estimate that the added 4.2% they will now have to pay on the value of album product brought in from major foreign markets may be reflected by a rise of as much as \$1 at retail.

U.S. labels affected by the move are primarily those who import their classical pressings, notably the PolyGram group of labels, An-

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RIAA: WARNINGS YES, BUT RATINGS NO

BY FRED GOODMAN

NEW YORK Bowing to pressure to flag recordings that contain explicit lyrics, members of the Recording Industry Assn. of America (RIAA) have agreed to apply a printed "warning" on future releases, but rejected a proposed rating system. The trade group's response, made in a letter to Washington, D.C.-based Parents Music Resource Center (PMRC) president Pam Howar, was accepted with some reservations.

The offer comes on the heels of pressure from groups—most notably PMRC—that claim some pop songs promote sex, drugs, violence and the occult. Those protests have

led the Senate communications subcommittee to schedule hearings on the subject for Sept. 19 (Billboard, Aug. 10).

The RIAA proposal, made in an Aug. 5 letter to Howar, rejected that group's request for a rating system. PMRC's multi-designation system had featured a rating of "X" for profanity, violence, suicide or sexually explicit lyrics, and additional ratings including "D/A" for lyrics which glorify the use of drugs or alcohol, "O" for lyrics concerned with the occult, and "V" for lyrics concerned with violence.

In rejecting that system, RIAA president Stanley Gortikov noted that the sheer volume of records released makes such a system "an unreal expectation." He also termed the idea of four separate ratings "irrelevant to its own central objective," adding that "it should make no difference to a given parent desiring to 'protect' his/her child whether a given recording contains sexually explicit material or violent material. The choice of multiple rating symbols is unnecessary to accomplish the PMRC's own cited objective."

The RIAA also rejected or disavowed any ability to control the other areas in which PMRC is seeking changes.

Rejected was a request to have unobscured lyrics printed on the outside of each recording, and to supply radio stations with copies of lyrics. The RIAA also said that it can do nothing with regard to the display of explicit material in shops, since recording companies have no control over the merchandising and display practices of individual retailers. It added that record companies cannot exercise any control over the

(Continued on page 74)

Disney Video Push Offers Big Discounts

BY TONY SEIDEMAN

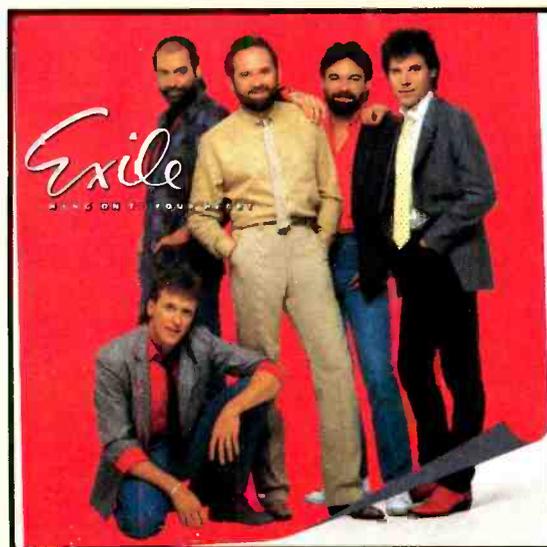
NEW YORK Walt Disney Home Video is mounting its strongest catalog promotion to date, a campaign that will allow retailers to buy a selection of 125 titles at a discount of up to 42%.

Word is that retailers won't be the only ones getting pricing help, with distributors picking up a \$3 rebate for each piece of catalog product they sell.

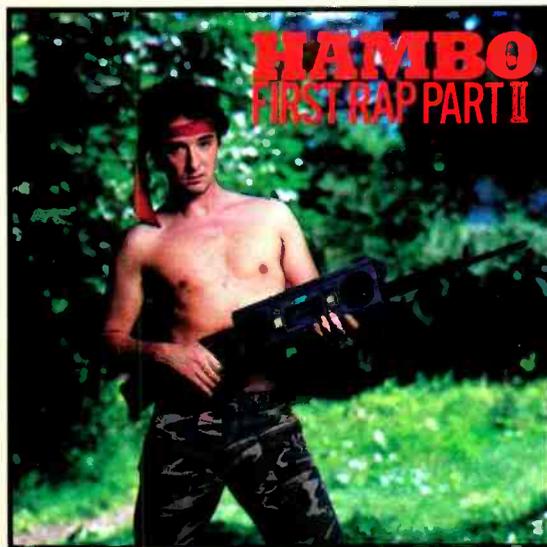
The Disney promotion will work not by cutting prices, but by giving retailers product free if they buy specified numbers of units. Retailers who buy 12 titles will get two free; purchasers of 25 will get seven; and those who buy 60 units will get 25 pieces of product free. The

(Continued on page 71)

ADVERTISEMENTS



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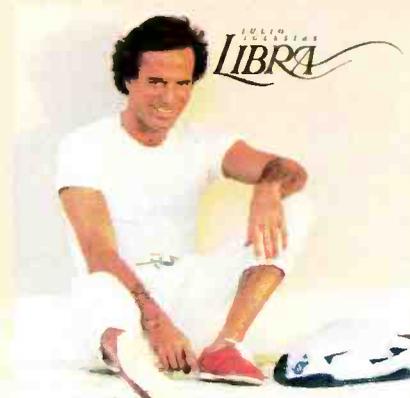
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Video Music Broadcasters Blast Ratings Nielsen, Arbitron Methodology Called Inappropriate

BY LINDA MOLESKI

NEW YORK Nielsen and Arbitron rating systems are inappropriate gauges of video music popularity and thereby threaten the economic well-being of full-time video music broadcast outlets.

This is the view of many video music executives, who say their stations are garnering low ratings because measurement systems used in calculating them are designed for network programming. They claim that responses to promotions they schedule, and ratings for standard-format programs they show, strongly indicate that their channels have high viewership that Nielsen and Arbitron are not reporting.

"Video music stations are barely surviving because of ratings," says Rick Scott, general manager of TV-21 (KRLR) Las Vegas. Advertising sales come from ratings, he says, and video music stations "don't produce them."

Spokespersons for Nielsen and Arbitron admit there are some problems with the current diary sys-

tems, but for the most part, they insist their services are accurate and designed for all types of programming. In an attempt to improve the methodology, however, both companies are experimenting with electronic meters.

Video music broadcasters say the diary system has two disadvantages for them: The questionnaires focus on episodic programming, and the survey areas set up by Nielsen and Arbitron are based on full-power television.

Station executives say that the diaries' "block" programming format is not suitable for the continuous-stream programming of their stations. For example, executives at TV-21 decided to mix network reruns in with the already existing video music format. The first day "Dallas" aired, the station's ratings jumped from zero to 10 in teenaged viewership. "To go from zero to 10 in one day is virtually impossible," Scott asserts. "Those people were already our viewers."

Station executives also argue that full-power television measures are

inappropriate for the recently developed low-power stations on which music programming is frequently aired.

"Until recently, Arbitron and Nielsen totally ignored low-power television," says Jack DeHaven, general manager of TV-69 (W69AY) Gainesville, Fla. Arbitron attributes this to a lack of customers.

"Now they're just starting to recognize us," DeHaven continues. "We still have to make the minimum standards, but now they'll include us. We're getting a better chance, but we're still not able to compete like full-power stations."

As a result, DeHaven reaffirms that "national advertisers won't touch us, even though we have the viewers."

According to Low Power Technology Inc.'s Bill Crawford, "We can't make Nielsen in certain markets. We're not taken seriously as an advertising entity."

Low Power Technology operates video music channels Catch 22 (K22AG) in Anchorage, Alaska and TV-30 (K30AM) in Lawrence, Kan., and is planning several more. Catch 22 was the first low-power station in the U.S. to make Nielsen, Crawford claims, with a rating of one.

Will Dougherty, general sales manager of TV-69 (WVEU) Atlanta, explains that a lot of video music is being watched, but "the age demographic is not likely to write it down."

Another dilemma video music broadcasters say they face is the section of the diaries requiring "name of program." Because of the nature of video music programs, they tend not to have specific names or discreet time blocks. Station executives say viewers get confused and often leave that line blank or switch to a program to which they can make reference.

To further complicate matters, Darrell Sharpe, general manager of TV-21 (WLXI) Greensboro, N.C., says that "so many try to compare us to radio because of the music format. Newspapers do not feel it's a necessity to list us like other tv programs, and don't, because they see us as music."

In addition, consumer viewing habits are different for video music (Continued on page 77)

New Ownership for Six ABC/Cap Cities Spinoffs

BY KIM FREEMAN

NEW YORK Six of the eight radio properties available through the ABC/Capital Cities merger have found new homes.

Cap Cities country combo KLAC/KZLA Los Angeles and AOR outlet KSRR Houston are now in the hands of Cleveland-based Malrite Communications for a \$75.5 million package price. Cap Cities' easy listening combo WPAT-AM-FM New York goes to Park Broadcasting of Ithaca, N.Y., for a yet-undisclosed sum. And ABC contemporary outlet KTKS-FM Dallas/Ft. Worth has been acquired by the Atlanta-based Gannett Broadcasting Group for \$16 million.

At presstime, negotiations on the remaining spinoffs, ABC's WRIF Detroit and Cap Cities' WKBW Buffalo, had not been finalized. All of the sales are contingent on FCC approval and the completion of the his-

toric ABC/Cap Cities merger itself, which is expected in January. Because the two broadcasters owned overlapping properties in several markets, the spinoffs are a compliance with the Commission's multiple-ownership rules.

Malrite chairman Milton Maltz says the Los Angeles and Houston acquisitions represent "sensational opportunities to complement Malrite's growth. We consider them America's two most desirable markets." According to the Spring Arbitron results, KSRR was Houston's top-rated AOR outlet, while KLAC/KZLA were the only country outlets to register above a one share in Los Angeles.

Given Malrite's track record with two-year-old market leader WHYZ (Z-100) New York, one might speculate that the company will attempt to give Gannett's pop champion KIIS-AM-FM a run for its money in (Continued on page 74)

Holdsworth Now Billboard's Editor-in-Chief

Sam Holdsworth, publisher of Billboard, has assumed the additional role of editor-in-chief. In announcing the move, Holdsworth said his primary objective is to expedite changes planned for the magazine.

"This dual role allows me to quickly move forward with my plans to expand Billboard's coverage and charting of music programming, retailing and home entertainment," Holdsworth said.

"Billboard is a complex, international magazine serving a diverse readership of related interests. That readership is used to authoritative information that comes quickly off the page. To this end, we will be adding several new programming- and marketing-related

feature sections, selected audience options for advertisers, further design enhancements and numerous other refinements to the basic Billboard," Holdsworth explained.

The magazine is currently working on a major overhaul of its radio department under the guidance of newly hired general manager of broadcasting Jonathan Hall, who was formerly vice president of Radio & Records.

Among other Billboard priorities is continuing the rapid growth and acceptance of Billboard Information Network (BIN), the magazine's on-line data base information service. Marty Feely, associate publisher and director of research, has just debuted a new

"territorial rights availability" product overseas and has several new domestic and home entertainment research products which are to be introduced shortly.

Holdsworth assumes the title previously held by Adam White, who resigned and has moved to Radio & Records. Irv Lichtman, deputy editor, will continue to manage Billboard's day-to-day editorial process.

Also executive vice president of Billboard Publications Inc., Holdsworth spent the past eight years as founding editor and co-publisher of Musician magazine, a Billboard publication.

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WEA U.K. Readies Price Hikes

Surprise Move Includes 23% Boost in CD Dealer Tags

LONDON WEA Records U.K., in a surprise move, is implementing an across-the-board price increase on prerecorded music product as of Sept. 1, including a massive 23% hike in the dealer price of Compact Disc software.

Taking an exchange rate of \$1.35 to the pound sterling, CDs will go up around two U.S. dollars, from \$8.77 to \$10.78. At presstime, the company had given no explanation for the decision, which surprised many industry observers here.

The WEA U.K. increases also mean that seven-inch singles will go up from \$1.33 to \$1.41, and 12-inch singles from \$2.41 to \$2.68. Full-

price albums go from \$4.92 to \$4.98, at dealer price, an increase of barely 1%, although some "special category" albums will carry a greater price increase, from \$4.92 to \$5.25. WEA's midprice albums stay at the \$2.68 dealer price and double albums at \$6.55.

Although there have been suggestions that CBS U.K. here is also planning to increase CD prices, senior director Tony Woolcott says he is "not aware" of any intention to do so. But he does emphasize that, as would be the case at any record company, prices are under review 52 weeks of the year, in all software regions.

At PolyGram, where CD prices are generally agreed to be among the lowest in the U.K. market, CD coordinator Clive Swan says: "We have no plans for a fall price increase, but we'll watch with close interest the effect and impact of the WEA price restructure."

It's stressed by WEA in London that the price increases apply only to the U.K. market and not to other European territories, at least for the present. At EMI Music, a spokesman says that price levels are the responsibility of its local operating record companies, but that as far as EMI Music is concerned, no increases are in the pipeline.



Generous Contribution. RCA recording artist Rick Springfield, together with his label and tour sponsor Westwood One Radio Network, present a \$50,000 check to the USA For Africa/American Relief Fund during the artist's recent concert at New Jersey's Byrne Arena. The money was donated in the names of 500 radio listeners who called in to various stations across the country. Pictured from left are the artist's manager Dana Miller, USA For Africa official Marty Rogol, Springfield, Westwood One vice president Ron Hartenbaum and RCA division executive vice president Jose Menendez.

Serious Producers Getting Clipped?

Canadian Filmmaker Raps Video Standards

BY KIRK LaPOINTE

TORONTO A successful Canadian commercial filmmaker, who has in the last year turned his company's attention to the production of music videos, is sounding off about what he says is a clubby, cheap and inferior attitude toward video clip production by many Canadian record firms.

Steve Fanfara, co-founder of Rock 'n' Reel Motion Pictures Inc., says many Canadian firms are skimping on costs and "relying on favors" to get videos done, rather than spend and produce high-quality videos.

"I'm still enthusiastic about music video," says Fanfara, who has been in the business of film for

more than a decade. "But too many record companies view music videos as a commodity they can't sell, instead of a marketing tool."

He contends that the field is rife with "music groupies" who are "willing to do videos for ridiculously low prices, just to be close to the stars. There's no sophistication yet on the part of many companies in choosing who can make a good video and who is simply in the business for the glamor."

Fanfara says it is common for record firms to keep budgets for videos extraordinarily low—\$20,000 or less—and expect something that will stand alongside an American-made video. "It's more important for a record company to save that thousand dollars than to spend it on

quality," he says.

Rock 'n' Reel recently completed "Wave Babies" for Honeymoon Suite, and is slated to produce a video for Loverboy's next single. In addition, the company is pursuing an hour-long Honeymoon Suite special.

Fanfara says some firms think that videos should be no more expensive than song production. He claims he's heard record executives say that if they spend \$100,000 on a 10-song album, they should be able to get videos done at \$10,000 each.

"The only companies that are enlightened are the ones that have acts signed in Canada internationally," he says. "Most of the rest expect you to pay for the privilege to do the video. I'm interested in filmmaking; I'm not interested in subsidizing the career of an artist."

Only a few of the internationally signed artists from Canada have their videos made here. In most cases, parent companies foot the lion's share of the bills. And, because the Canadian market is small, and it's difficult to recoup even record production costs in the market, few videos are being made.

In the last year, the MuchMusic Network has sprung up to give video clips greater exposure. The network has a Canadian content quota of 10% and is exceeding it by perhaps another 50%, according to MuchMusic president Moses Znaimer. A condition of its license is a fund for video production, the Video Foundation To Assist Canadian Talent (VideoFACT), which will reach about \$125,000 in the year ending July 1 (Billboard, Aug. 10).

But Fanfara isn't a VideoFACT fan. He says the fund "encourages amateurs to make videos," because the maximum grants under the fund are \$10,000 and are never given in advance of the project to spur innovative development.

Low-budget video production perpetuates itself, he adds: If a record company get one done for \$15,000, it expects the next one for about the same.

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IRV LIGHTMAN

RCA, Bertelsmann OK Link

Multinationals in Music Merger

NEW YORK After more than a year of negotiations, RCA Corp. and Bertelsmann A.G. said Thursday (8) that they had completed a joint venture that merges their worldwide interests in recordings, music publishing and music video.

The deal, creating RCA/Ariola International, sees RCA with ownership of 75% and Bertelsmann with 25% of the new entity. RCA has operational control worldwide in all countries except West Germany, Austria and Switzerland, where West Germany-based Bertelsmann has 51% of the voting shares and operational control (Billboard, March 16, 1985). In other European countries, both parties will share equally in major management responsibilities.

An announcement also noted that senior management of RCA Records will assume overall worldwide management responsibilities for the new enterprise, except in Germany, Austria and Switzerland, where Monti Lueftner, president of the Ariola Group of companies, will assume management responsibility. Along with Lueftner, Bob Summer, president of RCA Records, now becomes president of the new entity, while Jose Menendez functions as executive vice president of operations, a post similar to one he held

previously at RCA in New York. In the German-speaking markets, the joint venture is known as Ariola/RCA Musik.

All labels involved in the transaction, first reported to the industry in June, 1984, continue to exercise creative control over their operations, the announcement said, and the names and logos of the respective companies will continue to be used on consumer product. Communications by both companies to the trade and press, however, will carry the RCA/Ariola International letterhead.

RCA appears to have had little difficulty getting U.S. antitrust agencies to approve its arrangement. However, approval by the West German Cartel Office last January surprised the West German record industry (Billboard, Jan. 19). Ariola argued that while it was well represented on German charts, 75% of its repertoire came from limited license deals. Ariola commands about 16% of the German market, where the top market share belongs to PolyGram with 25%. RCA's recording ties with Bertelsmann formally started with its acquisition of a 50% share in Arista from Ariola in May, 1983.

Executive Turntable

RECORD COMPANIES. Larry Hamby is promoted from senior director to vice president of a&r, West Coast, for Epic and Portrait Records.

EMI America Records names Colin Stewart vice president of marketing in Los Angeles. He was director of business development and planning for EMI Music, North America and Japan.

Atlantic Records in New York restructures its black music division: Patricia Jones is appointed national director of product management; Rita Roberts, national marketing manager; Iris Grubman, marketing coordinator; and Timmy Regisford, a&r manager. Jones is upped from executive assistant. Roberts was national secondaries promotion coordinator. Grubman was a secretary for the label. Regisford was with New York radio station WBLS.

RCA Records names Jeffrey Naumann West Coast manager of national album promotion and Jim Burress field promotion representative for the



HAMBY



STEWART



JONES



ROBERTS

San Francisco area. Naumann was both field promotion representative for the label in the Los Angeles area and manager of national album promotion. Burress joins from CBS Records, where he was a college representative.

Freddy Wilkes is appointed East Coast director of a&r for the Relativity/Combat Record Group, the label division of Important Record Distributors in New York. He served in a similar capacity at Chrysalis Records.

Michael Moore is named director of a&r for the Suite Beat Music Group in Santa Monica, Calif. In addition to his new responsibilities, he will continue as assistant operations manager for the label's parent company, Sounds Good Music Co.

Audio Fidelity names Kenny Antonelli director of marketing in Rahway,



GRUBMAN



REGISFORD



GREENWALD



ROSS

N.J. He was with Lakeside Marketing in Cleveland.

RETAILING/DISTRIBUTION. Gary Spiegel joins Sounds Good Music Co. as independent buyer in Santa Monica, Calif. He was with Feedback Records.

HOME VIDEO. Henry McGee is promoted to vice president of HBO Home Video in New York. He was director of HBO Enterprises.

Vestron Video elevates Nana Greenwald to vice president of film evaluation and Marilyn DiGirolamo to vice president of administration in Stamford, Conn. Both were directors of their respective areas.

CBS/Fox Video names Kenneth L. Ross director of music programming (Continued on page 70)



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Japanese Instrumentalist's Domestic Debut

Geffen Maps Massive Push for Kitaro

BY SAM SUTHERLAND

LOS ANGELES Geffen Records is mounting an unusual catalog campaign to launch the first domestically distributed albums by Japanese composer and synthesizer stylist Kitaro. Long a cult attraction via import product, Kitaro will bow late next month on Geffen via the simultaneous release of six albums previously issued in the Far East and Europe.

The label's strategy prominently includes simultaneous release for Compact Disc and audiophile cassette versions of the six titles, along with lavish custom artwork and packaging for the LPs. Cassettes will use clear Mark 10 cassette shells and Norelco boxes embossed with a Kitaro logo in gold. Jackets for the LPs will feature "high-low" cover lamination, custom labels using elements from the respective jacket design, outer belly bands detailing biographical and technical information, black poly inner sleeves and looser outer wrap.

Other elements in the launch include two video presentations, a special Compact Disc browser box, a catalog poster and both cassette

and LP bin dividers. Video pieces now in production will include a 10- to 15-minute presentation utilizing footage from a Japanese documentary on the artist and intended for use by WEA staff in learning about Kitaro's massive international impact. The second video program, running four to five minutes, will be shown at the upcoming WEA convention and will also be made available to selected cable television outlets.

Label president Ed Rosenblatt traces the decision to mount a catalog-wide launch to the unique nature of Kitaro's impact abroad. "What's been common knowledge in Europe and Japan for some time is long overdue in this country," he comments. "Simply put, Kitaro is one of the most innovative and influential figures on the international music scene."

The Kitaro signing makes Geffen the latest major label to enter the alternative instrumental pop realm most often associated with the Windham Hill label, and identified through such performers as George Winston and CBS artist Andreas Vollenweider. But Geffen executives downplay the Kitaro project as

part of a larger strategy to enter "new age" or alternative pop.

"It's not necessarily a test of that market," says Robin Rothman, general manager of the label, who, like Rosenblatt, stresses the proven appeal of the artist as the primary lure. However, because of the broader demographics expected for the product, and a conviction that older buyers will figure prominently, Rothman says the Compact Disc emphasis and the overall technical quality sought via both CDs and special cassettes are indeed targeted to "that quality-oriented demographic."

In keeping with the quality image, the LP and cassette will also carry a higher \$9.98 list price, with the Compact Disc version to carry WEA's standard CD price.



New Association. Executives celebrate the recent signing of a longterm distribution agreement between 21 Records and the Atco division of Atlantic Records. The first album to be released via the new arrangement is Highway Chile's "Rockarama." Standing from left are LeFrak Entertainment executive vice president Herb Moelis, Atlantic president Doug Morris and LeFrak/21 Entertainment president Fred Haayen.

Jagger/Bowie Duet Set for Release

LOS ANGELES EMI America has set next Monday (19) as the global release date for "Dancing In The Street," the David Bowie/Mick Jagger version of the Motown classic specially recorded for inclusion in the historic Live Aid famine relief concert telecast. Label president Jim Mazza says proceeds from sales of the single will go to the Live Aid Foundation.

News of the record's official release follows a spate of radio airings for the song as recorded from the audio portion of the international Live Aid broadcast. Mazza and EMI have asked stations to

cease broadcasting the Bowie/Jagger duet until legitimate copies of the single are distributed to them.

This single is the only recording from the concert scheduled for release through a legitimate label. EMI is overseeing the project with cooperation from Jagger's record company, CBS.

The unique duet, recorded at four New York studios, was produced by Clive Langer and Alan Winstanley with additional production from Nile Rodgers and Jagger.

Famous Has Banner Year

Publisher's Profits Post 20% Jump

BY IRV LICHTMAN

NEW YORK Strong chart recordings, the continuing high performances of its standard catalog and an increasing role in home video usage have fueled the best financial year in the history of Famous Music.

The 56-year-old music publishing division of Paramount Pictures, itself a part of the Gulf & Western conglomerate, showed a gain of 20% in both gross royalties and profits, according to Marvin Cane, president and CEO, and Sid Herman, executive vice president.

Crowning the fiscal year, ending July 30, were a publisher of the year award to the company's BMI affiliate, Ensign, and a four-million-performances award to "Gentle On My Mind" at ceremonies in Los Angeles last month.

While Herman notes a 25% increase in performance income, a 40% gain in mechanical income was

registered, thanks to big sales generated by product stemming from two major music films, "Flashdance" and "Footloose," and two smashes from "Beverly Hills Cop": "The Heat Is On" and "Axel F."

According to Herman, home video usage of Famous copyrights within the past year provided 25% of mechanical income, compared to only 5% a year before. "Several years ago, we were getting about 50 home video requests a year," he notes. "During the latest fiscal year, we got about 1,000."

Herman says Famous is currently negotiating home video payment fees on the basis of a buy-out for the first 10,000 copies sold and renegotiation at each step of 10,000 copies.

Internationally, Herman reports gains in local income, although conversion to the strong U.S. dollar has led to a small downturn.

CHART BEAT

by Paul Grein

(Paul Grein is on vacation. This week's column was prepared by Rob Hoerburger.)

THIS WEEK'S COLUMN starts with a quiz: What songwriter has penned seven top 10 singles, including two that also hit No. 1 on the country chart and one that hit the top two on the Hot 100 twice, once as a disco smash and once as a seven-minute epic for an actor/singer?

Paul McCartney? Burt Bacharach? Holland-Dozier-Holland? It was not any of these but another legend in his own right, **Jim Webb**, who this week returns to the top of the country chart with "Highwayman," performed by **Waylon Jennings, Willie Nelson, Johnny Cash and Kris Kristofferson**.

It's been more than 16 years since the Webb compositions "Wichita Lineman" and "Galveston" topped the country singles chart for **Glen Campbell**, one of Webb's regular clients in the late '60s. Both of those songs also reached the pop top 10 (numbers three and four, respectively) in 1969. Campbell just missed two more country chart-toppers with Webb's "By The Time I Get To Phoenix" in 1967 and "Honey Come Back" in 1970, both of which reached number two. Surprisingly, "Phoenix," an oft-recorded MOR standard, never got higher than 26 on the Hot 100, while the relatively forgotten "Honey Come Back" got up to 19.

Webb's first success came with the **Fifth Dimension** and "Up, Up And Away" (#7, '67). Webb also wrote, arranged and conducted most of the group's "Magic Garden" album, which contains three of Chartbeat's favorites: "Paper Cup" (#34, '67), "Carpet Man" (#29, '68) and "The Girls Song" (#43, '70). That album also included the first recorded version of



"Worst That Could Happen," which later went on to become a top three hit for **Brooklyn Bridge** in 1969.

Webb's greatest success, however, is "MacArthur Park," which hit number two in 1968 in a seven-minute-plus version by **Richard Harris**, and finally gave Webb his first pop No. 1 in a breathless remake by **Donna Summer**. One of the "Highwaymen," **Waylon Jennings**, won a Grammy for his 1969 version of the song.

Webb kept a low profile throughout most of the '70s, surfacing to write **Art Garfunkel's** first (and only top 10) solo hit, "All I Know" (#9, '73). He also reunited

'Highwayman' returns Jim Webb to the top of the country list

ed with the Fifth Dimension in 1975 to produce the original group's last album, the vastly underrated "Earthbound." Webb's last known chart appearance before "Highwayman" was with **Linda Ronstadt's** luminous "Easy For You To Say" (#54, '83).

As for Jennings, Nelson, Cash and Kristofferson, "Highwayman" marks the 36th No. 1 on the country chart among them. Cash, Jennings and Nelson each have 11, Nelson and Jennings one together, and Kristofferson one (though it was a big one: The song, "Why Me," also spent 38 weeks on the Hot 100 in 1973-74).

Webb isn't the only veteran songwriter finding new life on the country chart these days. A **Carole King/Gerry Goffin** collaboration, "Time Don't Run Out On Me," reached number two earlier this year, courtesy of **Anne Murray**. Goffin has also been making headway these days with **Whitney**

Houston's "Saving All My Love For You," which moves to number four on the Black Singles chart and debuts on the Hot 100 at 53. Goffin co-wrote the song with **Michael Masser**, and it first appeared on a 1978 album by, coincidentally, ex-Fifth Dimension singers **Marilyn McCoo & Billy Davis Jr.**

CHART BRIEFS: Ten years ago last week, **10cc** was peaking at number two with "I'm Not In Love." This week, group alumni **Godley & Creme**, who have been known lately for their innovative videos, re-enter the top 40 with "Cry," which jumps 13 notches to 39. Godley & Creme left 10cc shortly after "I'm Not In Love," and the group had two more American hits without them: "The Things We Do For Love" (#5, '77) and "People In Love" (#40, '77). Another 10cc alumnus, singer/guitarist **Rick Fenn**, is currently in the top 30 on the Rock Tracks chart with "Lie For Lie," a collaboration with former Pink Floyd drummer **Nick Mason**.

Producer/writer **David Foster** continues his hot streak with back-

to-back singles in this week's top 10. **John Parr's** "St. Elmo's Fire (Man In Motion)," which Foster produced and co-wrote, jumps to number seven; and **DeBarge's** "Who's Holding Donna Now," which Foster co-wrote with **Jay Gradon** and **Randy Goodrum**, slips to number eight.

Perhaps of more interest is the fact that another Foster co-production/co-composition, **Chaka Khan's** "Through The Fire," clings to chart life at number 83. Like its predecessor, "This Is My Night," "Through The Fire" is a followup to the gold smash "I Feel For You," and inexplicably failed to get beyond number 60 on the Hot 100. But "Through The Fire" still hangs on in its 17th chart week. No record in recent memory had peaked so low and stayed on the chart that long (few No. 1's have lasted that long lately). That's what we call stamina.



“LONELY OL’ NIGHT”

JOHN COUGAR MELLENCAMP

From his forthcoming album

SCARECROW

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SINGLE # 880 984-7



DIRE STRAITS: BROTHERS IN ARMS: 22 NUMBER ONES

DIRE STRAITS: WORLD TOUR: APRIL 85 TO MARCH 86

BROTHERS IN THE FIGHT FOR THE LIGHT



GREECE
...newsline...

DESPITE OFFICIAL BANS, private radio is still attempting to reach listeners in Greece. The latest serious private station, as opposed to pirate music stations, calls itself "Channel 15" and aims to provide an alternative to state-controlled fare. Reaching a limited inner-Athens radius, the outfit says it wants "to lift up our cultural level and open ourselves up to public dialog." It's reported to be run by the Television Viewers' Protection Committee, a private non-profit organization.

VICKY MOSCHOLIOU, a top domestic repertoire singer, is being sued by her former agent, drummer/bandleader George Lavranos, for some \$80,000 allegedly owed him for seven years of service. She denies that he was her agent, claiming on the contrary that he "tapped" her private telephones and has threatened to reveal the contents of the tapes.

SIXTEEN GREEK SINGERS from various labels have teamed up to record a maxi-single, the profits of which will go to help the Ethiopian famine fund appeal. PolyGram Greece will produce and distribute the Greek version of Band Aid and USA For Africa. The 12-inch single, written by singer Philippos Nikolaou, is titled "For The Children."

GREEK PRESS REPORTS say that the ERT-1 channel, one of Greece's two state-run tv networks, is contributing to mass video piracy by assigning private duplication firms to put out 155 hours of Greek television serial reruns for sale on the commercial market. Though the network says it has paid the artists involved, the press notes that the act violates present laws on intellectual property rights. There's no firm indication yet if the case will come to trial.

ATHENS IS DUBBED "the cultural capital of Europe" for the last six months of the year, and music events in this context are being organized by movie star Melina Mercouri as head of the government's ministry of culture. A riot-ridden two-day pop festival was staged in the old marble-seated National Stadium, scene of the first modern Olympic Games in 1896, because the newer Olympic Stadium, with plastic seats, was considered more prone to serious damage by over-excited fans.

JOHN CARR

New French TV Channel Will Offer Mostly Music

BY DERRY HALL

PARIS A new national television channel devoted mainly to music programming will be launched in France late this year or early in 1986. The move is part of the promised deregulation of French television by President Mitterrand's Socialist government.

Announcing the plans after a meeting of the council of ministers in Paris, Georges Fillioud, secretary of state for communications, said two new advertising-financed networks would be created and the government would also authorize up to 50 local television stations, where transmission frequencies permitted.

"The first of the new networks," Fillioud stated, "will be devoted principally to music programs, filling a need felt very strongly by young viewers in this country. The second will carry programs of general interest and will eventually be distributed via the TDF-1 satellite."

The music channel, carrying video clips and concert coverage, is expected to be allotted to a consortium likely to include such companies as Europe 1, Publicis, Gaumont and NRJ, with Virgin Records, Hachette Filipacchi and Club Mediteranee among the additional contenders. Radio Tele Luxembourg and Tele-Monte Carlo have also been cited as possible major partners in

one or the other of the two proposed networks.

The government move comes after 36 years of state monopoly over French television, and some six months after President Mitterrand first announced his intention to "free" the medium as radio was "freed" in 1982. A government-sponsored report published in May suggested that up to two commercial channels might be feasible, and a bill to set them up will be introduced this fall, hopefully passing through Parliament before Christmas.

Viewers here currently have a choice between three state-run stations (TFI, Antenne and FR3), in addition to the recently launched pay-television channel Canal Plus. These existing stations are likely to be left largely untouched.

And, Fillioud promises: "Within a few months the public will have a fourth, fifth and sixth channel at their disposal, and possibly a seventh and an eighth, the logical outcome of President Mitterrand's promise of freedom of the airwaves."

...cassette Top 40
Sales & Rentals
Charts
Every Week
In Billboard

Cassette Piracy Epidemic Hits Australia But Industry Assn. Says Situation Is Under Control

BY GLENN A. BAKER

SYDNEY Australia's near-spotless record of piracy control has been tarnished slightly by a sudden epidemic of illegal cassette activity. But, with three arrests within a week, the Australian Record Industry Assn. (ARIA) claims to have the problem well in hand and close to eradication.

Virtually ringed by the most active pirate nations in the world, Indonesia, Thailand, Singapore and India, Australia is a prime target for Asian criminals seeking to expand their markets.

Little can be done about Bali tourists bringing back a stack of tapes in their luggage. But the Australian record industry, with strong federal and state police support, has firmly crushed any serious market infiltration of bogus music tapes, from both foreign and domestic sources.

This new bout of activity came to light when executives of Festival Records, one of Australia's six major companies, came upon a number of street stalls outside the Sydney Entertainment Centre hawking pirated Joan Armatrading cassettes on the night of the singer's first concert.

By noting license plates and following vehicles, the staffers were able to provide police with sufficient information to initiate the arrest of "small fish" in Sydney and the nearby industrial city of Newcastle, and the seizure of 1,300 tapes.

Says ARIA official Stuart Silver: "These little guys are causing great concern. What appeared to be just a Sydney incident could become a national problem if we don't stamp it out quickly. The sales representatives from all member companies have been alerted to the problem, and we've sought retailer assistance."

The current crop of illegal tapes are the most sophisticated seen in



Presidential Honor. Wolfgang Arming, president of PolyGram Austria, displays his Cross of Honor for Science and Art presented to him by the Austrian government at a ceremony in Vienna. The award citation refers to Arming's efforts on behalf of domestic pop music in the international market, his work on classical and contemporary music, and PolyGram Austria's "litterature" series featuring Austrian artists.

this country. The four-color slicks have been perfectly reproduced from Australian rather than U.S. releases, indicating that production may be occurring within Australia rather than in a neighboring Asian country.

The range of titles captured in the first batch is wide, including such artists as Phil Collins, Prince, Bruce Springsteen, Eurythmics, Dire Straits, Tears For Fears, Madonna, Talking Heads, Paul Young and Lionel Richie. Most sales are in suburban flea markets and street stall areas.

Says Jim White, managing director of Festival Records: "We're lucky to have such close cooperation from the police, press and public in the fight against piracy. We've always beaten piracy as a united in-

dustry, and that's made us the envy of the world. What we seem to have here is one or two big fish and a number of tiddlers who don't seem to have heard about what happens to music pirates in Australia."

He adds: "The most interesting aspect of this particular case is that those arrested appear to be British, which hasn't been the trend before. They've also compounded their crimes by duplicating logos and trademarks, giving us another area of prosecution."

With Federal Police assistance scaled down as a result of current staff shortages, ARIA has successfully recruited the state police in New South Wales, notably the "breaking squad." The swift results obtained may see more localized police liaison in the future.

Genie Rises from Ashes Lamborghini Label Folds

BY PETER JONES

LONDON Geneva-based auto manufacturer Lamborghini has pulled out of the record industry, closing down the label it set up, amid a spectacular promotional launch campaign, some three years ago.

The Lamborghini label had maintained a high-profile presence at Midem in recent years. Mike Hurst, a one-time member of the original Springfields pop/folk team (along with Dusty and Tom Springfield,) had served as managing director.

Now Hurst is setting up a new label, Genie Records, based at the Lamborghini offices, with his former record production partner

Chris Brough. During the late '60s and early '70s, the duo was responsible for major hits by Showaddywaddy, Cat Stevens, Manfred Mann, Spencer Davis, the Move and Shakin' Stevens.

They have also formed a new publishing company, Genie Music, and Genie Productions. The first single under the new label operation is "Rock'n'Roll School" by Jonas, the 12-year-old son of Mike Hurst, who had a turntable hit earlier this year with "Bang On The Drum All Day" and who created considerable interest via a Midem video clip in 1984.

The followup releases on Genie will be "Blue Night Shadow" by
(Continued on page 63)

After
laying down
the tracks,
lay down
and
relax.

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'Economic Apartheid'

CHOKING OFF INDIE COMPETITION

BY BRUCE OGILVIE

I'm mad as hell at the injustice done to me and other one-stop owners by manufacturers of Compact Discs. And I'm tired of their lack of commitment to wholesalers and independent record stores when policy decisions are made.

The one-stop does not seem to be considered when policies are determined. The chain retailer is given more protection; he is helped, and the one-stop customer hurt.

Let's say I'm a prospective dealer and I'm thinking of opening up a CD store somewhere in Southern California's "chain retailer marketplace." I find that to be competitive with the chains I have to sell the CDs at about \$11.99. Most of the manufacturers I check with tell me that after meeting strict credit requirements, and placing a minimum order, my cost would be \$10 per disk, with 60-day terms and a 2% discount if paid the 10th day after the end of the month.

However, since I would have only one store and my volume would be low, the major vendors don't consider me an important account. They tell me to try a local one-stop. I shop around and find that my best cost from a legitimate one-stop is \$11.25, a whole \$1.25 more than the manufacturer price.

This would-be dealer is shocked to learn that one-stops pay the same price for CDs as the chain retailer. One would expect a functional discount to apply, since the one-stop provides an extra service. But apparently the manufacturers don't think so. Right now there's a shortage of CDs, and they don't have to discount.

In fact, when CDs first came out, one-stops couldn't get them at all because they were not considered "direct retailers." What it meant, and still means, is that the innocent

indie record store is being punished for being a one-stop customer.

As things stand, the aspiring dealer has five choices of the kind of a business to enter: 1) an all-CD store; 2) an all-cassette store; 3) a video rental store; 4) a frozen yogurt store; or 5) just put the money in the bank and collect interest.

Let's say he was to open a 1,000 square foot store and buy his CDs from a one-stop. This is what he might expect in monthly expenses and gross profits:

Expenses would be in the area of

startup cost of \$15,000, and the total investment mounts to well over \$79,000.

Can we really expect someone to invest almost \$80,000 in a business that won't provide a return?

One-stops furnish their customers with many services: a full line of inventory, credit, co-op advertising, shipping and control of promotional materials, smaller minimum orders, same day service, and lots more. All we ask is a functional discount so that we can have a decent gross profit to work with, and to have our

are processed through the chains. Independents do break records!

This policy of preferred service to the chains is a crime. It is the worst discrimination that can be imposed on a group of businessmen. In its own way, it is equivalent to economic apartheid.

Record companies are thus blocking the legitimate chances of success by independent record store owners. Potential investors look at the prices chains charge, then look at the cost from one-stops and try to put two and two together. But they see no way of it adding up to four.

So they say, "Forget it. I'd rather open up a video rental store." Everybody and his brother is getting into video, while the only growth in the audio business is that of the chains at the expense of the indies.

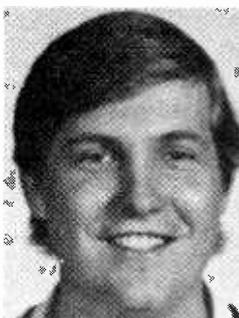
To survive, independents explore directions not tried by the chains. Some buy back used albums (not unlike record rental) and send them back to the one-stop (which would then send them back to the manufacturer). And everybody makes more profit than when the album was sold new, on sale, at \$5.99.

Because independents are businessmen who have to survive, this is the only direction many of them can go. And it was brought about by the policies of the record companies.

Let's lay the cards on the table now. Are the manufacturers going to do something to help the industry this October in Scottsdale, at the NARM one-stop meetings? Are they really going to make a commitment to the future of one-stops and independent record stores?

If not, let's all save a lot of aggravation. Let me send my records back and get out of the business. Put me out of my misery now; I hate a long and slow death.

'The indies have two strikes against them before they even step into the batter's box'



Bruce Ogilvie is president of Airlie Inc., which operates Abbey Road Distributors, a one-stop in Santa Ana, Calif.

\$2,800—\$1,000 for rent, \$1,100 for payroll, and \$700 for all other costs. He would pay \$11.25 per CD and sell it for \$11.99, taking in 74 cents, or a little over 6% in gross profit per unit.

Our dealer would thus have to generate more than \$45,000 in gross CD sales monthly just to break even. And that's not counting depreciation and service on the debt. To make things worse, many CD purchasers use credit cards, eating into gross profits even more. Should our theoretical entrepreneur be able to get eight turns a year, he would need an inventory investment of more than \$64,000. Add to that a

independent retail customers pay the same price for product as the chains.

Then everybody would have the same size bat to swing, and it would come down to who is the best hitter. As it stands now, the indies have two strikes against them before they even step into the batter's box.

A lower price would accomplish many things. For one, indie retailers would become stronger and order more inventory—and we all know how the record industry loves to put out inventory. We also know the power of the independents in catering to the needs of the real record store customers, not the cattle that

Letters to the Editor

A JUDGMENT CALL

I strenuously question your judgment for not cutting a certain line out of a certain letter that appeared in your July 13 issue. George Roberts' blatant insult to Judas Priest should never have made it to the column.

Roberts is a fool for writing a comment like that, and you, Commentary Editor, aren't too swift either, for allowing it to get printed. That was horrid judgment.

Integrity should never be the victim of the idiocy of ingrates. Judas Priest is due an apology.

Andrew John Ohar
Staten Island, N.Y.

IGNORING CONSUMER REACTION

In a Billboard cover story (July 27), Warner Bros. says it is going to convert already available Compact Discs to all-board packaging within the next few months. An unidentified "spokesman" says that the company is "convinced that board packaging is viable." On what basis?

According to the story, consumer response to all-board packaging has

been "mostly negative." However, the spokesman dismisses the import of 300 critical letters because "80% were written on word processors," representing people who "have a vested interest" because of... commitments they've already made." In other words, if you don't like what customers say, ignore them!

But we "early adopters," as we're often called, are the lifeblood of the industry. Our word-of-mouth is crucial to the success of new products. Selling over 60,000 pieces of a Prince CD proves nothing at all about packaging, except that Warner Bros. is less interested in testing the waters than in shoving a pet project down customers' throats.

Less sales hype and more attention to quality always pay off in the long run.

David Greene
Palo Alto, Calif.

WANTED: LIVE AID COMPLETE

Live Aid was not only a spectacle, but a many-sided functional tool. In our 11-store chain in New York we have sold (not rented) the Band Aid

and USA For Africa videos very well. In fact, we have donated an amount equal to sales to the Band Aid Trust Fund.

However, I find it hard to believe the decision of the organizers not to produce an all-inclusive videocassette of the event (Billboard, Aug. 3). Due to media hype, we were practically sold out of blank videotape the day before the event. There definitely is a consumer demand for owning Live Aid complete. I'm sure the performing artists would agree that it would bring added revenues and concern for its purposes.

On the retail level, I believe consumers would pay for its history as well as its quality. And as a Video Quest owner, my sales would be matched by my donations to the cause.

I would like to take this opportunity to commend the efforts of Bob Geldof and all those who helped create and plan this mega-event.

Tony Evangelista, President
Video Quest Ltd.
New York

COUNTRY CLARIFICATION

I have some clarification with regard to the report by Ed Morris on the release of Tina Turner's "Country" album (Billboard, Aug. 3). Contrary to Jack Gale's statement in the article, this material has been in release before. The tracks in question were issued on Wagner Records (#14108) in 1979 as the album "Good Hearted Woman."

The record was distributed by International Record Distributing Associates. Bob Scherl produced and arranged. Jimmie Haskell provided the string and horn arrangements.

Robert K. Oermann
The Tennessean
Nashville

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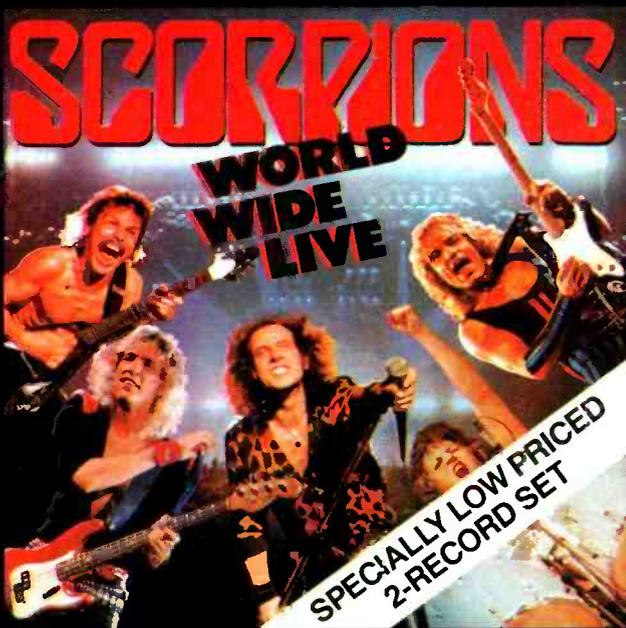
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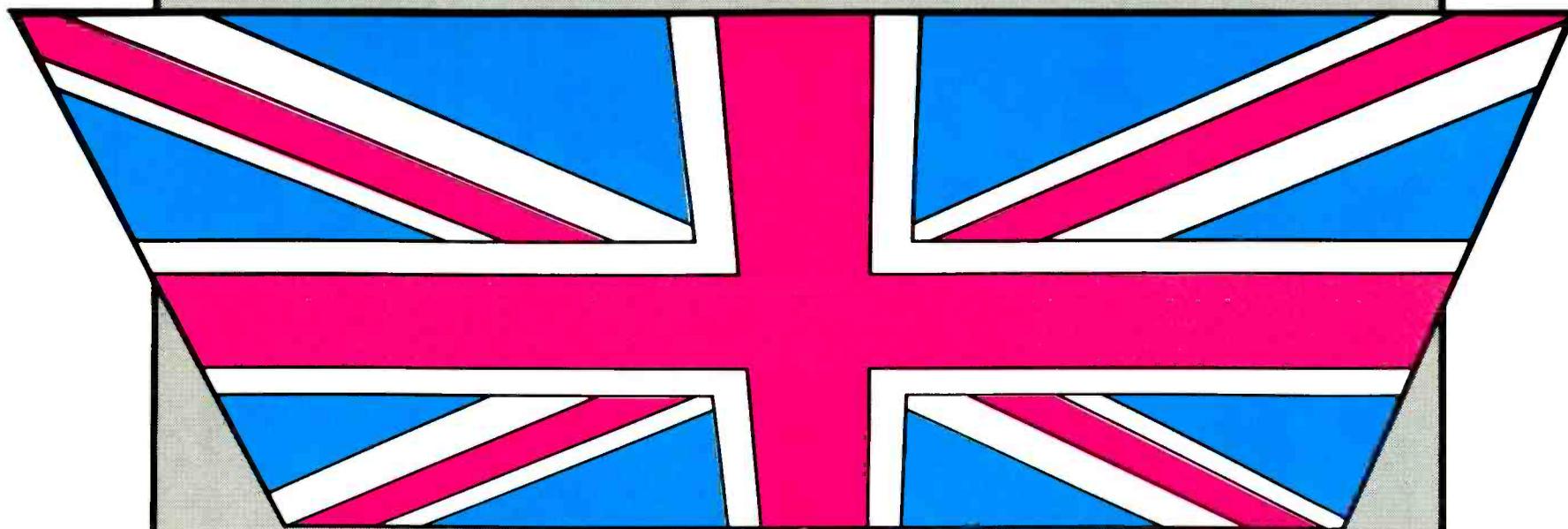


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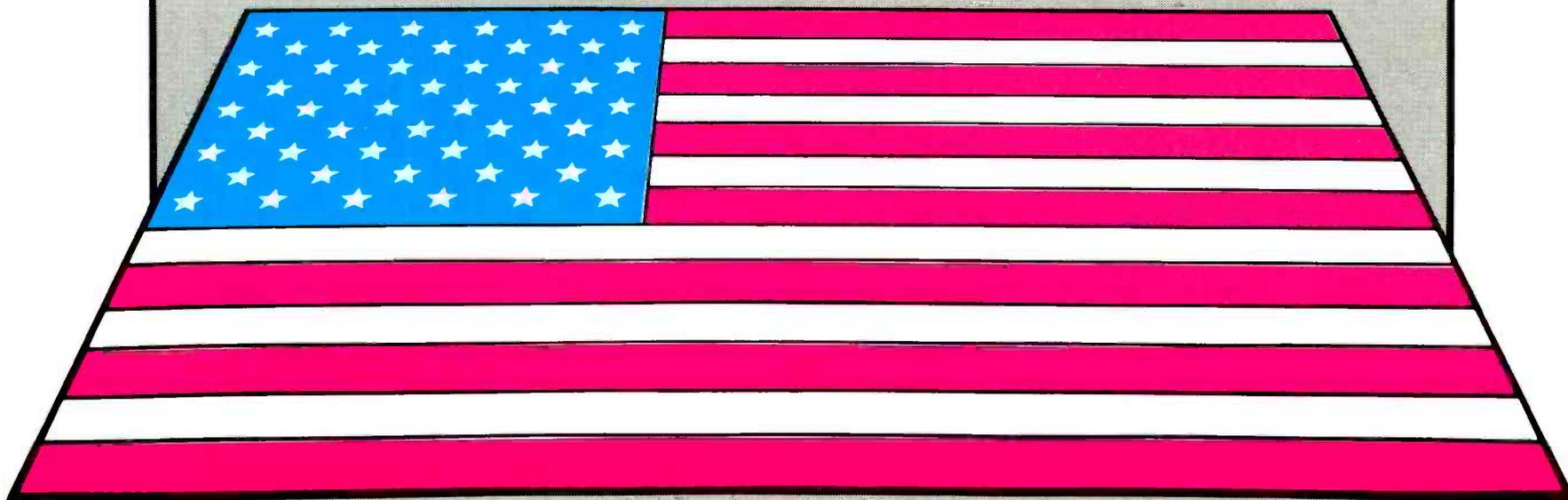
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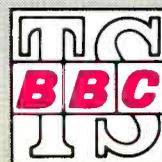
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RADIO NETWORKS



Remixes Revitalize Singles at Top 40

Programmers Bring Dance Floor Sounds to Airwaves

BY ANGELA GAUDIOSO

This is the second of two articles on the impact of dance music at top 40 radio.

NEW YORK More than a few leading CHR stations' programming limbs have been stretched by dance rhythms, and regular remix airplay is doing its share to further exercise product that weeks earlier would have slipped from the charts. The top 40 programmers polled for this survey say that approximately 20% to 30% of their respective playlists consist of remixes.

"I love remixes because they give new life to a song," says John Gorman, operations manager of WMMS Cleveland. "We're currently playing [remixes of] Sting, Paul Young, Heart, Animotion, Pat Benatar, Huey Lewis, Tears For Fears, Tina Turner, Wham! and Dead Or Alive."

WBZZ Pittsburgh program director Nick Bazoo claims that his city is "one of the few markets in the country where the Sting record was really not doing that well, and we found that with the 'Jellybean' Benitez remix, requests and sales increased."

He continues: "When I was in San Francisco [KMEL], Don Henley's 'All She Wants To Do Is Dance' single did absolutely nothing for us. We put the dance mix in and the song became a top 10 record."

"Same thing with Paul Hardcastle's '19.' It had run its course as a novelty-type record; then came the instrumental version. Now we see a resurgence in single sales and requests. We were able to play the Kool & the Gang 'Fresh' single with the remix another three to four weeks."

"I play them more because they're *different* and *better* than the original mix than because

they're a dance mix," claims WRBQ Tampa operations manager Mason Dixon. Scott Shannon, PD of WHTZ (Z-100) New York, remarks: "Remixes help avoid the burnout factor. We don't use it because the dance clubs are playing it; we use it as an alternative version. We'll pick out features of a particular mix and incorporate it into the seven-inch."

"If we edit it down at all," he adds, "we try to maintain the creative flow. Our attraction is variety of sound. If the cut is eight minutes long and I feel the artist could have

said it in five or six, we'll go to that."

WMMS's Gorman notes that percussion solos are the first to go, while WBBZ's Bazoo says his outlet has no time restrictions.

KIIS-AM-FM Los Angeles PD Mike Schaeffer notes that top 40 running time limitations are usually a factor in most major markets. "It has to be an incredible mix for us to play a track much longer than five minutes," he says. "But we usually give the jocks the choice of A and B versions."



Stately Greetings. Never one to do things on a small scale, KITTY San Antonio drew up this nine-by-eight-foot greeting card for Kenny Loggins' arrival for a show in the city. Working with Levi Strauss, KITTY staffers transported the card to various Levi outlets and encouraged listeners to go in and inscribe it. Signees, in turn, got a chance at winning tickets to the Columbia artist's performance.

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

POP

There seems to be a whole lot of listenin' going on at KMEL San Francisco, where music director Jack Silver had more favorites than we have space to list. First off is Maurice White's cover of Ben E. King's "Stand By Me" (Columbia). Citing the station's urban slant, Silver says the Earth, Wind & Fire founder's track "reeks of KMEL. It's a great 1985 update on an older song." Along the same lines, Silver is a fan of Shannon's "Stronger Together" (Mirage), which he calls a "great image record" for outlets flaunting urban influences. On the new song front, Silver is a somewhat grudging fan of A-Ha's "Take On Me" (Warner Bros.) and Orchestral Manoeuvres in the Dark's "So In Love" (A&M). "When you're a programmer over 25," notes Silver, "it's tough to realize that this is what the kids want to hear. But you need this type of songs to keep appealing to young adults." In Silver's "if you snooze, you're gonna lose" category are the Mick Jagger/David Bowie "Dancing In the Street" (EMI America) duet and Huey Lewis & the News' "Back In Time," from the MCA "Back To The Future" soundtrack. On the local front, Silver is polishing KMEL's playlist with the Eric Martin Band's "Information" (Capitol) and Eddie & the Tide's "One In A Million" (Atco).

BLACK/URBAN

With the temperature rising to unpleasant levels in Dallas, KKDA music director/assistant program director Terri Avery has skipped the pavement and found three records to fry eggs on. First off is Charles Singleton's "Make Your Move On Me Baby" (Arista). "We jumped right on this uptempo track," says Avery, "and got immediate response on phone lines." An equally popular track with Avery and KKDA listeners is the Dazz Band's latest, "Hot Spot" (Motown), another fast-tempo track. In the cool-down category is Bobby Womack's "I Wish He Didn't Trust Me" (MCA), ballad that Avery says "chronicles your classic love triangle and has a great appeal for women."

AOR

KKCY (The City) San Francisco co-PD Kate Hayes can't resist a little yarn-spinning in ticking off this week's top tracks. Calling Blue Nile's self-titled album and "Stay" (A&M) single "just plain stunning," Hayes relays that the Scottish album came by way of a high-end turntable manufacturer there, who could not find product of great enough quality to match its new equipment. The firm put out a call for local demos to meet the challenge, and Blue Nile came through. According to lore, the album was recorded two years back, but Hayes says it has a modern quality that's bringing The City's adult audience to the phone lines en masse. "In the same ballpark as Blue Nile," says Hayes, is U2's "Love Comes Tumbling" (Island). "It's hard to believe this is an outtake from 'Unforgettable Fire.'" Like KMEL's Silver, Hayes' next choice come from the station's backyard, where the Eric Martin Band has been patiently plying its craft for many years. In her opinion, Martin's first Capitol single, "Information" is reason enough for the rockers to make the nation their playground. Finally, Hayes is high on the late Professor Longhair's "Rum & Coke" (Dancing Cat/Windham Hill/A&M). "It's a fun, bouncy little tune that adds a touch of authenticity by playing one of the originals." **KIM FREEMAN**

CMJ Seeking 'America's Best' Unsigned Acts

NEW YORK CMJ's New Music Report, the college and alternative radio tip sheet published in Albertson, N.Y., has added a new twist to its annual Music Marathon convention. Slated for Nov. 7-10 at the Roosevelt Hotel here, the meeting will mark the conclusion of CMJ's "America's Best," a national talent search whose 10 semifinalists will appear on an Epic compilation entitled "America's Best Undiscovered Artists."

Finalists are now being selected, with each CMJ reporting station entering a cassette of its favorite band. From these, the tipsheet will choose the 10 tracks for inclusion on the album. Ballots will be distributed with the compilation package, and the final winner will be announced and dubbed "America's Undiscovered Artist Of The Year" during CMJ's New Music Awards ceremony, scheduled for Nov. 9 at the Beacon Theatre.

...newslines...

PRICE COMMUNICATIONS elevates Jack McSorley to senior vice president/radio. Formerly the executive vice president and general manager of the New York-based Price's AC San Francisco outlet KIOI, McSorley replaces Frank Osborn, who recently resigned. With his relocation to New York, McSorley will oversee Price's radio properties in Fort Wayne, San Francisco, West Palm Beach, Oklahoma City, New Orleans, Detroit and Madison, Wis. McSorley's track record prior to KIOI includes high-level management positions with KYUU San Francisco and KQFM Portland, Ore.

VIACOM VETERAN Norm Feuer joins Noble Broadcasting as vice president/general manager of its XTRA-AM-FM San Diego. The former Viacom radio president had been president of KBZT San Diego. His arrival at XTRA lightens the load of Noble chief executive officer John Lynch, who had been doubling in the XTRA VP/GM role.

Taft's Appropriation of former Gulf properties WKLS-AM-FM Atlanta and WNDE/WFBQ Indianapolis has generated a number of management changes. First off, WDAF Kansas City vice president/general manager Tom Connolly moves to the Atlanta combo for an equity post. He is replaced in Kansas City by Mike Costello, who had been VP/GM at KYYS there. In turn, Costello's replacement is Hasty, promoted from KYYS sales manager. In Indianapolis, Ed Sander moves from WSUN Tampa to take on the WNDE VP/GM title, while Chris Wheat carries the same title at WFBQ. Wheat joins from spun-off Tampa outlet WYNF.

KPKE DENVER general manager Ed Stenberg leaves that job for new challenges at WLUB/KISN Salt Lake City, a "Music Of Your Life" and top 40 combo recently acquired by Sun Mountain Broadcasting. With his relocation, it's expected that KLUW's full-service orientation will be revamped, while KISN may return to its AC origins.



New York Boarders. WRKS (Kiss) New York vice president/general manager Barry Mayo, left, and WKTU New York general manager Tom Chiusano celebrate their appointment to the board of directors of the New York Market Radio Broadcasters Assn. (NYMRAD). The announcement of their appointment was made at NYMRAD's annual management dinner last month.

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Radio

WOX by Kim Freeman JIOX

DAN INGRAM and **WXRK** New York have reached a mutual agreement on his status at the newborn rocker. With a year left on his contract, Ingram, who had chaired **WKUT**'s afternoon slot up until its switch to rocker **WXRK** a month ago, will not return to the K-Rock airwaves.

Ingram says Infinity executives had discussed the change with him before his vacation three weeks ago. "The research was excellent," he notes. "I actually recommended" the battle with **WNEW-FM**, "even though it was not necessarily congruent with the type of radio I've been doing.

Infinity, Ingram says, was "open to my staying. I've done everything from screaming rock'n'roll to classical, and I toyed with the idea [of staying on K-

Dan Ingram and K-Rock will go their separate ways

Rock]. But I decided that listeners who tuned in to hear me might be disappointed with the music. On the other hand, listeners who tuned in for the music might be disappointed because I'm perceived as a top 40 jock." Comfortable with a steady stream of voice-over work and residuals, Ingram says two New York stations have made him offers, which he will decide upon soon.

AT COUNTRY-FORMATTED WXTU Philadelphia, **Buzz Bowman** comes aboard as morning man. He replaces **Bob Burchette**, who was also handling music director duties. The latter post is now filled by **Gina Preston**, a midday jock for the station for the past year. Bowman is a recruit from **WQXY** Baton Rouge. Meanwhile, Burchette is rumored to be resurfacing at another Philly outlet soon... Former **WLS-AM** Chicago music director **Mike Wolf** helps fill the **Mark Di-Dia** void at **WYSP** Philadelphia, where he'll be the rocker's assistant program director... At Philly top 40 **WZGO-FM**, the morning team of **Kelly Randall & Dan Cooke** is now doing mornings in the worst sense of the word: the 2-6 a.m. shift. Following a slippage in the spring Arbitrons, **WZGO** management reportedly deemed the duo's show less than penetrating. Program director **Steve Davis** is temporarily chairing the shift, while **Nancy Leigh** has happily given up her graveyard show to move into middays.

THE PRODUCTION DIRECTOR seat at **WASH** Washington will soon be open, as **Bill Reno** is leaving to pursue ultimate dreams as a musician. We wish him luck as part of **Ned Massey's** band, which should be cropping up on the Gotham club scene shortly... **Donna Moore** joins **WKYS** Washington as promotions coordinator. She was providing similar services for the **Easter Seals Society**... In Oklahoma City, **KEBC** brings **Sue Spencer** aboard its country crew as 2-6 a.m. air talent. She's a recruit from Wisconsin State Univ.'s **WSUW** and is currently pursuing a broadcast journalism degree. And joining **KEBC's** news team is **Dan Mahoney**, fresh from **KRKE-AM-FM**... West a bit in Portland, **KINK** brings **Kelly Marshall** on board as programming assistant. She was public service director and evening talent at neighboring **KKCW**... Also in Portland, adult contemporary **KCNR-FM** adds a trio of new voices to its airstaff. In the wakeup spot, **Dave Conlee** continues a career that includes gigs with **KKBQ** Houston and **KHJ** Los Angeles. **Bryan O'Neal** cashes in on two years of loyal **KCNR** on-air and production service with a permanent post as midday man. And program director **Scott McLeod** picks up extra work as afternoon driver.

At top-rated **WJR** Detroit, **Joan Siefert** joins the **MOR** outlet as a news anchor and reporter. She was the a.m. anchor on **WBT** Charlotte... **WQBA-FM** (Super Q 108) Miami comes off a successful spring book to add a new program director and music director. **Jose Luis Rodriguez** is now doing double duty as PD and afternoon man, while **Maria Cristina Ruiz** gets the nod as MD. With a mix of American and Spanish dance/top 40 tracks, the Spanish-language outlet edged above its main competitor, **WCMQ-FM**, in the spring book... Oldies-oriented AC outlet **WFOX** Atlanta adds **Don Schaeffer** as its morning personality. A 10-year broadcast veteran, Schaeffer was most recently **WQI-FM** Tampa's afternoon adult talent.

JERRY GAVIN gets the nod as program director at **WQFM** Milwaukee. He's been with the AC station for five years in a variety of programming and research posts... Top 40 **KCDQ** Bozeman, Mont. program director **Greg Williams** has left that job for the night shift at **KDAQ** Oxnard/Ventura, Calif... The choice **KFYI** calls have found a new home with a move from an abandoned news/talker in Berkeley to Phoenix. The letters will once again signal news/talk as the sister station to the Broadcast Group's first venture, **KJJJ**, a country outlet.

WHILE WEDNESDAY remains established as **Prince Spaghetti Day**, Thursday is shaping up as an equally intriguing day, at least for those of us in the crossfire between New York's **WNEW-FM** and the new kid on the rock block, **WXRK** (K-Rock). In what looks like a direct shot at K-Rock's "No Repeat Thursdays," **WNEW-FM** has instituted "A to Z Thursdays." The program entails each personality running his/her music alphabetically according to artist names. Listeners are encouraged to phone in song suggestions. **WNEW** is explaining the promo as a means of stressing "the variety and depth that **WNEW-FM** has and has had over its 18 years on the air as New York's premier rock and roll radio station." Other 'NEW news includes **Dan Neer's** permanent appointment as week-end overnight man. He replaces **Dan Carlye**, who left a while back for **KKCY** (The City) San Francisco... Meanwhile, in upstate New York, "Classic Hit Radio" **WJJB** Poughkeepsie plays musical chairs with its personnel. Here's the final round results: Afternoon driver **Steve Star** takes new duties as music coordinator, midday lady **Sharon Fox** segues to promotion director, overnight man **Tom Morgan** moves back to the 7-midnight slot, and part-timer **Bob Hahn** is now doing midnight to mornings full-time. **Ron Lyon** is a new recruit as afternoon news anchor, and PD **Bob Miller** still conducts his early riser show.

Many diseases are garnering deserved radio coverage these days, but few stations have paid heed to the perils of "MBS," the **KAFM** Dallas-dubbed "Madonna Burnout Factor." To minimize the syndrome's spread, **KAFM** aired a "No Madonna Weekend" during the end of July, giving listeners a chance to rest before the artist's "Dress You Up" was added... Reportedly an owner of 150 hand-knit sweaters, **Henry Santoro's** knack for dressing for success has obviously paid off. **WFNX** Boston has moved him up from news announcer to arts and features editor.

ANDREA VINCENT and **Beau Daniels** return to the afternoon and evening shows respectively at **WSSX** Charleston, S.C. The pair had spent three months at **Sconnix's** **WMXJ** Miami, and moved back to Charleston after **Sconnix** acquired the outlet last month. In addition, **WSSX** PD **Brian Philips** teams up with **Bill Jordan** in the morning program, and **Paul Williams** has joined as promotions director and swing jock. He's from **WGLF** Tallahassee... **WMAG** Greensboro PD and morning sportsman **Jim Ballard** takes his talent south for the programming post at **WSTF** Orlando, Fla., a new Capitol Broadcasting venture. In other Capitol news, **Steve Perun** moves up to PD at **KBEQ** Kansas City. He was the top 40 station's program coordinator and gets the promotion after **Pat McKay's** recent departure... Better-late-than-never congratulations to **KLOK-FM** San Francisco personality **Mark Lennartz**, who chose Independence Day to tie the knot with **Louise Needy**.

Dana Giedrys joins hit-formatted **WKSS** Hartford as promotion coordinator. A former **WZOU-FM** Boston employee, Giedrys is a recent graduate of Boston Univ.

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Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. *Jive Talkin'*, Bee Gees, RSO
2. *One Of These Nights*, Eagles, ASYLUM
3. *Please Mr. Please*, Olivia Newton-John, MCA
4. *Someone Saved My Life Tonight*, Elton John, MCA
5. *Fallin' In Love*, Hamilton, Joe Frank & Reynolds, PLAYBOY
6. *Rhinestone Cowboy*, Glen Campbell, CAPITOL
7. *Why Can't We Be Friends*, War, UNITED ARTISTS
8. *How Sweet It Is (To Be Loved By You)*, James Taylor, WARNER BROS.
9. *Midnight Blue*, Melissa Manchester, ARISTA
10. *Rockford Files*, Mike Post, MGM

POP SINGLES—20 Years Ago

1. *I Got You Babe*, Sonny & Cher, ATCO
2. *(I Can't Get No) Satisfaction*, Rolling Stones, LONDON
3. *Save Your Heart For Me*, Gary Lewis & the Playboys, LIBERTY
4. *I'm Henry VIII, I Am*, Herman's Hermits, MGM
5. *What's New Pussycat?*, Tom Jones, PARROT
6. *Unchained Melody*, Righteous Brothers, PHILLES
7. *It's The Same Old Song*, Four Tops, MOTOWN
8. *Don't Just Stand There*, Patty Duke, UNITED ARTISTS
9. *California Girls*, Beach Boys, CAPITOL
10. *Down In The Boondocks*, Billy Joe Royal, COLUMBIA

TOP ALBUMS—10 Years Ago

1. *One Of These Nights*, Eagles, ASYLUM
2. *The Heat Is On Featuring Fight The Power*, Isley Brothers, T-NECK
3. *Red Octopus*, Jefferson Starship, GRUNT
4. *Cut The Cake*, Average White Band, ATLANTIC
5. *Captain Fantastic & The Brown Dirt Cowboy*, Elton John, MCA
6. *Gorilla*, James Taylor, WARNER BROS.
7. *Cat Stevens' Greatest Hits*, A&M
8. *Between The Lines*, Janis Ian, COLUMBIA
9. *Love Will Keep Us Together*, The Captain & Tennille, A&M
10. *Why Can't We Be Friends*, War, UNITED ARTISTS

TOP ALBUMS—20 Years Ago

1. *Beatles VI*, CAPITOL
2. *Herman's Hermits On Tour*, MGM
3. *Out Of Our Heads*, Rolling Stones, LONDON
4. *Summer Days (And Summer Nights)*, Beach Boys, MGM
5. *The Sound Of Music*, Soundtrack, RCA VICTOR
6. *Mr. Tambourine Man*, Byrds, COLUMBIA
7. *My Name Is Barbra*, Barbra Streisand, COLUMBIA
8. *Mary Poppins*, Soundtrack, VISTA
9. *Just Once In My Life*, Righteous Brothers, PHILLES
10. *Bringing It All Back Home*, Bob Dylan, COLUMBIA

COUNTRY SINGLES—10 Years Ago

1. *Wasted Days And Wasted Nights*, Freddie Fender, ABC/DOT
2. *Rhinestone Cowboy*, Glen Campbell, CAPITOL
3. *The Seeker*, Dolly Parton, RCA
4. *Love In The Hot Afternoon*, Gene Watson, CAPITOL
5. *Feelin's*, Loretta Lynn & Conway Twitty, MCA
6. *Please Mr. Please*, Olivia Newton-John, MCA
7. *Everytime You Touch Me (I Get High)*, Charlie Rich, EPIC
8. *Woman In The Back Of My Mind*, Mel Tillis, MGM
9. *Deal*, Tom T. Hall, MERCURY
10. *I Want To Hold You*, Stella Parton, COUNTRY/SOUL

SOUL SINGLES—10 Years Ago

1. *Dream Merchant*, New Birth, BUDDAH
2. *Get Down Tonight*, K.C. & the Sunshine Band, TK
3. *Hope That We Can Be Together*, Sharon Page, PHILADELPHIA INTERNATIONAL
4. *Fight The Power Part 1*, Isley Brothers, T-NECK
5. *7, 6, 5, 4, 3, 2, 1 (Blow Your Whistle)*, Gary Toms Empire, PIP
6. *Forever Came Today*, Jackson 5, MOTOWN
7. *That's The Way Of The World*, Earth, Wind & Fire, COLUMBIA
8. *Oh Me, Oh My (Dream In My Arms)*, Al Green, HI
9. *Three Steps From True Love*, Reflections, CAPITOL
10. *Your Love*, Graham Central Station, WARNER BROS.

Promotions

CLASSICAL HOLD-UP

WNCN New York (classical)
 Contact: Mario Mazza,
 Mary Gendron

Those folks with their hands up in the air outside of Sam Goody's midtown Manhattan record store last week were not the victims of a robbery. Rather, they were WNCN listeners and closet conductors, brought out of hiding by the station for an "Air Baton" promotion with real-life conductor James Galway. The idea was hatched following WNCN's determination that its baby boom listeners had graduated from air guitars to air batons.

For the last three weeks of July, WNCN asked its audience for written confessions about their highfalutin' habits. The finalists then came out in force to Sam Goody, where they directed still shots of a symphony orchestra to the tune of Galway and Henry Mancini's RCA record "In The Pink."

Galway was on hand to autograph albums and select winners. Grand prize was a Mediterranean cruise, second prize a night on the town, and third prize a signed library of Galway's and Mancini's RCA releases.

Arbitron Fixes Errors In County Coverage

NEW YORK Arbitron will reissue its 1985 Radio County Coverage Study Friday (16), due to errors in the age/sex weighting methods used in the original. The new report houses a re-analysis of the entire year's rating periods on a county-by-county basis, which differs from the metro-area study supplied in last year's books.



His Royalty's Kiss. WXKS (Kiss) Boston program director Sonny Joe White poses with Columbia soulster Paul Young during the final phase of the station's "Rock Royalty Week," a promotion geared around Young's concert there. Standing from left are White, Kiss music assistant Sue O'Connell, Young and Kiss music director Geni Donaghey.

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RADIO MOST ADDED

RETAIL BREAKOUTS



NATIONAL 184 REPORTERS

NEW ADDS	TOTAL ON
122	122
60	68
51	109
48	95
36	147

JOHN COUGER MELLENCAMP	LONELY OLD NIGHT	RIVA
WHITNEY HOUSTON	SAVING ALL MY LOVE FOR YOU	ARISTA
JOHN WAITE	EVERY STEP OF THE WAY	EMI-AMERICA
JOHN CAFFERTY/BEAVER BROWN BAND	C-I-T-Y	SCOTTI BROS.
MADONNA	DRESS YOU UP	SIRE

NATIONAL 183 REPORTERS

NUMBER REPORTING
44
28
23
20
19

EURYTHMICS	THERE MUST BE AN ANGEL	RCA
GODLEY & CREME	CRY	POLYDOR
READY FOR THE WORLD	OH SHEILA	MCA
COCK ROBIN	WHEN YOUR HEART IS WEAK	COLUMBIA
WHAM!	FREEDOM	COLUMBIA

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, MS
WERZ Exeter, NH
WKSS (Kiss) Hartford, CT
WTIC-FM Hartford, CT
WKCI (KC-101) New Haven, CT
WSPK Poughkeepsie, NY
WPRO-FM Providence, RI
WMJQ Rochester, NY
WPXY Rochester, NY
WGFM Schenectady, NY
WFLY Troy/Albany, NY
WRCK Utica/Rome, NY

REGION 2

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

WQQQ (Q-100) Allentown, PA
WFBG Altoona, PA
WJLK-FM Asbury Park, NJ
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
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, VA
WRQX (Q-107) Washington, DC
WOMP-FM Wheeling, WV
WILK Wilkes-Barre, PA
WKRZ Wilkes-Barre, PA
WHTF York, PA
WYCR York/Hanover, PA

REGION 3

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

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

REGION 4

IL, IN, KY, MI, OH, WI

WKDD Akron, OH
WBWB Bloomington, IN
WCIL-FM Carbondale, IL
WBBM-FM (B-96) Chicago, IL
WGCJ-FM Chicago, IL
WLS-AM Chicago, IL
WLS-FM Chicago, IL
WKRO (Q-102) Cincinnati, OH
WGCL Cleveland, OH
WNMS Cleveland, OH
WXGT-FM (92X) Columbus, OH
WCZY Detroit, MI
WHYT Detroit, MI
WSTO Evansville, IN
WNAP Indianapolis, IN
WZPL Indianapolis, IN
WVIC Lansing, MI
WZEE Madison, WI
WKTI Milwaukee, WI
WZUU Milwaukee, WI
WKZW (KZ-93) Peoria, IL
WRKR Racine, WI
WZOK Rockford, IL
WSPST Stevens Point, WI
WHOT-FM Youngstown, OH

REGION 5

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

KFYR Bismarck, ND
KFMZ Columbia, MO
KJIK 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
KWK St. Louis, MO
KHTR St. Louis, MO
KDVV Topeka, KS
KAYI Tulsa, OK
KFMW Waterloo, IA
KEYN-FM Wichita, KS

REGION 6

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

KHFI Austin, TX
WQID Biloxi, MS
WKXX (KXX-106) Birmingham, AL
KAFM Dallas, TX
KTKS (Kiss-FM) Dallas, TX
KAMZ El Paso, TX
KSET El Paso, TX
KISR Fort Smith, AR
WNKS (Kiss) Gadsden, AL
KKBQ (93-FM) Houston, TX
KMJQ (Magic 102) Houston, TX
KRBE-FM Houston, TX
KEGL Irving, TX
WTYX Jackson, MS
KKYK Little Rock, AR
KBFM McAllen-Brownsv, TX
WMC-FM (FM-100) Memphis, TN
WJDQ (Q-101) Meridian, MS
WABW-FM Mobile, AL
WHYI-FM Montgomery, AL
WWWX (KX-104) Nashville, TN
WZKS (Kiss) Nashville, TN
WEZB (B-97) New Orleans, LA
WQUE-FM New Orleans, LA
KITY San Antonio, TX
KTFM San Antonio, TX
KWTX-FM Waco, TX

REGION 7

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

KKXX Bakersfield, CA
KIMN Denver, CO
KOAQ (Q-103) Denver, CO
KPKE Denver, CO
KRXY-FM (Y-108) Denver, CO
KLUC Las Vegas, NV
KHIS 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 8

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

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

REGION 1

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

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

REGION 2

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

A-1 One Stop New York, NY
All-Service One-Stop Union, NJ
Alpha Rack New York, NY
Benel Dist. Bronx, NY
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
Musidcen Edison, NJ
National Record Mart Pittsburgh, PA
Oasis Bethel Park, PA
Oasis Pittsburgh, PA
Record & Tape Ltd. Washington, DC
Record Bar Morgantown, WV
Richman Brothers Pennsauken, NJ
Sam Goody Baltimore, MD
Sam Goody Massapequa, NY
Seasons Four Records Hyattsville, MD
Shulman Records Cinnaminson, NJ
Tape King One Stop Hillside, NJ
The Wiz Brooklyn, NY
Tower New York, NY
Tower Records New York, NY
Universal One-Stop Philadelphia, PA
Waxie Maxie Washington, DC
Wee Three Philadelphia, PA
Win's Records Long Island City, NY

REGION 3

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

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

REGION 4

IL, IN, KY, MI, OH, WI

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

REGION 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 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 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
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 8

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

Budget Boise, ID
Dan-Jay Tuilwila, 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.



At Bat With the Big Leaguers. WJLB Detroit staffers team up as the "Strong Song Softballers" to take on opposing groups from record labels and visiting artists. Standing from left are WJLB's John Edwards, John Mason of RJ's Latest Armval, Shannon, WJLB's Duane Bradley, Atlantic Records' Van James, RJ, the station's Barbara Taylor-Made, Earline Zealy and the Tune Up Man. Kneeling are WJLB's Kris McClendon and Shei Leshner.



Another Reason To Hate California. The team from KNAC-FM Long Beach pauses during the station's fourth annual "Salute To The Southern California Lifeguards" to ponder the finer points of life. A fund-raiser for the Long Beach Lifeguard Assn., the day included live broadcasts, beach sports and performances by local favorites the Chums, White Boy and the Ten Inch Men. Plotting their next move from left are PD Jimmy "The Saint" Christopher and personalities Bob Lynx, Roland West, Roberto Angotti and Rick Stuart.



Supertramp Finds Its Way to San Jose. KSJO San Jose music director Ken Anthony meets with Supertramp members for an interview about their latest A&M album, "Brother Where You Bound?" Shown from left at the rock outlet are station promotion director John Cotter, Anthony, Supertramp Dougie Thomson, A&M Records' Iris Dillon and the group's Rick Davies.



Tough in the Tropics. A bunch of bathing beauties surround WVIC Lansing, Mich. afternoon man Danny Stewart, who represented the outlet as host of the Hawaiian Tropic International Beauty Pageant. Pictured are the Lansing finalists, who will move on soon to compete with other contenders from the state.



In Your Ears. Pictured is a variety of customized "Badge Radio" items which are available in button or headset styles. The miniature radios are three-and-a-half inches in diameter and run from \$3.35 to \$6.85 in price to stations. The manufacturer is TIS Information Systems, 12010 Shagbark Drive, Rockville, Md. 20852; (301) 468-3373.



The Sting of Things. KMET Los Angeles night rocker Cynthia Fox, left, joins music director Pam Edwards in a rare, private moment with Sting. The A&M artist was flagged down while promoting his solo album, "The Dream Of The Blue Turtles," and his forthcoming tour.



NEW'd Bathing. WNEW-FM veteran Scott Muni, center, offers live greetings from Asbury Park, N.J., during a recent station beach party that drew roughly 10,000 listeners. Poised to entertain the crowd are Mountain's Leslie West, right, and comedian Joe Piscopo, who offered his Bruce Springsteen parody "New Jersey." Also on hand for shows during the 11-hour live broadcast were the Hooters and La Bamba & the Hubcaps.



Dr. Ruth Gets Around. WNBC New York lunchtime host Soupy Sales conducts a rousing interview with WYNY's multi-media sex therapist Dr. Ruth Westheimer. As thanks for the visit, Sales brought a copy of Madonna's "Like A Virgin," while Dr. Ruth came well armed with copies of her new game "Dr. Ruth's Game Of Good Sex" and her popular book "Dr. Ruth's Guide To Good Sex."

TOP ROCK TRACKS

Compiled from a national sample of AOR radio playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	1	12	DIRE STRAITS WARNER BROS.	MONEY FOR NOTHING
2	2	2	8	JOHN PARR ATLANTIC	ST. ELMO'S FIRE (MAN IN MOTION)
3	5	10	7	STING A&M	FORTRESS AROUND YOUR HEART
4	4	4	8	PAT BENATAR CHRYSALIS	INVINCIBLE
5	3	3	8	HUEY LEWIS & THE NEWS CHRYSALIS	THE POWER OF LOVE
6	17	33	3	MICHAEL MCDONALD WARNER BROS.	NO LOOKING BACK
7	7	9	7	MOTLEY CRUE ELEKTRA	SMOKIN' IN THE BOYS ROOM
8	13	18	4	GODLEY & CREME POLYDOR	CRY
9	9	12	5	JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS.	C-I-T-Y
10	10	16	4	THE MOTELS CAPITOL	SHAME
11	16	24	4	HUEY LEWIS & THE NEWS MCA	BACK IN TIME
12	19	28	3	CHEAP TRICK EPIC	TONIGHT IT'S YOU
13	8	8	8	COREY HART EMI-AMERICA	NEVER SURRENDER
14	14	14	7	R.E.M. I.R.S.	CAN'T GET THERE FROM HERE
15	24	—	2	JOHN WAITE EMI-AMERICA	EVERY STEP OF THE WAY
16	18	20	5	Y&T A&M	SUMMERTIME GIRLS
17	6	5	10	JEFF BECK & ROD STEWART EPIC	PEOPLE GET READY
18	20	22	5	TALKING HEADS SIRE	AND SHE WAS
19	NEW			JOHN COUGAR MELLENCAMP RIVA	LONELY OL' NIGHT
20	11	11	10	RATT ATLANTIC	LAY IT DOWN
21	21	21	6	BRYAN ADAMS A&M IMPORT	DIANA
22	12	6	12	HEART CAPITOL	WHAT ABOUT LOVE
23	33	—	2	TEARS FOR FEARS MERCURY	HEAD OVER HEELS
24	30	40	3	THE HOOTERS COLUMBIA	AND WE DANCED
25	25	37	3	NICK MASON & RICK FENN COLUMBIA	LIE FOR A LIE
26	28	30	4	BILLY JOEL COLUMBIA	YOU'RE ONLY HUMAN (SECOND WIND)
27	15	7	13	TEARS FOR FEARS MERCURY	SHOUT
28	36	—	2	JEFF BECK EPIC	GETS US ALL IN THE END
29	31	34	5	TINA TURNER CAPITOL	WE DON'T NEED ANOTHER HERO
30	22	13	11	STING A&M	IF YOU LOVE SOMEBODY SET THEM FREE
31	NEW			NIGHT RANGER MCA	FOUR IN THE MORNING
32	40	—	2	X ELEKTRA	BURNING HOUSE OF LOVE
33	23	23	9	U2 ISLAND	THREE SUNRISES
34	NEW			MARILLION CAPITOL	KAYLEIGH
35	29	19	8	BRYAN FERRY WARNER BROS.	SLAVE TO LOVE
36	44	—	2	TAXXI MCA	STILL IN LOVE
37	NEW			DIRE STRAITS WARNER BROS.	SO FAR AWAY
38	38	26	11	ROBERT PLANT ES PARANZA	SIXES AND SEVENS
39	26	15	8	RUSS BALLARD EMI-AMERICA	THE FIRE STILL BURNS
40	27	17	13	NIGHT RANGER MCA	SENTIMENTAL STREET
41	41	36	6	HOWARD JONES ELEKTRA	LIFE IN ONE DAY
42	32	32	7	BRUCE SPRINGSTEEN COLUMBIA	STAND ON IT
43	NEW			UB40 A&M	I GOT YOU BABE
44	34	29	13	BRUCE SPRINGSTEEN COLUMBIA	GLORY DAYS
45	45	45	12	DIRE STRAITS WARNER BROS.	WALK OF LIFE
46	35	25	10	GEORGE THOROGOOD EMI-AMERICA	WILL E & THE HAND JIVE
47	37	27	14	ROBERT PLANT ES PARANZA	LITTLE BY LITTLE
48	39	31	16	THE POWER STATION CAPITOL	GET IT ON (BANG A GONG)
49	42	39	9	HELIX CAPITOL	DEEP CUTS THE KNIFE
50	47	47	7	BON JOVI MERCURY	IN AND OUT OF LOVE

WPLJ's Larry Berger Hits The Right Demographics

BY NEIL McINTYRE

NEW YORK Since the instantaneously successful inception of WHTZ (Z-100) two years ago, ABC's WPLJ has kept a steady and tenacious hold on the top 40 scene here. The outlet is number three in the market, but No. 1 where it counts: the right demos.

Since switching from AOR to CHR in June, 1983, program director Larry Berger has maintained a consistent growth in 18-49 demographics. In the latest Arbitron ratings, "Power 95" moved to No. 1 with women 18-49.

The competition in New York is fierce, with 50 outlets rated in the last Arbitron book. Many tv stations put radio in the top 10 of their most active advertisers. In addition, on-air contests make radio big spenders, and the rewards can be just as big.

But all the promotion in the world won't work if a station doesn't have its sound act together. Larry Berger has been programming WPLJ for 11 years, and he knows that it takes more than just 12-plus ratings to attract sales clients.

"When we first started the format and made the decision to change from AOR to CHR," says Berger, "'PLJ was the No. 1 teen station in New York as an AOR. There are a lot of numbers looked at by trade magazines or people from other cities, because the 12-plus total week shares are much easier to work with. I think that most people in the business know that 12-plus shares don't mean a thing in terms of sales."

He explains further: "First of all, nobody sells shares; they sell average quarter-hour listeners. Secondly, when an advertiser goes to buy a market, they decide on what the target demo is for their specific demos and look at the rankings of the radio stations and the cost per thousand."

When Berger changed the station's direction through music and image, the industry was surprised because 'PLJ was riding on top of the AOR ratings in the market. But the programer says he saw a change in tastes and a swing to contemporary music, so he moved away from AOR and some good ratings to begin to go after more adults, which meant a reduction in teen audience.

"When we designed the format [CHR] with a goal of 75% adults and 25% teens," Berger says, "we came in a little below that with 20% to 22% teens and the rest adults, most of those women. CHR is by nature more female- than male-oriented. We also positioned ourselves as sort of AC and urban, leaning in the CHR framework more than our competition."

The station's biggest competitors are Z-100, WKTU (now album rocker WXRK), rock-influenced CHR WAPP and talkative pop outlet WNBC. What makes WPLJ so strong in female demographics?

"In terms of presentation," Berger answers, "our disk jockeys and promotional elements don't scream and yell and carry on. We

don't have loud-mouthed, nasty disk jockeys like some CHRs do around the country—the ones that are high-intensity and masculine in their presentation. It's not that 'PLJ is laid-back, but we are more warm and friendly rather than intense and high-energy."

For most stations in any format, the morning show usually sets the pace, and Jim Kerr's ratings are proof that it's a tough pace to keep. "Kerr's approach is to the females in the audience," Berger says. "He's not like Imus [WNBC-FM] or the Z Morning Zoo [Z-100]. They are more masculine acts. I think the morning show sets the tone for the station."

What about his station's chief competitor, Malrite's Z-100? "In reality," says Berger, "they generally run 39% or more teens. We're 20% or so. That's not a wide difference, but the image of Z-100 is teen. In New York, where a lot of the buyers listen to the stations they buy, it's an important factor that WPLJ has an adult image and sounds like an adult radio station."

As for WPLJ's future course in this competitive market, Berger lays out his plan: "Be the No. 1 station. But I'm not hell bent for leather to be getting that 12-plus number. I'd like to beat everybody 18-plus."

"On an 18-49 basis, we are No. 1 now among women, and that's a pretty good start. If we can, I'd like to have a little more dominance and get some men in there."

According to Berger, WPLJ's success is not just a matter of programming; it's a case of the total station believing in the format and direction. And he says he is confident of continued strong sales support.

"I think if we had a four-and-a-half share and our competition had a five-and-a-half share," says Berger, "we'd make more money because we have a better sales department."

Neil McIntyre was most recently program director of WKTU New York (now WXRK).

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Featured Programming

WESTWOOD ONE gets a bit of Britain by way of the **BBC**, which will now supply a minimum of 80 hours of pop/rock music annually to the Culver City, Calif.-based network. The exclusive U.S. distribution agreement extends for three years, giving **WW1** a balance of original pop and rock concerts, plus material from the BBC archives. Formerly channeled to the States through **London Wavelength**, the BBC's fare will go out as either part of **WW1**'s regular shows or as **"The BBC On Westwood One."**

ABC's Young Adult Network hopes to tickle a few funny bones with the new short feature, **"Laughs On Us."** Slated for an Aug. 12 debut, the series sports words of wisdom from Eddie Murphy, Bill Cosby, Rodney Dangerfield and several other comics. The feature is supplied by the **Progressive Radio Network** of New York, home to **"News Blimp," "Laugh Machine"** and other short items... On a more somber note, **Dick Clark** fans will be sad to note that, come Oct. 31, the veteran will be resigning his host post for **"Dick Clark's National Music Survey."** **Mutual Broadcasting** has carried the three-hour program since 1981.

MORE GOOD NEWS from the **Radio Network Assn.** in New York, which has announced a revenue gain of 13.6% for the first half of 1985 over the same period in 1984. For the eight networks represented in the RNA, that means a total of \$153,428,565 in collective billings... Clean hair fanatics will find further good news coming from **NSBA**, the Playa del Rey, Calif.-based syndicator of the hour-long **"On The Radio."** Current programs will feature a blurb offering listeners free samplings of **Nexus** hair care products, the program's sponsor. Sending in the shampoo submissions will also serve as a bid for an **NSBA/Nexus**-sponsored trip to Hawaii in September. No, programmers can't enter, but affiliate PDs will get their own sample pack of **Nexus** products.

Studioline Cable Stereo, the pay audio service, made its debut last month via the **Bresnan Communications** cable system in Escanaba and Gladstone, Mich. The service is a commercial-free package of nine 24-hour music formats offered by the Reston, Va.-based **SCS**. The Michigan cable outlet chose to include **Studioline** with stereo sound for **MTV**, **The Nashville Network** and **The Movie Channel** for a combined monthly fee of \$6.95... **The Caballero Radio Network** inaugurates **Caballero Promotions**, a venture spawned to coordinate local activities organized and promoted by affiliates of the Spanish web. Based in Chicago, the promotion wing is headed by **Raynaldo T. Garza**, former head of **Garza Advertising**.

United Stations Radio Networks in New York appoints **Ron Werth** senior vice president of research. He had held a similar post for **Mutual Broadcasting**. In addition, **David Landau** is named sales manager for the Detroit region. He was general sales manager of **WCXI-AM-FM** Detroit.

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.

Aug. 17-18, **Rascals**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Aug. 17-18, **Go-Go's**, On The Radio, NSBA, one hour.

Aug. 17-18, **Four Tops**, Top 30 USA, CBS Radioradio, three hours.

Aug. 17-18, **Eartha Kitt**, The Great Sounds, United Stations, three hours.

Aug. 17-18, **Jim Glaser**, Weekly Country Music Countdown, United Stations, four hours.

Aug. 18-24, **Huey Lewis & the News**, Rick Dees' Weekly Top 40, United Stations, four hours.

Aug. 19, **Godley & Creme**, Rock Over London, Radio International, one hour.

Aug. 19-25, **Lee Greenwood**, **Charlie Daniels**, **Kenny Rogers**, **Dick Clark**, Country Calendar, Clayton-Webster Corp., one hour.

Aug. 19-25, **Ratt**, Inner-View, In-nervue Radio Network, one hour.

Aug. 19-25, **Modernaires**, The Music Makers, Narwood Productions, one hour.

Aug. 19-25, **Daryl Hall & John Oates**, Off The Record Specials with Mary Turner, Westwood One, one hour.

Aug. 19-25, **Ronnie Lane Benefit Concert**, In Concert, Westwood One, 90 minutes.

Aug. 19-25, **Rick Springfield**, Star Trak Profiles, Westwood One, one hour.

Aug. 19-25, **Natalie Cole**, Special Edition, Westwood One, one hour.

Aug. 19-15, **Jeffrey Osborne**, Special Edition, Westwood One, one hour.

Aug. 23-25, **Madonna**, **Tina Turner**, **Cyndi Lauper**, Superstars Of Rock, Barnett-Robbins, two hours.

Aug. 23-25, **Kenny Loggins**, Superstar Portraits, Barnett-Robbins, one hour.

Aug. 23-25, **Merle Haggard**, American Country Portraits, Barnett-Robbins, one hour.

Aug. 23-25, **Cyndi Lauper**, **Survivor**, **Eddy Grant**, etc., Spirit Of Summer, CBS Radioradio, one hour.

Aug. 23-25, **Eagles**, Rock Reunion, Barnett-Robbins, two hours.

Aug. 23-25, **Kim Carnes**, Hot Rocks, United Stations, 90 minutes.

Aug. 23-25, **The Firm**, Superstar Concert Series, Westwood One, 90 minutes.

Aug. 23-29, **Earl Thomas Conley**, Country Today, MJI Broadcasting, one hour.

Aug. 24-25, **Prince**, On The Radio, NSBA, one hour.

Aug. 24-25, **Kool & the Gang**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Aug. 24-25, **Arthur Prysock**, The Great Sounds, United Stations, three hours.

Aug. 24-25, **Exile**, Weekly Country Music Countdown, United Stations, four hours.

Aug. 25-31, **Billy Ocean**, Rick Dees' Weekly Top 40, United Stations, four hours.

Billboard ADULT CONTEMPORARY MOST ADDED

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

	74 REPORTERS	NEW ADDS	TOTAL ON
WHAM! FREEDOM COLUMBIA		15	49
WHITNEY HOUSTON SAVING ALL MY LOVE FOR YOU ARISTA		14	21
MICHAEL FRANKS YOUR SECRET'S SAFE WITH ME WARNER BROS.		12	35
COMMODORES JANET MOTOWN		9	10
HUEY LEWIS & THE NEWS POWER OF LOVE CHRYSALIS		9	43

WASKY Asheville, NC
WRMM Atlanta, GA
WSB-AM Atlanta, GA
KEYI Austin, TX
WFBR Baltimore, MD
WJBC Bloomington, IL
KBOI Boise, ID
WBEN-AM Buffalo, NY
WGR Buffalo, NY
KTWO Casper, WY
WVAF Charleston, WV
WBT Charlotte, NC
WCLR Chicago, IL
WYEN Chicago, IL
WKRC Cincinnati, OH
WLLT Cincinnati, OH
WLTF Cleveland, OH
WJMI Cleveland, OH
WIS Columbia, SC
WTVN Columbus, OH
KMCG Dallas, TX
WLAD Danbury, CT
WHIO-AM Dayton, OH
KHOW Denver, CO
KRNT Des Moines, IA
WEIM Fitchburg, MA
WENS Indianapolis, IN
WYYN-FM Jackson, MS
WIVY Jacksonville, FL
KLSI Kansas City, MO
KUDL Kansas City, KS
KMJJ Las Vegas, NV
KMGG Los Angeles, CA
KOST Los Angeles, CA
WHAS Louisville, KY
WRKA Louisville, KY
WMAZ Macon, GA
WIBA Madison, WI
WRVR Memphis, TN
WAIA Miami, FL
WISN Milwaukee, WI
WTMJ Milwaukee, WI
WLTE Minneapolis, MN
KWAV Monterey, CA
WHHY Montgomery, AL
WLAC-FM Nashville, TN
WCTC New Brunswick, NJ
WPIX New York, NY
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
WIFI Tampa, FL
WWWMM Toledo, OH
KRVA Tulsa, OK
WLTT Washington, DC
WMAL Washington D.C., MD

FOR WEEK ENDING AUGUST 17, 1985

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HOT ADULT CONTEMPORARY

				THIS WEEK		LAST WEEK		2 WKS. AGO		WKS. ON CHART		TITLE	ARTIST
				Compiled from a national sample of radio playlists.								LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	2	12	EVERYTIME YOU GO AWAY	COLUMBIA 38-04867	2 weeks at No. One	◆ PAUL YOUNG						
2	2	1	12	WHO'S HOLDING DONNA NOW	GORDY 1793/MOTOWN		DEBARGE						
3	4	6	7	CHERISH	DE-LITE 880869-7/POLYGRAM		KOOL & THE GANG						
4	5	9	6	YOU'RE ONLY HUMAN (SECOND WIND)	COLUMBIA 38-05417		BILLY JOEL						
5	6	7	12	FOREVER	COLUMBIA 38-04931		◆ KENNY LOGGINS						
6	8	8	10	NOT ENOUGH LOVE IN THE WORLD	GEFFEN 7-29012/WARNER BROS.		◆ DON HENLEY						
7	3	3	12	JUST AS I AM	ARISTA 1-9353		◆ AIR SUPPLY						
8	9	11	8	YOUR LOVE IS KING	PORTRAIT 37-05408/EPIC		◆ SADE						
9	12	14	6	MYSTERY LADY	JIVE 1-9374/ARISTA		BILLY OCEAN						
10	13	17	6	WE DON'T NEED ANOTHER HERO (THUNDERDOME)	CAPITOL 5491		◆ TINA TURNER						
11	14	19	7	FREEWAY OF LOVE	ARISTA 1-9354		◆ ARETHA FRANKLIN						
12	7	4	15	YOU GIVE GOOD LOVE	ARISTA 1-9274		◆ WHITNEY HOUSTON						
13	17	24	7	NEVER SURRENDER	EMI-AMERICA 8268		◆ COREY HART						
14	10	5	16	THE SEARCH IS OVER	SCOTTI BROS 4-04871/EPIC		◆ SURVIVOR						
15	22	27	5	POWER OF LOVE	CHRYSALIS 4-42876		◆ HUEY LEWIS & THE NEWS						
16	18	20	5	LOST IN THE FIFTIES TONIGHT	RCA 14135		RONNIE MILSAP						
17	11	10	12	FIND A WAY	A&M 2734		◆ AMY GRANT						
18	25	30	3	FREEDOM	COLUMBIA 38-05409		◆ WHAM!						
19	29	35	3	YOUR SECRET'S SAFE WITH ME	WARNER BROS. 7-28928		MICHAEL FRANKS						
20	19	12	10	POSSESSION OBSESSION	RCA 14098		◆ DARYL HALL & JOHN OATES						
21	16	16	9	I DON'T KNOW WHY YOU DON'T WANT ME	COLUMBIA 38-04809		◆ ROSANNE CASH						
22	20	13	13	GETCHA BACK	CARIBOU 4-04913/EPIC		◆ THE BEACH BOYS						
23	21	18	18	EVERYBODY WANTS TO RULE THE WORLD	MERCURY 83059-77		◆ TEARS FOR FEARS						
24	30	33	3	A LITTLE BIT OF HEAVEN	MODERN 7-99630/ATLANTIC		NATALIE COLE						
25	15	15	9	FRANKIE	ATLANTIC 7-89547		◆ SISTER SLEDGE						
26	37	—	2	IT'S GETTING LATE	CARIBOU 4-05433/EPIC		◆ THE BEACH BOYS						
27	23	21	15	HEAVEN	A&M 2729		◆ BRYAN ADAMS						
28	24	23	13	REAL LOVE	RCA 14058		DOLLY PARTON (DUET WITH KENNY ROGERS)						
29	27	25	21	SUDDENLY	JIVE 1-9323/ARISTA		◆ BILLY OCEAN						
30	34	—	2	SPANISH EDDIE	ATLANTIC 7-89531		◆ LAURA BRANIGAN						
31	NEW	▶		SAVING ALL MY LOVE FOR YOU	ARISTA 1-9381		◆ WHITNEY HOUSTON						
32	28	26	15	NEVER ENDING STORY	EMI-AMERICA 8230		◆ LIMIAHL						
33	26	22	15	ANGEL	SIRE 7-29008/WARNER BROS.		MADONNA						
34	38	—	2	CRY	POLYDOR 881786-7/POLYGRAM		◆ GODLEY & CREME						
35	32	28	18	AXEL F	MCA 52536		◆ HAROLD FALTERMEYER						
36	36	36	10	SUSSUDIO	ATLANTIC 7-89560		◆ PHIL COLLINS						
37	NEW	▶		LIFE IN ONE DAY	ELEKTRA 7 69631		◆ HOWARD JONES						
38	NEW	▶		NO LOOKIN' BACK	WARNER BROS. 7-28960		◆ MICHAEL MCDONALD						
39	31	29	11	WALKING ON SUNSHINE	CAPITOL 5466		◆ KATRINA AND THE WAVES						
40	40	38	4	DON'T CLOSE YOUR EYES	RCA 14115		JOHN DENVER						

○ Products with the greatest air play 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.

Staff Training Called Key To Music Plus Expansion

BY EARL PAIGE

LOS ANGELES The 37-store Music Plus here is mapping a growth plan that will have the chain at 50 stores by the end of next year and double that amount by 1990, according to personnel director Dick O'Keith. Central to the plan is training staff to assume management responsibility.

As part of the blueprint, Music Plus is initiating training sessions for assistant store managers. At the first one, July 24, O'Keith challenged the group by describing them as "the second battalion of management staff."

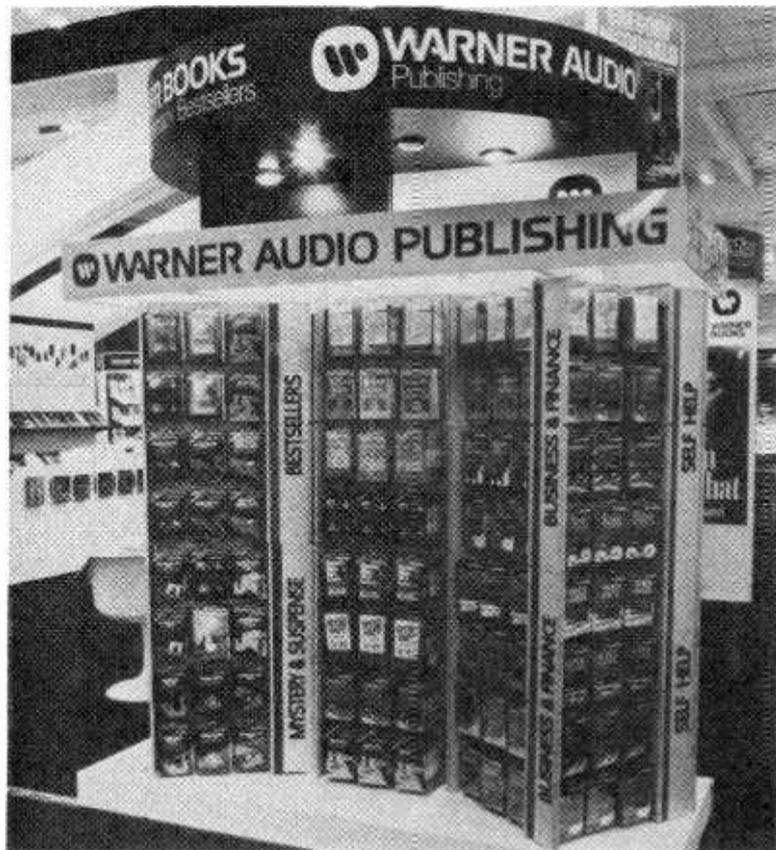
Underpinning much of the chain's emphasis on staff training is video,

O'Keith and others said during the day-long session. Video rental is service-intensive but brings in so many new customers, both O'Keith and Music Plus president Lou Fogelman pointed out.

Fogelman, in particular, challenged store staff "not to blow away our customers for a \$1.25 rental," in urging enthusiastic customer service.

O'Keith's message was to communicate management skills and readiness now. "There are people not even with us now who will be supervisors" in the near future, he said. "Think what advantage you have if you're with us now." He said most of the management staff at

(Continued on page 26)



Makin' Book. As part of the burgeoning market for books in cassette form, Warner Audio Publishing has introduced a line of four cassette-center displays. The units, available to record, book and mass merchandisers with qualifying minimum orders, accommodate from 36 to 1,440 cassettes. The display centers include a counter unit, wall unit, mini-center and the full-scale cassette center, which is pictured here. For more information, contact Gillian Jolis, director of sales, Warner Audio Publishing, 599 Broadway, New York, N.Y. 10012; phone: (212) 334-1250.

ON TARGET

by Mike Shalett

MUCH HAS BEEN MADE of the impact that cable television has had on record sales in the past five years. Without a doubt, MTV has changed the course of marketing product in our industry.

Cable also brings us "Night Flight," "Night Tracks," The Nashville Network and now VH-1. The pay channels such as HBO, Cinemax, Showtime and The Movie Channel offer us music specials starring the likes of Phil Collins and Tina Turner; Cinemax has "Album Flash" and uses music videos as filler.

aware of the new cable music channel and are watching it.

Two-thirds of the cable recipients we sampled who receive VH-1 watch it regularly. Three-quarters of our 18- to 23-year-olds who are cable subscribers and who get VH-1 on their selectors view the channel.

Of this survey sample, who watches VH-1 most often? Our 24- to 35-year-olds say that they do. That's a good sign—that's the channel's target demographic.

Nearly 15% of the women between 24 and 35 watch more than

black/dance music scores with female VH-1 viewers 23 and younger. The channel is a strong outlet for black product with young females who don't find those videos readily available elsewhere on cable.

VH-1 viewers are active record buyers. Seventy percent said that they bought more than four LPs, cassettes or Compact Discs in the past three months. Forty-one percent had bought more than seven pieces of product, while nearly a quarter of all VH-1 viewers said that they had bought more than a dozen records (in any configuration) over the last three months.

Where it is carried by local cable operators, the data suggests strongly that VH-1 sells records—to baby boomers and then some.

Viewers are aware of VH-1—and it appears to sell records

A survey of record consumers in a cable-penetrated market brings us new and interesting data. Fifty-six percent of the record consumers we intercepted said that they had cable in their homes. Ninety-two percent of those cable subscribers receive MTV. Eighty-two percent of the wired homes in this particular market receive VH-1.

All the female record consumers under 18 years of age who had cable tv said that they receive MTV. Reception was more than 90% with all age/sex demographics up until age 35. Over 35, that figure dropped to 75%.

VH-1 reception was equally strong among teens as well as 24- to 35-year-olds. Almost 90% of the 24- to 35-year-old record consumers who had cable said that they received VH-1.

It is interesting that there are still doubters as to the validity and effectiveness of VH-1. Our data indicates that viewers are very much

15 hours a week. It's interesting to note when they watch: 64% of our 24- to 35-year-old women say that they watch at night. Overall, one-third of our VH-1 viewers usually watch between 4 and 8 p.m., while nearly 50% watch from 8 p.m. to midnight. Are we talking yuppies here?

When asked to compare their viewing of MTV to VH-1, 53% of the VH-1 viewers said that they watch VH-1 less often than MTV. Sixteen percent said that they watched VH-1 more often, while 30% of our viewers said that they viewed the channels equally. Viewership is again highest among 24- to 35-year-olds.

VH-1 viewers favor soft rock, which is not surprising. Noteworthy is their second favorite type of music: new music/new wave. Soft rock scores highest with 24- to 35-year-olds, especially women; new music with 18- to 23-year-olds.

Indicative of VH-1's music mix,

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

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

'Pitfalls' of Expansion Outlined

Gimbel Offers Cautious Video Overview

BY EARL PAIGE

LOS ANGELES Home video dealers could see business slacken off despite the optimistic view of a U.S. market in which 30% of all households own VCRs.

This ironic note was expressed by Noel Gimbel, president of Sound Video Unlimited, who spoke here July 9 at an Orange County chapter meeting of the Video Software Dealers Assn. (VSDA).

A main point of Gimbel's talk was to warn dealers about expansion. "As a distributor," he said, "I get a little nervous when I hear a dealer is expanding. It requires capital, and you may be using cash flow to do it"—which, he indicated, is dangerous. "First thing, someone will come along and talk you into paying \$4,000-\$5,000 for a big sign."

Gimbel listed what he termed the "pitfalls" of expansion, noting, "I've got five branches and face the same pitfalls." At one point, Sound Video Unlimited had eight branches.

Gimbel said dealers falsely believe that a second store will double grosses. "You think you'll go from \$30,000 to \$60,000 . . . It rarely happens. The first store is best because you've given it tender loving care."

Gimbel, a founding member and director of VSDA, indicated he might have looked to the keynote role here as political kite flying. One of five directors rotating off the board, Gimbel said after his talk that he will campaign for re-election.

The industry veteran also offered some introspective revelations on his own role in distribution. He dis-

counted rumors that Sound Video Unlimited would be acquired by another company, and in private remarks indicated the five-branch firm is on an unprecedented growth curve.

In response to a question about distribution reps, Gimbel said, "We've been remiss about sending salespeople out to stores." Now, he said, his company will have two full-time people who will "do nothing but call on you." Other salespeople, he said, will be on the street "one day a week."

Gimbel said he still sees "posters that go back a year ago," and urged dealers to be more aggressive in building a sales market. "You have to do more than just hang up a sign saying this rents for X, X, and X," he said. "You have to worry when

(Continued on page 26)

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On the Beam

BY SAM SUTHERLAND

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

NOVEMBER SEMINARS spotlighting format considerations for both ROM (Read Only Memory) and graphic applications in Compact Disc are on the drawing boards for the **Compact Disc Group**, according to executive director **Leslie Rosen**, who sees the separate training

sessions as the first steps in a move by the trade group beyond its original base in audio CDs.

While acknowledging that most major record companies remain preoccupied with the ongoing production crunch and its implications for the supply of Compact Disc albums through the final quarters of this year, Rosen contends that corporate planners need to address these hybrid technologies quickly. Claiming that her New York office is already fielding inquiries on practical for-

mat needs from non-music firms, she warns that graphic display capability will be included in CD hardware designs at the next Winter CES.

"My question for the software companies," she says, "is: 'Who's going to have product out to take advantage of that option?'"

Record labels may be distracted by the pressing pinch, but Rosen contends that the approach of both data storage and graphic applications is under review at competitive

labels. "I think every company is looking at it," she observes. "The problem is that not everyone at a given company is taking the issue seriously or preparing to make the necessary commitment in answer to these questions."

Hence, the decision to sponsor the seminars, which will mark the group's first foray into training sessions.

Meanwhile, Rosen says the organization's **CD Hotline** phone service continues to retrieve data on the current CD consumer base. Response has recently doubled, she says, with an estimated 2,000 calls received last month alone, leading

to plans for the first published extract of research data to be released over the next few weeks.

The next meeting of the group is slated for this week.

THE FIRST MASS-PRODUCED CD-ROM disk is slated for release Oct. 1, when **Grolier Electronic Publishing**, a division of the venerable text publisher, unveils its **Academic American Encyclopedia** on Compact Disc. Believed to consist of a single disk, the package is designed for use with the **Activentures** retrieval software format, running on an IBM PC with 256K of memory.

FOR WEEK ENDING AUGUST 17, 1985

Billboard® TOP COMPACT DISCS

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				POP			
				Compiled from a national sample of retail sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE		
				LABEL & NUMBER/DISTRIBUTING LABEL			
1	1	1	12	PHIL COLLINS	ATLANTIC 2 81240	8 weeks at No. One	NO JACKET REQUIRED
2	2	2	12	BRUCE SPRINGSTEEN	COLUMBIA CK 38653		BORN IN THE U.S.A.
3	3	3	12	TEARS FOR FEARS	MERCURY 824 300-2/POLYGRAM		SONGS FROM THE BIG CHAIR
4	12	18	3	STING	A&M CD-3750		DREAM OF THE BLUE TURTLES
5	4	4	11	DIRE STRAITS	WARNER BROS. 2-25264		BROTHERS IN ARMS
6	6	5	12	PINK FLOYD	HARVEST CD 46001/CAPITOL		DARK SIDE OF THE MOON
7	5	7	12	BRYAN ADAMS	A&M CD 5013		RECKLESS
8	NEW ▶			TALKING HEADS	SIRE 2-25305/WARNER BROS		LITTLE CREATURES
9	8	6	12	MADONNA	SIRE 2-25157/WARNER BROS		LIKE A VIRGIN
10	10	9	12	JOHN FOGERTY	WARNER BROS. 2-25203		CENTERFIELD
11	9	12	12	PRINCE & THE REVOLUTION	PAISLEY PARK 2-25286/WARNER BROS		AROUND THE WORLD IN A DAY
12	7	8	4	EURHYTHMICS	RCA PCD 1-5429		BE YOURSELF TONIGHT
13	11	14	12	HUEY LEWIS & THE NEWS	CHRYSALIS VK 41412		SPORTS
14	15	10	12	SADE	PORTRAIT RK-39581/EPIC		DIAMOND LIFE
15	16	13	12	TINA TURNER	CAPITOL CD 46041		PRIVATE DANCER
16	NEW ▶			U2	ISLAND 2-90231/ATLANTIC		THE UNFORGETTABLE FIRE
17	21	21	12	WHAM!	COLUMBIA CK 39595		MAKE IT BIG
18	14	15	12	DON HENLEY	GEFFEN 2-24026/WARNER BROS.		BUILDING THE PERFECT BEAST
19	13	11	12	SOUNDTRACK	MCA MCAD 5553		BEVERLY HILLS COP
20	18	19	8	STEELY DAN	MCA D-5570		DECADE OF HITS
21	17	24	9	HOWARD JONES	ELEKTRA 960390 2		DREAM INTO ACTION
22	20	17	7	SUPERTRAMP	A&M CD 5014		BROTHER WHERE YOU BOUND
23	23	30	3	PAUL YOUNG	COLUMBIA CK-39957		THE SECRET OF ASSOCIATION
24	22	16	10	PINK FLOYD	COLUMBIA C2K 36183		THE WALL
25	19	20	4	USA FOR AFRICA	POLYGRAM 824822-2		WE ARE THE WORLD
26	NEW ▶			RATT	ATLANTIC 2-81257		INVASION OF YOUR PRIVACY
27	24	23	5	TOM PETTY AND THE HEARTBREAKERS	MCA MCAD 05486		SOUTHERN ACCENTS
28	26	22	4	PAPA DOO RUN RUN	TELARC CD 70501		CALIFORNIA PROJECT
29	28	28	12	LIONEL RICHIE	MOTOWN 6059 MD		CAN'T SLOW DOWN
30	25	25	3	'TIL TUESDAY	EPIC RK-39458		VOICES CARRY

				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	12	BERNSTEIN: WEST SIDE STORY	DG 415 253	12 weeks at No. One	TE KANAWA, CARRERAS (BERNSTEIN)
2	2	2	12	AMADEUS SOUNDTRACK	FANTASY WAM-1791		NEVILLE MARRINER
3	3	3	12	TIME WARP	TELARC 80106		CINCINNATI POPS (KUNZEL)
4	5	5	12	TCHAIKOVSKY: 1812 OVERTURE	TELARC 80041		CINCINNATI POPS (KUNZEL)
5	4	4	12	WEBBER: REQUIEM	ANGEL DFO-38218		DOMINGO, BRIGHTMAN (MAAZEL)
6	6	6	12	STAR TRACKS	TELARC 80094		CINCINNATI POPS (KUNZEL)
7	7	8	12	TELARC SAMPLER #1	TELARC 80101		VARIOUS ARTISTS
8	8	9	12	TELARC SAMPLER #2	TELARC 80102		VARIOUS ARTISTS
9	10	11	12	THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244		NEVILLE MARRINER
10	9	7	12	COPLAND: APPALACHIAN SPRING	TELARC 80078		ATLANTA SYMPHONY
11	11	10	12	MOZART: REQUIEM	L'OISEAU LYRE 411-712		ACADEMY OF ANCIENT MUSIC (HOGWOOD)
12	13	15	12	BEETHOVEN: SYMPHONY #9	DG 410-987		BERLIN PHILHARMONIC (KARAJAN)
13	12	12	12	WITH A SONG IN MY HEART	PHILIPS 412-625		JESSYE NORMAN, BOSTON POPS (WILLIAMS)
14	14	16	8	BACH: UNACCOMPANIED CELLO SUITES	CBS M2K-37867		YO-YO MA
15	15	13	12	HAYDN/HUMMEL/L MOZART: TRUMPET CON.	CBS MK 37846		WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
16	16	14	12	PACHELBEL: CANON	RCA RCD1-5468		PAILLARD CHAMBER ORCHESTRA
17	17	17	12	BEETHOVEN: SYMPHONIES #5 & 6	DG 413-932		BERLIN PHILHARMONIC (KARAJAN)
18	19	19	12	AVE MARIA	PHILIPS 412-629		KIRI TE KANAWA
19	18	18	12	MAMMA	LONDON 411-959		LUCIANO PAVAROTTI (MANCINI)
20	20	22	12	BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO	CBS MK 39059		YO-YO MA, CLAUDE BOLLING
21	21	21	12	GERSHWIN: RHAPSODY IN BLUE	TELARC 80058		CINCINNATI POPS (KUNZEL)
22	23	25	7	BEETHOVEN: SYMPHONIES 4 & 7	DG 415 121		BERLIN PHILHARMONIC (KARAJAN)
23	26	26	6	BAROQUE SOLOS AND DUETS	CBS MK 39061		WYNTON MARSALIS, EDITA GRUBEROVA
24	27	—	2	STRAUSSFEST	TELARC 80098		CINCINNATI POPS (KUNZEL)
25	22	20	12	BACH: GOLDBERG VARIATIONS	CBS MK-37779		GLENN GOULD
26	24	23	12	BIZET: CARMEN (EXCERPTS)	ERATO HBC1-5302		DOMINGO (MAAZEL)
27	NEW ▶			GERSHWIN: RHAPSODY IN BLUE	CBS MK-39699		MICHAEL TILSON THOMAS
28	29	29	12	THE ART OF BEVERLY SILLS	ANGEL AV-34017		BEVERLY SILLS
29	25	24	12	BERLIOZ: REQUIEM	TELARC 80068		ATLANTA SYMPHONY (SHAW)
30	28	28	3	GERSHWIN: PORGY AND BESS	PHILIPS 412-720		SIMON ESTES, ROBERTA ALEXANDER

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

EXILE
Hang On To Your Heart
LP Epic BFE 4000C/CBS/no list
CA BET 40000/no list

LOVERBOY
Lovin' Every Minute Of It
LP Columbia FC 39953/CBS/no list
CA FCT 39953/no list

LOWE, NICK, & HIS COWBOY OUTFIT
The Rose Of England
LP Columbia FC 39558/CBS/no list
CA FCT 39958/no list

MONDO ROCK

LP Columbia BFC 40143/CBS/no list
CA BCT 40143/no list

QUESTION MARK & THE MYSTERIANS
96 Tears Forever
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LP Nemperor FZ 40106/CBS/no list
CA FZT 40106/no list

SAGA
Behaviour
LP Portrait BFR 40145/CBS/no list
CA BRT 40145/no list

SILENT MOVIES
LP Columbia B6C 40083/CBS/no list
CA B6T 40083/no list

(Continued on page 49)



Thinking Big. Houston's Audio/Video Plus recently won an RCA/Columbia Home Video merchandising contest in support of the company's MusicVision line with this super-sized outdoor display. The prize was a Dimensia music/video system worth several thousand dollars.

FEATURES OF THE WEEK

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Record Bar Heats Up Convention Agenda

Invitation to Managers: Take a Walk on Fiery Coals

BY FRED GOODMAN

NEW YORK New product presentations and company pep talks are the usual stuff of retail conventions. But as Record Bar's managers know—and those from the chain's recently acquired Licorice Pizza stores are about to discover—the Durham-based web of 193 shops delights in finding unorthodox ways to promote enthusiasm and professional competency.

And next month when the managers meet in Hilton Head, S.C. for Record Bar's annual convention, professional and personal training will include an invitation to walk on hot coals.

The firewalk is part of a 30-hour seminar to be conducted by California-based consultant Tony Robbins, who uses the concept of the walk—

and its confrontation with attending fears—as a jumping-off point for examining how people deal with their professional fears and tasks.

The sessions, designed by Robbins and Record Bar president and CEO Ron Cruickshank, came about after Cruickshank and Record Bar chairman Barrie Bergman participated in one of Robbins' firewalks at a business seminar in Colorado last winter. "When we did the firewalk with subsequent workshop followup, we found it really impressive," says Cruickshank. "I wanted to transfer that feeling to our people."

While attendance for the seminar will be required, employees will not have to do the walk if they don't want to. "The actual event is not the most important part of the sessions," says Cruickshank. "In the

midst of it, nobody knows who actually did or didn't do it. The workshop is really where things happen, and the firewalk is really no big deal. It's really just to wake them up."

The true value, according to Cruickshank, is in using the firewalk for a metaphor. "It's about dealing with fear," he says. "It creates an experience that allows people to examine how they manage their lives."

The seminar with Robbins is the latest development in Record Bar's extensive human systems program, developed as part of the chain's five-year plan. That program, although not limited to physical challenges, has included white water rafting and cliff repelling as training settings.

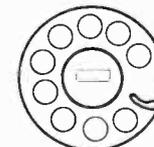
"We started the program at the management level and are just starting to carry it out to the store level," says Cruickshank. "So far their only exposure to it has been through others like district managers who have had direct experiences."

Specifically, the goals of the firewalk and the seminar are threefold: to encourage a sense of personal empowerment and confidence; to provide specific modeling by identifying the strategies of the chain's most successful managers; and to provide health guidance for maintaining high levels of energy.

Stressing that participation in the actual walk is optional, Cruickshank says that he encourages skepticism among the company's employees concerning the mechanics and values of the event.

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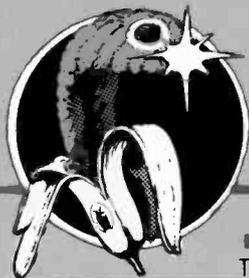
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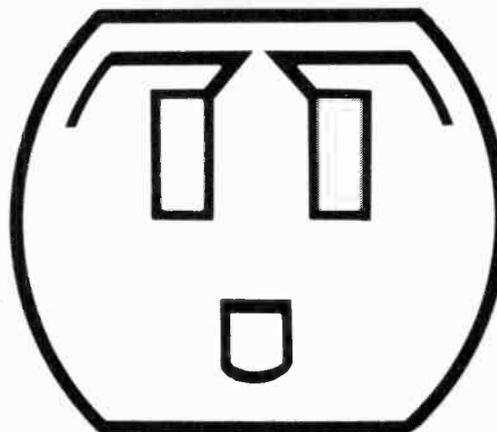
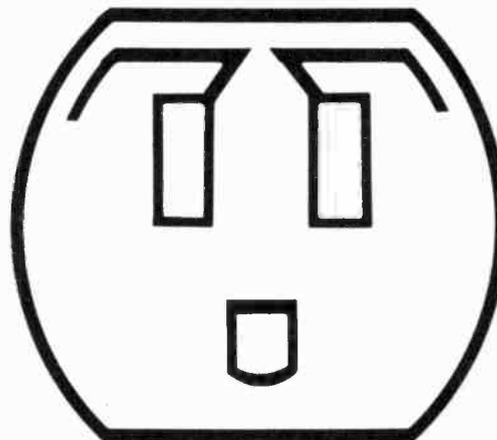
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MUSIC PLUS

(Continued from page 22)

the Alameda headquarters "were clerks with a high interest who liked responsibility."

Especially key for mid-management at stores, O'Keith said, is motivating part-time help; certain key part-time employees were indeed at the session. "Young people are very impressionable," O'Keith said, alluding to the need to set examples. "Their goals change quickly, and this is expected, but you also have unusual access to [young part-timers]. If you're indifferent toward them," he added, they will be turned off and will turn off others.

"It's not that difficult working in a record store, O'Keith said, "and it prepares you to be a success in any level of retail." He said Music Plus is "looking inside" for management. "We're always a little short on new candidates. All too soon, a job is open and I'm on the spot, picking someone to manage a store."

NOEL GIMBEL

(Continued from page 22)

people are seeing movies in the drug stores and gas stations."

Gimbel said he was borrowing a word from John Pough of Videocassettes Unlimited in Santa Ana, who founded the chapter in 1981 and has just decided to open his second store: "The word is 'over-see.' When you expand, you have to delegate, and then your managers will resent your over-seeing. But you have to check how things are going."

Offering what he conceded was a cliché, Gimbel said, "There's this old saying that if you could hire someone as good as you are, he would already own his own business."

As dealers expand, they have to learn "to budget work, family, success and monetary goals," Gimbel said. "All at one, you have to be concerned with things like inventory management, cash flow, systems and marketing."

Gimbel, who is also a director and immediate past president of VSDA's affiliated trade group, the National Assn. of Recording Merchandisers (NARM), warned that VSDA's First Sale Doctrine battle "has not gone away." He also said that recent prosecutions involving adult video product "scare me" in terms of threats to First Amendment rights and the possibility that authorities at some point might "confiscate horror films."

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

ENTERTAINMENT	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS							
							Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other
1	2	23	F-15 STRIKE EAGLE	Micro Prose	Air Combat Simulation Game.	•	•	•	•					
2	1	34	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Text Adventure.	•	•	•	•	•		•	•	
3	3	83	FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•						
4	4	21	KARATEKA	Broderbund	Action Arcade Game.	•		•						
5	5	12	SUMMER GAMES II	Epyx	Arcade Style Sports Game	•	•	•	•					
6	10	15	GATO	Spectrum HoloByte Inc.	Strategic Game				•					
7	7	37	GHOSTBUSTERS	Activision	Strategy Arcade Game	•	•	•						
8	8	53	SARGON III	Hayden	Chess Game	•		•	•	•				
9	9	91	FLIGHT SIMULATOR	Microsoft	Simulation Package			•	•					
10	6	7	WISHBRINGER	Infocom	Fantasy Adventure Game	•	•	•	•	•			•	
11	18	24	BRUCE LEE	Datasoft	Adventure Game	•	•	•						
12	11	10	BEACHHEAD II	Access	Strategy Arcade Game			•						
13	12	12	SOLO FLIGHT	MicroProse	Fun Flight Simulation	•	•	•	•					
14	14	96	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•	•				
15	15	2	PHANTASIE	SSI	Fantasy Strategy			•						
16	16	4	KAMPFGRUPPE	SSI	Strategy Simulation			•						
17	13	3	AIRBORNE	Silicon Beach Software	Action Game					•				
18	19	4	SPYHUNTER	Bally	Action Arcade	•		•						
19	17	4	COMPUTER QUARTERBACK	SSI	Action Simulation			•						
20	NEW		COMPUTER AMBUSH	SSI	Combat Simulation						•			

EDUCATION	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS							
							Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other
1	1	46	TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.	•		•	•	•				
2	2	81	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.	•		•	•					
3	7	36	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.	•	♦♦	♦♦	•		•♦			
4	3	98	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.	•	♦♦	♦♦	•	•				
5	4	77	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•						
6	6	13	BUILD A BOOK	Scarborough	Children can create a story with friends and pets names to print out and make their own book. Recommended ages 2-12.	•		•	•					
7	8	9	AGENT U.S.A.	Scholastic Inc.	Educational program designed to sharpen geographic and math skills helps to improve deductive reasoning in ages 9 to adults.	•	•	•	•					
8	5	2	CHARLIE BROWN'S ABC'S	Random House	An introduction to letters and words. Recommended ages 3 to 7.	•		•	•					
9	9	11	BANK STREET MUSIC WRITER	Mindscape	Write, edit and play back your own music compositions.	•		•	•					
10	10	5	ROCKY'S BOOTS	The Learning Company	Teaches the basics of logic and circuitry to ages 9 and up. Presents user with a problem that is solved by using logic and building a machine to solve the problem.	•		•	•					

HOME MANAGEMENT	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS							
							Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other
1	1	56	PRINT SHOP	Broderbund	At Home Print Shop		•	•	•					
2	2	17	THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.		•		•	•				
3	3	19	PRINT SHOP GRAPHICS LIBRARY	Broderbund	An additional disk for use with the "Print Shop". Supplies 100 new graphics.		•	•	•					
4	4	98	BANK STREET WRITER	Broderbund	Word Processing Package		•	•	•	•				
5	10	6	PRINT SHOP GRAPHICS LIBRARY II	Broderbund	A second disk for use with the "Print Shop" more new graphics.		•		•					
6	6	17	HOMEPAK	Batteries Included	Combines word processing, communications and data management in one package.		•	•	•	•				
7	5	32	PAPERCLIP	Batteries Included	Word Processing Package			•	♦					
8	9	22	MANAGING YOUR MONEY, ANDREW TOBIAS	Meca	Home Financial Management System					•				
9	7	3	PRINT MASTER	Unison World	At Home Print Shop				•					
10	NEW		3 IN 1 BUNDLE	Timeworks	Combination of Word Processing, Data Base and Spread Sheet program.				•					

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Fast Forward

BY FRANK LOVECE

AS THE BETA VCR format slowly sinks into the East, a new-old video-disk format is making its latest attempt to enter the West.

For the fourth time in five years, JVC's Video High Density (VHD) videodisk system is slated for introduction to the U.S. market. Developed by JVC around 1978, primarily under current research-and-development chief Toshiya Inoue, the system has carved footholds in Japan and England over the past two years, and reportedly nudged out the competing laser-optical system 130,000 to 120,000 last year in Japan-market sales (including industrial).

Yet somehow, VHD has had as much trouble making it to the U.S. as the Titanic. The first attempt at a U.S. launch involved a consortium of GE, JVC, Thorn EMI and Matsushita (Panasonic and Quasar's Japanese parent). VHD Programs Inc. was formed to supply software. By late 1980, the VHD camp had gone so far as to send press releases and glossy photos announcing the format's imminent arrival. The estimated suggested retail was to be about \$650, or \$100 less than a laser player.

In early 1981, however, RCA bowed its CED system with the circus-in-town trumpeting the company does so well. That introduction, combined with a look at the laser-disk's minimal initial sales figures, might have prompted the VHD consortium to back off. By October, however, Hitachi, NEC, Sanyo, Sharp and Toshiba were exhibiting VHD players at a Japanese trade show.

But by the following March, VHD Programs president Gary Dartnall

was already fielding rumors of the format's demise. VHD was now "definitely" scheduled for third-quarter '82.

Then JVC Japan, suddenly citing market uncertainties, announced an indefinite postponement. Despite regular statements to the contrary every CES, that postponement would extend in this country for three years while Japan and England tested the waters.

VHD's many false starts here reflected not only a shaky consumer market for videodisk players, but VHD's own technological immaturity. It was an in-between system, based on the same electronic principles as RCA's doomed CED (capacitance electronic disk), and offering capabilities similar to those of the Philips/MCA laser-optical player. Unfortunately, a VHD player had to be housed in two or sometimes three pieces in order to perform these tasks, making it appear clumsy and expensive.

Unlike the laser system—which uses a non-contact stylus that fires a laser beam to "read" picture/sound data encoded on microscopic pits—a VHD player has a smooth, flat metal stylus that runs along the same sort of "micropits" in the manner of a blind person reading Braille.

The laser system is called "optical" because a light-sensing element "sees" the varying brightnesses of encoded signals and converts that information into the signals that make up the picture and sound.

The VHD system, on the other hand, is similar to the defunct CED. It's based on the "electrostatic" principle—the principle of stationary electric charges. A metal electrode in the VHD stylus senses tiny

(Continued on page 29)

FIRMS TOY WITH CHILDREN'S MARKET

Vestron, Hallmark Link for 'Rainbow Brite' Title

BY TONY SEIDEMAN

NEW YORK As the children's genre grows more lucrative and more competitive, home video firms are forging increasingly strong links with firms in the toy and licensing industries.

The projects reflect the diversity of the toy and home video industry. They include:

- A rental-oriented title that's being released by Vestron Video and Hallmark Properties.

- A line of animated product going out at an ultra-low price of \$9.95 via primarily public domain manufacturer Cayre Industries and mid-sized toy manufacturer Remco.

- A tie between Karl/Lorimar Home Video, Scholastic Productions Inc. and United Media's Gymboree franchised line of child-development play centers.

"We're quite aware of the tremendous growth in home video, and we believe it is going to become one of the most important communications media of the next two decades—especially for children," says Hallmark Productions director of marketing services Jim McDowell.

"It is now viable to produce programming exclusively for the home video market," McDowell adds, "and it also appears likely that distribution of video will not be limited to current channels."

The first result of Hallmark's interest is "It's Your Birthday Party! With Rainbow Brite And Friends," a joint effort of Hallmark and Vestron Video (separate story, this page).

The Vestron/Hallmark link will allow the home video company to tap into Hallmark's distribution net-

work and promotional machinery. Another potent home video link is in the offing between Cayre Industries' Goodtimes Video and toy manufacturer Remco.

Cayre is best known as a distributor of public domain product. But the product it will be releasing in its 50/50 joint venture with Remco will all come out of Storer Broadcasting's "Mel-O-Tunes" cartoon library.

According to company president Joe Cayre, his company will be putting out "52 different programs of animated cartoons in color," with a running time of 30 minutes per cassette and a list price of \$9.95. Subjects of the cartoons include Alice In Wonderland and Pinocchio. The product will be part of Cayre's "Kids Klassics" line, which was on display at the Summer Consumer Electronics Show.

A substantial sum was paid for the "Mel-O-Tune" product, says Cayre. But, he adds, "It's a flat deal with no royalties, and therefore we can sell it at \$9.95." At that price point, Cayre will be taking in 50 cents a cassette. "It's a 10-year deal," he says, and we're hoping to amortize it over the next 10 years."

He claims that such toy outlets as Toys 'R' Us and K-Mart have already placed orders for "hundreds of thousands" of units of the cut-price children's product, and says his company will be promoting the titles heavily at the Video Software Dealers Assn. convention later this month.

At \$9.95, the Kids Klassics cassettes will fall into the category of "shut up toys," Cayre says—items parents buy on impulse to keep their kids quiet for a few hours.

(Continued on page 28)

BY JIM BESSMAN

NEW YORK Children's Video Library, distributed by Vestron Video, is releasing its first original production, "It's Your Birthday Party! With Rainbow Brite And Friends." The \$59.95 title, which combines animation with live action, is due out Oct. 16.

The company has previously released two all-animated Rainbow Brite children's titles, which were acquired product. The new 50-minute program has animation from the prior releases in a format that contains various games, songs, parades and stories designed, according to vice president of programming C.J. Kettler, to be both "highly entertaining for the kids and to give parents a tool to occupy them at birthday parties with a full array of activities."

Kettler, who served as executive producer of the program, claims such participatory children's birthday video product is innovative in home video. "When a parent gives a birthday party, he or she faces the issue of what to do with 15 kids in the house. What better way to entertain than to put the party on cassette, have it emanate out of the tv and include the kids in the room?"

"And with Rainbow Brite, we have a favorite children's character as host of the party, coming to the child's very own house and making the child the guest of honor. For the kids, it's a piece of entertainment, but for the parents, it alleviates the task of planning the activities."

According to data furnished by Children's Video Library, Rainbow Brite, which is a licensed character of Hallmark Properties, is currently

(Continued on page 28)

FOR WEEK ENDING AUGUST 17, 1985

Billboard

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TOP MUSIC VIDEOCASSETTES

THIS WEEK			TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Price
1	2	3						
1	3	5	WE ARE THE WORLD THE VIDEO EVENT	USA For Africa MusicVision 6-20475	USA For Africa	1985	D	14.95
2	2	15	WHAM! THE VIDEO ●	CBS Inc CBS-Fox Video Music 3048	Wham!	1985	SF	19.98
3	1	21	MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1985	SF	19.98
4	4	21	PRIVATE DANCER ●	Picture Music Intl. Sony Video Software 97W50066-7	Tina Turner	1985	SF	16.95
5	6	17	DANCE ON FIRE ●	Doors Music Company MCA Dist. Corp 80157	The Doors	1985	LF	39.95
6	5	13	ANIMALIZE LIVE UNCENSORED	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	LF	29.95
7	7	21	U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp 80067	U2	1984	C	29.95
8	8	21	SING BLUE SILVER ●	Tritec Duran Vision Thorn EMI HBO Video 2852	Duran Duran	1985	C	29.95
9	9	21	ALL NIGHT LONG ▲◆	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1985	SF	19.95
10	NEW		THE VISIONS OF DIANA ROSS	MusicVision 6-20454	Diana Ross	1985	SF	19.95

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FIRMS TOY WITH CHILDREN'S MARKET

(Continued from page 27)

Cayre notes that Remco has "toy sales and toy distribution we don't have. We have video experience that they don't have. It was a good merger."

At Hallmark, McDowell says, "Our long-range plan is to produce quality programming for children, since there are fewer restraints on the creative process" in home video than in any other video medium. Birthdays are Hallmark's strongest holiday, he notes, which is why his company chose the subject matter for the Vestron tape.

The Karl/Lorimar tape, titled

"Gymboree," will be brought out via Scholastic/Lorimar with a retail price of \$29.95. It will run for 50 minutes and feature Gympo the clown and Gymboree vice president and syndicated columnist Karen Anderson.

Gymboree will distribute the product via its franchise network. Karl/Lorimar will also try to place the title in toy stores and other children's-oriented outlets. United Media Productions will act as producer of the cassette. Release is scheduled for early October.

VESTRON'S 'RAINBOW BRITE'

(Continued from page 27)

being exploited by 65 top license manufacturers in product ranging from school supplies to apparel. A Mattel toy line generated sales of seven million units last year, \$110 million at retail.

"It's Your Birthday Party! With Rainbow Brite And Friends" was developed with Hallmark Properties. A Geoffrey Drummond Production, it features music by acclaimed Broadway and film composer Elizabeth Swados.

According to Kettler, the title has been picked by Hallmark as the first home video product to be carried by its retail network, and is being promoted with a full line of accessories and greeting cards in 3,000 Hallmark stores across the country. It is also the first product other than Hallmark's to be marketed by the chain.

As part of Children's Video Library's most extensive promotional and marketing campaign to date, a 30-page Rainbow Brite birthday-related activity book has been created as a companion piece to the video-

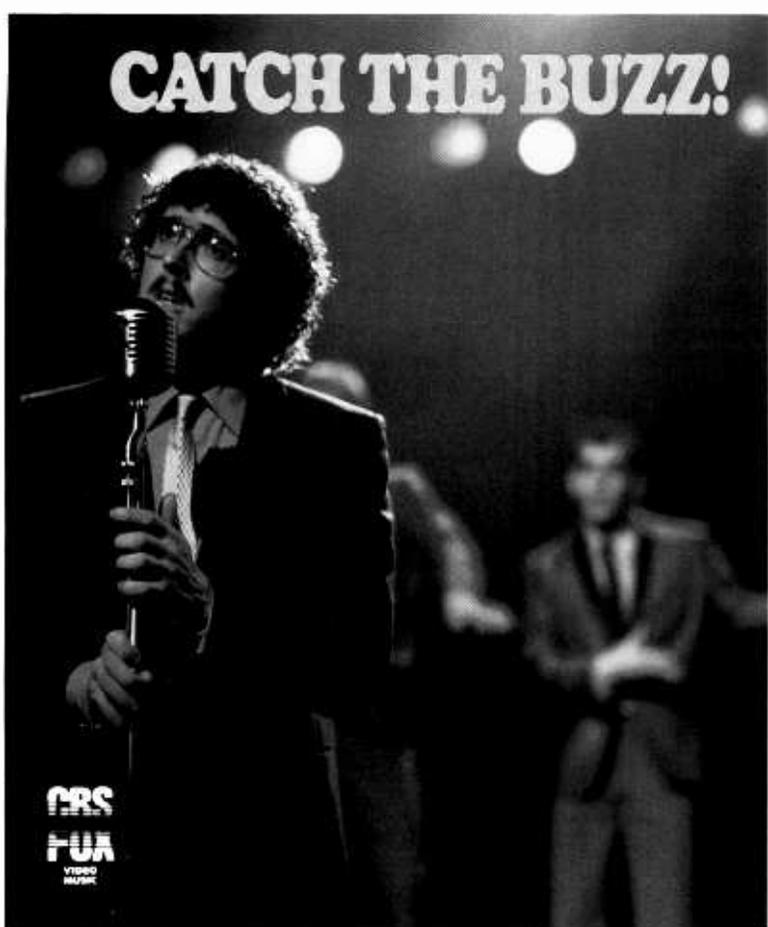
cassette. Retailers with qualifying orders of two videocassettes get 50 of the books free along with a colorful counter display piece. Cover price of the book is \$1.49.

Kettler, who observes that rental of "passive" party videocassettes heard about "through the grapevine" has become a "centerpiece" of today's children's birthday parties, notes that the \$59.95 price point makes "It's Your Birthday! With Rainbow Brite And Friends" a rental property.

"It doesn't need to be a sale item," she says. "You bring it home for the birthday and bring it back the next day. But we have found a repeatability factor in that the live action segments have a storyline with parallels to the animation."

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TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	4	2	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	79.95
2	2	170	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
3	1	6	WE ARE THE WORLD THE VIDEO EVENT	USA For Africa MusicVision 6-20475	USA For Africa	1985	NR	14.95
4	3	8	WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95
5	5	10	SINGIN' IN THE RAIN	MGM/UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29.95
6	10	16	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	NR	19.98
7	7	37	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
8	6	24	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95
9	11	6	MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1984	NR	19.98
10	12	3	A SOLDIER'S STORY	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E. Rollins Jr.	1984	PG	79.95
11	8	8	LIFE WITH MICKEY!	Walt Disney Home Video 260	Mickey Mouse	1985	NR	29.95
12	13	22	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
13	9	11	THE KARATE KID	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG	79.95
14	15	24	TINA TURNER PRIVATE DANCER ●	Picture Music Intl. Sony Video Software 97W0066-7	Tina Turner	1984	NR	16.95
15	20	7	STARMAN	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG	79.95
16	14	72	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
17	19	8	CLOSE ENCOUNTERS OF THE THIRD KIND-SPECIAL EDITION ▲◆	RCA/Columbia Pictures Home Video 6-20162	Richard Dreyfuss Teri Garr	1977	PG	29.95
18	25	8	SEVEN BRIDES FOR SEVEN BROTHERS	MGM/UA Home Video 700091	Howard Keel Jane Powell	1954	NR	29.95
19	31	17	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	79.95
20	18	8	HULKAMANIA	Titan Sports Inc. Coliseum Video WF002	Hulk Hogan	1985	NR	59.95
21	21	24	LIONEL RICHIE ALL NIGHT LONG ▲◆	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1984	NR	19.95
22	22	12	ANIMALIZE LIVE UNCENSORED	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	NR	29.95
23	16	39	RAQUEL, TOTAL BEAUTY AND FITNESS ▲◆	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	39.95
24	29	8	THE UNSINKABLE MOLLY BROWN	MGM/UA Home Video 600578	Debbie Reynolds Harve Presnell	1964	NR	29.95
25	35	2	AN OFFICER AND A DUCK	Walt Disney Home Video 258	Donald Duck	1985	NR	29.95
26	28	37	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	29.98
27	26	25	ANNIE ◆	RCA/Columbia Pictures Home Video 6-20127	Andrea McArdle Albert Finney	1982	G	29.95
28	37	33	STRIPES ◆	RCA/Columbia Pictures Home Video 6-20221	Bill Murray Harold Ramsis	1981	R	29.95
29	17	7	2010 THE YEAR WE MAKE CONTACT ▲	MGM/UA Home Video 800591	Roy Scheider John Lithgow	1984	PG	79.95
30	23	16	THE DOORS "DANCE ON FIRE" ●	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	NR	39.95
31	27	4	THE FLAMINGO KID	ABC Films Inc. Vestron 5072	Matt Dillon Richard Crenna	1985	PG-13	No listing
32	33	80	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
33	NEW▶		FALCON AND THE SNOWMAN	Orion Pictures Vestron 5073	Timothy Hutton Sean Penn	1985	PG-13	No listing
34	34	8	HIGH SOCIETY	MGM UA Home Video 600292	Bing Crosby Grace Kelly	1956	NR	29.95
35	30	2	THE BEST OF THE WWF VOL. 1	Titan Sports Inc. Coliseum Video WF003	Various Artists	1985	NR	59.95
36	NEW▶		THE CARE BEARS MOVIE	Samuel Goldwyn Company Vestron 5082	Animated	1985	G	No listing
37	36	9	THE MENAGERIE	Paramount Pictures Paramount Home Video 60040-16	William Shatner Leonard Nimoy	1966	NR	29.95
38	24	7	2001: A SPACE ODYSSEY ▲◆	MGM UA Home Video 700002	Keir Dullea Gary Lockwood	1968	G	29.95
39	38	37	FIRST BLOOD ▲◆	First Blood Inc. Thorn/EMI HBO Video 1573	Sylvester Stallone	1982	R	79.95
40	40	3	A NIGHTMARE ON ELM STREET ▲	Media Home Entertainment M790	John Saxon Ronee Blakley	1984	R	79.95

● 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

FAST FORWARD
(Continued from page 27)

changes in the electrostatic capacity between the micropits and itself, and begins to convert that information to picture and sound.

At a diameter of 26 centimeters (10.4 inches) and a thickness of 1.2mm, VHD disks are smaller and lighter than the 12-inch across and 2.5mm thick laserdiscs. They also hold the advantage of offering random accessing and playback effects in an hour-per-side rather than a half-hour-per-side mode.

Yet the very thing that gives VHD this capability—having two pictures per frame revolution rather than one—also means freeze-frame is possible only with segments that are specifically encoded for it, i.e. revolutions containing two frames of the same picture.

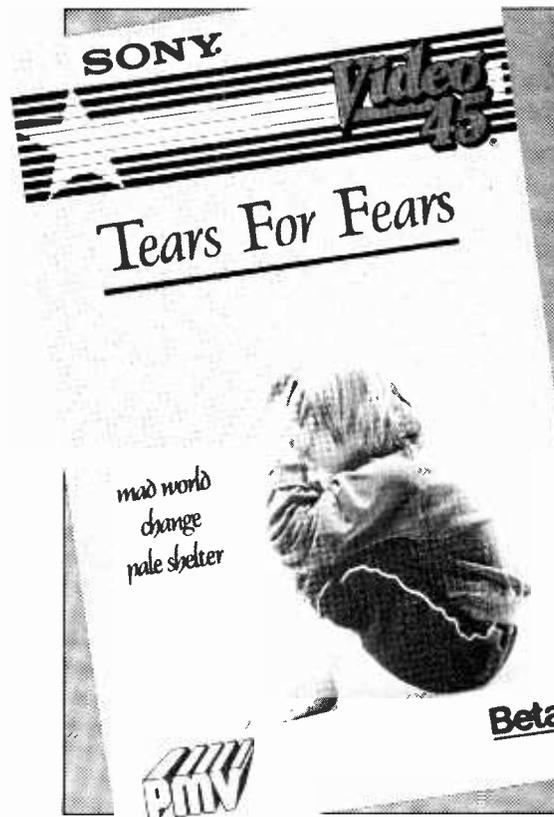
Another disadvantage is one endemic to any contact system: wear. While the non-contact laserdisk system claims indefinite lifetimes for the disks and at least 5,000 hours for the stylus, VHS's claims are, naturally, far below. Moreover, VHD picture quality is listed as between 240 and 270 lines of horizontal resolution—about the same as a good VCR—whereas laserdisk players offer 350, the level of a component-video monitor.

For these and other reasons, perhaps, JVC says its current VHD plans call for a gradual introduction to the industrial/commercial realm, with the consumer market to follow sometime afterward. Sprucing up VHD for this go-round are 3D video capability, using a picture that can be seen two-dimensionally without 3D glasses, and an "AHD" option. AHD formerly stood for "Audio High Density"—digital audio. JVC now defines it as "Advanced High Density," suggesting computer data-storage applications.

Ironically, VHD's planned re-introduction comes at a time when the laserdisk format is finally beginning to establish itself as a viable consumer product as it has as an industrial device. Laser software title libraries are increasing rapidly as demand begins to swell, and consumer-level interactive video seems on the verge of a comeback.

With an aggressive and confusing enough promotional campaign, VHD this time might just succeed in knocking off not only itself as a consumer product, but videodisks in general.

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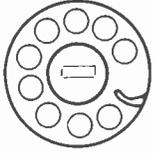


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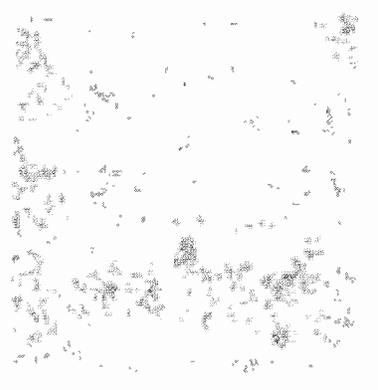
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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating
1	1	12	THE KARATE KID	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG
2	2	7	STARMAN	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG
3	4	3	FALCON AND THE SNOWMAN	Orion Pictures Vestron 5073	Timothy Hutton Sean Penn	1985	R
4	3	5	THE FLAMINGO KID	ABC Films Inc. Vestron 5072	Matt Dillon Richard Crenna	1985	PG-13
5	14	3	A SOLDIER'S STORY	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E. Rollins Jr.	1984	PG
6	8	5	A NIGHTMARE ON ELM STREET ▲	Media Home Entertainment M790	John Saxon Ronee Blakley	1984	R
7	5	17	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R
8	13	3	RUNAWAY	Tri-Star Pictures RCA/Columbia Pictures Home Video 6-20469	Tom Selleck Cynthia Rhodes	1984	PG-13
9	6	7	2010 THE YEAR WE MAKE CONTACT ▲	MGM/UA Home Video 800591	Roy Scheider John Lithgow	1984	PG
10	9	9	PLACES IN THE HEART	CBS-Fox Video 6836	Sally Field Lindsay Crouse	1984	PG
11	7	7	MICKI & MAUDE	RCA/Columbia Pictures Home Video 6-20456	Dudley Moore Amy Irving	1984	PG-13
12	24	2	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G
13	10	10	MISSING IN ACTION	Cannon Films Inc. MGM/UA Home Video 800557	Chuck Norris	1984	R
14	11	8	PROTOCOL ▲	Warner Brothers Pictures Warner Home Video 11434	Goldie Hawn	1984	PG
15	15	8	THE RIVER ▲ ◆	Universal City Studios MCA Dist. Corp. 80160	Sissy Spacek Mel Gibson	1984	PG-13
16	12	5	JOHNNY DANGEROUSLY	CBS-Fox Video 1456	Michael Keaton Joe Piscopo	1984	PG
17	23	3	INTO THE NIGHT ▲	Universal City Studios MCA Dist. Corp. 80170	Jeff Goldblum Michele Pfeiffer	1985	R
18	16	14	THE COTTON CLUB ▲	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R
19	NEW ▶		THE MEAN SEASON ▲	Orion Pictures Thorn/EMI/HBO Video TVA2981	Kurt Russell Mariel Hemingway	1985	R
20	17	12	CITY HEAT ▲	Warner Brothers Pictures Warner Home Video 11433	Clint Eastwood Burt Reynolds	1984	PG
21	20	7	GHOULIES	Empire Pictures Vestron 5081	Lisa Pelikan Jack Nance	1985	PG-13
22	18	11	DUNE ▲ ◆	Universal City Studios MCA Dist. Corp. 80161	Kyle MacLachlan Sting	1984	PG-13
23	19	6	BIRDIE	Tri-Star Pictures RCA/Columbia Pictures Home Video 6-20457	Matthew Modine Nicolas Cage	1985	R
24	NEW ▶		TUFF TURF	New World Pictures New World Video 8501	Paul Mones Kim Richards	1985	R
25	26	2	THE CARE BEARS MOVIE	Samuel Goldwyn Company Vestron 5082	Animated	1985	G
26	21	15	BODY DOUBLE ◆	RCA/Columbia Pictures Home Video 6-20411	Craig Wasson Melanie Griffith	1984	R
27	33	3	WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR
28	NEW ▶		MASS APPEAL ●	Universal City Studios MCA Dist. Corp. 80168	Jack Lemmon	1984	PG
29	32	22	GONE WITH THE WIND ▲ ◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G
30	31	3	NIGHT OF THE COMET	CBS-Fox Video 6743	Robert Beltran Catherine Mary Stewart	1984	PG-13
31	27	7	1984	Virgin Cinema Films Ltd. USA Home Video 217547	John Hurt Richard Burton	1984	R
32	39	36	FIRST BLOOD ▲ ◆	First Blood Inc. Thorn/EMI/HBO Video 1573	Sylvester Stallone	1982	R
33	22	13	TEACHERS	CBS-Fox Video 4728	Nick Nolte Jo Beth Williams	1984	R
34	25	5	AVENGING ANGEL ▲	New World Pictures New World Video 8506	Betsy Russell Rory Calhoun	1985	R
35	28	15	THIEF OF HEARTS	Paramount Pictures Paramount Home Video 1660	Steven Bauer Barbara Williams	1984	NR
36	34	23	REVENGE OF THE NERDS ▲	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R
37	30	9	CHOOSE ME ●	Media Home Entertainment M-787	Lesley Ann Warren Keith Carradine	1984	R
38	40	6	LAST HOUSE ON THE LEFT	Vestron 5077	David Hess Lucy Grantham	1972	R
39	35	18	COUNTRY ◆	Touchstone Home Video 241	Jessica Lange Sam Shepard	1984	PG
40	37	15	THE POPE OF GREENWICH VILLAGE ▲ ◆	MGM/UA Home Video 800490	Eric Roberts Mickey Rourke	1984	R

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Rockamerica Panel Take Close Look at TV Censorship, 'Must-Carry' Rule, Clip Fees Examined

BY TONY SEIDEMAN

NEW YORK Censorship, the "must-carry" rule and video clip fees were the main subjects discussed on the "Cable And Broadcast" panel at the Rockamerica Video Music Seminar. The seminar was held Aug 4-6 at the Roosevelt Hotel here.

Key events related to the subject that were discussed included:

- Led by a pair of fundamentalist Christian housewives, a group has succeeded in getting MTV pulled off the cable system in Weymouth, Mass., according to Roxy Myzal, programming head of Boston video music station V-66.

- The FCC has decided not to appeal the recent revocation of the must-carry rule, said Black Entertainment Television President Bob Johnson. Because of this decision, he added, the rule will no longer be in effect within 40 days.

- Many video outlets are negotiating with CBS Records over its video clip fees, claimed Epic national director of video promotion Harvey Leeds. Within six months, he claimed, virtually all major outlets will be paying for clips, and Warner Bros. will probably be charging by early September.

- Times are tough in the video music business, claimed David Ben-

jamin, producer of NBC's "Friday Night Videos." He noted that the size of the audience for the 1985 Rockamerica conference was considerably smaller than that for the 1984 event. "I don't blame that on Ed [Rockamerica head Ed Steinberg] but on the contraction of the video music industry," Benjamin said.

Benjamin also addressed the issue of censorship. He played a short reel which he said contained segments from every clip his program

had ever shown. "We couldn't play probably about 20% of those clips today because of what will probably become the biggest issue in clips today," he said, referring to censorship.

Other video programmers said that they and the shows in their areas are also feeling increased pressure from censorship-oriented forces. V-66's Myzal said that in her area a couple of born-again Christians "got a band of women togeth-

(Continued on page 32)

New Ways of Establishing Sponsorship Links Explored

NEW YORK Faced with the limitations placed by music video outlets against programming blatantly sponsored videos, sponsoring agents are devising new ways to exploit video links with pop artists. At the Rockamerica Video Music Seminar's "Sponsorship" discussion, panelists spoke of a "cross-pollination" among such diverse entities as music, fashion and "cutting edge" sports like wind surfing and freestyle skiing as the means for making the investment by a sponsor in a music video worthwhile.

Additionally, long-form music video was cited as a potential area in which sponsors could either place their product subtly or inject commercial messages openly.

That overt product placement in short-form music video is a rarity was noted by Jay Coleman, head of the Rockbill sponsorship packaging firm. He said that television pro-

gramming outlets are cautious when it comes to playing clips carrying obvious product placement, since, as advertiser-supported media, it's not in their interest to offer what is in effect free exposure. As for "subliminal" product placement, he suggested that such imperceptible exposure wouldn't justify major funding by sponsors.

Steve Rechtschaffer, creative director of the Swatch watch company, described his company's complex sponsorship efforts. After detailing Swatch's initial foray into music sponsorship by starring the Fat Boys in its commercials and then sponsoring the "Swatch New York City Fresh Festival" U.S. tour of rap acts, Rechtschaffer outlined the company's current involvement with Belouis Some.

Having sponsored Belouis Some's opening berth on the recent Frankie Goes To Hollywood tour, Swatch has done the same on the artist's new "Some People" video, at the same time producing a 30-second commercial using the same storyboard. To further "take the music out of the context of the artist," Swatch has also performed "minor alterations" on the "Some People" video for in-store play.

Further demonstrating Swatch's policy of "doing a video and at the same time doing something else," Rechtschaffer screened parts of a videotape to be shown in department stores this fall, in which freestyle skiing footage is intercut with snatches of different Swatches and the product logo is displayed on banners and gates. After reporting a just-signed deal with the Thompson Twins, he used their "Hold Me Now" video as an example of an "existing or about-to-be-shot" video that could be similarly "doctored."

Robert Rothfeld, senior partner in Ackerman, Rothfeld, Kazer Inc., which specializes in consumer product placement in film, told of his company's search for "alternative media platforms" such as long-form music video. Among the potential sponsorship methods discussed were advertising on the video-cassette package, short "zap-proof" commercials at both the front and back ends of the program, and a five-minute sponsored interview "add-on" with the artist at the end of the program.

JIM BESSMAN

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AS OF AUGUST 7, 1985		WEEKS ON PLAYLIST
PROGRAMMING		
This report does not include videos in recurrent or oldie rotation.		
VIDEOS ADDED THIS WEEK	CANDY WHATEVER HAPPENED TO FUN Mercury	LIGHT
	BILLY CRYSTAL YOU LOOK MARVELOUS A&M	BREAKOUT
	GOON SQUAD EIGHT ARMS TO HOLD YOU Epic	BREAKOUT
	JULIAN LENNON JESSE Atlantic	POWER
	MARTY McFLY & THE STARLIGHTERS JOHNNY B. GOODE MCA	LIGHT
BELOUIS SOME SOME PEOPLE Capitol	BREAKOUT	
UB40/CHRISSE HYNDE I GOT YOU BABE A&M	POWER	
POWER ROTATION <i>Sneak Preview Videos</i>	PHIL COLLINS DON'T LOSE THAT NUMBER Atlantic	5
	EURYTHMICS THERE MUST BE AN ANGEL RCA	3
	JOHN FOGERTY VANZ KANT DANZ Warner Bros.	2
	BILLY JOEL YOU'RE ONLY HUMAN (SECOND WIND) Columbia	4
	MADONNA DRESS YOU UP Sire	3
	JOHN COUGAR MELLENCAMP LONELY OL' NIGHT Riva/Mercury	2
	MOTLEY CRUE SMOKIN' IN THE BOYS' ROOM Elektra	4
	ROBERT PLANT PINK & BLACK Es Paranza/Atlantic	4
	WHAM! FREEDOM Columbia	3
	HEAVY ROTATION	*BRYAN ADAMS SUMMER OF '69 A&M
*PAT BENATAR INVINCIBLE Chrysalis		9
*DIRE STRAITS MONEY FOR NOTHING Warner Bros.		6
HEART WHAT ABOUT LOVE Capitol		11
HUEY LEWIS & THE NEWS POWER OF LOVE Chrysalis		3
JOHN PARR ST. ELMO'S FIRE (MAN IN MOTION) Atlantic		9
*BRUCE SPRINGSTEEN GLORY DAYS Columbia		9
*STING IF YOU LOVE SOMEBODY SET THEM FREE A&M		8
*TEARS FOR FEARS SHOUT Mercury		11
*TINA TURNER WE DON'T NEED ANOTHER HERO Capitol		1
*PAUL YOUNG EVERY TIME YOU GO AWAY Columbia	16	
ACTIVE ROTATION	*JEFF BECK & ROD STEWART PEOPLE GET READY Epic	11
	DEAD OR ALIVE YOU SPIN ME AROUND Epic	16
	DEPECHE MOOE PEOPLE ARE PEOPLE Sire	21
	ARETHA FRANKLIN FREEWAY OF LOVE Arista	8
	*RATT LAY IT DOWN Atlantic	8
	REO SPEEDWAGON LIVE EVERY MOMENT Epic	9
	*SCORPIONS BIG CITY NIGHTS Mercury	7
	RICK SPRINGFIELD STATE OF THE HEART RCA	9
	TALKING HEADS ROAD TO NOWHERE Sire/Warner Bros.	7
	MEDIUM ROTATION	BON JOVI IN AND OUT OF LOVE Mercury
JOHN CAFFERTY & THE BEAVER BROWN BAND C.I.T.Y. Scotti Bros./CBS		6
CHEAP TRICK TONIGHT IT'S YOU Epic		3
COCK ROBIN WHEN YOUR HEART IS WEAK Columbia		13
*GODLEY & CREME CRY Polydor		9
KING LOVE AND PRIDE Epic		16
MOTELS SHAME Capitol		3
R.E.M. CAN'T GET THERE FROM HERE IRS		5
*WILLIE & THE POOR BOYS THESE ARMS OF MINE Jem/Passport		2
Y&T SUMMERTIME GIRLS A&M		5
BREAKOUT ROTATION	A-HA TAKE ON ME Warner Bros.	12
	AC/DC DANGER Atlantic	4
	RAY DAVIES RETURN TO WATERLOO Arista	1
	SHEILA E. SISTER FATE Paisley Park/Warner Bros.	2
	J. GEILS BAND FRIGHT NIGHT Epic	3
	KATRINA & THE WAVES DO YOU WANT CRYING Capitol	3
	LONE JUSTICE SWEET SWEET BABY Geffen	4
	NICK MASON/RICK FENN LIE FOR A LIE Columbia	2
	MICHAEL McDONALD NO LOOKING BACK Warner Bros.	3
	MR. MISTER BROKEN WINGS RCA	4
*TAXI STILL IN LOVE MCA	6	
*TIL TUESDAY LOOKING OVER MY SHOULDER Epic	3	
LIGHT ROTATION	ADVENTURES SEND MY HEART Chrysalis	3
	KIM CARNES ABBADABRADANGO EMI America	2
	CHINA CRISIS KING (IN A CATHOLIC STYLE) Warner Bros.	2
	IDLE EYES TOKYO ROSE Atlantic	2
	LIMAH! ONLY FOR LOVE EMI America	3
	NILS LOFGREN SECRETS IN THE STREET Columbia	6
	MARILLION KAYLEIGH Capitol	5
	MIDNIGHT OIL BEST OF BOTH WORLDS Columbia	2
	ALISON MOYET LOVE RESURRECTION Columbia	3
	OINGO BOINGO WEIRD SCIENCE MCA	4
O.M.D. SO IN LOVE A&M	6	
STYLE COUNCIL BOY WHO CRIED WOLF Geffen	2	
SUZANNE VEGA MARLENA ON THE WALL A&M	7	
NEW ROTATION	B-MOVIE SWITCH ON OR SWITCH OFF Warner Bros.	5
	BEAT RODEO JUST FRIENDS IRS	3
	DREAMLAND TELEVISION DREAMS Independent	5
	GOWAN A CRIMINAL MIND Columbia	6
	MELISSA MANCHESTER ENERGY MCA	5
	PROPHET EVERYTHING YOU ARE RCA	5
	Q-16 TORN UP Black Jack	2
	RATIONAL YOUTH NO MORE NO LESS Capitol	5
	TIME BANDITS I'M ONLY SHOOTING LOVE Columbia	5
	ROY WOOD UNDER FIRE Legacy	2
WORLD SITISENZ LOCK IT UP Manhattan	4	

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For further information, contact Buzz Brindle, director of music programming,
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'How To Fill The Room'

Rockamerica Panelists Discuss Club Scene

BY JIM BESSMAN

NEW YORK Filling video clubs depends as much on the nature of the local market as on the venue itself, according to speakers on the Rockamerica Video Music Seminar's "Clubs: How To Fill The Room" panel. What's good for the highly-charged and competitive Manhattan scene, they noted, can be light years removed from the club atmosphere in less crazed parts of the country.

For Rudolf, the colorful head of New York's Danceteria nightclub and party coordinator of the new ultra-hip Palladium disco, packing them in requires obtaining "quantities of quality people" through publicity, promotion and especially "bizarre or spectacular" parties.

"There's no limit," declared Rudolf, proposing club installations of such grand magnitude as a "ceme-

tery for bad rock stars" as suitable party fodder, and such historical celebrations as "The Fall Of Babylon." Of course, a club can always "just have video if you don't want to deal with this," he added, prior to announcing a heavily promoted September event honoring the "two millionth person served at Danceteria."

Somewhat more seriously, Rudolf conceded that with video being a "cold" medium, "every club should have an individual concept," with some more focused on video than others. Danceteria, he said, "follows the middle path," with one of its four floors being a video lounge offering "little MTV material but video that is art and different."

Taking a different tack is Jason's in Boston, where, according to director of video services Larry Anderson, video is used to "spice up the place" and ultimately "prolong

the life" of an established club whose "jacket-and-tie" crowd was getting older and beginning to drop out. To help give the club a younger look, Anderson instituted video release parties for such local groups as Ball & Pivot, special invite-only events on an approximately monthly basis, and periodic "image" advertising to "keep the name out there."

Anderson has also toyed with character generation to caption unaware live onscreen customers with off-the-wall remarks, and even makes in-house lip synchs of employees performing such hits as "Rebel Yell" to shake up the clientele with exclusive video material.

David Greenberg, entertainment program director of Confetti's/McFadden Ventures, said that the Confetti's chain of nightclubs using video differs somewhat per market, but that all are run under the assumption that "every night is a party to us," and that the goal is to keep the momentum going. Based on "fun and people, not video or environment," Confetti's clubs therefore stick pretty close to a top 40, dance-oriented format, or "generic nightclub product," where lengthy concept clips are seen as "more of a distraction" and are thus avoided.

Greenberg added, however, that there was some "dayparting" of videos when appropriate. While there are no special events at Confetti's, "Happy Hour" buffets are used to help bring in a "yuppie" crowd after work.

Cleveland's Rascal House, primarily a restaurant that director of production and music Marie Griffin said serves 22,000 people a week, tries to maintain the "good atmosphere" in its video programming, which includes commercials and character generation displayed on 40 19-inch monitors throughout four bars, she said.



Under Attack. Larry Blackmon, left, Cameo's leader, drummer and producer, gets some advice from video director Amos Poe during the shooting of the group's latest video, "Attack Me With Your Love." The shoot was done in New York's East Village. High production value was the target of the clip, which featured appearances by Debbie Morgan and Tommy Wright of "All My Children," Larry Fishburne of "The Cotton Club" and others.

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.

ADAM ANT

Vive Le Rock
Vive Le Rock/Epic
The Wolfe Co.
Francis Dilea

ANDRE CYMONE

Dance Electric
Andre Cymone/Columbia
Karolyn Ali
Bill Parker

BILLY JOEL

You're Only Human (Second Wind)
Greatest Hits Vol. 1 & Vol. 2/Columbia
John Small/Picture Vision Inc.
Richard Friedman

HUEY LEWIS & THE NEWS

The Power Of Love
Back To The Future Soundtrack/MCA
Dancing Buffalo
Tim Newman

MELISSA MANCHESTER

Energy
Mathematics/MCA
Modern Productions
Mark Robinson

INGO BOINGO

Weird Science

Weird Science Soundtrack/MCA
The New Company
Ian Fletcher

ROBERT PALMER

All Around The World
Explorers Soundtrack/MCA
Colossal Pictures
Gary Guitierrez

TOM PETTY & THE HEARTBREAKERS

Make It Better (Forget About Me)
Southern Accents/MCA
Overview
Jeff Stein

TAXXI

Still In Love
Expose/MCA
F/M Film Group
Mary Guida

...newsline...

MTV IS GOING into the book business. The network has linked with Warner Bros. Publications to put out a series of sheet music books. The first, "MTV: Music Television Presents The Best In Video Rock," came out on July 15. Songs featured include Phil Collins' "One More Night," Howard Jones' "Things Can Only Get Better" and Glenn Frey's "Smuggler's Blues." The companies plan to put a number of "MTV Presents" sheet music titles, as well as to issue a volume based on the clips that score in this year's MTV Video Music Awards.

EURHYTHMICS AND TEARS FOR FEARS are set to perform on the second annual MTV Video Music Awards Show. The addition of the two groups completes the list of performers who will be playing at the event. Others previously scheduled are Pat Benatar, John Cougar Mellencamp, Sting, and Daryl Hall & John Oates. The show will be broadcast on Friday, Sept. 13 at 9 p.m., live from New York's Radio City Music Hall.

AT USA NETWORK'S "NIGHT FLIGHT," Pat Prescott will be moving into the spotlight for the "Take Off" segment. Prescott is being upped from voice-over announcer to on-screen talent. Her first round of hosting duties will be with an "All American" series of "Take Offs" to will be filmed at locales throughout the U.S. September will see such episodes as "Take Off To Boston," "Take Off To Southern Rock," "Take Off To Texas" and "Take Off To California." The show is produced by ATI Video Enterprises Inc.

CO-HOSTS ARE BECOMING a feature on another ATI-produced show, "Radio 1990." The company has been lining up performers to guest with anchor person Kathryn Kinley. So far, Paul Stanley of Kiss and Peter Garrett of Midnight Oil have done guest spots; Fred Schneider of the B-52's, Jon Bon Jovi and Wendy O. Williams are among those scheduled as part-time MCs.

LINDA RONSTADT WILL MAKE an appearance on PBS this month, joining with Maria Muldaur and Kate & Anna McGarrigle for an hour-long show, "Kate & Anna McGarrigle In Concert With Linda Ronstadt & Maria Muldaur," which is scheduled to air Aug. 28 at 10 p.m. McGarrigle-written tunes have provided both Ronstadt and Muldaur with hits. PBS station WXXI Rochester, N.Y. produced the show. Fran Hensler directed, while Christopher Zimmerman acted as executive producer.

THE WINNER OF the "Menuo Mania" contest held by MTV Networks' children's web Nickelodeon was Angela Stine. The 14-year-old Stine took home the grand prize in the competition, which drew 200,000 entrants. She was flown with her father to see Menuo's July 20 concert at the Los Angeles Forum, and also got to meet the members of the group.

KOKH-TV DESCRIBES ITSELF as "Oklahoma's Greatest Movie Station," but music filled its screen on July 13, when the station aired the Live Aid concert from 6 a.m. to 5 p.m. KOKH says that viewers phoned in more than \$25,000 worth of donations—twice as much as had been expected.

TONY SEIDEMAN

ROCKAMERICA PANEL LOOKS AT TV

(Continued from page 31)

er and got MTV off of cable tv" in Weymouth, Mass. Because of this, Myzal said, V-66 is being very careful in the clips it programs, avoiding any with significant "sexual or violent" content.

"We get censored because we show videos with black people and white people in romantic situations," said Black Entertainment Television's Johnson.

Several programmers pointed to Dire Straits' most recent clip, "Money For Nothing," as one which had caused some problems, due to both its imagery and the use of the word "faggot." Cynthia Friedland of ATI noted that her company had some troubles with the Dire Straits clip before it found out there were two versions of it. "Record companies have a tremendous responsibility in letting broadcasters know there are two versions" of a clip, she said.

Record companies should be more aware of the problems video programmers face and steer clear of images that might cause problems, Benjamin added. "Every clip that's on 'Friday Night Videos' goes

through two or three levels of censorship," he said, and "record companies should wise up" to the fact and redesign their videos accordingly.

Many labels are reluctant to make their videos according to the prerogatives of others "because some record companies still think it's an art form," retorted Epic's Leeds.

"Art does not have to be smut," responded Benjamin, who claimed that the television marketplace has special needs. "Art can be in the movie houses."

On the subject of video clip fees, Leeds claimed that while many record labels service as many as 150 video clip programmers, Epic "chooses to do business with about 45 outlets." Video programmer protests about the clip fees have had little impact on the success of Epic's acts, Leeds added. "If there was a boycott out there, we've [nonetheless] successfully broken three new acts."

Record companies have not adequately thought out their video clip

fee systems, charged Charles Levison, head of the European video music channel Music Box. Video clips "should be free for the first three to six months," while they exist primarily as promotional vehicles, Levison said; after that they should definitely be paid for.

Other programmers agreed that this would probably be a good route to take. Both V-66's Myzal and Steve Leeds of New York channel U-68 said that they are currently in negotiations with CBS over clip fees, and that they are willing to pay what they consider to be a fair amount.

After censorship, NBC's Benjamin claimed, the most important issue the video music industry has to face is survival. The audience for video music programming is "very, very small," he said, and the number of shows is far too large.

Epic's Leeds said that it is "important that we not get carried away by ourselves." Video executives, he stressed, should remember that "radio is still the dominant medium for exposing new music."





Bottom Line. Nils Lofgren visits with Roy Buchanan following Buchanan's performance at New York's Bottom Line. (Photo: Chuck Pulin)

Firm's Four Divisions Seen Grossing \$5.5 Million ROCKBILL'S 'SYNERGY' PAYS OFF

BY PAUL GREIN

This is the second of two articles on New York-based Rockbill Communications.

LOS ANGELES Rockbill Communications is best known for its music marketing wing, which arranges corporate sponsorships and artist endorsements. But the company also entails three other operating divisions: licensing and merchandising, established in 1979; publishing, formed in 1982; and video marketing, formed last year.

Together, the four divisions will gross about \$5.5 million this year, according to Jay Coleman, Rockbill's founder and president. "The four areas work synergistically,"

says Coleman. "Each division can feed off each others."

"And now that we've laid down the cornerstone of our business, we're positioned for very rapid growth in the next few years. We're also taking on an international perspective: We now have business operations in Toronto, London and Melbourne."

Rockbill's licensing and merchandising division, headed by Lee Hyman, in turn has two main focus areas: mail order and licensed premiums.

"We've put together the first mail order catalog ever done in the music business," says Coleman. "We'll be distributing more than three million copies during the summer through convenience stores and supermarkets. It's a 40-page catalog featuring more than 200 different items pertaining to 50 or 60 different rock groups."

"Mail order in the U.S. is a \$100 billion a year business," Coleman continues, "so we feel there's a niche out there. We want to see whether a viable mail order operation can be developed for licensed products. We've set up a mail order operation in Chicago to handle all the fulfillments."

Coleman says he arranged for Doritos to pay for the design, production and distribution of the catalog. Doritos is a product of Frito-

Lay, which is a division of Pepsi-Cola, for which Rockbill does music marketing.

Rockbill's licensed premium activities include several tie-ins with Quaker Oats, which makes Captain Crunch cereal. Coleman says he arranged with Quaker to put 15 million Rock Star posters inside boxes of Captain Crunch. The posters feature four acts: Journey, Air Supply, Kool & the Gang and the Romantics.

"We went out and paid the groups licensing fees to give us the right to print up millions of posters of each artist," he notes. "The groups not only made money off the royalty, but on the back side of the poster they could sell T-shirts and memberships to fan clubs."

"We did a second project with Captain Crunch, where we put Rock Star stickers inside the boxes. We did more than 15 million stickers featuring Duran Duran, the Rolling Stones, U2 and the Thompson Twins."

"This is a great way for artists to reach that younger part of their audience, because stickers, posters and trading cards appeal to teens and pre-teens. And music videos have opened up that market of eight- to 12-year olds."

Coleman notes that his Canadian office devised a licensed premium (Continued on page 37)

Producer Profile

Becker Puts Himself in a 'Crisis' Situation

BY SAM SUTHERLAND

LOS ANGELES Few pop superstars have succeeded in remaining as intentionally faceless as Steely Dan's Walter Becker did at the peak of that group's popularity. It's hardly surprising, then, that Becker's return to active recording should prove to be one of this year's quietest comeback stories.

Becker, who dropped from sight following the release of the final Dan album in 1979, has now resurfaced as producer of the second Warner Bros. album by China Crisis, a thoughtful and thought-provoking British pop/rock band whose current work prompts comparison with some of their producer's earlier output in Steely Dan. Oblique lyric imagery, sleek vocal harmonies, warm brass accents and tight, swinging rhythm work distinguish China Crisis' "Flaunt The Imperfection" from the more conventional techno-pop strategies on the group's previous album.

Yet Becker himself downplays any conscious transference of the Dan style to the China Crisis rulebook, and recounts a rendezvous with the group that suggests that he, rather than his young British charges, pursued the collaboration. "I bought this record at a little record store in Hawaii," he says, referring to the group's first album,

"and I liked it. Warners had been interested in having me produce some acts, and we went through their roster. I told [label a&r executive] Michael Ostin that I'd be interested in talking to the band about it."

Ostin then contacted China Crisis' British label, Virgin, but while the band was indeed ready to record, they had already picked another producer: Brian Eno. When Eno proved unavailable, talks with Becker began in earnest, leading to sessions in London late last year.

Becker agrees that the earmarks of electronic pop heard on the group's earliest work have been replaced by a more sophisticated instrumental approach, but he flatly credits the members of China Crisis themselves. "By the time I started working with them, they'd already outgrown that 'new wave' element," he says. "It's growth on their part, not anything I've inserted."

"I'll admit I snuck in a few things, where the keyboard player would be building a chord with three notes and I'd slip a fourth in, and I found they were using harmonies for more textural purposes than they might. But they had all these ideas going for them when I met them."

What the band lacked, however, was the depth of formal musical

knowledge tht Becker could provide. Led by writer/vocalists Garry Daly and Eddie Lundon, the group was essentially self-taught. "In fact," Becker recalls, "one of the revelations came when I asked one of the guys to play a C chord, and he just looked at me."

Becker also took pains to carry (Continued on page 37)

Management Three Expands via Merger

LOS ANGELES Management Three chairman Jerry Weintraub has completed a merger with the management division of Professional Management Consultants Inc., headed by Denny Bond and Steve Sauer.

According to Weintraub, who announced the pact last week, the new combined operation will assume the Management Three name and operate from the existing offices of his firm. Weintraub will continue as chairman, with Bond assuming the position of president and Sauer acting as senior vice president.

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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	39	BRYAN ADAMS	A&M SP5013 (8.98) (CD)	2 weeks at No. One	RECKLESS				
2	2	1	21	TEARS FOR FEARS	MERCURY 824-300-1M1 POLYGRAM (8.98)	SONGS FROM THE BIG CHAIR					
3	3	3	24	PHIL COLLINS	ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED					
4	4	6	6	STING	A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES					
5	5	4	61	BRUCE SPRINGSTEEN	COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.					
6	7	8	6	MOTLEY CRUE	ELEKTRA 60418 (9.98)	THEATRE OF PAIN					
7	10	15	11	DIRE STRAITS	WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS					
8	6	7	19	THE POWER STATION	CAPITOL SJ12380 (8.98)	THE POWER STATION					
9	8	5	15	PRINCE & THE REVOLUTION	PAISLEY PARK 1-25286 WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY					
10	11	10	11	NIGHT RANGER	CAMEL MCA 5593 (8.98)	7 WISHES					
11	9	9	8	RATT	ATLANTIC 81257 (9.98)	INVASION OF YOUR PRIVACY					
12	12	12	21	WHITNEY HOUSTON	ARISTA AL 8-8212 (8.98) (CD)	WHITNEY HOUSTON					
13	14	18	5	BILLY JOEL	COLUMBIA C2 40121	GREATEST HITS VOL. I & II					
14	13	14	13	EURHYTHMICS	RCA AJ1-5429 (8.98)	BE YOURSELF TONIGHT					
15	17	17	18	HOWARD JONES	ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION					
16	15	11	38	MADONNA	SIRE 25157-1 WARNER BROS. (8.98) (CD)	LIKE A VIRGIN					
17	16	16	41	WHAM!	COLUMBIA FC39595 (CD)	MAKE IT BIC					
18	19	21	6	SCORPIONS	MERCURY 824-344-1 POLYGRAM (11.98) (CD)	WORLD WIDE LIVE					
19	21	27	13	PAUL YOUNG	COLUMBIA BFC 39957 (CD)	SECRET OF ASSOCIATION					
20	23	25	6	HEART	CAPITOL ST-12391 (8.98)	HEART					
21	18	13	32	SOUNDTRACK	MCA 6143 (9.98) (CD)	BEVERLY HILLS COP					
22	31	36	5	COREY HART	EMI-AMERICA ST-17161 (8.98)	BOY IN THE BOX					
23	20	20	7	TALKING HEADS	SIRE 25305 WARNER BROS. (8.98)	LITTLE CREATURES					
24	30	45	6	SOUNDTRACK	ATLANTIC 81261 (9.98) (CD)	ST. ELMO'S FIRE					
25	22	22	52	BILLY OCEAN	JIVE JL 8-8213 ARISTA (8.98) (CD)	SUDDENLY					
26	24	19	47	SURVIVOR	SCOTTI BROS. FZ 39578 EPIC (CD)	VITAL SIGNS					
27	29	30	22	DEBARGE	GORDY 6123GL MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT					
28	25	23	36	KOOL & THE GANG	DE-LITE 822943-1 POLYGRAM (8.98) (CD)	EMERGENCY					
29	35	59	4	SOUNDTRACK	MCA 6144 (9.98)	BACK TO THE FUTURE					
30	28	28	8	R.E.M.	J.R.S. 5592 MCA (8.98)	FABLES OF THE RECONSTRUCTION					
31	32	34	13	FREDDIE JACKSON	CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT					
32	40	—	2	THE POINTER SISTERS	RCA AJ1-5487 (8.98)	CONTACT					
33	34	39	26	SADE	PORTRAIT BFR-39581 EPIC (CD)	DIAMOND LIFE					
34	37	47	4	ARETHA FRANKLIN	ARISTA AL 8-8286 (8.98)	WHO'S ZOOMIN' WHO					
35	27	24	18	TIL TUESDAY	EPIC BFC 39458	VOICES CARRY					
36	26	26	8	AIR SUPPLY	ARISTA AL 8-8283	AIR SUPPLY					
37	43	44	5	AC/DC	ATLANTIC 81263 (8.98)	FLY ON THE WALL					

THIS WEEK		LAST WEEK		2 WKS AGO		WKS. ON CHART		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		TITLE	
56	56	54	36	DON HENLEY	GEFFEN GHS 24026 WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST					
57	51	37	9	BOB DYLAN	COLUMBIA FC 40110	EMPIRE BURLESQUE					
58	62	65	6	CAMEO	ATLANTA ARTISTS 824-546-1 POLYGRAM (8.98)	SINGLE LIFE					
59	58	61	19	KATRINA AND THE WAVES	CAPITOL ST-12400 (8.98)	KATRINA AND THE WAVES					
60	68	57	13	THE HOOTERS	COLUMBIA BFC 39912	NERVOUS NIGHT					
61	70	100	9	READY FOR THE WORLD	MCA 5594 (8.98)	READY FOR THE WORLD					
62	85	101	7	LOOSE ENDS	MCA 5588 (8.98)	A LITTLE SPICE					
63	67	63	11	JOHN CAFFERTY/BEAVER BROWN BAND	SCOTTI BROS. 39405 EPIC (CD)	TOUGH ALL OVER					
64	52	48	8	KIM CARNES	EMI-AMERICA SO-17159 (8.98)	BARKING AT AIRPLANES					
65	65	67	8	BRYAN FERRY	WARNER BROS. 25082 (8.98) (CD)	BOYS AND GIRLS					
66	66	66	39	REO SPEEDWAGON	EPIC QE39593 (CD)	WHEELS ARE TURNING					
67	63	50	42	GLENN FREY	MCA 5501 (8.98)	THE ALLNIGHTER					
68	55	52	8	THE BEACH BOYS	CARIBOU BFC 39946 EPIC (CD)	THE BEACH BOYS					
69	64	38	8	SOUNDTRACK	CAPITOL ST-12413 (8.98)	A VIEW TO A KILL					
70	77	84	8	SPYRO GYRA	MCA 5606 (8.98)	ALTERNATING CURRENTS					
71	71	75	15	RICK JAMES	GORDY 6135GL MOTOWN (8.98)	GLOW					
72	75	82	98	HUEY LEWIS & THE NEWS	CHRYSALIS FV 41412 (CD)	SPORTS					
73	74	78	20	DEPECHE MODE	SIRE 25124 WARNER BROS. (8.98)	PEOPLE ARE PEOPLE					
74	73	74	103	MADONNA	SIRE 1-23867 WARNER BROS. (8.98) (CD)	MADONNA					
75	89	128	5	A-HA	WARNER BROS. 25300 (8.98)	HUNTING HIGH AND LOW					
76	76	77	27	COMMODORES	MOTOWN 6124ML (8.98) (CD)	NIGHTSHIFT					
77	79	81	18	KENNY LOGGINS	COLUMBIA FC 39174	VOX HUMANA					
78	82	88	5	Y&T	A&M SP-5076 (8.98)	OPEN FIRE					
79	69	64	13	STANLEY JORDAN	BLUE NOTE BT 85101 CAPITOL (8.98)	MAGIC TOUCH					
80	61	55	8	SOUNDTRACK	ARISTA AL 9-8278 (9.98)	PERFECT					
81	72	72	26	ANIMATION	MERCURY 822580-1 POLYGRAM (8.98) (CD)	ANIMATION					
82	87	93	40	TEARS FOR FEARS	MERCURY 811-039-1 POLYGRAM (8.98) (CD)	THE HURTING					
83	91	68	45	DOKKEN	ELEKTRA 60376 (8.98) (CD)	TOOTH & NAIL					
84	124	—	2	LAURA BRANIGAN	ATLANTIC 81265 (8.98) (CD)	HOLD ME					
85	84	86	33	FOREIGNER	ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR					
86	81	85	91	THE POINTER SISTERS	PLANET BE1-5410 RCA (9.98) (CD)	BREAK OUT					
87	86	76	15	DAN FOGELBERG	FULL MOON EPIC FE 39616 EPIC	HIGH COUNTRY SNOWS					
88	88	105	5	CARLY SIMON	EPIC 39970	SPOILED GIRL					
89	90	99	44	U2	ISI AND 90231 ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE					
90	78	69	9	MEN AT WORK	COLUMBIA FC 40078	TWO HEARTS					
91	80	70	15	LONE JUSTICE	GEFFEN GHS 24060 WARNER BROS. (8.98) (CD)	LONE JUSTICE					
92	94	96	12	W. JENNINGS, W. NELSON, J. CASH, K. KRISTOFFERSON		HIGHWAYMAN					

Talent in Action

**RATT
BON JOVI**

*Irvine Meadows, Irvine, Calif.
Tickets: \$17.75, \$13.75*

A DREAM COME TRUE turned into a living nightmare for Ratt on Aug. 3. The hard rockers were playing to almost 17,000 fans on their home ground, just as their second full album on Atlantic was entering the top 10. They had even made up special T-shirts for this one date, with "sold out" optimistically silk-screened across the backs. And just as the flashpots were flaring, the crowd was screaming and the show was 20 minutes old, the power cut out. In fact, the power for half the city of Irvine called it quits, and there was neither light nor sound nor news of what was happening for an unbelievable 90 minutes.

But in adversity there is strength, and the five-man band from San Diego must have been heartened by the fact that these 17,000 loyalists patiently waited that whole long, terrible time for their heroes to return. There were no riots, few calls for refunds, and an incredible response when the show finally did resume.

The show had started off on the wrong foot altogether, when vocalist Stephen Percy leapt to the stage and grabbed a dead mike. The group exited and re-entered, roaring through a few of their lesser-known numbers, highlighted by a barrage of fluorescent spots and punctuated with the obligatory guitar solos. Bassist Juan Croucier was as annoyingly stagey as ever, and guitarist Warren De Martini was as endearingly self-effacing as ever, but the songs were fairly undistinguished until the band got to familiar tunes like "Wanted Man" and "Back For More." Then the power went.

The handling of the power failure was inexcusable. Sure, no one could make an announcement without a microphone. But didn't they think to write up a sign? Pass the word along row by row? No, they left the crowd scratching their heads for more than an hour.

But the kids waited it out. When the band came back, they faltered a few times with sloppy intros and off-kilter harmonies, but the blind adoration of those 17,000 soon revved them back up. The closer of "Round And Round" and the encore of "Lay It Down" had the group back to peak showmanship.

Opening the show was Bon Jovi, PolyGram's standard-issue hard rockers, and they certainly would have made more of the opportunity if they had known what was to come. As it was, half their followers were still trying to walk in from the mile-distant parking lot as they did their 45-minute set.

Lead singer Jon Bon Jovi wore a cape made of the American flag as he commanded the crowd to give him a lighter salute, and showed that he had been practicing his mike-stand-thrusting and riser-jumping moves in front of the mirror. The guitar solos and the drum solos were in all the right places, and the boys looked fine: This is an MTV band, right down to the tag line "too much is never enough" in their song "In And Out Of Love."

The vocal harmonies were above average, and some of the material

was palatable. But when it comes to cookie-cutter rock like Bon Jovi, sometimes too much is more than enough, thanks. **ETHLIE ANN VARE**

**TOM PETTY & THE HEARTBREAKERS
LONE JUSTICE**

*The Forum, Los Angeles
Tickets: \$16.50, \$14*

TOM PETTY'S FIRST Los Angeles appearance in three years was marked by a pleasant synthesis of tight and loose on Aug. 1: The musicianship of the Heartbreakers and their tour backup (three horns, two singers) was seamless, while T.P.'s informal stage banter and sleepy posture kept the feeling laid-back. Ever since he released the "Southern Accents" album, Petty's started to drawl more.

Petty seemed heartened by the warm welcome of the sold-out house in his adopted city (word is the show hasn't been doing all that well elsewhere), and gave the ticket-holders a jam-packed two-hour set. With a voice that starts at his rear molar and ends at his left bicuspid, Petty sang the songs the folks wanted to hear: "Breakdown," "You Got Lucky," "Refugee," and most of the contents of the latest MCA release. The stage set consisted of antebellum plantation-like columns, between which backdrops and video screens altered the mood.

When Petty got to "Don't Come Around Here No More," the backdrop became a proper '60s psychedelic light show. Well, not proper, perhaps: It was on videotape. Pulsating liquid light that glows identically night after night loses something in the translation. But the song certainly didn't suffer, especially when the Heartbreakers were joined by guest guitarist Dave Stewart of Eurythmics, who co-wrote the song. Not to take away from Petty's own songwriting skills, but that and the final encore of "Make It Better (Forget About Me)," Stewart's other contribution, were without doubt the high points of the show.

Still, there was great applause for Petty's good-natured cover of the Byrds' "So You Want To Be A Rock'N'Roll Star" (you think he doesn't read all those record reviews?), and the balladic intro to "Rebels," with Petty under a halo spot *a la* Springsteen, worked itself into one rocking rave-up. The cover of the Music Explosion's 1967 hit "Little Bit Of Soul" was less well advised, but Stewart seemed to get a great kick out of it, and it was a good showoff piece for bassist Howie Epstein.

Keyboardist Benmont Tench, his usual excellent self, did double duty when he joined openers Lone Justice onstage for a couple of their numbers. Geffen's cowpunk proto-stars have been suffering under the weight of their own great potential lately, often disappointing audiences simply because so much was expected of them. But happily, this show presented them at their dynamic best. Maria McKee proved that all the "next Janis Joplin" hype has a basis in fact, and jumped around the stage like a whirling dervish as she belted out the tunes.

ETHLIE ANN VARE



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BRUCE SPRINGSTEEN & THE E STREET BAND	Robert F. Kennedy Stadium Washington, D.C.	Aug. 5	\$925,155 \$17.50	52,866 sellout	Cellar Door Prods
HUEY LEWIS & THE NEWS NEVILLE BROTHERS	Pine Knob Music Theatre Clarkston, Mich.	Aug. 1-2	\$371,280 \$15/\$10	31,402 two sellouts	Nederlander Organization
HUEY LEWIS & THE NEWS NEVILLE BROTHERS	Alpine Valley Music Theatre East Troy, Wis.	Aug. 3	\$339,621 \$21/\$18.50/\$17	25,197 sellout	In-House
HUEY LEWIS & THE NEWS NEVILLE BROTHERS	Blossom Music Center Cuyahoga Falls, Ohio	July 30	\$274,674 \$15/\$13	20,717 sellout	In-House
TINA TURNER GLENN FREY	Meadowlands Arena East Rutherford, N.J.	July 28	\$253,623 \$16.50/\$14.50	15,911 19,480	Monarch Entertainment Bureau/ Pepsi-Cola
TINA TURNER GLENN FREY	Capital Centre Landover, Md.	Aug. 5	\$236,003 \$15.50	15,226 15,500	Cellar Door Prods./Dimensions Unlimited
KENNY ROGERS SAWYER BROWN LEE GREENWOOD	Olympic Saddledome Calgary, Alberta	July 30	\$226,704 (\$283,380 Canadian) \$19.50/\$16.50	15,025 17,464	North American Tours Inc.
BRYAN ADAMS KIM MITCHELL	Reunion Arena Dallas	July 30	\$219,777 \$14.50	15,157 sellout	Beaver Prods.
RATT BON JOVI	Irvine Meadows Amphitheatre Irvine, Calif.	Aug. 3	\$218,034 \$16.50/\$12.50	15,000 sellout	Avalon Attractions
TINA TURNER GLENN FREY	The Spectrum Philadelphia	July 31	\$214,063 \$17.50/\$15.50/\$13.50	12,995 14,700	Electric Factory Concerts
HUEY LEWIS & THE NEWS NEVILLE BROTHERS	Riverbend Music Center Cincinnati	July 31	\$213,774 \$16.50/\$11	16,434 sellout	Nederlander Organization
TOM PETTY & THE HEARTBREAKERS LONE JUSTICE	The Forum Los Angeles, Calif.	Aug. 1	\$209,625 \$16.50/\$14.50	13,703 sellout	Avalon Attractions
BRYAN ADAMS KIM MITCHELL	Reunion Arena Dallas	July 30	\$207,092 \$14.50	15,663 19,000	Beaver Prods.
DIANA ROSS	Fox Theater St. Louis	July 19	\$191,120 \$22.50/\$15.50	9,179 two sellouts	Contemporary Prods./Fox Associates
ROBERT PLANT	Capital Centre Landover, Md.	July 30	\$181,440 \$15	12,096 14,500	Cellar Door Prods.
BRYAN ADAMS KIM MITCHELL	Omaha Civic Auditorium	July 26	\$174,000 \$14.50	12,000 sellout	Beaver Prods.
NEW YORK FRESH FESTIVAL	Lockhart Stadium Ft. Lauderdale, Fla.	July 25	\$169,488 \$13/\$12	13,552 19,006	Pace Concerts/C.W. & Associates
CROSBY, STILLS & NASH	Pittsburgh Civic Arena	Aug. 2	\$164,299 \$13.75	12,401 13,000	DiCesare-Engler Prods.
BRYAN ADAMS KIM MITCHELL	St. Louis Arena	July 27	\$156,310 \$14.50	10,780 sellout	Beaver Prods./Contemporary Prods.
BEACH BOYS JOHN CAFFERTY & THE BEAVER BROWN BAND	Muni Opera St. Louis	Aug. 3	\$153,031 \$17.50/\$15.50/\$11.50	9,732 sellout	Contemporary Prods.
POWER STATION OMD	Cow Palace San Francisco	July 19	\$151,485 \$15	10,099 12,000	Bill Graham Presents
LUTHER VANDROSS CHERYL LYNN WHISPERS	Carolina Coliseum Columbia, S.C.	Aug. 3	\$151,438 \$14.50	10,691 sellout	Stageright Prods./Concert Prods. International
AL JARREAU DAVID SANBORN	Muni Opera St. Louis	July 30	\$143,294 \$16.50/\$14.50/\$10.50	9,552 10,235	Contemporary Prods.
RICK SPRINGFIELD 'TIL TUESDAY	Meadowlands Arena East Rutherford, N.J.	July 26	\$142,376 \$14.50/\$12.50	13,674 14,593	Monarch Entertainment Bureau/ Chewels Sugarless Gum/Westwood One
BRYAN ADAMS KIM MITCHELL	Tingley Coliseum Albuquerque	Aug. 2	\$142,155 \$13.50	10,530 sellout	Beaver Prods.
TINA TURNER GLENN FREY	Cumberland County Civic Center Portland, Me.	July 26	\$138,105 \$16.50	8,462 sellout	Don Law Co.
WILLIE NELSON WAYLON JENNINGS JESSI COLTER	Pittsburgh Civic Arena	Aug. 3	\$125,934 \$14.75	9,222 12,500	DiCesare-Engler Prods.
MOTLEY CRUE Y&T	Providence (R.I.) Civic Center	Aug. 4	\$125,175 \$12.50	10,014 sellout	Frank J. Russo
BRYAN ADAMS KIM MITCHELL	Red Rocks Amphitheatre Denver	Aug. 3	\$121,626 \$14.30/\$13.20	8,933 sellout	Feyline Presents
BRYAN ADAMS KIM MITCHELL	El Paso (Tex.) County Coliseum	Aug. 1	\$115,362 \$14.50	7,956 sellout	Beaver Prods.
COREY HART	Olympic Saddledome Calgary, Alberta	Aug. 3	\$115,102 (\$148,878 Canadian) \$16.50/\$15.50	9,762 11,100	Perryscope Concert Prods.
NEW EDITION LISA LISA & CULT JAM UTFO	Providence (R.I.) Civic Center	July 31	\$113,045 \$12.50/\$11.50	9,565 9,826	Frank J. Russo
OAK RIDGE BOYS EXILE	Ionia (Mich.) Free Fair	Aug. 2	\$112,212 \$14.50/\$12.50	9,382 14,000 two shows	In-House
BRYAN ADAMS KIM MITCHELL	Amarillo (Tex.) Civic Center	July 29	\$112,868 \$14.50	7,784 sellout	Beaver Prods.
WILLIE NELSON WAYLON JENNINGS JESSI COLTER	Rochester (N.Y.) War Memorial	Aug. 2	\$107,946 \$16.50/\$14.50	6,826 9,314	John Scher Presents
OAK RIDGE BOYS EXILE JUDDS	Cal Expo Sacramento	July 13	\$107,327 \$17.50	6,504 9,741	Bill Graham Presents
OAK RIDGE BOYS	Cheyenne (Wyo.) Frontier Days	July 21	\$100,909 \$11.50/\$9.50/\$7.50	10,508 12,141	UTM Artists Ltd.
ALABAMA BILL MEDLEY	North Dakota State Fair Minot, N.D.	July 26-27	\$98,266 \$11/\$9	21,828 two sellouts	In-House
OAK RIDGE BOYS EXILE JUDDS	Universal Amphitheatre Universal City, Calif.	July 10	\$97,705 \$17.50/\$13	6,095 6,251	Universal Studios Inc.

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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	1	10	10	SHOUT	C. HUGHES (ORZABAL, STANLEY)	◆ TEARS FOR FEARS	MERCURY 880 294-7/POLYGRAM
2	5	7	8	THE POWER OF LOVE	HUEY LEWIS & NEWS (C. HAYES, H. LEWIS, J. COLLA)	◆ HUEY LEWIS & THE NEWS	CHRYSALIS 4-42876
3	4	6	11	NEVER SURRENDER	P. CHAPMAN, J. ASTLEY, C. HART (C. HART)	◆ COREY HART	EMI-AMERICA 8268
4	3	3	11	IF YOU LOVE SOMEBODY SET THEM FREE	STING (P. SMITH)	◆ STING	A&M 2738
5	8	12	9	FREeway OF LOVE	N. M. WALDEN (N. M. WALDEN, J. COHEN)	◆ ARETHA FRANKLIN	ARISTA 1-9354
6	2	2	15	EVERYTIME YOU GO AWAY	L. LATHAM (D. HALL)	◆ PAUL YOUNG	COLUMBIA 38-04867
7	11	18	9	ST. ELMO'S FIRE (MAN IN MOTION)	D. FOSTER (D. FOSTER, J. PARR)	◆ JOHN PARR	ATLANTIC 7-89541
8	6	10	12	WHO'S HOLDING DONNA NOW	J. GRAYDON (D. FOSTER, J. GRAYDON, R. GOODRUM)	DEBARGE	GORDY 17-93/MOTOWN
9	12	15	8	SUMMER OF '69	B. ADAMS, B. CLEARMOUNTAIN (B. ADAMS, J. VALLANCE)	◆ BRYAN ADAMS	A&M 2739
10	14	20	7	WE DON'T NEED ANOTHER HERO (THUNDERDOME)	T. BRITTEN (T. BRITTEN, G. LYLE)	◆ TINA TURNER	CAPITOL 5491
11	16	16	12	YOU SPIN ME ROUND (LIKE A RECORD)	P. WATERMAN (DEAD OR ALIVE)	◆ DEAD OR ALIVE	EPIC 34-04894
12	15	17	12	WHAT ABOUT LOVE?	R. NEWSON (A. LION, ALLEN, VALLANCE)	◆ HEART	CAPITOL 5481
13	7	5	12	GLORY DAYS	B. SPRINGSTEEN, J. LANDAU, C. PLOTKIN, S. VAN ZANDT (B. SPRINGSTEEN)	◆ BRUCE SPRINGSTEEN	COLUMBIA 38-04924
14	9	9	11	GET IT ON (BANG A GONG)	B. EDWARDS (M. BOLAN)	◆ THE POWER STATION	CAPITOL 5479
15	22	31	7	CHERISH	J. BONNEFOND, R. BELL, KOOL & THE GANG (R. BELL, J. TAYLOR, KOOL & THE GANG)	◆ KOOL & THE GANG	DE-LITE 880 869-7/POLYGRAM
16	13	13	13	PEOPLE ARE PEOPLE	DEPECHE MODE, D. MILLER (W. L. GORE)	◆ DEPECHE MODE	SIRE 7-29221/WARNER BROS.
17	25	30	7	INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN)	M. CHAPMAN (H. KNIGHT, S. CLIMIE)	◆ PAT BENATAR	CHRYSALIS 4-42877
18	20	26	6	YOU'RE ONLY HUMAN (SECOND WIND)	P. RAMONE (B. JOEL)	◆ BILLY JOEL	COLUMBIA 38-05417
19	24	29	5	DON'T LOSE MY NUMBER	P. COLLINS, H. PADGHAM (P. COLLINS)	◆ PHIL COLLINS	ATLANTIC 7-89536
20	10	4	15	YOU GIVE GOOD LOVE	KASHIF (LALA)	◆ WHITNEY HOUSTON	ARISTA 1-9274
21	18	21	13	ROCK ME TONIGHT	P. LAWRENCE, III (P. LAWRENCE)	◆ FREDDIE JACKSON	CAPITOL 5459
22	23	27	11	STATE OF THE HEART	R. SPRINGFIELD, B. DRESCHER (E. MCCUSKER, R. SPRINGFIELD, T. PIERCE)	◆ RICK SPRINGFIELD	RCA 14120
23	28	43	6	MONEY FOR NOTHING	M. KNOPFLER, N. DORFSMAN (M. KNOPFLER, STING)	◆ DIRE STRAITS	WARNER BROS. 7-28950
24	29	36	4	POP LIFE	PRINCE & REVOLUTION (PRINCE & REVOLUTION)	◆ PRINCE & THE REVOLUTION	PAISLEY PARK 7-28998/WARNER BROS.
25	27	34	6	DARE ME	R. PERRY (S. LORBER, D. INNIS)	◆ THE POINTER SISTERS	RCA 14126
26	33	39	6	SMOKIN' IN THE BOYS ROOM	T. WERMAN (M. LUTZ, C. KODA)	◆ MOTLEY CRUE	ELEKTRA 7-69625
27	32	37	4	FREEDOM	G. MICHAEL (G. MICHAEL)	◆ WHAM!	COLUMBIA 38-05409
28	30	32	7	MYSTERY LADY	K. DIAMOND (K. DIAMOND, B. OCEAN, J. WOODLEY)	◆ BILLY OCEAN	JIVE 1-9374/ARISTA
29	31	35	7	LIFE IN ONE DAY	R. RHINE (H. JONES)	◆ HOWARD JONES	ELEKTRA 7-69631
30	17	8	13	SENTIMENTAL STREET	P. GLASSER (J. BLADES)	◆ NIGHT RANGER	CAMEL MCA 52591/MCA
31	19	11	14	A VIEW TO A KILL	B. EDWARDS, J. CORSARO, DURAN DURAN (DURAN DURAN, J. BARRY)	◆ DURAN DURAN	CAPITOL 5475
32	21	14	14	RASPBERRY BERET	PRINCE & REVOLUTION (PRINCE & REVOLUTION)	◆ PRINCE & THE REVOLUTION	PAISLEY PARK 7-28972/WARNER BROS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	PRODUCER (SONGWRITER)	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL
51	51	53	5	ONLY FOR LOVE	D. HARRISON, T. PALMER (L. MAHL)	◆ LIMAHL	EMI-AMERICA 8277
52	62	—	2	EVERY STEP OF THE WAY	J. WAITE, S. GOLFAS (J. WAITE, KRAL, SIDGWICK)	◆ JOHN WAITE	EMI-AMERICA 8282
53	NEW	NEW	NEW	SAVING ALL MY LOVE FOR YOU	M. MASSER (M. MASSER, G. GOFFIN)	◆ WHITNEY HOUSTON	ARISTA 1-9381
54	58	72	4	I GOT YOU BABE	UB40, R. P. FALCONER (S. BONO)	◆ UB40	A&M 2758
55	65	—	2	C-I-T-Y	K. VANCE (J. CAFFERTY)	◆ JOHN CAFFERTY/BEAVER BROWN BAND	SCOTTI BROS. 4-05452/EPIC
56	59	62	6	SUMMERTIME GIRLS	K. BEAMISH (Y&T)	◆ Y&T	A&M 2748
57	36	22	15	SUSSUDIO	P. COLLINS, H. PADGHAM (P. COLLINS)	◆ PHIL COLLINS	ATLANTIC 7-89560
58	67	75	3	JESSE	P. RAMONE (C. BURTON)	◆ JULIAN LENNON	ATLANTIC 7-89529
59	66	71	5	LOVE AND PRIDE	R. J. BURGESS (P. KING, M. ROBERTS)	◆ KING	EPIC 34-04917
60	34	24	18	THE SEARCH IS OVER	R. NEWSON (F. SULLIVAN, J. PETERIK)	◆ SURVIVOR	SCOTTI BROS. 4-04871/EPIC
61	63	69	4	YOU LOOK MARVELOUS	A. BAKER, B. TISCHLER (B. CRYSTAL, P. SHAFFER)	◆ BILLY CRYSTAL	A&M 2764
62	72	—	2	AND WE DANCED	R. CHERTOFF (R. HYMAN, E. BAZILIAN)	◆ THE HOOTERS	COLUMBIA 38-05568
63	37	25	13	JUST AS I AM	BEZRIN (D. WAGNER, R. HEGL)	◆ AIR SUPPLY	ARISTA 1-9359
64	29	33	14	FIND A WAY	B. BANNISTER (A. GRANT, M. W. SMITH)	◆ AMY GRANT	A&M 2734
65	54	38	13	NOT ENOUGH LOVE IN THE WORLD	D. HENLEY, D. KORTCHMAR, G. LADANYI (D. HENLEY, D. KORTCHMAR, I. ENCH)	◆ DON HENLEY	GEFFEN 7-29012/WARNER BROS.
66	43	28	17	WOULD I LIE TO YOU?	D. A. STEWART (L. ENNOX, STEWART)	◆ EURYTHMICS	RCA 14078
67	68	74	3	ABADABADANGO	D. HITCHINGS, K. CARNES (K. CARNES, DELLINGSON, D. HITCHINGS)	◆ KIM CARNES	EMI-AMERICA 8281
68	71	73	4	TONIGHT IT'S YOU	J. DOUGLAS (R. NIELSEN, R. ZANDER, J. ZANDER, J. BRANDT, M. RADICE)	◆ CHEAP TRICK	EPIC 34-05431
69	82	88	3	IN AND OUT OF LOVE	L. QUINN (J. BON JOVI)	◆ BON JOVI	MERCURY 880 951-7/POLYGRAM
70	80	89	3	SOME PEOPLE	S. THOMPSON, M. BARBERO, P. SCHWIER (B. SOME)	◆ BELOUIS SOME	CAPITOL 5492
71	84	—	2	POWER OF LOVE (YOU ARE MY LADY)	P. COLLINS (J. RUSH, M. APPLIGATE, C. DEROUGE, G. MENDEL)	◆ AIR SUPPLY	ARISTA 1-9391
72	55	51	13	FOREVER	K. LOGGINS, D. FOSTER (K. LOGGINS, D. FOSTER)	◆ KENNY LOGGINS	COLUMBIA 38-04931
73	60	48	18	HEAVEN	B. ADAMS, B. CLEARMOUNTAIN (B. ADAMS, J. VALLANCE)	◆ BRYAN ADAMS	A&M 2729
74	NEW	NEW	NEW	DOWN ON LOVE	A. SADKIN, M. JONES (M. JONES, L. GRAMM)	◆ FOREIGNER	ATLANTIC 7-89493
75	64	60	9	YOUR LOVE IS KING	R. MILLER (ADU, MATTEWMAN)	◆ SADE	PORTRAIT 37-05408/EPIC
76	NEW	NEW	NEW	FIRST NIGHT	R. NEWSON (F. SULLIVAN, J. PETERIK)	◆ SURVIVOR	SCOTTI BROS. 4-05579/EPIC
77	NEW	NEW	NEW	DANCIN' IN THE KEY OF LIFE	K. JOHNSON, W. RAGLIN (S. ARRINGTON, I. ARRINGTON)	◆ STEVE ARRINGTON	ATLANTIC 7-89535
78	76	80	5	I WANT MY GIRL	J. JOHNSON (J. JOHNSON)	◆ JESSE JOHNSON'S REVUE	A&M 2749
79	NEW	NEW	NEW	I'LL BE AROUND	T. RUNDGREN (T. BELL, P. HURTT)	◆ WHAT IS THIS	MCA 52593
80	73	77	4	SWEET SWEET BABY (I'M FALLING)	J. JOVINE (M. MCKEE, S. VAN ZANDT, B. TENCH)	◆ LONE JUSTICE	GEFFEN 7-28965/WARNER BROS.
81	56	41	12	LET HIM GO	J. RYAN (B. WADHAMS)	◆ ANIMATION	MERCURY 880 737-7/POLYGRAM
82	85	90	3	IT'S GETTING LATE	S. LEVINE (C. WILSON, M. S. SCHILLING, R. W. JOHNSON)	◆ THE BEACH BOYS	CARIBOU 4-05433/EPIC

ROCKBILL'S 'SYNERGY' PAYS OFF

(Continued from page 33)

promotion with Texaco, which he is looking to roll into the U.S. The promotion, dubbed "The Stars Are Out At Texaco," entails the sale of eight different cassettes covering the music of the '50s, '60s, '70s and '80s. A customer can buy a tape for \$2.99 with a fill-up; Rockbill licensed the music and got CBS to handle manufacturing.

A second major area of the Rockbill empire is Rave Communications, the publishing subsidiary. Rave's flagship publication is Rockbill magazine, a consumer monthly now in its fourth year. Coleman says Rockbill is given out at 105 clubs in 65 cities.

In the past year, Rave has launched four new publications, all of which are prototypes of magazines that the company hopes to duplicate around the country. "We do the guide for the New York Summer Music Festival," says Coleman. "By next summer, we hope to do similar publications in five to 10 additional cities.

"We've been talking to promoters and buildings about doing their program books, and they're very interested. This year we did the program books for Radio City Music Hall and the Universal Amphitheatre, which can be part of our adult contemporary network of similar emporiums

around the country."

Rave, which is headed by Joshua Simons, publishes its newest magazine, Soundcheck, in association with promoter John Scher. The magazine is given out at all of Scher's concerts, mostly at New Jersey's Meadowlands Arena. Coleman sees it as a prototype of a national magazine that could be given out at arenas around the country.

"We've found a nice niche," says Coleman. "It's kind of the 'Playbill' niche, but in contemporary music. All of our publications are given out at venues where live music takes place."

The third major area of Rockbill's

coverage is video marketing. "In the past couple of years, we've been looking at new ways of using the video environment as a marketing tool for our sponsors," says Coleman. "We're involved in the first coin-operated, laser-driven video jukebox.

"When the jukebox is not playing videos, it will be playing commercials. And we can retain the advertising rights and place a certain number of commercials each hour.

By 1986, we're looking to have thousands of video jukeboxes around the world."

Coleman says Rockbill is planning to put together a video showcase network comprising the 50 clubs that receive Rockbill magazine and also screen videos. "We're looking at new technology," he concludes, "and how it can impact on the advertising world, particularly from the entertainment standpoint."

PRODUCER WALTER BECKER

(Continued from page 33)

their rhythm work beyond the rigid guidelines of the electronic drum programs they had been accustomed to using. "I could see they had a real good bass player, a real good drummer, and a good feeling in their playing," he notes. "I wanted to see what they could do live."

If relative inexperience set these players apart from the crack session stars that Becker had worked with during Steely Dan's final years, the production's budget marked an even greater challenge. "The biggest change was that we had to do this in eight weeks," he says, adding that executives at Virgin had originally asked that the project be wrapped in just six weeks. "There was some trepidation that if I really got going with them, they'd be bankrupt before we finished."

For Becker, who had travelled from his home in Maui to undertake the sessions in the weeks leading up to Christmas, the leap from Steely Dan's meticulous timetable to the two-month deadline was thus bold indeed. "I had no idea how much time to devote to drum tracks," he confesses. "I had to learn to not harmonize everything, not double everything, not punch in wherever I saw the need.

"I had to learn to listen to a performance and readjust my sense of where the point of diminishing returns was. And, when I did, I started really enjoying it, although it was an anxiety-ridden process. But I got immediate feedback cutting this way, which was something we didn't really have working on Steely Dan records."

In fact, Becker now says he relishes the pace of such projects, and contends that a faster production schedule "fits in with my lifestyle and with my aesthetics at this point—I'm really bored with spending that much time in a studio, without break."

As for the types of acts he hopes to work with, Becker candidly sees his stature as producer in neophyte terms, despite the legendary production polish that he, Donald Fagen and line producer Gary Katz perfected over the course of seven studio albums with Steely Dan. "I'd really like to find a new band," he says, "because I think I could be of the most benefit to someone going in for the first time. I'm not in the vaunted position I was in before, when Donald and I were able to go in and produce a Pete Christlieb and Warne Marsh project, so I'll concentrate on pop and rock.

"I have pretty broad tastes, and I'm just looking for something pretty good. I suspect, though, that there will be a lot of artists I can listen to and conclude that someone else would do a better job."

As for recording on his own, he leaves the door open to future projects, including any possible work with former partner Fagen, but adds that his current life in the islands keep him "out of the flow of the mainstream." He muses that, despite evident good health and a complete recovery from a near-fatal car accident around the time of the Dan breakup, he may lack the "stamina" for a formal Steely Dan reunion.

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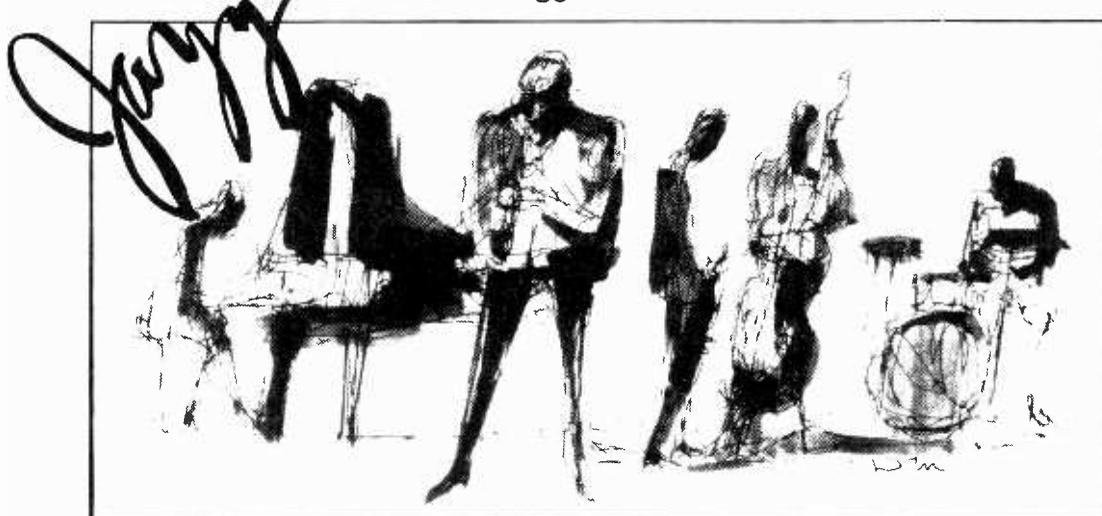
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FOR WEEK ENDING AUGUST 17, 1988

Billboard TOP COMPUTER SOFTWARE

THIS WEEK
LAST WEEK
WKS. ON CHART

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

		SYSTEMS														
TITLE		Publisher		Remarks		Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other			
1	23	F-15 STRIKE EAGLE	MicroProse	Air Combat Simulation Game.		•	•	•	•							
2	34	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Text Adventure.		•	•	•	•		•	•				
3	83	FLIGHT SIMULATOR II	Sublogic	Simulation Package		•	•	•								
4	21	KARATEKA	Broderbund	Action Arcade Game.		•	•	•								
5	12	SUMMER GAMES II	Epyx	Arcade Style Sports Game		•	•	•	•							
6	15	GATO	Spectrum HoloByte Inc.	Strategic Game				•								
7	37	GHOSTBUSTERS	Activision	Strategy Arcade Game		•	•	•								
8	53	SARGON III	Hayden	Chess Game		•		•	•							
9	91	FLIGHT SIMULATOR	Microsoft	Simulation Package				•	•							
10	7	WISHBRINGER	Infocom	Fantasy Adventure Game		•	•	•	•			•				
11	24	BRUCE LEE	Datasoft	Adventure Game		•	•	•								
12	10	BEACHHEAD II	Access	Strategy Arcade Game				•								
13	12	SOLO FLIGHT	MicroProse	Fun Flight Simulation		•	•	•	•							
14	96	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		•	•	•	•							
15	2	PHANTASIE	SSI	Fantasy Strategy				•								
16	4	KAMPFGRUPPE	SSI	Strategy Simulation				•								
17	3	AIRBORNE	Silicon Beach Software	Action Game					•							
18	4	SPYHUNTER	Bally	Action Arcade		•		•								
19	4	COMPUTER QUARTERBACK	SSI	Action Simulation				•								
20	NEW	COMPUTER AMBUSH	SSI	Combat Simulation								•				

ENTERTAINMENT

1	46	TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.		•	•	•	•			
2	81	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.		•		•	•			
3	36	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.		•	♦♦	♦♦	•			•★
4	98	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.		•	♦♦	♦♦	•			•

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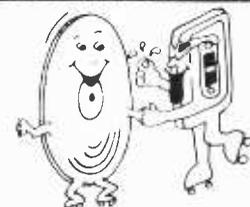
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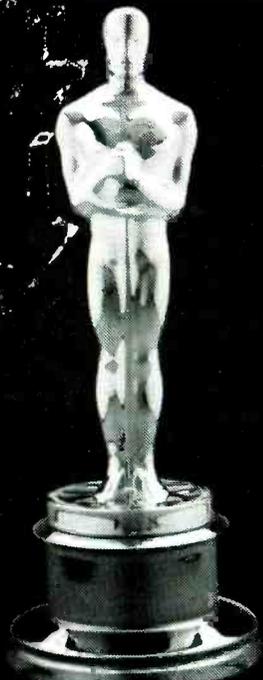
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tures SAN JOSE/SAN FRANCISCO, SAN JOSE CHRs KWSS & KHTT, AORs KOMA & KSJO, A/Cs KLOK, KARA & KEZR,
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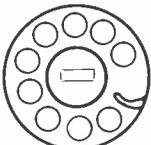
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Give us your help to prevent blindness.

EDUCA

6	6	13	BUILD A BOOK	Scarborough	Children can create a story with friends and pets names to print out and make their own book. Recommended ages 2-12.	•	•	•	•
7	8	9	AGENT U.S.A.	Scholastic Inc.	Educational program designed to sharpen geographic and math skills helps to improve deductive reasoning in ages 9 to adults.	•	•	•	•
8	5	2	CHARLIE BROWN'S ABC'S	Random House	An introduction to letters and words. Recommended ages 3 to 7.	•	•	•	•
9	9	11	BANK STREET MUSIC WRITER	Mindscape	Write, edit and play back your own music compositions.	•	•	•	•
10	10	5	ROCKY'S BOOTS	The Learning Company	Teaches the basics of logic and circuitry to ages 9 and up. Presents user with a problem that is solved by using logic and building a machine to solve the problem.	•	•	•	•

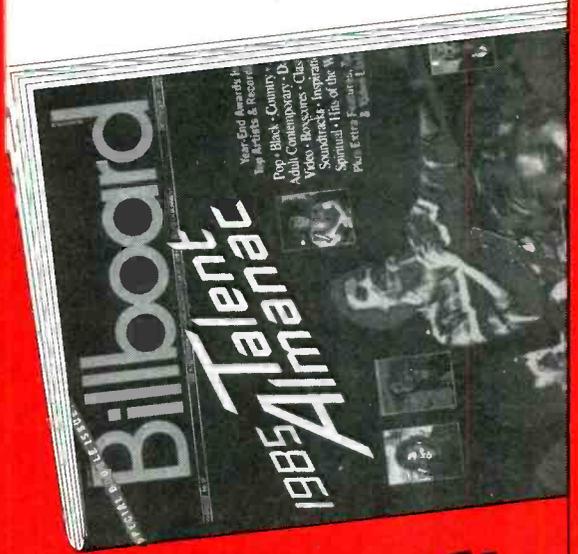
HOME MANAGEMENT

1	1	56	PRINT SHOP	Broderbund	At Home Print Shop	•	•	•	•
2	2	17	THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.	•	•	•	•
3	3	19	PRINT SHOP GRAPHICS LIBRARY	Broderbund	An additional disk for use with the "Print Shop". Supplies 100 new graphics.	•	•	•	•
4	4	98	BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•
5	10	6	PRINT SHOP GRAPHICS LIBRARY II	Broderbund	A second disk for use with the "Print Shop" more new graphics.	•	•	•	•
6	6	17	HOMEPAK	Batteries Included	Combines word processing, communications and data management in one package.	•	•	•	•
7	5	32	PAPERCLIP	Batteries Included	Word Processing Package	•	•	•	•★
8	9	22	MANAGING YOUR MONEY, ANDREW TOBIAS	Meca	Home Financial Management System	•	•	•	•
9	7	3	PRINT MASTER	Unison World	At Home Print Shop	•	•	•	•
10	NEW▶		3 IN 1 BUNDLE	Timeworks	Combination of Word Processing, Data Base and Spread Sheet program.	•	•	•	•

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CLASSICAL KEEPING SCORE

by Is Horowitz



THE LONG AND SHORT OF IT: Compact Disc protagonists have made much of the lengthy playing time allowed by the new medium—although, it must be stressed, most labels have not rushed to take advantage of this potential.

Meanwhile, without much fanfare, that old configuration, the LP, keeps extending the time it can comfortably etch on a single disk side. And with the help of Direct Metal Mastering, it has come up with some startling bargains in the time-cost equation.

A prime example is the recent reissue by **Angel Records** on its midprice **Eminence** line of the **Otto Klemperer** performance of the Beethoven Ninth Symphony with the Philharmonia Orchestra & Chorus and a quartet of soloists including **Christa Ludwig** and **Hans Hotter**. The single LP which holds the symphony also contains the Klemperer performance of the "Fidelio" Overture, for what well may be an unprecedented 79 minutes of stereo music on a single disk.

True, the record must be turned over after about 39 minutes. On the other hand, the total playing time of this LP exceeds the most that can be put on CD by four minutes or more.

It's interesting to recall that when **Sony** was setting standards for CD, two of the conditions it said were material were that the disk be small enough to be played in the dashboard of a car, and that it accommodate the Beethoven Ninth complete, for a practical limit of about 75 minutes.

The "Ninth-Fidelio" album is not alone among the

longer-play Eminence issues. Another Klemperer set, also digitally remastered and pressed in Germany, couples the Second and Fourth Symphonies of Brahms on one LP, with each running well over 38 minutes. And just a couple of months ago, **Musicmasters** put out a disk by the Soviet violinist **David Brodsky** which etched a 38-minute reading of the Tchaikovsky Concerto on a single side, the rest given over to other Tchaikovsky works for violin and orchestra.

Level and frequency response on these LPs are adequate, with little if any audible compromise because of

The LP is alive and well—and sometimes very long

their great length. Advances in computer-assisted cutting of masters, as well as the technical breakthrough provided by DMM, have brought improvements at a time when some are already sounding the early death knell of LP.

BRIEFLY NOTED: **Lorin Maazel**, who has recorded seven Puccini operas for **CBS Masterworks**, has won the **Luigi Illica Award**. The award is named after the librettist with whom Puccini wrote most of his popular operas . . . **Philips** is stoking the promotional fires in

(Continued on page 77)

LATIN NOTAS

by Enrique Fernandez



BRAZILIAN STAR Alcione may make her first U.S. appearance at a Lincoln Center concert presented by New York's **Caribbean Cultural Center**. The non-profit organization sponsors a yearly **Caribbean Expressions Festival**, which features talent from the Caribbean and other parts of the Americas where African-derived music has flourished. Last year, Alcione's **RCA** labelmate **Beth Carvalho** represented Brazil at the event.

Also slated for the festival is New York artist **Willie Colon**, known for his innovative reworking of the salsa groove. Colon, who recently left **RCA**, is still label-less, though there's talk of his signing with **A&M**. The singer/trombonist/bandleader has reworked his band into a more modern ensemble with emphasis on keyboards, including synthesizer. It's a tougher sound that departs from the romantic pop Colon had cultivated of

MORE VIDEO FOR Spanish-language tv: "**Punto de Encuentro (Common Ground)**," a magazine format show produced in Spain by **Televisión Española** and aired on the American **SIN** network, features clips by such artists as **Miguel Bosé**, **José José**, **Paloma San Basilio**, **Luis Miguel** and **Dyango**.

CAMILO SESTO has finished recording a new **Ariola** album in London and Madrid, expected for September release . . . **Angel Canales**, known for his progressive salsa interpretations, has complained that New York Latin radio stations don't play cuts from his latest album, "It's Time," on his own **Selanac** label, distributed by **TTH** . . . **James Adams** has left the New Jersey-based promotion firm **Adams & Levine** . . . For the second year in a row, **José José** will celebrate the Mexican independence holidays with performances at Atlantic City's **Tropicana** resort hotel. he's there from Sept. 13-15 . . . Venezuelan keyboardist **Ilan Chester** heads the roster of new releases from **Sonotone**, which also include albums by **Franco de Vita**, **Moises** and **Nestor Daniel** . . . The film "**Crossover Dreams**," starring **Rubén Blades** and featuring a number of New York salsa artists, will have its commercial release on Aug. 23 in the city.

The Caribbean Expressions Festival may introduce Alcione to the U.S.

Alcione is known in the U.S. among Brazilian-music aficionados, but she has yet to make her mark in this country's Latin market, in spite of the fact that **RCA** released an album of hers here last year. Her latest release in Brazil is titled "Fogo da Vida."

For this fall's festival, the Caribbean Cultural Center also plans to bring **CBS** artists **Alfredo Gutiérrez** from Colombia and **Yuly Mateo** from the Dominican Republic. Gutiérrez, a master of the accordion in the typical music of the Colombian coast, *vallenato*, recently recorded with **Mateo's** merengue band. It is hoped that the two artists may join forces for the concert.

late. Judging from the reception "El Malo" got at a packed free concert in the Bronx last week, his new beat is what the street wants.

CHUCH ANDERSON has been signed by **CBS Mexico** to produce and arrange an album for famed composer **Armando Manzanero**. Anderson, an American, is known in the Mexican record scene for his innovative *mariachi* arrangements for **Juan Gabriel** and **Rocío Durcal**. The **Manzanero** production takes Anderson's concepts further by combining acoustic *mariachi* with electronic drums, bass and synthesizer.

FOR WEEK ENDING AUGUST 17, 1985

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TOP CLASSICAL ALBUMS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS AGO	WKS. ON CHART	TITLE		ARTIST
			LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	16	BERNSTEIN: WEST SIDE STORY	DG 415-253 (CD)	14 weeks at No. One TE KANAWA, CARRERAS (BERNSTEIN)
2	2	24	WEBBER: REQUIEM	ANGEL DFO-38218 (CD)	DOMINGO, BRIGHTMAN (MAAZEL)
3	3	40	AMADEUS SOUNDTRACK	FANTASY WAM-1791 (CD)	NEVILLE MARRINER
4	5	8	GERSHWIN: RHAPSODY IN BLUE	CBS IM-39699 (CD)	MICHAEL TILSON THOMAS
5	4	14	AVE MARIA	PHILIPS 412-629 (CD)	KIRI TE KANAWA
6	10	8	MUSIC OF WOLFGANG AMADEUS MOZART	ANGEL SBR-3980	VARIOUS ARTISTS
7	14	4	AMERICA, THE DREAM GOES ON	PHILIPS 412-627 (CD)	BOSTON POPS (WILLIAMS)
8	7	44	MOZART: REQUIEM	L'OISEAU LYRE 411-712 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
9	6	24	WITH A SONG IN MY HEART	PHILIPS 412-625 (CD)	JESSYE NORMAN, BOSTON POPS (WILLIAMS)
10	8	18	BEVERLY SILLS SINGS VERDI	ANGEL AV-34017	BEVERLY SILLS
11	11	10	BEETHOVEN: SYMPHONIES 4 & 7	DG 415-121 (CD)	BERLIN PHILHARMONIC (KARAJAN)
12	12	106	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS.	CBS IM-37846 (CD)	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
13	25	4	BERLIOZ: SYMPHONIE FANTASTIQUE	LONDON 414-203 (CD)	MONTREAL SYMPHONY (DUTOIT)
14	9	44	THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244 (CD)	NEVILLE MARRINER
15	NEW		SAVE YOUR NIGHTS FOR ME	CBS FM-39866 (CD)	PLACIDO DOMINGO
16	16	44	GERSHWIN: AN AMERICAN IN PARIS	ANGEL DS-38130 (CD)	LABEQUE SISTERS
17	17	34	IN THE PINK	RCA CRC1-5315 (CD)	JAMES GALWAY & HENRY MANCINI
18	18	296	PACHELBEL: CANON/FASCH: TRUMPET CONCERTO	RCA FRL1-5468	PAILLARD CHAMBER ORCHESTRA
19	23	28	CANTELOUBE: SONGS OF THE AUVERGNE, VOL. 2	LONDON 411-730 (CD)	TE KANAWA, ENGLISH CHAMBER ORCH. (TATE)
20	22	8	THE WEDDING ALBUM	RCA XRL1-5038	VARIOUS ARTISTS
21	15	10	BERLIOZ: SYMPHONIE FANTASTIQUE	ANGEL DS-38210 (CD)	PHILADELPHIA ORCHESTRA (MUTI)
22	19	40	BIZET: CARMEN (EXCERPTS)	ERATO HBC1-5302 (CD)	MIGENES-JOHNSON, DOMINGO (MAAZEL)
23	13	22	GERSHWIN: PORGY AND BESS	PHILIPS 412-720 (CD)	SIMON ESTES, ROBERTA ALEXANDER
24	24	6	ELGAR/WALTON: CELLO CONCERTOS	CBS IM-39541	YO-YO MA
25	NEW		GLASS: SATYAGRAHA	CBS I3M-39672	PHILIP GLASS
26	21	20	BACH: BRANDENBURG CONCERTOS	L'OISEAU LYRE 414-187 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
27	27	6	VERDI: REQUIEM	DG 415-091 (CD)	VIENNA PHILHARMONIC (KARAJAN)
28	28	6	BACH ON WOOD	CBS M-39704	BRIAN SLAWSON
29	26	42	BAROQUE SOLOS AND DUETS	CBS IM-39061 (CD)	WYNTON MARSALIS, EDITA GRUBEROVA
30	30	24	TIME WARP	TELARC 10106 (CD)	CINCINNATI POPS (KUNZEL)
31	29	14	STRAVINSKY: LE SACRE DU PRINTEMPS	LONDON 414-202 (CD)	MONTREAL SYMPHONY (DUTOIT)
32	20	10	BACH: MAGNIFICAT	PHILIPS 411-458 (CD)	ENGLISH BAROQUE SOLOISTS (GARDINER)
33	37	4	CANADIAN BRASS LIVE	CBS M-39515 (CD)	CANADIAN BRASS
34	34	28	BEETHOVEN: SYMPHONIES 5 & 9	DG 413-933	BERLIN PHILHARMONIC (KARAJAN)
35	NEW		FASCINATIN' RAMPAL	CBS FM-39700 (CD)	JEAN-PIERRE RAMPAL
36	32	8	JAPANESE MELODIES	CBS FM-39703 (CD)	YO-YO MA
37	31	56	MAMMA	LONDON 411-959 (CD)	LUCIANO PAVAROTTI (MANCINI)
38	NEW		A BACH CELEBRATION	ANGEL DS-37343	CHRISTOPHER PARKENING
39	36	20	DEBUSSY: THE FALL OF THE HOUSE OF USHER	ANGEL DS-38168	MONTE CARLO ORCHESTRA (PRETRE)
40	38	76	BACH: UNACCOMPANIED CELLO SUITES (COMPLETE)	CBS I3M-37867	YO-YO MA

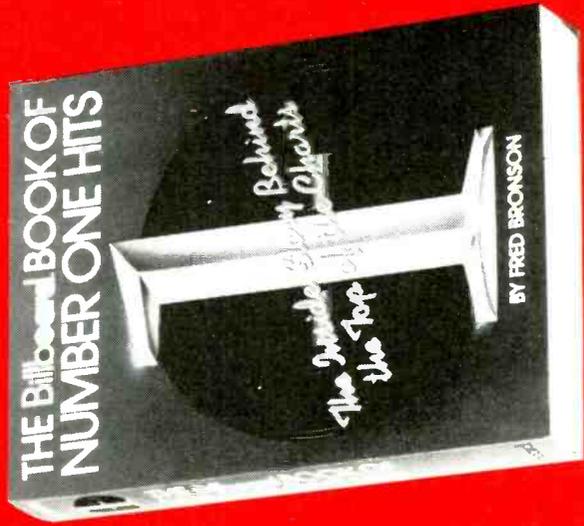
(CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units.

34	38	40	11	I WONDER IF I TAKE YOU HOME FULL FORCE (FULL FORCE) ◆ LISA-LISA & CULT JAM WITH FULL FORCE COLUMBIA 38-04886	88	—	2	RUNNING BACK I-HUNTER, MIRONSON (M. KEHR, D. KEHR, S. KEHR) ◆ JEFF BECK & ROD STEWART EPIC 34-05416	◆ URGENT MANHATTAN 240348/CAPITOL
35	42	45	6	LIVE EVERY MOMENT K. CRONIN, G. RICHATH, A. GRATZER (K. CRONIN)	85	74	10	PEOPLE GET READY J. BECK (C. MAYFIELD)	◆ WISE UP B. BANNISTER (W. KIRKPATRICK, B. SIMON)
36	NEW	NEW	NEW	DRESS YOU UP N. RODGERS (P. STANZIALE, A. LARUSSO) ◆ MADONNA SIRE 7-28919, WARNER BROS.	86	NEW	NEW	THE GOONIES 'R' GOOD ENOUGH C. LAUPER, L. PETZE (C. LAUPER, S. BROUGHTON, LUNT, A. STEAD)	◆ AMY GRANT A&M 2762
37	46	50	10	WHEN YOUR HEART IS WEAK S. HILLAGE (P. KINGSBERY)	87	69	14	REBELS T. PETTY, J. JOVINE, M. CAMPBELL (T. PETTY)	◆ CYNDI LAUPER PORTRAIT 34-04918, EPIC
38	48	64	3	THERE MUST BE AN ANGEL D. A. STEWART (LENNOX, STEWART)	88	NEW	NEW	CALL ME G. STEVENSON (P. COX, R. DRUMMIE)	◆ TOM PETTY AND THE HEARTBREAKERS MCA 52658
39	52	61	5	CRY T. HORN, GODLEY & CREME (GODLEY & CREME) POLYDOR 881 7867, POLYGRAM	89	78	12	EVERYBODY WANTS TO RULE THE WORLD C. HUGHES (ORZABAL, STANLEY, HUGHES)	◆ GO WEST CHRYSALIS 4-42865
40	44	47	7	LAY IT DOWN B. HILL (PEARCY, DEMARTINI, CROSBY, GROUCIER)	90	70	15	THINGS CAN ONLY GET BETTER R. HINE (H. JONES)	◆ KIM CARNES EMI-AMERICA 8267
41	26	19	12	19 P. HARCASLE (P. HARCASLE, W. COUTOURIE, J. MCCORD, M. OLDFIELD)	91	93	—	POSSESSION OBSESSION D. HALL, J. OATES, B. CLEARMOUNTAIN, A. BAKER (D. HALL, J. OATES, S. ALLEN)	◆ THE J. GEILS BAND PRIVATE 14-05462, EPIC
42	45	49	5	WILD AND CRAZY LOVE R. JAMES (R. JAMES, K. HAWKINS)	92	75	23	BLACK KISSES NEVER MAKE YOU BLUE P. KOELEWIJN, A. BOEKHOLT (P. KOELEWIJN)	◆ TEARS FOR FEARS MERCURY 8805597, POLYGRAM
43	47	52	4	DO YOU WANT CRYING S. KATRINA AND THE WAVE, P. COLLIER (V. DELA CRUZ)	93	86	22	TOUGH ALL OVER K. VANCE (J. CAFFERTY)	◆ HOWARD JONES ELEKTRA 7 69651
44	49	55	5	HANGIN' ON A STRING N. MARTINELLI (MCINTOSH, EUGENE, NICHOL)	94	87	12	SUDDENLY K. DIAMOND (K. DIAMOND, B. OCEAN)	◆ DARYL HALL & JOHN OATES RCA 14098
45	50	58	4	NO LOOKIN' BACK M. MICDONALD, T. TEMPLEMAN (M. MICDONALD, K. LOGGINS, E. SANFORD)	95	81	4	ANGEL N. RODGERS (MADONNA, S. BRAY)	◆ CURTIE & THE BOOM BOX RCA 14103
46	41	42	10	STIR IT UP K. FORSEY, H. F. ALTERMAYER (A. WILLIS, D. SEMBELLO)	96	83	15	BLACK CARS G. VANNELLI, J. VANNELLI, R. VANNELLI (G. VANNELLI, R. FREELAND)	◆ JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 4-04891, EPIC
47	35	23	19	VOICES CARRY M. THORNE (A. MANN, M. HAUSMAN, R. HOLMES, J. PESCE)	97	89	22	CENTERFIELD J. FOGERTY (J. FOGERTY)	◆ BILLY OCEAN JIVE 1-9323, ARISTA
48	57	67	6	TAKE ON ME A. TARNAY (P. WAAKTAAR, M. MAGS, N. HARKET)	98	79	17	BLACK CARS G. VANNELLI, J. VANNELLI, R. VANNELLI (G. VANNELLI, R. FREELAND)	◆ MADONNA SIRE 7-29008, WARNER BROS.
49	53	56	4	SPANISH EDDIE J. WHITE (D. PALMIER, C. COCHRAN)	99	92	16	TOUGH ALL OVER K. VANCE (J. CAFFERTY)	◆ GINO VANNELLI HME 4-04889, CBS
50	61	85	3	OH SHEILA READY FOR THE WORLD (M. RILEY, G. STROZIER, G. VALENTINE)	100	96	13	EVERYBODY WANTS TO RULE THE WORLD R. HINE (H. JONES)	◆ JOHN FOGERTY WARNER BROS. 7-29053

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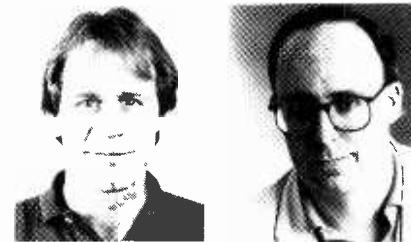
TOP JAZZ ALBUMS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	21	STANLEY JORDAN	BLUE NOTE BT 85101 CAPITOL	13 weeks at No. One MAGIC TOUCH
2	2	15	GEORGE HOWARD	TBA TB 205 PALO ALTO	DANCING IN THE SUN
3	3	7	DAVE GRUSIN & LEE RITENOUR	GRP 1015 (CD)	HARLEQUIN
4	6	15	EARL KLUGH	WARNER BROS. 25262-1 (CD)	SODA FOUNTAIN SHUFFLE
5	4	13	MILES DAVIS	COLUMBIA FC40023	YOU'RE UNDER ARREST
6	8	5	SPYRO GYRA	MCA 5606	ALTERNATING CURRENTS
7	5	19	RARE SILK	PALO ALTO 8086	AMERICAN EYES
8	7	27	GEORGE BENSON	WARNER BROS. 25178-1 (CD)	20/20
9	10	9	MICHAEL FRANKS	WARNER BROS. 25272	SKIN DIVE
10	9	23	ANDREAS VOLLENWEIDER	COLUMBIA FM 39963 (CD)	WHITE WINDS
11	11	27	DAVID SANBORN	WARNER BROS. 25150-1	STRAIGHT TO THE HEART
12	12	21	SADE	PORTRAIT BFR 39581 EPIC (CD) ▲	DIAMOND LIFE
13	13	11	KENNY G.	ARISTA AL8-8282	GRAVITY
14	14	15	MAYNARD FERGUSON	PALO ALTO PA 8077	LIVE FROM SAN FRANCISCO
15	15	44	WYNTON MARSALIS	COLUMBIA FC 39530 (CD)	HOT HOUSE FLOWERS
16	16	15	TANIA MARIA	MANHATTAN ST-53000 CAPITOL	MADE IN NEW YORK
17	17	7	DAVE VALENTIN	GRP 1016 (CD)	JUNGLE GARDEN
18	18	38	AL JARREAU	WARNER BROS. 25106-1 (CD)	HIGH CRIME
19	19	7	SPECIAL EFX	GRP 1014 (CD)	MODERN MANNERS
20	20	9	DIZZY GILLESPIE	GRP 1012 (CD)	NEW FACES
21	21	19	KENNY BURRELL & GROVER WASHINGTON	BLUE NOTE 85106 CAPITOL	TOGETHERING
22	23	140	GEORGE WINSTON ●	WINDHAM HILL C-1025 A&M (CD)	DECEMBER
23	NEW ▶		THE MANHATTAN TRANSFER	ATLANTIC 82166	VOCALESE
24	29	5	KEVIN EUBANKS	GRP 1013 (CD)	OPENING NIGHT
25	27	23	DAVE GRUSIN	GRP 1011 (CD)	ONE OF A KIND
26	26	44	PAT METHENY GROUP	ECM 25000 1 WARNER BROS. (CD)	FIRST CIRCLE
27	28	11	SKYWALK	ZEBRA 2R 5004	SILENT WITNESS
28	24	21	YELLOWJACKETS	WARNER BROS. 1-25204	SAMURAI SAMBA
29	25	13	STANLEY TURRENTINE	BLUE NOTE BST-85105 CAPITOL	STRAIGHT AHEAD
30	33	3	WYNTON MARSALIS	WHO'S WHO WWLP 21026	THE ALL AMERICAN HERO
31	31	7	RODNEY FRANKLIN	COLUMBIA FC39962	SKYDANCE
32	39	3	VICTOR FELDMAN'S GENERATION BAND	TBA TB 208 PALO ALTO	HIGH VISIBILITY
33	40	3	SADAO WATANABE	ELEKTRA 60431	MAISHA
34	22	11	AL DIMEOLA	MANHATTAN ST-53002 CAPITOL	CIELO E TERRA
35	35	58	DAVE GRUSIN	GRP A-1006 (CD)	NIGHT LINES
36	38	75	ANDREAS VOLLENWEIDER	COLUMBIA FM 37827 (CD)	CAVERNA MAGICA (... UNDER THE TREE-IN THE CAVE ...)
37	34	50	GEORGE WINSTON ●	WINDHAM HILL C 1012 A&M (CD)	AUTUMN
38	32	21	DAVID DIGGS	TBA TB 207 PALO ALTO	STREETSHADOWS
39	NEW ▶		KITARO	GRAMAVISION 18 7013 1 POLYGRAM	OASIS
40	NEW ▶		MCCOY TYNER	PALO ALTO PA 803	JUST FEELIN'

Alboms 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



THERE ARE JAZZ FESTIVALS and there are jazz festivals. And certainly, without slighting any of the many other gala events about which we've been reporting all summer, it seems safe to say that the Greenwich Village Jazz Festival, set for Aug. 23-Sept. 2, is unique.

Litoff.

Among the highlights on the Village Festival agenda is the latest edition of Liepolt's "Music Is An Open Sky," which spotlights some of the more adventurous exponents of what is still, a quarter-century after it burst on the scene, frequently referred to as "new

The Greenwich Village Festival is a nightclub-hopper's dream

Unlike the typical jazz festival, which emphasizes concert performances, the Greenwich Village bash is a celebration of the nightclubs of that historic New York area, and encourages club-hopping via a special pass that offers discounts on admission to numerous Village venues. Holders of the \$10 pass get into clubs for the first and second sets at 50% off the music charge, and for the third set (if there is one) for free. This is the fourth year of the festival, sponsored by Dewar's White Label Scotch and produced by Village impresarios Horst Liepolt and Mel

jazz." This time out, there will be "Open Sky" performances not just at Sweet Basil, the club Liepolt books, but also at the Greenwich House Community Center Auditorium, which will host a nightly series of concerts, including rare local appearances by Steve Lacy and Jimmy Giuffre.

Also on the schedule are jazz films, lectures, workshops, a jazz video showcase, a senior citizens' dance with the Widespread Jazz Orchestra, and the traditional free opening-evening concert in Washington Square Park, featuring Stan Getz and Kenny Burrell.

IN OTHER FESTIVAL NEWS, the word from Finland is that changes in the format of this year's Pori Jazz Festival worked out well. The two-decade-old event was expanded from four to seven days, and a new effort was made to attract younger audiences by including domestic pop acts on the bill. Among the stars of the festival, which drew an estimated 60,000 paying customers, was the American avant-funk electric bassist Jamaaladeen Tacuma... Newport, R.I., where the jazz festival was born, hosts the JVC Jazz Festival this Saturday and Sunday (17-18). The lineup ranges from fusion (Mahavishnu, Spyro Gyra) to avant-garde (David Murray) to blues (Stevie Ray Vaughan) to the likes of Sarah Vaughan and McCoy Tyner.

BLUNDER CONTROL requires that we clarify a recent article by one-half of this byline, in which PolyGram Special Imports was incorrectly named as the Enja label's former distributor. It was actually PolyGram Classics that oversaw U.S. distribution for the Munich-based jazz line.

GOSPEL LECTERN

by Bob Darden



BILLY SPRAGUE is at the vanguard of a whole new wave of Christian singers/songwriters/performers. Along with the likes of Billy Crockett, Morgan Cryar, Philip Sandifer, Bryan Duncan and others, he's released a hot new album of contemporary religious music, music aimed squarely at the MTV generation.

Although Sprague's album "What A Way To Go" was released earlier this year on the Word-distributed Reunion label, he's actually been around the music industry for some time.

"I met people like Brown Bannister and Chris Christian while at Abilene Christian College," he says, "and they were always gracious enough to encourage my music. Then, while I was at grad school at the Univ. of Texas, another friend, Mike Blanton, offered me a two-album contract with Word. That was about 1978-79, and the time just wasn't right. I was really interested in teaching English on a college level.

"But I kept my contact with the guys and finally gave in. Mike said that Amy Grant needed an acoustic guitarist for her early 1981 tour, and I knew that the time was finally right.

"I've been here ever since. I started writing for Meadowgreen Music and went on the road with Brown (as part of the Brown Bannister Vocal Band) in short order and never looked back."

Sprague makes it sound easy, but he has an advantage over most unknowns moving to Nashville: his songwriting. He wrote songs that have appeared on albums by Amy Grant (including the duet "Singing A Love Song"), Bannister, Debby Boone, Kathy Troccoli and Sandi Patti (the big hit "Via Dolorosa").

"About a year and a half ago, we finally got serious about doing an album," Sprague says. "We used Mi-

chael W. Smith, mainly because I wanted to get a true '80s sound—while at the same time I didn't want to come up with something I couldn't play on the acoustic guitar. Michael came up with a lot of fresh musical ideas, and even though he was inexperienced as a producer at the time, we eventually locked in together and explored all kinds of different grooves."

The result was "What A Way To Go," which has enjoyed surprising sales strength so far this year. One of the key tracks on the album is the title track, co-written by Wayne Kirkpatrick, which talks about death.

Billy Sprague aims for the MTV generation

"I knew at the time it was a pretty heavy topic and it would cause some comment," Sprague says, "so we purposefully couched it in happy, Kenny Loggins-styled music."

Partly because of his comparative youth and engaging manner, Sprague has become a popular speaker/minister/performer for youth groups, camps and seminars. Originally, ministering to high school kids was the last thing on his mind.

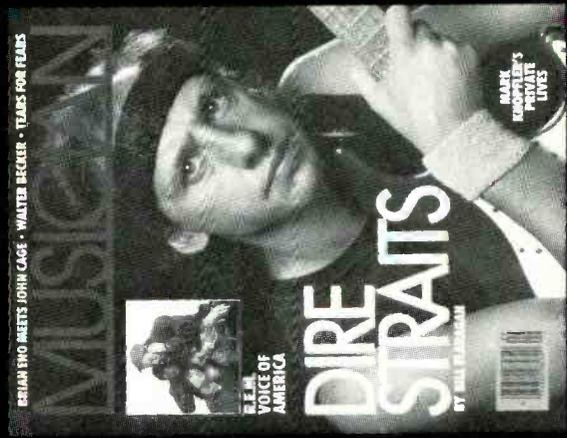
"Something happened, though," he says. "About four years ago on a retreat, I had an incredible time with the high school kids. I got hooked on them. I love their simpler outlook, their passion, free emotions and impulsive nature. Once you get their attention, you've got a good chance to affect someone who is only now forming his or her own world view."

39	42	46	5	JEFF BECK	EPIC 39483	FLASH	94	93	87	14	CON FUNK SHUN	MERCURY 824 345-1M-1 POLYGRAM (8 98) (CD)	ELECTRIC LADY	
40	33	29	12	SUPERTRAMP	A&M SP-501.4 (8 98) (CD)	BROTHER WHERE YOU BOUND	95	92	95	10	UTFO	SELECT 21.6.1.4 (8 98)	UTFO	
41	41	41	10	AMY GRANT	A&M SP-5060 (8 98)	UNGUARDED	96	101	106	95	PHIL COLLINS	ATLANTIC SD1.6029 (8 98) (CD)	FACE VALUE	
42	49	56	16	RICK SPRINGFIELD	RCA A&M 1-5370 (9 98)	TAO	97	97	98	22	GO WEST	CHRYSALIS FV 41.495 (8 98) (CD)	GO WEST	
43	38	32	19	TOM PETTY AND THE HEARTBREAKERS	MCA 5486 (8 98) (CD)	SOUTHERN ACCENTS	98	99	71	26	DAVID LEE ROTH	WARNER BROS 1-25222 (5 99)	CRAZY FROM THE HEAT	
44	36	31	30	JOHN FOGERTY	WARNER BROS 1-25203 (8 98) (CD)	CENTERFIELD	99	108	113	7	RENE & ANGELA	MERCURY 824.607 1M-1 POLYGRAM (8 98)	STREET CALLED DESIRE	
45	45	42	62	TINA TURNER	CAPITOL ST-1.2330 (8 98) (CD)	PRIVATE DANCER	100	96	91	43	DARYL HALL & JOHN OATES	RCA A&M 1-5309 (9 98) (CD)	BIG BAM BOOM	
46	48	35	23	THE MARY JANE GIRLS	GORDY 6092GL MOTOWN (8 98)	ONLY FOUR YOU	101	104	118	7	JOHN DENVER	RCA A&M 1-5458 (8 98)	DREAMLAND EXPRESS	
47	44	40	20	LUTHER VANDROSS	EPIC 39882	THE NIGHT I FELL IN LOVE	102	102	104	7	PEABO BRYSON	ELEKTRA 60427 (8 98) (CD)	TAKE NO PRISONERS	
48	59	62	23	JESSE JOHNSON'S REVUE	A&M SP-6-5024 (6 98)	JESSE JOHNSON'S REVUE	103	109	109	8	HELIX	CAPITOL ST-1.241.1 (8 98)	LONG WAY TO HEAVEN	
49	46	43	25	GEORGE THOROGOOD	EMI-AMERICA ST-1.7145 (8 98) (CD)	MAVERICK	104	115	114	29	KLYMAXX	MCA CONSTELLATION 5529 MCA (8 98)	MEETING IN THE LADIES ROOM	
50	50	51	6	"WEIRD AL" YANKOVIC	ROCK'N'ROLL FZ 40033 SCOTTI BROS.	DARE TO BE STUPID	105	129	152	6	COCK ROBIN	COLUMBIA BFC 39582	COCK ROBIN	
51	54	58	27	DEPECHE MODE	SIRE 25194.1 WARNER BROS (8 98)	SOME GREAT REWARD	106	114	120	10	SUZANNE VEGA	A&M SP 6 5072 (6 98)	SUZANNE VEGA	
52	60	60	14	BON JOVI	MERCURY 824 509-1 POLYGRAM (8 98) (CD)	7800 FAHRENHEIT	107	107	111	39	WHODINI	JIVE JJ-825.1 ARISTA (8 98)	ESCAPE	
53	39	33	10	ROBERT PLANT	ES PARANZA 90265 ATLANTIC (9 98) (CD)	SHAKEN 'N STIRRED	108	98	92	23	MICK JAGGER	COLUMBIA FC 39940 (CD)	SHE'S THE BOSS	
54	53	53	26	RUN.D.M.C.	PROFILE PRO1.205 (8 98)	KING OF ROCK	109	128	148	4	ORCHESTRAL MANOEUVERS IN THE DARK	A&M SP-5077 (8 98)	CRUSH	
55	57	73	7	JIMMY BUFFETT	MCA 5600 (8 98)	THE LAST MANGO IN PARIS	110				NEW	UB40	A&M SP 6 65090 (6 98)	LITTLE BAGGARIDDIM

Albums with the greatest sales gains this week. (CD) Compact Disc available. *RIAA certification for sales of 500,000 units. RIAA certification for sales of one million units. with each additional million indicated by a numeral following the symbol. *CBS Records does not issue a suggested list price for its product.

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HOT DANCE/DISCO

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CLUB PLAY

Compiled from a national sample of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	1	6	FREEWAY OF LOVE ARISTA AD1-9355	◆ ARETHA FRANKLIN 3 weeks at No. One
2	3	3	5	SHOUT (REMIX) MERCURY 880 929-1	◆ TEARS FOR FEARS
3	2	2	8	DANCIN' IN THE KEY OF LIFE (REMIX) ATLANTIC 0-86874	◆ STEVE ARRINGTON
4	6	11	5	WILD AND CRAZY LOVE (REMIX) GORDY 4541GG MOTOWN	THE MARY JANE GIRLS
5	8	10	5	I'M ONLY SHOOTING LOVE COLUMBIA 44-05229	◆ TIME BANDITS
6	7	7	8	UNEXPECTED LOVERS TSR TSR 837	LIME
7	9	13	6	ALL FALL DOWN RCA PW 14109	◆ FIVE STAR
8	12	19	4	EIGHT ARMS TO HOLD YOU EPIC 49 05247	GOON SQUAD
9	10	16	6	HISTORY CRITIQUE CR 8512	◆ MAI TAI
10	14	20	4	TRAPPED MCA 23568	COLONEL ABRAMS
11	4	6	6	RASPBERRY BERET(RMX)/SHE'S ALWAYS IN MY HAIR PAISLEY PARK 0-20355/WARNER BROS.	◆ PRINCE & REVOLUTION
12	5	5	10	THE PERFECT KISS QWEST 0 20330 WARNER BROS	◆ NEW ORDER
13	17	42	3	DARE ME RCA PD-14127	◆ THE POINTER SISTERS
14	23	26	4	CHECK IT OUT PERSONAL P49818	FANCY
15	18	32	4	PICKIN' UP PIECES MIRAGE 0-96873 ATLANTIC	BRENDA K. STARR
16	21	38	3	OH SHEILA MCA 23572	READY FOR THE WORLD
17	15	14	13	PADLOCK (EP) GARAGE ITG2001 4TH & B WAY	GWEN GUTHRIE
18	19	24	5	LOVE & PRIDE (REMIX) EPIC 49 05236	◆ KING
19	20	25	4	BIT BY BIT MCA 23564	◆ STEPHANIE MILLS
20	31	46	3	STIR IT UP (REMIX) MCA 23567	◆ PATTI LABELLE
21	11	9	7	CANNONBALL A&M SP 12130	◆ SUPERTRAMP
22	22	22	6	CRY POLYDOR 881 786 1	◆ GODLEY & CREME
23	13	8	10	TOO TURNED ON VANGUARD SPV 82	ALISHA
24	30	36	4	THE PLEASURE SEEKERS MIRAGE 0 96875 ATLANTIC	THE SYSTEM
25	25	23	7	IF LOOKS COULD KILL (REMIX) MIRAGE 0 96894 ATLANTIC	PAMALA STANLEY
26	27	35	5	REACT A&M SP 12133	STRAFE
27	50	—	2	VANITY KILLS/BE NEAR ME (REMIX) IMPORT (NEUTRON.UK)	ABC
28	35	44	3	BOYS WILL BE BOYS MOTOWN 4542MG	◆ MAUREEN STEELE
29	38	—	2	OBJECT OF MY DESIRE ELEKTIRA 0 66891	◆ STARPOINT
30	33	34	4	EAT YOU UP PASSION AP 3004 PERSONAL	ANGIE GOLD
31	34	39	4	ESCAPE (I NEED A BREAK) JIVE JD1 9372 ARISTA	WHODINI
32	28	28	6	ROCK ME DOWN SPRING SPR 12 416	MONA LISA YOUNG
33	44	50	3	STREET CALLED DESIRE (LP CUTS) MERCURY 824 607 1	RENE & ANGELA
34	49	—	2	GOOD-BYE BAD TIMES A&M SP-12141	PHILIP OAKEY & GIORGIO MORODER
35	37	49	3	WE DON'T NEED ANOTHER HERO (THUNDERDOME) CAPITOL V 8655	◆ TINA TURNER
36	NEW ▶			YOUTHQUAKE (LP CUTS) EPIC B1E40119	DEAD OR ALIVE
37	24	12	16	FUZZ DANCE (EP) SIRE 25273 1 WARNER BROS	VARIOUS ARTISTS
38	NEW ▶			IF YOU LOVE SOMEBODY SET THEM FREE (REMIX) A&M SP 12132	◆ STING
39	NEW ▶			ONLY FOR LOVE EMI AMERICA V 7861	LIMAH L
40	43	—	2	STRONGER TOGETHER MIRAGE 0 96870 ATLANTIC	SHANNON
41	42	—	2	I DON'T WANNA THINK ABOUT IT TOP PRIORITY 429 05234 CBS ASSOCIATED	TENITA JORDAN
42	16	4	10	GLOW (REMIX) GORDY 4539GG MOTOWN	◆ RICK JAMES
43	NEW ▶			SOME PEOPLE (REMIX) CAPITOL V 8649	BELOUIS SOME
44	26	15	14	YOU SPIN ME ROUND (LIKE A RECORD)/MISTY CIRCLES EPIC 49 05208	◆ DEAD OR ALIVE
45	48	—	2	GIRL IF YOU TAKE ME HOME COLUMBIA 44 05232	FULL FORCE
46	46	47	3	DANCING FOR MY LOVE ATLANTIC 0 86870	JENNY BURTON
47	NEW ▶			ENDICOTT SIRE 0 20351 WARNER BROS	◆ KID CREOLE AND THE COCONUTS
48	NEW ▶			BLACK KISSES (NEVER MAKE YOU BLUE) RCA PD-14104	CURTIE & THE BOOM BOX
49	32	21	9	HOT YOU'RE COOL (REMIX) IRS SP 70986 A&M	GENERAL PUBLIC
50	NEW ▶			ROMEO WHERE'S JULIET? MCA 23558	COLLAGE

BREAKOUTS
Titles with future chart potential, based on club play this week.

- HOT SPOT (REMIX) THE DAZZ BAND MOTOWN
- STOP (REMIX)/BLOW DATA SIRE
- ABADABADANGO KIM CARNES EMI AMERICA
- THE POWER OF LOVE (REMIX) HUEY LEWIS & THE NEWS CHRYSALIS
- WEIRD SCIENCE OINGO BOINGO MCA
- SHAME THE MOTELS CAPITOL
- POP LIFE (REMIX)/HELLO PRINCE & THE REVOLUTION PAISLEY PARK
- MONEY'S TOO TIGHT TO MENTION SIMPLY RED IMPORT (ELEKTIRA.UK)

12 INCH SINGLES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL	
1	3	4	5	RASPBERRY BERET/SHE'S ALWAYS IN MY HAIR PAISLEY PARK 0-20355/WARNER BROS.	◆ PRINCE & THE REVOLUTION 1 week at No. One
2	6	11	5	SHOUT (REMIX) MERCURY 880 929 1	◆ TEARS FOR FEARS
3	1	1	11	ANGEL/INTO THE GROOVE ● SIRE 0-20335/WARNER BROS	◆ MADONNA
4	4	5	6	FREEWAY OF LOVE ARISTA AD1-9355	◆ ARETHA FRANKLIN
5	11	13	4	TRAPPED MCA 23568	COLONEL ABRAMS
6	2	3	20	I WONDER IF I TAKE YOU HOME COLUMBIA 44-05203	◆ LISA LISA AND CULT JAM WITH FULL FORCE
7	7	8	7	FUZZ DANCE (EP) SIRE 25273-1/WARNER BROS.	VARIOUS ARTISTS
8	5	2	11	19 CHRYSALIS 4V9 42875	◆ PAUL HARDCASTLE
9	9	6	23	YOU SPIN ME ROUND (LIKE A RECORD) EPIC 49 05208	◆ DEAD OR ALIVE
10	8	7	10	TOO TURNED ON VANGUARD SPV-82	ALISHA
11	10	9	12	UNEXPECTED LOVERS TSR TSR 837	LIME
12	13	14	3	STIR IT UP (REMIX) MCA 23567	◆ PATTI LABELLE
13	14	20	4	EIGHT ARMS TO HOLD YOU EPIC 49 05247	GOON SQUAD
14	16	16	7	CITY LIFE/A FLY GIRL CAPITOL V-8645	BOOGIE BOYS
15	12	10	10	THE PERFECT KISS QWEST 0-20330/WARNER BROS	◆ NEW ORDER
16	18	34	4	BIT BY BIT MCA 23564	◆ STEPHANIE MILLS
17	17	29	3	PICKIN' UP PIECES MIRAGE 0-96873/ATLANTIC	BRENDA K. STARR
18	15	12	8	PADLOCK (EP) GARAGE ITG-2001/4TH & B'WAY	GWEN GUTHRIE
19	25	15	12	TONIGHT (LOVE WILL MAKE IT RIGHT) FRESH FRE001X	HANSON & DAVIS
20	NEW ▶			IF YOU LOVE SOMEBODY SET THEM FREE (REMIX) A&M SP-12132	◆ STING
21	22	24	6	DANCIN' IN THE KEY OF LIFE (REMIX) ATLANTIC 0-86874	◆ STEVE ARRINGTON
22	20	36	7	GLOW (REMIX) GORDY 4539GG/MOTOWN	◆ RICK JAMES
23	24	17	9	BAD BOYS STARLITE B6000/FANTASY	BAD BOYS FEATURING K LOVE
24	28	—	2	DARE ME RCA PD-14127	◆ THE POINTER SISTERS
25	RE-ENTRY			ALL FALL DOWN RCA PW-14109	◆ FIVE STAR
26	NEW ▶			THE SHOW/LA DI DA DI REALITY D-242/FANTASY DOUG E. FRESH & THE GET FRESH CREW	
27	19	26	21	POINT OF NO RETURN ARISTA AD1-9326	EXPOSE
28	42	—	2	FIREFLY URBAN ROCK UR 818	COUSIN ICE
29	RE-ENTRY			GIRL IF YOU TAKE ME HOME COLUMBIA 44-05232	FULL FORCE
30	21	18	15	HANGIN' ON A STRING (CONTEMPLATING) MCA 23543	◆ LOOSE ENDS
31	NEW ▶			GOOD-BYE BAD TIMES A&M SP 12141	PHILIP OAKEY & GIORGIO MORODER
32	30	42	3	CRY POLYDOR 881 786-1/POLYGRAM	◆ GODLEY & CREME
33	33	33	17	ROCK ME TONIGHT CAPITOL V-8640	◆ FREDDIE JACKSON
34	23	22	14	DANGEROUS (REMIX) MODERN 0-96885/ATLANTIC	◆ NATALIE COLE
35	NEW ▶			STRONGER TOGETHER MIRAGE 0-96870/ATLANTIC	SHANNON
36	NEW ▶			NO UFO'S METROPLEX M001	MODEL 500
37	35	37	4	THE ROOF IS ON FIRE (REMIX) REALITY D-239/FANTASY	ROCK MASTER SCOTT AND THE DYNAMIC THREE
38	26	19	11	CALL ME/WE CLOSE OUR EYES CHRYSALIS 4V9-42871	◆ GO WEST
39	32	—	2	I'M ONLY SHOOTING LOVE COLUMBIA 44-05229	◆ TIME BANDITS
40	44	—	2	VANITY KILLS/BE NEAR ME (REMIX) IMPORT (NEUTRON.UK)	ABC
41	38	39	4	MUSIC IS THE KEY D.J. INTERNATIONAL DJ888	J.M. SILK
42	27	27	13	SAVE YOUR LOVE (FOR #1) MERCURY 880 731-1	◆ RENE & ANGELA
43	37	23	17	THINKING ABOUT YOUR LOVE 4TH & B'WAY BWAY414 ISLAND	◆ SKIPWORTH & TURNER
44	RE-ENTRY			PEOPLE ARE PEOPLE SIRE 0-20214/WARNER BROS	◆ DEPECHE MODE
45	NEW ▶			OH SHEILA MCA 23572	READY FOR THE WORLD
46	NEW ▶			BAD BOY PRIVATE 1 429-05241	JUICY
47	31	25	6	CANNONBALL A&M SP-12130	◆ SUPERTRAMP
48	36	32	13	IT'S THAT EAST STREET BEAT ATLANTIC 0 86860	CHOCOLETTE
49	NEW ▶			LOVE RESURRECTION COLUMBIA 44 05237	◆ ALISON MOYET
50	39	35	7	EAT YOU UP PASSION AP3004 PERSONAL	ANGIE GOLD

BREAKOUTS
Titles with future chart potential, based on sales reported this week.

- ALL NIGHT/WHERE DA FREAKS AT? RADIANCE QWEST
- THE DANCE ELECTRIC ANDRE CYMONE COLUMBIA
- YOU LOOK MARVELOUS BILLY CRYSTAL A&M
- HISTORY MAI TAI CRITIQUE
- THE POWER OF LOVE (REMIX) HUEY LEWIS & THE NEWS CHRYSALIS
- BATTLE OF THE BEATS (EP) BOYD JARVIS & TIMMY REGISFORD NEXT PATEAU
- THE SCREAMS OF PASSION THE FAMILY PAISLEY PARK
- CHERISH (REMIX)/FRESH/MISLED (SPECIAL MIX) KOOL & THE GANG DE-LITE

○ 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.

NEW RELEASES

(Continued from page 24)

SIMON F

Gun
LP Chrysalis BFV 41496/CBS/no list
CA BVT 41496/no list

BLACK

CYMONÉ, ANDRÉ A.C.

LP Columbia FC 40037/CBS/no list
CA FCT 40037/no list

FEELABELIA East To West

LP Qwest 1-25324/WEA/\$8.98
CA 4-25324/\$8.98

JARREAU, AL Live In London

LP Warner Bros. 1-25331/WEA/\$8.98
CA 4-25331/\$8.98

COUNTRY

ACUFF, ROY Columbia Historic Edition

LP Columbia FC 39998/CBS/no list
CA FCT 39998/no list

THE MADDOX BROTHERS & ROSE Columbia Historic Edition

LP Columbia FC 39997/CBS/no list
CA FCT 39997/no list

NELSON, WILLIE Half Nelson

LP Columbia FC 39990/CBS/no list
CA FCT 39990/no list

CLASSICAL

DVORAK

Symphony No. 9 "From The New World" Minnesota Orchestra, Marriner

LP Philips 412 224-1 PH/PolyGram/\$10.98
CA 412 224-4 PH/\$10.98

LHEVINNE

Ampico Piano Rolls Vol. 3

LP London 414 123-1 OH/PolyGram/\$10.98
CA 414 123-4 DH/\$10.98

MOZART

Symphonies Nos. 35 and 41 Vienna Philharmonic Orchestra, Bernstein

LP Deutsche Grammophon 415 305-1 GH/PolyGram/\$10.98
CA 415 305-4 GH/\$10.98

RACHMANINOV

Ampico Piano Rolls Vol. 3

LP London 414 122-1 OH/PolyGram/\$10.98
CA 414 122-4 OH/\$10.98

ROSSINI

Maometto Secondo Philharmonia Orchestra, Scimone

LP Philips 412 148-1 PH3/PolyGram/\$29.94
CA 412 148-4 PH3/\$29.94

STRAVINSKY

"The Firebird" Suite, "Pulcinella" Suite Israel Philharmonic Orchestra, Bernstein

LP Deutsche Grammophon 415 127-1 GH/PolyGram/no list
CA 415 127-4 GH/no list

VARIOUS ARTISTS

Pachelbel Canon Stuttgart Chamber Orchestra, Munchinger

LP London 411 973-1 LH/PolyGram/\$10.98
CA 411 973-4/\$10.98

To get your company's new releases listed, either send release sheets or else type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to Linda Moleski, Billboard, 1515 Broadway, New York, N.Y. 10036.

HOME VIDEO

Symbols for formats are ♣=Beta, ♥=VHS, ♦=CED and ♠=LV. Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated.

FILMS

ANGKOR: CAMBODIA EXPRESS
Robert Walker, Christopher George
♣ Vestron Video 4135/\$69.95

BLACK BEAUTY
Mark Lester, Walter Slezak
♣ Vestron Home Video 8079/\$29.95

CALL OF THE WILD

♣ Vestron Video 4355/\$69.95

THE DEAN LEGACY

James Dean
♣ Warner Home Video 11476/WEA/\$99.95

DELINQUENT SCHOOLGIRLS

Michael Pataki, Bob Minos, Stephen Stucker
♣ Vestron Video 4235/\$69.95

A DOG OF FLANDERS

David Ladd, Donald Crisp
♣ Paramount Home Video 2325/\$29.95

ELLIE

Sheila Kennedy, Shelley Winters
♣ Vestron Video 5085/\$79.95

FATHER GUIDO SARDUCCI GOES TO COLLEGE

♣ Vestron Video 3106/\$59.95

FLASH GORDON—SPACE ADVENTURE, VOL. I

Animated
♣ Media Home Entertainment M337/\$19.95

FLASH GORDON—SPACE ADVENTURE, VOL. II

Animated
♣ Media Home Entertainment M338/\$19.95

GIANT

Elizabeth Taylor, Rock Hudson, James Dean
♣ Warner Home Video 11414/WEA/\$59.95

♣ 11414/\$39.98

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

ON THE BEAM

(Continued from page 23)

Jarrett's "Without Rhyme Or Reason," Jay Hoggard's "Days Like These," Dave Valentin's "The Hawk" and Tom Browne's "Browne Sugar."

RANDOM BITS: Alpha-Toolex, the Swedish manufacturer known for its precision phonograph record presses, is reportedly entering the CD field. Apart from producing mechanical parts for use in Compact Disc replication, the firm is said to be planning its own CD pressing facility in Sweden. We're told orders will soon be taken for deliveries expected to start as early as next spring . . . **Wherehouse Entertainment**, which has already identified CD as a key to revamping its position in music retailing, continues to heighten its CD profile in advertising. Most explicit move yet came last week with major full-page print ads in Southern California dailies, plugging special \$11.99 tags on selected CDs as part of the chain's push behind new outlets in Lomita, Studio City and Granada Hills.

dance TRAX

by Brian Chin



HARDCORE: Regular readers know by now that George Clinton's albums go right over our head, but his singles never fail to grab us. "Bullet Proof" (Capitol 12-inch) turns out to be another compelling heavy-beat cry of funk . . . "Lisa-Lisa & Cult Jam with Full Force" (Columbia) is an album that does real justice to its preceding hit single. Lisa-Lisa, a highly engaging young singer, is surrounded again with a rich mesh of vocals and provided with material that speaks right to the young and precocious. Of immediate club interest: "You'll Never Change," more domestic drama and soulful singing; "Can You Feel The Beat," a heavy-disco song; and "This Is Cult Jam," a highly creative variant on the bonus-beat with scattered vocals. The only thing here that's less than extremely original is "Private Property," and even that's quite good.

MORE SINGLES: We (and early buyers of the record) were a little quick on the draw with **Simply Red's** "Money's Too Tight": It's been re-released by Elektra U.K. with a new post-production by **Steve Thompson** and mix by him and **Michael Barbiero**, which makes the cut a much smoother, top 40-sounding record, not to mention more straight-faced.

But we have to agree with the British writer who recently criticized U.K. labels for trying to leverage the release of new mixes for extra sales to people like us. After several months of the dozen-mix Frankie treatment, it's noted, DJs and specialist customers simply stopped buying early versions of records on the suspicion that they might be out soon in new, improved form. They were rarely wrong. This ultimately damaged chart performance and overall sales; serves them right, say we. (No one seems innocent of the tactic: Does anyone want to buy collectible original mixes by Depeche Mode, Scritti Politti, Alison Moyet, Love & Rockets, Bronski Beat or Simply Red?)

Disco lives (of course): "Goodbye Bad Times" from the **Philip Oakey/Giorgio Moroder** album has been released in a long 12-inch version on A&M; **Laura Branigan's** "Spanish Eddie" (Atlantic 12-inch) is her disco-est since the record that made her career boom, "Gloria"; "Walk Away Satisfied" by **Zino** (Pacific 12-inch) is a high-standard run-through of disco formula with a slightly more open sound than usual and an unstilted, actually meaningful, lyric line.

ASSORTED CUTS: **Five Star's** "Luxury Of Life" album (RCA) employs four different production crews and turns out quite an opulent and stylish creation. Half the production is by **Nick Martinelli**, with arranging by **Loose Ends**; their midtempo "Let Me Be The One" will make a fine followup, and so would "RSVP." Also of radio and

club interest from this uncommonly solid album: **Oattes/Van Schaik's** "Love Take Over"; "Hide And Seek," produced by **Steve Harvey**; and "Say Goodbye," Harvey's ballad.

Krystal Davis's "So Smooth" (Urban Rock 12-inch) is a very pretty, spare street-soul record, stylistically very 1981-82 . . . **Huey "Baby" Harris's** "You've Got To Be A Winner" (Profile 12-inch) is offbeat and uplifting, with doo-wopping vocals and a killer hookline . . . **Jeanie Tracy's** "Don't Leave Me This Way" (Megatone 12-inch) applies hi-NRG technique to a song that really didn't need it, but Tracy's delivery is different enough to justify the re-tread . . . **The Real Roxanne's** "Romeo" (Select 12-inch) proves that the Roxanne saga has enough going for it to be an ongoing soap; we expect to see some after-school tv movie coming out soon. As for the record: The basic Full Force touches are there, with its prominent vocal scoring and turn of plot . . . **Kool & the Gang's** "Cherish" has been pressed on 12-inch commercially, in an interesting strategic switch, probably for album owners: This is a group underrated merely because they hit the top 10 with such regularity. On the flip is an edited remix of "Fresh" with a snippet of "Misdemeanor" slipped in the middle . . . **Idle Eyes's** "Tokyo Rose" (Mirage 12-inch) is moody and midtempo; it could easily make a good video clip and radio material.

NOTES: We like **Bryan Adams** just fine, and had to smile at the complaint from his current album that goes, "Turned on the radio, sounded like a disco." The irony here, obviously, is that Adams' first chart record in America was 1979's "Let Me Take You Dancing," one of the most deathless of pop-disco oldies. It was, by the way, just recently re-released by A&M Canada, and we notice that even the price of that pressing is starting to creep upward now that it's out of print. Possibly the only disco antagonist whose hands are really clean is **Bob Seger** . . . Speaking of reissues, the **Giorgio Moroder** compilation we mentioned some time ago will be out soon, through PolyGram.

Both disk jockeys and retailers should be noticing a cassette coming their way from Epic previewing new 12-inch releases by **Haywoode**, **Miami Sound Machine**, **King** and **Krystal**, along with some other current releases. The tape is the first in what's projected to be a quarterly series in which new and upcoming 12-inch product is supplied for pre-release study (DJs) and play (stores), compiled by Epic and This Beats Workin'. Incidentally, Haywoode's "Roses" is a flawless Pointer Sisters clone.

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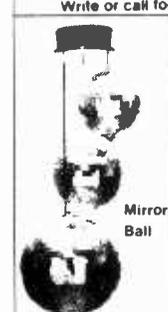
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Sync Sound Is Designed for Video

Young New York Studio Boasts Radical Departure

BY STEVEN DUPLER

NEW YORK The rapidly increasing demand for improved audio for video is responsible for spawning a new breed of recording studio which, rather than renovating and re-equipping to handle audio post-production for video, is actually designed and built from the ground up to specialize in just that area. Sync Sound, a VPA Monitor award-winning facility here just shy of its first anniversary, is one of the only studios in the area set up specifically for this kind of work.

The 8,000 square foot operation, owned and operated by Bill Marino and Ken Hahn (both graduates of Regent Sound here), makes use of design notions which, while not necessarily new to the film industry, represent a radical departure from conventional audio recording studio architecture.

Throughout the facility, computer flooring is used to allow hidden installation of and easy access to connecting cables, which run from the control rooms to a central equipment area. There, a central patch board enables any machine to be tied into any of the two (soon to be three) studios.

"We've never heard the words 'down time' from our clients," says studio manager Elissa Kline. "If a

machine goes down in a standard studio, the client has to sit there while a maintenance engineer comes in, or the machine is rolled out and a replacement is set up. With our system, the engineer can switch to another machine instantly by just pushing a button." Another advantage, Kline says, is "being able to free up machines which aren't being used to do transfers and setups for sessions the following day."

Housed in the equipment room are three Otari MTR-90 two-inch 24-track analog recorders (which are easily convertible to two-inch 16-track or one-inch eight-track); mono and stereo Nagra; Otari four-track recorders, and a complement of Sony digital audio gear, including a 24-track PCM-3324 and PCM-1610 and 701 digital audio processors. Video equipment on hand includes three JVC U-Matic recorders and a Sony 2000 one-inch deck.

At the heart of the machine room is a microprocessor-based control center that incorporates a modified Adams-Smith synchronization unit. The studio control rooms boast consoles from SSL and Soundcraft.

"We looked at a lot of sites before selecting this one," says co-owner and engineer Ken Hahn. "Our requirements included extremely heavy-duty power and a good floor

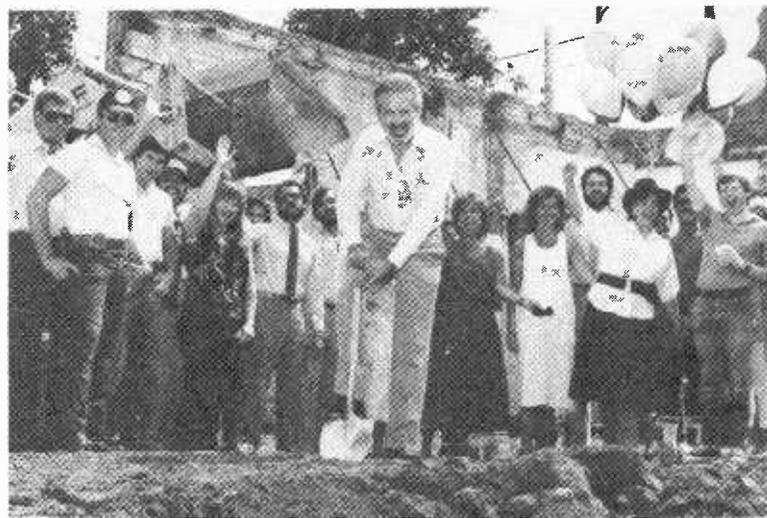
load. For this kind of facility, it was much better to start from scratch, rather than take over an existing facility. This way, we were able to plan everything: ergonomics, traffic flow, cable runs, acoustic isolation."

According to Hahn and Kline, about 60% of Sync Sound's work comes from the assembly of production packages for music videos, which require Nagra dubs to be used for on-location lip-synching. "We do preparation work for most of the new adds on the MTV list," says Kline.

As no real hard and fast rules for music video production yet exist, and many videos are shot on film in Europe and the U.K. and edited on tape in the U.S., one of Sync Sound's specialties is standards conversion.

A list of recent projects mixed at Sync Sound reads like a music video "Who's Who": Billy Joel's "Keeping The Faith" and "You're Only Human"; Prince's "Baby I'm A Star/I Would Die 4 U"; Julian Lennon's "Jesse"; Bob Dylan's "Tight Connection," and compilation videos for Sade, Stephanie Mills, Martin Briley and other artists. Laurie Anderson has recently been using the house for digital pre- and post-production work on her current film project.

Sync Sound's basic rates are approximately \$250 per hour for the big room, \$150 for the smaller studio and \$150 for transfers.



A Plant Grows in L.A. Los Angeles Record Plant chief Chris Stone breaks ground at the studio's new site at 1032 N. Sycamore St. in Hollywood. The new facility, scheduled to open Nov. 15, will house studios for film and video scoring and album recording, as well as the offices for Stone's company Audio Intervisual Design (AID).

Audio Track

NEW YORK

TOM WAITS has been in at **Quadrasonic**, tracking for his upcoming Island album "Rain Dogs" for Island. Featured guitarist on the sessions is **Keith Richards**. At the board is **Bob Musso**, assisted by **Tom Gonzalez**. Waits is producing.

Paul Shaffer, of "Late Night" reknown, was in recently at **Sound Heights** in Brooklyn laying down DX-7 synth tracks for producer **Tisziji Munoz**. The project is a jingle for a New York sporting goods store. **Vince Traina** engineered, **Abdu Malahi** assisted. Select Records artist **Tara Janz** has also been in, recording "A Few Good Men," her new single, with **Questar Welsh** at the board and **Shaun James** assisting.

Recent mastering projects by engineer **Herb Powers Jr.** at **Frankford/Wayne Mastering Labs** include: seven- and 12-inch singles and an album by the **Wooten Brothers**

for **Arista**; **Nolan Thomas'** "Too White" for **Emergency/Mirage**; **Scritti Politti's** "Perfect Way" for **Warner Bros.**; and **MCA act Loose Ends'** single "Call Me."

Metropolis Records act **Pink Rhythm** featuring **John Rocca** have been mixing at **I.N.S. Recording**, with **Freddie Bastone** and **Craig Bevan**. Also there, **Prism** artists **Chill & Doc** have been working on their new 12-inch single, with **Lenny Perry** and **Jerry Hogan** co-producing and **Robbie Watson** engineering.

At **ERAS Recording**, **Charlie Gross** has been mixing the feature film "Sweet Dreams," the story of **Patsy Cline**, starring **Jessica Lange**. At the board is **Cynthia Daniels**, with **Peter Sturge** assisting.

The **Uptown Horns** have been in at **Tiki Studios** in **Glen Cove, N.Y.**, working on tracks for a project by **Cory Kessler**. **Barry Harris** is engineering and producing.

(Continued on page 52)

Video Track

NEW YORK

ROCK MUSIC comes to the home of "Masterpiece Theatre," as "Rockschool," a new eight-part series, premieres on New York's **WNET/Channel 13**. The shows, produced by the **BBC** and originally aired in the U.K., teach "basic instructional technique and music theory associated with blues, rock, funk, reggae and new wave styles." The 30-minute programs concentrate on guitar, bass and drums. Regulars include guitarist **Deidre Cartwright**, bassist **Henry Thomas** and drummer **Geoff Nichols**. Guest shots will be made by **John Taylor**, **John Entwistle**, **B.B. King**, **Nile Rodgers**, **Diana Ross** and **Mick Jagger**.

MCA act Ready For The World's new video, "Oh, Sheila," was shot during their show at **Club Sensation** in **Newark** by director **Jon Roseman** of **London-based JRTV** and director of photography **Dean Parisot**. According to producer **Robert Lombard**, the clip, primari-

ly a performance video with some conceptual material in the opening sequences, was brought in for less than \$45,000.

Columbia's Hooters took advantage of an unusual Pennsylvania location for the shooting of their clip for the "And We Danced" single from their album "Nervous Night." Director **John Jobson** (**Daryl Hall & John Oates**, **Air Supply**) assembled 1,000 local teenagers and their cars at an abandoned drive-in theatre in **Exton, Pa.**, where the **Hooters** were said to have kept the crowd entertained during the 12-hour production.

LOS ANGELES

UNITEL VIDEO'S Hollywood division is being kept busy by plenty of music video work these days. Recent post-production assignments for the firm include **Natalie Cole's** "Dangerous," produced by **Simon Straker** and directed by **Oley Sassone** for **Pendulum Productions**;

(Continued on page 52)

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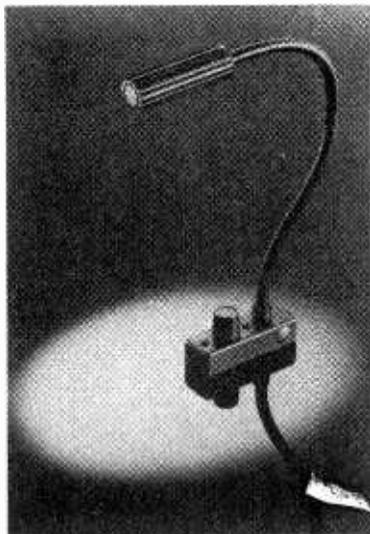
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Sound Investment

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

REACH OUT AND BYTE someone: **CompuSonics Corp.** of Denver gave another example of the potential for digital music transmission when it demonstrated for the second time this year its proprietary digital telerecording process over the AT&T Accunet switched 56 phone lines. While the first demo a couple of months ago consisted of a transmission from Holmdel, N.J. to New York, this time it was a much longer circuit, from Chicago to New York. More on this story in next week's Billboard.

EXCELLENT EXPORTERS: Sydney, Australia-based **Fairlight Instruments** has been awarded that country's Exporter of the Year, Science & Technology honor, 10 years after the founding of the company by inventors **Kim Rylie** and **Peter Vogel**. Best known for its Computer Musical Instrument (CMI), Fairlight, which exports 90% of its annual production, has recently branched into video graphics with the CVI, a low-cost realtime digital video effects unit. Other Fairlight products to look at this year: the Voicetracker, which allows the human voice or an acoustic instrument to control a synth, and the advanced third generation CMI Series III.

DEEP IN THE HEART of Dallas: **Dallas Sound Lab**, based in the Dallas suburb of Irving, is one of the focal points of the boom in audio/video production in the Southwest. The facility features Sony

PCM-3324 digital multi-track capability, and three rooms designed to handle audio/visual, record and video and film production.

According to owner **Russell Whitaker**, DSL's 48-track Studio A can accommodate a 40-piece orchestra as well as interlock film or video in either digital or analog formats. Studio B is formatted with either analog or digital 24-track with interlock to one-inch video, while Studio C is used for film and video interlocking. "A lot more work is coming here," says Whitaker. "Dallas is becoming a big film and video production center."

CHRISTIAN ACTS: **Omega Audio**, also based in the fair city of Dallas, recently used its 24/46-track remote recording facility to provide multi-track audio recording for a major tv special to be released through Word Records' video label for syndication. The shoot, staged in conjunction with the National Christian Booksellers convention in Dallas, featured **Amy Grant**, the **Bill Gaither Trio**, **Sandi Patti**, **Don Francisco** and other Christian acts. According to Omega, one of the more unusual requirements of the special was the use of 20 wireless mikes, all on stage and in use at the same time.

MIXMASTERS UPDATES: San Diego-based **MixMasters Audio Production Specialists** has installed a new Neotek Series 3C console, with 36 inputs and 32 outputs. Other new equipment in the facility includes a Lexicon model 200 digital reverb and a dbx 900 modular effects rack, supplied by **New World Audio** of San Diego.

SOUNDCRAFT GOES to Saturn: **Soundcraft Electronics Corp.**'s East Coast office has delivered its first TS 24 console to **Saturn Sound**. The board is a fully-automated 40-channel unit, the first of its kind in the Manhattan area, according to the firm. The console features an Audio Kinetics Mastermix disk-based automation system.

Slightly further south, **Teckom** of Philadelphia reports the sale of a 40-channel Soundcraft Series Four sound reinforcement desk to the **Golden Nugget Casino**. The resort/gambling palace is installing the board in its main showroom, the Opera House. Edited by STEVEN DUPLER



Quality Planners. A&M Records president Gil Friesen, right, keynote speaker for the upcoming Electro Sound cassette quality seminar, goes over the agenda with Electro Sound vice president Bob Barone.

AUDIO TRACK

(Continued from page 50)

LOS ANGELES

AT ELDORADO RECORDING, **Curtis Nolan** and **Kim Bullard** have been producing Motown act **PAL**, with Nolan and **Carmen Rizzo** engineering. Also there, engineer **Greg Edward** has been tracking with artist **Ali Thomson**, and engineer/producer **Jim Hill** has been producing the **Bel Fires** for distribution through Birdcage Records.

Conley Coy has been in at **Bijou Studios** in Hollywood mixing tracks for a single with his band **Coys Toyz**. Co-producing with Coy is **Dennis Parker**.

NASHVILLE

RECENT SESSIONS AT Music

Mill: Alabama was in cutting the final tracks for their upcoming Christmas album, with **Joe Scaife** and **Jim Cotton** engineering. Strings for **Glen Campbell's** newest project were arranged by **Bergen White**, performed by the "A" Strings and engineered by Scaife and **Paul Goldberg**. And Scaife and Cotton recently cut tracks on artist **Lorrie Morgan**.

At **Chelsea Studios**, newly signed Comstock Records act **Sherry Ann** recently recorded two singles with **Jim Williamson** at the controls.

Pianist **Dino Kartsonakis** has been working at **Treasure Isle** on an album for Light Records. Produced by **Nathan DiGesare** and engineered by **Ed Seay**, assisted by **Tom Harding** and **Richard Maurant**, the sessions utilized the Isle's 32-track 3M digital equipment. Also there: heavy metal acts **Hard Knox** and **Triple X**.

At **Disc Mastering Inc.**, engineer **Randy Kling** recently completed mastering the single "Heroes Of Vietnam," a tribute to veterans, performed by **Roger Wright** and produced by **Harold Bradley** for Rustic Records.

OTHER CITIES

FERRANTE & TEICHER record-

VIDEO TRACK

(Continued from page 50)

Santana's "I'm The One Who Loves You," produced by **Steven Buck** and directed by **George Hogan**, also for Pendulum; and a television spot for **George Thorogood**, produced by **Mike Kleber** for PMI. An 80-minute **REO Speedwagon** concert special, airing on MTV on Aug. 24, was edited at Unitel as well.

Recent productions undertaken by **Limelight** include **Sheila E.'s** "Sister Fate," directed by **Prince** and produced by **Simon Fields**; the live **Madonna** clip, "Dress You Up," directed by **Daniel Kleinman** and produced by Fields; and **X's** "Burning House Of Love," also directed by Kleinman and produced by Fields.

OTHER CITIES

HEARTLAND RECORDS reports, that promo videos on the band **Prodigal** are now available. The act's first conceptual video, "Fast Forward," from their album "Electric Eye," won first place in a competition sponsored by the National Federation of Cable Programmers. Contact Heartland in Mount Dora, Fla., at (305) 788-2460.

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.

Teldec Unfazed by CD

German Firm Still Bullish on DMM

HAMBURG While Compact Disc software continues its rapid growth in global music markets, West German manufacturer Teldec remains bullish on the future of the conventional black disk, particularly the products of its own Direct Metal Mastering (DMM) technology.

Production at the firm's Nortorf pressing plant reached 18 million albums, 10 million singles and six million cassettes in 1984, with a total market value of around \$140 million, according to Teldec executive

Willy Zurschmiede. Output for the first six months of this year is also strong, he adds, indicating that the worldwide recovery in the music market is continuing.

According to Zurschmiede, the enhanced sound quality available on black disks through DMM engineering guarantees they will not be replaced by CDs in the near future. Record companies worldwide come to Teldec for manufacture, he adds, and Nortorf employees are working extra shifts to meet demand.

"German pressing quality and DMM technology have made our records a top-quality product in many parts of the world," he says. "DMM has become one of the most popular German export successes, and not only for America." In the U.S., that export success has included the licensing of DMM pressing technology to EuropaDisk in New York.

"In addition to our own output," notes Zurschmiede, "we are now exporting over 1,700 tons of pressing materials each year to plants in the U.S., Australia, Ireland, Italy and elsewhere."

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Lone Justice's Rocky Road Group's Chart Entry a Surprise

BY ANDREW ROBLIN

NASHVILLE Few albums reach Billboard's Top Country Albums chart without at least one hit country single. Even fewer albums by rock groups—even rock groups claiming country music influences—make the county album chart.

But "Lone Justice," the major-label debut by the rock group of the same name, holds at number 65 on this week's country chart, in spite of a supporting single that a source at the group's distributing label pronounces "a stiff."

Only 10 stations, all of them in small markets, are playing Lone Justice's country single, "Don't Toss Us Away," according to Nick Hunter, senior vice president of sales and promotion for Warner Bros.' Nashville division. "Country radio is tossing it away," he says.

In spite of that chilly reception from country programmers, Hunter estimates that the group's Geffen

album has sold as many as 34,000 copies to country consumers.

"They really want to be a country act," says Hunter, "so we've been working the album country. It's sold about 170,000 units, and I think 15% to 20% of those sales have been to country consumers. Eventually, I think they'll be split 50/50 between country and pop."

But Hunter acknowledges that confusion among retailers may account for the album's surprise appearance on the country chart. "We've been calling our accounts and asking them to report country sales if their country clients are buying the album," he says. "But how do you tell a country client unless they're wearing cowboy boots or something?"

Even in the face of the extremely limited country airplay "Don't Toss Us Away" has received, Warner Bros. may continue to develop Lone Justice in the country market. "I believe we're going to try another
(Continued on page 57)

Focus on Artist's New Video CBS, K-Mart, TNN Pushing Sheppard

BY KIP KIRBY

NASHVILLE In a first-time joint promotional campaign, CBS Records has combined forces with K-Mart and The Nashville Network (TNN) to sponsor a national six-week T.G. Sheppard blitz centered on the artist's debut Columbia video, "Fooled Around And Fell In Love."

According to Roy Wunsch, CBS vice president of marketing in Nashville, "This is the first time that a cable television network, a major record company and a national chain of record departments have joined forces . . . on a national scale."

Beginning next Monday (19), TNN will air 20 spots per week with Sheppard providing details of the accompanying sweepstakes competition. Twenty-one hundred K-Mart record departments will be tagged as the source of entry blanks and will feature easel-display color posters promoting the contest. Sheppard's video will be aired in all K-

Mart record locations, along with the contest promotional spot.

At the same time, print ads in trade and consumer publications, including in 29 regional editions of TV Guide (covering 3.7 million homes), will underscore the mutual participation by CBS, TNN and K-Mart.

Sheppard will host at least one edition of "Nashville Now," TNN's highly-rated live nightly talk show, during the length of the promotion. He will also host the cable network's weekday video program, "Video Country," with maximum exposure for his clip.

The contest closes Sept. 27, with the winners chosen by drawing on "Nashville Now" Oct. 3. Top prize includes a week's vacation for a family of five in San Diego, including airfare from American Airlines,

six nights at the San Diego Hilton, a National rental car, tickets to the San Diego Zoo, Seaworld and Wild Animal Park, \$250 cash and a Panasonic video camera and recorder unit.

Second prize is a portable video recorder and camera, third prize is a home video recorder, and 100 runners-up will receive T.G. Sheppard/Folgers racing jackets and a copy of the singer's latest album, "Livin' On The Edge."

Coordinating the campaign is Dick Gary of the Gary Group in Venice, Calif. Although the Gary Group began in rock music, it has since been involved the promotions for such country clients as Sylvia, the Oak Ridge Boys, Ronnie Milsap, Crystal Gayle, Exile and Mark Gray.

Songwriters Do Their Part Hunger Benefit in Nashville

NASHVILLE Several of Nashville's most successful songwriters will perform at a hunger-relief concert here on Aug. 29, with Warner Bros. artist Emmylou Harris hosting the event. "Bread 'N Jam I," as the concert is billed, is the first fund-raising activity by Entertainers Against Hunger, a non-profit corporation established here earlier this year.

Among the writers scheduled to perform at the Tennessee Performing Arts Center are Harris ("The Ballad Of Sally Rose"), Gail Davies ("Hometown Gossip"), Bobby Braddock ("He Stopped Loving Her Today"), Sonny Throckmorton ("Last Cheater's Waltz"), Larry Henley ("Wind Beneath My Wings"), Curly Putman ("Green, Green Grass Of Home"), Dickey Lee ("She Thinks I Still Care"), Thom Schuyler ("16th Avenue") and Rafe Van Hoy ("What's Forever For").

On the following evening, other songwriters will showcase in simultaneous concerts at three Nashville clubs: Stock Yard's Bullpen Lounge, Bogey's and the Bluebird Cafe. Admission to these shows will be free to those holding ticket stubs from the Aug. 29 event.

Mark Renz, who is coordinating Entertainers Against Hunger activities, says that all the proceeds will be divided between USA For Africa and the Second Harvest Food Bank. Renz describes EAH as a perma-

nent organization to raise food money from the entertainment industry and distribute it where most needed.

Writers singing at the clubs include Kevin Welch ("Velvet Chains"), Bob House ("Sometimes I Get Lucky And Forget"), Rick & Janis Carnes ("Pins & Needles") and Casey Kelly ("The Cowboy Rides Away").

Jerry Hubbard will produce the Aug. 29 concert, for which Bobby Braddock is coordinating the talent. Gail Terrie is handling talent for the club events.

BMI has underwritten the rental and staff costs for the Performing Arts Center.

NASHVILLE SCENE

by Kip Kirby



AFTER AIRPLANE-BORNE HOURS too grueling to consider, except on infrequent occasions when insomnia strikes and gymnastic sheep aren't sufficiently monotonous to induce oblivion, Scene found itself halfway around the world not long ago.

The precise spot was Ibiza, an exotic and somewhat remote island off the southern coast of Spain, favored by the European young set. Ibiza's panoramic vistas overlooking the Mediterranean, and its wild carnival-like nightlife, thoroughly vindicated the rigors of the journey; by the end of week one, Scene had managed enough of a tan to be acceptably native.

Among its many surprises, Ibiza contains the world's largest disco, called Ku, as well as another dis-

the ex-Eagle is a favorite of Europeans on Ibiza, as we repeatedly heard cuts from Henley's fine first album, "I Can't Stand Still," during our two-week visit.

IN SCENE'S ABSENCE, this space was admirably filled by the pen-wielding exploits of fellow columnist Edward Morris. Morris now resumes his role as "Scene Spy" and files the following report:

You'd have thought all that bone-jarring bouncing around in the General Lee would have rendered Tom ("Luke Duke") Wopat eternally carsick. But not so. A few days back, the actor/singer was in Nashville, tooling himself and friends from one press luncheon to another in a white Lincoln town car that looked like an aborted iceberg sliding through West End traffic.

Wopat has signed a singles deal with EMI America and is being produced by Jerry Crutchfield. "I was a singer long before I got into television," Wopat asserts, noting that he studied voice and music theory at the Univ. of Wisconsin and later did musical comedy.

Now touring with his own band and occasionally opening for the likes of Waylon Jennings and Neil Young, the personable Wopat is booked through the Buddy Lee Agency. His first single for EMI America will be out in October.

AWARD-WINNING PRODUCER Ray Baker has lately been beating the bushes for a record label for Joel Sonnier, whom he characterizes as "the freshest thing I've heard in music in years." Not a bad endorsement from a guy who's guided such heavyweights as Merle Haggard, Moe & Joe and George Strait.

DON WILLIAMS has signed a longterm contract with Capitol Records (which, as previously hinted here, reunites him with former ABC/Dot executive Jim Foglesong, who brought Williams to that label from JMI Records). He will continue to co-produce his own albums with Garth Fundis.

Mark James, who helped pen such Elvis Presley hits as "Suspicious Minds," "Moody Blue" and "Always On My Mind," has released his own tribute record to the Rock King. Called "Blue Suede Heaven," it's on the CRS label.

Even on Ibiza, they know Merle Haggard

co named Amnesia which doesn't even bother opening its doors until 4 a.m. since most of the overflow occurs when the sun comes up and indefatigable revelers straggle in from the island's other assorted discos and clubs. (Dolly Parton's "9 To 5" would have minimal social significance amidst such hedonism, we suspect.)

But if time has no relevance in such a setting, music does. One of the intriguing things about going abroad is testing the penetration of American artists in foreign cities. Ibiza, to be sure, isn't a hotbed of country music. It's doubtful that any pulses quicken here at the mention of Alabama or Exile; doubtful because in this remote resort, it's quite possible no one even knows Alabama or Exile.

However, one afternoon, Scene spent part of a lazy lunch along a dusty Spanish road listening to "Okie From Muskogee" playing on an equally dusty old restaurant jukebox, confirming that Merle Haggard, at least, has managed to penetrate this faraway place.

Prior to leaving the U.S., Scene was crushed to learn we would miss Don Henley's first solo Nashville concert appearance, scheduled for the Grand Ole Opry House. But, as partial compensation, it appears that

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Every line in this song,
except one, is true. I call
it "The Ode To Murphy's
Jaw."

HOT COUNTRY SINGLES

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Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Contains 50 rows of country music chart data.

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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	SALES		HOT COUNTRY POSITION
		TITLE	ARTIST	
1	2	HIGHWAYMAN	JENNINGS, NELSON, CASH, KRISTOFFERSON	1
2	3	REAL LOVE	DOLLY PARTON (DUET WITH KENNY ROGERS)	2
3	5	SHE'S SINGLE AGAIN	JANIE FRICKE	3
4	4	THE FIREMAN	GEORGE STRAIT	5
5	6	LOVE IS ALIVE	THE JUDDS	4
6	7	I DON'T KNOW WHY YOU DON'T WANT ME	ROSANNE CASH	6
7	8	MODERN DAY ROMANCE	NITTY GRITTY DIRT BAND	7
8	9	MY TOOT TOOT	ROCKIN' SIDNEY	19
9	11	I WANT EVERYONE TO CRY	RESTLESS HEART	10
10	12	USED TO BLUE	SAWYER BROWN	8
11	13	HAVE I GOT A DEAL FOR YOU	REBA MCENTIRE	11
12	1	I'M FOR LOVE	HANK WILLIAMS, JR.	12
13	14	I NEVER MADE LOVE (TILL I MADE IT WITH YOU)	MAC DAVIS	13
14	17	DRINKIN' AND DREAMIN'	WAYLON JENNINGS	14
15	19	I FELL IN LOVE AGAIN LAST NIGHT	THE FORESTER SISTERS	15
16	23	BETWEEN BLUE EYES AND JEANS	CONWAY TWITTY	16
17	10	CAROLINA IN THE PINES	MICHAEL MARTIN MURPHEY	9
18	16	40 HOUR WEEK (FOR A LIVIN')	ALABAMA	22
19	20	YOU CAN'T RUN AWAY FROM YOUR HEART	LACY J. DALTON	20
20	15	OLD HIPPIE	THE BELLAMY BROTHERS	31
21	26	PRETTY LADY	KEITH STEGALL	18
22	30	LOST IN THE FIFTIES TONIGHT	RONNIE MILSAP	17
23	18	I DON'T THINK I'M READY FOR YOU	ANNE MURRAY	23
24	24	COLD SUMMER DAY IN GEORGIA	GENE WATSON	24
25	21	DIXIE ROAD	LEE GREENWOOD	55
26	22	FORGIVING YOU WAS EASY	WILLIE NELSON	56
27	29	CRY JUST A LITTLE BIT	SYLVIA	21
28	27	WITH JUST ONE LOOK IN YOUR EYES	C.MCCLAIN/W.MASSEY	26
29	—	SHE'S COMIN' BACK TO SAY GOODBYE	EDDIE RABBITT	25
30	—	HOMETOWN GOSSIP	THE WHITES	29

THIS WEEK	LAST WEEK	AIRPLAY		HOT COUNTRY POSITION
		TITLE	ARTIST	
1	2	HIGHWAYMAN	JENNINGS, NELSON, CASH, KRISTOFFERSON	1
2	3	REAL LOVE	DOLLY PARTON (DUET WITH KENNY ROGERS)	2
3	5	LOVE IS ALIVE	THE JUDDS	4
4	4	SHE'S SINGLE AGAIN	JANIE FRICKE	3
5	6	THE FIREMAN	GEORGE STRAIT	5
6	7	I DON'T KNOW WHY YOU DON'T WANT ME	ROSANNE CASH	6
7	8	MODERN DAY ROMANCE	NITTY GRITTY DIRT BAND	7
8	11	USED TO BLUE	SAWYER BROWN	8
9	10	CAROLINA IN THE PINES	MICHAEL MARTIN MURPHEY	9
10	12	I WANT EVERYONE TO CRY	RESTLESS HEART	10
11	14	I NEVER MADE LOVE (TILL I MADE IT WITH YOU)	MAC DAVIS	13
12	15	HAVE I GOT A DEAL FOR YOU	REBA MCENTIRE	11
13	16	DRINKIN' AND DREAMIN'	WAYLON JENNINGS	14
14	17	I FELL IN LOVE AGAIN LAST NIGHT	THE FORESTER SISTERS	15
15	1	I'M FOR LOVE	HANK WILLIAMS, JR.	12
16	21	LOST IN THE FIFTIES TONIGHT	RONNIE MILSAP	17
17	19	PRETTY LADY	KEITH STEGALL	18
18	20	CRY JUST A LITTLE BIT	SYLVIA	21
19	23	BETWEEN BLUE EYES AND JEANS	CONWAY TWITTY	16
20	22	YOU CAN'T RUN AWAY FROM YOUR HEART	LACY J. DALTON	20
21	26	COLD SUMMER DAY IN GEORGIA	GENE WATSON	24
22	27	SHE'S COMIN' BACK TO SAY GOODBYE	EDDIE RABBITT	25
23	28	WITH JUST ONE LOOK IN YOUR EYES	C.MCCLAIN/W.MASSEY	26
24	29	MEET ME IN MONTANA	MARIE OSMOND (WITH DAN SEALS)	27
25	—	KERN RIVER	MERLE HAGGARD	28
26	30	HOMETOWN GOSSIP	THE WHITES	29
27	24	MY TOOT TOOT	ROCKIN' SIDNEY	19
28	13	I DON'T THINK I'M READY FOR YOU	ANNE MURRAY	23
29	9	40 HOUR WEEK (FOR A LIVIN')	ALABAMA	22
30	—	BLUE HIGHWAY	JOHN CONLEE	30

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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 (14)	18
MCA/Curb (3)	
MCA/Noble Vision (1)	
RCA (17)	18
RCA/Curb (1)	
WARNER BROS. (13)	14
Warner/Curb (1)	
EPIC	13
COLUMBIA	9
CAPITOL (4)	8
Capitol/Curb (2)	
MTM (2)	
POLYGRAM	8
Mercury (6)	
Compleat (2)	
EMI-AMERICA (4)	5
Liberty (1)	
ATLANTIC	1
Atlantic/America (1)	
BERMUDA DUNES	1
CANYON CREEK	1
COUNTRY INTERNATIONAL	1
DOOR KNOB	1
Swanee (1)	
LUV	1
MOON SHINE	1

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE
(Publisher - Performance Rights Affiliate)
Sheet Music Agent

22	40 HOUR WEEK (FOR A LIVIN')	(Music Corporation Of America, BMI/MCA, ASCAP/Leeds, ASCAP/Patchworks, ASCAP/Don Schlitz, ASCAP)	(Tree, BMI/Pacific Island, BMI)	43	IF YOU BREAK MY HEART	(Cross Keys, ASCAP/Tree, BMI/O'Lyric, BMI)	18	PRETTY LADY	(April, ASCAP/Keith Stegall, ASCAP)		
72	AIN'T IT JUST LIKE LOVE	(Billy Beau, ASCAP/Watchpocket, ASCAP)	11	HAVE I GOT A DEAL FOR YOU	(Songmedia, BMI/Friday Night, BMI)	79	I'LL BE YOUR FOOL TONIGHT	(Grandison, ASCAP/Hacienda, ASCAP)	2	REAL LOVE	(Deb Dave, BMI/Mallven, ASCAP/Cottonpatch, ASCAP)
71	BAR ROOM ROSES	(Dejamus, ASCAP/Make Believe, ASCAP/WB, ASCAP/Royal Haven, BMI)	90	HE BURNS ME UP	(Unichappell, BMI)	12	I'M FOR LOVE	(Bocephus, BMI)	46	RHYTHM GUITAR	(Emmylou, ASCAP/Irving, BMI)
16	BETWEEN BLUE EYES AND JEANS	(Hall-Clement, BMI/Lionel Delmore, BMI)	38	HE WON'T GIVE IN	(Mulberry Street, ASCAP)	63	I'M GONNA LEAVE YOU TOMORROW	(Chappell, ASCAP/Unichappell, BMI)	40	SAVE THE LAST CHANCE	(Rick Hall, ASCAP/Terry Wood Ford, ASCAP)
30	BLUE HIGHWAY	(Cross Keys, ASCAP/Oven Bird, ASCAP)	47	HEART DON'T DO THIS TO ME	(Songcastle, ASCAP/Lionsmate, ASCAP)	80	IT AIN'T GONNA WORRY MY MIND	(April, ASCAP/Lion Hearted, ASCAP)	99	SHE KEEPS THE HOME FIRES BURNING	(Tom Collins, BMI/Collins Court, ASCAP/Lodge Hall, ASCAP)
88	BRING ON THE SUNSHINE	(Warner House of Music, BMI/Reidem, ASCAP)	100	HEART TROUBLE	(Irving, BMI/Silverline, BMI)	75	IT'S A SHORT WALK FROM HEAVEN TO HELL	(Hall-Clement, BMI)	69	SHE'S A MIRACLE	(Pacific Island, BMI/Tree, BMI)
9	CAROLINA IN THE PINES	(Mystery, BMI)	89	HEARTBEAT	(Cross Keys, ASCAP/Tree, BMI)	92	IT'S ALL OVER NOW	(Abkco, BMI)	25	SHE'S COMIN' BACK TO SAY GOODBYE	(Deb Dave, BMI/Briar Patch, BMI)
24	COLD SUMMER DAY IN GEORGIA	(Tapadero, BMI/Cavesson, ASCAP)	82	HEAVEN KNOWS	(Sawgrass, BMI)	87	JUST AS LONG AS I HAVE YOU	(MCA, ASCAP/Leeds, ASCAP/Patchworks, ASCAP)	3	SHE'S SINGLE AGAIN	(Blackwood, BMI/April, ASCAP/New and Used, ASCAP)
21	CRY JUST A LITTLE BIT	(Colgems-EMI, ASCAP)	67	HELLO MARY LOU	(Unichappell, BMI/Six Continents, BMI/Champion, BMI) MCA	28	KERN RIVER	(Mt.Shasta, BMI)	93	SIZE SEVEN ROUND (MADE OF GOLD)	(Taylor And Watts, BMI/Algee, BMI)
77	DIM LIGHTS, THICK SMOKE (AND LOUD LOUD MUSIC)	(Comet, BMI)	1	HIGHWAYMAN	(White Oak, ASCAP)	34	LET A LITTLE LOVE COME IN	(Hall-Clement, BMI)	51	SMOOTH SAILING (ROCK IN THE ROAD)	(Warner Bros., ASCAP/Down 'N' Dixie, BMI/Irving, BMI)
55	DIXIE ROAD	(Southern Soul, BMI/Window, BMI)	29	HOMETOWN GOSSIP	(Glenwood, ASCAP/Sister John, BMI/Dickerson, BMI)	50	A LONG AND LASTING LOVE	(Almo, ASCAP/Prince, BMI/Screen Gems-EMI, BMI)	39	SOME FOOLS NEVER LEARN	(Sweet Baby, BMI)
98	DON'T MAKE ME WAIT ON THE MOON	(April, ASCAP)	53	HOTTEST "EX" IN TEXAS	(Grand Coalition, BMI/Grand Alliance, BMI)	17	LOST IN THE FIFTIES TONIGHT (IN THE STILL)	(Lodge Hall, ASCAP/Two Sons, ASCAP/WB, ASCAP/Lee, BMI)	61	THING ABOUT YOU	(Gone Gator, ASCAP)
83	DON'T TELL ME LOVE IS KIND	(Uncle Artie, ASCAP)	6	I DON'T KNOW WHY YOU DON'T WANT ME	(Chelcait, BMI/Atlantic, BMI/Coolwell, ASCAP/Granite, ASCAP)	33	(LOVE ALWAYS) LETTER TO HOME	(Latter End, BMI)	81	TONIGHT'S THE NIGHT	(Luwco, BMI/Calente, ASCAP)
14	DRINKIN' AND DREAMIN'	(Two Sons, ASCAP/Blue Lake, BMI/WB, ASCAP)	23	I DON'T THINK I'M READY FOR YOU	(Happy Trails, BMI/Music Corporation Of America, BMI)	42	LOVE DON'T CARE	(Blue Moon, ASCAP/April, ASCAP/Labor Of Love, BMI)	37	TOUCH A HAND, MAKE A FRIEND	(Irving, BMI/East Memphis, BMI)
54	DROWNING IN MEMORIES	(Cross Keys, ASCAP/Choskee Bottom, ASCAP)	15	I FELL IN LOVE AGAIN LAST NIGHT	(Writers Group, BMI/Scarlet Moon, BMI)	4	LOVE IS ALIVE	(Irving, BMI)	59	TWENTIETH CENTURY FOOL	(WB, ASCAP/Nearytune?)
74	EVERY DAY PEOPLE	(Warner-Tamerlane, BMI/Face The Music, ASCAP/Plum Creek, BMI/Blue Lake, BMI)	13	I NEVER MADE LOVE (TILL I MADE IT WITH YOU)	(Hall-Clement, BMI)	36	LOVE TALKS	(Cross Keys, ASCAP/Tree, BMI/O'Lyric, BMI)			
73	A FAR CRY FROM YOU	(Goldline, ASCAP)	44	I WANNA HEAR IT FROM YOU	(Silver Rain, ASCAP/Dejamus, ASCAP)	91	MAKE-UP AND FADED BLUE JEANS	(Shade Tree, BMI)			
94	FIGHTIN' FIRE WITH FIRE	(King Coat, ASCAP)	65	I WANNA SAY YES	(Warner-Tamerlane, BMI/Three Ships, ASCAP)	27	MEET ME IN MONTANA	(WEB IV, BMI)			
5	THE FIREMAN	(Tree, BMI)	10	I WANT EVERYONE TO CRY	(Warner-Tamerlane, BMI/Writers House, BMI/WB, ASCAP/Bob Montgomery, ASCAP)	97	MELTED DOWN MEMORIES	(Tapadero, BMI/Cavesson, ASCAP)			
70	FOOLED AROUND AND FELL IN LOVE	(Crabshaw, ASCAP)	45	I WILL DANCE WITH YOU	(Song Of Cash, ASCAP)	7	MODERN DAY ROMANCE	(Golden Bridge, ASCAP/Mota, ASCAP)			
56	FORGIVING YOU WAS EASY	(Willie Nelson, BMI)	86	I'D DO IT IN A HEARTBEAT	(Dejamus, ASCAP/Dick James, BMI)	19	MY TOOT TOOT	(Sid Sim, BMI/Flattown, BMI)			
78	GYPSIES IN THE PALACE	(Coral Reefer, BMI/Willin' David, BMI/Blue Sky Rider Songs, BMI/Red Cloud, ASCAP)	57	IF IT AIN'T LOVE	(Banjo Man, BMI/MCA, ASCAP)	49	NOBODY EVER GETS ENOUGH LOVE	(Tom Collins, BMI/Tapadero, BMI)			
62	HANG ON TO YOUR HEART		35	IF IT WEREN'T FOR HIM	(Benefit, BMI/Monster Beach, BMI/Atlantic, BMI)	31	OLD HIPPIE	(Bellamy Bros., ASCAP)			
						76	OPERATOR, OPERATOR	(Goldline, ASCAP/Granite, ASCAP)			

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

Kristofferson and Murray Hosts Set for CMA Awards

NASHVILLE Kris Kristofferson and Anne Murray will host the 19th annual Country Music Assn. Awards Show. The 90-minute Oct. 14 ceremony will be telecast live by CBS from the Grand Ole Opry House.

Murray co-hosted the CMA Awards with Willie Nelson in 1983. Last year, she won double honors on the show when "A Little Good News" was voted album of the year and the title track took single of the year.

Kristofferson, whose "Highwayman" single with Willie Nelson,

Waylon Jennings and Johnny Cash tops this week's country chart, has never hosted the awards telecast but earned CMA honors for his songs "Sunday Morning Coming Down" and "Help Me Make It Through The Night" (single of the year in 1971 for Sammi Smith).

Coinciding with the announcement of this year's hosts, the CMA has announced that the "Highwayman" collaborators will appear on the telecast, along with Hank Williams Jr., who will make his first appearance on the annual CMA tribute.



New Board of Directors. Newly elected officers for the Nashville chapter of NARAS take a moment to congratulate Raiph Murphy on his election as president. Pictured with Murphy are, from left, seated: Karen Conrad and Paige Rowden, vice presidents; standing: Jim Black, treasurer; Terry Choate, first vice president; Donna Hilley, vice president; Jerry Flowers, vice president; and Steve Greil, secretary.

Roy Acuff Award To Kenny Rogers

NASHVILLE Kenny Rogers has been voted the first Roy Acuff Award by the Country Music Foundation's board of trustees. The honor is in recognition of Rogers' hunger relief activities.

The Roy Acuff Award was established by the Foundation in 1981 to recognize outstanding services to mankind by country music artists. It is funded by the Tennessean, a Nashville daily, the Gannet Foundation and the CMF. The cash award—the amount of which has not yet been set—will be awarded to a charity of Rogers' choice.

Billboard

HOT COUNTRY SINGLES ACTION

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RADIO MOST ADDED



RETAIL BREAKOUTS

NATIONAL 130 REPORTERS

NEW TOTAL
ADDS ON

EXILE	HANG ON TO YOUR HEART	EPIC	49	53
LOUISE MANDRELL	I WANNA SAY YES	RCA	44	45
CRYSTAL GAYLE	A LONG AND LASTING LOVE	WARNER BROS.	35	83
EDDY RAVEN	I WANNA HEAR IT FROM YOU	RCA	24	100
JOHN SCHNEIDER	I'M GONNA LEAVE YOU TOMORROW	MCA	23	49

NATIONAL 62 REPORTERS

NUMBER
REPORTING

EDDIE RABBITT	SHE'S COMIN' BACK TO SAY GOODBYE	WARNER BROS.	24
CHARLY MCCLAIN (WITH WAYNE MASSEY)	WITH JUST ONE LOOK IN YOUR EYES	EPIC	23
THE WHITES	HOMETOWN GOSSIP	MCA/CuRB	23
RONNIE MILSAP	LOST IN THE FIFTIES TONIGHT (IN THE STILL)	RCA	21
SYLVIA	CRY JUST A LITTLE BIT	RCA	12

REGION 1

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

WGNA Albany, NY
WBOS Boston, MA
WYRK Buffalo, NY
WOKQ Dover, NH
WFOR-FM Portland, ME
WHIM Providence, RI
WSEF-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, VA
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
WDOD Chattanooga, TN
WUSY Chattanooga, TN
WCOS Columbia, SC
WGTO Cypress Springs, FL
WFNC Fayetteville, NC
WESC Greenville, SC
WCRJ Jacksonville, FL
WIVK Knoxville, TN
WWOD Lynchburg, VA
WCMS Norfolk, VA
WHOO Orlando, FL
WWKA Orlando, FL
WPAP Panama City, FL
WKIX Raleigh, NC
WRNL Richmond, VA
WSLC Roanoke, VA
WQYK St. Petersburg, FL
WIRK West Palm Beach, FL
WTQR Winston-Salem, NC

REGION 4

IL, IN, KY, MI, OH, WI

WSLR Akron, OH
WYNE Appleton, WI
WUSN Chicago, IL
WUBE Cincinnati, OH
WGAR-FM Cleveland, OH
WMNI Columbus, OH
WONE Dayton, OH
WCXI-AM/FM Detroit, MI
WWWW Detroit, MI
WAXX-FM Eau Claire, WI
WROZ Evansville, IN
WGEE Green Bay, WI
WFMS Indianapolis, IN
WIRE Indianapolis, IN
WJTL 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
KFKE Kansas City, MO
WDAF Kansas City, MO
KEBC Oklahoma City, OK
WOW Omaha, NE
KTTS Springfield, MO
KUSA St. Louis, MO
WIL-FM St. Louis, MO
KTPK Topeka, KS
KVOO Tulsa, OK
KFDD Wichita, KS

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 6

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

KEAN-AM/FM Abilene, TX
KMML Amarillo, TX
KASE Austin, TX
WYNK Baton Rouge, LA
WZZK Birmingham, AL
KOUL Corpus Christi, TX
WTVY Dothan, AL
KHEY-AM/FM 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
WPMD Pascagoula, MS
KBUC San Antonio, TX
KKYX San Antonio, TX
KRMD Shreveport, LA
KWKH Shreveport, LA
KJNE-FM Waco, TX
WACO Waco, TX
KLUR-FM Wichita Falls, TX

REGION 7

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

KRST Albuquerque, NM
KUZZ Bakersfield, CA
KSSS Colorado Spring, CO
KBRQ-AM/FM Denver, CO
KLZ Denver, CO
KYGO Denver, CO
KQIL Grand Junction, CO
KVEG Las Vegas, NV
KIKF Orange, CA
KNIX-FM Phoenix, AZ
KSOP Salt Lake City, UT
KCUB Tucson, AZ

REGION 8

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

KGHL Billings, MT
KGEM Boise, ID
KHSL Chico, CA
KUGN Eugene, OR
KMAK Fresno, CA
KMIX Modesto, CA
KNEW Oakland, CA
KUPL-AM/FM Portland, OR
KWJJ Portland, OR
KOLO Reno, NV
KRAK Sacramento, CA
KGAY Salem, OR
KMPS Seattle, WA
KGA Spokane, WA
KRPM Tacoma, WA

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
Wee Three Lebanon, PA
Wee Three Lancaster, PA

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 #116 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
Arrow Dist Solon, OH
Gemini One-Stop Cleveland, OH
Martin & Snyder Dearborn, MI
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
Central South One-Stop Nashville, TN
E&R One Stop San Antonio, TX
Handelman 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
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 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.



On the Air. RCA's Louise Mandrell drops by Nashville's WSIX to visit DJ Gerry House and finds herself on the verge of cracking up at one of his outrageous anecdotes.

LONE JUSTICE

(Continued from page 53)

country single off this album," says Hunter. "Country radio is going to have to loosen up toward the end of the year to lower its demographics."

Some music directors—and listeners—have already warmed up to Lone Justice. "That gal [lead singer Maria McKee] has got a great voice," says Bob Orf, music director of KFEQ St. Joseph, Mo. "She reminds me of Emmylou Harris or Linda Ronstadt."

Orf says his station's listeners have responded enthusiastically to "Don't Toss Us Away." "People who wouldn't go for the group if

they saw their video on MTV have been calling in to request it," he says.

Most programmers, however, haven't put the single on the air. "I haven't paid too much attention to the single they say is country," says Mark Tudor, music director of WBOS Boston. "Where does the group want to go? They can't very well be friends to both country and rock radio stations. And I can't push along a record when I'm not sure the artist is really behind it."

But Tudor doesn't doubt Maria McKee's ability as a country singer. "She sounds like Patsy Cline or

Emmylou Harris," he says. "I don't think she's really a rock'n'roller. But I can only play 35-40 records, and I have to ask myself if this record is as good as the new ones by Alabama, Barbara Mandrell and Lee Greenwood."

The group's manager, Carlyne Majer, says Lone Justice will continue to seek acceptance from country radio. "We released the single to show our intent to reach the country audience," says Majer. "I hope programmers give it a shot, but our sales already reflect acceptance for this kind of music."

FOR WEEK ENDING AUGUST 17, 1985

Billboard® TOP COUNTRY ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		
1	2	2	12	HANK WILLIAMS, JR.	WARNER/CURB 25267/WARNER BROS (8.98)	7 weeks at No. One FIVE-O
2	1	1	26	ALABAMA	RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
3	3	4	22	WILLIE NELSON	COLUMBIA FC 40008	ME AND PAUL
4	4	5	14	LEE GREENWOOD	MCA 5582 (8.98) (CD)	GREATEST HITS
5	6	7	14	RONNIE MILSAP	RCA AHL1-5425 (8.98)	GREATEST HITS VOL. 2
6	7	8	12	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON	COLUMBIA FC 40056	HIGHWAYMAN
7	5	3	18	THE OAK RIDGE BOYS	MCA 5555 (8.98)	STEP ON OUT
8	8	6	21	GEORGE STRAIT	MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
9	9	10	13	THE STATLER BROTHERS	MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
10	10	11	25	SAWYER BROWN	CAPITOL/CURB ST-12391/CAPITOL (8.98)	SAWYER BROWN
11	12	12	18	MERLE HAGGARD	EPIC FE-39602	KERN RIVER
12	14	14	39	THE JUDDS	RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
13	17	17	7	ROSANNE CASH	COLUMBIA FC 39463	RHYTHM AND ROMANCE
14	13	13	52	RAY CHARLES	COLUMBIA FC-39415	FRIENDSHIP
15	16	16	14	JOHN SCHNEIDER	MCA 5583 (8.98)	TRYING TO OUTFRAN THE WIND
16	15	15	24	DOLLY PARTON	RCA AHL1-5414 (8.98)	REAL LOVE
17	18	22	13	RESTLESS HEART	RCA CPL1-5369 (5.98)	RESTLESS HEART
18	11	9	21	CONWAY TWITTY	WARNER BROS 25207 (8.98)	DON'T CALL HIM A COWBOY
19	28	43	3	ROCKIN' SIDNEY	EPIC B5E-40153	MY TOOT TOOT
20	22	23	12	CHARLY MCCLAIN	EPIC FE 39871	RADIO HEART
21	21	24	5	JANIE FRICKE	COLUMBIA 39975	SOMEBODY ELSE'S FIRE
22	33	37	4	NITTY GRITTY DIRT BAND	WARNER BROS 25304	PARTNERS, BROTHERS AND FRIENDS
23	24	33	5	JIMMY BUFFETT	MCA 5600 (8.98)	THE LAST MANGO IN PARIS
24	20	18	47	EXILE	EPIC FE-39424	KENTUCKY HEARTS
25	23	21	42	GEORGE STRAIT	MCA FE-5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
26	26	36	4	THE BELLAMY BROTHERS	MCA/CURB 5586/MCA	HOWARD & DAVID
27	19	19	18	CRYSTAL GAYLE	WARNER BROS 25154 (8.98)	NOBODY WANTS TO BE ALONE
28	29	26	66	THE STATLER BROTHERS	MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
29	32	32	70	ALABAMA	RCA AHL1-4939 (8.98) (CD)	ROLL ON
30	30	29	18	THE KENDALLS	MERCURY 824-250-1/POLYGRAM (8.98)	TWO HEART HARMONY
31	27	28	28	EMMYLOU HARRIS	WARNER BROS 25205 (8.98)	THE BALLAD OF SALLY ROSE
32	58	63	4	REBA MCENTIRE	MCA 5585	HAVE I GOT A DEAL FOR YOU
33	35	39	15	TAMMY WYNETTE	EPIC 39971 (8.98)	SOMETIMES WHEN WE TOUCH
34	46	—	2	WAYLON JENNINGS	RCA AHL1 5428 (8.98)	TURN THE PAGE
35	31	27	8	DAN FOGELBERG	FULL MOON/EPIC FE 39616/EPIC	HIGH COUNTRY SNOWS
36	25	20	20	MEL MCDANIEL	CAPITOL 12402 (8.98)	LET IT ROLL
37	38	34	11	T.G. SHEPPARD	COLUMBIA FC 40007	LIVIN' ON THE EDGE
38	37	31	12	VERN GOSDIN	COMPLEAT 671012/POLYGRAM (8.98)	TIME STOOD STILL

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		
39	39	38	7	LACY J. DALTON	COLUMBIA FC 40028	CAN'T RUN AWAY FROM YOUR HEART
40	41	64	3	SOUTHERN PACIFIC	WARNER BROS 25206 (8.98)	SOUTHERN PACIFIC
41	34	35	7	EDDIE RABBITT	WARNER BROS 1 25278 (8.98)	EDDIE RABBITT #1'S
42	40	30	42	RICKY SKAGGS	EPIC FE-39410 (CD)	COUNTRY BOY
43	42	44	51	THE OAK RIDGE BOYS	MCA 5496 (8.98) (CD)	GREATEST HITS 2
44	44	50	3	JOHN ANDERSON	WARNER BROS 25211 (8.98)	TOKYO, OKLAHOMA
45	50	48	126	ALABAMA	RCA AHL 1 4663 (8.98) (CD)	THE CLOSER YOU GET
46	49	51	17	THE WHITES	MCA/CURB 5562/MCA (8.98)	WHOLE NEW WORLD
47	36	25	42	EARL THOMAS CONLEY	RCA AHL1-5175 (8.98)	TREADIN' WATER
48	55	59	27	STEVE WARINER	MCA 5545 (8.98)	ONE GOOD NIGHT DESERVES ANOTHER
49	43	42	20	BARBARA MANDRELL	MCA 5566 (8.98) (CD)	GREATEST HITS
50	53	60	40	JOHN CONLEE	MCA 5521 (8.98)	BLUE HIGHWAY
51	48	45	28	ED BRUCE	RCA AHL1-5324 (8.98)	HOMECOMING
52	47	47	11	KEITH STEGALL	EPIC 39892	KEITH STEGALL
53	54	55	120	JOHN CONLEE	MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS
54	57	57	17	KATHY MATTEA	MERCURY 824 308-1/POLYGRAM (8.98)	FROM MY HEART
55	52	41	43	ANNE MURRAY	CAPITOL SJ-12363 (8.98) (CD)	HEART OVER MIND
56	45	40	11	JOHNNY LEE	WARNER BROS 25210 (8.98)	KEEP ME HANGIN' ON
57	56	56	22	SYLVIA	RCA AHL1-5413 (8.98)	ONE STEP CLOSER
58	51	53	20	REBA MCENTIRE	MERCURY 824 342-1/POLYGRAM (8.98)	THE BEST OF REBA MCENTIRE
59	61	65	179	ALABAMA	RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
60	68	73	380	WILLIE NELSON	RCA AHL1-5413 (8.98)	STARDUST
61	NEW			LANE BRODY	EMI-AMERICA ST-17160 (8.98)	LANE BRODY
62	NEW			GARY MORRIS	WARNER BROS. 25279 (8.98)	ANYTHING GOES
63	RE-ENTRY			THE STATLER BROTHERS	MERCURY 812 184 1 POLYGRAM	TODAY
64	64	69	9	LEON EVERETTE	MERCURY 8240309-1/POLYGRAM	WHERE'S THE FIRE
65	65	—	2	LONE JUSTICE	GEFFEN GHS-24060 WARNER BROS. (8.98) (CD)	LONE JUSTICE
66	62	58	204	WILLIE NELSON	RCA AHL1-4229 (8.98) (CD)	GREATEST HITS
67	63	62	178	WILLIE NELSON	RCA AHL1-4229 (8.98) (CD)	ALWAYS ON MY MIND
68	60	49	128	HANK WILLIAMS, JR.	WARNER/CURB 60193/WARNER BROS (8.98) (CD)	HANK WILLIAMS JR'S GREATEST HITS
69	66	68	40	REBA MCENTIRE	MCA 5516 (8.98)	MY KIND OF COUNTRY
70	73	61	6	MAC DAVIS	MCA 5590 (8.98)	TILL I MADE IT WITH YOU
71	59	46	13	ATLANTA	MCA 5576 (8.98)	ATLANTA
72	71	72	93	GEORGE STRAIT	MCA 5450 (8.98)	RIGHT OR WRONG
73	74	75	50	JOHN SCHNEIDER	MCA 5495 (8.98)	TOO GOOD TO STOP NOW
74	70	71	35	RAY STEVENS	MCA 5517 (8.98)	HE THINKS HE'S RAY STEVENS
75	75	70	10	LOUISE MANDRELL	RCA AHL1-5454 (8.98)	MAYBE MY BABY

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.

Surprise Success Story

Club Play Opens Gwen Guthrie's 'Padlock'

BY NELSON GEORGE

NEW YORK "Disco" may be dead, but the dance clubs of New York are still having an impact on the national charts. Gwen Guthrie's "Padlock" was the B side of a year-old Island single when play at New York's Paradise Garage led to its current status as a top 30 black single, according to Herb Corsack, executive vice president of the WEA-distributed Island label and head of Island's independent 4th & B'way arm.

Garage DJ Larry Levan, a top remixer, had been playing different versions of the record at the lower Manhattan club since 1983. "Larry had done the remixes of the album," says Corsack, "and we just hap-

pened to go back and listen to the tapes." As a result, Island, though still working the "Love In Moderation" album, released a 12-inch of "Padlock" on 4th & B'way in conjunction with the club's own Paradise Garage label.

"We feel that for street music you have to be very quick and able to react super fast," Corsack explains, "so that using indie distribution would put us in a better position if the record took off." In its first weekend of release, he says, "Padlock" sold several hundred copies in Greenwich Village's Vinyl Mania, a store frequented by New York area club DJs.

WRKS program director Tony Quartarone visited the Garage and, according to Corsack, "saw the re-

action to 'Padlock' at 6 a.m. one Sunday morning. Three hours later it was on the air." WRKS is generally acknowledged to be New York's most street-oriented urban radio station.

"Padlock" quickly became a pop record in New York, receiving considerable airplay on local top 40 stations. Corsack says 4th & B'way has sold 120,000 copies of the "Padlock" 12-inch in New York, and about 45,000 seven-inch singles around the country.

"Padlock" is 4th & B'way's second dance success story of the year, following the top 10 black single "Thinking About Your Love" by Skipworth & Turner.



Beer Garden Buddies. Backstage at the Budweiser Superfest's recent date at Madison Square Garden in New York, from left, Vaughn Harper of WBLS, Robert "Kool" Bell of Kool & the Gang, booking agent Norby Walters, James Taylor of Kool & the Gang, Nick Caldwell of the Whispers and Chuck Leonard of WRKS prepare for a taste test.

'Cool' New Creative Team Brantley & Timas Keeping Busy

BY STEVEN IVORY

LOS ANGELES Vincent Brantley and Rick Timas may not have the most recognizable names in pop music, but they're working on it.

The production/songwriting team has already scored its first major hit: "Cool It Now," written and produced by Brantley and Timas, became New Edition's first gold single, reaching number three on Billboard's pop singles chart and topping the black chart. Buoyed by the single, the group's self-titled MCA album, for which Brantley and Timas produced three other tracks, went platinum.

Since then, Brantley and Timas, via their New Generation Productions company, have written and produced three tracks on Howard Johnson's new A&M album. In addition, they'll produce some tracks for the debut MCA album of "Fame" star/choreographer Debbie Allen, and they'll introduce Network, a Los Angeles-based self-contained band debuting in a few weeks with the Brantley/Timas-produced single "You're Out Of Danger."

Aside from establishing New Edi-

tion in the pop marketplace, "Cool It Now" was also a feather in the cap of MCA's black music vice president Jheryl Busby. Signing New Edition was one of Busby's first moves after he joined MCA from A&M.

The production team say the connection between the group and its trademark song almost didn't happen. "We were introduced as writers to Busby at one of those music industry functions," Brantley recalls. "At the time I was working as a sideman for Leon Sylvers' Silver-spoon Productions and writing songs with Rick.

"Busby casually mentioned us submitting something for the New Edition record. We took him seriously and began writing and recording demos on Rick's eight-track machine."

However, three songs and three days later, they found it impossible to reach the busy executive. Weeks passed, and the young musicians grew depressed. Then one night, en route to a restaurant after a late night recording session, they spotted Busby in the next lane of traffic and trailed him to an all-night take-

(Continued on page 62)



Vice Squad. At a recording session for the "Miami Vice" soundtrack album, from left, producer Arif Mardin, Chaka Khan, executive producer Danny Goldberg and producer/arranger Joe Mardin spin tales of life at Key Largo.

THE RHYTHM & THE BLUES

by Nelson George



THE BLACK ENTERTAINMENT Lawyers Assn. (BELA), born at a Black Music Assn. conference a few years ago, has matured into a most effective clearing house for information and ideas related to the entertainment industry.

This winter, BELA will have its fifth annual conference; it's set for the Paradise Beach Hotel in Barbados, Nov. 6-10. Executive director Kendell Minter says BELA's 250 members will have the choice of attending seminars on professional sports representation; motion picture and television agreements; merchandising and endorsements; development of business opportunities in the entertainment and sports industries; and the business of touring, accounting and financial management. Among those scheduled to participate in the latter seminar are Prince's accountant Fred Moultry, New Edition co-manager and attorney Rick Smith, and Larry Bailey of the accounting firm of Peat, Marwick & Bailey.

Prior to its own conference, BELA will be participating in the BMA's conference in Africa the first week of October. On Oct. 2 in Lagos, Nigeria, the lawyers will conduct a record industry workshop that will deal with the problem of record piracy. Three days later, when the conference moves to Abidjan, BELA will sponsor a trade seminar.

For more information about BELA and the conferences, call Minter or Chris Watson at (212) 809-2900 or write BELA at 11 Hanover Square, 22nd floor, New York, N.Y. 10005.

SHORT STUFF: Tina Harris, a white r&b singer who has been working around Los Angeles for several years, has landed a record deal with Shanachie. Her four-song mini-album "I Must Not Be Kinky" contains one song produced by Lenny White and two written by Bus Boys leader Kevin O'Neal. The result is an interesting funk-rock fusion . . . Philadelphia-based Omni Records has signed a distribution deal with Atlantic. The first single under the deal is "You Are The One" by Stroke, a band featuring two former members of Fat Larry's Band. Promotion veteran Reggie Barnes has just checked in there as national director of promotion . . . It's been too long between records for this column's favorite blue-eyed soul man, Michael McDonald. "No Lookin' Back," penned by McDonald, Ed Sanford and Kenny Loggins, is a welcome return . . . Total Experience president Lonnie Simmons and Charlie Wilson are producing a Gap Band offshoot called Billy & Baby Gap . . . A tour called the "Jam-A-Tron Street Fest," featuring the Force M.D.'s, Kurtis Blow, UTFO, Lisa, Lisa & Cult Jam, Rene & Angela, Rockmaster Scott & the Dynamic Three and the Real Roxanne, hit the road Aug. 1. The "Jam-A-Tron" is scheduled to reach 19 cit-

ies, primarily in the Midwest and South.

Eugene Wilde is currently recording his second album in Philadelphia's Alpha International Recording Studio for Philly World Records. The label has just signed a duo, Benidito & Lori, and plans to release product this month . . . In an intertesting move, the Spinners have signed with Jerry Greenberg's Mirage Records for North American distribution, though the veteran vocal group's 13-year relationship with Atlantic continues in the rest of the world. That relationship does still continue in the U.S., albeit indirectly, since Mirage is distributed by Atlantic here. The Spinners' first album under the Mirage logo is in production . . . Good double-sided single on Malaco by Johnnie Taylor: "Still Called The Blues" b/w "She's Cheatin' On Me" . . . Krystal Davis, one of those voices that has graced many a New York dance 12-inch, provides

Entertainment lawyers will meet in Barbados

some catchy lead vocals on "So Smooth," an uptempo single on Urban Rock Records . . . "Banging The Wall" is the Bar-Kays' new PolyGram album . . . John "Jellybean" Benitez, who's been rather quiet lately, has been busy cutting "Feel The Spin" with Debbie Harry for the hip-hop film "Krush Groove" and preparing three songs for Siedah Garrett's debut Qwest album.

Ron Wynn, a frequent contributor to the Boston Phoenix, has written a flashy picture biography of Tina Turner for Collier Books . . . Shannon is appearing in public service advertising in black publications for U.S. Savings Bonds, while Kurtis Blow is doing a rap video for the March of Dimes . . . Jimmy Cliff's new album, "Cliff Hanger," contains two songs co-written by Latoya Jackson, "Brown Eyes" and "American Sweet." The album's other eight cuts were composed by producer Amir Bayyan and Cliff. Kool & the Gang's horns appear on four cuts, and former Weather Report bassist Jaco Pastorius is on one. Cliff, who came to international attention in "The Harder They Come" more than a decade ago, co-stars with Robin Williams in "Club Paradise."

Kashif's third Arista solo album is slated for release later this month . . . Womack & Womack's next Elektra single is "No Relief" . . . Bootsie Collins has been signed to Arista, with a slew of contemporary funksters lining up to work with "Bootzilla." Collins, always a creator of catchy phrases, says that early next year "B.O.B. will go P.O.P." . . . Loose Ends, Kashif, Sister Sledge and Lisa Lisa & Cult Jam have signed with Norby Walters for agency representation

Billboard Hot Black Singles SALES & AIRPLAY

A ranking of the top 30 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT BLACK POSITION
		TITLE	ARTIST	
1	3	FREEWAY OF LOVE	ARETHA FRANKLIN	1
2	2	WHO'S HOLDING DONNA NOW	DEBARGE	2
3	1	ATTACK ME WITH YOUR LOVE	CAMEO	3
4	9	STIR IT UP	PATTI LABELLE	5
5	4	I WONDER IF I TAKE YOU HOME	LISA-LISA/FULL FORCE	15
6	11	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	4
7	8	IT'S OVER NOW	LUTHER VANDROSS	7
8	14	CHERISH	KOOL & THE GANG	6
9	5	GLOW	RICK JAMES	10
10	13	FLY GIRL	BOOGIE BOYS	11
11	6	ROCK ME TONIGHT	FREDDIE JACKSON	20
12	12	WILD AND CRAZY LOVE	THE MARY JANE GIRLS	12
13	20	WE DON'T NEED ANOTHER HERO (THUNDERDOME)	TINA TURNER	8
14	17	IF YOU LOVE SOMEBODY SET THEM FREE	STING	22
15	18	DANCIN' IN THE KEY OF LIFE	STEVE ARRINGTON	9
16	23	WHEN YOU LOVE ME LIKE THIS	MELBA MOORE	14
17	—	IF YOU WERE HERE TONIGHT	ALEXANDER O'NEAL	17
18	7	SAVE YOUR LOVE (FOR #1)	RENE & ANGELA	24
19	21	DISRESPECT	THE GAP BAND	28
20	—	I WANT MY GIRL	JESSE JOHNSON'S REVUE	13
21	24	THE ROOF IS ON FIRE	ROCK MASTER SCOTT/DYNAMIC THREE	45
22	16	ITCHIN' FOR A SCRATCH	THE FORCE MD'S	33
23	10	HANGIN' ON A STRING	LOOSE ENDS	27
24	15	RASPBERRY BERET	PRINCE & THE REVOLUTION	41
25	—	OH SHEILA	READY FOR THE WORLD	19
26	19	19	PAUL HARDCASTLE	34
27	22	THINKING ABOUT YOUR LOVE	SKIPWORTH & TURNER	42
28	—	ALL OF ME FOR ALL OF YOU	9.9	16
29	—	THE FAT BOYS ARE BACK	FAT BOYS	29
30	—	HELLO STRANGER	CARRIE LUCAS	32

THIS WEEK	LAST WEEK	AIRPLAY		HOT BLACK POSITION
		TITLE	ARTIST	
1	1	FREEWAY OF LOVE	ARETHA FRANKLIN	1
2	4	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	4
3	7	DANCIN' IN THE KEY OF LIFE	STEVE ARRINGTON	9
4	9	CHERISH	KOOL & THE GANG	6
5	11	I WANT MY GIRL	JESSE JOHNSON'S REVUE	13
6	8	STIR IT UP	PATTI LABELLE	5
7	10	WE DON'T NEED ANOTHER HERO (THUNDERDOME)	TINA TURNER	8
8	5	ATTACK ME WITH YOUR LOVE	CAMEO	3
9	2	WHO'S HOLDING DONNA NOW	DEBARGE	2
10	3	IT'S OVER NOW	LUTHER VANDROSS	7
11	16	ALL OF ME FOR ALL OF YOU	9.9	16
12	12	WHEN YOU LOVE ME LIKE THIS	MELBA MOORE	14
13	14	WILD AND CRAZY LOVE	THE MARY JANE GIRLS	12
14	19	MYSTERY LADY	BILLY OCEAN	18
15	6	GLOW	RICK JAMES	10
16	15	PLEASURE SEEKERS	THE SYSTEM	21
17	24	DARE ME	THE POINTER SISTERS	23
18	22	PADLOCK	GWEN GUTHRIE	30
19	25	OH SHEILA	READY FOR THE WORLD	19
20	20	IF YOU WERE HERE TONIGHT	ALEXANDER O'NEAL	17
21	23	POP LIFE	PRINCE	25
22	21	I'M LEAVING BABY	CON FUNK SHUN	26
23	—	FLY GIRL	BOOGIE BOYS	11
24	26	THE FAT BOYS ARE BACK	FAT BOYS	29
25	18	SWING LOW	R.J.'S LATEST ARRIVAL	31
26	29	HISTORY	MAITAI	37
27	—	BAD BOY	JUICY	44
28	27	YOUR LOVE IS KING	SADE	35
29	—	MY SECRET (DIDJA GIT IT YET?)	NEW EDITION	43
30	—	DANCE ELECTRIC	ANDRE CYMONE	40

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 (3)	11
Mirage (2)	
21 Records (1)	
Atlantic/Tommy Boy (1)	
Cotillion (1)	
Garage/4th & Broadway (1)	
Modern (1)	
Philly World (1)	
MCA (8)	11
Constellation/MCA (2)	
MCA/Virgin (1)	
Virgin/MCA (1)	
CAPITOL	8
COLUMBIA	8
WARNER BROS. (1)	8
Paisley Park (3)	
Sire (2)	
Geffen (1)	
Qwest (1)	
EPIC (3)	7
CBS Associated/Top Priority (1)	
Portrait (1)	
Private I (1)	
Tabu (1)	
MOTOWN (3)	7
Gordy (4)	
A&M	6
POLYGRAM	6
Mercury (3)	
Atlanta Artists (1)	
De-Lite (1)	
Polydor (1)	
RCA (4)	6
Total Experience (2)	
ARISTA (3)	4
Jive (1)	
ELEKTRA (2)	3
Asylum (1)	
PROFILE	2
ROULETTE	2
Sunnyview (1)	
Sutra (1)	
SELECT	2
CHRYSLIS	1
CRITIQUE	1
FANTASY	2
Starlite (1)	
Reality (1)	
ISLAND	1
4th & B'Way (1)	
P.I.R.	1
RED LABEL	1
SOUND TOWN	1

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BLACK SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC A-Z (LISTED BY TITLE)

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
34 19	(Oval, ASCAP)	(Lilo, BMI/Yeldarps, ASCAP)
88 "B" BALL	(Almo, ASCAP/Ram Wave, ASCAP/Omeo, BMI)	1 FREEWAY OF LOVE (Gratitude Sky, ASCAP/Polo Grounds, BMI)
54 ALL FALL DOWN	(Blue Mer, ASCAP/Virgin, ASCAP)	84 GIRL IF YOU TAKE ME HOME (Forcelul, BMI)
81 ALL NIGHT	(Rashida, BMI/Uno/BMI/Gritbit/BMI)	78 GIVE AND TAKE (One To One, ASCAP)
16 ALL OF ME FOR ALL OF YOU	(Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)	10 GLOW (Stone City, ASCAP/National League, ASCAP)
77 AMANDA	(April, ASCAP/Monsteri, ASCAP/Tuneworks, BMI)	27 HANGIN' ON A STRING (Virgin, ASCAP/Brampton, ASCAP)
3 ATTACK ME WITH YOUR LOVE	(Larry Jr., BMI/King Kendrick, BMI/All Seeing Eye, ASCAP)	72 HARD TIMES FOR LOVERS (Black Lion, ASCAP/Rc Songs, ASCAP/Matak, ASCAP)
44 BAD BOY	(American League, BMI/Tricky-Trac, BMI)	32 HELLO STRANGER (Cotillion, BMI/Braintree, BMI/Lovelane, BMI)
75 BAD BOYS	(TAP, ASCAP)	96 HIDING PLACE (Backlog, BMI)
52 BIT BY BIT (THEME FROM FLETCH)	(MCA, ASCAP/Kilauea, BMI/Rightsong, BMI/Franne Golde, BMI)	37 HISTORY (Intersong, ASCAP)
82 BREAK THE ICE	(Jobete, ASCAP)	55 HOT SPOT (Jobete, ASCAP/Dazzberry Jam, ASCAP/Stone Diamond, BMI/Bedazzled, BMI)
69 CAN YOU HELP ME	(Crazy People, ASCAP/Almo, ASCAP)	71 I CAN'T FORGET YOU (Assorted, BMI/Heart to Heart, ASCAP/Different Strokes, ASCAP)
6 CHERISH	(Delightful, BMI)	89 I DON'T WANT TO THINK ABOUT YOU (C'index, BMI/Mighty Three, BMI)
79 CHOOSE ME	(Virgin, ASCAP/Brampton, ASCAP)	39 I MISS YOU (Spectrum VII, ASCAP)
62 COOL, CALM, COLLECTED	(Almo, ASCAP/Don't You Know, ASCAP/Music 4 You, ASCAP/Irving, BMI/Pamalybo, BMI)	13 I WANT MY GIRL (Crazy People, ASCAP/Almo, ASCAP)
40 DANCE ELECTRIC	(Controversy, ASCAP)	59 I WISH HE DIDN'T TRUST ME SO MUCH (Pea Pod, ASCAP/Pass It On, ASCAP/Sknabue, ASCAP/Legs, ASCAP)
9 DANCIN' IN THE KEY OF LIFE	(Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)	15 I WONDER IF I TAKE YOU HOME (Personal, ASCAP/Mokojumbi, BMI)
23 DARE ME	(WB, ASCAP/Bob Montgomery, ASCAP/Restless Heart, ASCAP)	22 IF YOU LOVE SOMEBODY SET THEM FREE (Magnetic, BMI/Reggatta, BMI/Illegal, BMI)
28 DISRESPECT	(Temp, BMI)	17 IF YOU WERE HERE TONIGHT (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
29 THE FAT BOYS ARE BACK	(Kuwa, ASCAP/Fools Prayer, BMI)	26 I'M LEAVING BABY (Bee-germaine, BMI)
60 FIDELITY	(Flyte Tyme, ASCAP)	57 I'M NOT THE SAME GIRL (Prince Street, ASCAP/Almo, ASCAP/April, ASCAP/Random Notes, ASCAP)
11 FLY GIRL		98 I'M SORRY (Temp, BMI)
		36 INTO THE GROOVE
		(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP)
		33 ITCHIN' FOR A SCRATCH (T-girl, BMI/T-Boy, ASCAP/Go-Glo, ASCAP)
		56 IT'S MADNESS (Jobete, ASCAP)
		7 IT'S OVER NOW (April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)
		73 KING KUT (Promuse, BMI/Duke Bootee, BMI)
		48 LEADER OF THE PACK (ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)
		74 LET'S JAM (Wicked Stepmother, ASCAP/Wedot, ASCAP)
		53 A LITTLE BIT OF HEAVEN (Irving, BMI/Buchanan, BMI)
		90 LOVE IS LIKE AN ITCHIN' IN MY HEART (Stone Agate, BMI)
		43 MY SECRET (DIDJA GIT IT YET?) (MCA, ASCAP/Bobby Hart, ASCAP)
		18 MYSTERY LADY (Zomba, ASCAP/Willesden, BMI)
		38 OBJECT OF MY DESIRE (Adekavode, BMI/Philesto, BMI/Harrindur, BMI/Keith Diamond, BMI/Willesden, BMI)
		19 OH SHEILA (Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)
		76 ONE TO ONE (Worlers, ASCAP)
		99 OUT ON A LIMB (April, ASCAP/Midnight Magnet, ASCAP)
		30 PADLOCK (Wakefield, ASCAP)
		94 PAPA'S GOT A BRAND NEW PIG BAG (Mistral, BMI/Warner Bros., ASCAP)
		70 PARASITE (Artee Three, BMI/Redlock, BMI)
		21 PLEASURE SEEKERS (Science Lab, ASCA*/Green Star, ASCAP)
		25 POP LIFE (Controversy, ASCAP)
		95 PROBLEMS D'AMOUR (WB, ASCAP/Bleu Disque, ASCAP)
		41 RASPBERRY BERET (Controversy, ASCAP)
		20 ROCK ME TONIGHT
		(Bush Burnin', BMI)
		86 ROMEO PART 1 & PART 2 (Mokojumbi, BMI)
		92 ROMEO WHERE'S JULIET (Not Listed)
		45 THE ROOF IS ON FIRE (Anjue, ASCAP)
		93 THE SAM & DAVE MEDLEY (Almo, ASCAP/Walden Music, ASCAP/East Memphis, BMI/Irving, BMI/Cotillion, BMI/Pronto, BMI)
		24 SAVE YOUR LOVE (FOR #1) (A La Mode, ASCAP)
		4 SAVING ALL MY LOVE FOR YOU (Prince Street, ASCAP/Screen Gems-EMI, BMI)
		63 SCREAMS OF PASSION (Paris, ASCAP)
		66 SERVING IT (Perk's, BMI/Duchess, BMI/MCA, ASCAP)
		50 SEXY WAYS (Stone Diamond, BMI)
		65 SISTER FATE (Toy Box, ASCAP)
		47 SOMETHING THAT TURNS YOU ON (Bleunig, ASCAP)
		100 SOMEWHERE I BELONG (Famous, ASCAP/Ensign, BMI)
		64 STAND UP (Hojo, BMI/Irving, BMI/Almo, ASCAP/Crimso, ASCAP)
		5 STIR IT UP (Unicity, ASCAP/No Pain No Gain, ASCAP/Off Backstreet, BMI/Streamline, BMI)
		97 STRANGE AND FUNNY (Womack's London House, ASCAP/Ashtray, BMI)
		91 STRANGER IN THE NIGHT (Red Writer, ASCAP/Billy Osborne, ASCAP/Captain Z, ASCAP)
		51 STRONGER TOGETHER (Not Fragile, BMI/Shapiro Bernstein, ASCAP/Green Star, ASCAP)
		31 SWING LOW (Arrival, BMI)
		68 TAKE YOUR HEART AWAY (Stonesee, ASCAP)
		61 TELEPHONE (Pure Love, ASCAP/Bernard Edwards, ASCAP/WB, ASCAP)
		42 THINKING ABOUT YOUR LOVE
		(Larry Spier, ASCAP)
		87 THIS TIME (Vinewood, BMI/Terr-Tiff, ASCAP)
		67 TOO MANY GAMES (Amazement, BMI)
		85 TRAPPED (Moonwalk, ASCAP)
		83 VICTIM OF DESIRE (Philly World, BMI)
		8 WE DON'T NEED ANOTHER HERO (THUNDERDOME) (Irving, BMI/Myaxe, PRS)
		80 WELL-A-WIGGY (Fourth Floor, ASCAP/Hot Kitchen, ASCAP)
		14 WHEN YOU LOVE ME LIKE THIS (Willesden, BMI)
		2 WHO'S HOLDING DONNA NOW (Foster Frees, BMI/Garden Rake, BMI/April, ASCAP/Random Notes, ASCAP)
		12 WILD AND CRAZY LOVE (Stone City, ASCAP/National League, ASCAP)
		49 YOU ARE MY LADY (Zomba, ASCAP)
		58 YOU GIVE GOOD LOVE (Little Tanya, BMI/MCA, ASCAP) MCA
		35 YOUR LOVE IS KING (Silver Angel, ASCAP)
		46 YOUR PLACE OR MINE (Bar-Kays, BMI/Warner-Tamerlane, BMI)

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

BRANTLEY & TIMAS (Continued from page 58)

out chicken stand.

"We got out of the car and tried to make him remember who we were," Timas says. "Busby looked a little concerned at first; I mean, imagine two brothers accosting you at two in the morning.

"But I played the rhythm track for 'Cool It Now' on my ghetto blaster while Vincent sang the melody. Busby seemed to like what he heard right then and there and invited us to his office the next day."

Busby later introduced them to New Edition manager Bill Dern. "We were set to do only 'Cool It

Now,' but management liked the rapport we developed with the fellas," says Brantley. "They told us other producers had a hard time keeping the guys' attention. They'd end up pop-locking and goofing off.

"They figured the more songs we did, the more time we'd save them. We went from producing one song to doing four. We even forfeited half of our producers' fee when the album looked like it was going over budget."

Following that, Brantley and Timas formed New Generation Productions and New Generation Music

to govern their songs. The two don't have a manager but were introduced by Busby to influential Tabu Records head Clarence Avant, who serves as their consultant.

Brantley and Timas are currently producing "most of the tracks" on New Edition's next album (depending on the outcome of a legal battle between the group and its former producer Maurice Starr, the album could introduce the group's new name). They are also developing a female teen vocal group called the Sugarbabies.



More Than a Bit of Talent. Some top producer/writers gather around Stephanie Mills at a reception for the release of her single "Bit By Bit (Theme From Fletch)." Pictured from left are Rene Moore of Rene & Angela, George Duke, Mills, the Crusaders' Joe Sample, and Angela Winbush of Rene & Angela. Duke and Rene & Angela are producing parts of Mills' next album.

Billboard

HOT BLACK SINGLES ACTION

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RADIO MOST ADDED



RETAIL BREAKOUTS

NATIONAL 91 REPORTERS				NEW ADDS	TOTAL ON
JENNIFER HDLLIDAY	HARD TIMES FOR LOVERS	GEFFEN		25	43
FREDDIE JACKSON	YOU ARE MY LADY	CAPITOL		23	63
CARL CARLTON	PRIVATE PROPERTY	CASABLANCA		22	22
BOBBY WOMACK	I WISH HE DIDN'T TRUST ME SO MUCH	MCA		21	64
OJAYS	JUST ANOTHER NIGHT	PHILLY INTERNATIONAL		21	27

NEW ADDS
TOTAL ON

NATIONAL 141 REPORTERS			NUMBER REPORTING
FIVE STAR	ALL FALL DOWN	RCA	19
THE BAR-KAYS	YOUR PLACE OR MINE	MERCURY	18
FREDDIE JACKSON	YOU ARE MY LADY	CAPITOL	15
ANDRE CYMONE	DANCE ELECTRIC	COLUMBIA	15
THE DAZZ BAND	HOT SPOT	MOTOWN	14

REGION 1

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

WILD Boston, MA
WKND Hartford, CT
WNHC 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
WQIV Charlotte, NC
WPEP Charlotte, NC
WJTT Chattanooga, TN
WDPN Columbia, SC
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
WORLD Orlando, FL
WPLZ Petersburg, VA
WANT Richmond, VA
WEAS Savannah, GA
WRXB St. Petersburg, FL
WWDW Sumter, SC
WANM Tallahassee, FL
WWIL-FM Wilmington, NC
WAAA Winston-Salem, NC

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.

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
KLAB Little Rock, AR
KRNB Memphis, TN
WDIA Memphis, TN
WHRK Memphis, TN
WBLX Mobile, AL
WQOK Nashville, TN
WVOL Nashville, TN
WYLD-AM New Orleans, LA
WYLD-FM New Orleans, LA
KHYS Port Arthur, TX
KAPE San Antonio, TX
KOKA Shreveport, LA
KZEY Tyler, TX

REGION 7

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

KDKO Denver, CO
KACE Los Angeles, CA
KDAY Los Angeles, CA
KJLH Los Angeles, CA
KUKQ Phoenix, AZ
XHRM San Diego, CA

REGION 8

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

KRE San Francisco, CA
KSOL San Francisco, CA

REGION 1

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

Cambridge 1-Stop Boston, MA
Cavages Cheektowaha, NY
Easy Records 1-Stop N.Quincy, MA
Hill Records E. Norwalk, CT
Mass One-Stop Boston, MA
Skippy White's Mattapan, MA

REGION 2

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

A-1 One Stop New York, NY
Al Wicke Records Elizabeth, NJ
Broadway Record Museum Camden, NJ
C&M 1-Stop Hyattsville, MD
Disc-O-Mat New York, NY
Gola Electronics Philadelphia, PA
Harmony Music Bronx, NY
J&R Music World New York, NY
Kemp Mill Beltsville, MD
King James Records Philadelphia, PA
Olsens 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

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
Tropical Records Miami, FL
Tucker's Record Shop Knoxville, TN

REGION 4

IL, IN, KY, MI, OH, WI

Angott 1-Stop Detroit, MI
Audie's One Stop Milwaukee, WI
Barneys Chicago, IL
Central 1-Stop Columbus, OH
Cleveland One-Stop Cleveland, OH
Color Rite Records Chicago, IL
Damon's Detroit, MI
Detroit Audio Systems Detroit, MI
Eklund Enterprises Kansas City, MO
Filmore Records Cleveland, OH
Fletcher's One Stop Chicago, IL
Gemini One-Stop Cleveland, OH
Greater Detroit Detroit, MI
Jimmy's Records Chicago, IL
Kendricks Records Detroit, MI
Metro Music Chicago, IL
Music Master Chicago, IL
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

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.

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
Frankie's One Stop Inc. Shreveport, LA
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
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
T's Wauzi Records Oakland, CA
Tower San Francisco, CA
Tower Seattle, WA

Annual Swiss Extravaganza Draws 50,000

Montreux Festival Reaps \$5 Mil Bonanza

BY PIERRE HAESLER

MONTREUX The annual Montreux Jazz festival, which began life in 1967 as a modest three-day event with a total budget of only \$4,000, has since developed into one of Europe's best-known and most ambitious festivals.

Running two weeks and showcasing some 500 artists from many areas of music, the 1985 festival attracted more than 50,000 fans and earned almost \$5 million in ticket sales and tourist spending.

Such income is important not just because Montreux is a resort town, but because the festival itself is operated as a non-profit enterprise of the Montreux Tourist Office. Organizer Claude Nobs' \$700,000 budget

this year was covered by a combination of ticket revenue (\$420,000), sponsorship contributions and television rights sales.

Video and sound recording facilities in Montreux are both first class, and the Swiss Broadcasting Corp. recorded seven concerts in their entirety, retaining world rights exclusive of North America. An increased number of music videos based on Montreux coverage is expected to be released this year, production costs being relatively low.

The only criticism of such intensive media attention has come from audiences: With so much tv hardware surrounding the stage, paying fans sometimes have the impression of being mere decoration.

Another perennial criticism of Montreux is that despite the steadily increasing range of musical styles covered, the festival rarely features any significant new talents. Even director Nobs admits the search for innovative sounds has be-

come increasingly difficult.

This year, as in years past, it was the established and familiar names who provided the highlights. Miles Davis played two outstanding sets, and the Modern Jazz Quartet, Jack DeJohnette and Horace Silver displayed mature artistry within the established tradition.

The Latin and so-called "exotic" nights at Montreux always sell out, but it was only the representatives of the new bossa nova tradition, such as Jose Barrense-Dias, who impressed by the freshness of their ideas. In the pop/rock area of the festival, which has expanded considerably in recent years, it was British band Working Week that gave a glimpse of the future.

The festival's annual Grand Prix Diamant awards went to A&M's Thelouion Monk tribute "That's The Way I Feel Now" in the jazz section and "The Age Of Consent" by British act Bronski Beat in the pop/rock category.

Festivalbar Stirs Interest Italy's Top Summer Pop Event

BY VITTORIO CASTELLI

MILAN Festivalbar '85, the top pop music event of the summer in Italy, appears to be creating greater nationwide interest this year than it usually does.

Basically, it's a "statistical" event, based on jukebox plays of various records through Italy, and this year 28 titles are in contention for the title. This year's Festival, like the previous 21, is produced by Vittorio Salvetti, and for the third year in succession, Salvetti has given television rights to the final show to Canale 5, which reportedly has the biggest audience among the private television networks here.

The final is set for Sept. 7; until then, Canale 5 is transmitting the 15 nationwide concerts featuring artists involved in the jukebox short and their guests.

Opening nights were June 13 and 14 in the Piazza del Campo in Siena. The final show, with announcement of results, will be held at the Opera Arena in Verona.

Despite the promotional interest engendered by the live shows, the contest is built solely around the registered plays on Italy's roughly 25,000 jukeboxes. The television buildup also includes the screening of video specials, mostly featuring foreign artists.

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Canada—KIRK LaPOINTE, 7 Glen Ames Ave., Toronto, Ontario M4E 1M3. 416-364-0321.
Czechoslovakia—DR. LUBOMIR DOURZKA, 14 Zeleny Pruh, 147 00 Praha 4 Branik. 26-16-08.
Denmark—KNUD ORSTED, 22 Tjoernevej, DK-3070 Snekksten. 02-22-26-72.
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CIRPA Mulling Changes To Strengthen Its Role

BY KIRK LaPOINTE

TORONTO The Canadian Independent Record Production Assn. (CIRPA), the umbrella organization for Canadian-owned industry firms, is contemplating a number of changes to advance its role once the federal government's strategy for the music industry is handed down.

CIRPA executive director Earl Rosen says links are being established with the French-language recording business to give franco-phone artists greater access to a CIRPA-overseen fund for record production. And the association is exploring the possibility of entering the field of radio program funding.

A federal discussion paper (Billboard, Aug. 10) says the government is interested in helping to finance disks, music videos and radio programs. Millions of dollars in assistance is being considered. The paper seeks comments from the industry, and it is expected that the government will act swiftly after receiving those comments to bring down a strategy paper for the recording sector, probably by early fall.

CIRPA officials met with the government Aug. 2 and laid out a series of measures the organization would support in the paper and some other proposals. One area in which the government sought comments was how to restructure the tax regime to encourage investment in the cash-starved independent sector.

Rosen says he's wary of recommending generous capital cost allowance measures. The government did that in the '70s in the film business and found it created a boondoggle of write-offs and written-off films.

What CIRPA suggests is a recording sector approach similar to the one now employed in the film business: 50% written off per year for two years. And Rosen is urging the government to consider the creation of a "tax holiday" on profits

from such investment. "This industry doesn't need more master tapes produced," he says.

The government is recommending the establishment of a fund to help launch production companies, perhaps as many as 15 to 20. And it says it will reinforce export marketing support. But the paper largely overlooks the needs of the multinational firms operating in Canada. It is generally geared to the Canadian-owned end of the business.

How those measures will be paid for is unclear. The Conservative government of Prime Minister Brian Mulroney has made deficit reduction a clear priority, so it is unlikely that the government will give with one hand unless it takes with the other.

That raises the possibility of a blank tape levy or a surtax on recording sales. Also possible is a surtax on cassette, Compact Disc and VCR hardware.

Rosen's organization is recommending a \$1.50 levy on blank tape—a fairly steep price for consumers to pay for what is generally an inexpensive purchase.

"What we are saying is that the average tape is 90 minutes long, or the length of two albums," he says. "That means two royalty payments are displaced, and we see the \$1.50 as being in line with what those payments would be."

On the issue of home taping, a copyright matter on which the government is acting concurrently through a parliamentary committee, CIRPA will soon create 15- and 30-second radio spots for broadcast that advise listeners of the illegality of home taping and its effects on the music industry.

CIRPA hopes to have the support of the Canadian Assn. of Broadcasters (CAB) and the Radio Bureau of Canada, enabling the majority of radio stations in the country to use the spot. Rosen hopes to have it ready by the end of this month.

Maple Briefs

IS ENGLISH-LANGUAGE MUSIC a trend in non-English-speaking countries? **Al Mair**, president of **Attic Records**, thinks so. He offered the German distributor of **Belinda Metz's** disk a German version of her hit, "What About Me," but the company says the English version would sell better in any event.

THE CANADIAN RECORDING Industry Assn. (CRIA) is bracing for what it expects will soon be a flood of pirated famine relief records. **Singapore** and the **Philippines** are the two likely sources. The association may soon issue consumer advice on the matter.

JOHN McEuen of the **Nitty Gritty Dirt Band** says he's finding touring in Canada a delight. The band will play 15 to 20 Canadian dates in 1985, and McEuen says crowds are more attentive and appreciative of folk, bluegrass and country, partic-

ularly when quiet numbers are being played.

BROADCASTERS CONTINUE to love music video. The **Superchannel** pay-tv service in western Canada is reportedly ready to re-enter music video programming this fall in a move that would place it in competition with **MuchMusic Network**. Meanwhile, **CBC-TV**, the national network, is considering a late-night music video program with **Catherine McClenahan**. And the upstart **Life Channel**, a pay-tv service, will feature "Music Of Your Life" each Saturday night. A well-known Canadian performer will be host.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 7 Glen Ames Ave., Toronto, Ontario, Canada M4E 1M3.

Jive to PRT for U.K. Distribution

LONDON The Jive label, record division of the still-expanding Zomba Group of Companies, has switched its U.K. manufacturing and distribution from CBS to PRT.

The deal, effective Aug. 1, starts with "Mystery Lady," the fourth single from Billy Ocean's "Suddenly" album. The album is already gold in the U.K.

Jive, which has been on business for four years, has made rapid strides in the international market with a broad-based artist roster that includes Billy Ocean, A Flock Of Seagulls, Hugh Masekela, Mama's Boys, Whodini, Tangerine Dream, the Comsat Angels and others.

HITS

of the

WORLD

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BRITAIN

(Courtesy Music Week) As of 8/10/85

This Week	Last Week	SINGLES
1	1	INTO THE GROOVE MADONNA SIRE
2	2	THERE MUST BE AN ANGEL EURYTHMICS RCA
3	3	WE DON'T NEED ANOTHER HERO TINA TURNER CAPITOL
4	8	MONEY FOR NOTHING DIRE STRAITS VERTIGO
5	32	HOLIDAY MADONNA SIRE
6	11	WHITE WEDDING BILLY IDOL CHRYSALIS
7	22	I GOT YOU BABE UB40 & CHRISSE HYNDE DEP INTERNATIONAL
8	7	CHERISH KOOL & GANG DE-LITE
9	6	LIVE IS LIFE OPUS POLYDOR
10	4	FRANKIE SISTER SLEDGE ATLANTIC
11	23	DON QUIXOTE NIK KERSHAW MCA
12	5	AXEL F HAROLD FALTERMEYER MCA
13	9	LIVING ON VIDEO TRANS-X BOILING POINT
14	10	ROUND AND AROUND JAKI GRAHAM EMI
15	12	CRAZY FOR YOU MADONNA GEFEN
16	20	IN BETWEEN DAYS CURE FICTION
17	21	GLORY DAYS BRUCE SPRINGSTEEN CBS
18	13	MY TOOT TOOT DENISE LASALLE EPIC
19	15	SHE SELLS SANCTUARY CULT BEGGARS BANQUET
20	14	IN YOUR CAR COOL NOTES ABSTRACT DANCE
21	18	LET ME BE THE ONE FIVE STAR TENT
22	17	DARE ME POINTER SISTERS PLANET
23	29	EMPTY ROOMS GARY MOORE 10
24	16	MONEY'S TOO TIGHT SIMPLY RED ELEKTRA
25	35	EXCITABLE AMAZULU ISLAND
26	37	BEN MARTI WEBB STARBLEND
27	33	RASPBERRY BRET PRINCE & REVOLUTION PAISLEY PARK
28	33	TAKE ME HOME PHIL COLLINS VIRGIN
29	19	I'M ON FIRE/BORN IN THE USA BRUCE SPRINGSTEEN CBS
30	39	GOODBYE GIRL GO WEST CHRYSALIS
31	NEW	SAY I'M YOUR NUMBER ONE PRINCESS SUPREME
32	NEW	DRIVE CARS ELEKTRA
33	24	JOHNNY COME HOME FINE YOUNG CANNIBALS LONDON
34	26	DANCIN' IN THE KEY OF LIFE STEVE ARRINGTON ATLANTIC
35	30	LONG TIME ARROW LONDON
36	36	TOO MANY GAMES MAZE FEATURING FRANKIE BEVERLY CAPITOL
37	34	SECRET ORCHESTRAL MANOEUVRES IN THE DARK VIRGIN
38	25	ALL NIGHT HOLIDAY RUSS ABBOTT SPIRIT
39	NEW	I WONDER IF I TAKE YOU HOME LISA LISA & CULT JAM WITH FULL FORCE CBS
40	NEW	YOU'RE THE ONE FOR ME D TRAIN PRELUDE
ALBUMS		
1	1	DIRE STRAITS BROTHERS IN ARMS VERTIGO
2	2	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
3	3	EURYTHMICS BE YOURSELF TONIGHT RCA
4	4	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
5	6	THE KENNY ROGERS STORY LIBERTY
6	7	PHIL COLLINS NO JACKET REQUIRED VIRGIN
7	5	PAUL YOUNG THE SECRET OF ASSOCIATION CBS
8	8	BILLY JOEL GREATEST HITS VOLUME I AND VOLUME II CBS
9	12	U2 THE UNFORGETTABLE FIRE ISLAND
10	9	ALED JONES WITH BBC WELSH SYMPHONY ORCHESTRA & CHORUS ALL THROUGH THE NIGHT BBC
11	20	TINA TURNER PRIVATE DANCER CAPITOL
12	15	U2 LIVE "UNDER A BLOOD RED SKY" ISLAND
13	11	STING THE DREAM OF THE BLUE TURTLES A&M
14	19	QUEEN GREATEST HITS EMI
15	39	MADONNA SIRE
16	16	MARILLION MISPLACED CHILDHOOD EMI
17	10	MADONNA LIKE A VIRGIN SIRE
18	14	BBC WELSH CHORUS VOICES FROM THE HOLY LAND BBC
19	13	DAMNED PHANTASMAGORIA MCA
20	22	GO WEST CHRYSALIS
21	17	BRYAN FERRY BOYS AND GIRLS EG
22	21	SADE DIAMOND LIFE EPIC
23	18	VARIOUS OUT NOW! 28 HOT HITS CHRYSALIS
24	25	PHIL COLLINS FACE VALUE VIRGIN
25	30	FIVE STAR LUXURY OF LIFE TENT
26	27	BILLY OCEAN SUDDENLY JIVE
27	29	ALISON MOYET ALF CBS
28	23	SCRITTI POLITTI CUPID & PSYCHE 85 VIRGIN
29	NEW	U2 WAR ISLAND
30	NEW	BRYAN ADAMS RECKLESS A&M
31	26	BRUCE SPRINGSTEEN THE RIVER CBS
32	NEW	BILLY IDOL VITAL IDOL CHRYSALIS
33	37	WHAM! MAKE IT BIG EPIC
34	28	STYLE COUNCIL OUR FAVOURITE SHOP POLYDOR
35	32	FREDDIE MERCURY MR BAD GUY CBS
36	NEW	NIK KERSHAW THE RIDDLE MCA
37	NEW	U2 WIDE AWAKE IN AMERICA ISLAND
38	40	VARIOUS HITS 2 CBS/WEA
39	34	POINTER SISTERS CONTACT PLANET
40	NEW	TALKING HEADS LITTLE CREATURES

CANADA

(Courtesy The Record) As of 8/8/85

		SINGLES
1	1	NEVER SURRENDER COREY HART AQUARIUS/CAPITOL
2	2	EVERY TIME YOU GO AWAY PAUL YOUNG COLUMBIA/CBS
3	NEW	WE DON'T NEED ANOTHER HERO TINA TURNER CAPITOL
4	8	THE POWER OF LOVE HUEY LEWIS & THE NEWS MCA
5	19	YOU SPIN ME AROUND DEAD OR ALIVE COLUMBIA/CBS
6	3	WALKING ON SUNSHINE KATRINA & THE WAVES ATTIC/A&M
7	NEW	WHAT ABOUT LOVE HEART CAPITOL
8	9	IF YOU LOVE SOMEBODY SET THEM FREE STING A&M
9	NEW	WHO'S HOLDING DONNA NOW DEBARGE MOTOWN/QUALITY
10	15	THE GOONIES 'R' GOOD ENOUGH CYNDI LAUPER COLUMBIA/CBS
11	7	19 PAUL HARDCASTLE MCA
12	4	A VIEW TO A KILL DURAN DURAN CAPITOL
13	NEW	CRYING OVER YOU PLATINUM BLONDE COLUMBIA/CBS
14	5	WOULD I LIE TO YOU EURYTHMICS RCA
15	NEW	INVINCIBLE (THEME FROM "THE LEGEND OF BILLIE JEAN") PAT BENATAR CHRYSALIS/CBS
16	NEW	HEAD OVER HEELS TEARS FOR FEARS VERTIGO/POLYGRAM
17	NEW	PEOPLE ARE PEOPLE DEPECHE MODE SIRE/WEA
18	NEW	VOICES CARRY TIL TUESDAY EPIC/CBS
19	10	WALK OF LIFE DIRE STRAITS VERTIGO/POLYGRAM
20	NEW	YOU GIVE GOOD LOVE WHITNEY HOUSTON RCA
ALBUMS		
1	2	COREY HART BOY IN A BOX AQUARIUS/CAPITOL
2	4	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
3	3	STING THE DREAM OF THE BLUE TURTLES A&M
4	9	PAUL YOUNG THE SECRET OF ASSOCIATION COLUMBIA/CBS
5	5	PHIL COLLINS NO JACKET REQUIRED ATLANTIC/WEA
6	6	EURYTHMICS BE YOURSELF TONIGHT RCA
7	12	BRYAN ADAMS RECKLESS A&M
8	8	MADONNA LIKE A VIRGIN SIRE/WEA
9	1	TEARS FOR FEARS SONGS FROM THE BIG CHAIR VERTIGO/POLYGRAM
10	10	BRUCE SPRINGSTEEN BORN IN THE U.S.A. COLUMBIA/CBS
11	NEW	DEAD OR ALIVE YOUTHQUAKE EPIC/CBS
12	16	MOTLEY CRUE THEATRE OF PAIN WEA
13	7	GOWAN STRANGE ANIMAL COLUMBIA/CBS
14	NEW	PLATINUM BLONDE ALIEN SHORES COLUMBIA/CBS
15	19	TALKING HEADS LITTLE CREATURES SIRE/WEA
16	18	BOB DYLAN EMPIRE BURLESQUE COLUMBIA/CBS
17	17	BRYAN FERRY BOYS & GIRLS WARNER BROS./WEA
18	13	HOWARD JONES DREAM INTO ACTION WEA
19	NEW	WHAM! MAKE IT BIG COLUMBIA/CBS
20	NEW	POINTER SISTERS CONTACT PLANET/RCA

WEST GERMANY

(Courtesy Der Musikmarkt) As of 8/10/85

		SINGLES
1	1	ROCK ME AMADEUS FALCO GIG/TELDEC
2	2	WE DON'T NEED ANOTHER HERO TINA TURNER CAPITOL/EMI
3	3	TARZAN BOY BALTIMORA EMI
4	4	ROCKY ITALO HEAT DEUTSCHE AUSTROPHON
5	6	19 PAUL HARDCASTLE CHRYSALIS/ARIELA
6	5	AXEL F HAROLD FALTERMEIER MCA/WEA
7	7	BLUE NIGHT SHADOW TWO OF US BLOW UP/INTERCORD
8	12	I'LL NEVER BE MARIA MAGDALENA SANDRA VIRGIN
9	10	YOU'RE A WOMAN BAD BOYS BOUE COCONUT/ARIELA
10	8	KAYLEIGH MARILLION EMI
11	9	CELEBRATE YOUTH RICK SPRINGFIELD RCA
12	NEW	CRAZY FOR YOU MADONNA GEFEN/CBS
13	13	FRANKIE SISTER SLEDGE ATLANTIC/WEA
14	11	DON'T BE SO SHY MOTI SPECIAL TELDEC
15	16	SHANGHAI LEE MARROW CHIC/TELDEC
16	NEW	JOHNNY COME HOME FINE YOUNG CANNIBALS LONDON/METRONOME
17	17	DON'T YOU (FORGET ABOUT ME) SIMPLE MINDS VIRGIN
18	15	LITTLE BIT OF HEAVEN PIA ZADORA CURB/INTERCORD
19	14	OUT IN THE FIELDS GARY MOORE AND PHIL LYNOTT VIRGIN/ARIELA
20	18	A VIEW TO A KILL DURAN DURAN PARLOPHONE/EMI
ALBUMS		
1	1	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
2	2	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM
3	3	NENA FEUER UND FLAMME CBS
4	4	MARILLION MISPLACED CHILDHOOD EMI
5	5	MODERN TALKING THE FIRST ALBUM HANSA/ARIELA
6	10	MADONNA LIKE A VIRGIN SIRE/WEA
7	6	SCORPIONS WORLD WIDE LIVE EMI
8	8	TINA TURNER PRIVATE DANCER CAPITOL/EMI
9	7	RICK SPRINGFIELD TAO RCA
10	9	BRYAN FERRY BOYS AND GIRLS EG/EGG
11	12	MATT BIANCO WHOSE SIDE ARE YOU ON? WEA
12	14	THE DREAM OF THE TURTLES STING A&M/DGG
13	11	MICK JAGGER SHE'S THE BOSS CBS
14	13	PHIL COLLINS NO JACKET REQUIRED WEA
15	15	BILLY IDOL VITAL IDOL CHRYSALIS/ARIELA
16	17	AC/DC A FLY ON THE WALL ATLANTIC/WEA
17	18	SOUNDTRACK FORMEL EINS EMI
18	NEW	BE YOURSELF TONIGHT EURYTHMICS RCA
19	16	SUPERTRAMP BROTHER WHERE YOU BOUND A&M/DGG
20	19	TALKING HEADS LITTLE CREATURES EMI

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40) As of 8/10/85

		SINGLES
1	2	AXEL F HAROLD FALTERMEYER WEA
2	3	WAAROM FLUISTER IK JE NAAM NOG BENNIE NEYMAN CNR
3	1	I'M ON FIRE BRUCE SPRINGSTEEN CBS
4	7	JOSEPHINE CHRIS REA ARIOLA
5	5	DUEL EYE TO EYE PROPAGANDA ARIOLA
6	4	19 PAUL HARDCASTLE ARIOLA
7	8	SANTA LUCIA BY NIGHT GEORGE BAKER CNR
8	6	A VIEW TO A KILL DURAN DURAN EMI/BOVEA
9	NEW	BLACKSTAR GEORGIE DAVIES MULTIDISC/CNR
10	9	FRANKIE SISTER SLEDGE WEA
ALBUMS		
1	1	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
2	2	CHRIS REA SHAMROCK DIARIES ARIOLA
3	3	STING DREAM OF THE BLUE TURTLE POLYDOR
4	6	BENNY NEYMAN ZWARTÉ GOUD CNR
5	4	DIRE STRAITS BROTHERS IN ARMS PHONOGRAM
6	7	ALISON MOYET ALF CBS
7	5	TALKING HEADS LITTLE CREATURES EMI/BOVEA
8	NEW	PROPAGANDA A SECRET WISH ARIOLA
9	9	MARILLION MISPLACED CHILDHOOD EMI/BOVEA
10	8	BRYAN FERRY BOYS AND GIRLS POLYDOR

AUSTRALIA

(Courtesy Kent Music Report) As of 8/7/85

		SINGLES
1	1	CRAZY FOR YOU MADONNA GEFEN
2	5	WE DON'T NEED ANOTHER HERO TINA TURNER INTERFUSION
3	4	OUT OF MIND OUT OF SIGHT MODELS MUSHROOM
4	3	LIVE IT UP MENTAL AS ANYTHING REGULAR
5	2	ANGEL MADONNA SIRE
6	7	AXEL F HAROLD FALTERMEYER MCA
7	NEW	THERE MUST BE AN ANGEL EURYTHMICS RCA
8	10	LIFE IN A NORTHERN TOWN DREAM ACADEMY WEA
9	6	MAN OVERBOARD DO RE MI VIRGIN
10	13	(BILLY) DON'T LOSE MY NUMBER PHIL COLLINS WEA
11	8	WALKING ON SUNSHINE KATRINA & WAVES CAPITOL
12	9	THE GOONIES 'R' GOOD ENOUGH CYNDI LAUPER PORTRAIT/CBS
13	16	HEAVEN BRYAN ADAMS A&M
14	12	CALL ME GO WEST CHRYSALIS
15	NEW	YOU'RE ONLY HUMAN BILLY JOEL CBS
16	11	WOULD I LIE TO YOU EURYTHMICS RCA
17	NEW	BITTERSWEET HOODOO GURUS BIG TIME
18	18	IF YOU LOVE SOMEBODY SET THEM FREE STING A&M
19	NEW	IN MY HOUSE MARY JANE GIRLS MOTOWN
20	20	LOOK MAMA HOWARD JONES WEA
ALBUMS		
1	1	DIRE STRAITS BROTHERS IN ARMS VERTIGO
2	10	BILLY JOEL GREATEST HITS VOLS. 1 & 2 CBS
3	3	TALKING HEADS LITTLE CREATURES EMI
4	2	EURYTHMICS BE YOURSELF TONIGHT RCA
5	NEW	HOODOO GURUS MARS NEED GUITARS BIG TIME
6	5	VARIOUS CHART ATTACK K-TEL
7	4	AC/DC FLY ON THE WALL ALBERT
8	8	PHIL COLLINS NO JACKET REQUIRED WEA
9	6	MENTAL AS ANYTHING FUNDAMENTAL REGULAR
10	7	STING THE DREAM OF THE BLUE TURTLES A&M
11	9	MADONNA LIKE A VIRGIN SIRE
12	14	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
13	NEW	DO RE MI DOMESTIC HARMONY VIRGIN
14	12	UNCANNY X-MEN 'COS LIFE HURTS MUSHROOM
15	11	AUSTRALIAN CRAWL A ROCK AND A HARD PLACE FREESTYLE
16	13	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
17	15	STYLE COUNCIL OUR FAVOURITE SHOP POLYDOR
18	18	ANDREW LLOYD-WEBBER REQUIEM EMI
19	16	BOB DYLAN EMPIRE BURLESQUE CBS
20	17	BRYAN FERRY BOYS AND GIRLS EG

JAPAN

(Courtesy Music Labo) As of 8/12/85

		SINGLES
1	8	KANASHIMI NI SAYONARA ANZENCHITAI KITTY/KITTY M
2	4	ANATAO MOTTO SHIRITAKUTE HIROKO YAKUSHIMARU TOSHIBA-EMI OFFICE MEL
3	1	ORETACHI NO ROCKABILLY NIGHT CHECKERS CANYON/YAMAHA THREE STARS
4	3	SAND BEIGE AKINA NAKAMORI WARNER-PIONEER/KENON
5	NEW	MAJO KYOKO KOIZUMI VICTOR/BURNING
6	6	BYE BYE MY LOVE SOUTHERN ALL STARS VICTOR/AMUSE
7	NEW	NATSUZAKARI HONOJIGUMI TOSHI V VAOKO CANYON/TANABE/JOHNNY'S
8	2	SOHSHUN MONOGATARI TOMOYO HARADA CBS-SONY
9	NEW	PASSION YOU HAYAMI TAURUS/SUN M-JCM-YUI
10	NEW	SAILOR FUKU O NUGASANAIDE ONYANKO CLUB CANYON/FUJI-PMP
11	7	TSUBASA NO ORETA ANGEL AYUMI NAKAMURA HAMMING BIRD/NICHION-JCM
12	11	SILENCE GA IPPAI KIYOTAKA SUGIYAMA OMEGA TRIBE VAP/NTV.M BERMUDA
13	NEW	METROPOLIS NO KATASUMIDE YUMI MATSUTOYA TOSHIBA-EMI/KIRARA
14	15	SHININ' ON KIMI GA KANASHII LOOK EPIC-SONY/PMP/LOOK CONNECTION
15	5	KANASHII YOKAN YUKIKO OKADA CANYON/SUN M
16	NEW	KAZE NO UTA ISSEI FUBI SEPIA TJC/ISSEIFUBI
17	NEW	HOSHI NO SYMPHONY KAORI SHIMURA COLUMBIA/GEIEI
18	9	SEA LOVES YOU HIDEMI ISHIKAWA RVC/GEIEI
19	14	C MIHO NAKAYAMA KING/BURNING.P-NICHION
20	16	MOON VENUS SHIBUGAKITAI CBS-SONY/JOHNNY'S
ALBUMS		
1	NEW	OFF COURSE BACK STREET OF TOKYO FUN HOUSE
2	NEW	EIKICHI YAZAWA YOKOHAMA HATACHI MAE WARNER-PIONEER
3	1	KIYOTAKA SUGIYAMA OMEGA TRIBE ANOTHER SUMMER VAP
4	2	AYUMI NAKAMURA BE TRUE HUMMING BIRD
5	NEW	BILLY JOEL BILLY THE BEST CBS-SONY
6	7	MASAYOSHI TAKANAKA TRAUMATIC TOSHIBA-EMI
7	NEW	MASAHIKO KONDO SUMMER IN TEARS CBS-SONY
8	NEW	MADONNA INTO THE GROOVE WARNER-PIONEER
9	NEW	NAOKO KAWAI NAOKO 22 COLUMBIA
10	6	YUKI SAITO AXIA/CANYON
11	3	KYOKO KOIZUMI FLAPPER VICTOR
12	10	ANRI WAVE FOR LIFE
13	NEW	JEFF BECK FLASH EPIC-SONY
14	5	SEIKO MATSUDAO THE 9th WAVE CBS-SONY
15	16	TEARS FOR FEARS SONGS FROM THE BIG CHAIR PHONOGRAM
16	9	STING THE DREAM OF THE BLUE TURTLES ALPHA
17	NEW	RATT INVASION OF YOUR PRIVACY WARNER-PIONEER
18	4	CHI HARU MATSUYAMA ASU NO TAMENI ALPHA
19	NEW	SHOHJOTAI ADVANTURE ISLAND PHONOGRAM
20	11	AIR SUPPLY PHONOGRAM

SPAIN

(Courtesy El Gran Musical) As of 8/3/85

		SINGLES
1	3	LIVE IS LIFE OPUS POLYGRAM
2	1	TARZAN BOY BALTIMORA EMI
3	4	HOW MUCH GARY LOW HISPVOX
4	2	WE ARE THE WORLD USA FOR AFRICA CBS
5	7	A VIEW TO A KILL DURAN DURAN EMI
6	6	SOLID ASHFORD-SIMPSON EMI
7	NEW	YOU CAN WIN IF YOU WANT MODERN TALKING ARIOLA
8	5	BAILA IVAN CBS
9	9	YOU'RE MY HEART MODERN TALKING ARIOLA
10	8	LA CIUDAD INTERIOR RADIO FUTURA ARIOLA
ALBUMS		
1	1	DIRE STRAITS BROTHERS IN ARMS POLYGRAM
2	2	USA FOR AFRICA WE ARE THE WORLD CBS
3	3	SUPERTRAMP BROTHER WHERE YOU BOUND POLYGRAM
4	4	RADIO FUTURA DE UN PAIS EN LLAMAS ARIOLA
5	5	LUIS COBOS MAS ZARZUELA CBS
6	8	SPANDAU BALLET PARADE RCA
7	9	LLUIS LLACH MAREMAR ARIOLA
8	5	ALASKA Y DINARAMA DESEO CARNAL HISPVOX
9	NEW	BRYAN FERRY BOYS AND GIRLS POLYGRAM
10	NEW	10 NEW ROSENDO LOCO POR INCORDIAR RCA 1



Latin Relief. Latin recording artists join together to record "Cantare, Cantaras" in an effort to send relief aid to Latin American and African nations. Julio Iglesias, Lucía Méndez, José Feliciano and Apollonia were among the many who participated. The single was recently released.



Hail to the Chief. Outgoing NARAS Los Angeles chapter president Dave Pell, right, passes the organization's medallion on to newly elected president Ron Kramer. The ceremony took place during a reception at the Toluca Lake Tennis club.



He's the Boss. A 30-foot sign in front of London's flagship HMV record store on Oxford St. carries this simple message about Bruce Springsteen, who recently played to packed houses in the U.K. The chain is running a promotion for Springsteen's albums in all its 40 stores nationwide.



Discussing the Classics. PolyGram Records' national sales force gathers in New York to review upcoming classical product from the label. Pictured from left are Chicago branch classical manager Richard Schweer, label president Guenter Hensler, New York classical manager Chuck Weigel, senior vice president of sales Shelly Rudin, PolyGram Classics president Gianfranco Rebutta, Los Angeles classical manager Jack Warfield, PolyGram Classics vice president of marketing John Harper and Atlanta classical manager David Town.



Black Benefit. Members of live recording act Whocini pose with Don Cornelius, second from left, in Los Angeles during the Brotherhood Crusade's tribute to the "Soul Train" host. Revenues raised from the event will be distributed to black and other minority institutions. Shown from left with Cornelius are band members Jalil, Grand Master Dee, Ecstasy and Tony Rome.



National Council Salute. ASCAP managing director Gloria Messinger congratulates jazz impresario and ASCAP member George Wein, left, and composer Otto Luening after the National Music Council presented them with the American Eagle Award for their contributions to American music. The ceremony was held in conjunction with the Spoleto Festival in Charleston, S.C.



You've Got a Gold Award Comin'. MCA Music presents Lee Greenwood with a gold record for his album "You've Got A Good Love Comin'." Standing from left are MCA Music president Leeco Levy, Greenwood's manager Larry McFaden, Greenwood and MCA Music senior vice president Jerry Crutchfield.



Spreading Sunshine. Katrina & the Waves entertain Capitol Records executives during a party after their Los Angeles debut at the Palace. Gathered from left are label president Don Zimmermann, band members Alex Cooper, Katrina and Vince de la Cruz, Record Group Services vice president Dennis White and band member Kimberly Rew.

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

Single-disk live package from a Santa Barbara concert shuffles early signature hits with a few newer songs, most given readings faithful to their studio roots; no surprises, crisp location work.

ORIGINAL MOTION PICTURE SOUNDTRACK
Fright Night
PRODUCERS: Various
Private 1 SZ 40087

Teen-oriented screen update of the vampire genre gets a blood-curdling grab bag of pop, rock and dance tracks playing on horror themes; best are tracks from Ian Hunter, Sparks and the J. Geils title theme.

ORIGINAL MOTION PICTURE SOUNDTRACK
Silverado
PRODUCER: Bruce Broughton
Geffen GHS 24080

Writer/director Lawrence Kasdan's hyperbolic horse opera receives a fittingly big, sweeping orchestral score from composer Broughton; music, like the movie, nods affectionately toward the genre's past glories.

PATRICK MORAZ/BILL BRUFORD
Flags
PRODUCERS: Patrick Moraz, Bill Bruford
EG EGPL 63

Instrumental partnership between the former Yes keyboardist and journeyman British percussionist again clicks with vivid originals; this session finds Moraz using synthesizers for optimum orchestral weight.

MAXENE ANDREWS
Maxene
PRODUCER: Arnold Golan
Bainbridge BT6258

Solo debut, four decades after career peak with her sisters, showcases singer's darker but still attractive vocals in a well-recorded MOR set which juggles nostalgic styles and themes; includes pop standards and a medley of the original trio's hits.

BLACK

PICKS

DAZZ BAND
Hot Spot
PRODUCER: Bobby Harris
Motown 6149ML

Connecting again with the torrid title track, this Ohio-based hit machine makes the most of its rhythm confections by going for the fun factor. Talented horn section, led by producer/songwriter/singer Harris, jells joyously with a wicked keyboard/synth/bass combination to spark dance grooves. "If Only You Were In My Shoes" and "She Used to Be My Girl" are Dazz at their breezy, beat-happy best.

BOOGIE BOYS
City Life
PRODUCERS: Ted Currier, David Spradley
Capitol St-12409

With "A Fly Girl" winging towards the top 20, the gold and platinum success of Whodini, Run-D.M.C. and others has already proven what this New York trio is bound to duplicate: Sure, rap is the message, but the medium is well steeped in the pop production techniques that have helped spread the street sound uptown. Check out the lyrically sharp, hip, danceable "Runnin' From Your Love," "Do Or Die" and "Break Dancer."

DURELL COLEMAN
PRODUCER: Lionel Conway
Island 90293

"Star Search" winner makes his recording debut and also marks something of a switch for the Island label: He's a mainstream soul singer with an emphasis on smooth. Programmers looking for something to follow Billy Ocean are directed here. Strong tracks: "Somebody Took

NEW AND NOTEWORTHY

WHAT IS THIS
PRODUCER: Todd Rundgren
MCA MCA-5598

Los Angeles-based pop/rock trio is already generating a regional buzz thanks to a stripped-down but flashy style driven by melodic guitar work and emphatic vocals. A solid potential debut single, their straightforward cover of the Spinners' classic "I'll Be Around," offers a canny balance of rock stance and soul nuance ripe for mainstream play.

URGENT
Cast The First Stone
PRODUCERS: Ian Hunter, Mick Ronson
Manhattan ST-53004

This quintet's major label debut has ample production polish but sustains a relatively no-frills slant on its mix of romantic rockers and fist-clenching anthems, underscored by producers Hunter and Ronson, who inject a Mott-like pop/rock sweep to the best tracks. Cohering around the three Kehr brothers, with Michael and Don Kehr fronting the band with strong solo and harmony vocals, this East Coast outfit aims straight for CHR territory via rockers ("Running Back") and ballads alike.

MELODY MAKERS FEATURING ZIGGY MARLEY
Play The Game Right
PRODUCERS: Cooper, Downie, Walters, Marley
EMI America ST-17165

Bob Marley lives on not only through fellow reggae artists but through his own children, who believe that "Reggae Is Now." David "Ziggy" Marley, who wrote most of the material and is lead vocalist, still lacks the maturity to challenge his elders, but his family project evokes the late reggae pioneer's legacy at every turn, featuring Aston Barrett, Carlton Barrett and Earl "China" Smith to clinch satisfying parallels to the master on "Play The Game Right" and "What A Plot."

WARREN MILLS
PRODUCERS: Various
Jive/Arista JL6-8388

The kiddie pop market of New Edition and Nolan Thomas gets a new player. Like the aforementioned acts, he flashes enough street smarts and black music roots to avoid any serious brush with sugar coating, and he can really sing. Several outstanding tracks, including "Sunshine," the Billy Ocean-penned and produced "Flame In The Fire" and "Don't Tell Me 'Bout Your Boyfriend."

My Love," "Run To Me" and a cover of "When A Man Loves A Woman."

RECOMMENDED

VARIOUS ARTISTS
Tommy Boy Power Jam '85
PRODUCERS: Various
Tommy Boy TBLP 1006

Collection of recent 12-inch singles, re-edited, mixed and packaged for the album configuration. Includes tracks by Whiz Kid, Rock Squad, Double Cross M.C.'s, G.L.O.B.E. & Pow Wow and others.

STARS ON 45
Soul Revue
PRODUCER: Michael Snoeren
21/Atco 90291

Medley format tackles Sam & Dave hits—with the duo handling vocals—and rounds out the set with an instrumental mix of James Brown tunes.

SKOOL BOYZ
This Is The Real Thing
PRODUCERS: Skool Boyz
Columbia BFC 40045

"Superfine (From Behind)" is highly chartable pop/funk with staying power, as an unpretentious vocal groove with simple fun message meets rhythm-popping arrangements. "Can We Do It Again" and "Give Me That Lovin'" are also contenders.

VAL YOUNG
Seduction
PRODUCERS: Levi Ruffin Jr., Fred Jenkins
Gordy 6147GL

From the backyard of Rick James springs Buffalo girl Young, who takes to the dance floor for the James-written and produced title track and stretches out on the timeless Motown-styled "If You Should Ever Be Lonely."

COUNTRY

PICKS

GEORGE JONES
Who's Gonna Fill Their Shoes
PRODUCER: Billy Sherrill
Epic FE39598

Jones at his best is unrivalled listening pleasure—and his form is excellent on this alternately upbeat and poignant album. The title is a tender reminiscence of past and present country legends, while there are duets with Lacy J. Dalton and Lynn Anderson also included in this well-done package.

RECOMMENDED

HANK WILLIAMS
I Ain't Got Nothin' But Time/December 1946-August 1947
PRODUCERS: Barry Feldman, T. C. Rogers
Polydor 825 548-4 Y-2

This is the first in a projected series of eight double-record sets that will present all of Hank Williams' studio recordings in chronological order and in original undubbed mono form. Besides the cleaned-up previously released tracks, there are three cuts that have not been commercially available before.

CLASSICAL

RECOMMENDED

BARTOK: THE MIRACULOUS MANDARIN; MUSIC FOR STRINGS, PERCUSSION & CELESTA
Detroit Symphony, Dorati
London 411 894-2 (CD)

This CD should spur greater popularity for the "Mandarin" ballet score; its colorful orchestration seems tailor-made for the exacting medium, as, in its own way, does the more frequently recorded companion piece. Dorati is a master of the genre, and the sound is rich and full.

BEETHOVEN: SYMPHONY NO. 3; GROSSE FUGE
Philharmonia Orchestra, Klemperer
Angel CDC 7 47186 2 (CD)

A notable catalog rescue on CD or on midprice Eminence, restoring to oldsters (and new generations of listeners) a towering talent tied to an older esthetic. The aging masters (ca. 1960), newly scrubbed digitally, transfer gracefully.

MOZART: VIOLIN CONCERTOS, NOS. 3 & 5
Frank Peter Zimmermann, Wurttemberg Chamber Orchestra, Faerber
Angel (Eminence) AE 34443

Those who delight in "discovering" outstanding talent will prize this entry. On the evidence here, young Zimmermann ranks high indeed among his contemporaries, and those older, as well. Beautiful sound, elegant phrasing and easy technique. He's got it all. At mid-price, too.

MOZART: EXSULTATE JUBILATE; ARIAS
Janet Baker, Scottish Chamber Orchestra, Leppard
Erato (RCA) 75176

Baker fans will grab this, and others who follow will be exposed to a degree of musical cultivation that's rare among younger artists. Much of the program is unhackneyed, and

even in the thrice-familiar "Exsultate" Dame Baker illuminates with unexpected insights.

GODOWSKY: 18 STUDIES ON CHOPIN ETUDES
Ian Hudson
Arabesque 6537

Leopold Godowsky piled difficulty upon difficulty in his arrangements of the already demanding "Etudes," but always with a musical purpose in mind, and this is what Hudson seems to stress. Keyboard buffs will welcome this repertoire rarity.

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

MADONNA
Dress You Up (3:45)
PRODUCER: Nile Rodgers
WRITERS: Peggy Stanziale, Andrea LaRusso
PUBLISHER: House Of Fun, BMI
Sire 7-28919 (c/o Warner Bros.)

The pinup girl in character: pert, saucy, eager to please; from the multi-platinum and long-lived "Virgin" set.

STING
Fortress Around Your Heart (4:48)
PRODUCERS: Sting, Pete Smith
WRITER: Sting
PUBLISHERS: Magnetic/Illegal, BMI
A&M AM-2767

A challenging, complex, and rather difficult followup to "If You Love Somebody . . ."; mysterious poetic imagery, more recitative than hook.

SURVIVOR
First Night (4:15)
PRODUCER: Ron Nevison
WRITERS: F. Sullivan, J. Peterik
PUBLISHERS: Rude, BMI/WB/Easy Action, ASCAP
Scotti Brothers Z54-05579 (c/o CBS)

Deceptively lyrical intro switches gears to quick-tempo bash'n'crash rock, including time-honored automotive imagery.

RECOMMENDED

TOM PETTY AND THE HEARTBREAKERS
Rebels (4:12)
PRODUCERS: Tom Petty, Jimmy Iovine, Mike Campbell
WRITER: T. Petty
PUBLISHER: Gone Gator, ASCAP
MCA 52658

ERIC CLAPTON
She's Waiting (4:04)
PRODUCER: Phil Collins
WRITERS: Clapton, Robinson
PUBLISHERS: E.C., BMI/Hit & Run, PRS
Duck/Warner Bros. 7-28986

X
Burning House Of Love (2:50)
PRODUCER: Michael Wagener
WRITERS: Exene Cervenka, John Doe
PUBLISHER: Eight Twelve, BMI
Elektra 7-69626

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	SHOUT	TEARS FOR FEARS	1
2	4	NEVER SURRENDER	COREY HART	3
3	5	THE POWER OF LOVE	HUEY LEWIS & THE NEWS	2
4	3	IF YOU LOVE SOMEBODY SET THEM FREE	STING	4
5	2	EVERYTIME YOU GO AWAY	PAUL YOUNG	6
6	6	FREEWAY OF LOVE	ARETHA FRANKLIN	5
7	9	WHO'S HOLDING DONNA NOW	DEBARGE	8
8	14	ST. ELMO'S FIRE (MAN IN MOTION)	JOHN PARR	7
9	12	WE DON'T NEED ANOTHER HERO	TINA TURNER	10
10	13	SUMMER OF '69	BRYAN ADAMS	9
11	15	WHAT ABOUT LOVE?	HEART	12
12	16	YOU SPIN ME ROUND (LIKE A RECORD)	DEAD OR ALIVE	11
13	8	GET IT ON (BANG A GONG)	THE POWER STATION	14
14	11	GLORY DAYS	BRUCE SPRINGSTEEN	13
15	22	INVINCIBLE	PAT BENATAR	17
16	17	PEOPLE ARE PEOPLE	DEPECHE MODE	16
17	24	CHERISH	KOOL & THE GANG	15
18	19	ROCK ME TONIGHT	FREDDIE JACKSON	21
19	10	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	20
20	7	SENTIMENTAL STREET	NIGHT RANGER	30
21	23	STATE OF THE HEART	RICK SPRINGFIELD	22
22	26	YOU'RE ONLY HUMAN (SECOND WIND)	BILLY JOEL	18
23	28	DON'T LOSE MY NUMBER	PHIL COLLINS	19
24	27	MONEY FOR NOTHING	DIRE STRAITS	23
25	—	POP LIFE	PRINCE & THE REVOLUTION	24
26	30	DARE ME	THE POINTER SISTERS	25
27	29	I WONDER IF I TAKE YOU HOME	LISA-LISA/FULL FORCE	34
28	—	SMOKIN' IN THE BOYS ROOM	MOTLEY CRUE	26
29	—	MYSTERY LADY	BILLY OCEAN	28
30	20	RASPBERRY BERET	PRINCE & THE REVOLUTION	32

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	1	SHOUT	TEARS FOR FEARS	1
2	2	THE POWER OF LOVE	HUEY LEWIS & THE NEWS	2
3	4	NEVER SURRENDER	COREY HART	3
4	9	ST. ELMO'S FIRE (MAN IN MOTION)	JOHN PARR	7
5	8	FREEWAY OF LOVE	ARETHA FRANKLIN	5
6	3	IF YOU LOVE SOMEBODY SET THEM FREE	STING	4
7	10	SUMMER OF '69	BRYAN ADAMS	9
8	6	WHO'S HOLDING DONNA NOW	DEBARGE	8
9	5	EVERYTIME YOU GO AWAY	PAUL YOUNG	6
10	14	WE DON'T NEED ANOTHER HERO	TINA TURNER	10
11	15	YOU SPIN ME ROUND (LIKE A RECORD)	DEAD OR ALIVE	11
12	7	GLORY DAYS	BRUCE SPRINGSTEEN	13
13	18	YOU'RE ONLY HUMAN (SECOND WIND)	BILLY JOEL	18
14	16	WHAT ABOUT LOVE?	HEART	12
15	19	DON'T LOSE MY NUMBER	PHIL COLLINS	19
16	22	CHERISH	KOOL & THE GANG	15
17	13	PEOPLE ARE PEOPLE	DEPECHE MODE	16
18	12	GET IT ON (BANG A GONG)	THE POWER STATION	14
19	25	INVINCIBLE	PAT BENATAR	17
20	26	POP LIFE	PRINCE & THE REVOLUTION	24
21	11	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	20
22	24	FREEDOM	WHAM!	27
23	20	ROCK ME TONIGHT	FREDDIE JACKSON	21
24	—	MONEY FOR NOTHING	DIRE STRAITS	23
25	28	LIFE IN ONE DAY	HOWARD JONES	29
26	23	STATE OF THE HEART	RICK SPRINGFIELD	22
27	29	DARE ME	THE POINTER SISTERS	25
28	—	SMOKIN' IN THE BOYS ROOM	MOTLEY CRUE	26
29	27	MYSTERY LADY	BILLY OCEAN	28
30	17	SENTIMENTAL STREET	NIGHT RANGER	30

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
EPIC (6)	14
Scotti Bros. (4)	
Portrait (2)	
Caribou (1)	
Private I (1)	
WARNER BROS. (5)	12
Sire (3)	
Geffen (2)	
Paisley Park (2)	
A&M	9
CAPITOL (8)	9
Manhattan (1)	
ATLANTIC	8
COLUMBIA	8
ARISTA (5)	7
Jive (2)	
MCA (4)	6
Camel/MCA (1)	
Virgin/MCA (1)	
POLYGRAM	6
Mercury (4)	
De-Lite (1)	
Polydor (1)	
RCA	6
EMI-AMERICA	5
CHRYSALIS	4
ELEKTRA	3
MOTOWN	2
Gordy (2)	
CBS	1
HME (1)	

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
41 19	(Oval, ASCAP/Virgin, ASCAP) CPP	
67	ABADABADANGO	(Moonwindow, ASCAP/Hitchings, ASCAP)
62	AND WE DANCED	(Dub Notes, ASCAP/Human Boy, ASCAP)
98	ANGEL	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM
99	BLACK CARS	(Black Keys, BMI/Screen-Gems, BMI) WBM
95	BLACK KISSES NEVER MAKE YOU BLUE	(Peer-Southern, ASCAP) CPP
89	CALL ME	(ATV, BMI) CLM
100	CENTERFIELD	(Wenaha, ASCAP) CPP
15	CHERISH	(Delightful, BMI) CPP
55	C-I-T-Y	(John Cafferty, BMI)
90	CRAZY IN THE NIGHT (BARKING AT AIRPLANES)	(Moonwindow, ASCAP) CPP
39	CRY	(Man-Ken, BMI)
77	DANCIN' IN THE KEY OF LIFE	(Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)
25	DARE ME	(WB, ASCAP/Bob Montgomery, ASCAP/Restless Heart, ASCAP) WBM
43	DO YOU WANT CRYING	(Screen Gems-EMI, BMI/Megasongs, BMI) WBM
19	DON'T LOSE MY NUMBER	(Phil Collins, ASCAP/Pun, ASCAP/Warner Bros., ASCAP) WBM
74	DOWN ON LOVE	(Somerset, ASCAP/Evansongs, ASCAP/Stray Notes, ASCAP)
36	DRESS YOU UP	(House Of Fun, BMI)
52	EVERY STEP OF THE WAY	(House Of Cards, BMI/Walk On The Moon, BMI)
92	EVERYBODY WANTS TO RULE THE WORLD	(Nymph, BMI) CPP
6	EVERYTIME YOU GO AWAY	(Unichappell, BMI/Hot-cha, BMI) CHA/HL
64	FIND A WAY	(Bug & Bear, ASCAP/Meadowgreen, ASCAP) HL
76	FIRST NIGHT	(Rude, BMI/WB, ASCAP/Easy Action, ASCAP)
72	FOREVER	(Milk Money, ASCAP/Foster Frees, BMI) WBM/PPP
27	FREEDOM	(Chappell, ASCAP) HL
5	FREEWAY OF LOVE	(Gratitude Sky, ASCAP/Polo Grounds, BMI)
91	FRIGHT NIGHT	(National League, ASCAP/Golden Torch, ASCAP)
14	GET IT ON (BANG A GONG)	(TRO-Essex, ASCAP) MSC
13	GLORY DAYS	(Bruce Springsteen, ASCAP) CPP
87	THE GOONIES' R' GOOD ENOUGH	(Warner-Tamerlane, BMI/Perfect Punch, BMI/Rella, BMI/Pet Me, BMI) WBM
44	HANGIN' ON A STRING	(Virgin, ASCAP/Brampton, ASCAP) CPP
73	HEAVEN	(Adams, BMI/Calypto Toonz, PROC/Irving, BMI) CPP/ALM
54	I GOT YOU BABE	(Cofillion, BMI/Chris Marc, BMI) WBM
78	I WANT MY GIRL	(Crazy People, ASCAP/Almo, ASCAP) CPP/ALM
34	I WONDER IF I TAKE YOU HOME	(Personal, ASCAP/Mokojumbi, BMI) CPP
4	IF YOU LOVE SOMEBODY SET THEM FREE	(Magnetic, BMI/Reggatta, BMI/Illegal, BMI) HL
79	I'LL BE AROUND	(Assorted, BMI/Bellboy, BMI/Cookie Box, BMI)
69	IN AND OUT OF LOVE	(Famous, ASCAP/Bon Jovi, ASCAP)
17	INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN)	(Makiki, ASCAP/Arista, ASCAP/Rare Blue, ASCAP) CPP/CLM
82	IT'S GETTING LATE	(Murrav-Gage, ASCAP/Schilling, ASCAP/Welbeck.)
58	JESSE	(Virgin, ASCAP)
63	JUST AS I AM	(Don Kirshner, BMI/Blackwood, BMI/Rightsong, BMI/Mystery Man, BMI) CPP/ABP/HL
40	LAY IT DOWN	(Ratt Music, BMI/Time Coast, BMI/Rightsong, BMI) CHA/HL
81	LET HIM GO	(Big Wad, ASCAP/Famous, ASCAP) CPP
29	LIFE IN ONE DAY	(Howard Jones, BMI/Warner Bros., ASCAP/Warner-Tamerlane, BMI)
35	LIVE EVERY MOMENT	(Fate, ASCAP) WBM
59	LOVE AND PRIDE	(April, ASCAP, BMI/Warner) WBM
23	MONEY FOR NOTHING	(Chariscourt, BMI/Almo, ASCAP/Virgin, ASCAP) CPP/ALM
28	MYSTERY LADY	(Zomba, ASCAP/Willesden, BMI) CPP
3	NEVER SURRENDER	(Tritec, BMI) HL
45	NO LOOKIN' BACK	(Genevieve, ASCAP/Milk Money, ASCAP/Edspose, ASCAP)
65	NOT ENOUGH LOVE IN THE WORLD	(Cass County, ASCAP/Kortchmar, ASCAP) WBM
50	OH SHEILA	(Ready For The World, BMI/Excalibur, BMI/Trixie Lou, BMI)
51	ONLY FOR LOVE	(Tritec, BMI) HL
16	PEOPLE ARE PEOPLE	(Sonet, BMI/Warner-Tamerlane, BMI) WBM
85	PEOPLE GET READY	(Warner-Tamerlane, BMI) WBM
24	POP LIFE	(Controversy, ASCAP) WBM
94	POSSESSION OBSESSION	(Hot-cha, BMI/Unichappell, BMI/Fust Buzza, BMI)
2	THE POWER OF LOVE	(Hulex, BMI/Red Admiral, BMI) CLM
71	POWER OF LOVE (YOU ARE MY LADY)	(April, ASCAP)
32	RASPBERRY BERET	(Controversy, ASCAP) WBM
88	REBELS	(Cone Gator, ASCAP)
21	ROCK ME TONIGHT	(Bush Burmin, BMI)
84	RUNNING BACK	(Kehr Brothers, BMI)
53	SAVING ALL MY LOVE FOR YOU	(Prince Street, ASCAP/Screen Gems-EMI, BMI)
60	THE SEARCH IS OVER	(Rude, BMI/WB, ASCAP/Easy Action, ASCAP) WBM
30	SENTIMENTAL STREET	(Kid Bird, BMI/Rough Play/BMI) HL
33	SHAME	(Clean Sheets, BMI) CPP
1	SHOUT	(Nymph, BMI) CPP
26	SMOKIN' IN THE BOYS ROOM	(Big Leaf, ASCAP) WBM
70	SOME PEOPLE	(Tritec, BMI)
49	SPANISH EDDIE	(Glory, ASCAP)
7	ST. ELMO'S FIRE (MAN IN MOTION)	(Gold Horizon, BMI/Foster Frees, BMI/John Parr, PRS) CPP
22	STATE OF THE HEART	(Chappell, ASCAP) CHA/HL
46	STIR IT UP	(Unicity, ASCAP/No Pain No Gain, ASCAP/Off Backstreet, BMI/Streamline Moderne, BMI) MCA/HL
97	SUDDENLY	(Zomba, ASCAP/Willesden, BMI) CPP
9	SUMMER OF '69	(Adams Communications, PROC/Calypto Toonz, PROC/Irving, BMI) CPP/ALM
56	SUMMERTIME GIRLS	(Facemelting, BMI) CPP/ALM
57	SUSSUDIO	(Phil Collins, ASCAP/Pun, ASCAP) WBM
80	SWEET SWEET BABY (I'M FALLING)	(Little Oiva, BMI/Warner-Tamerlane, BMI/Salespace, BMI/Blue Midnight, ASCAP/Blue Gator, ASCAP) WBM
48	TAKE ON ME	(ATV, BMI)
38	THERE MUST BE AN ANGEL	(RCA, ASCAP/Blue Network, ASCAP)
93	THINGS CAN ONLY GET BETTER	(Howard Jones, BMI/Warner-Tamerlane, BMI) WBM
83	THROUGH THE FIRE	(Dyad, BMI/Foster Frees, BMI/Nerpub, BMI/Tom John, BMI) CPP
68	TONIGHT IT'S YOU	(Adult, BMI/April, ASCAP) CPP/ABP
96	TOUGH ALL OVER	(John Cafferty, BMI)
31	A VIEW TO A KILL	(Tritec, BMI/Blackwood, BMI) HL/PPP/B-3
47	VOICES CARRY	(Intersong, ASCAP/Til Tunes, ASCAP) CHA/HL
10	WE DON'T NEED ANOTHER HERO (THUNDERDOME)	(Irving, BMI/Myaxe, PRS) CPP/ALM
12	WHAT ABOUT LOVE?	(Welbeck, ASCAP/Irving, BMI/Calypto Toonz, PROC) CPP/ALM/CLM
37	WHEN YOUR HEART IS WEAK	(Edwin Ellis, BMI/Nurk Twins, BMI)
8	WHO'S HOLDING DONNA NOW	(Foster Frees, BMI/Garden Rake, BMI/April, ASCAP/Random Notes, ASCAP) CPP/ABP
42	WILD AND CRAZY LOVE	(Stone City, ASCAP/National League, ASCAP) CPP
86	WISE UP	(River Oaks, BMI/Tree Group, BMI/Meadowgreen, ASCAP/Tree Group, ASCAP)
66	WOULD I LIE TO YOU?	(Blue Network, ASCAP)
20	YOU GIVE GOOD LOVE	(Little Tanya, BMI/MCA, ASCAP) AMC/HL
61	YOU LOOK MARVELOUS	(Face, BMI/Postvalda, ASCAP)
11	YOU SPIN ME ROUND (LIKE A RECORD)	(Chappell, ASCAP) CHA/HL
75	YOUR LOVE IS KING	(Silver Angel, ASCAP) WBM
18	YOU'RE ONLY HUMAN (SECOND WIND)	(Joel Songs, BMI) CPP/ABP

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

...newsline...

LOVERS OF LATIN MUSIC who own Compact Disc players can now turn to RCA for software. The label has just marketed its first three Latin CDs and plans two more in September. The three are José José's "Secretos," first released by the RCA International-distributed Ariola label in November, 1983; a self-titled album by Emmanuel, originally released last October; and a sampler, "12 Artistas Internacionales/15 Grandes Exitos," containing recent hits by José Feliciano, Juan Gabriel, Lucia Mendez, Emmanuel, Elio Roca, Angela Carrasco, Rocio Jurado, Perla and Napoleon. The two September CDs are both big current charters: José Feliciano's "Como Tu Quieres" and José José's "Reflexiones."

THE ROLLING STONE JAZZ RECORD GUIDE is the latest book under the Random House/Rolling Stone Press imprint. A \$9.95 list paperback edited by John Swenson, it reviews more than 4,000 currently available albums and rates each one. It's intended as a companion to the Rolling Stone Record Guide, which concentrates on rock.

FOR THOSE (MAYBE ALL OF US!) who'd like to try their hand at songwriting, there's another tome, this time "The Complete Handbook Of Songwriting—An Insider's Guide To Making It In The Music Industry." It's from New American Library's Plume paperback unit at \$9.95, and its authors are Mark and Cathy Liggett (he's a songwriter/producer; she's a freelance writer).

SINGER TEDDY PENDERGRASS, permanently paralyzed from a near-fatal auto accident three years ago, was presented with the 1985 Invacare Award by the International Platform Assn. at ceremonies in Washington Friday (9). The award, named after a manufacturer of wheelchairs, homecare beds and patient equipment, honors public figures who have overcome a physical handicap. Pendergrass also received a power wheelchair. IPA is a professional organization of the lecture circuit.

EXECUTIVE TURNTABLE

(Continued from page 4)

in New York. He was senior sales administrator.

RCA/Columbia Pictures Home Video makes the following appointments in Burbank: **Glenn Ross** as director of marketing; **Jon Barbour**, manager of sales promotions; **Bill Kruger**, Western regional accounts manager; and **Robert Scott**, sales assistant. Ross was associate director. Barbour was accounts manager. Kruger was with Sound Video Unlimited. Scott was with the Handleman Co.

David Pierce is elevated to vice president of sales and marketing at New World Video in Los Angeles. He was director of sales.

Gene Marino is promoted to vice president of marketing at Essex Video in Northridge, Calif. He was vice president of sales at Target Video, a subsidiary of Essex.

PUBLISHING. **Roger Gordon** is appointed to the newly created post of vice president of Jobete Music Publishing Co. and director of Nashville operations. He was vice president of Chappell Music and general manager of its West Coast branch.

Marcy Drexler joins Chappell/Intersong Music Group—USA as professional manager in New York. She was a&r manager at MCA Records.

BMI promotes **Jack Dedloff** to regional manager of the Chicago licensing department. He was field representative for Buffalo and upstate New York.

PRO AUDIO/VIDEO. **Jeff Ross** becomes director of sales for the Hollywood division of Unitel Video. He was vice president of sales and marketing for Trans American Video.

TRADE GROUPS. **Marty Blanchard** is appointed chairman of the Audio-Video Statistics Committee for the International Tape Assn. (ITA). She is a senior marketing analyst at Ampex Magnetic Tape Division in Redwood City, Calif.

RELATED FIELDS. **Fran Dalton**, a former account executive for Hank Williams Jr., is named vice president of operations at Roy & Roy, a public relations and marketing firm in Hendersonville, Tenn.

ACTIONMART

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serette at (800) 223-7524.



Lifelines

BIRTHS

Girl, **Lori Ann**, to **Agnes and Mahlon Edmonson**, July 26 in North Dakota. She is a DJ for KSJB Jamestown, N.D., where she is known as Donna "Pink Hat" Dee.

Boy, **Julian Linh**, to **Bob and Jacqueline Saporiti**, July 27 in Nashville. He is co-national promotion director of Warner Bros. Records' Nashville division.

Girl, **Anna Elaine**, to **Dave and Theresa Kupriniak**, July 29 in Springfield, Ill. He is promotion coordinator with Capitol/EMI America.

Boy, **Nicholas Angelo**, to **Nick and Irene Maria**, July 25 in Livingston, N.J. He is national sales manager for Atlantic Records.

MARRIAGES

John Scott Bowen to **Regina Carmel McDonald**, July 27 in Yosemite National Park. He is a product specialist for Sequential, a manufacturer of music synthesizers in San Jose, Calif.

DEATHS

William Lee "Piano Red" Perry

man, 73, after a lengthy illness July 25 in Atlanta. One of the pioneers of rock'n'roll in the '50s, his hits included "Rockin' With Red," "Red's Boogie" and "Right String Baby, But The Wrong Yo-Yo." He recorded for both RCA and Columbia, and at one time toured as an opening act with the Rolling Stones. Survivors include two sons, three daughters, five grandchildren and one great-grandchild.

Mollie Schwartz, 93, of natural causes July 31 in Silver Spring, Md. She was the mother of Jim, Stu and the late Burt Schwartz of Schwartz Bros. Inc., and the widow of Harry Schwartz, founder of the Lanham, Md.-based wholesaling company. She is survived by two sons, 11 grandchildren and nine great-grandchildren.

Peter Knight, 58, of lung cancer Aug. 6 in London. A musical director and arranger, he performed with and arranged for such bandleaders as Ambrose, Sydney Lipton and Gerald. He formed and led the Peter Knight Singers.

New Companies

Upside Records, formed by Barry Feldman and Robert Rubin. The company will initially release albums by legendary rock and soul artists. 60 E. 8th St., New York, N.Y. 10003; (212) 505-5175.

JLI Records & Music, an independent label and publishing company, formed by Julian Leal. First release is an album of original pop-rock music by Leal. 745 Hudson Ave., Romeoville, Ill. 60441; (815) 886-0183.

David Dachinger Recording Services, formed by David Dachinger. Company offers production and engineering for records, films and vid-

eos. 125 Cherry Ave., Long Beach, Calif. 90802; (213) 435-5568.

West Coast Promotions, formed by Roger Hatcher. Company will promote all types of music. 6520 Selma Ave., Suite 235, Hollywood, Calif. 90028; (213) 461-3127.

4M Productions, a record production company, formed by independent producers Tim Lowery and Vic Steffens to handle their co-production projects. First product is "That Boy," a pop/dance single by Linda & the Loveletters. P.O. Box 562, East Haven, Conn. 06512; (203) 453-1022.

Bubbling Under

THE TOP POP ALBUMS

- 201 HERB ALPERT WILD ROMANCE A&M SP 5082
- 202 CHERYL LYNN FIDELITY COLUMBIA FC 40024
- 203 THE POLICE SYNCHRONICITY A&M SP 3735
- 204 TEXTONES MIDNIGHT MISSION GOLD MOUNTAIN GM-86010 (A&M)
- 205 DENNIS EDWARDS COOLIN' OUT GORDY 6148 GL (MOTOWN)
- 206 JOHN PARR JOHN PARR ATLANTIC 80180
- 207 GUADALCANAL DIARY WALKING IN THE SHADOW OF THE BIG MAN ELEKTRA 60429
- 208 THE STANLEY CLARKE BAND FIND OUT EPIC FE 40040
- 209 IRON MAIDEN POWER SLAVE CAPITOL SJ 12321
- 210 ORIGINAL BROADWAY CAST CATS GEFFEN GHS 2031 (WARNER BROS)

THE HOT 100 SINGLES

- 101 IT'S OVER NOW LUTHER VANDROSS EPIC 34-04944
- 102 FLY GIRL BOOGIE BOYS CAPITOL 8645
- 103 MY SECRET (DIDJA GIT IT YET) NEW EDITION MCA 5267
- 104 STRONGER TOGETHER SHANNON MIRAGE 7-99631 (ATLANTIC)
- 105 PADLOCK GWEN GUTHRIE GARAGE/ISLAND TRADING CO 21 (ATLANTIC)
- 106 PLEASE BE GOOD TO ME MENUDO RCA PB 14154
- 107 ALL OF YOU, ALL OF ME 9.9 RCA 14082
- 108 I MISS YOU KLYMAXX CONSTELLATION/MCA 52606
- 109 OBJECT OF MY DESIRE STARPOINT ELEKTRA 7-69621
- 110 CAN'T GET THERE FROM HERE R.E.M. I.R.S. 52642

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.

AUGUST

Aug. 14, **Compact Disc Group Meeting**, Park Lane Hotel, New York. (212) 355-0011.

Aug. 15-18, **Jack The Rapper's Family Affair '85**, Marriott Marquis Hotel, Atlanta. (305) 423-2328.

Aug. 19-22, **Electro Sound Seminar 1985**, Union Square Hyatt, San Francisco. (408) 245-6600.

Aug. 22-23, **National Religious Broadcasters South Central Regional Convention**, Ramada Inn, Memphis. (901) 365-4673.

Aug. 25-28, **Video Software Dealers Assn. Convention**, Sheraton Washington and Shoreham Hotels, Washington, D.C. (609) 424-7117.

SEPTEMBER

Sept. 11-14, **Jazz Times Convention**, Roosevelt Hotel, New York. (301) 588-4114.

Sept. 11-15, **NAB/NRBA Radio Convention & Programming Conference (RCPC)**, Dallas Convention Center.

Sept. 13, **Second Annual MTV Music Awards**, Radio City Music Hall, New York.

Sept. 14, **Nashville Songwriters Assn. International Annual Mini-Seminar**, Realtors Midwest Conference Center, Marriott Hotel, Chicago. (615) 321-5004.

Sept. 15-22, **Eighth Annual Georgia Music Festival**, Atlanta. (404) 656-3551.

Sept. 20-22, **Midwest Music Expo**, Hotel Continental, Chicago.

Sept. 21, **Anti-Defamation League of B'nai Brith Human Rights Dinner**, Plaza Hotel, New York.

Sept. 21, **Georgia Music Hall of Fame Awards**, Georgia World Congress Center, Atlanta. (404) 325-0832.

Sept. 24, **International Radio & Television Society Newsmaker Luncheon**, Waldorf-Astoria, New York. (212) 867-6650.

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, **American Jewish Congress Cultural Achievement Award Dinner**, Pierre Hotel, New York.

Oct. 10-11, **Electronic Accessories Show**, Atlantic City (N.J.) Convention Center. (215) 675-7562.

Oct. 11-13, **21st Annual Retail Advertising Seminar**, Westin Hotel, Chicago. (212) 244-8780.

Oct. 16-18, **Musexpo/Videxpo '85**, Kensington Exhibition Center, London. (01) 968-4567.

SINGLES REVIEWS

(Continued from page 67)

NORMAN JONES People People
Sweet Beet SB 510 (12-inch single). Contact: (213) 469-5821.

T. OMAR I'm Only Nine
Rapsur RP-10013 (12-inch single). Contact: (213) 469-5821.

BYRON DAVIS & THE FRESH KREW Wanna Be's
Players Only POR-02 (12-inch single). Contact: (213) 469-5821.

SUAVEY That's Life
Dytown DY-228. Contact: (803) 662-3907.

GOD EXIST ONE LOVE 360° Jah's Rock
Jah's CR-103 (12-inch single). Contact: (212) 315-3835.

HERBERT LACY Give Me A Chance
Georgia GAR RR-53272. Contact: (202) 291-8521.

COUNTRY

CHUCK WAGON GANG Someday Will Be Sunday All The Time
Copperfield 45-123. Contact: Benson Company, Nashville.

SOLID GOLD BAND The Swingin' Side Of Them Swingin' Doors
NSD 208. Label based in Nashville.

PAUL PROCTOR Bend With The Wind
BNA 015. Contact: (615) 776-2343.

BRUCE WALLACE I Found Love
On Target 00121. Contact: (615) 822-6786.

VICKI LEE Heaven Help Me If I Fall
Rustic 1028. Contact: (615) 865-4399.

RHONDA MOORE Old Lovers And Memories
Buttilla RRC-41084-4. Label based in Winchester, Ky.

BYRON WHITMAN Can't Get Used To Being With Out You
Jammer U-13817. Contact: (615) 321-5080.

ROGER WRIGHT Heroes Of Vietnam
615 Records S1003. Contact: (615) 776-2060.

CARL FARRIS Oklahoma Heartaches And California Dreams
Swanee DKD-SE 5020. Contact: Door Knob Records, Nashville.

CARLA LADD Louisiana Man
Fifth Street CR-1037. Contact: (816) 842-6854.

ROY LEE YELTON Pig Tails, Baby Dolls, And Mud Pies
Lamon 10122-45. Contact: P.O. Box 25371, Charlotte, N.C. 28212.

R.J. McCLINTOCK Don't You Ever Call Me Darlin'
Comstock 1790. Contact: (913) 631-6060.

PAUL & KELLI Young Love
LeCam 513. Contact: P.O. Box 11152, Fort Worth, Tex. 76110.

OGDEN HARLESS Mississippi Drifter
Cypress 8503. Contact: (615) 297-2820.

KENNY WAYNE & HIS ROCKIN' RHYTHM & BLUES REVUE Corrine Corrina
Ace 5685. Contact: (601) 373-0117.

DANNY & CAROLYN Born To Be A Farmer
Tractor 4001. Contact: P.O. Box 6194, Denver, Colo. 80206.

DANNY DARST Heartland
Warner Bros. 7-28930

JOHNNY D. WEATHERS Can't Get You Out Of My Heart
Sunshine JDW-4000. Label based in Hendersonville, Tenn.

JOHN REX REEVES When You See It For Yourself
Soc-A-Gee 114. Contact: (615) 824-8025.

JIM TURNER with THE MOUNTAIN DEWE BOYS 25 Red
Roses
Century 41185

WALKER IKARD Please Don't Say Goodby
Nebo Bend 79-162. Label based in New Hope, Ala.

HOUSTON HODGES BAND Body And Soul
Texas Soul 52185

EDDIE RAY Until We Meet Again Elvis
Castle 566. Contact: (813) 694-1540.

DANCE

SYLVIA BENNETT You're My Fantasy
New York Music Company NYMD-1204 (12-inch single; 7-inch version also available, New York Music Company NYMS-7006). Label based in New York.

ALAN HARRIS Passion
LC's LC-103 (12-inch single). Contact: (213) 469-5821.

ALVIN Nothing Heavy
Devon D-7777 (12-inch single). Contact: (212) 980-1485.

DISNEY VIDEO PUSH OFFERS BIG DISCOUNTS

(Continued from page 1)

product will come direct from Disney, with the manufacturer sending out cassettes after retailers have provided proof of purchase. The promotion begins next Monday (19) and runs through Oct. 18.

Distributors are already working on ways to market the program, with VTR Distributors of Philadelphia readying a campaign that will give retailers three cassettes of any Disney title for \$4.95 if they buy any three of the Disney titles being promoted.

"This is our most aggressive price promotion to date," says Disney Video national marketing manager Richard Fried. He describes the product involved as "basically our whole line except for new releases." A total of 125 titles are involved.

In the past, Disney has been one of the studios most strongly opposed to the rental orientation of the video retail marketplace. The company was the last of the big studios to abandon its rental program. Reflecting this, the Disney program will be a rental-tinged effort designed to boost sales, with stores luring rental customers to buy via various suggested programs.

Ben Tenn, Disney's vice president of home video, says he hopes the cassettes will be used in "rent to buy" promotions by retailers, with stores offering a free cassette with every 25 rentals or some other mathematical combination. Disney

ettes will be boosted by the campaign, he says.

Three of the most important ways in which Tenn suggests the promotion can be exploited are via direct sales of low-priced product; via programs that reward multiple rentals—for example, rent 25 movies and get one movie free; and via rent-to-purchase campaigns—for example, also hoping straight sales of cassette, rent five movies, get one Disney feature for \$24.95.

Helping boost the program's impact will be its 60-day length, maintains VTR Video Distributors' Andy Kairey. "It gives the stores time to create sales momentum," he says.

Kairey views the Disney campaign as "a real solid sell-through operation." Retailers contacted by Billboard agree.

"The Disney product is in demand, but it's real expensive," says Robin Singer, manager of Tower Video on Manhattan's Upper West Side. "With a cut in price, it will really go."

Because Disney is not directly dropping the price of its product, Tenn and Fried say, they will not be giving distributors price protection on the items involved in the program. This may leave them with some "very angry distributors," says Don Rosenberg of Schwartz Bros.

Without price protection, Rosenberg says, "The guy who never stocks catalog is rewarded," as the

value of the stock on hand is reduced.

Tenn denies that the promotion will do any damage to distributors, and says Disney "wants to do everything possible to protect them." According to Tenn, the Disney program "allows distributors to maintain full margin without devaluing inventory."

"Their inventory is not devalued at all," says Tenn. "What we have done is to make it highly more saleable" by giving retailers such a strong incentive to buy it.

Disney will not be engaging in a major advertising campaign to support its program. Its main marketing tools will be a poster featuring all 125 of the titles involved, and a package containing ad mats, headlines and ideas for utilizing the campaign.

Besides boosting sales and rentals, Tenn also sees the catalog campaign as a good way to compete against the opening of the television season in the fall. The fall promotion gives retailers "the tools to do counter-marketing against competitive delivery systems," he says—marking one of the first times home video has counter-programmed against network television.

Retailers and distributors agree that the Disney catalog campaign is not a clearance effort to reduce overstocked inventories. They note that the company's product has traditionally had sell-through strength.

Merry Christmas

Thinking About Cutting Christmas Product?

Here Are 5 Christmas Standards
You Might Like To Include:



1
BLUE CHRISTMAS
by Billy Hayes
and Jay Johnson
Publisher:
Bibo Music Publishers



2
**DING-A-LING
THE
CHRISTMAS BELL**
by Jerry Foster
and Bill Rice
Publisher:
Jack and Bill Music Company



3
CHRISTMAS IS
by Percy Faith
and Spence Maxwell
Publisher:
Bibo Music Publishers



4
**MELE KALIKIMAKA
(MERRY CHRISTMAS
in HAWAIIAN)**
by Alex Anderson
Publisher:
Bibo Music Publishers



5
**BRAZILIAN
SLEIGHBELLS**
by Percy Faith
Publisher:
Bibo Music Publishers

FOR LEAD SHEETS AND DEMOS CONTACT:

IN SANTA MONICA, CALIFORNIA:
IN NASHVILLE, TENNESSEE:
IN NEW YORK, NEW YORK:
IN HOLLYWOOD, CALIFORNIA:
IN LONDON, ENGLAND:

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BOB KIRSCH
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(213) 467-3197
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TOP POP ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	2	39	BRYAN ADAMS ▲ A&M SP5013 (8 98) (CD) 2 weeks at No. One	RECKLESS
2	2	1	21	TEARS FOR FEARS ▲ MERCURY 824 300-1M1-POLYGRAM (8 98)	SONGS FROM THE BIG CHAIR
3	3	3	24	PHIL COLLINS ▲² ATLANTIC 81240 (9 98) (CD)	NO JACKET REQUIRED
4	4	6	6	STING A&M SP 3750 (8 98) (CD)	THE DREAM OF THE BLUE TURTLES
5	5	4	61	BRUCE SPRINGSTEEN ▲⁷ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
6	7	8	6	MOTLEY CRUE ELEKTRA 60418 (9 98)	THEATRE OF PAIN
7	10	15	11	DIRE STRAITS ● WARNER BROS. 25264 (8 98) (CD)	BROTHERS IN ARMS
8	6	7	19	THE POWER STATION ● CAPITOL SJ-12380 (8 98)	THE POWER STATION
9	8	5	15	PRINCE & THE REVOLUTION ▲² PAISLEY PARK 1 25286 WARNER BROS (9 98) (CD)	AROUND THE WORLD IN A DAY
10	11	10	11	NIGHT RANGER ● CAMEL MCA 5593, MCA (8 98)	7 WISHES
11	9	9	8	RATT ▲ ATLANTIC 81257 (9 98)	INVASION OF YOUR PRIVACY
12	12	12	21	WHITNEY HOUSTON ● ARISTA AL8-8212 (8 98) (CD)	WHITNEY HOUSTON
13	14	18	5	BILLY JOEL COLUMBIA C2 40121	GREATEST HITS VOL. I & II
14	13	14	13	EURHYTHMICS ● RCA AJL1-5429 (8 98)	BE YOURSELF TONIGHT
15	17	17	18	HOWARD JONES ● ELEKTRA 60390 (8 98) (CD)	DREAM INTO ACTION
16	15	11	38	MADONNA ▲⁵ SIRE 25157 1 WARNER BROS (8 98) (CD)	LIKE A VIRGIN
17	16	16	41	WHAM! ▲³ COLUMBIA FC39595 (CD)	MAKE IT BIG
18	19	21	6	SCORPIONS MERCURY 824 344 1 POLYGRAM (11 98) (CD)	WORLD WIDE LIVE
19	21	27	13	PAUL YOUNG COLUMBIA BFC 39957 (CD)	SECRET OF ASSOCIATION
20	23	25	6	HEART CAPITOL ST-12391 (8 98)	HEART
21	18	13	32	SOUNDTRACK ▲ MCA 6143 (9 98) (CD)	BEVERLY HILLS COP
22	31	36	5	COREY HART EMI-AMERICA ST 17161 (8 98)	BOY IN THE BOX
23	20	20	7	TALKING HEADS SIRE 25305 WARNER BROS (8 98)	LITTLE CREATURES
24	30	45	6	SOUNDTRACK ATLANTIC 81261 (9 98) (CD)	ST. ELMO'S FIRE
25	22	22	52	BILLY OCEAN ▲ JIVE JL 8 8213 ARISTA (8 98) (CD)	SUDDENLY
26	24	19	47	SURVIVOR ▲ SCOTTI BROS FZ 39578 EPIC (CD)	VITAL SIGNS
27	29	30	22	DEBARGE ● GORDY 6123GL MOTOWN (8 98) (CD)	RHYTHM OF THE NIGHT
28	25	23	36	KOOL & THE GANG ▲ DE-LITE 822943 1 POLYGRAM (8 98) (CD)	EMERGENCY
29	35	59	4	SOUNDTRACK MCA 6144 (9 98)	BACK TO THE FUTURE
30	28	28	8	R.E.M. I.R.S. 5592 MCA (8 98)	FABLES OF THE RECONSTRUCTION
31	32	34	13	FREDDIE JACKSON ● CAPITOL ST 12404 (8 98)	ROCK ME TONIGHT
32	40	—	2	THE POINTER SISTERS RCA AJL 1 5487 (8 98)	CONTACT
33	34	39	26	SADE ▲ PORTRAIT BFR 39581 EPIC (CD)	DIAMOND LIFE
34	37	47	4	ARETHA FRANKLIN ARISTA AL8-8286 (8 98)	WHO'S ZOOMIN' WHO
35	27	24	18	'TIL TUESDAY EPIC BFE 39458	VOICES CARRY
36	26	26	8	AIR SUPPLY ● ARISTA AL8-8283	AIR SUPPLY
37	43	44	5	AC/DC ATLANTIC 81263 (8 98)	FLY ON THE WALL
38	47	49	6	DEAD OR ALIVE EPIC BFE 40119	YOUTH QUAKE
39	42	46	5	JEFF BECK EPIC 39483	FLASH
40	33	29	12	SUPERTRAMP A&M SP-5014 (8 98) (CD)	BROTHER WHERE YOU BOUND
41	41	41	10	AMY GRANT A&M SP 5060 (8 98)	UNGUARDED
42	49	56	16	RICK SPRINGFIELD ● RCA AJL1 5370 (9 98)	TAO
43	38	32	19	TOM PETTY AND THE HEARTBREAKERS ● MCA 5486 (8 98) (CD)	SOUTHERN ACCENTS
44	36	31	30	JOHN FOGERTY ▲ WARNER BROS 1 25203 (8 98) (CD)	CENTERFIELD
45	45	42	62	TINA TURNER ▲⁴ CAPITOL ST-12330 (8 98) (CD)	PRIVATE DANCER
46	48	35	23	THE MARY JANE GIRLS ● GORDY 6092GL MOTOWN (8 98)	ONLY FOUR YOU
47	44	40	20	LUTHER VANDROSS ▲ EPIC 39882	THE NIGHT I FELL IN LOVE
48	59	62	23	JESSE JOHNSON'S REVUE A&M SP 6 5024 (6 98)	JESSE JOHNSON'S REVUE
49	46	43	25	GEORGE THOROGOOD EMI AMERICA ST 17145 (8 98) (CD)	MAVERICK
50	50	51	6	"WEIRD AL" YANKOVIC ROCK N ROLL FZ 40033 SCOTTI BROS	DARE TO BE STUPID
51	54	58	27	DEPECHE MODE SIRE 25194 1 WARNER BROS (8 98)	SOME GREAT REWARD
52	60	60	14	BON JOVI MERCURY 824 509 1 POLYGRAM (8 98) (CD)	7800 FAHRENHEIT
53	39	33	10	ROBERT PLANT ● ESPARANZA 90265 ATLANTIC (9 98) (CD)	SHAKEN 'N STIRRED
54	53	53	26	RUN-D.M.C. ● PROFIL E PRO1205 (8 98)	KING OF ROCK
55	57	73	7	JIMMY BUFFETT MCA 5600 (8 98)	THE LAST MANGO IN PARIS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	56	54	36	DON HENLEY ▲ GEFEN GHS 24026/WARNER BROS. (8 98) (CD)	BUILDING THE PERFECT BEAST
57	51	37	9	BOB DYLAN COLUMBIA FC 40110	EMPIRE BURLESQUE
58	62	65	6	CAMEO ATLANTA ARTISTS 824 546-1 POLYGRAM (8 98)	SINGLE LIFE
59	58	61	19	KATRINA AND THE WAVES CAPITOL ST-12400 (8 98)	KATRINA AND THE WAVES
60	68	57	13	THE HOOTERS COLUMBIA BFC 39912	NERVOUS NIGHT
61	70	100	9	READY FOR THE WORLD MCA 5594 (8 98)	READY FOR THE WORLD
62	85	101	7	LOOSE ENDS MCA 5588 (8 98)	A LITTLE SPICE
63	67	63	11	JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS 39405 EPIC (CD)	TOUGH ALL OVER
64	52	48	8	KIM CARNES EMI-AMERICA SO-17159 (8 98)	BARKING AT AIRPLANES
65	65	67	8	BRYAN FERRY WARNER BROS. 25082 (8 98) (CD)	BOYS AND GIRLS
66	68	66	39	REO SPEEDWAGON ▲ EPIC QE39593 (CD)	WHEELS ARE TURNING
67	63	50	42	GLENN FREY MCA 5501 (8 98)	THE ALLNIGHTER
68	55	52	8	THE BEACH BOYS CARIBOU BFBZ 39946 EPIC (CD)	THE BEACH BOYS
69	64	38	8	SOUNDTRACK CAPITOL ST 12413 (8 98)	A VIEW TO A KILL
70	77	84	8	SPYRO GYRA MCA 5606 (8 98)	ALTERNATING CURRENTS
71	71	75	15	RICK JAMES GORDY 6135GL-MOTOWN (8 98)	GLOW
72	75	82	98	HUEY LEWIS & THE NEWS ▲⁵ CHRYSALIS FV 41412 (CD)	SPORTS
73	74	78	20	DEPECHE MODE SIRE 25124-WARNER BROS (8 98)	PEOPLE ARE PEOPLE
74	73	74	103	MADONNA ▲² SIRE 1 23867-WARNER BROS (8 98) (CD)	MADONNA
75	89	128	5	A-HA WARNER BROS 25300 (8 98)	HUNTING HIGH AND LOW
76	76	77	27	COMMODORES ▲ MOTOWN 6124ML (8 98) (CD)	NIGHTSHIFT
77	79	81	18	KENNY LOGGINS COLUMBIA FC 39174	VOX HUMANA
78	82	88	5	Y&T A&M SP-5076 (8 98)	OPEN FIRE
79	69	64	13	STANLEY JORDAN BLUE NOTE BT 85101 CAPITOL (8 98)	MAGIC TOUCH
80	61	55	8	SOUNDTRACK ARISTA AL9-8278 (9 98)	PERFECT
81	72	72	26	ANIMOTION MERCURY 822580 1 POLYGRAM (8 98) (CD)	ANIMOTION
82	87	93	40	TEARS FOR FEARS MERCURY 811 039-1 POLYGRAM (8 98) (CD)	THE HURTING
83	91	68	45	DOKKEN ELEKTRA 60376 (8 98) (CD)	TOOTH & NAIL
84	124	—	2	LAURA BRANIGAN ATLANTIC 81265 (8 98) (CD)	HOLD ME
85	84	86	33	FOREIGNER ▲² ATLANTIC 81999 (9 98) (CD)	AGENT PROVOCATEUR
86	81	85	91	THE POINTER SISTERS ▲² PLANET BEL 1 5410 RCA (9 98) (CD)	BREAK OUT
87	86	76	15	DAN FOGELBERG FULL MOON EPIC FE 39616 EPIC	HIGH COUNTRY SNOWS
88	88	105	5	CARLY SIMON EPIC 39970	SPOILED GIRL
89	90	99	44	U2 ▲ ISLAND 90231 ATLANTIC (8 98) (CD)	THE UNFORGETTABLE FIRE
90	78	69	9	MEN AT WORK COLUMBIA FC 40078	TWO HEARTS
91	80	70	15	LONE JUSTICE GEFEN GHS 24060 WARNER BROS (8 98) (CD)	LONE JUSTICE
92	94	96	12	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
93	83	83	20	ERIC CLAPTON DUCK WARNER BROS 1 25166 WARNER BROS (8 98) (CD)	BEHIND THE SUN
94	93	87	14	CON FUNK SHUN MERCURY 824 345-1M 1 POLYGRAM (8 98) (CD)	ELECTRIC LADY
95	92	95	10	UTFO SELECT 21614 (8 98)	UTFO
96	101	106	95	PHIL COLLINS ● ATLANTIC SD16029 (8 98) (CD)	FACE VALUE
97	97	98	22	GO WEST CHRYSALIS FV 41495 (8 98) (CD)	GO WEST
98	99	71	26	DAVID LEE ROTH ▲ WARNER BROS 1-25222 (5 99)	CRAZY FROM THE HEAT
99	108	113	7	RENE & ANGELA MERCURY 824 607 1M 1 POLYGRAM (8 98)	STREET CALLED DESIRE
100	96	91	43	DARYL HALL & JOHN OATES ▲² RCA AFL1 5309 (9 98) (CD)	BIG BAM BOOM
101	104	118	7	JOHN DENVER RCA AFL1 5458 (8 98)	DREAMLAND EXPRESS
102	102	104	7	PEABO BRYSON ELEKTRA 60427 (8 98) (CD)	TAKE NO PRISONERS
103	109	109	8	HELIX CAPITOL ST 12411 (8 98)	LONG WAY TO HEAVEN
104	115	114	29	KLYMAXX MCA CONSTELLATION 5529 MCA (8 98)	MEETING IN THE LADIES ROOM
105	129	152	6	COCK ROBIN COLUMBIA BFC 39582	COCK ROBIN
106	114	120	10	SUZANNE VEGA A&M SP 6 5072 (6 98)	SUZANNE VEGA
107	107	111	39	WHODINI ● JIVE JL-8251 ARISTA (8 98)	ESCAPE
108	98	92	23	MICK JAGGER ▲ COLUMBIA FC 39940 (CD)	SHE'S THE BOSS
109	128	148	4	ORCHESTRAL MANOEUVERS IN THE DARK A&M SP 5077 (8 98)	CRUSH
110	NEW			UB40 A&M SP 6-65090 (6 98)	LITTLE BAGGARIDDIM

○ 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.

LYRIC RATINGS

(Continued from page 1)

content of concerts their artists give, terming it "not an appropriate right or role of a recording company."

A statement released by PMRC, which quoted from a letter the group sent to Gortikov on Aug. 7, disputed the RIAA's claim that it is

"not the role of the recording company" to advise a radio station on which records are suitable for airing. Noting that the "process be-

gins with records," the PMRC said the group "believe[s] the recording industry and broadcasting industry are not mutually exclusive," signaling that it will continue to lobby for controls on the airing of what it terms "the escalating trend of objectionable lyrics."

The group also rejected Gortikov's plan to have labels determine whether or not to affix the inscription. Instead, it called for the formation of a panel of reviewers to be culled from all factions of the record industry, including artists, producers, distributors and label executives, as well as broadcasters and members of the community at large, to develop guidelines.

In responding to Gortikov's letter, PMRC did not address his dismissal of its requests on video controls and alleged use of hidden messages and backward masking, perhaps signaling that the organization is willing to drop those issues.

Gortikov's letter also charged PMRC with discriminatory and distorting actions in singling out the record industry while ignoring "the core problems which underlie burgeoning preoccupation with violence and overt sexual expression, such as crime, unemployment, poverty, parental permissiveness, fragmentation of family units, loosened adult behavior standards, etc." However, he also acknowledged that the RIAA's proposed warning is a recognition of "the legitimate concerns of parents who wish to limit exposure of their young children to recordings with explicit content which they deem objectionable."

The RIAA had no comment on the PMRC statement.

In related activity in Great Britain, the British Phonographic Industry (BPI) has reacted strongly against any question of imposing a film-certificate grading system for recordings.

Speaking prior to last week's RIAA move, BPI director general John Deacon called the issue "very much a matter for the record companies concerned. It's for them to consider what they release, and it is for the record dealer to consider what he stocks.

"We rely on individuals," Deacon said. "It's not a matter for the BPI, and there could never be, in the U.K., any question of the record industry applying levels of censorship."

Assistance in preparing this story provided by Peter Jones in London.

ABC/CAP CITIES

(Continued from page 3)

Los Angeles. Maltz, however, says "no discussions" have been devoted to that subject. "We're still just doing the paperwork," he says.

At Park, radio vice president William Fowler explains the company's motivation in buying WPAT-AM-FM: "The station has a longterm stability in the market. It hasn't varied much in the Arbitrons for the last 20 years." As for format or personnel adjustments with the transfer, Fowler offers, "They have a formula down there that anyone would be hard-pressed to improve."



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Billboard TOP POP ALBUMS *continued*

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
111	111	117	7	GRIM REAPER	FEAR NO EVIL
112	112	102	12	JOE WALSH	THE CONFESSOR
113	NEW			GODLEY & CREME	THE HISTORY MIX VOL. I
114	116	116	9	ROSANNE CASH	RHYTHM AND ROMANCE
115	106	110	58	PRINCE & THE REVOLUTION	PURPLE RAIN
116	NEW			THE MOTELS	SHOCK
117	120	124	5	DR. J.R. KOOL & THE OTHER ROXANNES	THE COMPLETE STORY OF ROXANNE
118	143	145	96	SOUNDTRACK	THE BIG CHILL
119	95	97	20	ALISON MOYET	ALF
120	105	107	17	LIMAH	DON'T SUPPOSE
121	119	121	93	LIONEL RICHIE	CAN'T SLOW DOWN
122	156	—	2	PATTI LABELLE	PATTI
123	117	94	11	MARVIN GAYE	DREAM OF A LIFETIME
124	110	90	25	THE FIRM	THE FIRM
125	125	127	7	TWISTED SISTER	UNDER THE BLADE
126	133	137	83	PHIL COLLINS	HELLO I MUST BE GOING
127	123	112	16	YNGWIE MALMSTEEN	RISING FORCE
128	130	126	45	NEW EDITION	NEW EDITION
129	103	108	14	ATLANTIC STARR	AS THE BAND TURNS
130	145	—	2	THE MANHATTAN TRANSFER	VOCALESE
131	113	79	8	GINO VANNELLI	BLACK CARS
132	141	143	89	U2	UNDER A BLOOD RED SKY
133	127	130	74	BRYAN ADAMS	CUTS LIKE A KNIFE
134	121	119	13	LEONARD BERNSTEIN	WEST SIDE STORY
135	122	115	8	BARRY MANILOW	THE MANILOW COLLECTION/20 CLASSIC HITS
136	131	132	11	NEW ORDER	LOW LIFE
137	134	138	48	TALKING HEADS	STOP MAKING SENSE
138	100	80	18	USA FOR AFRICA	WE ARE THE WORLD
139	NEW			CHEAP TRICK	STANDING ON THE EDGE
140	140	142	8	THE FOUR TOPS	MAGIC
141	155	125	94	MOTLEY CRUE	SHOUT AT THE DEVIL
142	118	103	18	GRAHAM PARKER & THE SHOT	STEADY NERVES
143	132	131	87	CYNDI LAUPER	SHE'S SO UNUSUAL
144	NEW			THE DAZZ BAND	HOT SPOT
145	136	139	13	MENUDO	MENUDO
146	152	163	33	FAT BOYS	FAT BOYS
147	151	135	26	ALABAMA	40 HOUR WEEK
148	153	156	79	BRUCE SPRINGSTEEN	BORN TO RUN
149	149	134	64	CHICAGO	17
150	164	166	111	U2	WAR
151	159	159	61	RUN-D.M.C.	RUN D.M.C.
152	NEW			X	AIN'T LOVE GRAND
153	135	129	41	JULIAN LENNON	VALOTTE
154	142	123	8	THE STYLE COUNCIL	INTERNATIONALISTS
155	126	89	8	SOUNDTRACK	THE GOONIES

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
156	157	154	35	GEORGE THOROGOOD	BAD TO THE BONE
157	144	147	25	ANDREAS VOLLENWEIDER	WHITE WINDS
158	138	140	21	MAZE FEATURING FRANKIE BEVERLY	CAN'T STOP THE LOVE
159	154	141	10	LONNIE MACK	STRIKE LIKE LIGHTNING
160	147	150	25	THE SMITHS	MEAT IS MURDER
161	172	176	585	PINK FLOYD	DARK SIDE OF THE MOON
162	167	169	122	Z Z TOP	ELIMINATOR
163	137	122	14	HANK WILLIAMS, JR.	FIVE-O
164	139	136	22	PAUL HARDCASTLE	RAIN FOREST
165	148	151	13	SHANNON	DO YOU WANNA GET AWAY
166	166	185	3	RUSS BALLARD	THE FIRE STILL BURNS
167	195	—	2	ONE WAY	WRAP YOUR BODY
168	158	157	39	FRANKIE GOES TO HOLLYWOOD	WELCOME TO THE PLEASURE DOME
169	169	174	4	GEORGE HOWARD	DANCING IN THE SUN
170	161	144	15	EARL KLUGH	SODA FOUNTAIN SHUFFLE
171	146	146	36	HOWARD JONES	HUMAN'S LIB
172	189	—	2	GEORGE CLINTON	SOME OF MY BEST JOKES ARE FRIENDS
173	184	189	3	ROY BUCHANAN	WHEN A GUITAR PLAYS THE BLUES
174	160	149	39	SOUNDTRACK	AMADEUS
175	150	133	24	SOUNDTRACK	THE BREAKFAST CLUB
176	176	179	44	CHAKA KHAN	I FEEL FOR YOU
177	177	197	3	MIDNIGHT OIL	RED SAILS IN THE SUNSET
178	179	178	14	AMY GRANT	STRAIGHT AHEAD
179	183	188	144	PRINCE	1999
180	165	155	7	DEELE	MATERIAL THANGZ
181	181	195	3	JEAN KNIGHT	MY TOOT TOOT
182	171	171	10	MICHAEL FRANKS	SKIN DIVE
183	RE-ENTRY			BRUCE SPRINGSTEEN	DARKNESS AT THE EDGE OF TOWN
184	187	—	2	VITAMIN Z	rites of passage
185	163	161	14	KIM MITCHELL	AKIMBO ALOGO
186	RE-ENTRY			MOTLEY CRUE	TOO FAST FOR LOVE
187	191	193	57	SCORPIONS	LOVE AT FIRST STING
188	162	153	30	GEORGE BENSON	20/20
189	178	180	28	DAVID SANBORN	STRAIGHT TO THE HEART
190	180	182	105	BILLY JOEL	AN INNOCENT MAN
191	193	191	12	MILES DAVIS	YOU'RE UNDER ARREST
192	174	177	48	AIR SUPPLY	GREATEST HITS
193	168	170	17	ALEXANDER O'NEAL	ALEXANDER O'NEAL
194	170	160	4	SOUNDTRACK	FLETCH
195	NEW			KING	STEPS IN TIME
196	190	192	237	LED ZEPPELIN	LED ZEPPELIN IV
197	188	190	4	SOUNDTRACK	COCOON
198	197	158	8	NATALIE COLE	DANGEROUS
199	173	164	12	KENNY G.	GRAVITY
200	185	187	56	THE TIME	ICE CREAM CASTLE

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | |
|------------------------------------|-------------------------------|--|------------------------------------|---------------------------------------|-------------------------------|--------------------------|
| A-Ha 75 | Phil Collins 3, 96, 126 | Glenn Frey 67 | Katrina And The Waves 59 | The Motels 116 | Run-D.M.C. 54, 151 | Tears For Fears 2, 82 |
| AC/DC 37 | Commodores 76 | Kenny G. 199 | Chaka Khan 176 | Motley Crue 6, 141, 186 | Sade 33 | George Thorogood 49, 156 |
| Bryan Adams 1, 133 | Con Funk Shun 94 | Marvin Gaye 123 | King 195 | Alison Moyet 119 | David Sanborn 189 | 'Til Tuesday 35 |
| Air Supply 36, 192 | Miles Davis 191 | Go West 97 | Earl Klugh 170 | New Order 136 | Scorpions 18, 187 | The Time 200 |
| Alabama 147 | The Dazz Band 144 | Godley & Creme 113 | Klymaxx 104 | New Edition 128 | Shannon 165 | Tina Turner 45 |
| Animation 81 | Dead or Alive 38 | Amy Grant 41, 178 | Jean Knight 181 | Night Ranger 10 | Carly Simon 88 | Twisted Sister 125 |
| Atlantic Starr 129 | Debarge 27 | Grim Reaper 111 | Kool & The Gang 28 | Alexander O'Neal 193 | The Smiths 160 | U2 89, 132, 150 |
| Russ Ballard 166 | Dee Dee 180 | Daryl Hall & John Oates 100 | Patti LaBelle 122 | Billy Ocean 25 | SOUNDTRACKS | UB40 110 |
| The Beach Boys 68 | John Denver 101 | Paul Hardcastle 164 | Cyndi Lauper 143 | One Way 167 | Amadeus 174 | USA For Africa 138 |
| Jeff Beck 39 | Depeche Mode 5, 73 | Corey Hart 22 | Led Zeppelin 196 | Orchestral Manoeuvres In The Dark 109 | Back To The Future 29 | UTFO 95 |
| George Benson 188 | Dire Straits 7 | Heart 20 | Julian Lennon 153 | Graham Parker & The Shot 142 | Beverly Hills Cop 21 | Vitamin Z 184 |
| Leonard Bernstein 134 | Dokken 83 | Helix 103 | Huey Lewis & The News 72 | Tom Petty And The Heartbreakers 43 | The Big Chill 118 | George Thorogood 49, 156 |
| Bon Jovi 52 | Dr. J.R. Kool & The Other | Don Henley 56 | Limahl 120 | Pink Floyd 161 | The Breakfast Club 175 | The Time 200 |
| Laura Branigan 84 | Roxannes 117 | The Hooters 60 | Lionel Richie 121 | Robert Plant 53 | Cocoon 197 | Tina Turner 45 |
| Peabo Bryson 102 | Bob Dylan 17 | Whitney Houston 12 | Loose Ends 62 | The Pointer Sisters 32, 86 | Fletch 194 | Twisted Sister 125 |
| Roy Buchanan 173 | Eurythmics 14 | George Howard 169 | Lonnie Mack 159 | The Power Station 8 | The Goonies 155 | U2 89, 132, 150 |
| Jimmy Buffett 55 | Fat Boys 146 | Freddie Jackson 31 | Madonna 16, 74 | Prince 179 | Perfect 80 | UB40 110 |
| John Cafferty/Beaver Brown Band 63 | Bryan Ferry 65 | Mick Jagger 108 | Yngwie Malmsteen 127 | Prince & The Revolution 9, 115 | St. Elmo's Fire 24 | USA For Africa 138 |
| Cameo 58 | The Firm 124 | Rick James 71 | The Manhattan Transfer 130 | R.E.M. 30 | A View To A Kill 69 | UTFO 95 |
| Kim Carnes 64 | Dan Fogelberg 87 | W. Jennings, W. Nelson, J. Cash, K. Kristofferson 92 | Barry Manilow 135 | REO Speedwagon 66 | Rick Springfield 42 | Vitamin Z 184 |
| Rosanne Cash 114 | John Fogerty 44 | Billy Joel 13, 190 | The Mary Jane Girls 46 | Ratt 11 | Bruce Springsteen 5, 148, 183 | George Thorogood 49, 156 |
| Cheap Trick 139 | Foreigner 85 | Jesse Johnson's Revue 48 | Maze Featuring Frankie Beverly 158 | Ready For The World 61 | Spyro Gyra 70 | The Time 200 |
| Chicago 149 | The Four Tops 140 | Howard Jones 15, 171 | Men At Work 90 | Rene & Angela 99 | Sting 4 | Tina Turner 45 |
| Eric Clapton 93 | Michael Franks 182 | Stanley Jordan 79 | Menudo 145 | Lionel Richie 121 | The Style Council 154 | Twisted Sister 125 |
| George Clinton | Frankie Goes To Hollywood 168 | Kim Mitchell 185 | Midnight Oil 177 | David Lee Roth 98 | Supertramp 40 | U2 89, 132, 150 |
| Cock Robin 105 | Aretha Franklin 34 | | | | Survivor 26 | UB40 110 |
| Natalie Cole 198 | | | | | Talking Heads 23, 137 | USA For Africa 138 |

BOOM PERIOD NEAR FOR CHAIN STORE OPENINGS

(Continued from page 1)

diets 16 to 22 new stores in 1986, added to the 179 the Paul David firm will operate by the end of this year. He sees continuation of the firm's strong move into home video.

Wherehouse, which had 142 stores as of June 30, the end of its fiscal year, will probably grow to 171, according to the chain's Lou Kwiker. In the first six months of next year, Kwiker expects to open 29 stores. He won't forecast past the middle of 1986, by which time he says 127 Wherehouse units will be into video.

Adam Levy of the Strawberries stores in the Northeast also won't hazard a guess beyond mid-year 1986. Now at 51 stores, the chain, based in Boston, envisions another 18. Levy has video in seven stores and expects that total to grow to 20 by next July.

At Record Bar, with 194 stores, including 34 Licorice Pizza outlets, real estate chief Rich Gonzales says he is uncertain about additional Piz-

za sites until he visits Los Angeles later this year. One or two more Piz-za will open before the end of 1985, while four more Bar stores are planned. Gonzales anticipates about 10 more Bar stores in 1985.

Musicland, the largest record/tape chain in the world at 435 stores, will add from 12 to 14 this year, according to Jack Eugster. He forecasts another 15 to 25 stores in the coming year.

The Sound Shop, now at 59 stores, will add five more this year, with a similar number blueprinted for 1986, according to the chain's Chuck Adams.

The Disk Jockey shops plan to add their first western outlets in Colorado and New Mexico this year, bringing the store total to 33 by Dec. 31. Founder Terry Woodward of Waxworks/Videoworks in Owensboro, Ky. has seven new outlets planned for next year.

Russ Solomon of Tower Records and Frank Fischer of National Rec-

ord Mart say they'll go by the opportunities offered next year. Solomon currently has 37 record stores and 28 video stores. Fischer sees 83 stores by the end of 1985, with about four definite for 1986.

Seven more Turtles locations will open before the end of the year, bringing the total to 62, according to the Atlanta-based chain's Alan Levenson. He anticipates another 10 stores "anywhere in the South where we can make a living" for 1986.

At a recent middle management seminar, West Coast chain Show Industries told personnel that its Music Plus stores would expand by 13 stores by the end of 1986, bringing the chain's total to 50 (separate story, page 22).

Alan Wolk of Peaches Records South, now at 13 with another store to come before year's end, says there may be two more stores in 1986, both in the 7,000 to 8,000 square foot range.



Japan's Latest Heartthrobs. Japanese teen group Shonentai inks an exclusive longterm, worldwide recording agreement with WEA International. Present at the signing are, from left, group manager Johnny Kitigawa, group member Higashi, WEA International chairman Nesuhi Ertegun, and group members Nicky and Katsu.

U.S. REIMPOSES IMPORT DUTIES

(Continued from page 1)

gel, and, to a lesser extent, CBS Masterworks. Such independent operations as Pro Arte are also affected.

Strangely, the Compact Disc market will be impacted only marginally, despite the fact that as much as 90% of all such product is brought in from abroad. Through a quirk in the schedule of duties, CDs are treated in the same manner as pre-recorded cassettes, and the duty charged is based on the physical area of the material carrying the music, rather than the price paid. This amounts to little more than one cent per CD at the present time.

But sources in Washington and elsewhere suggest that the situation with respect to CDs is due for review, and that the regulations may be revised to have the applicable duty more closely relate to the value of the product.

The import duties were lifted by President Reagan in 1983 as a step to encourage ratification by the European Economic Community of provisions of the Nairobi Protocol to the Florence Agreement. The protocol was designed, among other things, to give recordings and audio/visual materials the same rights to free flow across national boundaries as the earlier Florence pact, a creation of the United Nations, gave to printed materials.

But not a single EEC nation has so far implemented the protocol, and none is now expected to do so in its entirety. What close observers expect is that eventual ratification will be limited to those sections of

the protocol which provide for duty free access by cultural institutions, barring the benefit to commercial users.

Bills now before the Congress would serve as enabling legislation for the lifting of duties on non-commercial traffic, and give the President the authority to remove the duties generally if it served the purposes of the U.S., a prospect informed sources now consider highly unlikely.

Foot-dragging by the EEC was not helped by waning enthusiasm for the Protocol's implementation by IFPI, the international federation of record manufacturer associations. IFPI and the Recording Industry Assn. of America (RIAA) were among the most active proponents of the treaty a decade or so ago. In addition, more recent lack of support domestically by the RIAA (Billboard, Feb. 2) helped bank the fires of change in Washington.

At least in part, waning support by U.S. manufacturers was attributed to their efforts to stem the growth of parallel imports. It was felt that anything that reduced the price of imported product would only abet a practice they charged was cutting seriously into their revenues.

The current 4.2% tab is due to decrease to 3.7% in January, 1987, and to dip still further later. This schedule is unrelated to pending legislation, but goes back to earlier duty schedules mapped prior to their temporary removal by the President.

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Rock Hall of Fame Tallying Votes for First Inductees

NEW YORK The Rock & Roll Hall of Fame Foundation has completed its first annual election. The votes of more than 100 performers, critics, songwriters, producers, DJs and label executives are now being tallied to decide which artists will be the first inductees into the Hall of Fame.

A nominating committee determined the selection of the artists on the ballot. Its members are Ahmet Ertegun, chairman of Atlantic Records; Seymour Stein, president of Sire Records; Rolling Stone magazine editor/publisher Jann Wenner; Bob Krasnow, chairman of Elektra/Asylum; Los Angeles Times writer Robert Hilburn; Rolling Stone senior editor Kurt Loder; author and radio personality Norm N. Nite; CBS Records consultant/producer John Hammond; producer Nile Rodgers, and theatrical and musical producer Jerry Wexler.

The ballots listing the nominated artists were then sent worldwide to a voting committee comprising "prestigious representatives of the music industry," according to a spokesperson for the Hall of Fame. The top 10 winners in that final vote tally will be inducted into the Hall of Fame at a special awards dinner on Jan. 20 at the Waldorf-Astoria Hotel here.

In addition to performers, inductees into the Hall of Fame will include non-performing industry professionals such as songwriters, producers, DJs and record executives, as well as "forefathers" of rock'n'roll.

The members of the Rock & Roll Hall of Fame Foundation, which conceived and created the event, are: Ahmet Ertegun, who serves as the foundation's chairman, and the following directors: CBS Records Group president Walter Yetnikoff; RCA Records president Bob Summer; Seymour Stein; Jann Wenner; Allen Grubman Esq. of the law firm Grubman, Indursky & Schindler; Bob Krasnow; A&M Records chairman Jerry Moss; WEA International president Nesuhi Ertegun; MTV chief executive officer Bob Pittman; PolyGram Records president Guenter Hensler; Capitol/EMI Records chairman Bhaskar Menon; Warner Bros. Records chairman Mo Ostin; Arista Records president Clive Davis; Geffen Records president David Geffen; Stigwood Group Co. chairman Robert Stigwood; MCA Records president Irv Azoff; Quincy Jones Productions president Quincy Jones; attorney David Braun of Wyman, Bautzer, Kuchel & Silbert; concert promoter Bill Graham, and John Hammond.

Changes at Zondervan See New Benson Management

BY BOB DARDEN

WACO, Tex. A major restructuring of the music division of the Grand Rapids, Mich.-based Zondervan Corp. includes the announcement of a new executive vice president and general manager of the Benson Co., long a staple in the Christian music industry.

William W. Traylor, currently head of the RiverSong and Love-Song labels, has been named executive vice president and general manager of Nashville-based Benson. He replaces Wayne Erickson, who held the post of president.

According to Robert L. Jones, president of the parent Zondervan Group, Erickson has been offered an executive position within the company. Erickson's plans had not been announced as of Wednesday (31).

Traylor is well-known in the Christian music community, partic-

ularly for his work in the Southern gospel field. RiverSong and Love-Song are both based in Nashville and are currently distributed by Benson. Benson also distributes the Milk & Honey and Heartland labels.

In an announcement from the Nashville offices, Jones told Benson employees that the reorganization will "specifically define three areas of separate functions, maximizing the music divisions as communicators of the Gospel."

Jones also said that a large-scale direct marketing program will be created, "the likes of which has not been seen in this industry."

Zondervan Music Group will have three divisions. The Benson Co. will function as the recorded music division, the Zondervan/Singspiration Music Publishers will act as the print/publishing division, and the Zondervan Music Sales division will distribute both print and recorded music.

KEEPING SCORE

Continued from page 44

preparation of the forthcoming tour by **Bernard Haitink** and the Concertgebouw Orchestra. It'll be the last tour with Haitink in his role as music director of the orchestra before he leaves to assume a similar role with Covent Garden. Haitink has recorded with the Concertgebouw for Philips for the past 25 years. The tour will run through September and October. On the new product side, label chief **Nancy Zannini** has in the wings Vol. 2 of

"The Best of Wolfgang Amadeus Mozart." It's due out next month.

The little-known score of the Taneyev Piano Quintet, just released on **Arabesque**, was unearthed by pianist **Jerome Lowenthal** in the library of Sheldon Jackson College in Sitka, Alaska, not usually thought as one of the music capitals of the world. Lowenthal appears with string player colleagues in this first recording of the work.

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

RED HOUSE RECORDS of St. Paul has a release party extraordinaire slated for Thursday (15) around the jazz/vocalese album "Hi Fly" by **Rio Nido**. To be held at Dayton's Department Store, the party and concert is being hosted by KTCZ-FM, which has also supplied 47 free spots to promote the affair. According to Red House's **Bob Feldman**, Rio Nido has developed a loyal Twin Cities following since its formation seven years ago. That may explain why the mayors of both St. Paul and Minneapolis have proclaimed Aug. 15 Rio Nido Day in their respective cities. Along with the mayors, Feldman expects between 500 and 700 people to turn out for the release event. In case you can't make it, the "Hi Fly" album is available through several indie distributors, including **Rounder**, **Silo**, **Richman Bros.**, **Tant**, **Bay City** and **Mill City**.

SEEDS & SPROUTS: Normally, we're just looking for indie entries on the pop charts. This week, however, the black album chart sports a deserved mention for **Sutra Records** of New York. Label heavyweights the **Fat Boys** arrive on that chart at 37 with their second album,

Grass Route

"The Fat Boys Are Back." We weren't aware that the trio ever went away, and their progress implies that the rappers may never go away. Last week, Fat Boys manager and Tin Pan Apple head **Charles Stettler** informed us that the boys have been inked to a three-picture deal with Warner Bros. The contract alludes to at least one film centered completely on the Fat Boys. Meanwhile, Stettler says, each member of the trio has just purchased his own home. Not bad for street kids.

Apologies to the **Simmons Management Co.** in Raleigh, N.C. for a misleading item we ran recently concerning **Josh Grier's** new label and its roster. The company's president **Harry Simmons** manages **Don Dixon** and informs us that Dixon's solo material is not signed to Grier's logo for the U.S. Grier is contracted to find foreign deals, and Simmons is still seeking a domestic release arrangement for Dixon's project. . . . Jumping abruptly to the U.K., **Demon Records** has an album out by **Asleep At The Wheel**, although its Stateside release isn't due until October. **Demon** is another label usually looking to license American product. The contact there is **Pete Macklin**, Western House, Harlequin Ave., Great West Road, Brentford, Middlesex, TW8 9EW; (01) 847-2481.

IMPORTANT RECORDS of Ja-

maica, N.Y. has signed **Tangerine Dream** to its **Relativity** logo, with the band's first domestic release in several years set to ship late this month. Entitled "Le Parc," the album spawns a 12-inch remix of TD's "Street Hawk" tv theme. . . . Other New York signings include Washington, D.C.-based go-goers the **Junk Yard Band** to **Def Jam Records**. If you were lucky, you caught them jamming in Washington Square Park last month. If you weren't, you'll have to wait for their debut album, which **Beastie Boy** producer/Def Jam founder **Rick Rubin** is producing.

We enjoyed seeing the **Cucumbers** on Newark's 24-hour video music channel U68. The group has a nifty album out on **Fake Doom** and appeared on U68 doing a sort of public service announcement about eating vegetables of all types. U68, by the way, has a lot of independent videos airing, and it claims to reach most New York suburbs. . . . Condolences to **Profile** for the trouncing Billboard's softball team gave them last week. The label team may have done better had **Freddie Bastone** still been there. But Profile's former a&r/productin staffer is off running his own 12-inch label now. That's **Metropolis**, with an initial release by **Pink Rhythm** featuring **John Rocca** called "Can't Get Enough." A notable remixer and Gotham club DJ, Bastone can be reached at (212) 823-3791.

Management With Vision

Triad Booking Videos Like Live Acts

BY EDWARD MORRIS

NASHVILLE Triad Artists is now including music videos as part of its talent roster for bookings and promoting the videos very much as it would a live act.

Nashville-based Vision Management Group is supplying color-corrected and sound-enhanced videos to Triad in five formats: "Contemporary Vision," "Dance Vision," "Top 40 Vision," "Country Vision" and "Wallpaper Vision." The last-named format incorporates old cartoons, fashion and sports footage and computer graphics, while the others are assembled from music

videos made available by record labels.

The formats are priced at a flat \$200 per hour, and buyers sign for a minimum six months of service.

Stan Strickland, who books the videos for Triad, says his primary markets are hotel and restaurant chains and a wide range of nightclubs. Buyers may take as little as two hours or as much as is currently available in the Vision Management library.

A demonstration video prepared by Vision Management tells potential buyers that live acts may be "too expensive, too loud or play the wrong kind of music for your establishment" and adds, "You never know how the band will look or act."

But Strickland insists that videos and live acts are complementary rather than adversarial. "Videos further enhance an artist's career," he maintains. "Besides, it's real difficult to expose new acts [without videos]." With videos doing the entertaining on weeknights, Strickland says, "club owners have the option to spend more money for better quality bands on weekends."

Vision Management's Tom Thacker programs each format. "Videos are screened," he says, "to take out the trash elements." This fastidiousness about content, he notes, is a sales point made to those who ask why they should buy videos instead of simply showing MTV or VH-1.

"We're not ultra-hip with our programming," he continues. "We're not into competition for exclusivity."

The compilations offer videos

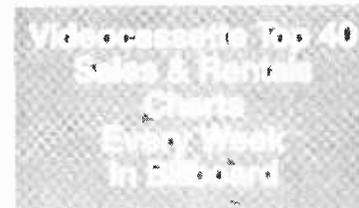
that are directly segued together or with 10-second lapses between songs for locations that have DJs or VJs. The service, which offers monthly updates, is available in Beta, Beta Hi-Fi, VHS, VHS Hi-Fi and three-quarter-inch formats.

Thacker, who produced Hank Williams Jr.'s video "All My Rowdy Friends Are Comin' Over Tonight" and Drake-Chenault's 52-hour "History Of Country Music," says Vision Management has license agreements with the major record labels, paying either a use fee or a duplication fee.

One of the first users of Vision Management product is the Sahara Hotel in Las Vegas. Spokesman Paul Lowden says the videos will play from about 11 a.m. to 6 or 7 p.m. in the hotel's 150-seat lounge. Live acts will work there during the evenings.

Lowden, noting that his hotel does a lot of convention business, says he will tailor the formats to the kind of conventions being held. Doctor R. Crants, a principal in Vision Management, is also a member of the Sahara's board of directors.

Triad's Strickland says that his agency takes the same percentage for the placement of the videos as it does for live acts. The percentage, he adds, is "confidential."



MTV Networks Executives Mount New Buyout Effort

NEW YORK In the latest development in the MTV Networks Inc. ownership saga, a number of the company's top executives have joined with Forstmann, Little & Co., a New York-based firm that specializes in management buyouts, and tendered an offer to Warner Communications Inc. and MTV Networks Inc. itself for the firm.

Forstmann, Little & Co. and the executives are offering MTV Networks and parent company Warner Communications \$31 per share. At the time MTV Networks issued its report for the second quarter of this year, the average number of common and common equivalent shares outstanding was 15.4 million.

A spokesman for Forstmann, Little & Co. says the offer is "fixed, firm and fully financed." No executives from any of the companies involved would speak directly on the issue, but MTV Networks chairman Drew Lewis said in a press release that the proposal "would be considered by the directors of MTVN."

Forstmann, Little & Co. is offer-

ing to purchase all the shares owned by the Warner Amex Cable Communications Inc. joint venture and by the public.

Warner Communications and the American Express Co. have been negotiating over the fate of their joint venture for several months (Billboard, June 8). The Forstmann, Little & Co. offer was made under the assumption that WCI would buy out the American Express side of the joint venture. The company has until Wednesday (14) to do so, at a price of \$450 million.

Via Warner Amex Cable Communications, American Express and WCI own about two-thirds of MTV Networks. The other third is publicly held.

Warner Amex owns a number of major cable systems as well as a dominant share of MTV Networks. Time Inc. and Telecommunications Inc. recently made a bid of \$750 million and offered to assume \$500 million in debt to purchase Warner Amex Cable Communications.

TONY SEIDEMAN

INSIDE TRACK

THE FUROR OVER proposed ratings for recordings escalated in earnest last week, even before the RIAA member companies banded behind president Stanley Gortikov's midweek position statement (separate story, page 1). Even as the RIAA release was distributed and reporters waited for the response from the Washington-based Parents Music Resource Center (PMRC), Arista's Clive Davis squared off on the NBC-TV "Today" show against PMRC's Tipper Gore, answering Gore's warnings about offensive lyric content with a succinct restatement of the need for artistic freedom. . . . Even more visible in the days prior to the RIAA release has been the fledgling National Academy of Songwriters, recently reorganized after emerging a few years back from the old Songwriters Resources & Services (SRS) regional non-profit group. NAS director Kevin Odegard last week noted that toll-free 800 lines set up for a current membership drive to the group had been flooded with irate calls from citizens galvanized by PMRC's whirlwind media push. Odegard himself had tilted against Gore on the "Donahue" show, and in a flood of press interviews.

NASHVILLE RUMOR MILL has Waylon Jennings and Dolly Parton thinking about departing their long-time label home, RCA, for other pastures. . . . Looks like Boston will not be a stop on the Springsteen Express. Foxboro Stadium, where the New England Patriots play, has nixed a proposed Bruce Springsteen show there. The same stadium was in the news last year when the town of Foxboro refused to grant a permit for a proposed performance by the Jacksons. . . . Veteran producer Brooks Arthur is now in New York, having been tapped to produce the music for the long-awaited wide-screen version of "A Chorus Line," currently in production under the directorial hand of Richard Attenborough. . . . Tom Heiman, founder of the original Peaches Records retail net, is reportedly writing a book recounting the rise and fall of the flamboyant record/tape chain. Heiman, who started out on a lunch catering truck in the early '60s, went on to enter rackjobbing before launching his retail chain. . . . Watch for Steve Libman to announce plans for construction of his own warehousing and administration facility in suburban Atlanta, where he helms Nova Distribution, his one-stop operation. . . . A&M has huddles on both sides of the border in the weeks ahead. Canadian label chief Gerry Lacoursiere presides over the company's annual picnic later this month, expected to be a blowout in the wake of countryman Bryan Adams' new plateau of success Stateside. Then, Sept. 4-8, A&M's home company holds its national meetings on the La Brea lot in Hollywood.

THE HOME VIDEO INDUSTRY was speculating on the future direction for MGM/UA Home Video in the wake of last week's announcement that Turner Broadcasting founder Ted Turner will purchase MGM/UA for \$1.5 billion. Wrinkles in the possible sale include the

prospect of the split between MGM and UA assets should Turner sell the latter back to current majority stockholder Kirk Kerkorian, along with the question of how Turner's cable interests might influence positioning for MGM's deep film library. The jury's still out as well on Embassy Home Entertainment's fate following its recent acquisition by Coca-Cola.

LINCOLN-MERCURY'S 1986 ad campaign will build on the marque's increasing use of pop and rock connections, this time turning toward Motown soul via '60s hits from Eddie Kendricks, the Four Tops and Martha Reeves. . . . The NARM retail advisory group, meeting last week in Chicago in advance of their annual huddle with manufacturers, is still a hung jury when it comes to a universal packaging format for cassette product. The group couldn't settle on an agreed configuration for merchandising boxes. . . . A veritable industry *grande dame*, Jean Lasky, will be feted Aug. 25 by sons Evan and Jay of Danjay Music, franchiser for the Budget Tapes & Records empire, in Denver. . . . Sam Shapiro, who turned 71 on Thursday (8), will join Frank Fischer and Jim Grimes in hosting the annual National Record Mart convention in Southern Springs, Pa., Aug. 18-21. . . . Terry Woodward of Waxworks/Videoworks, Owensboro, Ky., holds his fifth annual trade show Sept. 23-25 at the Executive Inn there. He expects about 400 attendees, including staffers from his Disc Jockey chain. . . . West Coast a&r toppers including Thom Trumbo (MCA), Ritch Esra (Arista), Steve Buckley (Motown), Neil Portnow (EMI), Stephen Powers (Capitol) and Denny Diante (Columbia) team this Tuesday (13) evening for the latest Songtalk seminar. The series, aimed at aspiring songwriters, is sponsored by the National Academy of Songwriters and held at Santa Monica's At My Place club. Tickets are \$6 for NAS members and \$8 for non-members, available through (213) 463-7178.

VIDEO TUX: Video Software Dealers Assn. directors are getting a little of their own medicine when it comes to renting tuxedos for the upcoming banquet, says Art Ross. "I told them here in Tampa that I was only wearing it for one night but had to rent it for the week," Ross told Track. "He said, 'We don't charge you for wearing it, just keeping it out.' I was hysterical. That's just the way it is with us. We don't charge for seeing the movie, just taking it out of the store."

THE MAGNETIC PRODUCTS DIVISION of Fuji Photo Film USA will sponsor the entire 1985-86 concert season at Radio City Music Hall in New York. Featuring more than 50 performances, the series kicks off Sept. 23 with none other than A&M superstar Sting. For Fuji's Stan Bauer, the tie makes perfect sense: "We cater to the same audience." The venerable Big Apple showcase currently has corporate sponsorship agreements with American Airlines, Coca-Cola and L'EGGS.

Edited by SAM SUTHERLAND

Nimbus Classics: CD Only

U.K. Custom LP Pressing Continues

LONDON Nimbus Records, which has just unveiled plans for its second Compact Disc manufacturing plant in the U.K., will make its new classical releases available only in the CD configuration.

However, the company will continue its LP custom service for other British classical independents and music libraries.

It was less than a year after opening up the U.K.'s first CD manufacturing plant that Nimbus said it would open up the new factory, alongside the first one, to boost total capacity to 25 million units a year.

Additionally, EMI has announced its plans to build a manufacturing plant at Swindon, in West England, with a capacity of 10 million units a year. That will make EMI the first major here with its own CD manufacturing plant (Billboard, July 20).

Says Mike Leigh, Nimbus commercial manager: "There has been a downward trend for the past 18 months, and the results of the first six months of the year show there is a rapidly decreasing interest in LPs.

"Whereas even a year ago a distributor abroad would have taken 100 LPs and 25 CDs of a new release, now the situation is totally reversed, with as many as 150 CDs and barely 30 LPs."

However, Leigh confirms that the custom pressing market is still "surprisingly buoyant," and that there are no immediate plans to close the Nimbus analog factory.

Non-stop production has been introduced to the existing Nimbus CD plant. The second \$9 million complex, providing another 20 presses, is expected to go on stream in the summer of 1986.

British Acts Team for Greenpeace Album

LOS ANGELES Sixteen major British pop and rock acts are teamed in a new charity recording project slated to benefit Greenpeace, the 14-year-old ecological organization, with a compilation album set for distribution internationally via six major labels.

A&M Records here and in Canada, Germany's Deutsche Grammophon, Phonogram in Holland, EMI in the U.K., JVC (Australia) and Victor (Japan) will handle distribution for the "Greenpeace" album, a single-disk set with tracks from Peter Gabriel, Tears For Fears, Eurythmics, the Pretenders, Madness, Queen, Howard Jones, Kajagoogoo, Thomas Dolby, Depeche Mode, Kate Bush, Heaven 17, Nik Kershaw, Hazel O'Connor & Chris Thompson, George Harrison and Roger Taylor. American street date for the \$8.98-list set is next Monday (19).

According to A&M artist develop-

ment director Alan Oken, the album will be buttressed in its retail release via several direct mail appeals to be inserted in various Greenpeace International newsletters and mailings. The organization's own mailing lists of about 500,000 names will be targeted.

A video clip of the set's one new track, "Push And Shove" by Hazel O'Connor & Chris Thompson, will be serviced to video outlets by A&M. Oken also says that a long-form documentary, "Ecology In Action," is being offered to cable services for airing.

Veteran activist Tom Campbell, who's coordinating the project for Greenpeace, reports that the British compilation arose from earlier benefit recordings produced for Greenpeace by artists in Denmark and West Germany. Those albums, released in 1983 and 1984 respectively, led to the idea for the British set; as news of the artists involved

emerged, Campbell adds, interest in international availability grew.

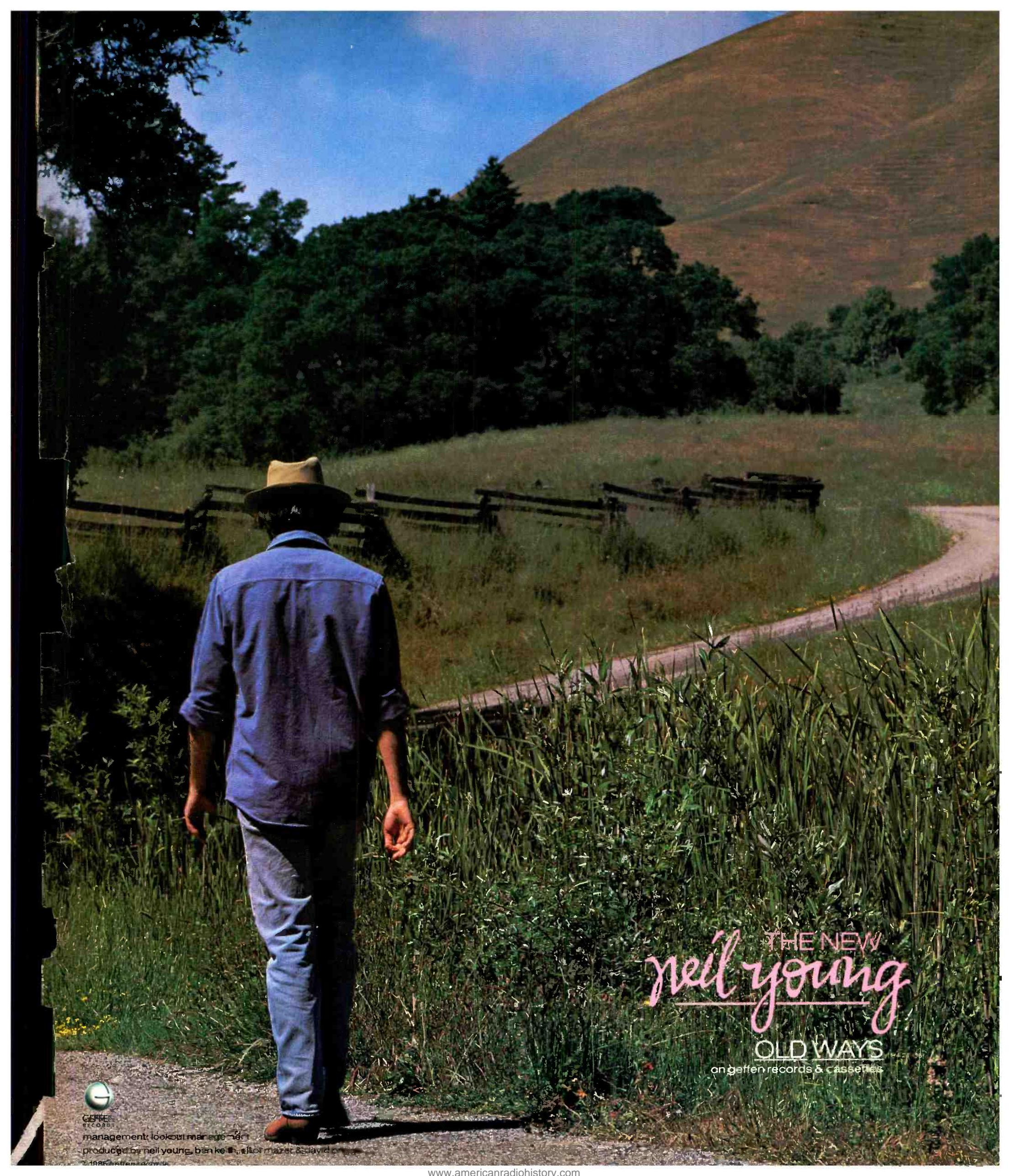
Campbell himself pursued U.S. distribution, and admits he'd like to see the concept repeated here. "I'd definitely like to see [an American compilation]," he says, "and that's a possibility I'll pursue once this one's up and running."

A veteran of benefit concert promotions who has served as a liaison between various political and social action groups and the entertainment business, Campbell applauds the rising tide of fund-raising involvement from major pop and rock performers since the '70s. Greenpeace itself funded its first ocean-going vessel, used in protests against the whaling industry, largely through a benefit concert held in 1971.

SAM SUTHERLAND



Tonight's the Night. Rock veteran Rod Stewart pens a major international music publishing agreement in New York with Intersong USA-Inc. (ASCAP) and Intersong International. Toasting the new partnership are, from left: the artist's manager Arnold Stiefel; Chappell/Intersong director of professional activities, U.S. Bob Skoro; Chappell/Intersong music Group-USA president Irwin Z. Robinson; Intersong International president Ton Smits; Stewart, and his attorney, Barry Tyerman.



THE NEW
neil young

OLD WAYS

on geffen records & cassettes



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