

# Billboard

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NEWSPAPER

**Whitney Houston's second straight No. 1 joins album at top of black charts**  
See pages 48 & 47

**Stevie Wonder tops September release list**  
See page 4

**CBS/Fox expands direct sales to major accounts**  
See page 70

VOLUME 97 NO. 36

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

SEPTEMBER 7, 1985/\$3.50 (U.S.)

## Audio-Only Home Taping Bill Readied on Senate Side

BY BILL HOLLAND

WASHINGTON The senior staff official of the Senate copyright subcommittee says subcommittee chairman Charles Mathias (R-Md.) will introduce an audio-only home taping bill by the end of the month.

The Mathias bill will be similar to a House proposal, H.R. 2911, introduced in July by Rep. Bruce Morrison (D-Conn.) and a number of co-sponsors. But, according to the staffer, it will also have some "fine tuning" to "focus in on infringing uses."

Royalty fees would also differ slightly. In draft form at present, the Mathias proposal would levy a royalty fee of 5% of the wholesale price for tape recorders, as opposed to the 10% in the Morrison version. Like the House version, the Senate

bill would put a levy of one cent per minute of playing time on blank tape.

In the Mathias version, unlike the House bill, there will be no distinction between standard recorders and dual cassette recorders as far as the royalty fee. The Morrison bill distinguishes between the two and places a 25% fee on the dual cassette recorders.

However, according to the staffer, "the bill will further distinguish between recorders that have the capacity to tape high-quality music and those that cannot, and would not be used for infringement." He mentions a machine with a microphone-only recording capacity, more suited for dictation, as an ex-

(Continued on page 69)

## Last Year's Attendance Figure Tripled OPTIMISM DOMINATES AT VSDA

BY TONY SEIDEMAN

WASHINGTON The home video business flexed its muscles as a major entertainment industry at this year's Video Software Dealers Assn. (VSDA) convention, Aug. 25-29. The gathering drew a total of 6,200 registrants, three times as many as attended last year's event.

Hot topics on and off the show floor included the lack of blockbuster films scheduled for this Christmas season, major manufacturers' increasing moves toward direct distribution, the possible formation of an association of used tape brokers, the flood of titles entering the marketplace, a move by CBS/Fox Video into the duplication business, and the adult video industry and its treatment by the VSDA. Optimism

dominated, as members of the distribution and retailing communities maintained that they would manage to avoid the traps that the growth of the home video business may have set.

Despite the 300% growth rate, the mood of the show included cautious anticipation, with established retailers and distributors noting that the size and strength of the industry they've created makes it a perfect target for heavily capitalized outsiders.

A less than thunderous Christmas release schedule, with "Ghostbusters" the only blockbuster title in the offing, and hot titles such as "Rambo: First Blood Part II" and "Beverly Hills Cop" not due out until the first quarter of 1986 at the earliest, also put a bit of a crimp in

the otherwise celebratory mood.

Instead of fueling the marketplace with triple A titles, manufacturers backed up the "Sellabration" theme of the show by scheduling huge gift-oriented Christmas promotions. Walt Disney Home Video and Vestron Video led the pack, offering extensive price reductions (separate story, page 27).

Key developments at the convention included:

- Retailers came away from the convention strongly disappointed

(Continued on page 69)

## Mom-and-Pop Look for New VSDA Board

BY EARL PAIGE

WASHINGTON A strong mom-and-pop mood asserted itself here Tuesday (27) at the VSDA convention in a dramatic and at times chaotic election that has turned the four-year-old association around. The new board for the first time consists almost totally of retailers, and includes two women—another first for the retailer organization.

The five successful director candidates are all exclusively retailers. Santa Ana retailer John Pough's elevation as VSDA president—which was expected—caps off the new mom-and-pop look.

VSDA's new board, with each member's tenure, is as follows: Pough, president (one year); Arthur Morowitz, Video Shack/Metro Distributing/Video X Pix, vice president (one); Jim George, San Francisco Home Video, secretary (two);

(Continued on page 69)

## Major Names Set To Perform at Farm Benefit

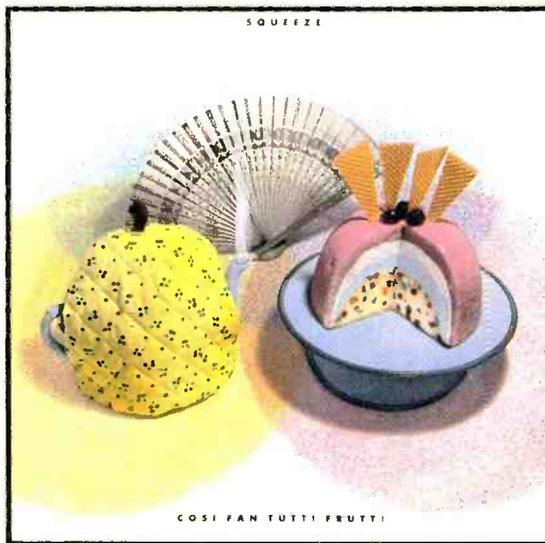
BY EDWARD MORRIS

NASHVILLE Nearly 40 of the biggest acts in rock and country music will perform at a 12-hour benefit for American farmers Sept. 22 at the Univ. of Illinois in Champaign-Urbana. The FarmAid concert, organized by Willie Nelson, will be telecast live on The Nashville Network.

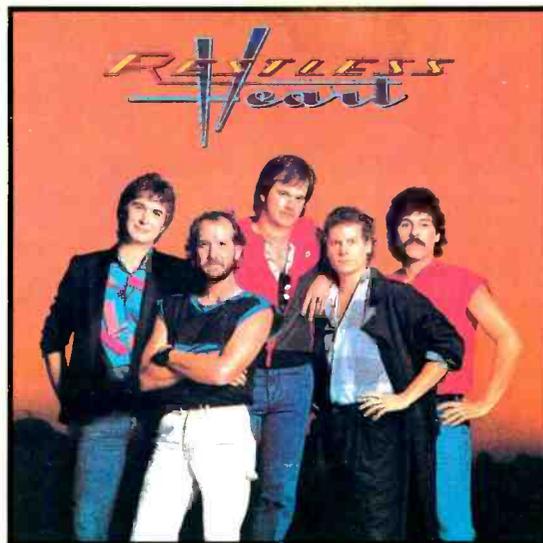
Already confirmed to perform are Billy Joel, Alabama, Tom Petty & the Heartbreakers, Randy Newman, Bob Dylan, Don Henley, Lone Justice, the Blasters, the Beach Boys, Rickie Lee Jones, Neil Young & International Harvester, Joni Mitchell, Waylon Jennings, John

(Continued on page 68)

ADVERTISEMENTS



FRESH SQUEEZE Così Fan Tutti Frutti (SP-5085). The new album from Squeeze. Produced by Laurie Latham for LOL Productions. On A&M Records and BASF Chrome Cassettes.



THE CRITICS SAY: This new group combines the best of the Eagles with a splash of Little River Band for one of the most exciting debuts in some time. RADIO SAYS: Irat single went Top 20 with their follow-up single, "I Want Everyone To Cry" going Top 10. RETAIL SAYS: Debut LP on its way to Top 10. EVERYONE SAYS: Watch for the new single with video, "Heartbreak Kid." RESTLESS HEART. RCA Records. (#CPL 1-5369)



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Produced by Daryl Hall, John Oates and Bob Clearmountain  
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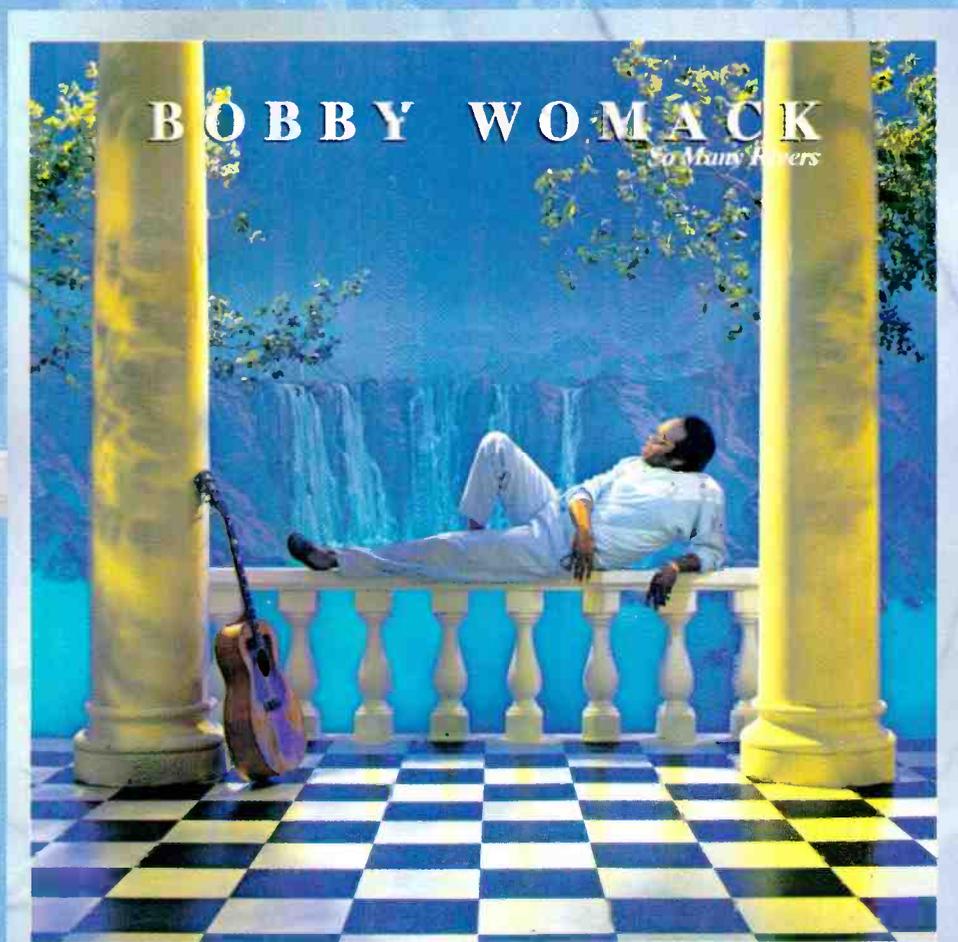
RCA Records and Cassettes

# BOBBY WOMACK

## I Wish He Didn't Trust Me So Much

The Debut Single  
From  
*So Many Rivers*

MCA-5607



MCA  
RECORDS

Director  
abkco INDUSTRIES INC.

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SEPTEMBER 7, 1985

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Top Albums	Hot Singles
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21 Compact Discs	19 Adult Contemporary
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## LYRIC WARNING STICKERS BLASTED

### Managers, Producers Speak Out on Flagging Records

BY PAUL GREIN

LOS ANGELES Artist managers and record producers surveyed express relief that the Recording Industry Assn. of America (RIAA) rejected a proposed rating system for records, but take issue with the RIAA's call for warning stickers on records with "objectionable" lyrics.

A commonly voiced fear is that this could be the first step towards censorship; other objections include the plan's workability, enforcement and cost, and the suggestion that it may have an inhibiting effect on artistic expression.

"I think the artist should be the one to make that creative decision," says Ron Weisner, who, with Freddie DeMann, manages Madonna and Frankie Goes To Hollywood, two of the artists frequently cited by those seeking ratings or warning stickers.

"I don't think it's right for the RIAA or even the record company to make that decision," Weisner says. "Artists should choose to make those decisions. If they choose not to edit or censor something, or put a warning on it, it's their pre-

rogative. It's their credibility, their name, their career."

Weisner adds: "It's everybody's own personal decision to make. Most kids are pretty hip today. They know what the artist is about, and what they're listening to."

Cliff Burnstein, whose mostly heavy metal management roster includes Def Leppard, argues: "Any ground given at all is just letting them get the foot in the door towards censorship. Look at the books that are being banned from libraries today: Many libraries are insisting that 400 lines be excised from 'Romeo And Juliet.'"

"If you don't fight every little incursion of freedom of speech, this is the kind of thing that's going to happen. It's all well and good to say they're just targeting obscenity and violence; the next thing you know it will be 'Romeo And Juliet,' or the equivalent in music."

Burnstein adds: "All artists, managers and producers should be calling the record companies they do business with to tell them, 'Don't cave in, not even a little bit.' It's very important for us all to be heard

on this issue, because it could just creep in very quietly."

Burnstein also criticizes the tactics of those lobbying for ratings and warnings. "They pin this whole thing on one or two examples where nobody even knows the songs. Just tell me a Judas Priest fan who knows anything about 'Eat Me Alive.' You've got to dig deep in the Judas Priest catalog to find the song. They take one or two examples and say this is what the popular music industry is all about."

Burnstein offers a final, ironic note: "It's funny that this is coming up at a time when I think you really have to look around pretty hard to find so-called objectionable material. Pop music is so clean it's ridiculous."

Ron DeBlasio, who, with Ned Shankman, manages X, David Foster and Jennifer Holliday, also finds irony in the timing of the ratings/warnings campaign. "What about all the good things that rock'n'roll has done in the last three months?" he asks. "It's the only area in the entertainment industry that has

(Continued on page 68)

## High Degree of Awareness Found

### Survey Predicts CD Player Boom

BY IS HOROWITZ

NEW YORK The incidence of Compact Disc players among stereo owners will at least double to 4% next year, and rise to as much as 11% at the lowest price points, according to a national survey commissioned by Newsweek magazine.

In a wide-ranging report analyzing the results of 1,045 telephone interviews, awareness of CD was found among 64% of those tapped for information, a percentage considered surprisingly high at this stage of the technology (Billboard, Aug. 24). Subjects of the survey were limited to owners of stereo equipment.

Price is a significant factor affecting decisions to buy, and satisfaction with current turntable equipment exerts an additional brake on CD acquisition among many stereo owners.

The survey counters widely held notions that convenience factors such as programming flexibility, uninterrupted playback and easy storage and maintenance of disks are paramount ingredients in the decision to buy. Most respondents cited better sound, lack of surface noise, reduced distortion and lack of disk wear as the most attractive attributes of the technology.

Since very few of the respondents were already owners of CD equipment, questions relating to their satisfaction with the system and their record-buying habits did not elicit data the surveyers felt significant quantitatively. Nevertheless, the survey found that the average price paid for CD as a separate component was \$527, for a system including CD \$1,467, and that consumers were happy with the product.

On average, CD owners had 17 laser-read disks in their libraries, but bought nine additional LPs or tapes after they purchased the CD.

One in four bought no conventional recordings after acquiring their CD player.

Because the incidence of current CD ownership among those surveyed was only 1.8%, survey sponsors cautioned that their comments should be treated more "qualitatively than quantitatively."

In assaying price factors, the study found that 15% of those interviewed were prepared to spend \$399 to \$1,000 for a CD player within the next year. At a price level of \$299, the percentage rose to 29%. It peaked at 39%, when the price dipped to \$199 per player.

In breaking out awareness factors, the study reported that two-thirds of all stereo owners had read articles or seen information, including ads, on CD. Nearly half had

heard music played on a CD machine. About 25% had discussed CD with a knowledgeable person, and 20% had actually shopped for or listened to a unit in a store.

Other attitudes measured in the survey showed that of those aware of CD, 44% were still satisfied with their stereo systems, 30% thought they would be able to get a better CD player in the future at amounts they were willing to spend, and 28% felt the price "will drop significantly."

ASK Associates Inc. was the research firm commissioned by Newsweek to conduct the survey. Its interviews were held between April 8-14 this year. Copies of the complete report are available from Newsweek at \$50 a copy.

## NARAS Views Lyric Row

NEW YORK The music community here will have the rare opportunity next Tuesday (10) to look polemic horns with one of the most prominent proponents of labeling recordings containing explicit lyrics.

Tipper Gore, wife of Sen. Albert Gore and a member of the Parents Music Resource Center (PMRC), will serve as a panelist in an open forum on the issue staged by the local chapter of the National Academy of Recording Arts & Sciences (NARAS).

The PMRC has been the prime force behind recent moves to require record companies to rate recordings according to lyric content. In negotiations with the Recording Industry Assn. of America (RIAA), the group has won agreement to have warnings placed on explicit material so that buyers may be

alerted to questionable content.

However, the industry has rejected demands that warning standards be codified with the assistance of outsiders. The controversy is still unresolved, and some observers fear the clout wielded by the PMRC, a group composed largely of the wives of influential Washington legislators and government officials.

In addition to Mrs. Gore, panelists at the NARAS meet include attorney Alan H. Levine, WRKS New York general manager Barry Mayo and artist/songwriter Wendy O. Williams. Producer Bob Porter will moderate.

Site of the event is the auditorium of WQXR, 229 W. 23rd St. The gavel falls at 6 p.m. Admission fees are \$4 for NARAS members, \$5 for students and \$6 for others.

IS HOROWITZ

# Wonder's 'Circle' Album Finally Ready

## September Releases Also Due from Rogers, Ross

BY PAUL GREIN

LOS ANGELES Stevie Wonder's "In Square Circle," his first new studio album in nearly five years, is due to be released next Monday (9) on Motown. It's the top release set for the month, which will also see new albums by the Thompson Twins, Kiss, Kenny Rogers and Diana Ross.

Wonder's long-delayed album will be released nearly six months after he premiered it at the annual National Assn. of Recording Merchandisers (NARM) convention, an event that Motown has dubbed "the biggest listening party ever." The first single from the album, "Part Time Lover," is the top new entry on this week's Hot 100 at number 43.

Another of the month's top albums is MCA's "TV Original Soundtrack" to "Miami Vice," the smash NBC-TV series that begins its second season this month. The album features Jan Hammer's "Miami Vice Theme," which pops onto this week's Hot 100 at number 59; Glenn Frey's "You Belong To The City," which was just released as a single; and other new cuts by Chaka Khan and Grandmaster Melle Mel. Also on the album are three recent hits that were featured on first-season

episodes of "Miami Vice," including Frey's "Smuggler's Blues."

Three acts that reached platinum with their last albums are due to return in September. The Thompson Twins' "Here's To Future Days," the follow-up to the top 10 album "Into The Gap," is due Sept. 19 on Arista; Kiss' "Asylum," the follow-up to "Animalize," is due on Mercury Sept. 9; and Kenny Rogers' "The Heart Of The Matter," the follow-up to "What About Me," is due on RCA Sept. 16. George Martin produced the new Rogers collection, his third for RCA.

Three significant solo debuts are also set for release in September. Morris Day's "Color Of Success," his first album way from the Time, is due on Warner Bros. Sept. 30; "Maurice White," the first solo album by the Earth, Wind & Fire mastermind, is due on Columbia this week; and "Jane Wiedlin," the first solo album by the former rhythm guitarist for the Go-Go's, is due on IRS Sept. 23. Though the last studio albums by Earth, Wind & Fire and the Go-Go's ("Electric Universe" and "Talk Show" respectively) fell short of gold, their previous releases were gold and platinum.

Several top country acts are slated to have new albums in Septem-

ber, including Alabama and Lee Greenwood, both of whom are due with Christmas albums. "Alabama Christmas," the group's follow-up to six straight platinum albums, is due in mid-September on RCA; Greenwood's "Christmas To Christmas," his follow-up to two gold albums, is due this week on MCA. MCA will also release a "Tennessee Christmas" compilation, featuring 10 top label acts, including the Oak Ridge Boys, Barbara Mandrell and Loretta Lynn.

Also due on MCA is George Strait's "Something Special," his follow-up to back-to-back gold albums. And Columbia has pushed back until September Willie Nelson's "Half Nelson," a set of duets with such stars as George Jones, Leon Russell and Hank Williams.

RCA has also set September releases for two albums which were originally slated for release in August: Diana Ross' "Eaten Alive" and Starship's "Knee Deep In the Hoopla," which had been tentatively titled "Another American Dream Goes Berserk." Ross' last album, "Swept Away," went gold and yielded three top 20 singles; Starship's last album, "Nuclear Furniture," also went gold.

(Continued on page 68)



**They've Got Quite a Racquet.** Arthur Ashe, U.S. Davis Cup captain and honorary chairman of the second annual U.S. Music Industry Tennis Open, meets with planning committee members for the Open in New York. Proceeds from the event, to be held Oct. 5 at the Binghamton Racquet Club in Edgewater, N.J., will benefit the T.J. Martell Foundation for Leukemia and Cancer Research. Pictured from left are committee members Herb Linsky and Cal Roberts, Ashe and Martell Foundation president Tony Martell.

## Executive Turntable

**BILLBOARD.** Eugene Smith is appointed associate publisher/director of marketing and sales for Billboard magazine, based in New York. He was most recently vice president and ad director for High School Sports. Smith was previously Midwestern advertising director for Penthouse and Omni magazines, and spent 18 years at Lebhar Friedman, where he held various posts, including publisher of Chain Store Age and vice president. Smith reports directly to Billboard publisher and editor-in-chief Sam Holdsworth.

**RECORD COMPANIES.** Wendy A. Stahl is elevated to vice president of strategic planning for RCA/Ariola International in New York. She was director of that area for RCA Records.

WEA International names Manfred Lappe managing director of WEA Records in Austria, replacing Gunther Zitta, who recently resigned. He was deputy managing director and chief financial officer for WEA Germany.

## Japanese Industry Report

# JJRA Lobbying for Levy Legislation

BY SHIG FUJITA

TOKYO The Japan Phonographic Record Assn. (JJRA) is urgently seeking a revision of that section of Japanese copyright law permitting home copying for private use that would also impose levies on blank audio and videotape and recording equipment.

In a survey of national record industry action, JJRA chairman Noboru Takamiya says careful note is being taken of the international trend toward legislated levies on both hardware and software to compensate copyright owners and music producers for losses sustained through home copying.

"As more major countries become involved in sanctioning levies," he says, "greater pressure will be put upon Japan to take similar action."

On the problem of record rental

stores, a trend that first gained prominence in the Japanese market, Takamiya says that more than 1,700 rental outlets have now contracted with JJRA to pay a fee equivalent to about 20 cents for each record rented. There are still some 300 stores that have not signed the pact, but Takamiya stresses that all the big chains and major stores are involved.

The full 20-cent charge will not apply until 1987, he says, but in the meantime renters will pay 50% of that fee through the second half of this year and 90% through 1986.

The Japan Record Rental Business Assn. has also signed an agreement with the JASRAC copyright society on rental charges, in accordance with revisions in the copyright law which became effective Jan. 1. An agreement along similar lines is expected soon with the Assn. of Performing Artists so

that rental operators will eventually be paying around 60 cents for each album rented.

"With regard to the smaller profit margins these deals will mean for the record rental shops," says Takamiya, "we have to stress that many operators are now selling blank tapes and have also obtained used-goods sales licenses so they can sell old records after they've been rented out a given number of times."

In terms of recorded music production statistics, JJRA reveals that for the first six months of this year production of all records, and prerecorded tapes was down 13% on the first half of 1984. CD production, however, was up 183%. In monetary terms, record production was down 12% but CD production up 184%.

The number of records produced was 61.268 million, compared with 70.05 million in the first half of 1984. CD production was up to 7.273 million units from 2.571 million last year. Total production of CDs for the whole of 1984 was 6.3 million for domestic use and roughly the same on a custom service for export.

At the current pace, CD production is expected to top 15 million units this year.

Total value of records and CDs produced in the first six months of this year was up 3% on 1984 to roughly \$331.25 million. However, prerecorded cassettes dropped 7% in unit terms (to 34.2 million) and 8% in value (to \$192.72 million).

Takamiya says the consensus of opinion among record company presidents in Japan is that Compact Discs will overtake vinyl disks in "a few years," but no one is prepared to predict precisely how long it will take.

## Oman Replaces Ladd

# Copyright Register Named

WASHINGTON Ralph Oman, for eight years the senior counsel of the Senate subcommittee on copyrights, patents and trademarks and one of the team of drafters of the revised 1976 Copyright Act, has been appointed the new Register of Copyrights, effective Sept. 23.

Oman's appointment follows a nationwide search to fill the position following the resignation of David Ladd in January.

Oman, a familiar figure on Capitol Hill to music and entertainment industry officials, has served on the copyright subcommittee of Sen. Charles Mathias (R-Md.) since 1975, and has been in his present position

since 1977. A 1973 graduate of Georgetown Law School, he has worked in all phases of copyright law.

The Register of Copyrights, head of the Copyright Office, is a civil service job and part of the legislative branch. The Register is not appointed by the President.

Previous Registers, Ladd in particular, have said in speeches that the Copyright Office should not bend to pressure from some members of Congress to avoid taking strong advocacy positions.

Librarian of Congress Daniel Boorstin and his senior staff selected Oman.

BILL HOLLAND



SMITH



STAHL



LAPPE



LYNCH

The New York-based Tommy Boy label makes the following promotions: Monica Lynch to president; Rick Dutka, vice president; and Tom Silverman, chairman. Lynch was vice president. Dutka will continue as general counsel and director of international operations. Silverman, founder of the label, was president.

Jane E. Osman is appointed director of consumer and government affairs at Columbia House, CBS/Records Group, in New York. She was national affairs manager for Hallmark Cards.

Joe Leonard is named to the newly created post of production manager for Important Records' Relativity labels in New York. He has been working with the organization for more than a year.

**RETAILING/DISTRIBUTION.** WEA names Alan Ferszt promotional representative for Warner Bros. Records in the Detroit sales office. He joins from Tight Records, where he was marketing and promotional director.

Joel Abramson is promoted to singles buyer at Tower's Sunset store in Los Angeles. He was night manager and import buyer.

Lauren Becker is named advertising director at Ad-Ventures, the in-house Record Bar advertising agency in Durham, N.C., replacing Michael Vassen. She joins from Ted Bates Advertising.



DUTKA



HUTSON



LEONE



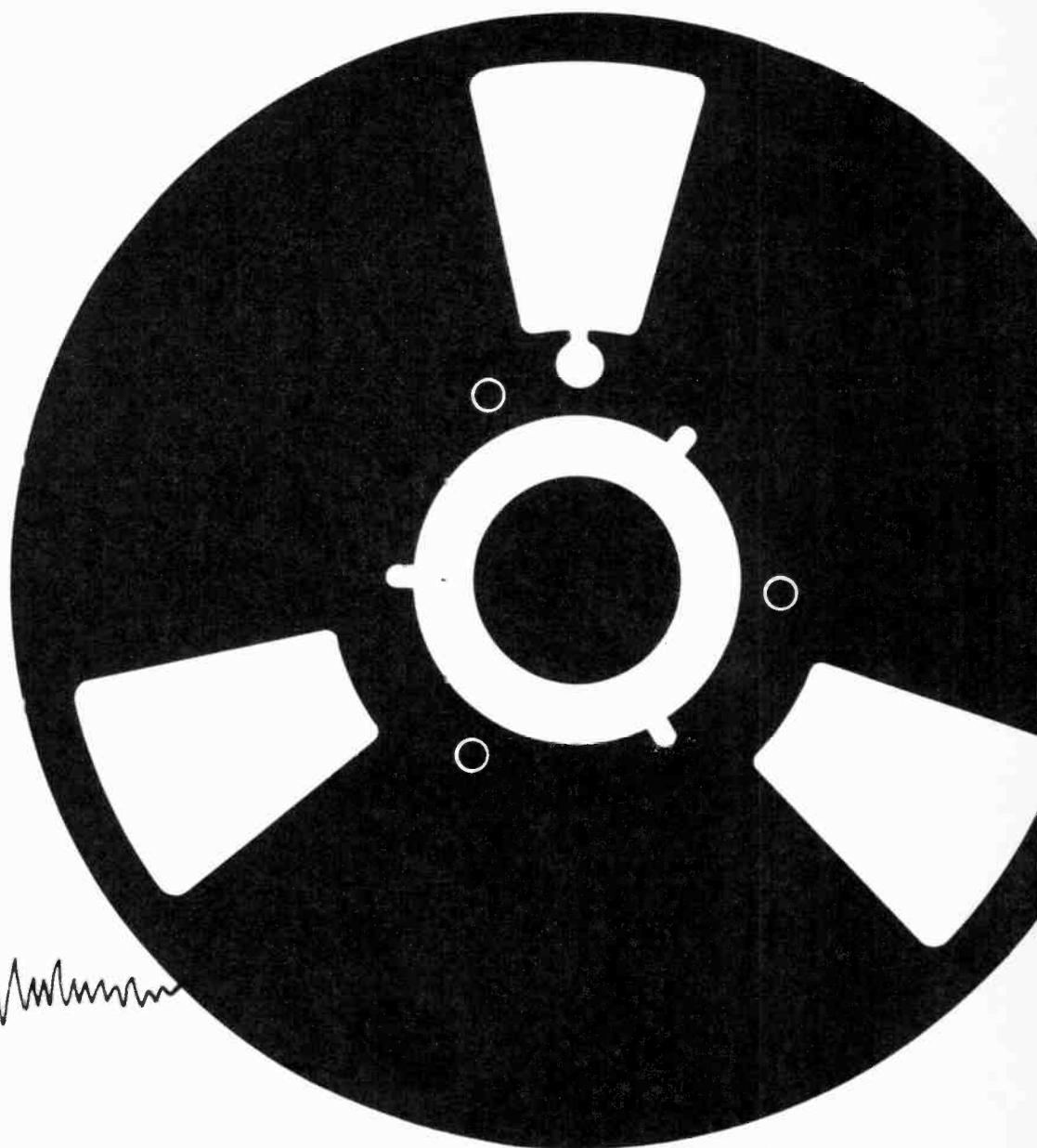
JAWORSKI

**HOME VIDEO.** CBS/Fox Video International makes three key promotions in New York: Michael Hutson to group vice president; P.J. Leone, vice president of marketing; and Frederick T. Jaworski, vice president of business development. Hutson was vice president of marketing. Leone was director of marketing. Jaworski was director of international operations.

International Video Entertainment, Canoga Park, Calif., restructures its national sales staff. Wendy Moss is appointed vice president of sales for

(Continued on page 63)

**Where pros go  
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TECHNOLOGY...**



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In Nashville: John McCartney (615) 748-8145  
or contact any Billboard Sales Office worldwide.

# Springsteen's Success a Worldwide Story

## Touring Pushes 'Born In The U.S.A.' Sales Past 12 Mil

BY NICK ROBERTSHAW

LONDON Statistics emerging in the wake of Bruce Springsteen's 1985 world tour confirm once again the massive boost to record sales that can be generated by concert appearances.

According to CBS International, sales of "Born In The U.S.A.," which was released last May, are now over 12 million worldwide, with more than five million units sold outside the U.S. The release has so far earned a total of 55 platinum and gold awards from 20 countries on five continents.

Platinum territories include West Germany, Italy, Norway, Finland and South Africa. In eight others, the album is multi-platinum. Canada and New Zealand take the lead with sales levels equivalent to 10 platinum awards, followed by the U.S. (seven times platinum), Australia (six times), and the U.K., Japan, Holland and Sweden (twice each).

"Born In The U.S.A." has topped the album charts in 13 markets, in some cases for more than three months. Belgium is the leader with a 21-week stay, followed by South Africa (18 weeks), New Zealand (15), Canada and Norway (seven each). The complete list also includes the U.S., the U.K., Holland, West Germany, Austria, Sweden, Australia and Japan.

The stimulus to catalog sales has been no less remarkable. In Britain, Sweden, Belgium and Australia, all seven Springsteen albums (six with the E Street Band, plus "Nebraska") appeared simultaneously in the national charts. Mid-July in the U.K., for instance, saw "Born In The U.S.A." at No. 1, "The River" and "Born To Run" in the top 20, and the remaining four albums all in the top 50.

CBS executives note that, internationally as in the U.S., many Springsteen fans have only recently discovered the two early albums that preceded his major breakthrough with "Born To Run" in 1975. None of his product has been

deleted, so that in Britain "Greetings From Asbury Park" and "The Wild, The Innocent And The E Street Shuffle" have this year made their U.K. chart debuts, after 12 and 11 years' continuous availability respectively.

The marathon 15-month "Born In The U.S.A." tour began mid-1984 in the U.S. and ran through this January, with a two-month break before setting off for nine dates in Australia and eight in Japan during March and April.

The first European date took place at Slane Castle outside Dublin on June 1, and was followed by a swing through the U.K., Sweden, Holland, West Germany, Italy and France, before reverting to the U.K. for a further four concerts, including three at Wembley Stadium. The current series of Stateside appearances began Aug. 5 and ends in October in Los Angeles.

CBS International calculates that Springsteen played to more than 250,000 fans on the Pacific leg of the tour, and to around one million in Europe. All dates were massively oversubscribed. In Britain alone there were more than one million ticket applications; in Italy, there were 250,000 applications for a single concert. Many fans traveled to venues outside their own countries to catch the performer live.

Special trains were hired to take Scandinavian enthusiasts to Paris. Overseas attendance contributed substantially to the massive 100,000 gate in Ireland.

Although Springsteen has played in Europe on four occasions (in 1975, 1978, 1981 and 1985), only the last two visits have amounted to major tours. CBS sees the current trek as marking the artist's graduation to a new level of venue: from 15,000- to 20,000-capacity halls to the soccer stadiums and other large outdoor sites that provided this year's European concert locations. This shift is apparent in the current series of U.S. dates, also in football and baseball stadiums for the most part.

Each CBS affiliate company pro-

vided sizeable marketing support in its own territory, within the constraints laid down by the artist himself. As one CBS staffer puts it: "Bruce is not a party animal. On tour, he keeps pretty much to himself."

Much of the activity that usually surrounds major artist tours, such as award ceremonies, promotional appearances and the like, was therefore omitted from the planning.

Nevertheless, campaigns in all media short of television promoted Springsteen's seven albums, and a mix of in-store displays, dealer incentives, postering, media competitions and other activity stoked public interest and boosted record sales.

(Continued on page 66)



**West Coast Rhythm.** Stewart Copeland chats with A&M executives during the screening he hosted for his new film, "The Rhythmist." Gathered at the Club Lingerie in Hollywood are, from left, Copeland, A&M marketing vice president Bob Reitman, Copeland's brother and manager Miles Copeland, and A&M video director Sherry Marsh.

# CHART BEAT



by Paul Grein

**T**HIS WEEK marks the first time in the rock era that the top three positions on the pop singles chart are all held by film themes. **John Parr's** "St. Elmo's Fire" moves up to No. 1, **Huey Lewis & the News'** "The Power Of Love" from "Back To The Future" dips to two, and **Tina Turner's** "We Don't Need Another Hero" from "Mad Max Beyond Thunderdome" moves up to three.

## Movie songs make history by grabbing the top three spots

"St. Elmo's Fire" is the 12th song from a motion picture to top the Hot 100 in less than 18 months, following **Kenny Loggins'** "Footloose," **Phil Collins'** "Against All Odds," **Deniece Williams'** "Let's Hear It For The Boy," **Prince's** "When Doves Cry," **Ray Parker Jr.'s** "Ghostbusters," **Prince's** "Let's Go Crazy," **Stevie Wonder's** "I Just Called To Say I Love You," **Madonna's** "Crazy For You," **Simple Minds'** "Don't You (Forget About Me)," **Duran Duran's** "A View To A Kill" and the **Huey Lewis** smash.

"St. Elmo's Fire" is the second No. 1 hit produced and co-written by **David Foster**, following **Chicago's** "Hard To Say I'm Sorry," which topped the chart three years ago this month. Both songs originated in feature films: "Hard To Say" was featured in "Summer Lovers" (along with the **Pointer Sisters'** top 10 "I'm So Excited").

**W**HITNEY HOUSTON this week collects her second straight No. 1 black hit, as "Saving All My Love For You" leapfrogs over **Kool & the Gang's** "Cherish," which holds

at number two. **Houston** first topped the black chart in May with "You Give Good Love."

**Houston's** new smash dislodges **Aretha Franklin's** "Freeway Of Love" from No. 1 on the black chart after a five-week run, and gives **Arista** back-to-back No. 1 black hits for the second time in the past year. A year ago this week, **Billy Ocean's** "Caribbean Queen" (on **Arista**-distributed **Jive Records**) dislodged **Ray Parker Jr.'s** "Ghostbusters" from the No. 1 black slot.

Both **Ocean** and **Parker** went on to win **Grammys** this year—**Ocean** for best male r&b vocal and **Parker** for best pop instrumental—a fate likely to be repeated with **Arista's** current chart champs. **Franklin** is considered the front runner to win the **Grammy** for best female r&b vocal (an award she has won *nine* times in the past), and **Houston** is the current betting favorite to be crowned best new artist.

**Houston's** self-titled album, which has already been certified platinum, holds at number nine on this week's **Top Pop Albums** chart; **Franklin's** "Who's Zoomin' Who," which is gold, holds at number 24. Both are bulleted.

A final, offbeat note about **Franklin**: **David Dana-Bashian** of **Huntington Beach, Calif.** notes that she is the only artist to have peaked at each of the top 10 positions on the pop chart. As a solo artist, **Marvin Gaye** peaked at each of the top 10 positions except number five; the **Beatles** peaked at every position in the top 10 except number six, and **Elvis Presley** peaked at every top 10 position except number seven.

In fact, **Dana-Bashian** adds, **Franklin's** first nine top 10 records each peaked at a different position. In order of peak position, **Franklin's** top 10 hits are: #1—"Respect," #2—"Chain Of Fools"

and "Spanish Harlem," #3—"Until You Come Back To Me" and "Freeway Of Love," #4—"Baby I Love You," #5—"Sweet Sweet Baby) Since You've Been Gone" and "Daydreaming," #6—"The House That Jack Built," #7—"Think," #8—"A Natural Woman," #9—"I Never Loved A Man The Way I Love You" and "Rock Steady," and #10—"I Say A Little Prayer."

**FAST FACTS:** **Heart's** self-titled ninth album jumps four notches to number 10 this week, two weeks after "What About Love" cracked the top 10 on the Hot 100. This marks a significant turnaround in the fortunes of the group, which got off to a great start in 1976, and then went steadily downhill. The group's first two albums went platinum and top 10; the next two went platinum and top 20; the next two went gold; the next two stopped short of gold.

But the downward spiral has been reversed: The current album is already gold. The album was produced by **Ron Nevison**.

**UB40's** duet with **Chrissie Hynde**, "I Got You Babe," moves up to No. 1 in the U.K., 20 years to the week after the song topped the British and American charts for **Sonny & Cher**. "I Got You Babe" is the second former British No. 1 so far this year to return to the top of the British chart in a new version. It follows "You'll Never Walk Alone," a U.K. No. 1 in 1963 for **Gerry & the Pacemakers**, and again this past June for the ensemble **Crowd**. In the U.S., "I Got You Babe" jumps into the top 40 at number 38.

**Sting** is the man of the hour on this week's **Top Pop Albums** chart. His solo debut album moves up to number two, kept from the top spot only by **Dire Straits'** "Brothers In Arms." That album, of course, is being boosted by the band's smash single "Money For Nothing," which features—**Sting**.

You may not think of **Prince** as a real singles-oriented kind of guy, but as of this week he's amassed eight top 10 singles. That's two more than **Petula Clark**, four more than **England Dan & John Ford Coley** and one more than **Donny Osmond**—both on his own and with **Marie**.

## New Chapter President

# N.Y. NARAS Elects Maher

**NEW YORK** Jack Maher, a director of product management at RCA Records, has been elected president of the New York chapter of the National Academy of Recording Arts & Sciences (NARAS).

Newly named with Maher to executive posts in the local chapter are **Ann Ruckert**, first vice president; **Frank Owens**, **Ray Moore** and **Tom Frost**, vice presidents; **Allan Steckler**, treasurer; and **Patricia Costello**, secretary.

Among the events scheduled by the chapter for this fall is a seminar on proposed warnings calling attention to explicit song lyrics (separate story, page 3).

On Oct. 2, the chapter will host its second annual a&r producers luncheon, this time to salute the achievements of **Ahmet Ertegun**, **Tom Frost**, **Mitch Miller** and, posthumously, **Goddard Lieberson**. The event will be held in the **Belvedere Suite** of the **Rainbow Room**, 30 **Rockefeller Plaza**. Tickets are avail-

able from the NARAS chapter here at \$50 each.

**Maier** says there will also be a number of educational seminars during the season, as well as the traditional party honoring the "most valuable" recording session sidemen in the New York area.

Newly elected to the New York chapter's board of governors are **Robert (Kinny) Landrum**, **Peter Lubin**, **Jerome (Doc) Pomus**, **Elliott Randall** and **Larry Rosen**. They join re-elected incumbent governors **Maier**, **David Bailey**, **Selma Brody**, **Rick Derringer**, **Milt Gabler**, **Ethel Gabriel**, **Harry Hirsch**, **Joe Lopes**, **Helen Merrill**, **Dave Tofani** and **Buddy Williams**.

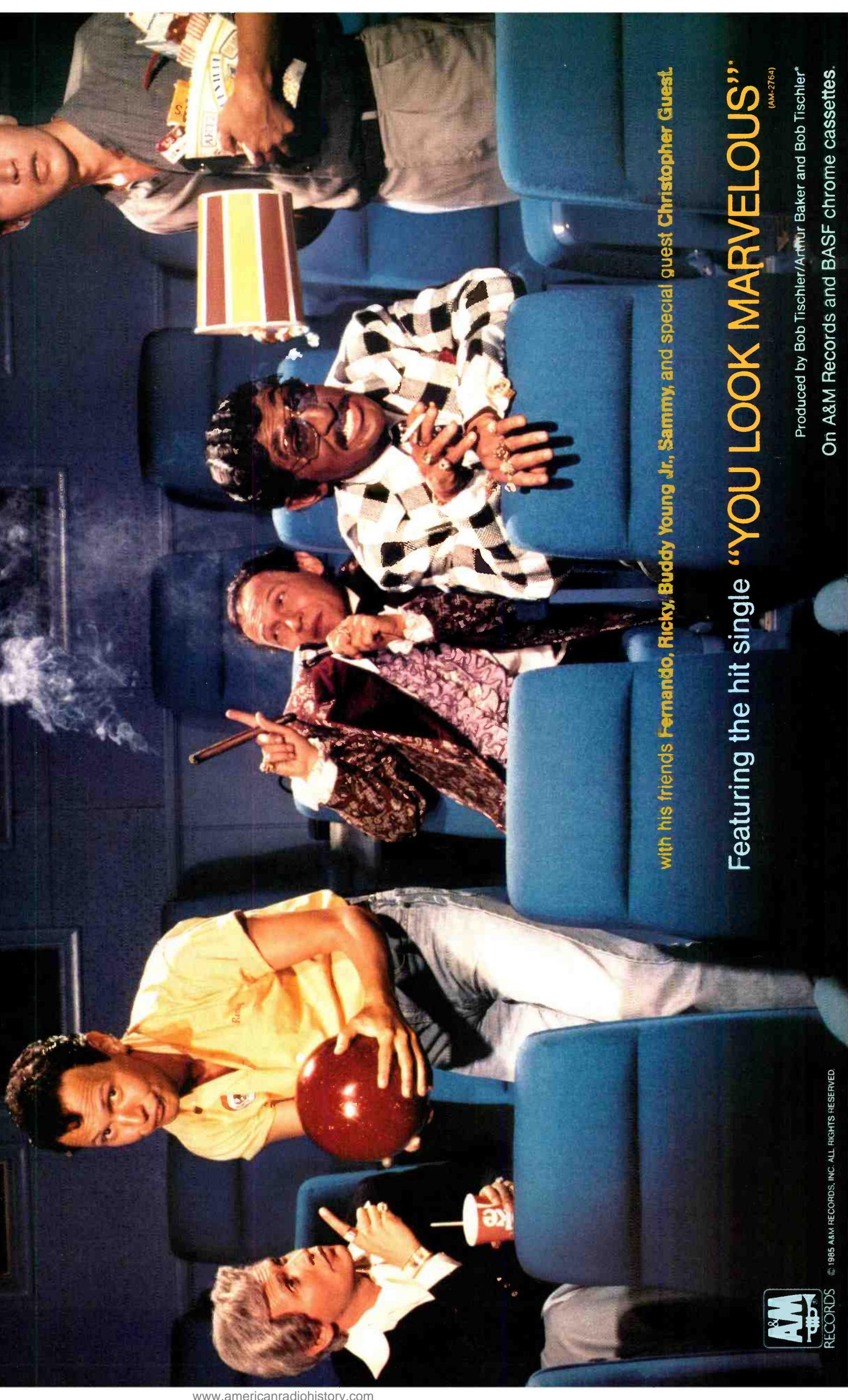
The chapter also elected six new associate governors, exercising its option to increase the number of such posts to seven. Joining **Jeff Graubart** are **Elizabeth Chapin**, **Enrique Fernandez**, **Dennis Fine**, **Bruce Garfield**, **David Greenberg** and **Paulette Weiss**.

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## HOLLAND ...newslines...

**INITIATED BY** the Zomba Group of Companies, new publishing firm Zomba Holland has started operations in Amsterdam, also handling European license deals for Jive Records. Zomba was previously represented in the Netherlands by Willem van Kooten's Nada Music.

**DESPITE RAINSTORMS**, a free pop festival at the Feyenoord football stadium in Rotterdam attracted 45,000 fans. The event, organized by national broadcaster NCRV, featured some 50 prominent domestic acts and such international guests as Chris Rea and Billy Preston. It's likely to become an annual event.

**FOLLOWING THE WORLDWIDE MERGER** of RCA and Ariola, Martin Kleinjan becomes managing director of the RCA/Ariola companies in the Benelux. Kleinjan, 43, has been head of Ariola Benelux since October, 1980. He's seeking cooperative links between non-competitive divisions of both companies in Belgium, the Netherlands and Luxembourg.

**FOR THE THIRD STRAIGHT YEAR**, leading Dutch brewery Heineken has sponsored and organized an international jazz festival. The event is set for downtown Rotterdam, Sept. 19-22.

**TRANSMISSION OF** the international Live Aid television show in Holland resulted in a total of \$200,000 being pledged for the African famine-relief fund. First truckloads of goods from the U.K. Band Aid Trust went to Sudan via Rotterdam harbor.

**THE DUTCH GOVERNMENT** has decided it's not necessary to initiate scientific research into possible hidden or subliminal messages on some recordings. A Christian Democrat politician has requested an official investigation after reading U.S. media notes on "hidden" messages from such acts as the Beatles and the Electric Light Orchestra.

**DUTCH IMPORTER AVC**, which handles TDK audio/video software, has mounted a massive nationwide promotion on behalf of that product. Part of the promotion involves a contest to find a new theme song for Dutch soccer champions Ajax.

WILLEM HOOS

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## Giant U.K. Retail Chain Branches Out

# W.H. SMITH TO OPEN RECORD STORES

BY NICK ROBERTSHAW

**LONDON** In a move bound to increase retail competition nationwide, W.H. Smith, the High St. chain that already operates more than 200 record departments in stores throughout the U.K., will open its first special record/tape outlets here.

The first of the new stores, which will go under the name of Sound FX, is set to open at an undisclosed site in outer London within a few weeks. A further six to 10 shops are expected to be opened in October, and by Christmas the new chain should be 15 units strong.

The chain says there could be 200 Sound FX outlets within two years, providing suitable sites become available.

Stores of around 1,000 square feet are envisaged. The company stresses that although many of its first Sound FX outlets will be in the South of England, its intention is to establish a nationwide network.

Roy Crosland, newly appointed general manager for the Sound FX division, says the new specialist chain will be complementary to the existing W.H. Smith record departments. These are estimated to generate around \$95 million annually in record/tape sales, with a strong emphasis on chart and mass-appeal product.

The Sound FX stores, by contrast, will be aimed primarily at the younger end of the record-buying market, where research suggests there is a preference for specialist outlets. The range of stock carried may be no greater than in some of the larger W.H. Smith record departments, but the mix will be different.

The company has put no figure on the cost of the Sound FX project, but chairman Simon Hornby says capital spending will rise to \$66 million this year, compared with \$42

million in 1984, funding W.H. Smith's biggest expansion program to date, which also extends to specialist book shops and additional "Do It All" outlets.

W.H. Smith's turnover for the year ending this June was \$1.44 billion, up from \$1.33 billion in the previous 12 months, with pre-tax profits also up at \$58 million. Within the last year the company has acquired the North American Elson chain of 190 stores, which will be expanded at the rate of 50 new outlets annually.

W.H. Smith says the timing of its Sound FX launch was influenced by the present buoyancy of the U.K. record retail sector, where sales

have increased in each of the last five quarters.

The chain is clearly looking to increase its overall share of the market, which is currently around 12.5%, and independent retailers here may face a struggle to compete with W.H. Smith's buying power and resources.

With Virgin, HMV and Tower Records locked in a Central Europe megastore battle, and rival retail chains like Our Price taking an equally bullish line on expansion and growth, the British record retailing sector is likely to become even more fiercely competitive than in the past.

## Philips Profits Plummet

### 17% Drop Posted in First Half of '85

**AMSTERDAM** Philips has reported a 17% drop in net profits for the first six months of this year. Worldwide, the Dutch multinational made \$136.6 million, compared with \$164.8 million in the first half of 1984.

The main reason for the fall, according to Philips management, is a disappointing performance by the electronics giant's American operation, which specializes in the production of computer chips.

However, the audio/video division, which last year lost around \$120 million, is now performing better. This year's loss is projected to be only around \$60 million, and Philips says it expects a return to profits for the division in 1986.

Sales of videocassette recorders, radio/recorders and other hi fi equipment in particular have strengthened, and the company deems the decision to embark on

the manufacture of VHS-format video hardware "very successful." Philips insists that it does not intend to abandon its own V2000 video system, and that the current halt in production is only temporary. Once market conditions improve, it says, manufacture will start again.

Compact Disc hardware sales have contributed strongly to the audio/video division's results. Philips expects global sales to reach 2.5 million units in 1985, compared to one million last year, and is predicting that worldwide penetration will average 5% by the end of 1987.

Philips itself plans to launch portable and in-car CD players soon, and is also looking at CD applications within the computer business, where the laser-read disk offers storage capacity equal to 1,000 floppy disks.

## Britain Getting Another CD Plant

### New Operation Sees Annual Capacity of 12 Million Units

BY PETER JONES

**LONDON** Yet another major investment is being made in the Compact Disc manufacturing sector in Britain. An operation costing an estimated \$12.2 million is planned for Southern England, with an eventual capacity of 12 million units a year projected.

The city-financed project is being undertaken by investment specialist company 3i Ventures, with a 55,000 square foot plant in Horsham, Sussex. The CD software will be manufactured by Discotec Ltd., a new company headed by Phil Race, who owns the LP plant PR Records. It is hoped that the manufacturing will begin next summer.

The plan is for Discotec and PR Records to unite under one umbrella organization, Disc Technology Ltd. (DTL), funded by 3i Ventures in conjunction with other companies, notably CIN Industrial Investments, Fleming Ventures, The Prudential Assurance, Scandinavian

Bank and Philips Finance Services. Race set up PR Records six years ago after some 15 years with Island Records and with CBS in London. Last year he approached 3i with the idea of a Compact Disc factory, and he has since linked with the firm to raise the necessary money.

Included in the plant, which will have former Thorn EMI executive Jim Johnston as manufacturing director, will be a full mastering facility provided by Philips. Johnston has wide experience in both record and videodisk operations.

EMI recently entered the British CD manufacturing area by announcing that its plant in Swindon will be the subject of a major investment program to set up a CD mastering and production facility, with an eventual capacity of 10 million units (Billboard, July 20).

At that stage there were rumors, largely unconfirmed, that Discotec was moving into full production. Now the details are set. And Nimbus has confirmed that it will build

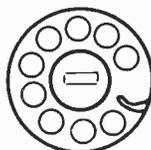
a second CD factory to boost its annual capacity to 25 million units.

It also seems virtually certain that a fourth U.K. CD plant project, planned by former EMI manufacturing head Roy Matthews, will go through.

PolyGram's CD plant in Hanover, West Germany, is currently working seven days a week and moving towards an annual production capacity of 40 million units.

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## Video Dealer Programs

# HELPING YOURSELF TO AD SUPPORT

BY LEW PARISI

Consumers no longer need to search for a retail video outlet. They're around the corner, in every mall, on campus, and in Aisle 48 of your friendly video/electronics "supermarket." This rapid growth has inspired intense competition, and there's widespread talk of an imminent shakeout.

So how can the video retailer position himself for growth, while maintaining an edge over the onslaught of competitors?

Advertising is one way. It has become a more vital tool than ever before. Good word-of-mouth and flashy window displays have limited reach, at best. But advertising is expensive, especially in view of the tight margins of today's marketplace. Media costs are rising at a 9% annual rate.

For many, therefore, co-op advertising has become the best way to sharpen their competitive edge. It's a marketing tool that enables them to achieve greater visibility in their communities.

However, retailers have to be aggressive in their pursuit of available co-op dollars. And they need to be just as aggressive in prompting manufacturers that don't offer co-op programs to start developing them. And it's most essential that they learn to take an active role in demanding access to effective programs.

It is incredible, in these tight-margin days, that as much as 30% of co-

op advertising funds made available by manufacturers this year will go unused. Many millions of dollars are involved. The reason? Too many retailers are either unaware of these funds or don't know how they can take advantage of them.

Although providing such information is an important function of co-op advertising service companies, retailers should be demanding that manufacturers themselves work directly with store operators to help them understand and implement co-op programs. And they

Most importantly, they are much more generous than they were in the past.

An example of one of today's more informative co-op devices is the "Rolling Accrual" form. Under this program, the retailer receives a regular monthly statement similar to the accounting he gets from his bank. The statement shows the amount of co-op money available, deadlines for allocating the funds, and other pertinent information.

Both manufacturers and retailers have found this service to be ex-

ence. A well designed co-op plan will give him the tools to make such judgments.

In the video field, we have learned that although 70% of total co-op dollars are spent on print advertising, radio and local cable tv ads are more effective. Both of these latter media offer detailed breakdowns of their listening or viewing audiences, enabling retailers to target their ads more accurately.

But making such decisions requires that the store owner take on an active role. The conscientious retailer does the research to uncover the manufacturer promotions that involve products he carries.

Used wisely, co-op advertising can generate large visibility from small dollars. As competition escalates, the retailer must find ways to increase his exposure. Many are finding that co-op holds the answer.

Here are some things to look for and evaluate in a co-op program:

- Accrual rate.
- Extent of the reimbursement.
- Timing of the program.
- Ad materials available.
- Documentation requirements.
- Product specifications.
- Timing of payment.
- Type of payment.

The video business is maturing, and the inevitability of it becoming a "final sale" business is upon us. Taking full advantage of co-op now makes good business sense. It may be a golden opportunity.



Lew Parisi is president of IDC Co-op Control, based in Van Nuys, Calif.

### 'As much as 30% of available co-op dollars will go unused this year'

should demand that suppliers who do not offer co-op start doing so.

There was a time when most co-op programs were cumbersome and difficult to decipher. This is no longer typically the case. Today's well-structured plans are simpler, easier to implement and require much less administrative hassle.

tremely useful as a planning aid. It helps schedule when and where funds will be used, and how they can be used most effectively.

The retailer, though, must make a point of learning as much as possible about his client base, and then select the advertising media that are appropriate to reach this audi-

### BAITING THE MESSENGER

The South African counter-attack against the anti-apartheid song "Sun City" (Letters, Aug. 31) has begun even before the record has been finished. Predictably, the letter writer from Johannesburg seeks to discredit the messenger as a way of ignoring the message.

Little Steven may have written "Sun City," but the 30-plus prominent artists performing on the record represent many genres of popular music. The song is not a criticism of an entertainment complex, but an indictment of the apartheid system that Sun City represents, a system which relocates millions of people against their will to artificial "homelands" such as Bophuthatwana, where Sun City is located.

Baiting South Africa's critics is an old and discredited tactic. Little Steven's track record needs no defense. His history of songs about pressing social issues is widely known and well respected. To question his integrity is a poor attempt to divert attention from the real issue: the brutality of apartheid.

Rick Dutka, Vice president  
Tommy Boy Records  
New York

### THE COLOR OF MUSIC

Donna Halper's recent Commentary on crossover (Aug. 10) combines simplistic analysis with a fundamental misreading of Afro-American culture.

First and foremost, the purpose of Afro-American music has not been the acceptance of its artists by white society, but the support and stimulation of black people struggling to achieve some degree of justice in an overtly racist society. That struggle has not lessened, and many black journalists are concerned that some crossover artists seem more interested in appearing in McCall's and on network television than in doing their part to aid their less fortunate (materially) comrades.

No one denies the beneficial effect of whites liking black music, or vice versa, but it is folly of the highest order to assume that because a white person is willing to watch Mick Jagger squeeze Tina Turner's thighs we've won another convert against racism. During the height of desegregation, I watched many Southerners pull down the ropes dividing audiences by color during concerts, and fling rocks at civil rights marchers the next day.

Secondly, what Donna Halper and a host of other rock writers don't want to acknowledge is that there are fundamental structural differences between much of black and white music in 1985. A white may not want to listen to Luther Vandross for the same reason I don't want to hear Motley Crue. Musically, it's not what I'm interested in. It makes a mockery of the battle for human dignity to advocate that black musicians tailor their distinctive styles and

sound to fit some "colorless" mold.

Twisted Sister doesn't sit up all night and say, "Gee, I wonder if the people in Watts will like our new single." So why should the Gap Band need to structure their material to hit in suburbia?

There needs to be a greater awareness of cultural differences and efforts made to increase music audiences through an appreciation of that diversity. This will help lead to a true multi-racial society. It won't be accomplished by pretending that there's no difference between heavy metal and Southern soul, or that Smokey Robinson and Bob Dylan say the same thing to the same audience.

Nor will it be accomplished by believing that the abolition of black programming departments, charts, radio stations and personalities are solutions to the cultural and political racism that infect the nation.

Ron Wynn  
Bridgeport, Conn.

### A SINGLE STANDARD

I like the way Donna Halper thinks. A song should be judged on its own; it's either a good record or it's not. A black record should not be judged any differently than a white record.

I'm 23, and I hope that when my kids turn on the radio to catch their favorite songs they won't know what black or white music is. It will just be music. With more people

like Donna Halper consulting radio, this just might happen.

Roger R. Nadeau  
Marlboro, Mass.

### RASH JUDGMENTS

If Kathy Gillis, who reviewed New Order Aug. 1 at the Felt Forum (Talent In Action, Aug. 24), had remained in the hall, as most of the other fans elected to do, she would have seen that the group did indeed perform an encore that night. It was a particularly vengeful and stripped-down version of "Sunrise," done while the houselights were still on.

Perhaps if Ms. Gillis viewed the entire show, she would not have made such rash judgments.

John Fligler  
Aberdeen, N.J.

### A UNIVERSAL LANGUAGE

If music is, as many believe, a universal language, why do we continue to place artificial labels on music that sets it and people apart? Labeling music "black" is quite different than labeling it "country." I don't have a substitute name handy, but it should reflect a style and not a race.

People who enjoy music can be of any color, and those of us involved in its presentation should determine what is good or bad purely by its sound—not by appearances.

Dick Schilpp  
General Manager, WEEU  
Reading, Pa.

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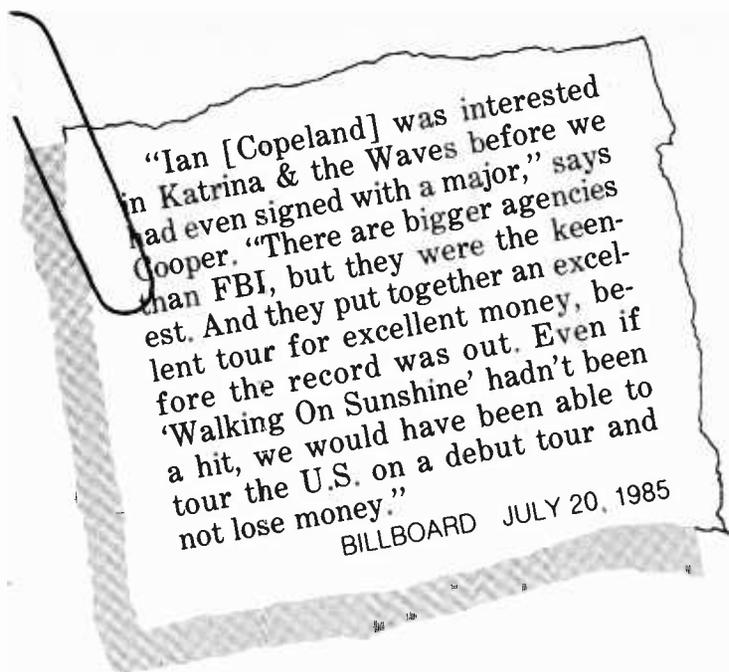
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<b>China Crisis</b>	July 16-Aug. 20	<b>Thompson Twins</b>	Nov.-Dec.
<b>Crossfire Choir</b>	Aug.-Sept.	<b>The Three O'Clock</b>	July-Sept. Nov.-Dec.
<b>General Public</b>	November	<b>The Truth</b>	July-Sept.
<b>Nina Hagen</b>	Aug.-Sept.	<b>UB40</b>	July 19-Aug. 11 Sept. 16-Oct. 22
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<b>Simple Minds</b>	Nov. 1-24	<b>Siouxie &amp; the Banshees</b>	Nov.-Dec.
<b>The Smiths</b>	Oct. 8-26	<b>Al Stewart</b>	Sept.-Oct.
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## Price Purchases Nashville Combo WLAC's Formats, Personnel Will Remain Intact

NEW YORK Price Communications, based here, continued on its acquisition-happy course last week with the purchase of WLAC-AM-FM Nashville. Pending FCC approval, Sudbrink Broadcasting has agreed to sell the news/talk and adult contemporary combo for approximately \$19 million.

In purchasing the well-established combo, Price reinforces a pattern of picking up strong outlets. In June, Price bought leading adult contemporary combo WNIC-AM-FM Detroit, also for roughly \$19 million. As was the case with the turnover process in Detroit, it ap-

pears that WLAC's format and personnel will remain intact.

"I think it's a fantastic move," says WLAC general manager Vic Rumore. "With Price's resources and talent pool, I think we'll be able to take this station to new heights."

Once owned by Billboard, the combo is already pretty high in the Music City stratosphere. The AM news/talker is one of the oldest outlets in the country, and Rumore says its clear channel reaches 94 million listeners at night. The AC-formatted FM beams its signal from the tallest tower in Nashville.

"In the last rating period," Rumore says, "the FM was No.1 in all dayparts. I don't recall a Nashville station having done that in the past."

Sudbrink had bought the combo

for a little more than \$5 million in 1980, a success story that parallels that of WNIC, which former owner Josephson Communications bought in 1977 for \$3 million.

Rumore says his initial meetings with Price's newly appointed senior vice president/radio, Jack McSorley, indicate that "everything will remain the same." Calling Nashville "one of the fastest growing markets in the nation," Price chief Bob Price dubs the purchase another "excellent opportunity."

In addition to the Nashville and Detroit outlets, Price owns radio properties in Fort Wayne, San Francisco, West Palm Beach, Oklahoma City, New Orleans and Madison, Wis. The firm also owns tv stations and two legal publications.

## Entries Due Soon For Promo Contest

NEW YORK Entries for the National Radio Broadcasters Assn.'s annual "Best Of The Best" station promotion contest are due Oct. 1. Promotions geared towards listeners and/or advertisers conducted between Aug. 1, 1984 and Aug. 1 this year are eligible; entry blanks are available through the NRBA's Washington headquarters.

Last year's winner was WFOX-FM Atlanta, for the multi-media campaign it used for its on-air debut. The promotion, which was tied to WFOX's adult contemporary fare and the exceptional height of its tower, involved 1,000 members of the Atlanta media community and city leaders.

Entries should include a detailed promotion description, station logo, photos and other artwork depicting the campaign.

## Washington Roundup

BY BILL HOLLAND

TENSION AND ANGER are in the air as Radio '85, the joint NAB/NRBA convention, grows closer. NAB is hopping mad that NRBA last month called for a "super radio association" to better represent that industry's interests. NRBA is now "perturbed and perplexed" by the stonewall result of the all-industry meeting called by NAB to discuss the matter, which ended in a refusal of all attendees except NRBA even to appoint a committee to study the idea. The organization is also bothered by rumors that NAB might axe any further joint conventions in the future.

IT COMES AS no surprise, then, that many eyebrows went up after the announcement that the NRBA executive committee will meet with its board of directors to propose a Super Radio Assn. resolution. Where's the meeting? At the Loew's Anatole Hotel in Dallas, the main Radio '85 venue. When? On the eve of the convention, Sept. 10.

THE FCC SAYS it will begin to process some applications for the 689 new FM allotments in Docket 80-90 in "late October or November." Those to be processed will be from various communities throughout the country that have chosen frequencies the FCC later selected through a ping pong ball lottery. The Commission's FM branch says it will chose "one or two to find out how many we have to deal with." Other selections of frequencies, called "windows," will take place over a three-year period.

WOMEN NOT PREFERRED: That's the basis of a recent decision by the U.S. Court of Appeals here which reversed an FCC rule that women receive a preference in comparative hearings. The case involved the application grant of a woman for a permit to build an FM station at St. Simon's Island, Ga. The court, in a two to one decision, said that the Communications Act does not mention such a preference, and the FCC's mandate does not include "a license to conduct experiments in social engineering."

THE FOOT-DRAGGING is almost over, and the U.S. and Mexico have finally reached agreement on negotiations that will allow U.S. daytimers on Class I-A Mexican and Bahamian clear channels additional nighttime power. Class III AM daytimers will be authorized for post-sunset power levels.

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**Taking the Plunge.** KNBQ Seattle/Tacoma program director Ric Hansen quenches a few thirsts while consuming a glass of water held in listener Alice Simon's cleavage. The feat was performed during the culmination of the CHR outlet's "\$1,000 Dare." In the background is contest winner Chris McDonnel, who agreed to have all his body hair shaved off while fans and tv cameras looked on.

## OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

### POP

Always primed for a great parody, WHTZ (Z-100) New York program director Scott Shannon has embraced Cheech & Chong's "Born In East L.A." (MCA). A takeoff on Bruce Springsteen's "Born In The USA," the song is "pulling big phones for us," says Shannon. He's using it on his Z Morning Zoo as well as the evening shift. "And that's about it for this week," Shannon states. "We are in a situation where we can't play a lot of records." As New York's top-rated outlet, Z-100 generally waits for a record to prove itself at retail and for neighboring stations to test new releases.

### BLACK/URBAN

At WWIN Baltimore, music coordinator Stephanie Dunn is working at a winning edge with four new tracks. First is Stevie Wonder's "Part Time Lover" (Motown). Reminding us that Wonder performed this tune on the Motown 25th anniversary special, Dunn says that most callers "don't realize where they've heard it before." That mystery ought to be cleared up soon, as Dunn jumped right on the moderate-tempo track and is getting steady requests. Second is Morris Day's "The Oak Tree" (Warner Bros.). It's a fast-paced cut with "the flavor of 'The Bird' [the Time's last hit]," she notes, "but I can't imagine what dance will accompany this one." Another Dunn favorite from Warner Bros. is Chaka Khan's "Krush Groove," the theme from the forthcoming film. Finally, Dunn is fond of Aretha Franklin's "Who's Zoomin' Who" (Arista). Having worked the track as an album cut earlier, she describes "Who's Zoomin' Who" as "more in the tap-your-toe vein rather than the bounce-and-jump" feel of Franklin's smash "Freeway Of Love."

### AOR

John Cougar Mellencamp's "Scarecrow" (Riva/PolyGram) is wasting no time getting under rockers' skin. At Boston leader WBCN, music director/assistant PD Bob Cranes is already three tracks deep into the just-released album. The popularity of Mellencamp's lead single, "Lonely Ol' Nights," needs no explanation. Crane's other album choices are "Rock In The U.S.A.," a tribute to the music's pioneers of the '50s and '60s, and "Rain On The Scarecrow," a heartfelt chronicle of the plight of American farmers. In a less predictable bit of programming, Crane is jazzed about John Butcher Axis' "Stay" (Capitol). "This is more commercially accessible than his earlier work," Crane explains. "It ought to open up lots of new avenues for Axis."

### COUNTRY

It's appropriate that KOLO Reno programmer Tony Thomas follows WBCN this week, as that's the station where it all started for him. A former phone call taker for the Boston rocker, Thomas has taken the country format to heart. His main pick this week is T.G. Sheppard's "Doncha" (Columbia). Impressed by the reception "Doncha" received as Sheppard's closing song during a recent Reno appearance, Thomas says the track is "a bit different" from the artist's earlier work. "It sounds like Sheppard produced by Prince." KIM FREEMAN

## ...newslines...

BONNEVILLE INTERNATIONAL CORP. makes two major appointments. At easy listening KBIG Los Angeles, Kari Johnson Winston is promoted to vice president and general manager. She had been vice president/station manager at KXLR/KOIT San Francisco for the past three years. During her tenure in the Golden Gate City, KOIT's sales revenues have increased by at least 80% each year. She also oversaw Bonneville's purchase of KXLR, formerly KOIT-AM. Taking Winston's place at the San Francisco properties is Chuck Tweedle, formerly the VP/sales and assistant station manager at WCLR Chicago.



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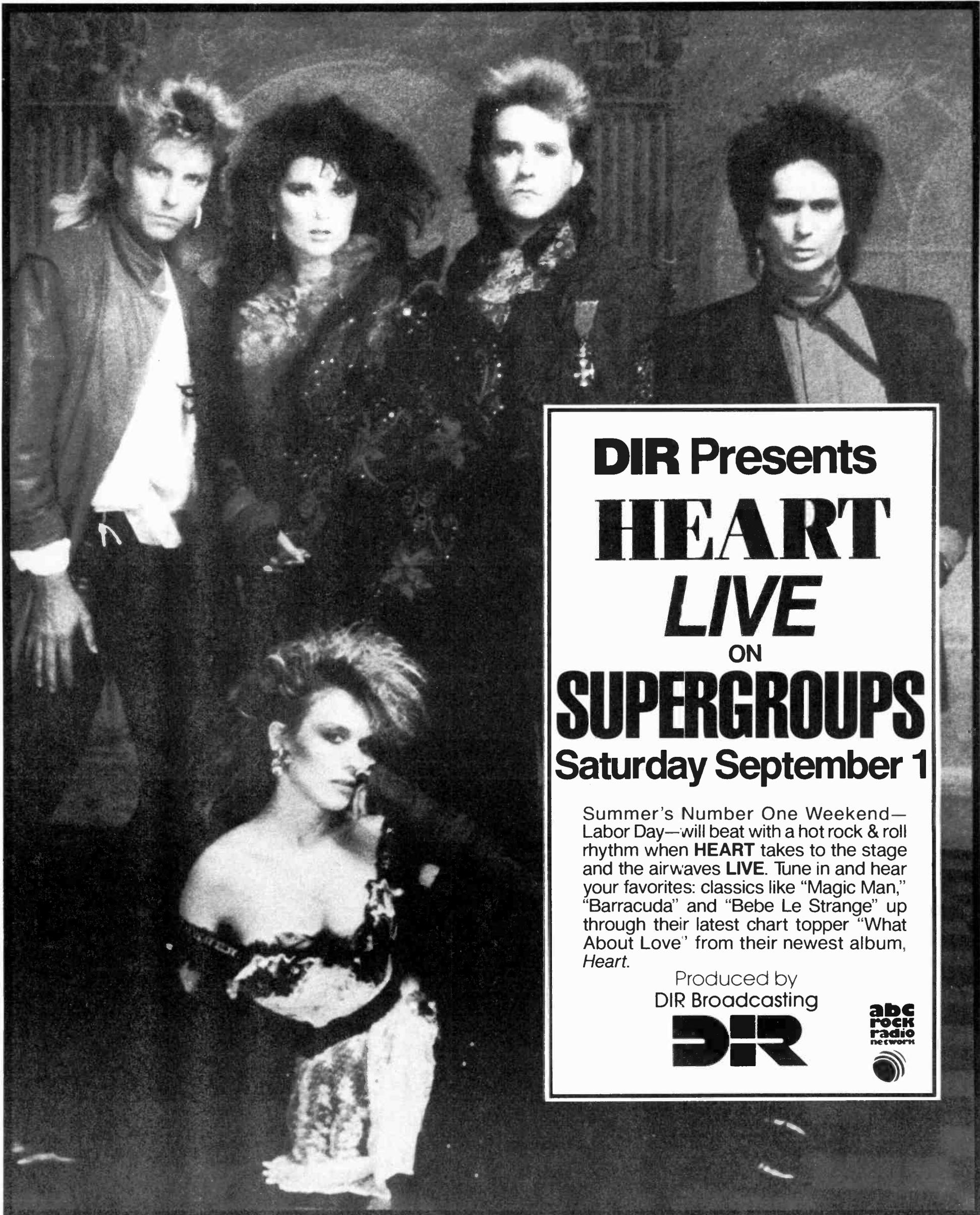
TWEEDLE



TYLER

DAVID TYLER is named general manager of TMC Concept Sales, a new division of Dallas-based TM Communications. Tyler was a regional sales manager for TM. The new wing is designed to guarantee successful origination of longterm and new sales contacts for station clients through the use of TM's production libraries.

NEOPHYTE BROADCAST GROUP Amos Communications has completed its purchase of WZUU-AM-FM Milwaukee from Malrite and installed Jim Thompson as general manager. He was vice president/general manager of KEND/KLLL Lubbock, Tex.



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**Hot Tickets.** WBLM Portland, Me. program director Jose Diaz poses with Tina Turner after commandeering the station's successful "Tina Turner Ticket Take-Over." Geared around her Cumberland County Civic Center appearance, the promotion sent 500 listeners to the show for free.

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## WOX by Kim Freeman JOX

**BILL RICHARDS**, PD at top 40 KLUC Las Vegas, segues to a sister station in the Nationwide chain as PD of similarly formatted WNIC Columbus, Ohio. Perhaps as a parting gesture, Richards left listeners with an indelible message against drunk driving delivered in a three-hour Saturday night block of Stevie Wonder's "Don't Drive Drunk." Night man **Brian Christian** moved the needle back and forth for the duration while listeners, for once in their lives, appreciated a commercial message here and there. Audience response to the program was strong, Christian says: "Business and request lines were jammed from start to finish. There were mixed reactions to what we were doing," although he says the general perception was a positive one . . . Moving into the gambling headquarters is **Deb Spring**, who takes on the evening shift at KOLO-AM Reno. She joins the contemporary country station from KBMR Bismark, N.D., where she was assistant PD and MD.

### KLUC's Bill Richards drives to WNIC Columbus

At top rocker WBCN Boston, **Bob Cranes** adds assistant program director to his music director title . . . Directly across the country, a plum PD-ship opens up at KGON-FM Portland, Ore., an AOR post **Dave Ervin** recently vacated . . . At the same time, a prime album rock slot gets filled as **Ron Nenni** slides into the KOMA San Jose programming spot. Nenni had held the same spot at WHJY Providence.

**WPLJ** NEW YORK'S 10 a.m. to 2 p.m. man **Peter Bush** is newly available. "We just couldn't come to terms," says Bush of the split. "Larry [Berger, WPLJ PD] wanted a more uptempo sound at night to attract the younger audience, and I am more of the adult, daytime talent." **Willie B. Good**, who cut his teeth with Bush at WCKI (KC101) New Haven, moves into Bush's slot. Having worked in New York for several years, including a gig with WABC, Bush intends to return to Gotham radio soon. He can be reached at (203) 972-3529.

Across town at WNEW-FM, "Funny Farm" keeper **Mark McEwen** finds an additional outlet for his talents. He'll soon be an announcer on the Metromedia tv program "Comedy Tonight." Also there, **Lisa Richards-Kendall** gets closer to her PD husband **Charlie Kendall** with the "acting MD" title. A former music director at WYSP and WMMR in Philadelphia, Richards-Kendall replaces **Maxanne Sartori**. A well-known rock voice, Sartori has also been chairing part-time shifts for WNEW and will now be a regular in the 1-6 a.m. slot. Music dates with Richards-Kendall should be set on Mondays from here on out.

Life without a live mike has gotten to the venerable **Gary Owens**, who's chosen to remedy the situation by joining commercial jazz outlet KKKO Los Angeles. "I've retained the best of both worlds," says a cheerful Owens, who will stay with Gannett as vice president of creative services. Owens will take on KKKO's morning show come Sept. 23, at which point he expects the shift will "take on a much broader musical base" in addition to the new emphasis on personality. Off the air since KIIS-AM-FM began simulcasting **Rick Dees'** morning show in December, Owens says, "Next year will mark my 25th anniversary in Los Angeles radio, and I wanted to be on the air." Owens, by the way, will be an MC at the Radio '85 meet and is currently rehearsing intros for **Eddie Rabbitt** and **Tammy Wynette**.

**BOB HUGHES'** travels of late have been a bit hard to track. Hughes resigned his operations manager

post at WLTT Washington on July 13. As you know, CBS bought the AC outlet Aug. 3, and Hughes returned to his OM post Aug. 5. Calling his boomerang trek an "internal matter," Hughes had only a good natured "no comment" on the subject . . . The story is a bit clearer next door at WMZQ-AM-FM, where **Bob McNeill** returns as operations director for the combo and PD for the FM. He'd held the latter post from 1981-83, and comes back after half a year at WMXJ Miami.

At country-formatted KHAK-AM Cedar Rapids, newly appointed PD **Mike McCoy** gets a new recruit in music director **Scott Hickens**. He's fresh from KOGA Ogallala, Neb., and is also chairing KHAK's midday shift . . . **Marlin Jay** returns to radio with the MD/afternoon post at KCUB Tuscon. Also making a return to the country outlet is **David Nelson**, who steps back into the PD slot after **Tim Tyler's** departure. He was KCUB's operations manager and continues to man the morning drive. And **Mike St. John** swings to KCUB's afternoon slot from sister FM outlet KIIM. Meanwhile, KCUB's 6 to midnight shift is still vacant. Hopefuls should contact Jay or Nelson. Back at our namesake outlet, KIIM, **Bill Marshall** moves in from WSIX Nashville to tackle Tuscon's tardy risers in the AM shift.

**CLEVELAND CONGRATULATIONS** to **Rod See**, who left a five-year gig with WJMO there to join the **Dean Dean Rufus** team at WDMT across town. Formerly the MD at WJMO, See will now be overseeing WDMT's weekday overnight shift.

KLUR-FM Wichita Falls air talent **Dan Baker** keeps his shift while adopting the MD post **Brad Austin** left recently . . . Adult contemporary outlet WLAD-AM Danbury, Conn. sports a new morning voice in **Pete Summers**, formerly the program director and morning man at WKBK Keene, N.H. Summers' arrival puts **Glen O'Brien** back in the midday slot . . . In Hartford, WHCN is eyeing that No. 1 slot with the installment of **Michael Picozzi** in the morning shift. He had been an air talent and PD at WYSP Philadelphia, and earlier an airman with Philly's WMMR . . . Meanwhile, former WMMR staffer **John Michaels** finds a new home at WHTF York, Pa., which drops top 40 fare for AOR. With that switch, morning co-host **Mike Ondayko** moves into the PD slot vacated by **Michael Sarzynski**, who's still affiliated with WHTF. And **Tim Drayer** comes aboard as music director, while **Dave Powers** moves up to production director.

A tip of the hat to WILD Boston PD/morning man **Elroy R.C. Smith**, who was voted best local DJ in a recent issue of Boston magazine . . . A tip of this columnist's pen to KLOL Houston's **Dayne Steele** for the giggles and gossip we get from her semi-regular "Rock Place Files." An opinionated roll on the world's rockers, the Files warrant syndication in our opinion. But Steele might have to modify her "when-ever I feel like it" publishing schedule . . . In case you were wondering where the largest scarecrow in the world is, KFDI Wichita has a 32-foot reply, erected recently during a typically elaborate station promotion. Construction of the oversized straw man was initiated by KFDI PD **John Speer**, who has yet to get his fill of "Wizard Of Oz" cracks. Built with chicken wire and 22 bales of hay, the KFDI scarecrow is equipped with a mechanical arm for waving at passing listeners.

**SPEEDY RECOVERY** wishes to WDHA Dover, N.J. PD **Mark Chernoff**, who is resting after an appendectomy . . . **Curt Monday** joins WKSS-FM Hartford as music director, replacing **Pauli Briggs**, who will devote more time to her midday show. In addition to his new MD post, Monday will act as air personality for the 6-10 p.m. slot. He was an air staffer at WXGT (92X) Columbus . . . Speaking of WXGT, the top 40 outlet promotes **Kevin Haines** to music director and moves him to the 9 a.m. to noon slot. He was 92X's overnight man.

Things are ticking along quite smoothly for newly christened AC outlet WNLT (W-Lite) Tampa Bay. Formerly the pop-formatted WMGG, the station has taken on some bright talents to accompany its "bright" format. One-time Charter Broadcasting national PD **Al Casey** joins as programmer, while **Rick Brown** comes aboard as music director and extra weight in a beefed-up research department. Casey is also handling the morning slot, which **John Lannigan** left concurrent with the music change.

## YesterHits®

Hits From Billboard 10 and 20 Years Ago This Week

### POP SINGLES—10 Years Ago

1. Rhinestone Cowboy, Glen Campbell, CAPITOL
2. Fallin' In Love, Hamilton Joe Frank & Reynolds, PLAYBOY
3. Get Down Tonight, K.C. & the Sunshine Band, TK
4. At Seventeen, Janis Ian, COLUMBIA
5. How Sweet It Is (To Be Loved By You), James Taylor, WARNER BROS
6. Jive Talkin', Bee Gees, RSO
7. Fame, David Bowie, RCA
8. Fight The Power Part 1, Isley Brothers, T-NECK
9. Could It Be Magic, Barry Manilow, ARISTA
10. One Of These Nights, Eagles, ASYLUM

### POP SINGLES—20 Years Ago

1. Help, Beatles, CAPITOL
2. Like A Rolling Stone, Bob Dylan, COLUMBIA
3. California Girls, Beach Boys, CAPITOL
4. Unchained Melody, Righteous Brothers, PHILLES
5. It's The Same Old Song, Four Tops, MOTOWN
6. I Got You Babe, Sonny & Cher, ATCO
7. You Were On My Mind, We Five, A&M
8. Papa's Got A Brand New Bag, James Brown, KING
9. Eye Of Destruction, Barry McGuire, DUNHILL
10. Hold Me, Thrill Me, Kiss Me, Mel Carter, IMPERIAL

### TOP ALBUMS—10 Years Ago

1. Red Octopus, Jefferson Starship, GRUNT
2. Captain Fantastic & The Brown Dirt Cowboy, Elton John, MCA
3. Between The Lines, Janis Ian, COLUMBIA
4. One Of These Nights, Eagles, ASYLUM
5. The Heat Is On Featuring Fight The Power, Isley Brothers, T-NECK
6. Cat Stevens' Greatest Hits, A&M
7. The Basement Tapes, Bob Dylan & the Band, COLUMBIA
8. Cut The Cake, Average White Band, ATLANTIC
9. That's The Way Of The World, Earth, Wind & Fire, COLUMBIA
10. Honey, Ohio Players, MERCURY

### TOP ALBUMS—20 Years Ago

1. Out Of Our Heads, Rolling Stones, LONDON
2. Summer Days (And Summer Nights), Beach Boys, MGM
3. The Sound Of Music, Soundtrack, RCA VICTOR
4. Beatles VI, CAPITOL
5. Look At Us, Sonny & Cher, ATCO
6. Herman's Hermits On Tour, MGM
7. Bringing It All Back Home, Bob Dylan, COLUMBIA
8. Mary Poppins, Soundtrack, VISTA
9. My Name Is Barbra, Barbra Streisand, COLUMBIA
10. Sinatra '65, Frank Sinatra, REPRISE

### COUNTRY SINGLES—10 Years Ago

1. Feelin', Loretta Lynn & Conway Twitty, MCA
2. Rhinestone Cowboy, Glen Campbell, CAPITOL
3. The First Time, Freddie Hart, CAPITOL
4. Woman In The Back Of My Mind, Mel Tillis, MGM
5. Love In The Hot Afternoon, Gene Watson, CAPITOL
6. I'll Go To My Grave Loving You, Statler Brothers, MERCURY
7. Bandy The Rodeo Clown, Moe Bandy, GRC
8. Blue Eyes Crying In The Rain, Willie Nelson, COLUMBIA
9. If I Could Only Win Your Love, Emmylou Harris, REPRISE
10. Love The Blues And The Boogie Woogie, Billy "Crash" Craddock, ABC

### SOUL SINGLES—10 Years Ago

1. How Long (Betcha' Got A Chick On The Side), Pointer Sisters, ABC BLUE THUMB
2. Your Love, Graham Central Station, WARNER BROS
3. Get Down Tonight, K.C. & the Sunshine Band, TK
4. It Only Takes A Minute, Tavares, CAPITOL
5. Do It Any Way You Wanna, Peoples Choice, TSONY
6. Dreaming A Dream, Crown Heights Affair, DELITE
7. Make Me Feel Like A Woman, Jackie Moore, KAYVETTE
8. Dream Merchant, New Birth, BUDDAH
9. Get The Cream Off The Top, Eddie Kendricks, TAMLA
10. The Phone's Been Jumping All Day, Jeannie Reynolds, CASABLANCA

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Discovery

# RESEARCH: AN INTERVIEW WITH JOHN PARIKHAL

BY JONATHAN HALL

**NEW YORK** The mission of a radio PD is to attract and keep listeners. How to stimulate and sustain audience recall in a world replete with thousands of everyday decisions and media clutter is important. That's what Billboard talked to Joint Communications' CEO John Parikhhal about.

**Billboard:** Describe the impact of media clutter as it relates to radio.

**Parikhhal:** Every day, the average person is faced with hundreds of different choices. What should I wear? What phone calls do I have to make? What should I read? What should I eat? The list goes on and on.

At the same time, they are exposed to hundreds of commercial messages on all sides, each designed to change a person's behavior. Therefore, it's no surprise that the average human puts up a great number of defenses against this bombardment.

The problem of over-choice brings on a corresponding phenomenon known as "decision stress." It's the stress connected with making each decision.

Each time a person is asked to change habitual behavior or to try something new, their stress level increases. We call this the "psychological entry fee" to a new experience. In some cases, the psychological entry fee is low. For example,

eating your first cheeseburger when you've had hamburgers all your life. But in other cases, the fee is high. For example, eating raw fish for the first time. One is easy to try, the other is much more difficult.

We defend ourselves against this by relying on habit to make most of our choices—whether it's the route we take to work or the time of year we take vacations.

**Billboard:** Or the radio station we listen to regularly?

**Parikhhal:** Yes. When too many stations do variations of the same format, listeners tend to remember their "habitual" station and not many others. This is why one of the most important product attributes of some radio stations is heritage, which translates into listener habits.

Sometimes, it's worth suffering a short-term rating loss while the market moves in a frenzy around a particular station. After the dust settles, the station which has maintained its format is often in a much better position than the ones which posted short-term rating gains. In certain select cases, the best programming move is to do nothing.

At the same time, we also practice "selective forgetting." This process allows us to forget a great deal of information we don't think we'll need.

But decision stress and selective forgetting have important bearings

on radio. They explain why radio listeners tend to be habitual. Why it's so hard, for example, to get them to change from one morning show to another. And it also explains why most radio promotion misses the mark.

**Billboard:** What do you mean?

**Parikhhal:** First, people will change behavior only if they are exposed to something they really want. In other words, a radio station must provide a clear attribute or benefit in its promotions. For example, some years ago commercial-free attracted a lot of listeners who

believed they would get the benefit of fewer commercials. The \$25,000 music guarantee worked the same way. Listeners were promised the benefit of three or five songs in a row.

More recently, benefits have included "all-hits," zany morning shows or sex advice. This becomes more important when we remember that there is a portion of your core audience that turns over every few years.

For example, among the 25- to 34-year-old cell who listen to your station, 50% of them will turn over every five years. In other words, they will move up into the 35-44 cell. Therefore, the lower end of the cell will be composed of listeners who weren't there five years ago. This stresses the need for regular, ongoing promotion to remind listeners of where you are and what you do.

**Billboard:** Yes, but most stations do some sort of ongoing market research that indicates what's going on and promote accordingly.

**Parikhhal:** True. Many stations try to avoid making mistakes by doing market research of one sort or another. In some cases, they do focus groups. In other cases, they do quantitative surveys. When it comes to music, some rely on auditorium music tests, call-outs or even listener requests.

Every station should research its product attribute or perceived audience benefit before doing extensive

off-air and on-air promotions. It allows you to target promotion budgets more efficiently.

**Billboard:** How do you feel about the increasing reliance on listener request information?

**Parikhhal:** Request research becomes really distorted when groups of listeners, especially teens, realize that their requests are influencing the station's programming. Suddenly, whole call-in "clubs" flood the station's request lines; especially for cult-type material.

Lately, because of the incredible growth of top 40, "call-in" research is growing. In other words, radio stations are reacting to requests. But this has the same potential for misleading information as call-out research. Sample sizes and characteristics are questionable.

Call-in research can be a valuable tool. But like any tool, it can do a great deal of harm if used improperly. Call-out research is one of the best examples of a poorly used tool. Often, sample sizes are very small. It worked poorly on new music, so new music was seldom tested. Because of time and cost limitations, the universe to be tested was small.

The result was a self-fulfilling prophecy, an ever-increasing universe of over-familiar music. The same danger is latent in auditorium music testing. These tools should be a small part of any radio station's total arsenal.

*(Continued on page 18)*



John Parikhhal

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## RADIO MOST ADDED

## RETAIL BREAKOUTS



### NATIONAL 184 REPORTERS

ARTIST	TITLE	REPORTER	NEW ADDS	TOTAL ON
STEVIE WONDER	PART TIME LOVER	TAMLA	127	127
BRUCE SPRINGSTEEN	I'M GOIN' DOWN	COLUMBIA	108	109
JAN HAMMER	MIAMI VICE THEME	MCA	62	62
PAUL YOUNG	I'M GONNA TEAR YOUR PLAYHOUSE DOWN	COLUMBIA	55	84
STARSHIP	WE BUILT THIS CITY	GRUNT	50	50

### NATIONAL 180 REPORTERS

ARTIST	TITLE	REPORTER	NUMBER REPORTING
NIGHT RANGER	FOUR IN THE MORNING	CAMEL/MCA	48
STING	FORTRESS AROUND YOUR HEART	A&M	36
MICK JAGGER/DAVID BOWIE	DANCING IN THE STREET	EMI-AMERICA	29
LOVERBOY	LOVIN' EVERY MINUTE OF IT	COLUMBIA	23
JOHN COUGAR MELLENCAMP	LONELY OL' NIGHT	RIVA	19

### 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  
WGFN Schenectady, NY  
WFLY Troy/Albany, NY  
WRCK Utica/Rome, NY

### REGION 2

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

WQQQ (Q-100) Allentown, PA  
WFBG Altoona, PA  
WJLK-FM Asbury Park, NJ  
WBBS (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  
WDQG (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  
WVRV (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  
WGCI-FM Chicago, IL  
WLS-AM Chicago, IL  
WLSL-FM Chicago, IL  
WKRO (Q-102) Cincinnati, OH  
WGCL Cleveland, OH  
WMMs Cleveland, OH  
WXGT-FM (92X) Columbus, OH  
WCZY Detroit, MI  
WHYT Detroit, MI  
WSTO Evansville, IN  
WNAP Indianapolis, IN  
WZPL Indianapolis, IN  
WVIC Lansing, MI  
WZEE Madison, WI  
WKTI Milwaukee, WI  
WZUU Milwaukee, WI  
WKZW (KZ-93) Peoria, IL  
WRKR Racine, WI  
WZOK Rockford, IL  
WSPT Stevens Point, WI  
WHOT-FM Youngstown, OH

### REGION 5

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

KFYR Bismarck, ND  
KFMZ Columbia, MO  
KIKK Davenport, IA  
WDAY-FM (Y-94) Fargo, ND  
KKXL-FM Grand Forks, ND  
KBQ (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  
WQEN (Q-104) Gadsden, AL  
KKBQ (93-FM) Houston, TX  
KMJQ (Magic 102) Houston, TX  
KRBE-FM Houston, TX  
KEGL Irving, TX  
WITY Jackson, MS  
KKYK Little Rock, AR  
KBFM McAllen-Brownsv. TX  
WMC-FM (FM-100) Memphis, TN  
WJDQ (Q-101) Meridian, MS  
WABB-FM Mobile, AL  
WHY-FM Montgomery, AL  
WKXX (KX-104) Nashville, TN  
WZKS (Kiss) Nashville, TN  
WEZB (B-97) New Orleans, LA  
WQUE-FM New Orleans, LA  
KITV 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  
KIMM Denver, CO  
KOAQ (Q-103) Denver, CO  
KPKE Denver, CO  
KRXY-FM (Y-108) Denver, CO  
KLUC Las Vegas, NV  
KHS 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  
KHST 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  
KFSM 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  
Musicden Edison, NJ  
National Record Mart Pittsburgh, PA  
Oasis Bethel Park, PA  
Oasis Pittsburgh, PA  
Record & Tape Ltd. Washington, DC  
Record Bar Morgantown, WV  
Richman Brothers Pennsauken, NJ  
Sam Goody Baltimore, MD  
Sam Goody Massapequa, NY  
Seasons Four Records Hyattsville, MD  
Shulman Records Cinnaminson, NJ  
Tape King One Stop Hillside, NJ  
The Wiz Brooklyn, NY  
Tower New York, NY  
Tower Records New York, NY  
Universal One-Stop Philadelphia, PA  
Waxie Maxie Washington, DC  
Wee Three Philadelphia, PA  
Win's Records Long Island City, NY

### REGION 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  
Tracks Records Norfolk, VA

### REGION 4

IL, IN, KY, MI, OH, WI

Ambat/Record Theater Cincinnati, OH  
Angott 1-Stop Detroit, MI  
Buzzard's Nest Columbus, OH  
Camelot N. Canton, OH  
Central 1-Stop Columbus, OH  
Filpside Records Arlington Heights, IL  
Gemini One-Stop Cleveland, OH  
HarmonyHouseRecords&Tapes Troy, MI  
Laury's Records Des Plaines, IL  
Mainstream Records Milwaukee, WI  
Martin & Snyder Dearborn, MI  
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 Golden Valley, 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  
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 Tuiwila, 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.

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# TOP ROCK TRACKS

				Compiled from national album-oriented radio airplay reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	2	3	4	JOHN COUGAR MELLENCAMP RIVA	LONELY OL' NIGHT
2	1	1	10	STING A&M	FORTRESS AROUND YOUR HEART
3	3	5	7	HUEY LEWIS & THE NEWS MCA	BACK IN TIME
4	5	9	5	JOHN WAITE EMI-AMERICA	EVERY STEP OF THE WAY
5	12	—	2	MICK JAGGER & DAVID BOWIE EMI-AMERICA	DANCING IN THE STREET
6	9	20	6	THE HOOTERS COLUMBIA	AND WE DANCED
7	7	2	15	DIRE STRAITS WARNER BROS.	MONEY FOR NOTHING
8	8	8	6	CHEAP TRICK EPIC	TONIGHT IT'S YOU
9	4	4	6	MICHAEL MCDONALD WARNER BROS.	NO LOOKING BACK
10	14	25	3	LOVERBOY COLUMBIA	LOVIN' EVERY MINUTE OF IT
11	11	15	8	TALKING HEADS SIRE	AND SHE WAS
12	13	17	5	TEARS FOR FEARS MERCURY	HEAD OVER HEELS
13	10	13	7	THE MOTELS CAPITOL	SHAME
14	6	6	7	GODLEY & CREME POLYDOR	CRY
15	18	21	4	NIGHT RANGER MCA	FOUR IN THE MORNING
16	25	30	4	MARILLION CAPITOL	KAYLEIGH
17	26	31	3	DIRE STRAITS WARNER BROS.	ONE WORLD
18	15	12	8	JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS.	C-I-T-Y
19	16	16	8	Y&T A&M	SUMMERTIME GIRLS
20	20	24	5	JEFF BECK EPIC	GETS US ALL IN THE END
21	33	43	3	U2 ISLAND	BAD
22	30	35	3	EDDIE & THE TIDE ATCO	ONE IN A MILLION
23	23	11	11	HUEY LEWIS & THE NEWS CHRYSALIS	THE POWER OF LOVE
24	17	7	11	JOHN PARR ATLANTIC	ST. ELMO'S FIRE (MAN IN MOTION)
25	43	—	2	BRYAN ADAMS A&M	ONE NIGHT LOVE AFFAIR
26	<b>NEW</b>			BRUCE SPRINGSTEEN COLUMBIA	I'M GOIN' DOWN
27	24	14	10	MOTLEY CRUE ELEKTRA	SMOKIN' IN THE BOYS ROOM
28	28	33	3	COCK ROBIN COLUMBIA	WHEN YOUR HEART IS WEAK
29	<b>NEW</b>			STARSHIP GRUNT	WE BUILT THIS CITY
30	32	32	5	X ELEKTRA	BURNING HOUSE OF LOVE
31	31	37	4	DIRE STRAITS WARNER BROS.	SO FAR AWAY
32	35	41	3	MR. MISTER RCA	BROKEN WINGS
33	19	18	10	R.E.M. I.R.S.	CAN'T GET THERE FROM HERE
34	22	10	11	PAT BENATAR CHRYSALIS	INVINCIBLE
35	21	23	6	NICK MASON & RICK FENN COLUMBIA	LIE FOR A LIE
36	36	—	2	SAGA PORTRAIT	WHAT DO I KNOW
37	37	—	2	THE OUTFIELD COLUMBIA	SAY IT ISN'T SO
38	42	—	2	DIO WARNER BROS.	ROCK 'N' ROLL CHILDREN
39	27	22	9	BRYAN ADAMS A&M IMPORT	DIANA
40	29	19	11	COREY HART EMI-AMERICA	NEVER SURRENDER
41	34	28	15	HEART CAPITOL	WHAT ABOUT LOVE
42	<b>NEW</b>			HEART CAPITOL	NEVER
43	<b>NEW</b>			R.E.M. I.R.S.	DRIVER 8
44	47	—	2	AC/DC ATLANTIC	SINK THE PINK
45	<b>NEW</b>			RATT ATLANTIC	YOU'RE IN LOVE
46	40	40	4	UB40 A&M	I GOT YOU BABE
47	41	29	8	TINA TURNER CAPITOL	WE DON'T NEED ANOTHER HERO
48	38	26	7	BILLY JOEL COLUMBIA	YOU'RE ONLY HUMAN (SECOND WIND)
49	39	27	13	JEFF BECK & ROD STEWART EPIC	PEOPLE GET READY
50	44	34	13	RATT ATLANTIC	LAY IT DOWN

## JOHN PARIKHAL INTERVIEW

(Continued from page 16)

**Billboard:** How often should stations do focus groups?

**Parikhal:** To understand your audience as real people, every radio station ideally should do focus groups at least once a year. This is just a reality touchstone which allows the programmer and the general manager to get an idea of what the public is really saying about their radio station and other radio stations. It will also highlight any

breaking trends or perceptual shift in audience taste.

Most important, focus groups let you identify your radio station's product attribute in the mind of listeners. If listeners perceive you positively, you can build your promotion and advertising around their perceptions. By reinforcing an idea they already hold, it's easier for them to remember the station, and ratings will increase.

**Billboard:** Please summarize for our readers your thoughts on breaking through media clutter.

**Parikhal:** Make it easier to get your listeners to find you on the dial and to remember you by following these rules:

1) Research your image so that you understand how your audience perceives you.

2) Make sure that all on-air programming and off-air promotions reinforces and clarifies this image.

3) Monitor your image any time a copy-cat station comes into the market.

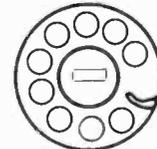
4) Never react to a competitor. Instead, monitor the position which your audience likes. Make programming adjustments only when your audience is unhappy with what you are doing. It's easier for people to enjoy something they already know than to try something new.



**Only Humans.** Columbia artist Billy Joel makes a pit stop at WCBS-FM New York for an interview with air talent Dick Heatherton. Standing behind the superstar are, from left, station personalities Bob Shannon and Norm N. Nite, program director Joe McCoy and Heatherton.

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Albertson, NY 11507

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Affiliation \_\_\_\_\_ Phone \_\_\_\_\_  
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## Featured Programming

**WESTWOOD ONE** has created a new post to accommodate **Thom Ferro's** many talents. As WWI's first vice president/general manager, the former vice president of station sales will supervise the Culver City, Calif. firm's sales activities and all other departments except advertising sales and finance. Ferro is a five-year Westwood One man.

Attendees at the NAB/NRBA Radio '85 convention next week in Dallas will once again have access to the making of a WWI live broadcast. Continuing what is becoming a tradition for the company, WWI's "Live From Radio '85" will feature music and interviews from Michael McDonald and John Denver. The action takes place Friday (13) at WWI's suite in the Loew's Anatole hotel. The next day, WWI teams up with the Showtime cable network to provide the stereo simulcast of "The Pointer Sisters In Paris."

**CONGRATULATIONS** to the **Is Inc** production company of Mill Valley, Calif., which takes home the music award in the 21st annual Armstrong Awards for Excellence. Is Inc's winning entry was an edition of "The Hot Ones" featuring Culture Club. Is Inc. president **Jo Interrante** co-produced the program with **Bob Sisco**, while **Dave Roberts** played host. Named in honor of FM inventor Major Edwin H. Armstrong, the awards are given in six categories. Runner-up in the music field was **James Sundquist** and **Eagle Records Masterworks** for "An Anthology of Sacred Carols."

**THE LURE OF** afternoon lust has hooked two new affiliates, as **WRBQ Tampa** and **KKBQ Houston** sign up for **Brad Sanders'** daily "All My Children" update. Known as "Cla'ence" on the short feature, the speedy soap spokesman can also be heard on **WHTZ New York** for a while. He'll be **Scott Shannon's** temporary partner as **Ross Brittain** ships off for Philadelphia (Billboard, Aug. 24). For more information on Sanders' program, call his press agent, **Paladino & Associates**, at (213) 271-5131.

In Canoga Park, Calif., **Judy Gold** joins **Drake Chenault** as director of special projects and format sales regional manager. She was vice president/marketing for **Transtar Radio Network**. Gold arrives at about the same time as "Evergreen," **Drake-Chenault's** new adult contemporary format. Targeted at the 32-49 demographic, Evergreen is available as a live or syndicated program.

**CBS Radioradio** in New York ups **Mary Dillon** to manager of affiliate administration. She was supervisor of sales services... Over at the **NBC Radio Network**, **Frank Raphael** is appointed news director. He was based in NBC's Chicago office as director of central division sales.

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.*

Sept. 6-7, **David Lee Roth**, On The Radio, NSBA, one hour.  
Sept. 6-8, **Elton John**, Legends Of Rock, NBC Radio Entertainment, two hours.

Sept. 6-7-8, **Dyveke Spino**, Musical Starstreams, Musical Starstreams, one hour.

Sept. 6-8, **Billy Paul**, Street Beat '85, Barnett-Robbins, two hours.

Sept. 6-8, **Roots Of Rock**, Top 30 USA, CBS Radioradio, three hours.

Sept. 6-8, **John Parr**, **Don Henley**, Superstars Of Rock, Barnett-Robbins, two hours.

Sept. 6-8, **Amy Grant**, Superstar Portrait, Barnett-Robbins, one hour.

Sept. 6-8, **Rolling Stones**, Rock Reunion, Barnett-Robbins, two hours.

Sept. 6-8, **Barbara Mandrell**, American Country Portraits, Barnett-Robbins, two hours.

Sept. 6-12, **John Conlee**, Country Today, MJI Broadcasting, one hour.

Sept. 6-15, **Y&T**, Metalshop, MJI Broadcasting, one hour.

Sept. 7-8, **Tom Jones**, The Great Sounds, United Stations, three hours.

Sept. 7-8, **Hank Williams Jr.**, Weekly Country Music Countdown, United Stations, four hours.

Sept. 7-8, **Kenny Loggins**, Dick Clark's Rock, Roll & Remember, United Stations, three hours.

Sept. 8-14, **9.9**, Dance Music International, Radio International, one hour.

Sept. 8-14, **Freddie Jackson**, Rick Dees' Weekly Top 40, United Stations, four hours.

Sept. 8-15, **Thompson Twins**, Rock Over London, Radio International, one hour.

Sept. 9-15, **Tears For Fears**, Inner-View, Innerview Radio Network, one hour.

Sept. 9-15, **Night Ranger**, Off The Record Specials with Mary Turner, Westwood One, one hour.

Sept. 9-15, **Y&T**, **Loudness**, **Mama's Boys**, In Concert, Westwood One, 90 minutes.

Sept. 9-15, **Oak Ridge Boys**, **Southern Pacific**, **Judds**, Country Closeup, Narwood Productions, one hour.

Sept. 9-15, **Dan Hartman**, Star Trak Profiles, Westwood One, one hour.

Sept. 9-15, **Eddy Raven**, Live From Gilley's, Westwood One, one hour.

Sept. 9-15, **Luther Vandross**, The Concert Hour, Westwood One, one hour.

Sept. 9-15, **Rick James**, Part I, Special Edition, Westwood One, one hour.

Sept. 13-14, **Men At Work**, On The Radio, NSBA, one hour.

Sept. 13-15, **Constance Demby**, Musical Starstreams, Musical Starstreams, one hour.

Sept. 13-15, **Diana Ross**, Top 30 USA, CBS Radioradio, three 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	TOTAL
		ADDS	ON
STEVIE WONDER	PART TIME LOVER TAMLA	32	32
GODLEY & CREME	CRY POLYDOR	15	32
WHITNEY HOUSTON	SAVING ALL MY LOVE FOR YOU ARISTA	10	60
AIR SUPPLY	POWER OF LOVE (YOU ARE MY LADY) ARISTA	8	38
AH HA	TAKE ME ON WARNER BROS	7	10

WSKY Asheville, NC  
WRMM Atlanta, GA  
WSB-AM Atlanta, GA  
KEYI Austin, TX  
WFBR Baltimore, MD  
WJBC Bloomington, IL  
KBOI Boise, ID  
WBEN-AM Buffalo, NY  
WGR Buffalo, NY  
KTWO Casper, WY  
WVAF Charleston, WV  
WBT Charlotte, NC  
WCLR Chicago, IL  
WYEN Chicago, IL  
WKRC Cincinnati, OH  
WLTT Cincinnati, OH  
WLTW Cleveland, OH  
WMJI Cleveland, OH  
WIS Columbia, SC  
WTVN Columbus, OH  
KMGC Dallas, TX  
WLAD Danbury, CT  
WHIO-AM Dayton, OH  
KHOW Denver, CO  
KRNT Des Moines, IA  
WEIM Fitchburg, MA  
WENS Indianapolis, IN  
WYNN-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  
KWAJ 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  
WWWL Toledo, OH  
KRAV Tulsa, OK  
WLTT Washington, DC  
WMAL Washington D.C., MD

## Billboard

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## HOT ADULT CONTEMPORARY

Compiled from a national sample of radio playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	1	10	CHERISH	DE-LITE 880869-7/POLYGRAM	3 weeks at No. One KOOL & THE GANG
2	2	3	9	YOU'RE ONLY HUMAN (SECOND WIND)	COLUMBIA 38-05417	◆ BILLY JOEL
3	4	6	9	WE DON'T NEED ANOTHER HERO (THUNDERDOME)	CAPITOL 5491	◆ TINA TURNER
4	7	9	6	FREEDOM	COLUMBIA 38-05409	◆ WHAM!
5	5	5	9	MYSTERY LADY	JIVE 1-9374/ARISTA	◆ BILLY OCEAN
6	8	13	8	POWER OF LOVE	CHRYSALIS 4-42876	◆ HUEY LEWIS & THE NEWS
7	3	2	15	EVERYTIME YOU GO AWAY	COLUMBIA 38-04867	◆ PAUL YOUNG
8	10	12	10	NEVER SURRENDER	EMI-AMERICA 8268	◆ COREY HART
9	15	20	4	SAVING ALL MY LOVE FOR YOU	ARISTA 1-9381	◆ WHITNEY HOUSTON
10	6	4	15	WHO'S HOLDING DONNA NOW	GORDY 1793/MOTOWN	DEBARGE
11	11	11	10	FREEWAY OF LOVE	ARISTA 1-9354	◆ ARETHA FRANKLIN
12	13	15	8	LOST IN THE FIFTIES TONIGHT	RCA 14135	RONNIE MILSAP
13	14	16	6	YOUR SECRET'S SAFE WITH ME	WARNER BROS. 7-28928	MICHAEL FRANKS
14	9	7	13	NOT ENOUGH LOVE IN THE WORLD	GEFFEN 7-29012/WARNER BROS.	◆ DON HENLEY
15	12	8	15	FOREVER	COLUMBIA 38-04931	◆ KENNY LOGGINS
16	17	19	6	A LITTLE BIT OF HEAVEN	MODERN 7-99630/ATLANTIC	NATALIE COLE
17	19	23	4	LIFE IN ONE DAY	ELEKTRA 7-69631	◆ HOWARD JONES
18	21	29	3	JANET	MOTOWN 1802	COMMODORES
19	22	25	3	POWER OF LOVE (YOU ARE MY LADY)	ARISTA 1-9391	AIR SUPPLY
20	20	21	5	IT'S GETTING LATE	CARIBOU 4-05433/EPIC	◆ THE BEACH BOYS
21	28	34	5	CRY	POLYDOR 881786-7/POLYGRAM	◆ GODLEY & CREME
22	25	28	4	NO LOOKIN' BACK	WARNER BROS. 7-28960	◆ MICHAEL McDONALD
23	16	10	11	YOUR LOVE IS KING	PORTRAIT 37-05408/EPIC	◆ SADE
24	NEW			PART TIME LOVER	TAMLA 1808/MOTOWN	STEVIE WONDER
25	27	32	3	ST. ELMO'S FIRE (MAN IN MOTION)	ATLANTIC 7-89541	◆ JOHN PARR
26	23	18	19	THE SEARCH IS OVER	SCOTTI BROS. 4-04871/EPIC	◆ SURVIVOR
27	18	14	15	JUST AS I AM	ARISTA 1-9353	◆ AIR SUPPLY
28	24	17	18	YOU GIVE GOOD LOVE	ARISTA 1-9274	◆ WHITNEY HOUSTON
29	35		2	DON'T LOSE MY NUMBER	ATLANTIC 7-89536	◆ PHIL COLLINS
30	38		2	SHAME	CAPITOL 5497	◆ THE MOTELS
31	26	22	15	FIND A WAY	A&M 2734	◆ AMY GRANT
32	29	30	5	SPANISH EDDIE	ATLANTIC 7-89531	◆ LAURA BRANIGAN
33	30	27	21	EVERYBODY WANTS TO RULE THE WORLD	MERCURY 880659-7	◆ TEARS FOR FEARS
34	34	33	18	HEAVEN	A&M 2729	◆ BRYAN ADAMS
35	36	40	3	DARE ME	RCA 14126	THE POINTER SISTERS
36	NEW			LOVE THEME FROM ST. ELMO'S FIRE	ATLANTIC 7-89528	DAVID FOSTER
37	NEW			WISE UP	A&M 2762	AMY GRANT
38	31	24	12	I DON'T KNOW WHY YOU DON'T WANT ME	COLUMBIA 38-04809	◆ ROSANNE CASH
39	37	35	21	AXEL F	MCA 52536	◆ HAROLD FALTERMEYER
40	33	31	16	GETCHA BACK	CARIBOU 4-04913/EPIC	◆ THE BEACH BOYS

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

# CAMELOT MAKES ROOM FOR VIDEO

## Chain Using 'Shortcuts' in Akron Prototype Store

BY FRED GOODMAN

NEW YORK Record retailers making the move into video have been seeking ways to juggle inventory and limited display and storage space for maximum results. Imaginative use of facings and restructured display walls are providing a partial solution for the North Canton, Ohio-based Camelot Music chain.

Among the most aggressive in seeking to bring video rental into mall locations, Camelot is trying to move into larger spaces wherever possible. But the chain is also tackling video in smaller outlets, and a prototype in the 1,700 square foot store in Akron's Chapel Hill Mall offers some imaginative solutions to video retailing in a limited, record-oriented space.

Smaller than the average 2,500 square foot Camelot, the Chapel Hill outlet still manages to stock a full complement of records and tapes while handling a 1,000-piece video inventory. "It's an old, renovated center that we've wanted to be in for a while," explains Larry Mundorf, vice president of operations. "It was the only available space, and we felt it was necessary to be there."

The store, which opened this

spring, devotes 25% of its floor space to approximately 350 movie titles. With another store already in the Akron market, Mundorf says Camelot was eager to open a video section despite the size because "we recognized a need, a void and an opportunity." But how to deal with the space problems of display and storage?

"Shortcuts is the name of the game," says Mundorf. "Our rental library is in the back room, with the exception of the hot titles, which are kept behind the counter." Yet the real saving grace of the layout has been Camelot's ability to develop a trapezoidal display column (see accompanying photograph). Measuring eight feet high, three feet deep and two feet across, the build-outs increase linear space footage by an estimated 40%, according to Mundorf.

"The Chapel Hill store was our lab," he says. "Now we're using it in other stores as well. It's also portable and useful for sectioning video off. We've probably got it in a dozen units and will continue to place it into our existing stores and startups."

The columns offer their greatest value in providing newfound height and compact display space. In the future, the chain will be experimenting with open display of titles in an at-

tempt to move away from the library system, and will also be testing security systems.

Although Camelot is pleased with the results, there are still a few remaining space problems. "Everything's been going well, but it's still hard to get in all the product you want," says manager Fred Miller. "You have to be selective and go with the best sellers."

Traffic and customer flow have their positive and negative points as well. The store is seeing strong crossover buying because the video section is situated in the rear of the shop and customers have to walk past all other product. However, the aisles have to be kept clear, and there is virtually no room for large, lavish displays.

"We've created as much aisle space as possible," says Mundorf. "But the real test will be Christmas. We use multiple cash registers now, and I think we'll need four or five for the holiday season."

Hot product, including music videos, is merchandised in the front of the store, where all sale recordings are highlighted. Music catalog is in the middle of the store, with accessories mounted on the walls and albums and Compact Discs featured on a display island.

While the chain would rather trade up in space than place video sections in unusually small outlets, it isn't always possible. Mundorf says Camelot is currently negotiating for larger space in several locations, but the chain doesn't want space to be a deterrent in video expansion.



**Turtle Breaks the Tape.** The Atlanta-based Turtles Records & Tapes chain recently received a commemorative plaque from BASF for being the tape manufacturer's Southern retailer of the year. Pictured at the chain's headquarters are, from left, Turtles vice president John Martin, Turtles buyer Ira Schwartz, BASF national sales director John Ziemba and BASF Southern regional sales manager George Dzan.

## Santa Ana Store 'Works Things Out'

# Ghetto Records Hangs In

BY JOHN SIPPEL

SANTA ANA, Calif. Ghetto Records is part of a deteriorating strip center in this Orange County community.

The interior of the 17-year-old, 1,200 square foot store is a pleasant surprise. It's a light, airy atmosphere, with LPs and prerecorded cassettes openly displayed.

Two attractive young women attend the record/tape/accessories/hair care department. Shawan, 19, and Mitzi, 17, are veteran employees and daughters of owner Jim Huff.

"The girls keep me in the busi-

ness," says Huff. "My accountant and some friends advised me to sell out when the tv craze started. I stuck in there. The girls fit right into the business."

"Shawan goes back to college in Fullerton this fall, leaving it up to Mitzi and me and one part-timer, but we'll make it. We've always worked things out."

Huff recalls his start in the industry, back in the mid-'60s, when he and a friend, now inactive, paid first and last month's rent on an 800 square foot location, also in Santa Ana. "We had less than \$500 for inventory. Now my inventory's esti-

(Continued on page 22)



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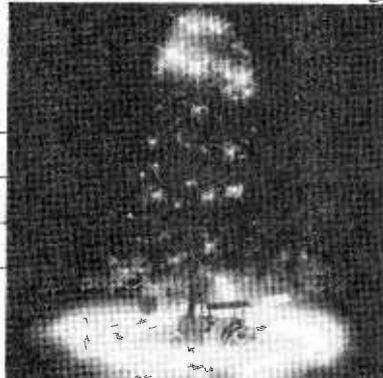
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# On the Beam

BY SAM SUTHERLAND

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

**CD SPECIALTY LABEL** Rykodisc USA, which licenses albums exclusively for Compact Disc release, has unveiled an eclectic trio of releases slated for this fall, along with a fresh supply of product on two titles already sold out.

New releases include "Carols

For Christmas, Volumes I & II," arranged and conducted by David Willcocks with the Royal College of Music Chamber Choir & Brass Ensemble, a two-disk package intended as a companion to a book published by the Metropolitan Museum of Art. It's a digitally recorded and mixed set licensed from CBS Special Products.

Guitarists Bill Frisell and Vernon Reid are featured on "Smash & Scatteration," which will have its U.S. release exclusively on CD. Fri-

sell has recorded as a soloist for ECM, as well as with Eberhard Weber and Paul Motian, also for that label; Reid has worked with Ronald Shannon Jackson's Decoding Society and Defunkt. A more traditional jazz focus dominates "Piper At The Gates Of Dawn," with saxophonist Phil Woods and synthesizer stylist Chris Swansen melding Woods' hard bop chops with atmospheric electronics.

Rykodisc is also re-servicing new stock on two worthy samplers pro-

duced specifically for the configuration of the **Rounder Records** catalog. "New Acoustic Music" offers more than an hour of performances from 16 different artists, including **Bela Fleck, Todd Phillips, David Grisman, Andy Statman, Tony Rice, Rob Wasserman, Norman Blake** and other instrumentalists associated with this shape-shifting sector, which bridges bluegrass, folk, swing and ethnic music. "Out Of The Blue" couples tracks by 17 blues artists, among them the **Nighthawks, George Thorogood, John Hammond, J.B. Hutto, Clarence "Gatemouth" Brown, Johnny Copeland** and **Solomon Burke**.

Initial response to the two Round-

er packages has also prompted production of two more sampler sets, now being readied. The first is a reggae CD drawn from **Rounder's Heartbeat** catalog and featuring **Burning Spear, Big Youth** and the **Mighty Diamonds**. The second spotlights such folk artists as **Mimi Farina, Mary McCaslin, John Fahey** and others. Both samplers will be more than an hour long.

Finally, Rykodisc has brought in fresh stock for another sold-out title, "Comin' And Goin'" by composer/saxophonist **Jim Pepper**.

**RANDOM BITS:** Other new releases on CD include two from (Continued on page 23)

# Billboard TOP COMPACT DISCS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP	
				ARTIST	TITLE
				Compiled from a national sample of retail sales reports.	
				LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	1	15	PHIL COLLINS ATLANTIC 2-81240	11 weeks at No. One NO JACKET REQUIRED
2	2	2	15	BRUCE SPRINGSTEEN COLUMBIA CK 38653	BORN IN THE U.S.A.
3	5	5	14	DIRE STRAITS WARNER BROS. 2-25264	BROTHERS IN ARMS
4	4	4	6	STING A&M CD 3750	DREAM OF THE BLUE TURTLES
5	3	3	15	TEARS FOR FEARS MERCURY 824-300 2/POLYGRAM	SONGS FROM THE BIG CHAIR
6	6	8	4	TALKING HEADS SIRE 2-25305/WARNER BROS.	LITTLE CREATURES
7	7	6	15	BRYAN ADAMS A&M CD 5013	RECKLESS
8	8	7	15	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
9	9	9	15	MADONNA SIRE 2-25157/WARNER BROS.	LIKE A VIRGIN
10	10	10	15	SADE PORTRAIT RK-39581/EPIC	DIAMOND LIFE
11	13	14	15	TINA TURNER CAPITOL CD 46041	PRIVATE DANCER
12	11	11	15	PRINCE & THE REVOLUTION PAISLEY PARK 2-25286/WARNER BROS.	AROUND THE WORLD IN A DAY
13	12	15	4	U2 ISLAND 2-90231/ATLANTIC	THE UNFORGETTABLE FIRE
14	16	12	15	JOHN FOGERTY WARNER BROS. 2-25203	CENTERFIELD
15	15	17	15	HUEY LEWIS & THE NEWS CHRYSALIS VK 41412	SPORTS
16	17	—	2	CREEDENCE CLEARWATER REVIVAL FANTASY FCD 623-0CR2	CHRONICLES
17	14	13	7	EURHYTHMICS RCA PCD 1-5429	BE YOURSELF TONIGHT
18	26	28	13	PINK FLOYD COLUMBIA C2K 36183	THE WALL
19	20	18	15	DON HENLEY GEFFEN 2-24026/WARNER BROS.	BUILDING THE PERFECT BEAST
20	22	22	12	HOWARD JONES ELEKTRA 960390-2	DREAM INTO ACTION
21	18	20	11	STEELY DAN MCA D-5570	DECADE OF HITS
22	19	23	6	PAUL YOUNG COLUMBIA CK-39957	THE SECRET OF ASSOCIATION
23	NEW ▶			R.E.M. I.R.S. 5592/MCA	FABLES OF THE RECONSTRUCTION
24	24	16	15	WHAM! COLUMBIA CK 39595	MAKE IT BIG
25	NEW ▶			THE POINTER SISTERS RCA PCD 1-5487	CONTACT
26	25	19	15	SOUNDTRACK MCA MCAD 5553	BEVERLY HILLS COP
27	29	26	15	LIONEL RICHIE MOTOWN 6059 MD	CAN'T SLOW DOWN
28	28	25	7	PAPA DOO RUN RUN TELARC CD 70501	CALIFORNIA PROJECT
29	30	—	2	LED ZEPPELIN SWAN SONG 2-19129/ATLANTIC	LED ZEPPELIN IV
30	23	24	4	RATT ATLANTIC 2-81257	INVASION OF YOUR PRIVACY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLASSICAL	
				TITLE	ARTIST
				Compiled from a national sample of retail sales reports.	
				LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	1	15	BERNSTEIN: WEST SIDE STORY DG 415-253	15 weeks at No. One TE KANAWA, CARRERAS (BERNSTEIN)
2	2	2	15	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)
3	3	3	15	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER
4	4	5	15	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)
5	5	4	15	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
6	7	7	15	TELARC SAMPLER #1 TELARC 80101	VARIOUS ARTISTS
7	6	6	15	WEBBER: REQUIEM ANGEL DFO-38218	DOMINGO, BRIGHTMAN (MAAZEL)
8	9	10	15	COPLAND: APPALACHIAN SPRING TELARC 80078	ATLANTA SYMPHONY
9	8	8	15	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244	NEVILLE MARRINER
10	10	9	15	TELARC SAMPLER #2 TELARC 80102	VARIOUS ARTISTS
11	11	11	15	BEETHOVEN: SYMPHONY #9 DG 410-987	BERLIN PHILHARMONIC (KARAJAN)
12	12	13	15	HAYDN/HUMMEL/L MOZART: TRUMPET CON. CBS MK-37846	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
13	13	14	15	PACHELBEL: CANON RCA RCD1-5468	PAILLARD CHAMBER ORCHESTRA
14	15	17	15	BEETHOVEN: SYMPHONIES #5 & 6 DG 413-932	BERLIN PHILHARMONIC (KARAJAN)
15	14	12	15	MOZART: REQUIEM L'OISEAU LYRE 411-712	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
16	17	16	11	BACH: UNACCOMPANIED CELLO SUITES CBS M2K-37867	YO-YO MA
17	18	19	15	GERSHWIN: RHAPSODY IN BLUE TELARC 80058	CINCINNATI POPS (KUNZEL)
18	16	15	15	WITH A SONG IN MY HEART PHILIPS 412-625	JESSYE NORMAN, BOSTON POPS (WILLIAMS)
19	19	18	15	AVE MARIA PHILIPS 412-629	KIRI TE KANAWA
20	22	25	4	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699	MICHAEL TILSON THOMAS
21	23	24	5	STRAUSSFEST TELARC 80098	CINCINNATI POPS (KUNZEL)
22	20	20	15	MAMMA LONDON 411-959	LUCIANO PAVAROTTI (MANCINI)
23	21	21	15	BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO CBS MK-39059	YO-YO MA, CLAUDE BOLLING
24	26	29	3	AMERICA, THE DREAM GOES ON PHILIPS 412-627	BOSTON POPS (WILLIAMS)
25	24	22	10	BEETHOVEN: SYMPHONIES 4 & 7 DG 415-121	BERLIN PHILHARMONIC (KARAJAN)
26	25	23	9	BAROQUE SOLOS AND DUETS CBS MK-39061	WYNTON MARSALIS, EDITA GRUBEROVA
27	29	—	2	PUCCINI: TOSCA ANGEL CB-47174	MARIA CALLAS
28	27	27	15	THE ART OF BEVERLY SILLS ANGEL AV 34017	BEVERLY SILLS
29	28	26	15	BACH: GOLDBERG VARIATIONS CBS MK-37779	GLENN GOULD
30	30	28	15	BIZET: CARMEN (EXCERPTS) ERATO HBC1-5302	DOMINGO (MAAZEL)



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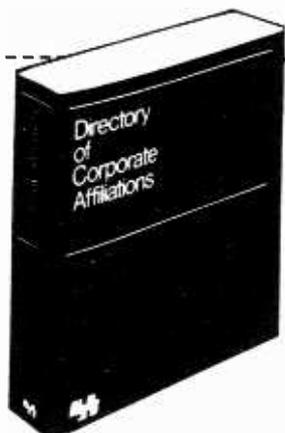
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City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Signature \_\_\_\_\_

## GHETTO RECORDS

(Continued from page 20)

mated at \$85,000. It's really large enough for me to think about a second store, using mostly albums and singles I have here.

"I'm experimenting," Huff explains, "having put several thousand albums and a lot of singles into a retail location that never handled records before. I put the entire lot in on consignment.

"I get a longer turnover than a couple of years ago," he continues. "The customers demand the hits, so I have to keep all the new titles in. I use Billboard mostly, and then I visit my friend Bruce Ogilvie at Abbey Road. He's so close, it's so convenient, I can pick up every day if I have to.

"We try to give overnight service on special orders. I'm actually getting a third generation of people in less than 20 years."

Huff says singles are his biggest problem. He figures he has more than 25,000 in stock here, plus perhaps another 5,000 out on the consignment deal. He gets \$1.69 for oldies and current hits.

He'll price \$8.98 albums at from \$5.97 to \$6.97, depending on the deal, while his shelf price is \$7.97. Cassette sales are outpacing LPs two to one. He still does a good share of his business with Marine Corps personnel, who favor the portability of the cassette. Though he has his cassettes behind the counter, they are mostly face out and offer a good chance to browse.

Huff says records are in his blood. He was in a navy hospital for almost five years in the late '60s after having a leg amputated, and during that time he got a chance to contemplate what he'd do when he got back in the harness.

Though he sells few CDs, he's doing pretty well with music videos—so well that, come the holidays, he thinks he'll take a flier in movie rentals. "My customers have VCRs. I know guys I meet at Abbey Road and who I bump into who run retail stores tell me video it where it's at.

"I've got the room. I just have to figure what my investment will be and how I can handle it."

Huff hates to cut back on vertical repertoire like black gospel and jazz. He finds patrons drive long distances, past chain stores, in order to shop this kind of hard-to-find catalog.

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## ON THE BEAM

(Continued from page 21)

RCA, the Pointer Sisters' current "Contact" and John Denver's digitally recorded "Dreamland Express." The latter, with production by Roger Nichols (Steely Dan, Donald Fagen), should prove ear-opening on sonic terms... A footnote to last week's look at new CD hardware competitors is the arrival of combination Compact Disc/Laserdisc players to augment the first hybrid unit unveiled by Pioneer early this year. Teac, which showed a prototype in January, now has an upgraded production model, the LV-5000DS, while NAD is offering its model 5900 combination player, and Alpine's Luxman line has bowed the D-408.

## New Releases

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

**CHINNOCK, BILLY**  
**Rock & Roll Cowboy**  
LP CBS Associated BFZ 40162/CBS/no list  
CA BZT 40162/no list

**DEL AMITRI**  
LP Chrysalis BFV 41499/CBS/no list  
CA BVT 41499/no list

**MURPHY, EDDIE**  
**How Could It Be**  
LP Columbia FC 39952/CBS/no list  
CA FCT 39952/no list

**WATTERS, CARMEL**  
**Heart Of A Woman**  
LP Vanity BFZ 40189/CBS/no list  
CA BZT 40189/no list

**WIDOW**  
**Rockit**  
LP CBS Associated BFZ 40163/CBS/no list  
CA BZT 40163/no list

### BLACK

**DJAVAN**  
LP Columbia FC 39973/CBS/no list  
CA FCT 39973/no list

**GAINES, ROSIE**  
**Caring**  
LP Epic BFE 40090/CBS/no list  
CA BET 40090/no list

**ISLEY, JASPER, ISLEY**  
**Caravan Of Love**  
LP CBS Associated BFZ 40118/CBS/no list  
CA BZT 40118/no list

**KOKO POP**  
**Secrets Of Lonely Boys**  
LP Motown 6155ML/MCA/\$8.98  
CA 6155MC/\$8.98

**THE STAPLE SINGERS**  
LP Private I BFZ 40109/CBS/no list  
CA BZT 40109/no list

### COUNTRY

**FRICKE, JANIE**  
**The Very Best Of**  
LP Columbia FC 40165/CBS/no list  
CA FCT 40165/no list

**GILLEY, MICKEY**  
**I Feel Good (About Lovin' You)**  
LP Epic FE 40115/CBS/no list  
CA FET 40115/no list

**VARIOUS ARTISTS**  
**19 Hot Country Requests, Vol. II**  
LP Epic FE 40175/CBS/no list  
CA FET 40175/no list

### JAZZ

**MARSALIS, WYNTON**  
**Black Codes (From The Underground)**  
LP Columbia FC 40009/CBS/no list  
CA FCT 40009/no list

### SOUNDTRACK

**BEETHOVEN**  
**Trio In B Flat Major, Op. 97 "Archduke";  
14 Variations, Op. 44**  
Istomin, Stern, Rose Trio  
LP Masterworks Portrait MP 39753/CBS/no list  
CA MPT 39753/no list

**IVES**  
**String Quartets Nos. 1 & 2**  
Juilliard String Quartet  
LP Masterworks Portrait MP 39752/CBS/no list  
(Continued on page 24)

# "Pfanstiehl...the kind of profits that inspired you to go into business in the first place."



I didn't take this space just to remind you of how tough it is to make a fair profit these days. It is a simple fact that dealer profits throughout the home entertainment and music industry are under heavy pressure from a multitude of economic forces...but that's not telling you anything you don't already know.

What you might not know is that dealer profit margins on Pfanstiehl's Replacement Phonograph Needles bear little resemblance to the low margins now being realized on the sale of most music and home entertainment products.

The difference is substantial! I'm talking in terms of Pfanstiehl needle sales returning dealer profits far exceeding any other line in your store... turn, after turn, after turn. When you sell Pfanstiehl Replacement Needles, you make the kind of profit that inspired you to go into business in the first place.

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than this space allows. So we have prepared an informative Program called the Pfanstiehl Replacement Needle "Program for Profit." It tells the whole story...from how easy it is to sell our replacement needles...to descriptions of pre-packed assortments especially created and priced so that you can immediately become a Pfanstiehl dealer at exactly the investment level that suits you best.

I urge you to send for this Program today. We will be pleased to send it to you free of charge. Read it carefully. Then, if you are still not convinced that selling Pfanstiehl Replacement Needles will improve your profit picture, please call me. You're just the person I want to talk to.

Sincerely,

*Merle Nelson*

Merle Nelson  
President

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NEW RELEASES

(Continued from page 23)

CA MPT 39752/no list

**PROKOFIEV**  
Symphonies Nos. 1 & 5  
New York Philharmonic/Bernstein;  
Cleveland Orchestra/Szell

LP Masterworks Portrait MP 39755/CBS/no list

CA MPT 39755/no list

**SCHUBERT**  
Sonata No. 21  
Rudolf Serkin

LP Masterworks Portrait MP 39756/CBS/no list

CA MPT 39756/no list

**STRAUSS**  
Enoch Arden  
Glenn Gould, Claude Rains

LP Masterworks Portrait MP 39754/CBS/no list

CA MPT 39754/no list

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.

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.

COMPACT DISC

VARIOUS ARTISTS

20 Greatest Songs In Motown History

CD Motown 6137MD/MCA/n/a

WONDER, STEVIE

"Love Songs"—20 Classic Hits

CD Tamla/Motown 6144TD/MCA/n/a

FILMS

THE AMBUSH MURDERS

James Brolin, Dorian Harewood

♠ ♥ USA Home Video 214-615/IVE/\$49.95

ANTARCTICA

♠ ♥ CBS/Fox Video 1446/\$59.98

THE BELLBOY

Jerry Lewis, Alex Gerry, Bob Clayton

♠ ♥ USA Home Video 215-488/IVE/\$59.95

BEYOND OBSESSION

Marcello Mastroianni, Tom Berenger, Eleonora Giorgi

♠ ♥ VidAmerica 7064/Lightning Video/\$69.95

THE BLUE KNIGHT

George Kennedy, Alex Rocco, Glynn Turman

♠ ♥ USA Home Video 214-513/IVE/\$49.95

CINDERELLA

Jerry Lewis, Ed Wynn, Anna Maria Alberghetti

♠ ♥ USA Home Video 215-487/IVE/\$59.95

THE COMPLEAT AL

"Weird Al" Yankovic

♠ ♥ CBS/Fox Video 7084/\$29.98

THE DISAPPEARANCE OF AIMEE

Faye Dunaway, Bette Davis, James Woods

♠ ♥ USA Home Video 215-612/IVE/\$59.95

EMANUELLE IN AMERICA

Laura Gemser

♠ ♥ VidAmerica 887/Lightning Video/\$39.95

EMANUELLE IN BANGKOK

Laura Gemser

♠ ♥ VidAmerica 970/Lightning Video/\$39.95

EMANUELLE THE QUEEN

Laura Gemser

♠ ♥ VidAmerica 895/Lightning Video/\$39.95

HATCHET FOR A HONEYMOON

Stephen Forsythe, Dagmar Lassander

♠ ♥ Media Home Entertainment M287/\$49.95

THE HOUSE ON SKULL MOUNTAIN

Victor French, Janee Michelle, Jean Durand

♠ ♥ CBS/Fox Video 1467/\$59.98

HUSH... HUSH, SWEET CHARLOTTE

Bette Davis, Olivia de Havilland

♠ ♥ CBS/Fox Video 1245/\$59.98

IT'S THE GREAT PUMPKIN,

CHARLIE BROWN

♠ ♥ Snoopy's Home Video Library M339/Media Home/\$29.95

LANGUAGE PLUS PRESENTS

SURVIVAL SPANISH

Ana Luisa Salas-Porras

♠ ♥ USA Home Video 213-626/IVE/\$39.95

THE LEGEND OF HELL HOUSE

Roddy McDowall, Pamela Franklin

♠ ♥ CBS/Fox Video 1465/\$59.98

JERRY LEWIS LIVE

♠ ♥ USA Home Video 213-520/IVE/\$39.95

PORKY'S REVENGE

Dan Monahan, Wyatt Knight, Tony Ganios

♠ ♥ CBS/Fox Video 1463/\$79.98

SCARED TO DEATH

John Stinson, Diana Davidson, David Moses

♠ ♥ Media Home Entertainment M802/\$49.95

THE SCARLET AND THE BLACK

Gregory Peck, Christopher Plummer

♠ ♥ CBS/Fox Video 9078/\$59.98

THE TRIANGLE FACTORY FIRE SCANDAL

Stephanie Zimbalist, Tovah Feldshuh, David Dukes

♠ ♥ USA Home Video 215-680/IVE/\$59.95

TWINS OF EVIL

Mary Collison, Madeleine Collison

♠ ♥ VidAmerica 7065/Lightning Video/\$69.95

9 DEATHS OF THE NINJA

Sho Kosugi, Brent Huff, Emelia Lesniak

♠ ♥ Media Home Entertainment M800/\$69.95

1918

Matthew Broderick, Hallie Foote, William Converse-Roberts

♠ ♥ CBS/Fox Video 6876/\$79.98

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.

Billboard TOP COMPUTER SOFTWARE

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS									
							Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other		
EDUCATION	1	1	49	TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.	•		•	•	•					
	2	2	84	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	3	101	NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	•	♦♦	♦♦	•	•					
	4	4	5	CHARLIE BROWN'S ABC'S	Random House	An introduction to letters and words. Recommended ages 3 to 7.	•		•	•						
	5	5	80	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•							
	6	7	39	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.	•	♦♦	♦♦	•		•♦				
	7	8	16	BUILD A BOOK	Scarborough	Children can create a story with friends and pets names to print out and make their own book. Recommended ages 2-12.	•		•	•						
	8	9	3	HALLEY PROJECT	Mindscape	Provides user with a working knowledge of the Solar System.	•	•	•	•						
	9	10	3	ADDITION MAGICIAN	The Learning Co.	Teaches the basics of addition with a number strategy game for older children. Recommended for ages 6-10.	•		•	•						
	10	6	12	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.	•	•	•	•						

HOME MANAGEMENT	1	1	59	PRINT SHOP	Broderbund	At Home Print Shop	•	•	•							
	2	3	20	THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.	•		•	•						
	3	2	22	PRINT SHOP GRAPHICS LIBRARY	Broderbund	An additional disk for use with the "Print Shop". Supplies 100 new graphics.	•	•	•	•						
	4	6	6	PRINT MASTER	Unison World	At Home Print Shop				•						
	5	5	101	BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•						
	6	4	9	PRINT SHOP GRAPHICS LIBRARY II	Broderbund	A second disk for use with the "Print Shop" more new graphics.	•		•							
	7	7	35	PAPERCLIP	Batteries Included	Word Processing Package		•	•♦							
	8	9	20	HOMEPAK	Batteries Included	Combines word processing, communications and data management in one package.	•	•	•	•						
	9	8	4	3 IN 1 BUNDLE	Timeworks	Combination of Word Processing, Data Base and Spread Sheet program.				•						
	10	10	25	MANAGING YOUR MONEY, ANDREW TOBIAS	Meca	Home Financial Management System					•					

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•—DISK ♦—CARTRIDGE ★—CASSETTE



**Pinocchio Draws Applause.** The 15-store Applause Video chain, based in Omaha, recently threw its weight behind Walt Disney's release of "Pinocchio" with this 600 square foot display on the front of its flagship store at 84th and Dodge in Omaha. The display, featuring Pinocchio, Jiminy Cricket, Geppetto and other characters from the story, is seen by as many as 50,000 passing motorists daily.

## DEALERS REASSESSING RENTAL CLUBS

### Stores Face Chain Competition, Government Scrutiny

BY EARL PAIGE

LOS ANGELES Clashing retail philosophies and the emerging interest of government agencies are causing home video retailers to reassess and modify rental clubs.

Traditionally operated by video specialty stores, rental clubs are now often targeted directly by the large record/tape chains, via such marketing slogans as "no club to join." And interest by government agencies pushing consumer protection finds rental clubs under further fire and subject to possible licensing and taxation.

Retailers offer divergent stances. A critical view comes from the 15-unit Nebraska chain Applause Vid-

eo, based in Omaha, where Doug Dohmen says, "Clubs are a gimmick. Stores charge \$50 with all kinds of hooks for joining."

An opposite view comes from Gary Messenger at eight-unit North American Video in Durham, who insists, "It's a cliché, but people like to belong to clubs. They feel special; they feel they're getting more value."

At eight-unit Video Store in Cincinnati, Lee Hackman agrees, maintaining that clubs aid stores in positioning against competition and "build loyalty." Like those of many other retailers, Video Store's plan offers members a break, a 10% discount on purchases and other perks.

Although rental club dues range widely, often with complex add-ons, most are \$25 or more. Video Store's fee rolls off over time. Initially \$25 a year, it's \$5 less each successive year until year four, when it's free. "Or," Hackman adds, "we offer a lifetime for \$69.95."

Lifetime offers and other exposure for consumers concern some government agency professionals and lawmakers, who have recently sought to regulate health clubs. In Maryland, Assembly Delegate Anthony DiPietro's proposed bill affecting video clubs indicates wide protection. It reads in part: "... a surety bond or provide an irrevocable letter of credit or cash before selling video clubs services; providing for the establishment of certain fees; providing an opportunity for a hearing under certain circumstances ..."

While organized opposition in Maryland has stalled the DiPietro bill, lawmakers and agencies elsewhere are eyeing video clubs, especially lifetime offers. Hershel Elkins, senior assistant attorney general in the Los Angeles Consumer Law Section, notes that health clubs' lifetime offers are now illegal.

Lifetime memberships "are a problem anytime," Elkins says, "because there's no portion of the fee put in [reserve] over a long enough time period to offer protection. Lifetime doesn't refer to the customer or the contract, but really to the business. If the business goes bust in three months, you've got nothing."

Because home video stores are so new, no statute has been proposed as yet here governing them, says Candis Cohen, consumer liaison officer in the California Dept. of Consumer Affairs, who is also skeptical about lifetime membership offers.

In Durham, Messenger insists that video stores need not be vulnerable. "In our club," he says, "if a member leaves the area within six months of the membership's expiration, the amount of membership is returned in the form of merchandise. We've done this often. Why penalize someone who has to relocate?"

Messenger also heatedly denies that his chain's club fee is diluted because he offers the \$50 membership for \$25 if a potential member is sponsored by a present member. North American Video also offers

free memberships to employees of various Durham companies, including Record Bar.

Consumers, many already burned by complex video club offers or by stores with clubs that have closed, are often skeptical, according to Jim Ellis, president of the 25-unit Movies To Go in St. Louis, which nevertheless has a club with a \$25 fee.

"In most places, clubs are going out," Ellis says. Yet he maintains that a club helps the chain remain "dominant in our market, along with our vast selection." Movies To Go club members receive benefits, such as coupons in newsletters.

Whether clubs provide services, or enough services, is a question that intrigues the California Board of Equalization, says Lee Brown, an auditor in Sacramento. She says fees are subject to sales tax, a point hotly contested by many California retailers, who claim clubs are a "service" and thus not taxable.

While owners of single stores and small chains debate clubs, larger national chains also hold divergent views.

Adventureland Video, a 550-store franchiser in 43 states, has traditionally required patrons to join the \$19.95 annual club. But Nancy Dody, the owner of a 10-store Missouri Adventureland chain, says, "We're now renting to non-members."

At National Video in Portland, another giant franchiser with more than 500 stores nationally, executive Troy Cooper says no club plan is required, although "We do recommend a basic fee schedule. Our stores also offer a 'VIP' card for which they usually charge a \$2 processing fee."

The idea of a national card "good anywhere" is being pushed by John Power, founder of the four-year-old Phoenix-based American Video Assn., which represents approximately 1,800 members with 2,700

(Continued on page 26)

## Missouri Adventureland Franchisees Dodys Say Their Secret Is Hard Work

In this second of a three-part series on a Missouri Adventureland Video chain, the effects of growing competition and the maturation of the market are analyzed.

SEDALIA, Mo. Dwight and Nancy Dody are not sure why the home video business is so fertile here in America's heartland. Typically, the headquarters store operated as a hub of the Dodys' 10-unit Adventureland Video chain is in the top 10 gross profit leaders among the 550 Adventureland stores nationwide. In one recent month, four of the Dody stores made the top 30. The Dodys wonder if it will keep up.

If there is any single secret to success, Nancy Dody says, it's "that we work day and night." The chain operates from the Dodys' home, and the store in Clinton is managed by daughter Debbie Smith. Dwight and Nancy have only recently hired a secretary in their office. And, Nancy says, "We're also about to put a computer in each store."

Only in the very smallest towns do the Dodys have it all to themselves. In 7,500-population Clinton, Debbie says, "There are two regular video stores, an appliance store with movies and one photo place."

As in many rural and suburban markets where Adventureland franchisees flourish, the region here in the middle of Missouri is tailor-made for the company's approach. There are few theatres, and both network and cable tv are often difficult to receive.

What are flourishing more and more, Nancy Dody says, are satellite dish antennas. She says she has noticed this because she serves as a buyer for the chain and confronts the difference in program content. Adventureland stores stock no adult titles and even shy away from what Nancy calls "hard R."

"We have to draw the line," she says. "Home video is not the same as the satellite dishes, where every type of programming might be received." Nancy says her biggest problem is finding enough good "family-type" titles.

Like Adventurelands every-

where, the Dody stores are not dependent on the installed VCR level; Adventureland stores rent VCRs and literally "wire" the town. In the West Side store here in Sedalia, manager Vicki Murray has 63 VCRs for rent.

What's really provided impetus for Adventureland stores, Dwight Dody says, is the "Rent To Own" plan. Under this arrangement, customers can pay \$11.95 a week for a VCR, until in 78 weeks they own it. Dody acknowledges that this comes to more than \$900 for a unit, but notes, "Half of it's rent. The way we consider it, they're paying \$5 a week in principal and \$5 for [machine] rental."

Of course, each week as customers come in to make the \$11.95 payment, they rent movies. That's the whole idea.

Lately, the Dodys are selling VCRs, outright, for as little as \$200.

A dramatic reaction to competition and retail maturation is seen in the Dodys' decision to open on Sun-

days, from 1-6 p.m. Far from the national headquarters in Salt Lake City, they are not aware of any hard and fast rule on Sunday hours.

"Here the blue laws are gradually relaxing," says Nancy. "Only in one county is it strict, and there we can rent but not sell on Sunday."

Yet another dramatic change from the basic Adventureland formula is the offering of movies to non-members. Typically, Adventureland sells a one-year membership at \$19.95. Customers have to join, though a 10-day trial period is offered. Members can rent three movies for \$6 Monday-Thursday, \$3 each on Friday, Saturday and Sunday.

"We're now offering courtesy memberships," says Nancy. "They pay \$3 all the time and receive no newsletter or discounts." Was it suggested by Salt Lake City? "No, we just thought it was dumb not to offer it."

EARL PAIGE

Next: How the Dodys promote.

## Fogelman Discusses Rental Music Plus Steps Up Involvement

LOS ANGELES The home video rental business requires far more service than records and tapes while luring a far different customer into record outlets. These two factors obviously interact and impact heavily on chains such as Music Plus, as that chain's staff was told during a recent seminar.

Of particular note is the handling of defective movies, according to chain president Lou Fogelman. He urged that, while the web has a definite policy, there should be "common sense" ways to be flexible. "We can't blow away customers for a \$1.25 ticket," he said of the usual discount rental price.

The occasion was the first Music Plus seminar for middle management store staff, which also included key part-timers. Fogelman said he had earlier addressed the topic of home video rental when the managers were assembled.

Music Plus now has video in 27 of its 38 units, and all will have it by Christmas, Fogelman stressed. Five units have separate annexes for video. Fogelman said the video volume in these separate stores is "heavier" than in a combination store, "but you don't get the stimulation of audio that you see in the combo."

The chain first tested video in 12 stores in 1981. "We didn't know the business," Fogelman recalled. "We failed." Next came Videon in Studio City, a separate video-only store "where we could learn first-hand." Rental was \$6 a night, clubs \$100 a year, in contrast to today's cut-throat prices here.

In January, 1984, Music Plus went after the rental mass market but learned that its initial computer system was not flexible enough. "We had to deal with third party software," Fogelman said. Now

(Continued on page 26)

## Adult Programming Segregated at VSDA

WASHINGTON The location of adult programming vendors in the Shoreham here during the Video Software Dealers Assn. (VSDA) convention last week was a form of exhibitor segregation the four-year-old trade group does not encourage, according to insiders.

"It was not planned," said a source who asked to remain nameless. "Also, they [adult exhibitors] should have been told they were going to be essentially by themselves."

Adult vendors have been sensitive on the issue of segregation following years of bickering at the twice-annual Consumer Electronics Show. VSDA took its own lumps in 1982, at its first convention, when it was accused by adult suppliers of ignoring the category in seminars. The 1982 VSDA no exhibitors. The main exhibition venue this year here was the Washington Sheraton, directly opposite the Shoreham.

## FOGELMAN OFFERS HIS VIEWS ON RENTAL

(Continued from page 25)

[with a new system] we control the software."

Music Plus currently merchandises video rental in open displays, using the original box in empty mode. One of Fogelman's strong suggestions was to "maintain the credibility of display boxes." He said there can be discrepancies both ways: no library copy but a package on display, or no package on display for a copy in the library.

"Where there is a discrepancy," he said, "find out why. Don't put away a box if there is a discrepancy—God forbid, not on the wall," where it would obviously lead to a customer complaint.

Fogelman said Music Plus is deluged with rental traffic, and therefore the tendency is to concentrate on the counters. But he urged that there be two people on the floor during peak hours. "It's not that you have to be an expert on movies," he said to a staff composed primarily of record/tape experts.

The point, he suggested, is that customers can rent a maximum of four titles. By talking up movies and suggesting other titles, more customers can be moved toward the checkout counter with the maximum number of rentals in hand, maximizing the precious time at the terminal.

"There is nothing as good as when you take an interest in the customer," Fogelman said. "Especially because it [video] is such an automatic transaction."

Particularly important, he said, is the greeting of new customers. "Sign them up even if they belong to another club. The lifeblood of our business is new customers."

Fogelman stressed that the chain is aggressively positioning for video. "We're open from 10 to 10, seven days a week. We've added Thursday to Tuesday-Wednesday for half-price [\$1.25] days." Customers, he indicated, are weaned on the intense service of the independent home video store, "where it's coffee, Coke, home delivery and reservations."

Because the rental volume in record/tape chains is so enormous, Fogelman pointed out, the problems of fake defective complaints mount.

"It's amazing how they [customers] just feel good about getting it free." All the same, he stressed, handling complaints courteously is crucial.

Referring to the chain's rule about not reserving copies, Fogelman urged some flexibility. "We had a case where one of our stores called the next one over and told a customer a movie would be held for her at that store. When she got to the other store, they said they do not hold movies, in this case not even for one of our own stores. We have to use common sense."

Policies such as not reserving copies seem hard, Fogelman indicated, until one realizes the enormity of a far-flung chain where literally hundreds of copies could be held up daily. He acknowledged that Music Plus may seem overly strict in certain areas, but noted that the upside is the large selection and clout of a chain: "We get new movies more quickly." **EARL PAIGE**

## RENTAL CLUBS

(Continued from page 25)

stores.

But Cincinnati retailer Jack Messer of Video Store, who favors clubs, is dead set against AVA's Video Plus national club idea. He says he quit AVA because member stores aren't given sufficient geographical exclusivity. "It might work if there were just a few [member] stores in a whole state," he notes.

Not surprisingly, rental clubs were born of controversy. The idea was originally a way around vendor rental limitations in the early '80s, with dealers offering "movie exchange" clubs. A movie was "sold" once and thereafter exchanged, so no rental was involved.

Despite their longevity, clubs are not favored by many dealers, even veterans. John Pough, who has operated Videocassettes Unlimited in suburban Santa Ana for seven years, asks rhetorically: "Why charge people for doing business with you?"

# 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	15	<b>THE KARATE KID ▲</b>	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG
2	3	6	<b>A SOLDIER'S STORY ▲</b>	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E. Rollins Jr.	1984	PG
3	2	6	<b>FALCON AND THE SNOWMAN</b>	Orion Pictures Vestron 5073	Timothy Hutton Sean Penn	1985	R
4	6	10	<b>STARMAN ▲</b>	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG
5	5	8	<b>A NIGHTMARE ON ELM STREET ▲</b>	Media Home Entertainment M790	John Saxon Ronee Blakley	1984	R
6	4	8	<b>THE FLAMINGO KID</b>	ABC Films Inc. Vestron 5072	Matt Dillon Richard Crenna	1985	PG-13
7	7	6	<b>RUNAWAY ▲</b>	Tri-Star Pictures RCA/Columbia Pictures Home Video 6-20469	Tom Selleck Cynthia Rhodes	1984	PG-13
8	9	5	<b>PINOCCHIO</b>	Walt Disney Home Video 239	Animated	1940	G
9	10	20	<b>THE TERMINATOR ▲</b>	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R
10	13	4	<b>THE MEAN SEASON ▲</b>	Orion Pictures Thorn/EMI/HBO Video TVA2981	Kurt Russell Mariel Hemingway	1985	R
11	8	10	<b>MICKI &amp; MAUDE ▲</b>	RCA/Columbia Pictures Home Video 6-20456	Dudley Moore Amy Irving	1984	PG-13
12	11	10	<b>2010 THE YEAR WE MAKE CONTACT ▲</b>	MGM/UA Home Video 800591	Roy Scheider John Lithgow	1984	PG
13	12	12	<b>PLACES IN THE HEART</b>	CBS-Fox Video 6836	Sally Field Lindsay Crouse	1984	PG
14	14	13	<b>MISSING IN ACTION</b>	Cannon Films Inc. MGM/UA Home Video 800557	Chuck Norris	1984	R
15	16	11	<b>PROTOCOL ▲</b>	Warner Brothers Pictures Warner Home Video 11434	Goldie Hawn	1984	PG
16	15	6	<b>INTO THE NIGHT ▲</b>	Universal City Studios MCA Dist. Corp. 80170	Jeff Goldblum Michele Pfeiffer	1985	R
17	17	8	<b>JOHNNY DANGEROUSLY</b>	CBS-Fox Video 1456	Michael Keaton Joe Piscopo	1984	PG
18	21	15	<b>CITY HEAT ▲</b>	Warner Brothers Pictures Warner Home Video 11433	Clint Eastwood Burt Reynolds	1984	PG
19	20	11	<b>THE RIVER ▲ ◆</b>	Universal City Studios MCA Dist. Corp. 80160	Sissy Spacek Mel Gibson	1984	PG-13
20	18	17	<b>THE COTTON CLUB ▲</b>	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R
21	29	2	<b>STICK ▲</b>	Universal City Studios MCA Dist. Corp. 80180	Burt Reynolds Candice Bergen	1985	R
22	19	14	<b>DUNE ▲ ◆</b>	Universal City Studios MCA Dist. Corp. 80161	Kyle MacLachlan Sting	1984	PG-13
23	23	4	<b>TUFF TURF ▲</b>	New World Pictures New World Video 8501	Paul Mones Kim Richards	1985	R
24	31	2	<b>BLOOD SIMPLE ●</b>	Circle Films MCA Dist. Corp. 80139	John Getz Frances McDormand	1985	R
25	24	10	<b>GHOULIES</b>	Empire Pictures Vestron 5081	Lisa Pelikan Jack Nance	1985	PG-13
26	<b>NEW ▶</b>		<b>AMERICAN DREAMER</b>	CBS-Fox Video 7082	Jo Beth Williams Tom Conti	1985	PG
27	26	18	<b>BODY DOUBLE ▲ ◆</b>	RCA/Columbia Pictures Home Video 6-20411	Craig Wasson Melanie Griffith	1984	R
28	30	5	<b>THE CARE BEARS MOVIE</b>	Samuel Goldwyn Company Vestron 5082	Animated	1985	G
29	27	26	<b>REVENGE OF THE NERDS ▲</b>	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R
30	22	4	<b>MASS APPEAL ●</b>	Universal City Studios MCA Dist. Corp. 80168	Jack Lemmon	1984	PG
31	25	9	<b>BIRDIE</b>	Tri-Star Pictures RCA/Columbia Pictures Home Video 6-20457	Matthew Modine Nicolas Cage	1985	R
32	28	6	<b>WRESTLEMANIA</b>	Titan Sports Inc. Coliseum Video WFO04	Various Artists	1985	NR
33	38	21	<b>COUNTRY ◆</b>	Touchstone Home Video 241	Jessica Lange Sam Shepard	1984	PG
34	33	16	<b>TEACHERS</b>	CBS-Fox Video 4728	Nick Nolte Jo Beth Williams	1984	R
35	37	25	<b>GONE WITH THE WIND ▲ ◆</b>	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G
36	32	8	<b>AVENGING ANGEL ▲</b>	New World Pictures New World Video 8506	Betsy Russell Rory Calhoun	1985	R
37	35	2	<b>AFTER THE FALL OF NEW YORK</b>	Vestron 5084	Michael Sopkin Valentine Mournev	1985	R
38	36	6	<b>NIGHT OF THE COMET</b>	CBS-Fox Video 6743	Robert Beltran Catherine Mary Stewart	1984	PG-13
39	34	18	<b>THIEF OF HEARTS</b>	Paramount Pictures Paramount Home Video 1660	Steven Bauer Barbara Williams	1984	NR
40	39	10	<b>1984</b>	Virgin Cinema Films Ltd. USA Home Video 217547	John Hurt Richard Burton	1984	R

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

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# Fast Forward

BY FRANK LOVECE

IN OUR LAST COLUMN, we described the new stereo tv broadcasting system called either MTS, for "Multichannel TV Sound," or BTSC, after the committee that approved it. This time, we'll talk about its role in the upcoming tv equivalent of the Beta/VHS war.

Approved by the Federal Communications Commission just last year, MTS is an over-the-air broadcast system unrelated to stereo cable channels or stereo videotapes and disks. Some 80 tv stations are currently equipped for over-the-air MTS-stereo broadcasts.

Video hardware manufacturers have responded with high-end VCRs and tv sets offering either built-in MTS tuning or MTS jacks into which consumers can plug MTS decoders. Such tv sets and VCRs are known, respectively, as "broadcast-stereo" and "broadcast-stereo ready" equipment.

They may also be known as "obsolete" very shortly, should certain developments continue in the ongoing battle between broadcast stations and cable systems.

Many cable tv systems already offer such stereo cable channels as MTV and Showtime. In these systems, the stereo audio signal is sent as an FM signal separate from the tv signal. In the home, cable subscribers generally must connect their cable converters—what consumers call "cable boxes"—to an FM stereo receiver.

While virtually any cable system can be modified to pass MTS stereo through its cable boxes and then into MTS-capable tv sets and

VCRs—thus offering compatibility—these modifications can be costly and difficult.

Local cable systems generally use one of three types of cable-channel "carriage": HRC (Harmonically Related Carrier), IRC (Incremental Related Carrier) and a "standard" type with no specific proper name. Local systems also generally use one of two types of tv set-top cable boxes. These are the "standard RF" type and the "baseband" type.

According to Brian James, special projects manager of cable systems for the National Cable Television Assn. (NCTA), none of the three types of carriage is more difficult to modify than the others. The type of cable box used, however, can present particular challenges.

With the standard RF type in a home, says James, local cable operators can use heterodyne processing—a common method of combining radio waves with other-frequency waves to produce a new frequency—to send MTS stereo. Baseband cable boxes, however, are more problematic.

Baseband converters are necessary in some systems where cable signals are scrambled and have to be selectively descrambled. They're also needed for some types of cable box volume controls. Yet baseband conversion makes it difficult to pass MTS stereo without threatening sound and picture quality.

Even so, observes James, strengthened signal-amplifiers and available masking techniques can overcome most obstacles. Baseband-converter manufacturers are actively exploring these and other methods of handling MTS stereo

*(Continued on page 28)*

# DISNEY, VESTRON SLASHING PRICES

## Extensive Holiday Promotions Emphasize Gift-Giving

BY TONY SEIDEMAN

WASHINGTON Walt Disney Home Video is trotting out heavy ammunition for its 1985 Christmas season promotion, cutting prices on 21 of its top titles to \$29.95. Street date for the promotion is Nov. 6; finish date is sometime in early January.

Included in the promotion will be "Pinocchio," which was released earlier this year at \$79.95, and "Walt Disney Magic," a cassette consumers will be able to pick up for \$9.95 when they buy another of the titles included in the promotion.

Other titles involved will include "Robin Hood," "Dumbo" and "Mary Poppins," which is being made available on cassette for the first time in 18 months.

For the first time, Disney will also be price promoting its live action product, including such titles as "Old Yeller" and the "Love Bug" films.

"They literally are our 21 best-sellers," says Disney's Richard Fried. The theme of the promotion will be "Making Your Dreams Come True." As with Vestron Video's "VideoGift" promotion, Disney will be using a number of genres, not just children's, for the promotion.

"This promotion clearly sets us apart from kidvid," Fried says. "It's family."

The \$9.95 title is an application of the mass merchandiser "PWP" concept to the prerecorded video business, Fried says. "PWP" stands for "purchase with purchase," with the chance to buy a \$9.95 title luring consumers into buying a \$29.95 one as well.

Noticing the number of gift-ori-

ented promotions that are scheduled for the fourth quarter, Fried says, "Whether the product is wrapped or not wrapped, people are starting to respond to video as a gift."

In terms of marketing dollars, he says, "We'll be spending over \$1 million on advertising," with the money "concentrated in the 10 highest VCR penetration markets," which pretty much match with the 10 top ADIs. Magazine and other print advertising will also be used.

Dealers will also be able to get some product free if they place qualifying orders, getting one cassette at no cost for the first 21 they buy, and five for the first 60. Pre-book date for the promotion will be Oct. 16.

Even though "Pinocchio" only hit the market a few months ago, Fried says he's not worried about dealer and distributor complaints about price protection. When "Pinocchio" was first shipped, he says, Disney didn't put too much pressure on dealers to "load up."

"We also stopped shipping in the last few weeks," Fried says, and as a result "there is little 'Pinocchio' in the pipeline." In effect, he maintains, Disney has given video stores a five-month rental window on the title.

In addition to the films in its major promotion for the season, Disney will also be working on a program with some of its children's titles that will enable dealers to sell the program to consumers at greatly reduced prices. The promotion will enable dealers to sell "Super Ted," which normally goes for \$49.95, for \$24.95, and "Paddington

*(Continued on page 31)*

WASHINGTON In the largest promotion in its history, Vestron Video will be dropping prices on 27 of its top catalog titles to help boost consumer purchases of prerecorded videocassettes as gifts.

Titled "VideoGift Holidays '85", the promotion's goal will be to encourage consumer purchases of videocassettes as gifts, says Vestron president Jon Peisinger. Prerecorded videocassettes are perceived by consumers as being high-value, high-ticket items, he says, and Vestron's goal is to use that perception to help boost product sell-through.

All of the titles involved in the "VideoGift" promotion will sell for \$24.95. A total of 27 programs will be involved, with the promotion ending around the middle of January.

"VideoGift" is a concept th Vestron is hoping to use for more than just the Christmas holiday season, according to Peisinger. He says he hopes Vestron's program, and similar ones from other manufacturers, will boost consumer purchases of videocassettes as gifts all year.

To help boost the concept of using prerecorded cassettes as gifts for all occasions, Vestron has included a wide spectrum of product in "VideoGift." Much of the company's top catalog will be involved, including "Mr. Mom," "Easy Money," "The Beach Boys: An American Band," "The Woman In Red," "Irreconcilable Differences," "Gorky Park" and "The Care Bears Movie."

An ad budget of more than a million dollars has been set for the campaign, Peisinger claims, with money targeted at a number of specific, separate areas. National ads will be targeted at VCR-owning con-

*(Continued on page 31)*

## 'TV 2000' Cross-Promotion

# Sony/ATI Tie Paying Off

NEW YORK Now past the halfway mark of a 13-week cross-promotion, both Sony Video Software Operations and ATI Video are reaping the benefits of using Sony music video product as contest giveaway prizes.

Stuart Shapiro, producer of the weekly video countdown program "TV 2000"—which is syndicated via On The Air to some 70 markets, including eight of the top 10—says that call-ins and written responses to rock star-related trivia questions have ranged between 20,000 and 90,000 a week since the show's early July launch, with the most recent seventh installment eliciting 95,000. Correct respondents are eligible to win Sony music videocassettes and hardware, with product supplied by Sony in exchange for heavy visibility during the program.

Extensive exposure is extremely cost effective, according to Sony Video Software Operations promotion coordinator Michael Rudich. Having previously worked with ATI in promotions involving cable music programming, Rudich notes that the current broadcast outlet provides far greater reach and market penetration.

The "TV 2000" cross-promotion features a specific Sony music vi-

deocassette title each week, spotlighted by a 10-second billboard containing the title's box in front of a backdrop of its footage. An additional 30-second spot includes footage from both the current giveaway cassette and the preceding week's, and is the backdrop for the on-air listings of that week's prize winners.

Another 60-second spot promotes Sony music video catalog, and Sony is further promoted throughout the show by numerous product mentions in the context of the contest.

During the 13-week run, Sony is providing featured cassettes to the winner and 20 runners-up per week, as well as a Sony VCR for the first prize winner. The first prize winner also receives a personal phone call from the "mystery" rock star who is the subject of that week's questions.

At the end of the 13 weekly contests, one of the weekly winners will be picked at random for the grand prize: a Sony 26-inch stereo tv, Beta Hi-Fi VCR and music video library.

Pronouncing himself pleased by what he calls the "interactive" nature of the promotion, Shapiro says that he's now cooking up his next promotion, to support the second 13-week run of "TV 2000." JIM BESSMAN

Billboard

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# TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.

RANK	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	13		THE KARATE KID ▲	RCA/Columbia Pictures Home Video 30406	Ralph Macchio Noriyuki Morita	1984	PG	CED	29.95
2	2	5		STARMAN ▲	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG	CED Laser	29.95 29.95
3	6	5		MISSING IN ACTION	Cannon Films Inc. MGM/UA Home Video 100557	Chuck Norris	1984	R	CED Laser	34.95 34.95
4	4	3		2010 THE YEAR WE MAKE CONTACT ▲	MGM/UA Home Video 800591	Roy Scheider John Lithgow	1984	PG	CED Laser	34.95 34.95
5	9	7		DUNE ▲◆	Universal City Studios MCA Dist. Corp. 80161	Kyle MacLachlan Sting	1984	13	Laser	34.98
6	7	3		THE RIVER ▲◆	Universal City Studios MCA Dist. Corp. 80160	Sissy Spacek Mel Gibson	1984	13	Laser	39.98
7	NEW▶			PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	Laser	34.95
8	NEW▶			PLACES IN THE HEART	CBS-Fox Video 6836	Sally Field Lindsay Crouse	1984	PG	CED Laser	29.98 34.98
9	NEW▶			MICKI & MAUDE ▲	RCA/Columbia Pictures Home Video 6-20456	Dudley Moore Amy Irving	1984	13	CED Laser	29.95 29.95
10	10	5		PROTOCOL ▲	Warner Brothers Pictures Warner Home Video 11434	Goldie Hawn	1984	PG	Laser	34.98

◆ 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.

# 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	1	173	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
2	2	5	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	79.95
3	3	9	WE ARE THE WORLD THE VIDEO EVENT ▲	USA For Africa MusicVision 6-20475	USA For Africa	1985	NR	14.95
4	4	3	PRINCE AND THE REVOLUTION LIVE ▲	P.R.N. Productions Warner Music Video 3-538102	Prince And The Revolution	1985	NR	29.95
5	5	11	WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95
6	6	40	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
7	7	13	SINGIN' IN THE RAIN	MGM/UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29.95
8	8	19	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	NR	19.98
9	9	27	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95
10	11	9	MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1984	NR	19.98
11	12	11	LIFE WITH MICKEY!	Walt Disney Home Video 260	Mickey Mouse	1985	NR	29.95
12	10	25	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
13	13	14	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG	79.95
14	14	11	HULKAMANIA	Titan Sports Inc. Coliseum Video WF002	Hulk Hogan	1985	NR	59.95
15	19	10	STARMAN ▲	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG	79.95
16	18	75	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
17	15	11	SEVEN BRIDES FOR SEVEN BROTHERS	MGM/UA Home Video 700091	Howard Keel Jane Powell	1954	NR	29.95
18	16	27	TINA TURNER PRIVATE DANCER ▲	Picture Music Intl. Sony Video Software 97W0066-7	Tina Turner	1984	NR	16.95
19	20	11	THE UNSINKABLE MOLLY BROWN	MGM/UA Home Video 600578	Debbie Reynolds Harve Presnell	1964	NR	29.95
20	21	40	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Koteró	1984	R	29.98
21	17	6	A SOLDIER'S STORY ▲	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E. Rollins Jr.	1984	PG	79.95
22	29	11	CLOSE ENCOUNTERS OF THE THIRD KIND-SPECIAL EDITION ▲◆	RCA/Columbia Pictures Home Video 6-20162	Richard Dreyfuss Teri Garr	1977	PG	29.95
23	26	27	LIONEL RICHIE ALL NIGHT LONG ▲◆	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1984	NR	19.95
24	25	20	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	79.95
25	36	10	2001: A SPACE ODYSSEY ▲◆	MGM/UA Home Video 700002	Keir Dullea Gary Lockwood	1968	G	29.95
26	NEW		TINA LIVE PRIVATE DANCER TOUR	Zenith Prod. Ltd. Sony Video Software 96W00089-90	Tina Turner	1985	NR	29.95
27	27	19	THE DOORS "DANCE ON FIRE" ●	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	NR	39.95
28	39	4	FALCON AND THE SNOWMAN	Orion Pictures Vestron 5073	Timothy Hutton Sean Penn	1985	PG-13	No listing
29	24	5	AN OFFICER AND A DUCK	Walt Disney Home Video 258	Donald Duck	1985	NR	29.95
30	31	15	ANIMALIZE LIVE UNCENSORED	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	NR	29.95
31	23	28	ANNIE ◆	RCA/Columbia Pictures Home Video 6-20127	Andrea McArdle Albert Finney	1982	G	29.95
32	32	11	HIGH SOCIETY	MGM/UA Home Video 600292	Bing Crosby Grace Kelly	1956	NR	29.95
33	33	42	RAQUEL, TOTAL BEAUTY AND FITNESS ▲◆	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	39.95
34	NEW		DIAMOND LIFE VIDEO	CBS Inc. CBS-Fox Music Video 7091	Sade	1985	NR	14.95
35	NEW		RATT THE VIDEO	Atlantic Records Inc. Atlantic Video 50101	Ratt	1985	NR	19.98
36	22	10	2010 THE YEAR WE MAKE CONTACT ▲	MGM/UA Home Video 800591	Roy Scheider John Lithgow	1984	PG	79.95
37	34	7	THE FLAMINGO KID	ABC Films Inc. Vestron 5072	Matt Dillon Richard Crenna	1985	PG-13	No listing
38	35	2	BLOOD SIMPLE ●	Circle Films MCA Dist. Corp. 80139	John Getz Frances McDormand	1985	R	79.95
39	30	3	TRANSFORMERS: MORE THAN MEETS THE EYE	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3119	Animated	1985	NR	24.95
40	28	83	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95

◆ 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.



## MGM/UA Drops Prices On 'Great Books' Titles

BY MOIRA McCORMICK

CHICAGO Buoyed by the success of an earlier "Great Books" promotion, MGM/UA Home Video is permanently lowering prices on 20 classic film titles related to literary works.

MGM/UA ran a back-to-school promotion last year in which prices on 11 titles were lowered for a limited time. "Even with the limited time and a minimal amount of product," a company spokesman says, "the promotion was extremely successful. That prompted us to make a more dramatic expansion."

Much of the program will be targeted at bookstores, says MGM/UA Home Video vice president of sales and marketing Saul Melnick. MGM/UA has taken out ads in such publishing trades as Publisher's Weekly, and so far, Melnick says, "The response has been real encouraging."

Even so, he admits, getting print-oriented outlets to open their doors to a new medium hasn't been that easy. "I can't say that bookstores have opened up real wide," he says, although he notes that the B. Dalton and Waldenbooks chains have agreed to pick up the product.

Melnick says the key aspect of "Great Books" is not where the titles will be sold, but the fact that it's not a time-limited campaign. "The most important thing is that it's an ongoing program," he says, with a minimum of six classic-oriented titles to be released each quarter.

The 20 titles which fall under the

group classification "MGM/UA Great Books On Video Collection" are now priced at \$24.95. Previous price points had been \$49.95 and \$59.95.

Included in the "Great Books" collection are "The Adventures Of Huckleberry Finn," "Captains Courageous," "David Copperfield," "Dragon Seed," "The Four Horsemen Of The Apocalypse," "The Good Earth," "Ivanhoe," "Little Women," "Madame Bovary," "Mutiny On The Bounty," "National Velvet," "A Tale Of Two Cities," "The Three Musketeers," "Treasure Island" and "The Yearling."

"They lend themselves to wonderful tie-ins with bookstores," notes the company spokesman. "Bookstores represent a large part of the future of the industry, as places where home video should be sold."

Special point-of-purchase materials available for the "Great Books" collection include a 16-page color sales brochure, which contains information on each of the films, a foldout banner, advertising artwork and order forms; a full-color poster bearing the legend, "Watched Any Great Books Lately?"; and, with a minimum order of 200 units, a free six-foot revolving display rack, which holds 96 VHS or Beta cassettes.

"People who are into film nostalgia will appreciate [the collection]," says the MGM/UA spokesman, "but we feel, beyond that, that high school and college students interested in literature make for an interesting demographic."

### FAST FORWARD

(Continued from page 27)

without causing audio/video degradation. Doing so would help ensure cable-stereo compatibility with MTS-capable tv sets and VCRs.

Group W Cable, however, is exploring a different avenue, one that eschews MTS stereo in favor of a proprietary system. As the country's third largest cable company, with about two million subscribers, Group W's actions can have significant impact; Kazie Metzger, the company's vice president of business development, acknowledges the possibility of a situation similar to the Beta/VHS war.

Group W's method—already field-tested and now being test-marketed in Huntsville, Ala. and in Tallahassee, Boca Raton and Panama City, Fla.—removes broadcasters' MTS signals and converts them to FM signals. It's a variation of the stereo-cable method currently in use. The significant difference is that in order to receive broadcast tv programs in stereo, Group W subscribers must buy a \$100 adaptor that plugs into the set-top cable box. The adaptor, compatible with Group W's FM-stereo signals and not MTS-stereo signals, bypasses the MTS circuitry of tv sets and VCRs.

"We're not sure BTSC is good for our customers," Metzger says. "FM-band transmission we know works." Aside from technological considerations, she asserts, "Any

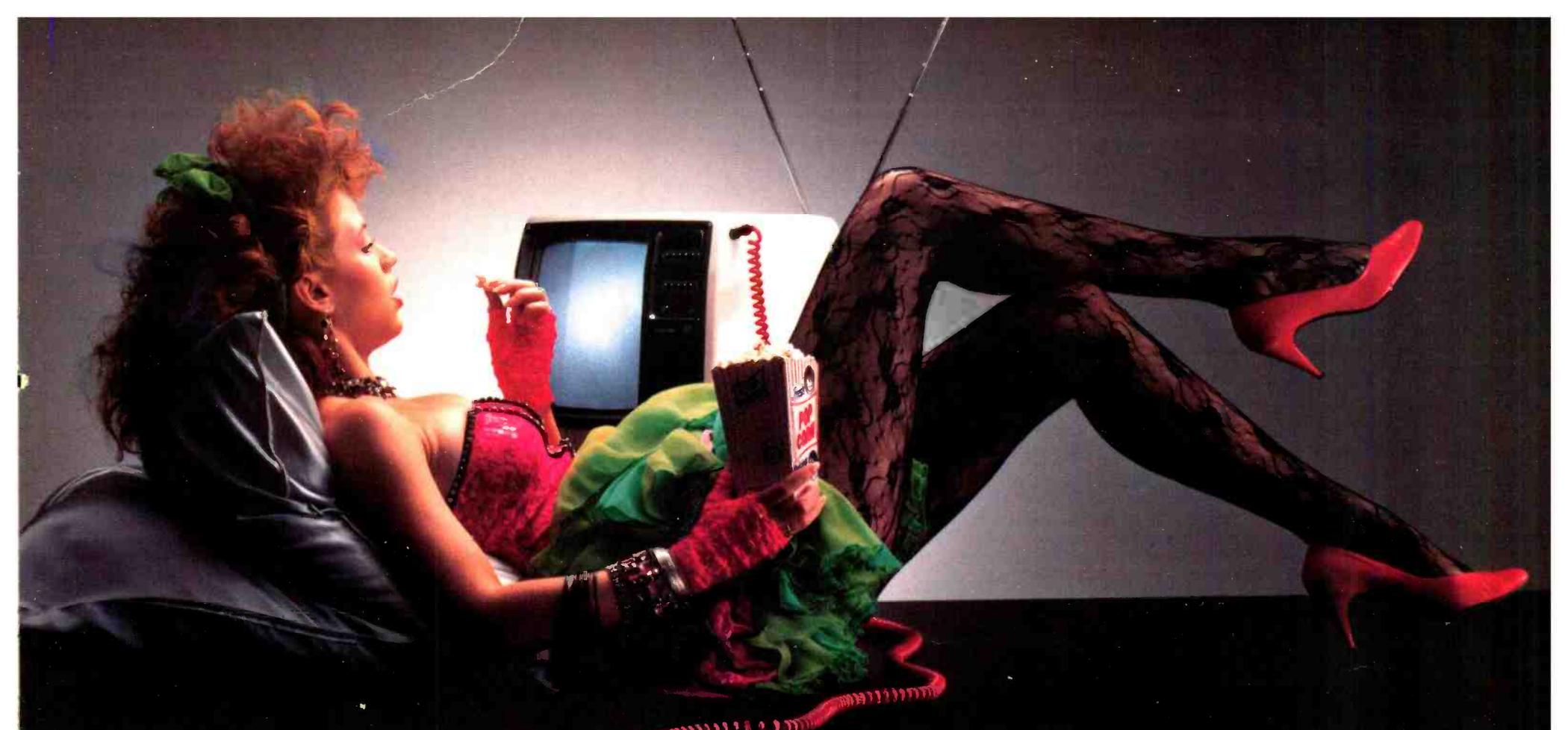
time you have to take a cable box out of somebody's home, it's no longer a 'little modification.'"

The adaptor comes with two sets of left-right audio outputs; one set would generally lead to an amplifier and speaker, the other to a VCR or to a tv set with built-in stereo speakers. The adaptors are not universal, but vary with each locality's equipment.

One inherent problem is that the adaptor is designed to work with newer Group W cable boxes, which come with wireless remote controls. Older Group W converters—including those in upper Manhattan, one of the country's largest markets—have rotary-dial, varactor tuners, resulting in one set of controls for channel-changing, and another for stereo audio.

From a retailer's standpoint, the Group W method could mean decreased sales of MTS-stereo tv sets and VCRs. Consumers may be at a two-fold disadvantage: They may pay for a feature they don't need, or else they may avoid MTS-stereo equipment and later move to a non-Group W area.

With 46% of the nearly 90 million tv households wired for cable, Group W's two million subscribers may become either standard bearers or an inconvenienced minority, if and when the cable/broadcast stereo dust clears.



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Janey's (Sarah Jessica Parker of "Footloose") wildest dream is to become a dancer on "DTV," the hottest dance TV show there is.

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Sheraton Premiere Hotel, Universal City, California

A G E N D A

**Thursday, November 21st:**  
12 noon to 8:00 PM Registration  
8:30 PM to 10:30 PM Welcome to the Conference Party  
Hospitality Suites

10:30 PM to ????

**Friday, November 22nd:**  
9:00 AM to 6:00 PM Registration  
9:30 AM to 10:00 AM Continental Breakfast  
9:45 AM to 10:00 AM Welcoming Remarks  
SAM HOLDSWORTH,  
Publisher, Billboard Magazine  
JIM McCULLAUGH,  
Conference Director & Home  
Entertainment Editor  
— Billboard Magazine

10:00 AM to 11:15 AM **"Video Music: From Promises To Profits"** Leading home video companies, distributors and retailers discuss the facts, figures, myths and realities of how music video product is fairing in the world consumer market place.  
Break

11:15 AM to 11:30 AM **"The Multi-Channel Matrix"**  
11:30 AM to 12:45 PM A status report on cable, broadcast television, pay-per-view, syndication and other mushrooming transmission avenues for music video.  
Break

12:45 PM to 2:30 PM Buffet Lunch  
Exhibits & Hospitality Suites  
Independent Productions  
Screenings

2:30 PM to 3:45 PM **"RPM To Frames Per Second"** The continuing evolution of record label video activity is examined.  
Break

3:45 PM to 4:00 PM **"Rolling The Credits"**  
4:00 PM to 5:15 PM Producers, directors and other behind-the-scenes creative contributors discuss state-of-the-art video craft.

5:15 PM to 5:30 PM Break  
5:30 PM to 7:00 PM **"Movies And Music"**  
Sponsored by A.F.I.  
Leading motion picture directors discuss video music.  
Exhibits & Hospitality Suites

7:00 PM to ????

**Saturday, November 23rd:**  
9:00 AM to 6:00 PM Registration  
9:30 AM to 10:00 AM Continental Breakfast  
10:00 AM to 11:00 AM **"Releasing The Final Print"**  
Legal issues, unions, licensing and everything else you wanted to know about negotiating the music video deal.  
Break

11:00 AM to 11:15 AM **"Programming For The Depth Of Field"** New vistas in music video programming...clips... short form...long form... experimental.  
11:15 AM to 12:30 PM Buffet Luncheon  
Exhibits & Hospitality Suites  
Foreign Productions  
Screenings

12:30 PM to 2:30 PM **"Cutting Room Floor To Cutting Edge"** The progressive advancement of music video marketing, promotion and exploitation.  
Break

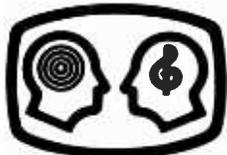
2:30 PM to 3:45 PM **"On Your Mark"** Artists discuss the growing importance of music video and their role in it.  
Break

3:45 PM to 4:00 PM **"Listening To The Screen"**  
4:00 PM to 5:15 PM The increasing significance of music in film and television.  
Break

5:15 PM to 5:30 PM **Video Music Awards Presentation**  
5:30 PM to 6:45 PM  
6:45 PM to 9:00 PM  
9:00 PM to 11:00 PM

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Overseas air mail rates available upon request.

All sales are final.

VESTRON'S 'VIDEOGIFT' PUSH

(Continued from page 27)

sumers all over the U.S.; ad buys in regional publications such as Texas Monthly will help boost area awareness; and an extensive co-op budget will help video retailers do their own promotions.

To give an added assist to retailers, Vestron will put out a 32-page booklet of advertising materials designed for easy use by retailers. Also provided will be "VideoGift" certificates, which will be complete except for the outlet's name.

Vestron will not give special return privileges for "VideoGift," maintaining the 25% stock balance it gives for the main run of its product.

One of Vestron's goals with the project is to achieve "first buys" to introduce consumers to the idea of buying cassettes, with the idea that the first sale to a consumer is the

hardest one to make. Once a consumer has made that purchase, Peisinger suggests, it will be much easier to sell that consumer other titles in the future.

Vestron's opening "VideoGift" gambit will be to ship "presentation Booklets" on the promotion to 25,000 retailers. The 20-page booklets contain lists of the product involved, explanation of the program itself, and a wide selection of marketing and promotional ideas on pre-selling and selling the "VideoGift" titles.

For its larger accounts, Vestron will ship a "VideoGift" kit containing a preview cassette and a complete marketing handbook, among other items.

For the Record

The prize in a Newsline item on a Key Video contest (Billboard, Aug. 10) was misstated. The consumer grand prize is a part in a movie, and includes two first class round-trip tickets to the on-location shooting of that film, not two tickets to Hollywood. The retailer whose name is on the winning entry blank will win two free round-trip tickets to Holly-

DISNEY PROMOTION

(Continued from page 27)

Bear," which normally sells for \$29.95, for \$14.95.

To help push that promotion, Fried says, Disney will be giving out a coupon that will enable consumers to pick up plush bear toys of the main characters in the cartoon program at a cost that is less than they would have to pay anywhere else.

New Player from JVC Offers Increased Fidelity

TOKYO Victor Co. of Japan (JVC) has moved into the increased fidelity video picture race here with the release of the HR-D565, a machine it claims produces a higher-quality picture without any loss of compatibility with other machines.

The model, which will initially be released only in the Japanese market, is the first in a series of "High Quality" machines due out from JVC. Features include white clipping and video noise reduction (YNR and CNR).

In addition to using the double-azimuth four-head system, the HR-D565 has had its resolution and signal-to-noise ratio improved by clipping the white level of the luminance signal at a point 20% higher than had previously been done, and by sharply reducing spurious signal noise in detail areas of the picture via a newly developed reduction system.

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Profitability Called a Year or More Away

## CLIP STATIONS SEE MORE RED INK

BY LINDA MOLESKI

**NEW YORK** Profits are a rare occurrence in video music broadcasting, according to station executives, who claim advertiser unfamiliarity with their format and biased ratings systems (Billboard, Aug. 17) are keeping spot rates so low that red ink will continue to be the dominant color in the industry's books for at least another year.

"Right now [our] network is losing money," says Tom Shaw, director of programming for Odyssey, the 24-hour national video network in Cocoa, Fla. He says it will take time before his network and the stations that carry it are profitable, and adds that he hopes Odyssey will come out of the red "after it's a year old and has a couple of books under its belt." The network went on the air Feb. 1.

At present, the network's spot rate is \$750 for 30 seconds. Shaw claims he doesn't see this rate increasing "until after the first of the year." The network's total operating cost is \$250,000 a month, he says.

Average 30-second spot rates for

video stations range from \$15-\$35 in smaller markets to \$50-\$750 in larger ADIs, according to the broadcasters surveyed. Rates for 60-second spots, in most cases, are double those figures.

Jack DeHaven, general manager of TV-69 (W69AY) Gainesville, Fla., says his station is not showing a profit, "but should be in good shape in the fall." He estimates monthly operating costs at between \$30,000 and \$40,000 and notes that the average rate for a 30-second spot is \$22-\$35.

Catch 22 (K22AG) Anchorage, Alaska is one of the few video broadcast stations in the black, according to station manager John Mielke, who claims "it normally takes any television station at least two years before it starts making money." He says the outlet, which has a monthly operating expense of \$48,000, first showed a profit last August.

However, says Rick Scott, general manager of TV-21 (KRLR) Las Vegas, "Video music programs in general are not profitable at this time." TV-21 was the first full-power broadcast station in the country

to program music videos 24 hours a day, says Scott, but because sales were poor the station switched to a mixed format containing only 10 hours of music videos. Though Scott won't reveal the outlet's operating costs, he says they're "similar to radio because everything is live."

But like the others surveyed, Scott is optimistic about the industry's future: "The medium is in its infancy, so like any infant it has to be nursed along."

As for how long his station will continue to lose money, Scott says he is not sure, noting that TV-21 has "been in operation for a year, and it's still not profitable."

Standard spot rates for some of the nation's leading video music outlets are:

- V-68 (WWHT) New Jersey. Music videos are played from noon to midnight. Thirty-second spots are \$300, 60-second spots \$600.

- TV-61 (WLXI) Greensboro, N.C. On the air 20 hours a day, seven days a week. Thirty-second spots are \$35, 60-second spots \$50. Commercials are eight minutes per hour. Spots are 50% sold.

- V-66 (WVJV-TV) Boston. Music videos are played 24 hours a day. Thirty-second spots are \$200 and under, 60-second spots \$400 and under. There are two breaks an hour with a maximum of four spots each. Spots are 50% sold.

- TV-55 (KDP-TV) Reno, Nev. Music videos are played from midnight to 6 a.m. on weekdays and all day on weekends. Thirty-second spots are \$25, 60-second spots \$50. Commercials are eight minutes per hour. Spots are estimated at 60% sold.

- Odyssey, Cocoa, Fla. Music videos are played 24 hours a day. Thirty-second spots are \$750, 60-second spots \$1,500. A national video network, Odyssey is seen on both broadcast and cable and has the same rates for each. Commercials are 10 minutes per hour: five for local, five for national.

- TV-21 (KRLR) Las Vegas. Music videos are played 10 hours a day. Thirty-second spots start at \$75 for standard television programs. Thirty-second spots for music video are \$25, 60-second spots \$40.

- TV-69 (WVEU) Atlanta. Mixed programming. Thirty-second spots start at \$50 during the week and are more expensive on weekends and nights.

- TV-69 (W69AY) Gainesville, Fla. Music videos are played 24 hours a day. Thirty-second spots are \$22, unless a specific time is requested, in which case they're \$35; 60-second spots are double that rate.

- Low Power Technology Inc.'s Catch 22 (K22AG) Anchorage, Alaska and TV-30 (K30AM) Lawrence, Kan. Music videos are played 24 hours a day. Thirty-second spots range from \$15 to \$30 for both stations. Three different ad breaks per hour, with no more than 10 minutes of commercial time.

- TV-5 (KO5HU) Houston. Music videos are played 24 hours a day. Thirty-second spots range from \$125 to \$400. Commercials are a maximum of six minutes per hour.

## Clip Designed To Launch New Singer, Clothing Line

**NEW YORK** Parallax Productions, the Los Angeles-based video production company, and Murjani International have teamed to present a rock/fashion music video, "Creatures Of Habit," launching both singer Barbara Hyde and the new Coca-Cola clothing line.

The \$200,000 project, which was financed by Murjani, presented a challenge to Parallax president Jeff Abelson. "I'm always looking for a new way to explore and stretch out the boundaries of music videos," he says, "and I wanted to cross-pollenate music videos with other industries." Abelson, who produced and directed the video, says the merger of fashion and rock interested him because he felt the two had a "historical relationship."

Abelson describes "Creatures Of Habit" as a fun, futuristic look at the clone nightmare, and how people get "individualized" through rock music and the way they dress. The fashion line has

just been introduced across the U.S., coinciding with the debut of the video on local and regional video music outlets, in addition to such national programs as "Top 40 Videos" and "America's Top 10."

Abelson claims that the video is being "well received by programmers," and that a number of stations hope to do promotions with Murjani.

Best known for his hybrid movie/music videos, Abelson has carried the mini-movie approach to this project. His most notable production efforts include Ray Parker Jr.'s "Ghostbusters," Phil Collins' "Against All Odds" and Billy Idol's "Dancing With Myself."

Though "Creatures" is a promotional vehicle for Hyde and Murjani, the video hardly focuses on either. Abelson says that he wanted this project to be "as soft-sell as possible" because his experience with movie clips taught him there is usually an "automatic resistance to something new." LINDA MOLESKI

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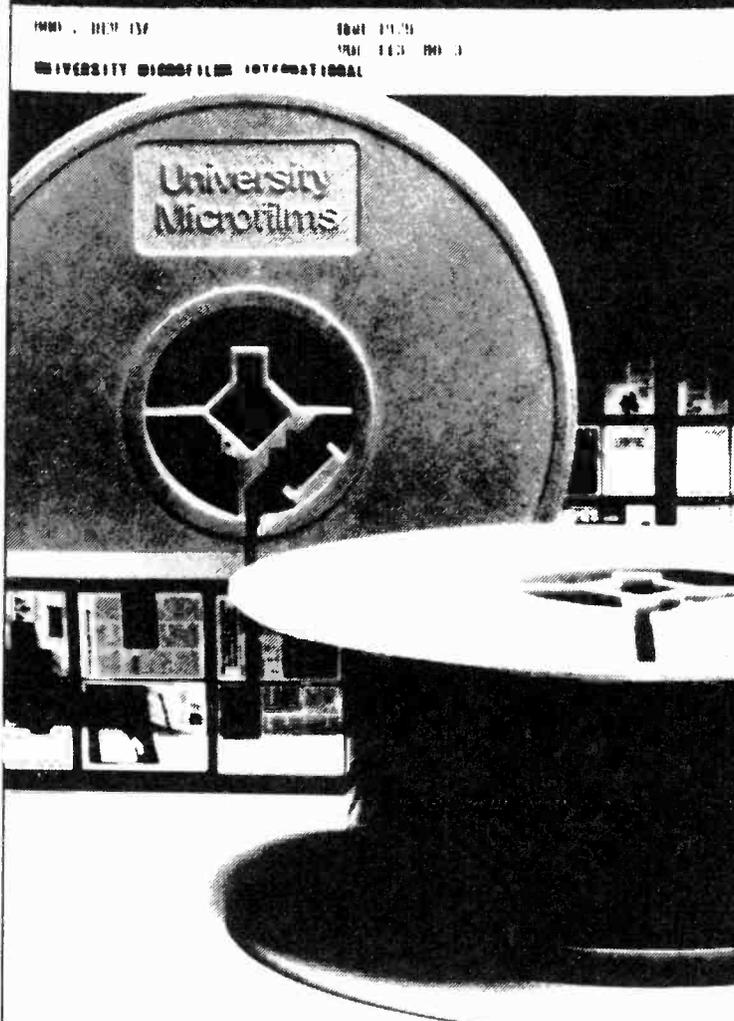
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MTV PROGRAMMING		WEEKS ON PLAYLIST	
MUSIC TELEVISION This report does not include videos in recurrent or oldie rotation.			
VIDEOS ADDED THIS WEEK	AMAZULU EXCITABLE 4th & B'way NEW		
	CABARET VOLTAIRE KINO Virgin NEW		
	JIMMY CLIFF HOT SHOT Columbia LIGHT		
	BRYAN FERRY DON'T STOP THE DANCE Warner Bros. BREAKOUT		
	HEART NEVER Capitol POWER		
	HELIX THE KIDS ARE ALL SHAKIN' Capitol MEDIUM		
	MEAT LOAF SURF'S UP RCA NEW		
	GARY MYRICK WHEN ANGELS KISS Geffen BREAKOUT		
	NIGHT RANGER FOUR IN THE MORNING MCA POWER		
	SCRITTI POLITTI PERFECT WAY Warner Bros. BREAKOUT		
SHY BRAVE THE STORM RCA BREAKOUT			
SQUEEZE LAST TIME FOREVER A&M MEDIUM			
JOHN WAITE EVERY STEP OF THE WAY EMI America POWER			
POWER ROTATION <i>Sneak Preview Videos</i>	JOHN FOGERTY VANZ KANT DANZ Warner Bros. 5		
	JULIAN LENNON JESSE Atlantic 4		
	JOHN COUGAR MELLENCAMP LONELY OL' NIGHT Riva/Mercury 2		
	TOM PETTY & THE HEARTBREAKERS REBELS MCA 5		
	STING FORTRESS AROUND YOUR HEART A&M 3		
	TEARS FOR FEARS HEAD OVER HEELS Mercury 2		
	UB40/CHRISSE HYNDE I GOT YOU BABE A&M 4		
	WILLIE & THE POOR BOYS THESE ARMS OF MINE Jem/Passport 5		
	PAUL YOUNG I'M GONNA TEAR YOUR PLAYHOUSE DOWN Columbia 3		
HEAVY	A-HA TAKE ON ME Warner Bros. 15		
	*JEFF BECK & ROD STEWART PEOPLE GET READY Epic 14		
	*PAT BENATAR INVINCIBLE Chrysalis 12		
	DAVID BOWIE & MICK JAGGER DANCING IN THE STREETS EMI America 3		
	CHEAP TRICK TONIGHT IT'S YOU Epic 6		
	*PHIL COLLINS DON'T LOSE THAT NUMBER Atlantic 8		
	*DIRE STRAITS MONEY FOR NOTHING Warner Bros. 9		
	*GODLEY & CREME CRY Polydor 12		
	HALL/OATES/KENDRICKS/RUFFIN A NIGHT AT THE APOLLO RCA 2		
	*BILLY JOEL YOU'RE ONLY HUMAN (SECOND WIND) Columbia 7		
	*MADONNA DRESS YOU UP Sire 6		
	MICHAEL McDONALD NO LOOKING BACK Warner Bros. 6		
	MOTELS SHAME Warner Bros. 5		
	*MOTLEY CRUE SMOKIN' IN THE BOYS' ROOM Elektra 7		
	OINGO BOINGO WEIRD SCIENCE MCA 12		
REO SPEEDWAGON LIVE EVERY MOMENT Epic 7			
*WHAM! FREEDOM Columbia 6			
Y&T SUMMERTIME GIRLS A&M 8			
ACTIVE	JOHN CAFFERTY & THE BEAVER BROWN BAND C.I.T.Y. Scotti Bros./CBS 9		
	COCK ROBIN WHEN YOUR HEART IS WEAK Columbia 16		
	BILLY CRYSTAL YOU LOOK MARVELOUS A&M 4		
	EURYTHMICS THERE MUST BE AN ANGEL RCA 6		
	HOOTERS AND WE DANCED Columbia 3		
	HOWARD JONES LIFE IN ONE DAY Elektra 3		
	KATRINA & THE WAVES DO YOU WANT CRYING Capitol 19		
	KING LOVE AND PRIDE Epic 6		
	MARILLION KAYLEIGH Capitol 8		
	NICK MASON/RICK FENN LIE FOR A LIE Columbia 5		
	MR. MISTER BROKEN WINGS RCA 7		
	OUTFIELD SAY IT ISN'T SO Columbia 3		
	POINTER SISTERS DARE ME RCA 2		
	SAGA WHAT DO I KNOW Portrait 2		
	*TIL TUESDAY LOOKING OVER MY SHOULDER Epic 6		
URGENT RUNNING BACK Manhattan 3			
X BURNING HOUSE OF LOVE Elektra 5			
MEDIUM	ABC BE NEAR ME Mercury 2		
	AC/DC SINK THE PINK Atlantic 2		
	ADVENTURES SEND MY HEART Chrysalis 6		
	ADAM ANT VIVE LE ROCK Epic 2		
	CANDY WHATEVER HAPPENED TO FUN Mercury 4		
	CHEECH & CHONG BORN IN EAST L.A. MCA 3		
	SHEILA E. SISTER FATE Paisley Park/Warner Bros. 5		
	MEN AT WORK MARIA Columbia 2		
	MONDO ROCK COME SAID THE BOY Columbia 2		
	O.M.D. SO IN LOVE A&M 9		
	ROMANTICS TEST OF TIME Nemperor/CBS 2		
	BELOUIS SOME SOME PEOPLE Capitol 4		
	SUPERTRAMP BETTER DAYS A&M 3		
	BREAKOUT	ARMOURY SHOW CASTLES IN SPAIN EMI America 2	
		CHINA CRISIS KING (IN A CATHOLIC STYLE) Warner Bros. 5	
DANSE SOCIETY SAY IT AGAIN Arista 2			
FEELABEELIA FEEL IT Qwest 2			
MIDNIGHT OIL BEST OF BOTH WORLDS Columbia 5			
PROPAGANDA DUEL Island 2			
LIGHT	MAX CARL THE CIRCLE MCA 3		
	AL CORLEY COLD DRESSES Mercury 2		
	GOON SQUAD EIGHT ARMS TO HOLD YOU Epic 4		
	IDLE EYES TOKYO ROSE Atlantic 5		
	MARTY McFLY & THE STARLIGHTERS JOHNNY B. GOODE MCA 4		
	MATT BIANCO WHOSE SIDE ARE YOU ON Atlantic 3		
	NEW REGIME SEDUCTION RCA 3		
	BILLY OCEAN MYSTERY LADY Jive/Arista 3		
	SISTERS OF MERCY BLACK PLANET Elektra 3		
	STYLE COUNCIL BOY WHO CRIED WOLF Geffen 5		
VITAMIN Z EVERY TIME THAT I SEE YOU Geffen 3			
NEW	BEACH BOYS IT'S GETTING LATE Caribou CBS 3		
	BLUE NILE STAY A&M 3		

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

## ATI Gets 'Personal' With 'Love Songs'

### New Syndicated Show Offers Both Romance and Clips

BY JIM BESSMAN

NEW YORK ATI Video is readying its sixth clip-based show, "Love Songs," for a Sept. 16 launch via syndication through On The Air. A half-hour weekday strip, "Love Songs" will use about four romance-related clips as lead-ins or follow-ups to "personal" ads taped by love-hungry viewers.

Described by producer Stuart Shapiro as a music video show along the lines of "The Dating Game" or "Love Connection," "Love Songs" is hosted off-camera by Dick Summer, a WPIX New York radio personality who is also the announcer on Westwood One's syndicated "That's Love" program. Using the self-revealing "want ads" format of the "personals" pages of the Village Voice and other publications, Summer interviews interested parties by phone, eliciting their preferences regarding prospective date material.

Photos and personal data submitted by the love-seekers are screened during the interview, and all of the day's personals are reviewed at the end of the show when Summer gives out an address for viewers to send in their own similar photos and statistics, either to be passed on to a specific personal or to be used as a personal in an upcoming show.

Shapiro says that the "Love Songs" format is "heavily influenced" by Dr. Ruth Westheimer's radio and cable tv call-in sex counseling shows, especially in its "interactive" nature. By basing it on personals, he adds, the show is latching on to a "growing and exciting field," not only for personal advertisers but for their readers, and now viewers.

"The personals offer real-life entertainment, with real people looking for real love," explains Shapiro,

## 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.

### MAX CARL

The Circle  
Circle MCA  
MGMM  
Roger Lyons

### DANSE SOCIETY

Say It Again  
Heaven Again Arista  
Big Features  
Andy Morahan

### GAP BAND

Disrespect  
Gap Band VI Total Experience  
Bill Parker Peter J. Allen  
Marshall Toomey

### HEART

Never  
Heart Capitol  
Rabia Dockray Cream Cheese Productions  
Marty Galiner

while admitting that they also bring "a certain sense of humor and fantasy to voyeurs." The music videos programmed, he adds, will not be "MOR videos or artists per se, but basically adult contemporary love songs."

The debut episode of "Love Songs" will include the videos to Paul Young's "Everytime You Go Away," John Denver's "Don't Close Your Eyes Tonight," Tina Turner's "I Want To Know What Love Is" and Paul McCartney's "No More Lonely Nights," with others to follow including the likes of Julio Iglesias' "Moonlight Lady," Barbra Streisand's "Emotion," Foreigner's "I Want To Know What Love Is" and Olivia Newton-John's "Take A Chance On Me."

Shapiro stresses that the "Love Songs" playlist will differ from VH-1's and from adult contemporary radio formats in that it will be restricted to neither new product nor conventional radio song programming. "We have the ability to play classical video pieces if there are any," says Shapiro, adding that "catalog" artists are equally important to the show's 25- to 40-year-old demographic.

Shapiro also hopes to include "love tidbits" from artists, or short artist "interview bites." He says that Kenny Rogers is already lined up for a "Love Songs" interview.

"Love Songs" will reach 70% of

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the country, according to Shapiro, who notes that Metromedia has bought the show for its major market stations. On The Air is committed for 28 weeks, and is tagging its "Love Scopes" love horoscopes phone lines in some markets with directions for contacting "Love Songs." ATI has also taken out personal ads in the Village Voice to recruit personals for the initial programs.

Shapiro intends to hold promotions on the show, as is done on other ATI programming, with regular "date weekends" being a likely prize.

Jeff Franklin is the executive producer of "Love Songs." Associate producer is Janet Williams, and Cynthia Friedland is executive in charge of production. ATI's other music video programming includes "Night Flight," "Radio 1990," "Heartlight City," "TV 2000" and "Visions."

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Nik Kershaw "Don Quixote"  
Vitamin Z "Every Time That I See You"  
The Untouchables "I Spy For The FBI"  
UB40/Chrissie Hynde "I Got You Babe"  
David Bowie & Mick Jagger "Dancing In The Streets"  
Nick Lowe "I Knew The Bride"  
Propaganda "P Machinery"  
Bryan Adams "Summer of '69"  
Kate Bush "Running Up That Hill"  
Bananarama "Do Not Disturb"  
King "Alone Without You"  
Wierd Al Yankovic "Like A Surgeon"  
Belouis Some "Some People"  
Tina Turner "We Don't Need Another Hero"  
Madonna "Into The Groove"  
The Cure "In Between Days"  
Baltimore "Tarzan Boy"

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# Cassette Mastering: Good and Bad News

## Electro Sound Seminar Views Improvements, Problems

BY SAM SUTHERLAND

**SAN FRANCISCO** Recent improvements in cassette mastering were weighed against chronic technical problems and future product needs during panel discussions held on Aug. 20 during the Electro Sound Seminar '85 program at the Hyatt on Union Square here.

During an initial discussion chaired by Sandy Richman, administrator of Capitol Records' XDR cassette duplication program, engineering and quality control executives reviewed existing cassette master formats and their influence on cassettes duplicated to various media.

Panelists included A&M vice president of quality control Marv Bornstein, Warner Bros. director of quality assurance Ed Outwater, MCA/Whitney chief engineer Gene Wooley and independent producer Steve Miller, former director of production, engineering and quality control for Windham Hill.

All agreed that the goal of any cassette running master was to achieve a flat transfer from the given master source—a target making the best possible master source or copy paramount. The trend toward digital copies of original master tapes, rather than equalized analog tape copies of masters, was mirrored by the group, with Capitol, Warner and A&M all using digital sources exclusively for running masters, and MCA gradually increasing its usage. The latter company currently derives about 35% of pop cassette masters from digital interim masters, while its Nashville arm has attained 50% of its masters in digital form.

Richman noted, however, that cassette duplicators still face master sources prepared with LP production in mind, rather than tailored to cassettes. "We need somehow to take a step backward and show

these engineers what a cassette can do," she observed.

Warner's Outwater said that an increasing number of recording artists are becoming concerned about tape quality, thus seeking higher quality tape and shells and actively requesting cassette tests.

When Richman queried the panel on whether remastered cassette duplication masters for older catalog titles should be significantly altered to update their sound, Outwater warned that such editorial work would present "the quintessential can of worms," and Wooley agreed.

A minor furor was also triggered by producer Miller, who complained about sonic compromises incurred when using Dolby B noise reduction.

A second session on master technology, moderated by Jim Rowe of WEA Manufacturing, looked at the considerations in selecting master formats and duplication speeds. An informal consensus suggested that the six panelists all saw the need to perfect three-and-three-fourths i.p.s. mastering to permit duplication at the higher 64:1 ratio, in order to meet productivity needs.

Technical issues were also noted. EMI America Studio Operations director and head of quality control Paul West noted chronic problems

with tape loop bin capacity when using higher master speeds to duplicate longer cassette programs at 32:1. And Kent Smithiger, national quality control manager for the ElectroSound Group of manufacturing facilities, warned against air film problems detected at seven-and-a-half i.p.s.

Smithiger also claimed that the spread for Dolby's HX Pro headroom extension process will enable three-and-three-fourths i.p.s. masters to remain competitive and improve product quality.

Also discussed was the choice between preparation of cassette running masters at a central location and bin master duplication at the manufacturing site. Paul Weber, technical director for MCA/Whitney Recording, struck a common chord by arguing that master quality could be more easily assured when all running masters are centrally prepared.

Other panelists at the session included Dennis Drake, studio manager and chief engineer at PolyGram's tape facility in Edison, N.J.; Larry Schnapp, director of recording operations and facilities for RCA Records; and Fred Layn, Northwestern regional manager for Studer Revox America.



**The Quality Masters.** Marv Bornstein, vice president for quality control at A&M Records, makes a point during the cassette mastering panel at the recent Electro Sound seminar in San Francisco on the state of the prerecorded cassette. Pictured from left are Gene Wooley, MCA/Whitney chief engineer; Ed Outwater, director of quality assurance for Warner Bros.; Bornstein, and Steven Miller, an independent producer and former head of production, engineering and quality control for Windham Hill.

## Audio Track

NEW YORK

**RICK DERRINGER** has been in at **Planet Sound** producing **Mason Ruffner** for CBS, with **Tom Edmonds** engineering and **Tim Purvis** assisting. **Jon Grossbard** has also been there, producing **Rhino** for Stateside Entertainment, with **Craig Bishop** and **Andy Heermans** engineering. And **Mark Mazur** has been producing **Babs Leone**, with Heermans at the board.

At **Tiki Recording Studios** in Glen Cove, N.Y., **Ivory Tower** has been working on overdubs. Also, artist **Cory Kessler** and producer/engineer **Barry Harris** are finishing an EP, which features **the Uptown Horns**. And **Greg Carmichaels** is working on a dance record with engineer **Fred Guarino**.

Producer **Tony Fiore** has been in at **Systems Two** in Brooklyn, mixing "Jungle Symphony" with vocalist **Ronald Bailey** and engineer **Michael Marciano**.

Mastering engineer **Herb Powers Jr.** recently wrapped up both the seven- and 12-inch version of the new **Diana Ross** RCA single, "Eaten Alive," which features **Michael Jackson**, as well as the new **Paul Young**

12-inch for Columbia, "I'm Gonna Tear Your Playhouse Down," and **Kurtis Blow's** new Mercury album, "America." Also there, engineer **Tom Coyne** has completed a compilation album for Capitol, "The Quiet Storm," featuring **Stanley Turrentine**, **Bernard Wright** and other artists.

Triad recording artist **Michael Garin** has been tracking a single at **Secret Society Studios** with producers **Jack Maebly** and **Bob Jewett**.

At **Celestial Sounds**, **Barry Eastmond** is in producing **Jonathan Butler's** debut American release for **Jive/Zomba**. **Hugo Dwyer** is engineering, assisted by **Larry DeCarmin**. Also, A&M act **the Zummos** are producing a track for that label's Christmas compilation album.

LOS ANGELES

**MCA ACT** **Joe Ely** is in at **Rumbo Studios** working on a new album with producer **Jeff Eyrich** (Blasters, Plimsouls, T-Bone Burnett). Session players on the album include ex-Little Feater **Billy Payne** and Cruzados drummer **Charlie Quintana**.

(Continued on page 36)

## Video Track

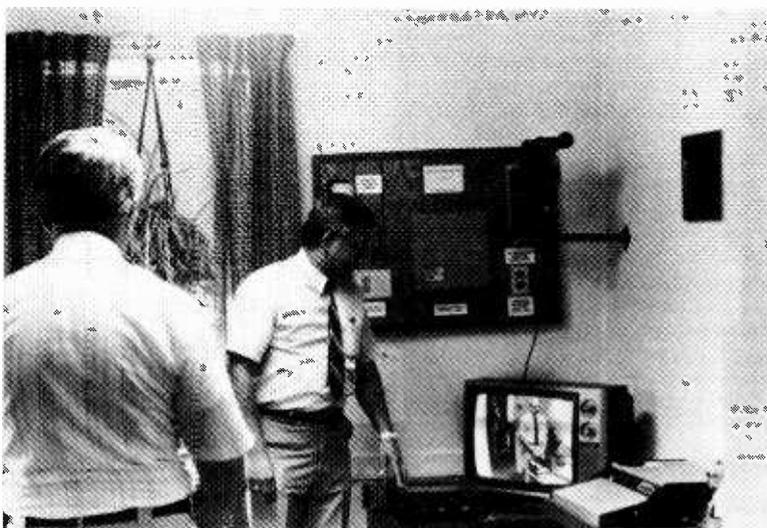
NEW YORK

**PICTURE VISION INC.** recently finished production on **Julio Iglesias'** latest video, "Ni Te Tengo Ni Te Olvido." Filmed on the beaches of Nassau, the clip was produced by **Jon Small** and directed by **Peter Israelson**. It tells a story of two people marooned on a desolate island following a shipwreck, and their eventual seaplane rescue. Other PVI video projects recently completed include **the Romantics'** "Test Of Time" and **Billy Joel's** "You're Only Human (Second Wind)."

Arista recording artist **Charlie Singleton's** new video, "Make Your Move On Me Baby!," is supporting his debut album, "Modern Man." The clip was produced by **Peter Bunche** and directed by **Charlie Rice**. Actor/director **Melvin Van Peebles**, his actor son **Mario Van Peebles** and fashion models **Magic Jordan** and **Margaret Marryshow** make cameo appearances in the video, which is a product of **Mayhew Productions** and **Bunche's** company, **Furiousfilms**.

Actor/director **Timothy Hutton** returned to **Editel/N.Y.**, where **Pe-**

(Continued on page 36)



**Gun, Cuffs, Badge and—Videocassette?** The newest addition to the Bedford, Mass. Police Dept.'s arsenal is the portable video camera and recorder. The officers are using the hardware, along with videocassettes donated by Bedford-based **BASF Systems Corp.**, to film drunk drivers, undercover surveillance and crime reporting, among other things. Sgt. **Herb Pike** is pictured checking a take.



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## SPARS Members Asked To Contribute AGFA Offers Scholarship

**SAN FRANCISCO** Agfa-Gevaert Inc., the Teterboro, N.J.-based tape manufacturer, has offered the Society of Professional Audio Recording Studios (SPARS) a \$1,000 scholarship intended to go to a "promising young student who demonstrates potential in the recording business."

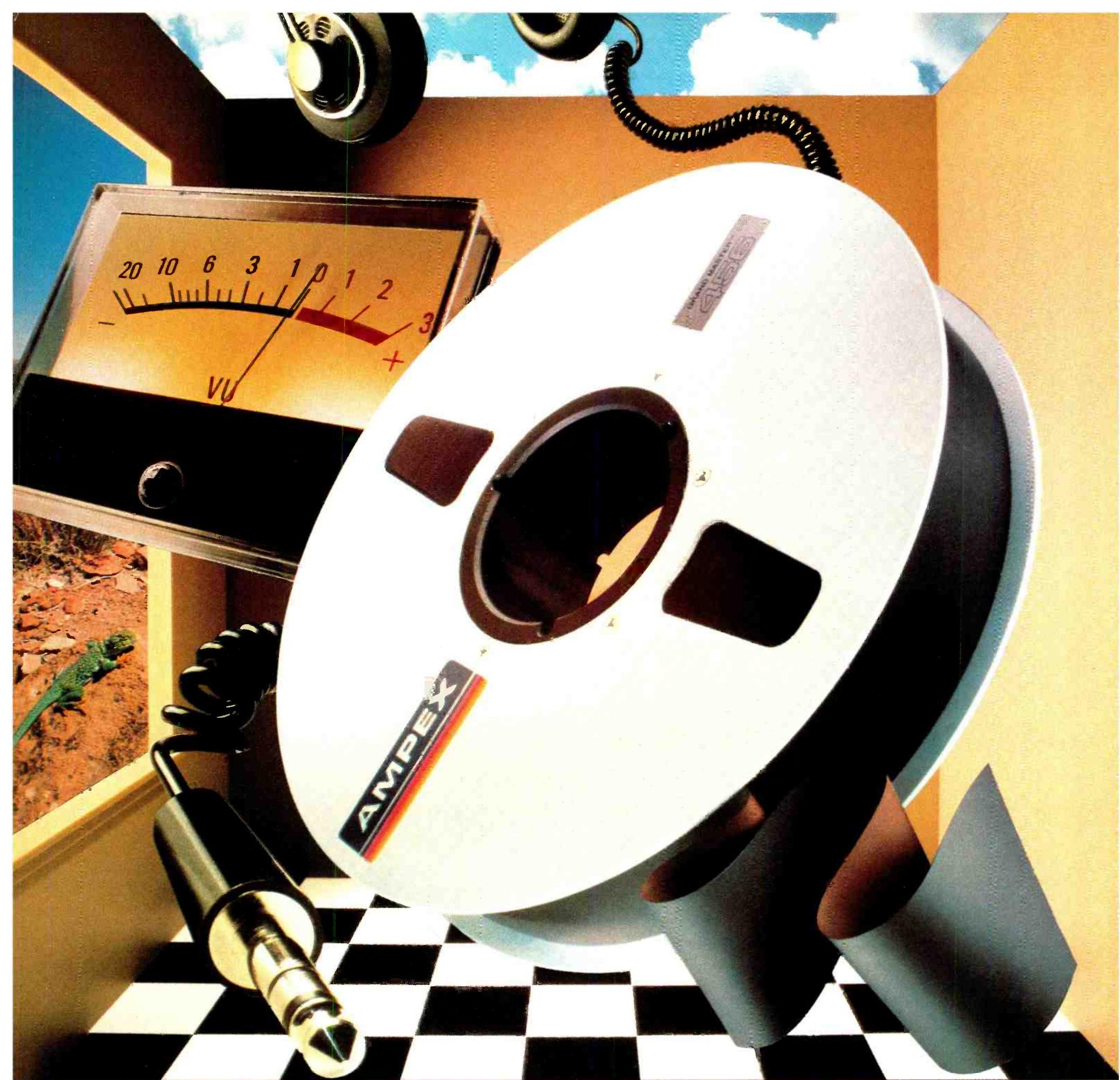
In a letter sent to 15 pro audio manufacturers that are associate members of SPARS, Agfa's **Andy DaPuzzo** also "challenged" the other firms to match the Agfa contribution.

According to DaPuzzo, the scholarship selection process will be handled by SPARS, and will be based in part on the students' scores on the as-yet-unfinished SPARS standardized studio exam. The test, spon-

sored by a grant from Sony Pro Audio Corp., is being assembled with the aid of Educational Testing Service of Princeton, N.J. "Scholarships will encourage students to take this exam and contribute to the overall goals of this SPARS project," DaPuzzo's letter reads in part.

DaPuzzo says that Agfa expects most of the companies sent the letter to match the scholarship. he adds, however, that the company hopes all 15 will contribute.

The 15 associate SPARS members are: Sony Pro Audio, Lexicon, New England Digital, Rupert Neve, Harrison Systems, Studer Revox, Solid State Logic, 3M, Fairlight Instruments, JVC, Soundcraft, Digital Entertainment Corp., Otari, Ampex and The DroidWorks.



# REFINING THE FINEST

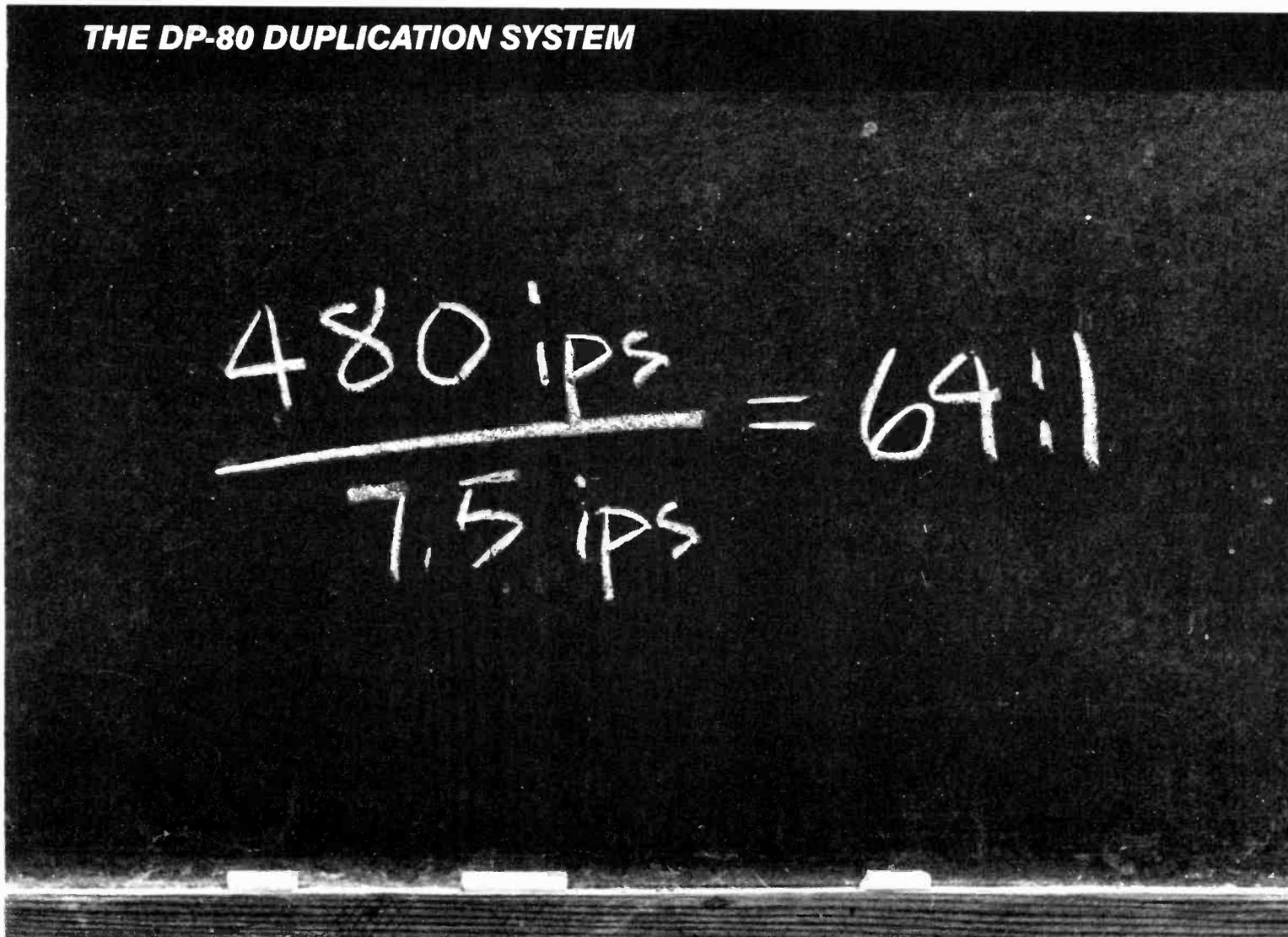
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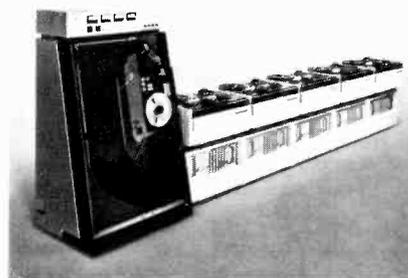
If you've been delivering marginal, 60's-quality cassettes to your customers, it's time to look at some new numbers for the 80's. Doubling the master speed means increased frequency response and dynamic range. It also means you can take full advantage of other new tape technologies: Extended range CRO<sub>2</sub> formulations and the Dolby\* HX Pro headroom extension process. Without these, you may soon find your customers looking elsewhere.

The DP-80 system offers other im-

pressive numbers too: 144 C-45 s/hour/ slave, 2800 C-45 s/hour with a 20 slave maximum. These are real-life figures from a machine built for the real world. You won't find any unnecessary bells and whistles on the DP-80, just solid features for day-in, day-out production:

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## VIDEO TRACK

(Continued from page 34)

ter Karp edited his latest video effort, Don Henley's "Not Enough Love In The World." The clip, shot in black and white, takes place in a theatre setting with a cast of '40s-style jazz players who sit casually awaiting a rehearsal that never happens.

"Invitation To A Sound Check" was just completed by Working Pictures Corp. The video, produced by Sandy McLeod and Michael Maslow, features a collaboration by UB10 and Chrissy Hynde on "I Got You Babe" at Jones Beach in New York in addition to behind-the-scenes footage of the setup and sound check.

Kryptonite Productions' "Kid Stuff" video was recently included in the Home Box Office children's program "Video Jukebox: Kid's Edition." Other videos to be shown on that show include Al Jarreau's "Morning" and the Muppets' "I'm Always Gonna Love You."

### LOS ANGELES

**GENERATORS**, the newly formed multi-service company owned by Chris Squire of Yes, Scorpions' Herman Rarebell and Andrew Varni, has completed post-production on Rarebell's video "Wipeout" from his solo album, "Herman Ze German." The project was shot on location in North Malibu and produced by Varni and Mahaila McKellar. Edited by LINDA MOLESKI

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

## AUDIO TRACK

(Continued from page 34)

### NASHVILLE

**DISC MASTERING INC.'S** Randy Kling recently mastered the following singles: "Sweet Salvation" by Audie Henry, produced by Bart Barton for Canyon Creek; "Shootin' From The Heart," performed and produced by Freddie Weller for Evergreen; "Two Heart Harmony" by the Kendalls, produced by Brian Fisher for Mercury; and "Musical Fix" by Ernie Bivens III, produced by Henry Strzelecki for CBS.

### OTHER CITIES

**BRITISH PRODUCER** Nigel Paul (Red 7, Beau Brummels) is working with singer/songwriter Kevin Craine for Goodnight Vienna Productions at San Francisco's Russian Hill Recording.

Megaforce recording artists Overkill are recording an album at Pyramid Sound Studios in Ithaca, N.Y. Carl Canedy is producing, with Alex Perialas engineering and Peter Bombar assisting.

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

# CLASSICAL KEEPING SCORE

by Is Horowitz



**LISZT COMMEMORATIONS:** In an industry that likes to peg new projects to anniversaries of one sort or another, the centenary of Liszt's death next year provides the usual opportunities. One of the more interesting promises to be a bumper batch of disks by **Earl Wild**, a pianist whose eminence in the works of Liszt has long been recognized by connoisseurs, even as the wider public continues to identify him most often as a Gershwin interpreter.

Without current ties to a record company, Wild undertook this project himself, and only a couple of weeks ago completed the editing of the equivalent of six LPs of Liszt material. Negotiations to place the digital tapes are now underway, with early release on Compact Disc an important consideration.

The sessions, staggered over a period of six months ending last June, were held in the auditorium of the Manhattan School of Music, the former site of the Juilliard School in New York. **Michael Davis** produced.

## A Wild new set of Liszt piano recordings

On hand are some 320 minutes of Liszt music, divided roughly into three groups: Liszt as "Poet," "Transcriber" and "Virtuoso." Many of Wild's recitals next season will follow this pattern as well. And further cross-promotional opportunities may arise from Liszt editions he is preparing for **G. Schirmer**.

At least one recorded first is included: the transcription by Liszt of Beethoven's First Symphony.

In a Wild footnote, the artist has acquired from Intersound's Quintessence rights to the Gershwin album he recorded for them some years back. Included in that set is the Fantasy on themes from "Porgy and Bess." It, too, is up for licensing.

**YET ANOTHER RETURN:** **Vladimir Horowitz**, who said not too long ago that he was through making records—and giving concerts—is due back in the studio shortly. Final terms of a new recording contract are on paper, and recording dates beginning in mid-September have been inked in.

The label? Not his most recent home, RCA Records, but **Deutsche Grammophon**. And the deal will reunite him with the producer with whom he made a string of Grammy-winning albums for CBS, **Tom Frost**.

DG will also acquire for release on disk and tape the soundtrack of a film Horowitz made recently. Audio producer there was **Jack Pfeiffer**, who supervised all

of the pianist's recordings for RCA since Horowitz returned to that label some 15 years ago. It was, in fact, the deal for release of the film track by DG, arrived at this past spring in Paris, that paved the way for the recording pact.

The film, the track album and the studio album to follow add up to a potent clutch of Horowitz promotion. Tentative plans call for the film to be premiered at Carnegie Hall this November, to be followed by select theatrical and television showings, and later by a home video.

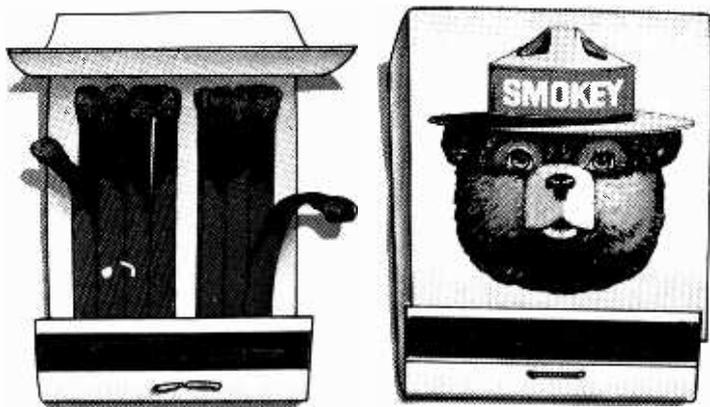
Production of the film is by **CAMI Video**, a subsidiary of Columbia Artists Management. CAMI Video president **Peter Gelb** was producer, and **Albert and David Maysle**, of "Gimme Shelter" fame, directed. Ninety minutes long, it includes music by Bach-Busoni, Scriabin, Rachmaninoff, Chopin, Liszt and Schubert, as well as a Mozart sonata the 81-year-old pianist had never recorded before.

**THEMES:** In a rare foray into chamber music literature, **Telarc** will offer quintets for piano and winds by Mozart and Beethoven in its October release. **Andre Previn** is the keyboardist with the **Vienna Wind Soloists**. At the other end of its varied spectrum, **Telarc** will add another sound spectacular in its November release: a program of Bach music performed on Synclavier and other synthesizers by **Don Dorsey**. It's called "Bachbusters." ... Vol. 16 of "The Complete Caruso," the digital "restoration" series put out by **RCA Red Seal**, is due out this month. It's the final volume in the set, leaving only some of the legendary tenor's earliest recordings still to be released. The first three volumes are being saved for last. Re-processing to eliminate false resonances inherent in acoustic horn recording was accomplished with Soundstream computer technology. The project has been ongoing for the past seven years.

Great performances do, of course, outlive their technology, and we have another timely example before us. On last week's classical Top Compact Disc chart, the new entry in the 29th spot was Puccini's "Tosca," with **Maria Callas**, on **Angel**. Nothing remarkable in itself, until one realizes that this is a mono recording dating from 1953. With **Giuseppe di Stefano** and **Tito Gobbi** sharing billing with Callas in the La Scala production conducted by **Victor de Sabata**, the set has long been a prized collector's item. It was first issued on **Angel U.S.A.**, before Capitol and EMI joined forces. And the original mono remains on the CD version—no phony stereo to muddy the acoustics.

# TOP LATIN ALBUMS

			Compiled from a national sample of retail store and one-stop sales reports.		
			THIS WEEK	2 WKS AGO	
			WKS. ON CHART		
	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	11	JOSE JOSE	REFLEXIONES ARIOLA 6051	
2	4	11	ROCIO DURCAL	CANTA A JUAN GABRIEL ARIOLA 5043	
3	2	11	EMMANUEL	EMMANUEL RCA 7337	
4	6	11	CARLOS MATA	PORQUE TE QUIERO SONOTONE 5513	
5	14	3	JULIO IGLESIAS	LIBRA RS 50135	
6	7	3	SOPHY	AL RITMO DE LA NOCHE VELVET 5013	
7	8	11	BEATRIZ ADRIANA	ARREPENTIDA Y SOLA PROFONO 9011	
8	3	11	ROBERTO CARLOS	ROBERTO CARLOS 85 CBS 12324	
9	12	11	RAPHAEL	SIGO SIENDO AQUEL CBS 80393	
10	21	11	MARISELA	SIN EL CBS 90305	
POP	11	13	11	MIGUEL GALLARDO	TU AMANTE O TU ENEMIGO RCA 7339
	12	25	7	LOS IRACUNDOS	TU CON EL RCA 7350
	13	10	11	ANTONIO CORTEZ	CHIQUITETE ERES MIA REVIVAL 620
	14	5	11	DANNY RIVERA	ASI CANTABA CHEITO GONZALEZ VOL 2 ART 3 141
	15	11	11	LUCIA MENDEZ	SOLO UNA MUJER ARIOLA 6053
	16	9	11	JOSE FELICIANO	COMO TU QUIERES RCA 7338
	17	19	11	JUAN GABRIEL	RECUERDOS 2 ARIOLA 6035
	18	—	1	MIAMI SOUND MACHINE	PRIMITIVE LOVE CBS 10375
	19	17	7	VIKKI CARR	SIMPLEMENTE MUJER CBS 20744
	20	15	5	BRAULIO	EN LA CARCEL DE TU PIEL CBS 10347
	21	—	1	VIARIOS ARTISTAS	CANTARE, CANTARAS CBS 10072
	22	20	5	ANGELA CARRASCO	DAMA DEL CARIBE ARIOLA 6066
	23	23	3	LOLITA	PARA VOLVER CBS 60343
	24	—	1	MENUDO	EXPLOSION RCA 5420
	25	16	11	PIMPINELA	CONVIDENCIAS CBS 11323
TROPICAL SALSA	1	1	11	EL GRAN COMBO	INNOVATION OMB 2042
	2	2	7	JOHNNY VENTURA	EL HOMBRE Y SU MUSICA OMB 1111
	3	5	11	WILFRIDO VARGAS	EL JARDINERO KAREN 57
	4	3	11	OSCAR D'LEON	YO SOY TH 2150
	5	4	11	ANDY MONTANEZ	ANDY MONTANEZ TH 2315
	6	7	11	BOBY VALENTIN	ALGO EXCEPCIONAL BROWN 135
	7	8	11	ALEX BUENO Y SU ORQUESTA	LIBERACION ALEX KAREN 57
	8	9	11	LA PATRULLA 15	EL MUCHACHITO TH 1900
	9	13	11	HECTOR LAVOE	REVENTO FAMA 531
	10	14	11	HANSEL Y RAUL	HANSEL Y RAUL TH 2317
	11	22	3	TEMPO DOMINICANO	CHULISIMA PDI 85 PDI 85
	12	—	1	LAS CANELA	HOT STUFF HALL RECORDS 904
	13	6	11	WILLIE ROSARIO	AFINCANDO BROWN 1134
	14	16	11	LUIS "PERICO" ORTIZ	LA VIDA EN BROMA PERICO 350
	15	11	11	LUIS RAMIREZ Y SU ORQUESTA	ALEGRES Y ROMANTICOS CAYMAN 9011
	16	12	9	FERNANDITO VILLALONA	A LA CARGA KUBANEY 90002
	17	—	1	CHARLIE RODRIGUEZ	CO JELO LEON LIMA RECORDS 1
	18	—	1	JOHNNY VENTURA	Y BUENA QUE ESTA MARIA OMB 1111
	19	23	9	ALEX LEON Y SU ORQUESTA	LOS LEONES DE LA SALSA HALL RECORDS 1420
	20	—	1	LA SONORA PONCENA	30 ANOS TH MI 61
	21	19	11	ROBERTO TORRES	CORAZON DE PUEBLO SAR 1038
	22	20	11	LA GRAN MANZANA	PODER DE NEW YORK MANZANA 01
	23	—	1	ALFREDO DE LA FE	MADE IN COLOMBIA MERCURIO 59141
	24	18	11	RUBEN BLADES	MUCHO MEJOR FANIA 630
	25	—	1	WILLIE COLON	CRILLO RCA 677334
REGIONAL MEXICAN	1	1	11	LOS BUKIS	ADONDE VAS PROFONO 90425
	2	2	11	LOS TIGRES DEL NORTE	LA JAULA DE ORO PROFONO 90408
	3	8	11	VIKKI CARR	CON MARIACHI CBS 20744
	4	13	9	JOAN SEBASTIAN	RUMORES MUSART 6005
	5	5	11	RAMON AYALA	UN RINCONCITO EN EL CIELO FREDDIE 1312
	6	3	11	LOS YONICS	15 SUPER EXITOS PROFONO 90412
	7	6	7	LOS INVASORES DE NUEVO LEON	CORRIDOS DLV 332
	8	9	11	LOS CADETES DE LINARES	DESPEDIDA CON MARIACHI RAMEX 1113
	9	12	11	VICENTE FERNANDEZ	15 NUEVOS EXITOS CBS 20704
	10	11	7	LUCHA VILLA	INTERPRETA A JUAN GABRIEL ARIOLA 6065
	11	4	11	LOS CAMINANTES	15 EXITOS LUNA 1110
	12	7	11	LOS HUMILDES	13 ANIVERSARIO PROFONO 90428
	13	—	1	GRUPO PEGASSO	COMO UNA ESTRELLA REMO 1013
	14	—	1	GERARDO REYES	15 AUTENTICOS EXITOS DE HOY Y SIEMPRE CBS 20749
	15	14	9	LOS BUKIS	MI FANTASIA PROFONO 3122
	16	19	3	LOS INVASORES DE NUEVO LEON	CARINO TH 2288
	17	—	1	LOS CAMINANTES	MEJOR QUE NUNCA ROCIO 1060
	18	—	1	JOHNNY HERNANDEZ	BUSCA OTRO AMOR RCA 7783
	19	20	11	CHELO	AMOR POR GOTITAS BALBOA 10949
	20	—	1	LOS VASKEZ	LA CANALLA CBS 20132
	21	22	3	GRUPO ZAAZ	LOCO POR TI MONI 1025
	22	18	3	LOS HURACANES DEL NORTE	LAS PAREDES GMX 1002
	23	21	3	GRUPO RENACIMIENTO 74	DECIMO ANIVERSARIO RAMEX 1111
	24	23	11	LOS HURACANES DEL NORTE	LOS HURACANES DEL NORTE GARMEX 1002
	25	10	5	VICTOR ITURBIDE	"EL PIRULI" HOMENAJE A LOS TRIOS MERCURIO 59140



Let's close the book on forest fires.



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## Shankman and DeBlasio at the Helm UCLA SETS INDUSTRY SYMPOSIUM

BY PAUL GREIN

LOS ANGELES UCLA Extension has set Sept. 21 as the date for its annual day-long symposium, "Making Music: Careers In The Music Industry." The class, coordinated by personal managers Ned Shankman and Ron DeBlasio, also serves as an introduction to the range of UCLA Extension Recording Arts & Sciences courses being offered in the fall quarter.

Shankman is the founder of the program, which was introduced in September, 1977 as the country's first continuing education curriculum covering all aspects of the music industry.

While Shankman is pleased with the course schedule, he is openly critical of the industry for what he characterizes as a lack of support over the years. He says he's had a hard time lining up financial support, participation in the panels and even free intern programs.

"We've had no support from the industry," he complains. "Eight years ago, when we started, I sent out a letter saying, 'Can we have some scholarship money? You have no training programs. We'll train the people for you. Just support us; say you'll do an employee reimbursement program.' A handful of companies did it, including Capitol, Warner Bros., NARAS, ASCAP and BMI.

"Recently I sent out another letter updating everybody on our graduates and how well they're doing. Again I asked, 'Can we have some scholarship money?' One company, PolyGram, sent back a letter with \$1,000. I had no response from the others."

Shankman says that in addition to financial support, he wants compa-

nies to encourage their people to participate. "We want them to post notices on their bulletin boards and put it in their house organs that these programs are available.

"We want them to encourage their staffs to attend and to encourage their executives to get involved as guest lecturers. If you look at the guest lecturers we've had over the last eight years, you'll see the same people's names coming up time and time again."

Shankman adds that he couldn't even rouse much industry support for an internship program. "Our internship program failed miserably," he says. "In 1981-82, at a time when everybody was cutting their staffs to the bone, we came up with an intern program. Our offer was, 'We'll give credit to our students if they work so many hours for you for free.' But they didn't seem to have any people who could even spend time with an employee who was free."

DeBlasio notes that the UCLA Extension courses stand apart from other classes that have popped up in the past few years. "There are some other schools and classes around town," he says, "but nothing as established or ongoing."

Regarding rival schools and classes, Shankman notes: "Those people are in it for a different reason. They're in it to see if they can make a profit as a separate business, whereas UCLA loses money every year on this program. There are no outside cross-purposes with our program. Nobody's trying to promote their own careers."

DeBlasio says there will be several changes in this year's Careers Day related to recent industry developments. There will be more emphasis on video, and also on record promotion.

"We've added a promotion man to our management panel," he notes. "He's very much a part of what management is today. If a record doesn't get played, there's no business for the artist and no personal appearances. Three years ago we may not have focused in on that as much."

DeBlasio adds that this year the class will be "tighter, more focused, more nitty-gritty." This is possible, he says, because students are becoming more sophisticated. "Everybody's much more aware," he says.

"You can talk shorthand to them now, whereas before you really couldn't."

DeBlasio says the main value of the program is that it gives students a way of making an informed decision as to whether they want to pursue a career in the music industry.

"At the end of the day," he notes, "a bunch of kids always come up to us and say, 'Boy was that terrific. This is exactly what I want, and I'm going to pursue it and work as hard as I can.'"

"And equally important, another handful of kids come up and say, 'I didn't realize the business was so crazy. This isn't for me. I'll just be a fan.'"



**Bruce Rocks.** Backed by Clarence Clemons on sax, Bruce Springsteen rocks out during a recent sold-out show at Giants Stadium. (Photo: Chuck Pulin).

## San Francisco Dancing to World Beat Freewheeling, Eclectic Musical Movement Taking Shape

BY JACK McDONOUGH

SAN FRANCISCO Twenty years after the psychedelic revolution, a movement of equally dramatic potential is igniting in San Francisco.

Called World Beat, it shares basic hallmarks with the earlier music: a freewheeling, no-rules eclecticism; a grass-roots, dance club audience base; a politically progressive message; a communal spirit of bands rehearsing together and touting one another; a distinct look in fashion; and—of greatest consequence to the marketplace—broad international appeal.

"By its very approach and definition, this music has a built-in international audience," says Matt Callahan, vocalist for the Looters, a quintet with a strong following. "We feel we could play anywhere, anytime, and people would respond."

"The challenge to the trade is to view what we're doing in that way. That may be difficult because people in the business tend to fight so intensely in carving out their own little niches. But this music is way beyond that."

The first real proof of the music's appeal came in April when a slate of five bands—Big City, Freaky Executives, the Looters, Mapenzi and Zulu Spear—turned away 400 from a sold-out show at the 1,200-capacity Kabuki Theatre.

The next step is a nine-hour World Beat Festival set for Saturday (7) at the 9,500-capacity Greek Theatre in Berkeley, produced by the Bill Graham office. This show will feature the same five bands, augmented by African dance troupes and Trinidadian steel bands, with cultural and ethnic displays. BAM magazine and alternative FM stations KALX, KFJC and KUSF are also involved.

While none of the bands has yet recorded, Big City, the Looters and Freaky Executives are all represented by David Rubinson, who arranged for the production of demos that he is now shopping.

"What I like about World Beat," says Rubinson, "is the lack of pretense. And the music has so many wonderful elements to it—West African, Philippines, Latin America,

reggae, salsa, funk, rock'n'roll, it's all there."

"World Beat," says Callahan, "came from a collision of all these different styles. Fundamentally it's dance music, but mostly it's a conscious attempt to develop a synthesis, a new sound that's not from Nigeria and not from San Francisco and not from any particular place, but from the planet Earth. Our primary objective is to blow away people's preconceptions and undermine all the assumptions that people bring to music and to art in general."

Piero El Malo of the 10-strong Freaky Executives acknowledges that his band is "very urban, very cityfied, more street-sounds as opposed to ethnic." But, he says, "It's all of these bands collectively that make up World Beat. It's the spontaneous desire to play new styles. It's a denial of categories and terminologies that make people shy away from the music."

"It's a unifying thing, a unification of an outlook and message. It's meant to make people think on a

global level, not a local level."

Bandmate Scott Roberts recalls that El Malo came up with the World Beat coinage off the top of his head one day, "but then we found all these other bands working toward the same thing and also calling it World Beat. It was like simultaneous transmission."

"That's when we knew there was a real credibility to it. When something catches on that fast and is so widespread, it means something real is happening."

Callahan notes that while the World Beat designation is strongly identified now with San Francisco, "I have clippings from bands in Paris and New York and Los Angeles and elsewhere all talking about world music and all with attitudes like our own."

He cites such acts as Fela and the English Beat, and Peter Gabriel's World Music & Dance Festivals to show that "there are musical and philosophical streams already established that everyone is drawing on and is developing further."

## Busy Schedule for Ex-Producer Rubinson Managing Nicely

SAN FRANCISCO While David Rubinson's attraction to World Beat music is a natural "since it's so much like what was going on in the old days," it's only one of a full-scale set of management adventures he has taken on since closing his high-profile Automatt Studios late last year.

In addition to lining up the demo production for Big City, Freaky Executives and the Looters and bringing the music to the majors, Rubinson continues his long-standing liaisons with Herbie Hancock and Narada Michael Walden and has also taken on two new clients: Debora Iyall, the former Romeo Void vocalist/writer, now set to embark on a solo career, and Wayne Shorter, the veteran Weather Report saxophonist.

Though the Automatt was turning a profit, its eventual closure became inevitable when, following major heart surgery three years

ago, Rubinson's doctors told him to stop producing records—the very reason he had founded the studio in the first place.

In June, Rubinson also closed the business offices at the Automatt location south of Market St. and moved operations to a Victorian house along the Golden Gate Park panhandle, near the Haight-Ashbury, where his West Coast career had begun with his production of such acts as the Chambers Brothers, Moby Grape and Taj Mahal.

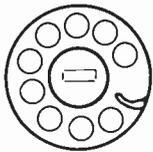
Rubinson has also closed out the affairs of Adam's Dad Management and David Rubinson & Friends and is now doing business solely under his own name.

"For my company," he says, "it's been an incredible year of change. We turned the entire company upside down. We've gone from a company whose preponderance of gross income was from the studio busi-

(Continued on page 55)

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# Talent in Action

**BRUCE SPRINGSTEEN  
& THE E STREET BAND**  
*Giants Stadium,  
East Rutherford, N.J.*  
Tickets: \$17.50

FINDING THE GERM of common humanity in symbols has become Bruce Springsteen's stock in trade. Cadillacs, rivers, crimes and travel are hardly his invention as metaphors, but Springsteen reinvigorates them through his own vision and unflinching dedication to the importance of rock'n'roll. And as his own popularity continues to increase, Springsteen is rising to the paradoxical challenge of being bigger than life while retaining his sense of commonality.

Wending his way through a four-hour show that celebrates the stoniness of blue collar America while decrying its economic and spiritual hardships, Springsteen has clearly distanced himself from earlier work that focused on growing up and a search for self-mastery. In its place is a uniquely American mythology, one that frequently owes more to John Steinbeck than to Little Richard. Long before he offers an encore solo performance of "This Land Is Your Land," it's clear that Springsteen is hewing a niche for himself as an electric Woody Guthrie.

Yet the weight of a social conscience offers no constraints to Springsteen's now familiar no-holds-barred approach to performing. By the end of his nearly four-hour show here on Aug. 18, it was impossible not to be impressed by his sheer volume of energy.

Artfully mixing rockers and introspective ballads, the show was paced to remain fun while allowing a platform for such humanitarian turns as a plea for support of local food hotlines. At his worst moments, Springsteen feeds you a hefty portion of mom and apple pie with a rock'n'roll coating, or looks and sounds like he stepped out of a Miller Beer commercial. At his best moments—which far outnumber the bad—he seeks to make peace with the bitterness and spiritual rifts born of the '60s and '70s.

Musically, his band was crisp and showed no signs of road fatigue after more than a year on tour. Although saxophonist Clarence Clemons continues to get more mileage out of a small repertoire of licks than anyone has the right to, the other band members—notably two recent arrivals, guitarist Nils Lofgren and vocalist Patti Scialfa—provided added depth. One suspects there are reasons other than scale that prevent the band from taking extended instrumental flights, but at its best moments—notably "Glory Days" and the newly written "Seeds"—the group pounded with the intensity of a hydraulic pump.

Translating the folksy, intimate character of a Springsteen performance into a stadium show is a tough assignment. There were times when stock images were substituted for earned victories, especially on numbers like "Born In The U.S.A." and "Dancing In The Dark," when images cultivated via video clips were re-created rather than enhanced. And it was tough to shake the feeling that one was watching MTV with a live adjunct rather than a concert.

But criticism on this level pales next to the stamina and energy offered by Springsteen and company. In performance, he is clearly setting the standard for everyone else to meet, and he is probably the only one who can best it. FRED GOODMAN

**TINA TURNER**  
*Jones Beach Theatre,  
Freeport, N.Y.*  
Tickets: \$20

IT'S EASY TO FORGET just how far Tina Turner has come back, to forget that less than two years ago she was without a label deal and headed for the Vegas showrooms. As far as the phenomenon that saved her from that destiny, it can't help but look, on the surface, just a little calculated: A rock queen pushing 50 escapes a battering marriage and re-emerges with a lionine coiff and a leather miniskirt, on the arms of Mick Jagger and David Bowie, no less. Were the thousands of fans filling the stadiums and making her "Private Dancer" album multi-platinum enraptured by the "tough broad" image, caught up in the basest form of idol worship? Was Turner just an older version of Madonna?

Not a chance. Turner can sing and shake Madonna (and practically anyone else) to shreds. But even that's not the point, because Turner comes to do more than to sing, to move, to perform. She does something no myth, legend or image can do: She comes to give, and whether she's in a cavernous arena or under the stars at Jones Beach, she removes all distance between the stage and her audience.

Of course it helps that Turner is one of the few non-writing singers left with impeccable taste in material—in both the new songs she solicits and the oldies she selects. At Jones Beach on Aug. 8, she re-circuited "Help" with a simmering gospel feel, while each of the cuts from "Private Dancer" acquired some ripened resonance as Turner played with tempos and meter. "What's Love Got To Do With It," in particular, with its new emphasis on piano, had an unexpected breeziness to it. Most of the crowd might have been hearing last year's record and song of the year for the thousandth time, but Turner put it across on sheer attitude: If *she* wasn't bored with the song, she wasn't going to let anyone else be, either.

Turner's voice has added a few raw cracks over the years, but she makes this work to her advantage. Her version of "River Deep Mountain High" doesn't glisten with vibrato the way Darlene Love's does, so Turner redefines the song in a spare, rough setting that requires her to cut a few sharp edges. On "Let's Stay Together," which drew an even greater response than "What's Love," she hit some scorching high notes, cracks and all, that Al Green simply warmed up to on the original.

If Turner sounds as if she's aged a bit, she doesn't look it, and like her music, her sex appeal isn't cheap. It was halfway through the show before she stripped to her Flintstones costume and revealed (still) the most kinetic legs in the business, and by then she had already proven  
(Continued on page 55)

# ALB BOXSCORE TOP CONCERT GROSSES

Amusement Business

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
TINA TURNER GLENN FREY	CCE Grandstand Ottawa, Ont.	Aug. 17	\$507,117 (\$654,345 Canadian) \$19.50	26,006 27,000 two shows	CPI/Donald K. Donald/Bass Clef
STING	Greek Theatre Los Angeles	Aug. 15-17, 19-20	\$483,633 \$17.50/\$16/\$10	30,275 sellout	Niederlander
PERRY COMO SCOTT RECORO	Fox Theater Los Angeles	Aug. 13-18	\$401,153 \$25.25/\$20.25/ \$15.25/\$10.25	26,239 32,781	Whiteco/Shepardson
KENNY ROGERS LEE GREENWOOD SAWYER BROWN	CNE Grandstand Toronto	Aug. 21	\$321,585 (\$414,948 Canadian) \$27.50/\$19.50	13,850 17,000	CPI
COREY HART KATRINA & THE WAVES	CCE Grandstand Ottawa, Ont.	Aug. 19	\$273,466 (\$352,859 Canadian) \$15.50	17,643 sellout	CPI/Donald K. Donald/Bass Clef
LUTHER VANROSS WHITNEY HOUSTON	The Summit Houston	Aug. 16	\$238,805 \$17.65	13,939 sellout	Stage Right Prods.
WILLIE NELSON WAYLON JENNINGS JESSI COLTER	CNE Grandstand Toronto	Aug. 19	\$222,477 (\$287,067 Canadian) \$25/\$20	10,447 17,000	CPI
TINA TURNER GLENN FREY	Charleston (W.Va.) Civic Center	Aug. 24	\$189,330 \$15	12,839 sellout	Belkin Prods./Future Entertainment
FRESH FESTIVAL II	Baltimore Civic Center	Aug. 10	\$165,481 \$13.50/\$9	12,532 18,557	Pace Concerts
MOTLEY CRUE LOUONESS	Baltimore Civic Center	Aug. 10	\$165,175 \$12.50	13,592 13,665	Up Front Promotions
BEACH BOYS JOHN CAFFERTY & THE BEAVER BROWN BAND	Lawrence-Dumont Stadium Wichita, Kan.	Aug. 25	\$148,132 \$14/\$13	11,816 14,000	Little Wing Prods.
CROSBY, STILLS & NASH THE BAND	Colt State Park Bristol, R.I.	Aug. 22	\$127,400 \$15/\$14	9,000 sellout	Frank J. Russo
STATLER BROTHERS	Iowa State Fair Des Moines	Aug. 17	\$125,900 \$10/\$8	13,600 26,000	In-House
POWER STATION OMO	The Spectrum Philadelphia	Aug. 21	\$119,485 \$15/\$12.50	8,338 15,300	Electric Factory Concerts
AMY GRANT RUSS TAFF	Blossom Music Center Cuyahoga Falls, Ohio	Aug. 12	\$116,294 \$13/\$10	10,558 15,273	In-House
ALABAMA BILL MEOLEY	Iowa State Fair Des Moines	Aug. 25	\$113,320 \$11/\$10/\$8	13,000 sellout	In-House
CROSBY, STILLS & NASH THE BAND	Lewiston (Me.) Raceway	Aug. 25	\$113,254 \$14.50/\$13.50	8,325 10,000	Frank J. Russo
OAK RIDGE BOYS EXILE	Iowa State Fair Des Moines	Aug. 24	\$113,001 \$10/\$8	12,252 26,000 two shows	In-House
BRYAN ADAMS JOHN CAFFERTY & THE BEAVER BROWN BAND	BSU Pavilion Boise, Idaho	Aug. 5	\$105,867 \$13.50	7,842 sellout	Beaver Prods.
AMY GRANT RUSS TAFF	Merrweather Post Pavilion Columbia, Md.	Aug. 16	\$99,895 \$15/\$10	7,845 10,134	Niederlander
BEACH BOYS	Iowa State Fair Des Moines	Aug. 15	\$96,500 \$12/\$10/\$9	10,000 13,000	In-House
GEORGE BENSON REEO RANKIN	Shea's Buffalo (N.Y.) Theater	Aug. 20	\$93,729 \$17.50/\$16.50	5,371 6,366 two shows	Pate & Associates
RED SPEEDWAGON CHEAP TRICK	Pensacola (Fla.) Civic Center	Aug. 25	\$92,176 \$14	7,091 7,500	Fantasma Prods.
RED SPEEDWAGON CHEAP TRICK	Savannah (Ga.) Civic Center	Aug. 21	\$90,790 \$14	6,957 7,000	Fantasma Prods.
HANK WILLIAMS JR.	Missouri State Fair Sedalia	Aug. 17	\$87,372 \$10/\$8	10,182 11,186	In-House
RED SPEEDWAGON CHEAP TRICK	Leon County Civic Center Tallahassee, Fla.	Aug. 24	\$80,262 \$14	6,129 7,500	Fantasma Prods.
GEORGE THOROGOOD & THE DELAWARE DESTROYERS JOHNNY WINTER	Iowa State Fair Des Moines	Aug. 19	\$77,200 \$12/\$10/\$8	8,500 13,000	In-House
CONWAY TWITTY GEORGIA'S OWN	Lanierland Music Park Cumming, Ga.	Aug. 24	\$76,970 \$10	7,697 8,322 two shows	In-House
RATT BON JOVI	Freedom Hall Civic Center Johnson City, Tenn.	Aug. 20	\$74,930 \$12.50/\$11.50	6,294 9,250	Sunshine South
AMY GRANT RUSS TAFF	Mann Music Center Philadelphia	Aug. 23	\$72,220 \$15/\$13.50/\$9.50	5,133 13,239	Stephen Starr/The Concert Co.
RATT BON JOVI	Univ. of Tennessee Arena Chattanooga	Aug. 21	\$67,001 \$11	6,300 10,000	Sound Seventy
TOM JONES TONY O'ANDREA	Lanierland Music Park Cumming, Ga.	Aug. 17	\$60,075 \$15	4,005 4,116	In-House
JUAN GABRIEL	James L. Knight Center Miami	Aug. 17	\$57,855 \$25/\$20/\$15	2,694 4,943	Concord Prods.
TOM JONES	Iowa State Fair Des Moines	Aug. 20	\$57,500 \$10/\$8	6,100 13,000	In-House
RATT Y&T MAMA'S BOYS	The Center Springfield, Ill.	Aug. 24	\$53,925 \$12.50	4,503 7,004	In-House/Jam Prods.
GOROON LIGHTFOOT	Front Row Theater Cleveland	Aug. 23	\$39,830 \$12.75	3,166 3,196	In-House
HAPPY TOGETHER TOUR: TURTLES, GRASS ROOTS, GARY LEWIS & THE PLAYBOYS, BUCKINGHAMS	Orpheum Theater Omaha	Aug. 23	\$35,736 \$14/\$12/\$9	2,793 sellout	Cloud Nine/SRO Prods.
"WEIRO AL" YANKOVIC	Front Row Theater Cleveland	Aug. 21	\$26,058 \$10.75	2,424 3,196	In-House
RICK WAKEMAN	Chestnut Cabaret Philadelphia	Aug. 25	\$7,500 \$12.50	600 sellout	Stephen Starr/The Concert Co.

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## Alabama's Success Keeps Rolling On Concert Attendance, Record Sales Continue Strong

BY EDWARD MORRIS

NASHVILLE Now nearing the end of its fifth year as a top country music act, Alabama appears to be impervious to the record sales and concert attendance declines that plague most of the industry. This year, the RCA group will do 130 dates, a few less than in 1984, concentrating on venues of 6,000 seats and up.

Record activity has been record-setting. In July, the Recording Industry Assn. of America bestowed multi-platinum status on three Alabama albums, confirming sales of four million each for "Feels So Right" and "Mountain Music" and three million for "The Closer You Get." These are the first country albums to hit this level since platinum certification was introduced in 1976.

While Alabama made significant pop chart forays in the early '80s,

### Dinner Will Honor Dorothy Ritter

NASHVILLE Dorothy Ritter, widow of country star Tex Ritter and former ambassador of good will for the Grand Ole Opry, will be honored at a dinner Saturday (7) at the Opryland Hotel here for her support of United Cerebral Palsy. Proceeds from the event will go to United Cerebral Palsy of Middle Tennessee.

Special guests will include Ritter's sons, actor John Ritter and Los Angeles television and radio announcer Tom Ritter, himself a victim of cerebral palsy.

Rex Allen Sr. will serve as master of ceremonies for the dinner. Toastmasters will include Grand Ole Opry star Minnie Pearl, Opryland president E.W. "Bud" Wendell, Top Billing chairman Tandy Rice, BMI senior vice president Frances Preston, radio and television host Ralph Emery, and Rounder Records artists Riders In The Sky.

## 30th Quartet Confab Set Nashville To Host Gospel Meet

NASHVILLE The National Quartet Convention will hold its 30th annual celebration here, Sept. 30-Oct. 5, with a series of concerts, seminars and concerts, as well as a golf tournament, a softball tournament and a 5K run. The focus of the convention is traditional Southern gospel music.

Each night of the convention will be capped by a concert at Municipal Auditorium, with tickets tagged at \$8.50 and \$10 each. Among the top acts scheduled to perform are the Florida Boys, the Hemphills, the Kingsmen, the Speer Family, the Cathedrals, the Dixie Echoes, the Rex Nelson Singers, the Masters V, Wendy Bagwell & Sunliters and the Chuck Wagon Gang.

Seminars will be held Friday, Oct. 4, and will cover the following topics: copyrights and publishing; vocal technique; performance technique;

the group now mines the blue-collar vein that has always been peculiarly country. The 1984 album "Roll On" was built around a trucker-and-family theme, while the current "40 Hour Week" is directed generally toward hourly workers. The title cut from that album became the group's 17th No. 1 country hit in early August.

Next month, RCA is scheduled to ship the "Alabama Christmas" album, the first such holiday effort from the group. It will contain mostly new songs, including "Christmas In Dixie," originally released in 1982.

Alabama's first greatest-hits package will be released early next year. If it follows RCA's customary policy on such projects, it will probably contain two new songs.

A promotional tour of Europe, where the group is virtually unknown, will also take place within the next 12 months, according to manager Dale Morris. It will be a get-acquainted swing rather than a concert tour.

This summer, Alabama has been concentrating chiefly on fair dates, with appearances at such venues as the North Dakota, Minnesota, Indiana, Ohio, Montana and Wisconsin state expositions.

A mainstay of the group's tour income is merchandise sales. Accountant Buck Borders estimates that half the profit on any given date will be from this source.

Additional merchandise sales comes through Alabama's fan club, which now has approximately 250,000 members. Unlike most such clubs, this one has no membership fee. Fans are sent a quarterly newsletter and merchandise catalog.

For the 1985 tour, Alabama commissioned a sound, lighting and set package from Electrotec of Canoga Park, Calif., at a cost "in excess of half a million dollars," according to Electrotec president Rikki Farr. The effects were designed, Farr says, to keep Alabama from looking

sound reinforcement; recording; radio promotion, press and public relations; group management, and buses. Fees are \$25 per session or \$40 for the day, paid in advance, or \$40 and \$70 at the door.

The talent contest carries a \$100 entry fee and the Southern gospel song contest a fee of \$25 per song. The talent contest carries a top prize of \$500 worth of advertising space in a gospel music publication, two days of recording time, 500 cassettes and an appearance at the Saturday night concert. First prize for songwriting is \$1,000 in cash.

The Marvin Norcross Golf Classic will take place Thursday (3), while the softball tournament and run will be staged Saturday (5).

Additional information on all the events is available at the National Quartet Convention office in Nashville, (615) 320-7000.

like "four guys walking around in a music store."

The staging has an uncluttered appearance, with monitors recessed into a specially built trough and cabinets concealed by the set. There is a see-through Mitsubishi Diamond Lite Curtain used as a backdrop, into which the band's logo and the Dixie flag are incorporated. The show starts with the drop of a kabuki curtain to reveal Alabama on stage.

According to Farr, the system works equally well outdoors or in. It is transported on five trucks.

Alabama continues to distinguish itself in public service activities. The

(Continued on page 44)

## London Concert Telecast Set Skaggs Getting BBC Airing

NASHVILLE A 30-minute Ricky Skaggs concert video will be aired on England's BBC-1 television in prime time on Oct. 1, according to Skaggs' manager Chip Peay. It will be one of a series of video concerts broadcast during a two-week hiatus of the popular "Whistle Test" series. Peay says Skaggs is the only country artist on the primarily rock series.

To gather material, BBC asked the major record labels to submit long-form videos for consideration. Peay stresses that the BBC is paying for the right to use the material.

The Skaggs video was shot at the Dominion Theatre in London in May while the Epic Records artist was recording his "Live In London" al-

bum, set for early October release in the U.S. Directed by Sandi Fullerton, the video was filmed by Trillion Film Co. and produced by RPM Productions, both London-based organizations.

Fullerton's directing credits include last year's Jacksons tour and Live Aid. She also handles video for the Marlboro Country Tour.

Peay speculates that a 60- or 90-minute version of "Live In London" will be released for the home video market within the year by CBS/Fox.

One of the highlights of the BBC broadcast will be the Skaggs/Elvis Costello duet of "Don't Get Above Your Raising," which was Skaggs' first single release on Epic.

# NASHVILLE SCENE

by Kip Kirby



**S.O.S. TO RECORD COMPANIES:** Help! We're being buried alive in hearts.

No, not the hearts-and-flowers variety, unfortunately; those we accept gratefully with what we believe to be the proper degree of humility and professionalism on such occasions as people select bouquets over brickbats.

But lately, every other record that comes across our desk has the word "heart" in the title. (Sometimes it's almost the only word in the title.) "Heart" has not only replaced such longtime standbys as "Texas" and "Dixie"; it's now threatening to surpass "love" as Nashville songwriters' favorite word.

### Too many 'heart' songs are causing heartburn

Just since January, hearts at major labels have beaten faster with the release of: "Kentucky Hearts" (Exile), "Heart Over Mind" (Anne Murray), "One Owner Heart" (T.G. Sheppard), "Heartaches, Love & Stuff" (Gene Watson), "Hearts On Fire" (Karen Brooks), "Two Heart Harmony" (the Kendalls), "From My Heart" (Kathy Mattea), "Radio Heart" (Charly McClain), "Get To The Heart" (Barbara Mandrell), "Hang Onto Your Heart" (Exile again), "By Heart" (Conway Twitty), "There's No Stopping Your Heart" (Marie Osmond), "Can't Run Away From Your Heart" (Lacy J. Dalton) and "Brand On My Heart" (Willie Nelson & Hank Snow).

If you're confused trying to keep track of these titles, pity the poor consumer who's got to separate a veritable laundry list of hearts when he sallies forth to purchase the album. He'd sure better know the artist's name.

Singles? You wanna talk singles?

This year, programmers have had to juggle a bewildering array of heartburn-causing candidates that include: "Something In My Heart" (Ricky Skaggs), "Jagged Edge Of A Broken Heart" (Gail Davies), "She's Gonna Win Your Heart" (Eddy Raven), "Your Heart's Not In It" (Janie Fricke), "You Could've Heard A Heart Break" (Johnny Lee), "Some Hearts Get All The Breaks" (Charly McClain), "She Sure Got Away With My Heart" (John Anderson), "Walkin' A Broken Heart" (Don Williams), "Let The Heartache Ride" (Restless Heart—these guys get you coming and going), "One Owner Heart" (T.G. Sheppard), "One Hell Of A Heartache" (Gene Watson), "Heart Trouble" (Steve Wariner), "Love Don't Care (Whose Heart It Breaks)" (Earl Thomas Conley), "If You Break My Heart" (the Kendalls), "Piece Of My Heart" (Sandy Croft), "You Can Lead A Heart To Love (But

You Can't Make It Fall)" (Tammy Wynette), "I Know The Way To You By Heart" (Vern Gosdin), "Heart, Don't Do This To Me" (Loretta Lynn), "It's Just Another Heartache" (Bandana), "Hang Onto Your Heart" (Exile) . . .

Stop! Hold it! Enough, already. We can hear Music Row writers leaping up from their coffee cups in righteous ire to point out that having "heart" in a title doesn't exactly *hurt* a song's chances of being cut. Maybe not. But it sure *does* hurt its chances of being remembered. After a while, all titles begin to sound alike, and a song that talks about feet, heads, eyes or legs almost sounds like a feat of anatomical wizardry.

But what to substitute, lest we leave writers bereft of topical themes? Perhaps it's time to mix education with inspiration, and consider titles with geographical origins. This would be considered a public service, since tests show that at least half the population can't even name the capitals of North Dakota, Nevada or New Hampshire.

Maybe writers could apply for government grants to help subsidize their efforts. Then, if they're lucky, states might even motivate themselves into promoting some sort of campaign around the song, rather like Montana is doing now with the **Dan Seals/Marie Osmond** "Meet Me In Montana" duet.

However, there is one stipulation: No songs will be allowed about Texas. That state has had more than its share of songs *already*.

**T**HE ONLY 1985 MID-SOUTH appearance of the **Oak Ridge Boys** takes place Sept. 29 at MTSU's Murphy Center in close-by Murfreesboro, Tenn. (This is the same facility where **Bruce Springsteen** dazzled for four hours on his most recent Nashville visit). On the show with the Oaks are **Exile** and **John Schneider**.

Speaking of Schneider, he was the target of a stunt executed by NBC's "**Bloopers & Practical Jokes**" while recording his third album here a couple of weeks ago. Friends managed to have Schneider standing alone outside the studio just as a little old lady drove by in her car and had a flat tire. Seeing no one else around to assist her, Schneider gallantly offered his help, but when he opened the trunk to remove her suitcases, he could barely lift them out. At the same time, Metro police pulled up to scope out the situation, and suddenly asked the little old lady to open her strangely weighty bags.

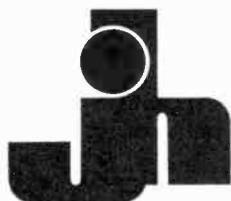
Those who witnessed the episode with barely straight faces say Schneider registered pure shock when the police began dragging out gold bullion bars from the trunks. But it was, of course, all for the art of "spontaneous" television. NBC will air the segment in November.

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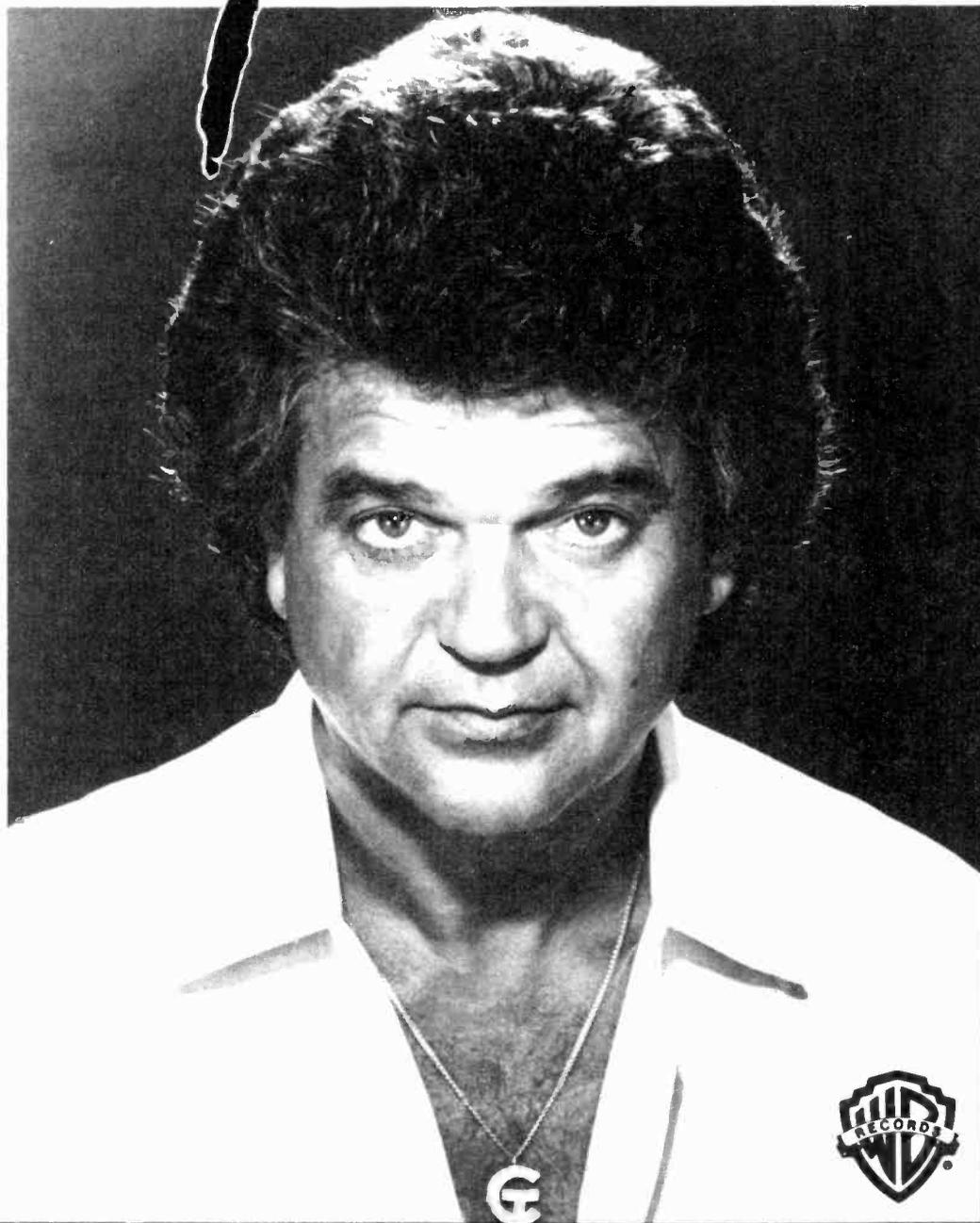


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HOT COUNTRY SINGLES

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Compiled from a national sample of retail store and one-stop sales reports and radio playlists.

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	TITLE	ARTIST	HOT COUNTRY POSITION
1	3	I DON'T KNOW WHY YOU DON'T WANT ME	ROSANNE CASH	1
2	4	MODERN DAY ROMANCE	NITTY GRITTY DIRT BAND	2
3	5	USED TO BLUE	SAWYER BROWN	3
4	6	I FELL IN LOVE AGAIN LAST NIGHT	THE FORESTER SISTERS	4
5	8	DRINKIN' AND DREAMIN'	WAYLON JENNINGS	5
6	9	LOST IN THE FIFTIES TONIGHT	RONNIE MILSAP	6
7	1	LOVE IS ALIVE	THE JUDDS	8
8	10	BETWEEN BLUE EYES AND JEANS	CONWAY TWITTY	7
9	7	HAVE I GOT A DEAL FOR YOU	REBA MCENTIRE	14
10	14	SHE'S COMIN' BACK TO SAY GOODBYE	EDDIE RABBITT	11
11	11	CRY JUST A LITTLE BIT	SYLVIA	9
12	15	MEET ME IN MONTANA	MARIE OSMOND (WITH DAN SEALS)	13
13	13	PRETTY LADY	KEITH STEGALL	10
14	16	WITH JUST ONE LOOK IN YOUR EYES	C.MCCLAIN/W.MASSEY	12
15	20	YOU MAKE ME WANT TO MAKE YOU MINE	JUICE NEWTON	16
16	18	KERN RIVER	MERLE HAGGARD	15
17	21	TOUCH A HAND, MAKE A FRIEND	THE OAK RIDGE BOYS	18
18	19	BLUE HIGHWAY	JOHN CONLEE	17
19	22	LOVE TALKS	RONNIE MCDOWELL	20
20	23	IF IT WEREN'T FOR HIM	VINCE GILL	21
21	24	SOME FOOLS NEVER LEARN	STEVE WARINER	22
22	2	SHE'S SINGLE AGAIN	JANIE FRICKE	19
23	26	WHO'S GONNA FILL THEIR SHOES	GEORGE JONES	23
24	29	I WANNA HEAR IT FROM YOU	EDDY RAVEN	26
25	25	HE WON'T GIVE IN	KATHY MATTEA	24
26	—	A LONG AND LASTING LOVE	CRYSTAL GAYLE	27
27	12	I NEVER MADE LOVE	MAC DAVIS	25
28	—	HANG ON TO YOUR HEART	EXILE	29
29	—	CAN'T KEEP A GOOD MAN DOWN	ALABAMA	30
30	—	HEART DON'T DO THIS TO ME	LORETTA LYNN	31

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3	6	USED TO BLUE	SAWYER BROWN	3
4	7	DRINKIN' AND DREAMIN'	WAYLON JENNINGS	5
5	8	I FELL IN LOVE AGAIN LAST NIGHT	THE FORESTER SISTERS	4
6	9	BETWEEN BLUE EYES AND JEANS	CONWAY TWITTY	7
7	10	LOST IN THE FIFTIES TONIGHT	RONNIE MILSAP	6
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17	5	HAVE I GOT A DEAL FOR YOU	REBA MCENTIRE	14
18	26	BLUE HIGHWAY	JOHN CONLEE	17
19	18	REAL LOVE	DOLLY PARTON (DUET WITH KENNY ROGERS)	28
20	—	TOUCH A HAND, MAKE A FRIEND	THE OAK RIDGE BOYS	18
21	29	IF IT WEREN'T FOR HIM	VINCE GILL	21
22	28	HE WON'T GIVE IN	KATHY MATTEA	24
23	30	WHO'S GONNA FILL THEIR SHOES	GEORGE JONES	23
24	20	MY TOOT TOOT	ROCKIN' SIDNEY	61
25	11	I NEVER MADE LOVE	MAC DAVIS	25
26	24	THE FIREMAN	GEORGE STRAIT	42
27	—	LOVE TALKS	RONNIE MCDOWELL	20
28	21	HIGHWAYMAN	JENNINGS, NELSON, CASH, KRISTOFFERSON	41
29	22	I'M FOR LOVE	HANK WILLIAMS, JR.	53
30	25	CAROLINA IN THE PINES	MICHAEL MARTIN MURPHEY	36

A ranking of distributing labels by their number of titles on the Hot Country Singles chart.

LABEL	NO. OF TITLES ON CHART
RCA (17)	18
RCA/Curb (1)	
MCA (12)	16
MCA/Curb (4)	
WARNER BROS. (14)	16
Warner/Curb (2)	
EPIC (10)	11
Full Moon/Epic (1)	
COLUMBIA	10
CAPITOL (3)	7
Capitol/Curb (2)	
MTM (2)	
POLYGRAM	6
Mercury (4)	
Compleat (2)	
EMI-AMERICA (4)	5
Liberty (1)	
ATLANTIC	1
Atlantic/America (1)	
BERMUDA DUNES	1
DOOR KNOB	1
Swanee (1)	
EVERGREEN	1
LUV	1
NCA	1
NSD	1
Soundwaves (1)	
STEP ONE	1
TEXAS	1
TEXAS CRUDE	1
WHITE GOLD	1

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

TITLE  
(Publisher - Performance Rights Affiliate)  
Sheet Music Agent

- |  |  |   |  |  |
|--|--|---|--|--|
| 71 40 HOUR WEEK (FOR A LIVIN')<br>(Music Corp. Of America, BMI/MCA, ASCAP/Leeds, ASCAP/Patchworks, ASCAP/Don Schlitz, ASCAP) | 24 HE WON'T GIVE IN<br>(Mulberry Street, ASCAP)  | 81 I'M NOT LEAVING (I'M JUST GETTING OUT OF YOUR WAY)<br>(Tree, BMI/Larry Butler, BMI/Southwing, ASCAP) | (Emmylou, ASCAP/Irving, BMI)   | 46 YOU'RE GONNA MISS ME WHEN I'M GONE<br>(Lawyers Daughter, BMI)   |
| 52 AIN'T IT JUST LIKE LOVE<br>(Billy Beau, ASCAP/Watchpocket, ASCAP/Bug, BMI)  | 31 HEART DON'T DO THIS TO ME<br>(Songcastle, ASCAP/Lionsmate, ASCAP)   | 62 I'M TAKING MY TIME<br>(Silverling, BMI/Bait And Beer, ASCAP)   | 85 SAILING HOME TO ME<br>(Cross Keys, ASCAP/Warner-Tamerlane, BMI)   | 44 YOU'VE GOT SOMETHING ON YOUR MIND<br>(Blackwood, BMI/Easy Days, BMI/Tom Collins, BMI/Silverline, BMI) |
| 37 ANGEL IN YOUR ARMS<br>(Song Tailors, BMI/I've Got The Music, ASCAP)   | 41 HIGHWAYMAN<br>(White Oak, ASCAP)  | 87 JUST AS LONG AS I HAVE YOU<br>(MCA, ASCAP/Leeds, ASCAP/Patchworks, ASCAP)                            | 100 SAVE THE LAST CHANCE<br>(Rick Hall, ASCAP/Terry Wood Ford, ASCAP)  |  |
| 79 BABY'S EYES<br>(El Brody, BMI)  | 59 HOMETOWN GOSSIP<br>(Glenwood, ASCAP/Sister John, BMI/Dickerson, BMI)  | 15 KERN RIVER<br>(Mt.Shasta, BMI)   | 11 SHE'S COMIN' BACK TO SAY GOODBYE<br>(Deb Dave, BMI/Briar Patch, BMI)  |  |
| 49 BAR ROOM ROSES<br>(Dejamas, ASCAP/Make Believe, ASCAP/WB, ASCAP/Royal Haven, BMI)   | 95 HOTTEST "EX" IN TEXAS<br>(Grand Coalition, BMI/Grand Alliance, BMI)   | 77 LASSO THE MOON<br>(Ensign, BMI)  | 19 SHE'S SINGLE AGAIN<br>(Blackwood, BMI/April, ASCAP/New and Used, ASCAP)                                       |  |
| 7 BETWEEN BLUE EYES AND JEANS<br>(Hall-Clement, BMI/Lionel Delmore, BMI)   | 80 HOUSTON HEARTACHE<br>(Baray, BMI/MDS, ASCAP)  | 76 LET A LITTLE LOVE COME IN<br>(Hall-Clement, BMI)   | 50 SMOOTH SAILING (ROCK IN THE ROAD)<br>(Warner Bros., ASCAP/Down'n'Dixie, BMI/Irving, BMI)                      |  |
| 17 BLUE HIGHWAY<br>(Cross Keys, ASCAP/Oven Bird, ASCAP)  | 1 I DON'T KNOW WHY YOU DON'T WANT ME<br>(Chelcalt, BMI/Atlantic, BMI/Coolwell, ASCAP/Granite, ASCAP)                       | 27 A LONG AND LASTING LOVE<br>(Almo, ASCAP/Prince, BMI/Screen Gems-EMI, BMI)                            | 22 SOME FOOLS NEVER LEARN<br>(Sweet Baby, BMI)   |  |
| 93 BREAK OUT THE GOOD STUFF<br>(Tree, BMI/Cross Keys, ASCAP)   | 47 I DON'T MIND THE THORNS (IF YOU'RE THE ROSE)<br>(Warner-Tamerlane, BMI/Duck Songs, BMI/Pullman, BMI)                    | 6 LOST IN THE FIFTIES TONIGHT (IN THE STILL)<br>(Lodge Hall, ASCAP/Two Sons, ASCAP/WB, ASCAP/Llee, EMI) | 35 THING ABOUT YOU<br>(Gone Gator, ASCAP)  |  |
| 68 CALIFORNIA ROAD<br>(Cedarwood, BMI)   | 72 I DON'T THINK I'M READY FOR YOU<br>(Happy Trails, BMI/Music Corp. Of America, BMI)                                      | 73 (LOVE ALWAYS) LETTER TO HOME<br>(Latter End, BMI)  | 57 THIS AIN'T DALLAS<br>(Bocephus, BMI)  |  |
| 30 CAN'T KEEP A GOOD MAN DOWN<br>(Sabal, ASCAP)  | 4 I FELL IN LOVE AGAIN LAST NIGHT<br>(Writers Group, BMI/Scarlet Moon, BMI)  | 92 LOVE DON'T CARE<br>(Blue Moon, ASCAP/April, ASCAP/Labor Of Love, BMI)                                | 55 TOKYO, OKLAHOMA<br>(Cedartown, BMI/John Anderson, BMI)  |  |
| 36 CAROLINA IN THE PINES<br>(Mystery, BMI)   | 64 I KNOW THE WAY TO YOUR HEART<br>(Blue Lake, BMI/Hook-it, BMI)   | 8 LOVE IS ALIVE<br>(Irving, BMI)  | 65 TONIGHT'S THE NIGHT<br>(Luvco, BMI/Calente, ASCAP)  |  |
| 51 COLD SUMMER DAY IN GEORGIA<br>(Tapadero, BMI/Cavesson, ASCAP)   | 25 I NEVER MADE LOVE (TILL I MADE IT WITH YOU)<br>(Hall-Clement, BMI)  | 20 LOVE TALKS<br>(Cross Keys, ASCAP/Tree, BMI/O'Lyric, BMI)   | 43 TOO MUCH ON MY HEART<br>(Statler Brothers, BMI)   |  |
| 9 CRY JUST A LITTLE BIT<br>(Colgems-EMI, ASCAP)  | 67 I WANNA BE A COWBOY 'TIL I DIE<br>(Baray, BMI)  | 13 MEET ME IN MONTANA<br>(WEB IV, BMI)  | 18 TOUCH A HAND, MAKE A FRIEND<br>(Irving, BMI/East Memphis, BMI)  |  |
| 83 DONCHA<br>(Rick Hall, ASCAP)  | 26 I WANNA HEAR IT FROM YOU<br>(Silver Rain, ASCAP/Lejamas, ASCAP)   | 2 MODERN DAY ROMANCE<br>(Golden Bridge, ASCAP/Mota, ASCAP)  | 90 TWENTIETH CENTURY FOOL<br>(WB, ASCAP/Nearytunes, ASCAP/Warner-Tamerlane, BMI/Nearysong, BMI)                  |  |
| 58 DON'T TELL ME LOVE IS KIND<br>(Uncle Artie, ASCAP)  | 38 I WANNA SAY YES<br>(Warner-Tamerlane, BMI/Three Ships, ASCAP)   | 61 MY TOOT TOOT<br>(Sid Sim, BMI/Flattown, BMI)   | 60 TWO OLD CATS LIKE US<br>(WB, ASCAP/Two Sons, ASCAP)   |  |
| 66 DOWN IN THE FLORIDA KEYS<br>(Hallnote, BMI)   | 40 I WANT EVERYONE TO CRY<br>(Warner-Tamerlane, BMI/Writers House, BMI/WB, ASCAP/Bob Montgomery, ASCAP)                    | 78 NEXT TO YOU<br>(MCA, ASCAP/Hightop, BMI)   | 3 USED TO BLUE<br>(A Little More Music, ASCAP/Captain Crystal, BMI)  |  |
| 54 DOWN THE ROAD (MOUNTAIN PASS)<br>(CBS Unart, BMI/Hickory Grove, ASCAP/April, ASCAP)                                       | 88 I WILL DANCE WITH YOU<br>(Song Of Cash, ASCAP)  | 89 NIGHTSHIFT<br>(Walter Orange, ASCAP/Tuneworks, BMI/Rightsong, BMI/Franne Golde, BMI)                 | 57 WHAT USED TO BE CRAZY<br>(Cross Keys, ASCAP)  |  |
| 5 DRINKIN' AND DREAMIN'<br>(Two Sons, ASCAP/Blue Lake, BMI/WB, ASCAP)  | 33 IF IT AIN'T LOVE<br>(Banjo Man, BMI/MCA, ASCAP)   | 96 NOBODY EVER GETS ENOUGH LOVE<br>(Tom Collins, BMI/Tapadero, BMI)                                     | 56 WHEN I GET HOME<br>(Labor Of Love, BMI)   |  |
| 39 DROWNING IN MEMORIES<br>(Cross Keys, ASCAP/Choskee Bottom, ASCAP)   | 21 IF IT WEREN'T FOR HIM<br>(Benefit, BMI/Monster Beach, BMI/Atlantic, BMI)  | 74 OLD HIPPIE<br>(Bellamy Bros., ASCAP)   | 75 WHEN YOU LEAVE THAT WAY, YOU CAN NEVER GO BACK<br>(Music City, ASCAP)   |  |
| 63 EVERY DAY PEOPLE<br>(Warner-Tamerlane, BMI/Face The Music, ASCAP/Plum Creek, BMI/Blue Lake, BMI)                          | 82 IF THE PHONE DOESN'T RING, IT'S ME<br>(Coral Reefer, BMI/Walin' David, BMI/Blue Sky Rider Songs, BMI/Coconutley, ASCAP) | 70 ON THE OTHER HAND<br>(Writers Group, BMI/Scarlet Moon, BMI/WCA, ASCAP/Don Schlitz, ASCAP)            | 23 WHO'S GONNA FILL THEIR SHOES<br>(WB, ASCAP/Two Sons, ASCAP/Tree, BMI)   |  |
| 42 THE FIREMAN<br>(Tree, BMI)  | 84 I'LL OANCE THE TWO STEP<br>(WB, ASCAP/Make Believe, ASCAP/Beckaroo, BMI)  | 99 OPERATOR, OPERATOR<br>(Goldline, ASCAP/Granite, ASCAP)   | 12 WITH JUST ONE LOOK IN YOUR EYES<br>(Tapadero, BMI/Little Shop Of Morgansongs, BMI)                            |  |
| 94 FOOLED AROUND AND FELL IN LOVE<br>(Crabshaw, ASCAP)   | 34 I'LL NEVER STOP LOVING YOU<br>(Music Corp. Of America, BMI/Leeds, ASCAP/Patchworks, ASCAP)                              | 86 OUT OF SIGHT, OUT OF MIND<br>(Kahl, BMI)   | 91 YOU CAN LEAD A HEART TO LOVE (BUT YOU CAN'T MAKE IT FALL)<br>(Cross Keys, ASCAP/Neverbreak(Tru Group), ASCAP) |  |
| 98 FORGIVING YOU WAS EASY<br>(Willie Nelson, BMI)  | 53 I'M FOR LOVE<br>(Bocephus, BMI)   | 10 PRETTY LADY<br>(April, ASCAP/Keith Stegall, ASCAP)   | 48 YOU CAN'T RUN AWAY FROM YOUR HEART<br>(Screen Gems-EMI, BMI/Moon & Stars, BMI/Berger Bits, ASCAP)             |  |
| 29 HANG ON TO YOUR HEART<br>(Tree, BMI/Pacific Island, BMI)  | 32 I'M GONNA LEAVE YOU TOMORROW<br>(Chappell, ASCAP/Umhappell, BMI)  | 28 REAL LOVE<br>(Deb Dave, BMI/Mallven, ASCAP/Cottonpatch, ASCAP)                                       | 45 YOU COULD BE THE ONE WOMAN<br>(WB, ASCAP)   |  |
| 14 HAVE I GOT A DEAL FOR YOU<br>(Songmedia, BMI/Friday Night, BMI)   |  | 69 RHYTHM GUITAR  | 16 YOU MAKE ME WANT TO MAKE YOU MINE<br>(Leeds, ASCAP/Patchworks, ASCAP)   |  |

## ALABAMA KEEPS ROLLING ON

(Continued from page 40)

group's fourth annual June Jam drew a record crowd of 54,687, with more than \$800,000 collected for area charities. A Dick Clark tv special on the festival will be aired later this year.

The band will meet with President Reagan in September to be honored for its work with the "Color Sounds" reading project broadcast daily on PBS. Alabama has been cited as the "most popular country group" by students who learn reading skills by watching music videos as they read the lyrics on the screen.

Reputed to be RCA's best selling group—pop or country—Alabama was named the favorite musical group in People magazine's April readers' poll. The group topped such other contenders as Daryl Hall & John Oates, the Pointer Sisters and Huey Lewis & the News.

### ACTIONMART

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# BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES

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- Number One Country Singles, 1948-1984
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WRITE: Billboard Chart Research, Attn: Debra Todd, 1515 Broadway, New York, NY 10036

Billboard

# HOT COUNTRY SINGLES ACTION

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## RADIO MOST ADDED

## RETAIL BREAKOUTS



### NATIONAL

129 REPORTERS

NEW ADDS	TOTAL ON
59	64
34	82
29	94
25	25
22	23

<b>HANK WILLIAMS, JR.</b>	THIS AIN'T DALLAS	WARNER/CURB
<b>LEE GREENWOOD</b>	I DON'T MIND THE THORNS	MCA
<b>THE STATLER BROTHERS</b>	TOO MUCH ON MY HEART	MERCURY
<b>T.G. SHEPPARD</b>	DONCHA	COLUMBIA
<b>JIMMY BUFFETT</b>	IF THE PHONE DOESN'T RING, IT'S ME	MCA

### NATIONAL

61 REPORTERS

NUMBER REPORTING

<b>EXILE</b>	HANG ON TO YOUR HEART	EPIC	32
<b>CRYSTAL GAYLE</b>	A LONG AND LASTING LOVE	WARNER BROS.	22
<b>EDDY RAVEN</b>	I WANNA HEAR IT FROM YOU	RCA	19
<b>STEVE WARINER</b>	SOME FOOLS NEVER LEARN	MCA	13
<b>RONNIE MCDOWELL</b>	LOVE TALKS	EPIC	8

### REGION 1

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

**WGNA** Albany, NY  
**WBOS** Boston, MA  
**WYRK** Buffalo, NY  
**WOKQ** Dover, NH  
**WPOR-FM** Portland, ME  
**WHIM** Providence, RI  
**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  
**WPXK** 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  
**WBQ** Bristol, VA  
**WEZL** Charleston, SC  
**WSOC-FM** Charlotte, NC  
**WDOD** Chattanooga, TN  
**WUSY** Chattanooga, TN  
**WCOS** Columbia, SC  
**WGTO** Cypress Springs, FL  
**WFNC** Fayetteville, NC  
**WESC** Greenville, SC  
**WCRJ** Jacksonville, FL  
**WIVK** Knoxville, TN  
**WWOD** Lynchburg, VA  
**WCMS** Norfolk, VA  
**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  
**WITL** Lansing, MI  
**WAMZ** Louisville, KY  
**WTSO** Madison, WI  
**WMIL** Milwaukee, WI  
**WXCL** Peoria, IL  
**WKKN** Rockford, IL

### REGION 5

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

**KHAK** Cedar Rapids, IA  
**KSO** Des Moines, IA  
**KLXL** Dubuque, IA  
**KFGO** Fargo, ND  
**KWMT** Fort Dodge, IA  
**KKFK** Kansas City, MO  
**WDAF** Kansas City, MO  
**KEBC** Oklahoma City, OK  
**WOW** Omaha, NE  
**KTTS** Springfield, MO  
**KUSA** St. Louis, MO  
**WIL-FM** St. Louis, MO  
**KTPK** Topeka, KS  
**KVOO** Tulsa, OK  
**KFDI** Wichita, KS

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  
**WPMO** 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  
**KBRO-AM/FM** Denver, CO  
**KLZ** Denver, CO  
**KYGO** Denver, CO  
**KQIL** Grand Junction, CO  
**KVEG** Las Vegas, NV  
**KIKF** Orange, CA  
**KNIX-FM** Phoenix, AZ  
**KSOP** Salt Lake City, UT  
**KCUB** Tucson, AZ

### REGION 8

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

**KGHL** Billings, MT  
**KGEM** Boise, ID  
**KHSL** Chico, CA  
**KUGN** Eugene, OR  
**KMAK** Fresno, CA  
**KMIX** Modesto, CA  
**KNEW** Oakland, CA  
**KUPL-AM/FM** Portland, OR  
**KWJJ** Portland, OR  
**KOLO** Reno, NV  
**KRAK** Sacramento, CA  
**KGAY** Salem, OR  
**KMPS** Seattle, WA  
**KGA** Spokane, WA  
**KRPM** Tacoma, WA

### REGION 1

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

Peter's One Stop Norwood, MA

### 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  
**Handleman Co.** Little Rock, AR  
**Lieberman** Dallas, TX  
**Music City One-Stop** Nashville, TN  
**Poplar Tunes** Memphis, TN  
**Record Bar** Baton Rouge, LA  
**Record Bar** New Orleans, LA  
**Record Service** Houston, TX  
**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.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE
1	2	4	17	RONNIE MILSAP RCA AHL1-5425 (8.98) (CD) 1 week at No. One	GREATEST HITS VOL. 2
2	1	1	15	HANK WILLIAMS, JR. WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
3	5	5	15	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
4	3	3	25	WILLIE NELSON COLUMBIA FC 40008	ME AND PAUL
5	6	7	24	GEORGE STRAIT MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
6	4	2	29	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
7	9	9	16	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
8	7	6	17	LEE GREENWOOD MCA 5582 (8.98) (CD)	GREATEST HITS
9	12	13	10	ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
10	10	11	21	MERLE HAGGARD EPIC FE-39602	KERN RIVER
11	11	10	28	SAWYER BROWN CAPITOL/CURB ST-12391/CAPITOL (8.98)	SAWYER BROWN
12	8	8	21	THE OAK RIDGE BOYS MCA 5555 (8.98)	STEP ON OUT
13	15	16	16	RESTLESS HEART RCA CPL1-5369 (5.98)	RESTLESS HEART
14	13	12	42	THE JUDDS ● RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
15	18	18	8	JIMMY BUFFETT MCA 5600 (8.98)	THE LAST MANGO IN PARIS
16	17	19	6	ROCKIN' SIDNEY EPIC B5E-40153	MY TOOT TOOT
17	14	14	55	RAY CHARLES COLUMBIA FC-39415	FRIENDSHIP
18	21	21	7	NITTY GRITTY DIRT BAND WARNER BROS. 25304	PARTNERS, BROTHERS AND FRIENDS
19	19	20	15	CHARLY MCCLAIN EPIC FE 39871	RADIO HEART
20	16	15	17	JOHN SCHNEIDER MCA 5583 (8.98)	TRYING TO OUTFRAN THE WIND
21	20	17	27	DOLLY PARTON RCA AHL1-5414 (8.98)	REAL LOVE
22	23	24	7	THE BELLAMY BROTHERS MCA/CURB 5586/MCA	HOWARD & DAVID
23	24	23	8	JANIE FRICKE COLUMBIA 39975	SOMEBODY ELSE'S FIRE
24	25	26	45	GEORGE STRAIT ● MCA FE-5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
25	26	25	50	EXILE EPIC FE-39424	KENTUCKY HEARTS
26	28	34	11	DAN FOGELBERG FULL MOON/EPIC FE 39616/EPIC	HIGH COUNTRY SNOWS
27	27	27	7	REBA MCENTIRE MCA 5585	HAVE I GOT A DEAL FOR YOU
28	30	41	6	JOHN ANDERSON WARNER BROS. 25211 (8.98)	TOKYO, OKLAHOMA
29	29	28	21	CRYSTAL GAYLE WARNER BROS. 25154 (8.98)	NOBODY WANTS TO BE ALONE
30	22	22	24	CONWAY TWITTY WARNER BROS. 25207 (8.98)	DON'T CALL HIM A COWBOY
31	32	33	14	T.G. SHEPPARD COLUMBIA FC 40007	LIVIN' ON THE EDGE
32	39	43	4	GARY MORRIS WARNER BROS. 25279 (8.98)	ANYTHING GOES
33	33	37	45	RICKY SKAGGS EPIC FE-39410 (CD)	COUNTRY BOY
34	31	31	5	WAYLON JENNINGS RCA AHL1-5428 (8.98)	TURN THE PAGE
35	35	39	15	VERN GOSDIN COMPLEAT 671012/POLYGRAM (8.98)	TIME STOOD STILL
36	37	35	18	TAMMY WYNETTE EPIC 39971 (8.98)	SOMETIMES WHEN WE TOUCH
37	40	38	6	SOUTHERN PACIFIC WARNER BROS. 25205 (8.98)	SOUTHERN PACIFIC
38	34	32	21	THE KENDALLS MERCURY 824-250-1/POLYGRAM (8.98)	TWO HEART HARMONY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	41	40	10	LACY J. DALTON COLUMBIA FC 40028	CAN'T RUN AWAY FROM YOUR HEART
40	36	30	69	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
41	38	29	73	ALABAMA ▲ <sup>2</sup> RCA AHL1-4939 (8.98) (CD)	ROLL ON
42	43	36	31	EMMYLOU HARRIS WARNER BROS. 25205 (8.98)	THE BALLAD OF SALLY ROSE
43	45	50	43	JOHN CONLEE MCA 5521 (8.98)	BLUE HIGHWAY
44	58	64	3	GENE WATSON EPIC BFE-40076	MEMORIES TO BURN
45	42	44	20	THE WHITES MCA/CURB 5562/MCA (8.98)	WHOLE NEW WORLD
46	47	45	129	ALABAMA ▲ <sup>2</sup> RCA AHL1-4663 (8.98) (CD)	THE CLOSER YOU GET
47	46	49	14	KEITH STEGALL EPIC 39892	KEITH STEGALL
48	48	47	23	BARBARA MANDRELL MCA 5566 (8.98) (CD)	GREATEST HITS
49	44	42	54	THE OAK RIDGE BOYS ● MCA 5496 (8.98) (CD)	GREATEST HITS 2
50	49	51	20	KATHY MATTEA MERCURY 824 308-1/POLYGRAM (8.98)	FROM MY HEART
51	53	52	31	ED BRUCE RCA AHL1-5324 (8.98)	HOMECOMING
52	50	53	123	JOHN CONLEE MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS
53	54	54	23	REBA MCENTIRE MERCURY 824 342-1/POLYGRAM (8.98)	THE BEST OF REBA MCENTIRE
54	56	61	207	WILLIE NELSON ▲ <sup>2</sup> COLUMBIA KC 237542 (CD)	GREATEST HITS
55	62	67	9	MAC DAVIS MCA 5590 (8.98)	TILL I MADE IT WITH YOU
56	57	57	383	WILLIE NELSON ▲ <sup>3</sup> COLUMBIA JC 35305 (CD)	STARDUST
57	51	46	10	EDDIE RABBITT WARNER BROS. 1-25278 (8.98)	EDDIE RABBITT #1'S
58	52	48	30	STEVE WARINER MCA 5545 (8.98)	ONE GOOD NIGHT DESERVES ANOTHER
59	59	63	74	THE STATLER BROTHERS MERCURY 812 184-1/POLYGRAM	TODAY
60	65	—	2	JIM GLASER MCA 5612 (8.98)	PAST THE POINT OF NO RETURN
61	63	66	181	WILLIE NELSON ▲ <sup>3</sup> COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
62	NEW ▶			MARIE OSMOND CAPITOL/CURB ST-12414 (8.98)	THERE'S NO STOPPING YOUR HEART
63	61	58	25	SYLVIA RCA AHL1-5413 (8.98)	ONE STEP CLOSER
64	NEW ▶			LORETTA LYNN MCA 5613 (8.98)	JUST A WOMAN
65	NEW ▶			THE 'BAMA BAND COMPLEAT 671013 (8.98)	THE 'BAMA BAND
66	55	56	4	LANE BRODY EMI-AMERICA ST-17160 (8.98)	LANE BRODY
67	69	71	12	LEON EVERETTE MERCURY 8240309-1/POLYGRAM	WHERE'S THE FIRE
68	68	70	96	GEORGE STRAIT ● MCA 5450 (8.98)	RIGHT OR WRONG
69	73	73	131	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	HANK WILLIAMS JR'S GREATEST HITS
70	60	60	182	ALABAMA ▲ <sup>3</sup> RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
71	66	59	14	JOHNNY LEE WARNER BROS. 25210 (8.98)	KEEP ME HANGIN' ON
72	67	68	45	EARL THOMAS CONLEY RCA AHL1-5175 (8.98) (CD)	TREADIN' WATER
73	64	65	3	EDDY RAVEN RCA AHL1-5456 (8.98)	LOVE AND OTHER HARD TIMES
74	72	74	53	JOHN SCHNEIDER MCA 5495 (8.98)	TOO GOOD TO STOP NOW
75	71	69	46	ANNE MURRAY ● CAPITOL SJ-12363 (8.98) (CD)	HEART OVER MIND

○ 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.

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FOR INFORMATION, WRITE: Billboard Chart Research, Attn: Debra Todd, 1515 Broadway, New York, NY 10036



**B-Boy Stance.** Four homeboys gather backstage at Dick Clark's "American Bandstand." Seen chilling are, from left, D.M.C. of Run-D.M.C., Dick Clark, Run of Run-D.M.C., and their spinner Jay Master Jay.

Singer/Songwriter/Producer Goes Solo

# WHITE ON EW&F: THE ENERGY WAS GONE

BY STEVEN IVORY

LOS ANGELES For more than a decade, Maurice White led Earth, Wind & Fire through such multi-million-selling albums as "That's The Way Of The World," "Spirit" and "Gratitude." In the process, he established the group as black music's preeminent self-contained band, paving the way for the pop success of the Commodores and Kool & the Gang. Earth, Wind & Fire sold more than 26 million records in the U.S. alone, earning White seven Grammy Awards as producer, songwriter and singer.

Today, Earth, Wind & Fire is in

limbo, its members scattered to various solo recording and production activities. White himself is busy promoting his remake of Ben E. King's soul classic "Stand My Me" and his self-titled debut solo album on Columbia. And in an unexpected move, White recently signed with Shep Gordon's Alive Enterprises for management after 10 years with Cavallo, Ruffalo & Fargnoli.

White is out to, in his own words, "set the record straight" about the group he founded. He says interest in Earth, Wind & Fire was waning after 1984's "Electric Universe" album, which, following several platinum albums, only went gold.

"The contributions from other members lacked enthusiasm," White says. "During the last two albums, I noticed that the energy just wasn't coming from some of the cats. I was carrying the load.

"So I assembled the group and told them straight out that I thought it was time to do other things. I was 'Big Brother' for 10 years. Man, it was too much. Some of them welcomed the idea of a hiatus, while others left that meeting wondering, 'What am I gonna do now?' After 10 years, we all should be able to take responsibility for ourselves."

It was after this meeting that White also re-thought his relationship with managers Bob Cavallo and Joe Ruffalo. "Together we did a lot," he recalls. "Some of it worked out well, like The Complex [a Los Angeles studio, rehearsal and office facility]; some of it not so good, like the record company [Columbia-distributed ARC].

"I felt I needed a creative change, simple as that," White explains. "We still talk as friends, and that's the important thing." White, who is still a partner in The Complex, dismisses any notion that the ascendance of Cavallo, Ruffalo & Fargnoli's client Prince influenced his decision to leave.

"I couldn't have been intimidated

by Prince," he says. My decision had to do with my own needs."

White says he ended up with Alive Enterprises, managers of Teddy Pendergrass and Luther Vandross, through a process of elimination. "I interviewed about 20 managers, and I was amazed at their tactics: limos and dinners that were full productions, butlers included. But Shep said something I liked. He said, 'We may not make a lot of money, but we'll have fun.' That sold me.

"At this point, I already know where I'm going. I just need someone strong to represent my ideas."

White says he's proud of Philip Bailey's recent success with "Easy Lover" and the gold "Chinese Wall" album. However, he says, he resents what he sees as efforts to pit the two against each other.

"Now the truth can come out," he says. "In 1982, just after the last EW&F tour, Philip was looking for a solo deal, but getting no real commitment from anyone. Through Kalimba [White's production company], he was able to secure a deal with Columbia. I'm not in competition with Philip. Through Kalimba, I share in the financial success of his records."

White will continue to produce other acts. He was disappointed by public reaction to his work on Jennifer Holliday's solo debut, which sold about 400,000 units, but says he learned from producing tracks on Barbra Streisand's "Emotion" album.

"I watched the way she held her head next to the mike and would turn away on certain notes," he says. "People think, 'How can a producer learn from a singer?' But she's a pro who has been around." He's talking with Anita Baker about her next album, and has definitely committed to working with New York jingle singer Carina Sloane.

White says he would do another EW&F record "in a couple of years with the nucleus of the old group, if they're still interested then." As for a tour, he says he wants to wait until after his second solo album.

## BMA Says Philly Plans a Museum

PHILADELPHIA The Black Music Assn. has announced that, as part of a week-long tribute to Philadelphia music (Billboard Aug. 24), the city government may either donate a building or construct a site in center city for a black music museum. The tribute is set for Oct. 17-21.

No specific concert venues have been announced for the week-long program, "Philadelphia Music Makers: A Celebration Of Commerce And Culture," and no artists are set other than local resident Grover Washington Jr.

The "official" announcement of the museum's site is expected to be made by Mayor Wilson Goode within the month. A BMA spokesperson says the proposed museum will not only display such objects as Grover Washington's saxophone and James Brown's famous cape, but will also serve as a concert venue and videotape facility.

## THE RHYTHM & THE BLUES

by Nelson George



THE SPREAD OF HIP-HOP CULTURE continues in 1985, as the following news items suggest.

The Boogie Boys' "Fly Girl" has cracked the black top 10. This is significant, since the record is the first real hip-hop hit on Capitol. It's a good sign for rap music that a West Coast-based label was able to exploit the appeal of "Fly Girl" in the hip-hop market and, most importantly, to promote it in the mainstream r&b market.

Russell Simmons and Rick Rubin have signed a distribution deal with Columbia Records for their Def Jam label. This relationship brings several hip-hop acts managed by Simmons' Rush Productions, including the promising L.L. Cool J and white rappers the Beastie Boys, into the powerful CBS system. This marriage of street sounds and corporate clout will play a huge role in determining the longterm commercial viability of what Simmons calls "black teen-age music."

### Hip-hop keeps hopping via records, concerts, film

The recently concluded New York City Fresh Fest tour reportedly earned more than \$7 million in 55 dates, selling out or coming close in many of the nation's top indoor concert venues. The last show of the tour, a gig at Long Island's Nassau Coliseum, was sponsored by Sprite. Whodini rode on stage for their performance on two Honda bikes, gifts from the company for the duo's participation in some radio spots. The involvement of both Sprite and Honda is part of Madison Avenue's ongoing use of hip-hop culture to reach the youth market.

Early rushes of the film "Krush Groove" have been encouraging, suggesting that this film will far outgross the dismal "Beat Street" and "Rappin'." "Krush Groove," scheduled to open Oct. 15, features music from Chaka Khan and New Edition as well as its rap stars Run-D.M.C., the Fat Boys and Kurtis Blow.

Hip-hop has even spawned its first trade chart, "The Hip Hop Hit List." The chart lists 30 records based on—in the exact words of publisher Vincent Carroll—"10 hot rocking radio stations, 115 record shops throughout the Tri-State area, Washington, D.C., Philly, Miami, and Boston, 14 hot street beat clubs, and 5 world famous hip hop deejays." The newsletter also contains a top 30 list of soul hits. For more info, contact "The Hip Hop Hit List" at VTP Publications, 108 Grand Ave., Suite 1L, Newark, N.J. 07106.

**SHORT STUFF:** The fourth annual Minnesota

Black Musicians Awards will be held Sept. 26 at the Carlton Celebrity Room in Bloomington. For more info, contact Pete Rhodes & Associates at (612) 341-2447 or 872-9332. . . Don Cornelius is managing a new singer, Rosie Gaines, who'll be making her debut on Epic with a self-titled album. The single is "Skoology" . . . Two acts once associated with Atlantic Records, Slave and Rufus Thomas, have signed with the Atlanta-based Ichiban label. Slave, featuring original members Mark Adams, Danny Webster and Floyd Miller, return with the single "Jazzy Lady." Thomas, a star on Stax while it was distributed by Atlantic, comes back with "Rappin' Rufus," co-produced by Winston Stewart of the Bar-Kays . . . Bobby Womack has just started a 21-city tour in support of his MCA album "So Many Rivers" and his brilliant single "I Wish You Didn't Trust Me So Much" . . . Already falling off the black singles chart, Michael Lovesmith's "Break The Ice" was one of those quality records that failed to find its audience . . . Another Motown vocalist, ex-Temptation Dennis Edwards, is currently represented by "Coolin' Out," a wonderfully mellow performance . . . Total Experience's Will King has turned in a solid version of Sam Cooke's "Wonderful World," from his "Backed Against The Wall" album . . . Also worthwhile on Lonnie Simmons' label is Billy & Baby Gap's "Rock The Nation," produced by Charlie Wilson.

The first London Festival of Black Music, sponsored by the Greater London Council, is set for Sept. 27-28 at Wembley Arena. Stanley Clarke, George Duke, Ronnie Laws, Hugh Masekela, Junior, Chaka Khan, 'D' Train, Third World, the Weather Girls and LWS will appear . . . The songwriting team of Richard Scher and Lotti Golden have quite a bit of music in release or about to come out. The pair composed Jennifer Holliday's Geffen single "Hard Times For Lovers," four songs on Brenda K. Starr's Mirage debut, "Big Bad World" on Patti Austin's next Qwest album, an upcoming album on Prism by the New York dance-funk band Warp 9, and several songs on Arthur Baker's Epic solo album, due next year. . . Can Eddie Murphy sing? Will anybody care? These are some of the frivolous questions folks are asking about Murphy's vocal debut, "Party All the Time," produced by Rick James, and the upcoming album "How Could It Be." Another question: Does his huge movie audience make Murphy, as they say in the business, a "crossover" act, or is he an "r&b" act? Murphy's in a tough spot, because if people decide he can't sing, or if the record simply doesn't sell, the jokes the comedian will endure will be endless. The album, announced many months ago, will also include a Stevie Wonder track. There are rumors that Murphy will attempt to take a band out on the road with him on his next tour.



**Singing Sisters.** Patti LaBelle and Desiree Coleman, star of the long-running Off-Broadway show "Mama I Want To Sing," share smiles during a break in the shooting of Patti's video for "Stir It Up" in which Coleman plays LaBelle's protegee. In real life, Patti and her husband Armstead Edwards have signed Coleman to a management contract.

# 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	5	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	1
2	1	FREEWAY OF LOVE	ARETHA FRANKLIN	5
3	2	CHERISH	KOOL & THE GANG	2
4	3	WE DON'T NEED ANOTHER HERO	TINA TURNER	3
5	4	FLY GIRL	BOOGIE BOYS	6
6	9	OH SHEILA	READY FOR THE WORLD	4
7	14	ALL OF ME FOR ALL OF YOU	9.9	8
8	13	DISRESPECT	THE GAP BAND	18
9	12	I WANT MY GIRL	JESSE JOHNSON'S REVUE	7
10	8	WILD AND CRAZY LOVE	THE MARY JANE GIRLS	17
11	25	DARE ME	THE POINTER SISTERS	9
12	11	DANCIN' IN THE KEY OF LIFE	STEVE ARRINGTON	13
13	16	MYSTERY LADY	BILLY OCEAN	11
14	21	I'M LEAVING BABY	CON FUNK SHUN	14
15	26	YOU ARE MY LADY	FREDDIE JACKSON	12
16	6	WHO'S HOLDING DONNA NOW	DEBARGE	32
17	20	POP LIFE	PRINCE & THE REVOLUTION	10
18	23	HELLO STRANGER	CARRIE LUCAS	20
19	10	ATTACK ME WITH YOUR LOVE	CAMEO	33
20	7	STIR IT UP	PATTI LABELLE	25
21	15	I WONDER IF I TAKE YOU HOME	LISA-LISA/FULL FORCE	36
22	27	OBJECT OF MY DESIRE	STARPOINT	16
23	—	DANCE ELECTRIC	ANDRE CYMONE	15
24	18	IF YOU WERE HERE TONIGHT	ALEXANDER O'NEAL	24
25	30	I MISS YOU	KLYMAXX	19
26	—	I WISH HE DIDN'T TRUST ME SO MUCH	BOBBY WOMACK	21
27	—	YOUR PLACE OR MINE	THE BAR-KAYS	22
28	17	IT'S OVER NOW	LUTHER VANDROSS	37
29	—	SCREAMS OF PASSION	FAMILY	23
30	24	PLEASURE SEEKERS	THE SYSTEM	26

THIS WEEK	LAST WEEK	AIRPLAY		HOT BLACK POSITION
		TITLE	ARTIST	
1	1	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	1
2	2	CHERISH	KOOL & THE GANG	2
3	7	OH SHEILA	READY FOR THE WORLD	4
4	8	POP LIFE	PRINCE & THE REVOLUTION	10
5	3	I WANT MY GIRL	JESSE JOHNSON'S REVUE	7
6	5	WE DON'T NEED ANOTHER HERO	TINA TURNER	3
7	10	DARE ME	THE POINTER SISTERS	9
8	11	MYSTERY LADY	BILLY OCEAN	11
9	9	ALL OF ME FOR ALL OF YOU	9.9	8
10	15	YOU ARE MY LADY	FREDDIE JACKSON	12
11	19	DANCE ELECTRIC	ANDRE CYMONE	15
12	22	OBJECT OF MY DESIRE	STARPOINT	16
13	4	FREEWAY OF LOVE	ARETHA FRANKLIN	5
14	6	DANCIN' IN THE KEY OF LIFE	STEVE ARRINGTON	13
15	12	I'M LEAVING BABY	CON FUNK SHUN	14
16	21	I MISS YOU	KLYMAXX	19
17	18	FLY GIRL	BOOGIE BOYS	6
18	27	I WISH HE DIDN'T TRUST ME SO MUCH	BOBBY WOMACK	21
19	30	SCREAMS OF PASSION	FAMILY	23
20	26	YOUR PLACE OR MINE	THE BAR-KAYS	22
21	29	HOT SPOT	THE DAZZ BAND	28
22	25	STRONGER TOGETHER	SHANNON	38
23	24	MY SECRET (DIDJA GIT IT YET?)	NEW EDITION	29
24	—	ALL FALL DOWN	FIVE STAR	30
25	—	A LITTLE BIT OF HEAVEN	NATALIE COLE	35
26	14	PLEASURE SEEKERS	THE SYSTEM	26
27	16	PADLOCK	GWEN GUTHRIE	27
28	—	STAND BY ME	MAURICE WHITE	39
29	—	HELLO STRANGER	CARRIE LUCAS	20
30	23	THE FAT BOYS ARE BACK	FAT BOYS	31

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## BLACK SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Black Singles chart.

LABEL	NO. OF TITLES ON CHART
MCA (9)	13
MCA/Constellation (2)	
Virgin/MCA (2)	
ATLANTIC (2)	9
Mirage (2)	
Atlantic/Tommy Boy (1)	
Garage/4th & Broadway (1)	
Island (1)	
Modern (1)	
Philly World (1)	
POLYGRAM	9
Mercury (5)	
Atlanta Artists (2)	
Casablanca (1)	
De-Lite (1)	
CAPITOL	8
COLUMBIA	7
EPIC (3)	7
Private I (2)	
Portrait (1)	
Tabu (1)	
MOTOWN (2)	7
Gordy (4)	
Tamla (1)	
A&M	5
ARISTA (4)	5
Jive (1)	
WARNER BROS. (1)	5
Paisley Park (2)	
Geffen (1)	
Sire (1)	
ELEKTRA (3)	4
Solar (1)	
RCA (3)	4
Total Experience (1)	
DANYA/FANTASY	3
Reality (2)	
Starlite (1)	
CHRYSALIS	2
PROFILE	2
SELECT	2
CRITIQUE	1
ISLAND	1
4th & B'Way (1)	
JEM	1
Golden Boy (1)	
MANHATTAN	2
P.I.R. (2)	
RED LABEL	1
SUNNYVIEW	1
SUTRA	1

## BLACK SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

A-Z (LISTED BY TITLE)

TITLE	PUBLISHER - Licensing Org.	SHEET MUSIC DIST.
97 19	(Dval, ASCAP)	
74 "B" BALL	(Almo, ASCAP/Ram Wave, ASCAP/Omeo, BMI)	
30 ALL FALL DOWN	(Blue Mer, ASCAP/Virgin, ASCAP)	
8 ALL OF ME FOR ALL OF YOU	(Dal Richfield Kat, BMI/Songs Can Sing, ASCAP)	
89 ARE YOU READY?	(Hexagram, BMI/Modern, BMI)	
33 ATTACK ME WITH YOUR LOVE	(Larry Jr., BMI/King Kendrick, BMI/All Seeing Eye, ASCAP)	
44 BAD BOY	(American League, BMI/Tricky-Trac, BMI)	
69 BAD BOYS	(TAP, ASCAP)	
92 BIT BY BIT (THEME FROM FLETCH)	(MCA, ASCAP/Kilauwa, BMI/Rightsong, BMI/Franne Golde, BMI)	
2 CHERISH	(Delightful, BMI)	
54 CHOOSE ME	(Virgin, ASCAP/Brampton, ASCAP)	
82 COOLIN' OUT	(Jobete, ASCAP/Wesel, ASCAP/Nannacub, ASCAP/Tuneworks, BMI)	
15 DANCE ELECTRIC	(Controversy, ASCAP)	
13 DANCIN' IN THE KEY OF LIFE	(Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)	
9 DARE ME	(WB, ASCAP/Bob Montgomery, ASCAP/Restless Heart, ASCAP)	
18 DISRESPECT	(Temp, BMI)	
84 DRESS YOU UP	(House Of Fun, BMI)	
80 EIGHT ARMS TO HOLD YOU	(Warner-Tamerlane, BMI/WB, ASCAP)	
31 THE FAT BOYS ARE BACK	(Kuwa, ASCAP/Fools Prayer, BMI)	
6 FLY GIRL	(Lifo, BMI/Yeldarps, ASCAP)	
5 FREEWAY OF LOVE	(Gratitude Sky, ASCAP/Polo Grounds, BMI)	
79 GIRL IF YOU TAKE ME HOME	(Forceful, BMI)	
76 GIVE AND TAKE	(One To One, ASCAP)	
45 GLOW	(Stone City, ASCAP/National League, ASCAP)	
90 GOTTA BE A WINNER	(Protons, ASCAP/Eric Matthew, ASCAP/Hue-har, ASCAP/Jay Dub, ASCAP)	
53 HANGIN' ON A STRING	(Virgin, ASCAP/Brampton, ASCAP)	
42 HARD TIMES FOR LOVERS	(Black Lion, ASCAP/RC Songs, ASCAP/Matak, ASCAP)	
20 HELLO STRANGER	(Cotillion, BMI/Braintree, BMI/Lovelane, BMI)	
52 HISTORY	(Intersong, ASCAP)	
28 HOT SPOT	(Jobete, ASCAP/Dazzberry Jam, ASCAP/Stone Diamond, BMI/Bedazzled, BMI)	
64 I CAN'T FORGET YOU	(Assorted, BMI/Heart to Heart, ASCAP/Different Strokes, ASCAP)	
19 I MISS YOU	(Spectrum VII, ASCAP)	
7 I WANT MY GIRL	(Crazy People, ASCAP/Almo, ASCAP)	
68 I WANT TO FEEL I'M WANTED	(Amazement, BMI)	
21 I WISH HE DIDN'T TRUST ME SO MUCH	(Pea Pod, ASCAP/Pass It On, ASCAP/Sknabue, ASCAP/Legs, ASCAP)	
36 I WONDER IF I TAKE YOU HOME	(Personal, ASCAP/Mokojumbi, BMI)	
49 IF YOU LOVE SOMEBODY SET THEM FREE	(Magnetic, BMI/Reggatta, BMI/Illegal, BMI)	
24 IF YOU WERE HERE TONIGHT	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
41 I'LL BE GOOD	(A La Mode, ASCAP)	
14 I'M LEAVING BABY	(Bee-germaine, BMI)	
78 I'CHIN' FOR A SCRATCH	(T-girl, BMI/T-Boy, ASCAP/Go-Glo, ASCAP)	
73 IT'S MADNESS	(Jobete, ASCAP)	
37 IT'S OVER NOW	(April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)	
72 JANET	(Rightsong, BMI/Franne Golde, BMI/Sin-Drome, BMI/Del Zorro, ASCAP)	
46 JUST ANOTHER LONELY NIGHT	(Downstairs, BMI/Piano, BMI)	
63 KING KUT	(Promuse, BMI/Duke Bootee, BMI)	
96 LEADER OF THE PACK	(ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)	
99 LET'S JAM	(Wicked Stepmother, ASCAP/Wedot, ASCAP)	
35 A LITTLE BIT OF HEAVEN	(Irving, BMI/Buchanan, BMI)	
86 LOVE IS LIKE AN ITCHIN' IN MY HEART	(Stone Agate, BMI)	
71 MAKE YOUR MOVE ON ME BABY	(Wun Tun, ASCAP)	
29 MY SECRET (DIDJA GIT IT YET?)	(MCA, ASCAP/Bobby Hart, ASCAP)	
11 MYSTERY LADY	(Zomba, ASCAP/Willesden, BMI)	
16 OBJECT OF MY DESIRE	(Adekavode, BMI/Philesto, BMI/Harrindur, BMI/Keith Diamond, BMI/Willesden, BMI)	
95 OBSESSION	(Tree, BMI/OPC, BMI)	
4 OH SHEILA	(Ready For The World, BMI/Excalibur Lace, BMI/Truxie Lou, BMI)	
27 PADLOCK	(Wakelied, ASCAP)	
67 PART TIME LOVER	(Jobete, ASCAP/Black Bull, ASCAP)	
26 PLEASURE SEEKERS	(Science Lab, ASCAP/Green Star, ASCAP)	
10 POP LIFE	(Controversy, ASCAP)	
88 POWER OF LOVE	(Hexagram, BMI/Modern, BMI)	
59 PRIVATE PROPERTY	(Music Minded, BMI)	
87 THE ROCK	( )	
51 ROCK ME TONIGHT	(Bush Burnin', BMI)	
65 ROMEO PART 1 & PART 2	(Mokojumbi, BMI)	
94 ROMEO WHERE'S JULIET	(Not Listed)	
60 THE ROOF IS ON FIRE	(Anjue, ASCAP)	
100 SAVE YOUR LOVE (FOR #1)	(A La Mode, ASCAP)	
1 SAVING ALL MY LOVE FOR YOU	(Prince Street, ASCAP/Screen Gems-EMI, BMI)	
23 SCREAMS OF PASSION	(Paris, ASCAP)	
91 SERVING IT	(Perk's, BMI/Duchess, BMI/MCA, ASCAP)	
58 SHOUT	(Nymph, BMI)	
55 THE SHOW	(Keejue, BMI/Mark Of Aries, BMI)	
47 SILVER SHADOW	(Almo, ASCAP/Jodaway, ASCAP)	
56 SINGLE LIFE	(All Seeing Eye, ASCAP/Larry Jr., BMI)	
43 SISTER FATE	(Toy Box, ASCAP)	
85 SO HARD	(Vogue, BMI/Cottontail, BMI)	
77 SOMEBODY TOOK MY LOVE	(Ackee, ASCAP/Upward Spiral, ASCAP/Security Hogg, ASCAP)	
48 SOMETHING THAT TURNS YOU ON	(Bleuing, ASCAP)	
39 STAND BY ME	(Rightsong, BMI/Trio, BMI/Unchappell, BMI/AOT, BMI)	
40 STAND UP	(Hojo, BMI/Irving, BMI/Almo, ASCAP/Crimso, ASCAP)	
25 STIR IT UP	(Unicity, ASCAP/No Pain No Gain, ASCAP/Off Backstreet, BMI/Streamline, BMI)	
70 STRANGER IN THE NIGHT	(Red Writer, ASCAP/Billy Osborne, ASCAP/Captain Z, ASCAP)	
38 STRONGER TOGETHER	(Not Fragile, BMI/Shapiro Bernstein, ASCAP/Green Star, ASCAP)	
83 SUSPICIOUS	(Deele Reele, BMI/Inner Rhythm, BMI/Hip Trip, BMI/Midstar, BMI)	
62 SWING LOW	(Arrival, BMI)	
61 THERE'S NOTHIN' OUT THERE	(Johnny Yuma, BMI/Hoodoo, BMI/Peabo, ASCAP/Outer Snake, ASCAP/Overdue, ASCAP/WB, ASCAP)	
98 THINKING ABOUT YOUR LOVE	(Larry Spier, ASCAP)	
81 THIS TIME	(Vinewood, BMI/Terr-Tiff, ASCAP)	
50 TRAPPED	(Moonwalk, ASCAP)	
66 VICTIM OF DESIRE	(Philly World, BMI)	
3 WE DON'T NEED ANOTHER HERO (THUNDERDOME)	(Irving, BMI/Myaxe, PRS)	
93 WELL-A-WIGGY	(Fourth Floor, ASCAP/Hot Kitchen, ASCAP)	
34 WHEN YOU LOVE ME LIKE THIS	(Willesden, BMI)	
32 WHO'S HOLDING DONNA NOW	(Foster Frees, BMI/Garden Rake, BMI/April, ASCAP/Random Notes, ASCAP)	
17 WILD AND CRAZY LOVE	(Stone City, ASCAP/National League, ASCAP)	
12 YOU ARE MY LADY	(Zomba, ASCAP)	
75 YOU GIVE GOOD LOVE	(Little Tanya, BMI/MCA, ASCAP) MCA	
57 YOUR LOVE IS KING	(Silver Angel, ASCAP)	
22 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	Almo	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.

## RADIO MOST ADDED



## RETAIL BREAKOUTS

### NATIONAL 90 REPORTERS

STEVIE WONDER	PART TIME LOVER	TAMLA	NEW ADDS	TOTAL ON
CAMEO	SINGLE LIFE	ATLANTA ARTISTS	46	46
RENE & ANGELA	I'LL BE GOOD	MERCURY	33	53
PEABO BRYSON	THERE'S NOTHIN' OUT THERE	ELEKTRA	32	66
THE STAPLE SINGERS	ARE YOU READY?	PRIVATE 1	23	55
			21	29

### NATIONAL 143 REPORTERS

RENE & ANGELA	I'LL BE GOOD	MERCURY	NUMBER REPORTING
NATALIE COLE	A LITTLE BIT OF HEAVEN	MODERN	33
			22
HERB ALPERT	"8" BALL	A&M	20
COMMODORES	JANET	MOTOWN	13
MAURICE WHITE	STAND BY ME	COLUMBIA	13

### 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  
WGIV Charlotte, NC  
WPEG Charlotte, NC  
WJTT Chatanooga, 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  
WORL Orlando, FL  
WPLZ Petersburg, VA  
WANT Richmond, VA  
WEAS Savannah, GA  
WRXB St. Petersburg, FL  
WDDM Sumter, SC  
WANM Tallahassee, FL  
WWIL-FM Wilmington, NC  
WAAA Winston-Salem, NC

### REGION 4

IL, IN, KY, MI, OH, WI  
  
WBMX Chicago, IL  
WGCI-FM Chicago, IL  
WJPC Chicago, IL  
WBLZ Cincinnati, OH  
WCIN Cincinnati, OH  
WDMT Cleveland, OH  
WJMO Cleveland, OH  
WZAK Cleveland, OH  
WDAO Dayton, OH  
WGPR Detroit, MI  
WJLB Detroit, MI  
WKWM Grand Rapids, MI  
WTLC Indianapolis, IN  
WJYL Louisville, KY  
WLUM Louisville, KY  
WLUM Milwaukee, WI  
WNOV Milwaukee, WI

### REGION 5

IA, KS, MN, MO, NE, ND, OK, SD  
  
KPRS Kansas City, MO  
KAEZ Oklahoma City, OK  
KMJM St. Louis, MO  
WESL St. Louis, MO  
WZEN St. Louis, MO

### REGION 6

AL, AR, LA, MS, West TN, TX  
  
WXOK Baton Rouge, LA  
WATV Birmingham, AL  
WENN-FM Birmingham, AL  
KNOK Ft. Worth, TX  
KCOH Houston, TX  
KMJQ Houston, TX  
WJMI Jackson, MS  
WKXI Jackson, MS  
KLAZ Little Rock, AR  
KRNB Memphis, TN  
WDIA Memphis, TN  
WHRK Memphis, TN  
WBLX Mobile, AL  
WQQK 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

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 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  
OlsonsRecord&TapeLtd. Washington, DC  
P & L Records Philadelphia, PA  
Record & Tape Collector Baltimore, MD  
Record Outlet Pittsburgh, PA  
Richman Brothers Pennsauken, NJ  
Sabins Records Washington, DC  
Sam K Records Washington, DC  
Stratford Garden City, NY  
The Wiz Washington, DC  
The Wiz Brooklyn, NY  
Tower New York, NY

Tower Washington, DC  
Universal One-Stop Philadelphia, PA  
Vogels Elizabeth, NJ  
Waxie Maxie Washington, DC  
Webb's Dept Store Philadelphia, PA  
Win's Records Long Island City, NY  
Your Record Shop Baltimore, MD

### REGION 3

FL, GA, NC, SC, East TN, VA  
  
Album Den Richmond, VA  
Bibb One Stop Charlotte, NC

Cals Records Jacksonville, FL  
Camelot Decatur, GA  
Camelot Atlanta, GA  
Churchill's Richmond, VA  
D.J. Records Jacksonville, FL  
Frankie's Got It Norfolk, VA  
Goldmine Records Atlanta, GA  
Jerry Bassin's 1-Stop N. Miami Beach, FL  
Nova Records 1-Stop Norcross, GA  
One-Stop Records Atlanta, GA  
Peaches N. Miami, FL  
Peppermint Records Atlanta, GA  
Pritchetts St. Petersburg, FL  
Record Boutique Winston-Salem, NC

Second Act Atlanta, GA  
Shazada Records Charlotte, NC  
Southern Music Orlando, FL  
Specs Records Miami, FL  
Tidewater One-Stop Norfolk, VA  
Tropical Records Miami, FL  
Tucker's Record Shop Knoxville, TN

### REGION 4

IL, IN, KY, MI, OH, WI  
  
Angott 1-Stop Detroit, MI  
Audie's One Stop Milwaukee, WI

Barneys Chicago, IL  
Central 1-Stop Columbus, OH  
Cleveland One-Stop Cleveland, OH  
Color Rite Records Chicago, IL  
Damon's Detroit, MI  
Detroit Audio Systems Detroit, MI  
Eklund Enterprises Kansas City, MO  
Filmore Records Cleveland, OH  
Fletcher's One Stop Chicago, IL  
Gemini One-Stop Cleveland, OH  
Greater Detroit Detroit, MI  
Jimmy's Records Chicago, IL  
Kendricks Records Detroit, MI  
Metro Music Chicago, IL  
Music Master Chicago, IL

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 Outlet Missouri City, TX  
Sound Warehouse New Orleans, 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

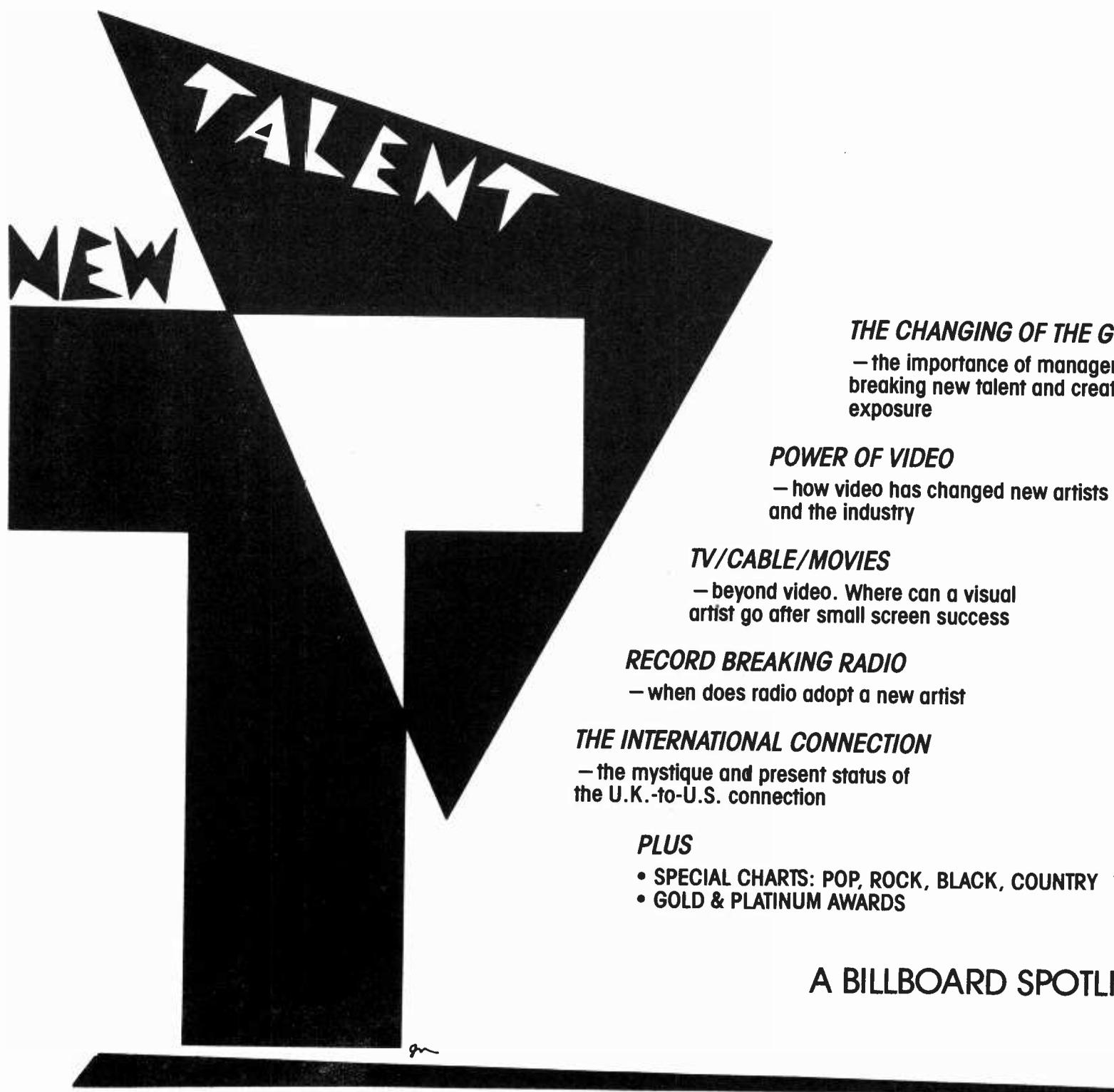
Music Menu Seattle, WA  
Music People Oakland, CA  
Record Factory Oakland, CA  
T's Wauzi Records Oakland, CA  
Tower San Francisco, CA  
Tower Seattle, WA  
Tower Records Sacramento, CA

# BILLBOARD'S BLACK CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Black Singles, 1948-1984
- Top Ten Black Singles, 1948-1984
- Top Black Singles Of The Year, 1946-1984
- Number One Black Albums, 1965-1984
- Top Ten Black Albums, 1965-1984
- Top Black Albums Of The Year, 1966-1984

FOR INFORMATION, WRITE: Billboard Chart Research, Attn: Debra Todd, 1515 Broadway, New York, NY 10036



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— beyond video. Where can a visual artist go after small screen success

***RECORD BREAKING RADIO***

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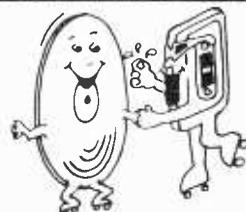
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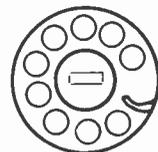
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# HOT DANCE/DISCO

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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	3	8	7	TRAPPED MCA 23568	COLONEL ABRAMS
2	7	7	7	EIGHT ARMS TO HOLD YOU EPIC 49-05247	◆ GOON SQUAD
3	4	5	9	HISTORY CRITIQUE CR 8512	◆ MAI TAI
4	9	9	6	DARE ME RCA PD-14127	◆ THE POINTER SISTERS
5	2	4	8	I'M ONLY SHOOTING LOVE COLUMBIA 44-05229	◆ TIME BANDITS
6	6	6	9	ALL FALL DOWN RCA PW-14109	◆ FIVE STAR
7	12	16	5	VANITY KILLS/BE NEAR ME (REMIX) IMPORT (NEUTRON.UK)	◆ ABC
8	10	11	6	OH SHEILA MCA 23572	READY FOR THE WORLD
9	1	1	8	SHOUT (REMIX) MERCURY 880 929-1	◆ TEARS FOR FEARS
10	5	3	8	WILD AND CRAZY LOVE (REMIX) GORDY 4541GG/MOTOWN	THE MARY JANE GIRLS
11	11	14	7	PICKIN' UP PIECES MIRAGE 0-96873/ATLANTIC	BRENDA K. STARR
12	21	41	3	POP LIFE (REMIX)/HELLO PAISLEY PARK 0-20357/WARNER BROS.	PRINCE & THE REVOLUTION
13	8	2	9	FREEWAY OF LOVE ARISTA AD1-9355	◆ ARETHA FRANKLIN
14	15	23	4	IF YOU LOVE SOMEBODY SET THEM FREE (REMIX) A&M SP-12132	◆ STING
15	14	19	5	OBJECT OF MY DESIRE ELEKTRA 0-66891	◆ STARPOINT
16	20	33	4	SOME PEOPLE (REMIX) CAPITOL V-8649	BELOUIS SOME
17	13	13	7	CHECK IT OUT PERSONAL P49818	FANCY
18	18	20	6	BOYS WILL BE BOYS MOTOWN 4542MG	◆ MAUREEN STEELE
19	32	—	2	MONEY'S TOO TIGHT TO MENTION IMPORT (ELEKTRA.UK)	SIMPLY RED
20	27	—	2	I'LL BE GOOD MERCURY 884 009-1	◆ RENE & ANGELA
21	24	30	5	GOOD-BYE BAD TIMES A&M SP-12141	PHILIP OAKY & GIORGIO MORODER
22	16	15	7	BIT BY BIT MCA 23564	◆ STEPHANIE MILLS
23	35	45	3	THE DANCE ELECTRIC COLUMBIA 44-05249	◆ ANDRE CYMONE
24	29	37	4	ENDICOTT SIRE 0-20351/WARNER BROS.	◆ KID CREOLE AND THE COCONUTS
25	36	43	3	THE SCREAMS OF PASSION/YES PAISLEY PARK 0-20360/WARNER BROS.	THE FAMILY
26	25	29	5	STRONGER TOGETHER MIRAGE 0-96870/ATLANTIC	SHANNON
27	19	18	6	STIR IT UP (REMIX) MCA 23567	◆ PATTI LABELLE
28	31	35	4	ONLY FOR LOVE EMI-AMERICA V-7861	LIMAH
29	45	—	2	ONE LIFE/IT'S THE WAY YOU DO IT SIRE 0-20358/WARNER BROS.	LAID BACK
30	37	50	3	THE POWER OF LOVE (REMIX) CHRYSALIS 4V9-42889	◆ HUEY LEWIS & THE NEWS
31	<b>NEW</b>			DRESS YOU UP (REMIX) SIRE 0-20369/WARNER BROS.	◆ MADONNA
32	34	34	5	GIRL IF YOU TAKE ME HOME COLUMBIA 44-05232	FULL FORCE
33	41	—	2	SHAME CAPITOL (PROMO)	◆ THE MOTELS
34	43	—	2	HOT SPOT (REMIX) MOTOWN 4543MG	THE DAZZ BAND
35	<b>NEW</b>			SO IN LOVE (REMIX) A&M SP-12143	◆ O.M.D.
36	30	31	4	YOUTHQUAKE (LP CUTS) EPIC BFE40119	DEAD OR ALIVE
37	<b>NEW</b>			FALL DOWN (SPIRIT OF LOVE) A&M SP-12146	TRAMAINE
38	22	17	8	LOVE & PRIDE (REMIX) EPIC 49-05236	◆ KING
39	44	—	2	WEIRD SCIENCE MCA 23574	◆ OINGO BOINGO
40	23	26	6	WE DON'T NEED ANOTHER HERO (THUNDERDOME) CAPITOL V-8655	◆ TINA TURNER
41	40	42	4	BLACK KISSES (NEVER MAKE YOU BLUE) RCA PD-14104	CURTIE & THE BOOM BOX
42	<b>NEW</b>			WHEN YOU LOVE ME LIKE THIS (REMIX)/WINNER CAPITOL V-8647	MELBA MOORE
43	17	10	11	DANCIN' IN THE KEY OF LIFE (REMIX) ATLANTIC 0-86874	◆ STEVE ARRINGTON
44	46	47	3	YOUR PLACE OR MINE MERCURY 880 966-1	◆ THE BAR-KAYS
45	26	12	11	UNEXPECTED LOVERS TSR TSR 837	LIME
46	<b>NEW</b>			YOU LOOK MARVELOUS A&M SP-12147	◆ BILLY CRYSTAL
47	<b>NEW</b>			MUSIC IS THE KEY D.J. INTERNATIONAL DJ888	J.M. SILK
48	33	22	7	THE PLEASURE SEEKERS MIRAGE 0-96875/ATLANTIC	◆ THE SYSTEM
49	<b>NEW</b>			LOVE RESURRECTION COLUMBIA 44-05237	◆ ALISON MOYET
50	<b>NEW</b>			THERE MUST BE AN ANGEL/GROWN UP GIRLS RCA JD-14162	◆ EURYTHMICS

### BREAKOUTS

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

1. STREETFIGHTER FRANKIE VALLI & THE FOUR SEASONS MCA CURB
2. DON'T LOSE MY NUMBER PHIL COLLINS ATLANTIC
3. EYE TO EYE GO WEST CHRYSALIS
4. CONGA MIAMI SOUND MACHINE EPIC
5. DRINKING GASOLINE CABARET VOLTAIRE CAROLINE
6. NAME OF THE GAME DAN HARTMAN MCA

## 12 INCH SINGLES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL	
1	2	3	8	SHOUT (REMIX) MERCURY 880 929-1	◆ TEARS FOR FEARS
2	1	1	7	TRAPPED MCA 23568	COLONEL ABRAMS
3	9	—	2	POP LIFE (REMIX)/HELLO PAISLEY PARK 0-20357/WARNER BROS.	PRINCE & THE REVOLUTION
4	3	2	9	FREEWAY OF LOVE ARISTA AD1-9355	◆ ARETHA FRANKLIN
5	5	6	10	FUZZ DANCE (EP) SIRE 25273-1/WARNER BROS.	VARIOUS ARTISTS
6	8	10	4	IF YOU LOVE SOMEBODY SET THEM FREE (REMIX) A&M SP-12132	◆ STING
7	21	27	3	THE SCREAMS OF PASSION/YES PAISLEY PARK 0-20360/WARNER BROS.	THE FAMILY
8	4	4	14	ANGEL/INTO THE GROOVE ● SIRE 0-20335/WARNER BROS.	◆ MADONNA
9	12	25	4	THE SHOW/LA DI DA DI REALITY D-242/FANTASY	DOUG E. FRESH & THE GET FRESH CREW
10	18	28	4	OH SHEILA MCA 23572	READY FOR THE WORLD
11	6	8	23	I WONDER IF I TAKE YOU HOME COLUMBIA 44-05203	◆ LISA LISA & CULT JAM WITH FULL FORCE
12	13	20	5	ALL FALL DOWN RCA PW-14109	◆ FIVE STAR
13	11	11	6	PICKIN' UP PIECES MIRAGE 0-96873/ATLANTIC	BRENDA K. STARR
14	7	7	6	STIR IT UP (REMIX) MCA 23567	◆ PATTI LABELLE
15	20	23	3	THE DANCE ELECTRIC COLUMBIA 44-05249	◆ ANDRE CYMONE
16	16	18	5	DARE ME RCA PD-14127	◆ THE POINTER SISTERS
17	23	21	4	GOOD-BYE BAD TIMES A&M SP-12141	PHILIP OAKY & GIORGIO MORODER
18	19	17	10	CITY LIFE/A FLY GIRL CAPITOL V-8645	BOOGIE BOYS
19	15	9	7	EIGHT ARMS TO HOLD YOU EPIC 49-05247	◆ GOON SQUAD
20	10	5	8	RASPBERRY BERET / SHE'S ALWAYS IN MY HAIR PAISLEY PARK 0-20355/WARNER BROS.	◆ PRINCE & THE REVOLUTION
21	25	24	6	CRY POLYDOR 881 786-1/POLYGRAM	◆ GODLEY & CREME
22	30	37	3	WILD AND CRAZY LOVE (REMIX) GORDY 4541GG	THE MARY JANE GIRLS
23	22	26	11	PADLOCK (EP) GARAGE ITG-2001 4TH & B'WAY	GWEN GUTHRIE
24	27	22	12	BAD BOYS STARLITE B6000/FANTASY	BAD BOYS FEATURING K LOVE
25	32	38	3	OBJECT OF MY DESIRE ELEKTRA 0-66891	◆ STARPOINT
26	14	16	7	BIT BY BIT MCA 23564	◆ STEPHANIE MILLS
27	28	32	9	DANCIN' IN THE KEY OF LIFE (REMIX) ATLANTIC 0-86874	◆ STEVE ARRINGTON
28	17	12	15	UNEXPECTED LOVERS TSR TSR 837	LIME
29	33	31	5	I'M ONLY SHOOTING LOVE COLUMBIA 44-05229	◆ TIME BANDITS
30	31	29	5	VANITY KILLS/BE NEAR ME (REMIX) IMPORT (NEUTRON.UK)	◆ ABC
31	29	40	3	THE POWER OF LOVE (REMIX) CHRYSALIS 4V9-42889	◆ HUEY LEWIS & THE NEWS
32	44	—	2	SPANISH EDDIE ATLANTIC 0-86868	◆ LAURA BRANIGAN
33	41	—	2	SISTER FATE PAISLEY PARK 0-20359/WARNER BROS.	SHEILA E.
34	26	13	13	TOO TURNED ON VANGUARD SPV-82	ALISHA
35	42	50	4	BAD BOY PRIVATE I 429-05241	JUICY
36	<b>NEW</b>			DRESS YOU UP (REMIX) SIRE 0-20369/WARNER BROS.	◆ MADONNA
37	24	15	26	YOU SPIN ME ROUND (LIKE A RECORD) EPIC 49-05208	◆ DEAD OR ALIVE
38	46	45	7	MUSIC IS THE KEY D.J. INTERNATIONAL DJ888	J.M. SILK
39	<b>NEW</b>			INVINCIBLE CHRYSALIS 4V9-42878	◆ PAT BENATAR
40	47	—	2	EYE TO EYE (REMIX) CHRYSALIS 4V9-42900	GO WEST
41	<b>NEW</b>			WE DON'T NEED ANOTHER HERO (THUNDERDOME) CAPITOL V-8655	◆ TINA TURNER
42	35	35	15	TONIGHT (LOVE WILL MAKE IT RIGHT) FRESH FREEDOM	HANSON & DAVIS
43	<b>NEW</b>			DON'T LEAVE ME THIS WAY MEGATONE MT-135	JEANIE TRACY
44	34	19	13	THE PERFECT KISS QWEST 0-20330/WARNER BROS.	◆ NEW ORDER
45	<b>NEW</b>			BLACK KISSES (NEVER MAKE YOU BLUE) RCA PD-14104	CURTIE & THE BOOM BOX
46	45	48	3	LOVE & PRIDE (REMIX) EPIC 49-05236	◆ KING
47	37	14	14	19 CHRYSALIS 4V9-42875	◆ PAUL HARDCASTLE
48	50	—	2	ROMEO WHERE'S JULIET? MCA 23558	COLLAGE
49	<b>NEW</b>			RUNNING UP THAT HILL EMI-AMERICA V-7865	KATE BUSH
50	39	43	18	HANGIN' ON A STRING (CONTEMPLATING) MCA 23543	◆ LOOSE ENDS

### BREAKOUTS

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

1. I'LL BE GOOD RENE & ANGELA MERCURY
2. DON'T LOSE MY NUMBER PHIL COLLINS ATLANTIC
3. STAND BY ME MAURICE WHITE COLUMBIA
4. CONGA MIAMI SOUND MACHINE EPIC
5. VICTIM OF DESIRE VERONICA UNDERWOOD PHILLY WORLD
6. HOT SPOT (REMIX) THE DAZZ BAND MOTOWN
7. DISRESPECT THE GAP BAND TOTAL EXPERIENCE
8. STOP PLAYING ON ME VIKKI LOVE 4TH & B'WAY

# Dance TRAX



by Brian Chin

**YOU KNOW WHAT?** Everything we listened to this week sounded pop to us. To an extent, it's because of the reliable suspicion that whatever new tricks or trends turn up in dance will be quickly refashioned by "name" artists for records that will eventually turn up in the top 10. But it would be nice if the originating records were the ones to make the climb, and some of them may possibly do that. We'll see.

**SINGLES:** Janice Christie's "One Love" (Supertronic 12-inch) is a good example of where the New York sound is going. It's in the crisp Euro-influenced electronic style of the Colonel Abrams records—not surprisingly, since it was co-produced by **Timmy Regisford** and **Boyd Jarvis**... Can **Harold Faltermeyer** do it again? His "Fletch Theme" (MCA 12-inch) adds attention-getting effects to the basic hookish ingredients that worked to such advantage on "Axel F.," which itself was an example of the pop chart catching up to dance with about a three-year lag. Massive post-production and remix alterations were made, especially on the

flip side versions.

**Jimi Tunnell's** "We Put It All Together" (MCA 12-inch) is possibly the most pop-textured **Mark Liggett/Chris Barbosa** record ever—even more than the Nolan Thomas cuts, which had heavy-duty bottom. Its melody and all-around light touch all but scream "radio"... The same is true of **Pink Rhythm's** "Can't Get Enough Of Your Love" (Metropolis 12-inch, 212-823-3791), a lush, pretty jazz-funk fronted by a sweet **John Rocca** vocal and remixed for the U.S. by **Freddie Bastone**, who's also the label head. Rocca's vocal resemblance to **George Michael** shouldn't hurt, although we'll remind everyone that Rocca, as a member of **Freeez**, was on the U.S. urban airwaves months earlier than **Wham!**

The **Full Force** album (Columbia) is a freewheeling and impressive showcase for a family group that clearly has a lot of good, fresh ideas in production, writing and playing. Its showpiece, "Alice, I Want You Just For Me," is a dizzying and solidly knit fusion of styles that's unique as well as catchy. The album version is more than sufficiently in-

teresting; still, an additional mix will appear as the next **Full Force** 12-inch. Also for clubs: a monstrously rhythmic and romantic "Unselfish Lover" and the all-star cut "United," which guests **U.T.F.O.**, **Lisa-Lisa & Cult Jam**, the **Real Roxanne** and **Howie Tee**.

**BRIEFS:** **Kurtis Blow's** "America" (Mercury 12-inch) borrows liberally from "19" and the **Trevor Horn** documentary style; the flip is a rap with **Davy DMX**... **Royalle Delite's** "I'll Be A Freak For You" (Skyview 12-inch, 212-265-4300) is New York soul in a heavier funk vein, just slightly influenced by the recent spacier records... **Cameo's** "Single Life" (Atlanta Artists 12-inch) is pretty daring for a funk record and should add a lot of spice to radio... **Bobby "O" & Claudja Barry's** "From A Whisper To A Scream" (Menovision 12-inch, through Personal) has that familiar Orlando pump, and should work like a charm... **Loose Ends'** mellow "Choose Me" (MCA 12-inch) sports a new, uncredited mix by **Bruce Forest**.

The **Latin Rascals'** first record under their own name, "Lisa's Coming" (Tommy Boy 12-inch), is a weird, trippy takeoff of another popular record, made essentially out of beat box, from an album to come that will have original beats arranged by a number of top producers.

**NOTES:** We're saddened to say another fond goodbye here. **Jonathan Fearing**, DJ and radio/studio consultant, died Aug. 20 in New York of bone marrow cancer. Fearing, schooled as a biochemist, played DJ stints at the Ring and the Fun House, and also worked for three years in the music department of **WBLB**.

His studio mix and post-production career produced some memorable club crossovers. Among them were "All Night Thing" by the **Invisible Man's Band**, a pop chart item during the "disco sucks" trough; "Jam On It," **Newcleus'** hugely successful space-rap; and the remodeled 1981 "Let's Start II Dance Again" by **Hamilton Bohannon**. Jonathan was a talented, nearly workaholic and unabashedly opinionated man, and he'll be greatly missed.

On another serious note, we extend congratulations and highest compliments to all the principals of the **Music Committee for AIDS Research** (**Bill Carroll, Chuck Coleman, Leslie Doyle, Tony King, Frank Murray, Dennis Wheeler**). "The First Party," held in New York, gathered together a whole bunch of disco folk for a good cause. This little class reunion raised in excess of \$10,000 for the **T.J. Martell Foundation** and **GMHC**.

## DAVID RUBINSON'S MANAGEMENT PROJECTS

(Continued from page 38)

ness and scaled it into a whole different type of operation.

"My first love always was producing records. I miss it, but I just can't do that anymore. Now I have to find ways to channel the creativity into management."

Given the scope of activities of his artists, it seems he is finding those ways. **Herbie Hancock**, for example, has spent a good deal of the summer in Paris, portraying a piano player in his first full-length motion-picture role, in "'Round Midnight" for **Warner Bros. Pictures**. He is also scoring the film—his fourth such assignment—and took the occasion to tour Greece, other European countries and Japan. His next Columbia album is due in January.

**Walden** is currently hot as a result of producing and co-writing **Aretha Franklin's** smash "Freeway Of Love." He is also finishing the mixing of saxophonist **Clarence Clemons'** upcoming Columbia album, is working on the **Warner Bros.** followup to his own album, "The Nature Of Things," and is scheduled to produce new **Arista** sets by **Whitney Houston** and **Jermaine Stewart**. **Walden** has also been active in film music, having worked on "Fast Forward," "Perfect" and "Just One Of The Guys."

**Walden** works mainly at his newly leased **San Rafael** studio, **Tarpon** (formerly **Tres Virgos**), where the

Automatt console went. "It's funny," notes **Rubinson**. "It's almost the same as my own situation 10 years ago. He has so many production projects, it didn't make sense to keep booking studio time by the hour."

**Rubinson** acknowledges a concerted effort to move clients into film music, and credits **Quincy Jones** with helping both **Hancock** and **Walden** do that. He says he hopes to secure similar commissions for **Shorter**, whose new Columbia solo effort, "Atlantis," is due soon. A four-month **Shorter** quintet tour opens the first week of October in **Santa Barbara**, and will take the group to **Europe** and **Japan**.

**Iyall's** debut Columbia solo album, "Strange Language," produced by **Pat Irwin** of the **Raybeats**, will be released "either October or January."

**Rubinson** says he got hooked on **World Beat** when he first went to see **Big City** at **Ashkenaz**, a **Berkeley** club. "I'm sitting there talking to this band **Big City**," he recalls, "and they're telling me about these other bands I should go check out. It was the most amazing thing. I knew something unusual was going on, just like in the earlier days, with the bands talking about each other and helping each other out."

**JACK McDONOUGH**

## TALENT IN ACTION

(Continued from page 38)

that she could still leap and bump and grind and work.

In fact, sometimes she worked too much, motoring from one song to the next without saying anything to the audience. With some performers this can be a blessing, but **Turner** is usually one of rock's more articulate spokespersons. Her few lines between songs had already been well documented, especially her description of **Bruce Springsteen** as the "other man I was pursuing, but he got married." A few words about her own "Nutbush City Limits" or the making of "Private Dancer" might have given the crowd even more insight.

Instead she let her music and her body do all the talking, and rolled on toward the undeniable "Proud Mary." Some cranks have suggested that the song is getting tired, and that **Turner** should give it a rest. That would be like telling **Bruce** to drop "Born To Run." As **Turner**

said herself, "The more I sing this song, the better it gets." And on this night at the **Beach**, it wasn't even the best.

She saved that for a muscular version of **Chris Montez's** "Let's Dance." When **Turner** exulted the words "We'll do the twist, the stomp, the mashed potato too," then proceeded to do the jerk, she made her most profound statement: She might be the queen of rock'n'roll, but that doesn't mean she can't invite a few friends over to play some 45s.

Ten thousand of her friends stood on their seats to jump and shout along with **Turner**, and it's likely they'll stay with her even if she doesn't have another "four times platinum" album, as she called "Private Dancer." Other than **Bruce** himself, there just isn't another performer more committed to her music, to herself and her listeners, and to unflagging human spirit.

**ROB HOERBURGER**

## Rockers Race for Charity Fund-Raiser Set for City of Hope

**LOS ANGELES** Managers **Larry Fitzgerald** and **Mark Hartley** have set a goal of \$80,000 for their second annual "Rock n' Racing" event, with proceeds targeted for the **Music Industry Chapter of the City of Hope**.

**Fitzgerald** and **Hartley** are slated to head a team that will enter the **Frontier 500 Off-Road Race** in **Las Vegas** this Saturday (7). Last year, the team entered the **Baja 500** and raised \$20,000 for the **City of Hope**.

Among the celebrity drivers set for the event are **Fee Waybill** of the  **Tubes**, **Steve Lukather** of **Toto**, **Jimmy Pankow** of **Chicago** and actors

**Chuck Norris**, **Robert Hayes** and **Kent McCord**.

**Nissan** is a major sponsor of the event, contributing money and also supplying four **King Cab** trucks, as well as safety gear, pit crews, chase crews and spare parts. Numerous other levels of sponsorship are being solicited, topped by **Race Sponsor**, for donations of \$5,000 or more.

**Fitzgerald** says he hopes that the attention given to other humanitarian causes in the past year will boost this event as well.

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War—Vision	Music Is The Key—Steve Harvey	Don't Leave Me This Way—Gill Kane
Saving Myself—Oh Romeo	Hottest Of The Hot/Walk Like A Man—Man 2 Man	Belgian Girl—Trillion
Madonna's Eyes—Jayne Collins	You're Outta Line—Donna Rhodes	Big Time Operator—Julie Carson
La Vita—Fussy Cussy	Walk Away Satisfied—Jayne Edwards	Close To Perfection—Miquel Brown
Too Good To Go—Edwin Birdsong	Dance—Joy St. James	Summertime—Electric Theatre
One Love—Janice Christie	European 12"	Haven't Stopped Dancing—Faces
Wind Beneath My Wings—Menage	007—Bondettes	Takes A Little Time—Total Contrast
Rap Is Here To Stay—Spyder D	Don Quijote—Magazine 60	Disco Classics
Jack The Dick—Jack Master Funk	Satisfy—Sof De La Vie	Knock On Wood—Amit Stewart
Boogie Girl Lace (A Fly Girl)—Madomosette	Help Me Thru The Summer—Neil Smith	Passion/Calling All Boys—Flirts
Down & Out—Cell Bee	I Can't Lose—C.C. Catch	One More Shot—C Bank
Dancin'—Egyptian Lover	Baye Impenal—Plastic Mode (Original)	Come To Me—France Joli
Computer Music—Jamie Jupter	Fly So High—Linda Jo Rizzo	PLUS MANY MORE
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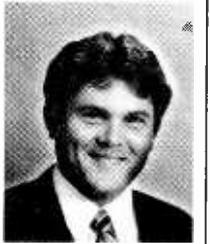
# TOP SPIRITUAL ALBUMS

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	Compiled from a national sample of retail store and one-stop sales reports.	
1	2	21	THE WILLIAMS BROTHERS	MALACO MAL 4400	9 weeks at No. One BLESSÉD
2	1	33	WALTER HAWKINS	LIGHT LS5857	LOVE ALIVE III
3	3	41	VANESSA BELL ARMSTRONG	ONYX RD 3825	CHOSEN
4	4	33	THE WINANS	LIGHT LS5853	TOMORROW
5	12	17	COMMISSIONED	LIGHT 5861	I'M GOING ON
6	5	13	THE RANCE ALLEN GROUP	MYRRH 7-01-678406-1	I GIVE MYSELF TO YOU
7	8	9	THE NEW JERSEY MASS CHOIR	PRELUDE PRL14113	I WANT TO KNOW WHAT LOVE IS
8	7	17	DOUGLAS MILLER	LIGHT 5876	UNSPEAKABLE JOY
9	6	61	ANDRAE CROUCH	LIGHT 5863	NO TIME TO LOSE
10	16	13	THE TRUTHETTES	MALACO 4397	MAKING A WAY
11	9	21	REV. MARVIN YANCY	NASHBORO NA 8656/MCA	HEAVY LOAD
12	11	117	REV. F.C. BARNES & REV. JANICE BROWN	ATLANTA INT'L AIR 10059	ROUGH SIDE OF THE MOUNTAIN
13	21	33	LUTHUR BARNES & THE RED BUDD GOSPEL CHOIR	ATLANTA INT'L 10075	HE CARES
14	14	5	TIMOTHY WRIGHT	GOSPEARL PL-16021	LIVE AT THE WASHINGTON TEMPLE C.O.G.I.C.
15	20	5	NICHOLAS	COMMAND CRN 1003	DEDICATED
16	26	53	REV. CLAY EVANS & THE FELLOWSHIP CHOIR	SAVOY 14762	WHAT HE'S DONE FOR ME
17	15	9	JOE LIGON	MYRRH WR8279	OLD REVIVAL BACK HOME
18	23	41	KEITH PRINGLE	HEARTWARMING 3784/ONYX	PERFECT PEACE
19	13	45	REV. M. BRUNSON & THE THOMPSON COMMUNITY CHOIR	MYRRH 6763	MIRACLE "LIVE"
20	10	61	JACKSON SOUTHERNAIRES	MALACO 4392	MADE IN MISSISSIPPI
21	17	61	SHIRLEY CAESAR	MYRRH 6732	SAILIN'
22	18	13	JAMES CLEVELAND AND THE GMWA	SAVOY 7090	LIVE IN ATLANTA
23	19	21	DELEON RICHARDS	MYRRH 7-01-680406-2/WORD	DELEON
24	24	29	MATTIE MOSS CLARK	DME 7772	HUMBLE THYSELF
25	25	45	THE GEORGIA MASS CHOIR	SAVOY 7088	I'M GONNA HOLD OUT
26	22	5	REV. NICKS / WOLVERINES CHOIR	SOUND OF GOSPEL SOG-145	REV. CHARLES NICKS PRESENTS:
27	NEW		OTIS CLAY	JEWEL 1200	WHEN THE GATES SWING OPEN
28	NEW		JANICE BROWN / JR. PETITE CHOIR	ATLANTA INTERNATIONAL 10083	I MAY BE YOUNG
29	NEW		THE CANTON SPIRITUALS	JAY & BEE 0069	MISSISSIPPI PO BOY
30	27	45	EDWIN HAWKIN MUSIC/ART SEMINAR MASS CHOIR	BIRTHRIGHT 4045	ANGELS WILL BE SINGING
31	28	17	ARETHA FRANKLIN & JAMES CLEVELAND	ATLANTIC SD-2-906	AMAZING GRACE
32	29	73	LITTLE CEDRIC & THE HAILEY SINGERS	GOSPEARL 16019	JESUS SAVES
33	33	85	THE MIGHTY CLOUDS OF JOY	MYRRH 001	SING AND SHOUT
34	31	159	FLORIDA MASS CHOIR	SAVOY SGL-7078	LORD, YOU KEEP ON PROVING YOURSELF TO ME
35	37	61	THE RICHARD SMALLWOOD SINGERS	ONYX 3833	PSALMS
36	35	73	THOMAS WHITFIELD & CO	SOUND OF GOSPEL 140	HALLELUJAH ANYHOW
37	36	25	THE EVEREADYS	MALACO 4396	JUST THINK OF HIS GOODNESS
38	30	101	SANDRA CROUCH	LIGHT LS-5825	WE SING PRAISES
39	40	29	PHILIP BAILEY	MYRRH 701679606-X	THE WONDERS OF HIS LOVE
40	39	81	THE TRUTHETTES	MALACO 4386	TAKE IT TO THE LORD IN PRAYER

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

# GOSPEL LECTERN

by Bob Darden



**EVENTS:** The winners of the third annual Kentucky Fried Chicken Gospel Music Competition have been chosen. They are: best choir—**King Choral Ensemble**, Mt. Hebron Baptist Church, Baltimore; best female vocalist—**Elizabeth Hogue**, Morgan Christian Center, Baltimore; best male soloist—**Timothy Solomon Lee**, Highway To Heaven Apostolic Faith Church, Baltimore; best youth choir—**First Baptist Youth & Young Adult Choir**, Baltimore; best gospel ensemble—**Great Change**, Holy Truth Church, Washington, D.C.

The 30th annual National Quartet Convention will be held Sept. 30-Oct. 5 in Nashville. Southern gospel legends the **Chuck Wagon Gang**, the **Masters V**, the **Kingsmen**, the **Speer Family**, the **Florida Boys** and others will perform in addition to the daily seminars, services, new artist contest, golf tourney and celebrity "roast." Call (615) 320-7000 for information.

## In the news: a contest and a historic convention

**Shirley Caesar** is working on both her next album, tentatively titled "Love Parade," and her first Christmas album. "Love Parade" will include a version of **Russ Taff's** "We Will Stand" with backup vocals by **Taff**, **Lulu Roman** and **Tanya Goodman**. Caesar recently appeared on the annual March of Dimes Telethon. Most performers only sang one song on the show, but "the first lady of gospel" sang three.

**Leslie Phillips** was recently interviewed on NBC-TV's "Today Show." The interview also featured a hot video clip of Leslie in concert at the Gospel Music Assn. meet... **The Imperials** have added **Danny Ward** to their lineup. He replaces **Paul Smith**...

**Robert Singleton** gave a rare New York-area inspirational concert earlier this summer... **Leon Patis**, long known for his computerized solo concerts, has finally decided to add a full-time touring band. But leave it to Leon to come up with a band with a different twist: All of the musicians in the group are female... This year marks the 25th anniversary of the **Mighty Clouds of Joy**... Nashville musicians **Dave Clark**, **Danny Bunnelle** and **Brian White** have joined to form **Whitebrooke Publishing** and **Whitebrooke Records**... **Steven V. Taylor**, whose "The Race Is On" won him a Dove Award last year for musical of the year, has signed as staff producer for **Meadowgreen Productions**.

**WWDJ**, "New York's Christian music and teaching station," recently raised \$3,645 for **Compassion International** as part of a two-week promotion keyed to the release of "Do Something Now," the contemporary Christian anti-hunger song... **The Blackwood Brothers** have joined **RiverSong**.

**NEW RELEASES:** **GLAD** is finishing up "Champion Of Love," the group's sixth album and first for **Milk & Honey Records**. It's set for October release... The Grammy-nominated **Rance Allen Group** has released a new album for **Myrrh**, "I Give Myself To You." Some mainstream stations are playing the cut "Mr. Preacherman." The group first scored on the charts back in 1970 for **Stax Records** with "Ain't No Need Of Crying"... The **Benson**-distributed **Tyscot** label has released "Gospel Of Yesterday And Today" by the **Rev. Bill Sawyer & the Christian Tabernacle Choir**, "Glorious" by the **Rev. Ron Williams & the Voices of Koinonia**, "Innocence" by **Carolyn Vinson & the House of Joy Children's Choir**, and "Everybody Don't Know Who Jesus Is" by the **End of Time Revival Evangelistic Crusade Choir**.

# JAZZ BLUE NOTES

by Sam Sutherland & Peter Keepnews



**PUBLIC INTEREST:** The jazz program offered by New York's **Public Theatre** since the late '70s has consistently presented some of the most inventive artists on the contemporary scene. Starting this month, the program itself is getting considerably more inventive.

Following what **Nancy Weiss**, the director of the New Jazz program for **Joseph Papp's** multi-faceted operation, calls "a year and a half of thinking and fund-raising," the Public is moving away from simply presenting concerts to a more ambitious plan that includes securing commissions for new works. It also includes an adventurous foray into the realm of what Weiss terms "theatrical music."

Next Wednesday through Sunday (11-15), the Public will present the premiere of "Thomas Cole, A Waking Dream," an "interdisciplinary performance work" about the life and art of the 19th century American painter. The piece was written and directed by **Donald Sanders** and includes a full-length score written by saxophonist/flutist **Henry Threadgill** and performed by an octet under Threadgill's direction.

Weiss describes the piece, which also features the costumes, sets and lightings of **Vanessa James**, as an "unsung cantata" with a script "written in lyrics, but spoken and not sung" to the constant accompaniment of Threadgill's music. "It's an experimental way of bringing the different art forms together," she says. The same team was responsible for "33 Scenes On The Possibility Of Human Happiness," a play with music (but without words) presented at the Public last

year.

The Public's New Jazz program has also received commissions from the National Endowment for the Arts and the New York State Council on the Arts for

## An ambitious new program at Gotham's Public Theatre

three concerts featuring the world premieres of new works. The first, set for Oct. 21, will showcase the legendary pianist/bandleader **Jay McShann** performing a number of new compositions (and old compositions recently unearthed and never before performed) at the helm of a big band staffed by a mixture of players who share McShann's swing era background and such contemporary musicians as **Olu Dara**, **Craig Harris** and **Hamiet Bluiett**.

On Nov. 4, clarinetist **John Carter**, leading an eight-piece ensemble, will premiere his suite "The Slave Castles Of Ghana." And in December, eclectic bandleader **Kip Hanrahan** will unveil the results of a collaboration with **Astor Piazzola**, the leading exponent of contemporary tango music. Weiss is currently on the trail of funding for more one-of-a-kind concerts.

"I'm trying to put the muscle of this institution behind what we're doing," says Weiss. "We're not a nightclub, and we shouldn't be competing with the nightclubs. We should be offering musicians—and listeners—something more than just another gig."

# HITS of the WORLD

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## BRITAIN (Courtesy Music Week) As of 8/31/85

This Week	Last Week	SINGLES
1	2	I GOT YOU BABE UB40 & CHRISSE HYNDE DEP INTERNATIONAL
2	1	INTO THE GROOVE MADONNA SIRE
3	4	RUNNING UP THAT HILL KATE BUSH EMI
4	5	-DRIVE CARS ELEKTRA
5	11	TARZAN BOY BALTIMORA COLUMBIA
6	3	HOLIDAY MADONNA SIRE
7	10	SAY I'M YOUR NUMBER ONE PRINCESS SUPREME
8	6	MONEY FOR NOTHING DIRE STRAITS VERTIGO
9	13	ALONE WITHOUT YOU KING CBS
10	7	WE DON'T NEED ANOTHER HERO TINA TURNER CAPITOL
11	8	WHITE WEDDING BILLY IDOL CHRYSALIS
12	15	I WONDER IF I TAKE YOU HOME LISA LISA & CULT JAM WITH FULL FORCE CBS
13	12	EXCITABLE AMAZULU ISLAND
14	9	THERE MUST BE AN ANGEL EURYTHMICS RCA
15	17	YOU'RE THE ONE FOR ME D TRAIN PRELUDE
16	40	I CAN DREAM ABOUT YOU DAN HARTMAN MCA
17	22	TAKES A LITTLE TIME TOTAL CONTRAST LONDON
18	36	BODY AND SOUL MAI TAI HOT MELT/VIRGIN
19	19	TAKE ME HOME PHIL COLLINS VIRGIN
20	18	CHERISH KOOL & GANG DE-LITE
21	14	DON QUIXOTE NIK KERSHAW MCA
22	NEW	DON'T MESS WITH DOCTOR DREAM THOMPSON TWINS ARISTA
23	34	STORIES OF JOHNNY MARC ALMOND SOME BIZZARRE
24	16	LIVE IS LIFE OPUS POLYDOR
25	23	AXEL F HAROLD FALTERMEYER MCA
26	32	ROCK 'N' ROLL CHILDREN DIO VERTIGO/PHONOGRAM
27	25	GOODBYE GIRL GO WEST CHRYSALIS
28	20	IN BETWEEN DAYS CURE FICTION
29	27	LET ME BE THE ONE FIVE STAR TENT
30	NEW	YESTERDAYS MEN MADNESS ZARJAZZ
31	24	CRAZY FOR YOU MADONNA GEFEN
32	21	FRANKIE SISTER SLEDGE ATLANTIC
33	NEW	KNOCK ON WOOD AMI STEWART SEDITION
34	NEW	HOLDING OUT FOR A HERO BONNIE TYLER CBS
35	30	ROUND AND AROUND JAKI GRAHAM EMI
36	26	RASPBERRY BERET PRINCE & REVOLUTION PAISLEY PARK
37	NEW	THE SHOW (THEME FROM CONNIE) REBECCA STORM TELEBELL
38	29	EMPTY ROOMS GARY MOORE 10
39	NEW	DON'T STOP THE DANCE BRYAN FERRY EG
40	NEW	DO NOT DISTURB BANANARAMA LONDON
1	1	<b>ALBUMS</b>
2	2	VARIOUS NOW, THAT'S WHAT I CALL MUSIC 5 VIRGIN
3	3	MADONNA LIKE A VIRGIN SIRE
4	4	DIRE STRAITS BROTHERS IN ARMS VERTIGO
5	5	PHIL COLLINS NO JACKET REQUIRED VIRGIN
6	6	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
7	7	MADONNA THE FIRST ALBUM SIRE
8	8	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
9	9	EURYTHMICS BE YOURSELF TONIGHT RCA
10	11	THE KENNY ROGERS STORY LIBERTY
11	17	TINA TURNER PRIVATE DANCER CAPITOL
12	10	U2 WIDE AWAKE IN AMERICA ISLAND
13	12	U2 THE UNFORGETTABLE FIRE ISLAND
14	15	GO WEST CHRYSALIS
15	19	U2 LIVE "UNDER A BLOOD RED SKY" ISLAND
16	13	VARIOUS NIGHT BEAT STYLUS
17	18	POGUES RUM, SODOMY & THE LASH STIFF
18	14	BILLY JOEL GREATEST HITS VOLUME I AND VOLUME II CBS
19	20	QUEEN GREATEST HITS EMI
20	16	STING THE DREAM OF THE BLUE TURTLES A&M
21	24	PAUL YOUNG THE SECRET OF ASSOCIATION CBS
22	23	BRYAN FERRY BOYS AND GIRLS EG
23	27	BILLY IDOL VITAL IDOL CHRYSALIS
24	33	BRYAN ADAMS RECKLESS A&M
25	21	ZZ TOP ELIMINATOR WARNER BROS.
26	25	ALED JONES WITH BBC WELSH SYMPHONY ORCHESTRA & CHORUS ALL THROUGH THE NIGHT BBC
27	31	BBC WELSH CHORUS VOICES FROM THE HOLY LAND BBC
28	28	CARS HEARTBEAT CITY ELEKTRA
29	22	MARILLION MISPLACED CHILDHOOD EMI
30	26	VARIOUS STREET SOUNDS EDITION 13 STREET SOUNDS
31	29	SADE DIAMOND LIFE EPIC
32	31	PHIL COLLINS FACE VALUE VIRGIN
33	NEW	VARIOUS DISCO BEACH PARTY STYLUS
34	38	ALCHEMY-DIRE STRAITS LIVE VERTIGO
35	32	U2 WAR ISLAND
36	30	ALISON MOYET ALF CBS
37	35	BILLY OCEAN SUDDENLY LIVE
38	37	FIVE STAR LUXURY OF LIFE TENT
39	NEW	SCRITTI POLITTI CUPID & PSYCHE 85 VIRGIN
40	40	THE RIDDLE NIK KERSHAW MCA
40	40	DAMNED PHANTASMAGORIA MCA

## CANADA (Courtesy The Record) As of 8/29/85

1	1	SINGLES
2	2	NEVER SURRENDER COREY HART AQUARIUS/CAPITOL
3	3	WE DON'T NEED ANOTHER HERO TINA TURNER CAPITOL
4	4	CRYING OVER YOU PLATINUM BLONDE COLUMBIA/CBS
5	5	EVERY TIME YOU GO AWAY PAUL YOUNG COLUMBIA/CBS
6	6	YOU SPIN ME AROUND DEAD OR ALIVE COLUMBIA/CBS
7	7	THE POWER OF LOVE HUEY LEWIS & THE NEWS MCA
8	10	INVINCIBLE (THEME FROM "THE LEGEND OF BILLIE JEAN") PAT BENATAR CHRYSALIS/CBS
9	9	ST. ELMO'S FIRE JOHN PARR WEA
10	18	FREEWAY OF LOVE ARETHA FRANKLIN RCA
11	11	CRY GODLEY & CREME MERCURY/POLYGRAM
12	12	WHAT ABOUT LOVE HEART CAPITOL
13	13	WHO'S HOLDING DONNA NOW DEBARGE MOTOWN/QUALITY
14	14	HEAD OVER HEELS TEARS FOR FEARS VERTIGO/POLYGRAM
15	15	SUMMER OF '69 BRYAN ADAMS A&M
16	NEW	PEOPLE ARE PEOPLE DEPECHE MODE SIRE/WEA
17	17	DON'T LOSE MY NUMBER PHIL COLLINS WARNER BROS.
18	NEW	YOU GIVE GOOD LOVE WHITNEY HOUSTON RCA
19	NEW	FREEDOM WHAM! CBS
20	20	IT HURTS TO BE IN LOVE GINO VINELLI POLYDOR/POLYGRAM
20	20	YOU'RE ONLY HUMAN (SECOND WIND) BILLY JOEL COLUMBIA/CBS
1	1	<b>ALBUMS</b>
2	2	COREY HART BOY IN A BOX AQUARIUS/CAPITOL
3	4	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
4	5	STING THE DREAM OF THE BLUE TURTLES A&M
5	3	PHIL COLLINS NO JACKET REQUIRED ATLANTIC/WEA
6	6	TEARS FOR FEARS SONGS FROM THE BIG CHAIR VERTIGO/POLYGRAM
7	13	PLATINUM BLONDE ALIEN SHORES COLUMBIA/CBS
8	8	BRUCE SPRINGSTEEN BORN IN THE U.S.A. COLUMBIA/CBS
9	7	PAUL YOUNG THE SECRET OF ASSOCIATION COLUMBIA/CBS
10	9	BRYAN ADAMS RECKLESS A&M
11	10	EURYTHMICS BE YOURSELF TONIGHT RCA
12	12	MADONNA LIKE A VIRGIN SIRE/WEA
13	19	MOTLEY CRUE THEATRE OF PAIN WEA
14	11	BILLY JOEL'S GREATEST HITS VOL. I & II COLUMBIA/CBS
15	NEW	DEAD OR ALIVE YOUTHQUAKE EPIC/CBS
16	16	ARETHA FRANKLIN WHO'S ZOOMIN' WHO ARISTA RCA
17	17	BACK TO THE FUTURE SOUNDTRACK MCA
18	18	POINTERS SISTERS CONTACT PLANET/RCA
19	14	JOHN FOGERTY CENTERFIELD WARNER BROS.
20	15	TALKING HEADS LITTLE CREATURES SIRE/WEA
20	15	GOWAN STRANGE ANIMAL COLUMBIA/CBS

## WEST GERMANY (Courtesy Der Musikmarkt) As of 8/24/85

1	1	SINGLES
2	3	WE DON'T NEED ANOTHER HERO TINA TURNER CAPITOL/EMI
3	2	MARIA MAGDALENA SANDRA VIRGIN
4	7	ROCK ME AMADEUS FALCO GIG/TELDEC
5	4	INTO THE GROOVE MADONNA GEFEN/CBS
6	5	TARZAN BOY BALTIMORA EMI
7	8	BLUE NIGHT SHADOW TWO OF US BLOW UP/INTERCORD
8	12	ROCKY-RIVAL MIX RODUND ONE ITALO HEAT
9	10	THERE MUST BE AN ANGEL EURYTHMICS RCA
10	18	YOU'RE A WOMAN BAD BOYS BOUE COCONUT/ARIOLA
11	6	SHANGHAI LEE MARROW CHIC/TELDEC
12	19	AXEL F. HAROLD FALTERMEIER MCA/WEA
13	11	CHERISH KOOL & GANG DELITE/METRONOME
14	13	MY TOOT TOOT DENISE LASALLE EPIC/CBS
15	9	KAYLEIGH MARILLION EMI
16	14	19 PAUL HARDCASTLE CHRYSALIS/ARIOLA
17	17	CELEBRATE YOUTH RICK SPRINGFIELD RCA
18	NEW	FRANKREICH, FRANKREICH BLAELC FOOESS EMI
19	16	JOHNNY COME HOME FINE YOUNG CANIBALS LONDON
20	20	FRANKIE SISTER SLEDGE ATLANTIC/WEA
20	20	A VIEW TO A KILL DURAN DURAN PARLOPHONE/EMI
1	1	<b>ALBUMS</b>
2	9	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
3	6	SAGA BEHAVIOUR POLYDOR
4	3	MADONNA LIKE A VIRGIN SIRE/WEA
5	2	MARILLION MISPLACED CHILDHOOD EMI
6	5	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM
7	4	RICK SPRINGFIELD TAO RCA
8	10	NENA FEUER UND FLAMME CBS
9	8	TINA TURNER PRIVATE DANCER CAPITOL/EMI
10	15	SCORPIONS WORLDWIDE LIVE EMI
11	7	BE YOURSELF TONIGHT EURYTHMICS RCA
12	11	MODERN TALKING THE FIRST ALBUM HANSA/ARIOLA
13	14	THE DREAM OF THE TURTLES STING A&M/DGG
14	NEW	MATT BIANCO WHOSE SIDE ARE YOU ON? WEA
15	13	SOUNDTRACK MAD MAX/BEYOND THUNDERDOME CAPITOL/EMI
16	12	BRYAN FERRY BOYS AND GIRLS EG/EGG
17	16	BILLY IDOL VITAL IDOL CHRYSALIS/ARIOLA
18	17	PHIL COLLINS NO JACKET REQUIRED WEA
19	NEW	MICK JAGGER SHE'S THE BOSS CBS
20	NEW	CHRIS REA SHAMROCK DIARIES MAGNET/DGG
20	NEW	MOTI SPECIATOMVX MOTIVATION TELDEC

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 8/24/85

1	2	SINGLES
2	1	WAAROM FLUISTER IK JE NAAM NOG BENNIE NEYMAN CNR
3	5	AXEL F HAROLD FALTERMEYER WEA
4	10	TARZAN BOY BALTIMORA EMI/BOVEMA
5	6	INTO THE GROOVE MADONNA SIRE
6	3	BLACKSTAR GEORGIE DAVIES MULTIDISC/CNR
7	8	JOSEPHINE CHRIS REA ARIOLA
8	9	ALL FALL DOWN FIVE STAR RCA
9	15	WE DON'T NEED ANOTHER HERO TINA TURNER CAPITOL
10	15	SANTA LUCIA BY NIGHT GEORGE BAKER CNR
10	15	THERE MUST BE MISSING AN ANGEL EURYTHMICS RCA
1	1	<b>ALBUMS</b>
2	3	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
3	2	STING DREAM OF THE BLUE TURTLE POLYDOR
4	4	CHRIS REA SHAMROCK DIARIES ARIOLA
5	5	BENNY NEYMAN ZWARTE GOUD CNR
6	NEW	ALISON MOYET ALF CBS
7	7	EURYTHMICS BE YOURSELF TONIGHT RCA
8	9	PROPAGANDA A SECRET WISH ARIOLA
9	6	U2 THE UNFORGETTABLE FIRE ISLAND
10	NEW	DIRE STRAITS BROTHERS IN ARMS VERTIGO
10	NEW	MADONNA LIKE A VIRGIN SIRE

## AUSTRALIA (Courtesy Kent Music Report) As of 9/2/85

1	1	SINGLES
2	2	WE DON'T NEED ANOTHER HERO TINA TURNER INTERFUSION
3	3	OUT OF MIND OUT OF SIGHT MODELS MUSHROOM
4	5	THERE MUST BE AN ANGEL EURYTHMICS RCA
5	4	LIFE IN A NORTHERN TOWN DREAM ACADEMY WEA
6	7	CRAZY FOR YOU MADONNA GEFEN
7	6	YOU'RE ONLY HUMAN BILLY JOEL CBS
8	11	ANGEL MADONNA SIRE
9	12	ALL YOU ZOMBIES HOOTERS CBS
10	8	MONEY FOR NOTHING DIRE STRAITS VERTIGO/POLYGRAM
11	9	LIVE IT UP MENTAL AS ANYTHING WEA
12	18	AXEL F. HAROLD FALTERMEYER MCA
13	NEW	TOO YOUNG FOR PROMISES KOO DE TAH MERCURY
14	17	FREEWAY OF LOVE ARETHA FRANKLIN ARISTA
15	13	FRANKIE SISTER SLEDGE ATLANTIC
16	10	RASPBERRY BERET PRINCE WARNER BROS.
17	16	(BILLY) DON'T LOSE MY NUMBER PHIL COLLINS WEA
18	15	BITTERSWEET HOODOO GURUS BIG TIME
19	20	HEAVEN BRYAN ADAMS A&M
20	NEW	LIKE A SURGEON "WEIRD AL" YANKOVIC EPIC
20	NEW	POWER OF LOVE HUEY LEWIS & NEWS (CHRYSALIS)
1	1	<b>ALBUMS</b>
2	7	DIRE STRAITS BROTHERS IN ARMS VERTIGO
3	3	VARIOUS 1985 ON FIRE FESTIVAL
4	4	MODELS OUT OF MIND OUT OF SIGHT MUSHROOM
5	4	TURN IT UP '85 VARIOUS POLYSTAR
6	2	EURYTHMICS BE YOURSELF TONIGHT RCA
7	5	TALKING HEADS LITTLE CREATURES EMI
8	6	BILLY JOEL GREATEST HITS VOLS. 1 & 2 CBS
9	8	HOODOO GURUS MARS NEED GUITARS BIG TIME
10	10	PHIL COLLINS NO JACKET REQUIRED WEA
11	9	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
12	15	DO RE MI DOMESTIC HARMONY VIRGIN
13	19	STING THE DREAM OF THE BLUE TURTLES A&M
14	17	STYLE COUNCIL OUR FAVOURITE SHOP POLYDOR
15	12	MADONNA LIKE A VIRGIN SIRE
16	11	MENTAL AS ANYTHING FUNDAMENTAL REGULAR
17	18	VARIOUS CHART ATTACK K-TEL
18	20	RECKLESS BRYAN ADAMS A&M
19	16	DREAM INTO ACTION HOWARD JONES WEA
20	NEW	AC/DC FLY ON THE WALL ALBERT
20	NEW	BRUCE SPRINGSTEEN BORN IN THE USA CBS

## JAPAN (Courtesy Music Labo) As of 9/2/85

1	NEW	SINGLES
2	2	HATSUKOI YUKI SAITOH CANYON/TOHO-FUJI PACIFIC
3	NEW	KANASHIMI NI SAYONARA ANZENCHITAI KITTY/KITTY M
4	3	MELODY SOUTHERN ALL STARS VICTOR/AMUSE-FUJI PACIFIC
5	NEW	ANATAO MOTTO SHIRITAKUTE HIROKO YAKUSHIMARU TOSHIBA-EMI OFFICE MEL
6	4	LUCKY CHANCE O MOHICHIDO C-C-B POLYDOR/NICHION
7	1	TSUBASA NO ORETA ANGEL AYUMI NAKAMURA HAMMING BIRD/NICHION-JCM
8	6	KAREI NARU KAKE TOSHIHICO TAHARA CANYON/JOHNNY'S
9	7	NATSUZAKARI HONOJIGUMI TOSHI V VAOKO CANYON/TANABE/JOHNNY'S
10	5	ORETACHI NO ROCKABILLY NIGHT CHECKERS CANYON/YAMAHA THREE STARS
11	9	SAND BEIGE AKINA NAKAMORI WARNER-PIONEER/KENON
12	15	SAILOR FUKU O NUGASANAIDE ONYANKO CLUB CANYON/FUJI-PMP
13	13	METROPOLIS NO KATASUMIDE YUMI MATSUTOYA TOSHIBA-EMI/KIRARA
14	NEW	SHININ' ON KIMI GA KANASHII LOOK EPIC-SONY/PMP/LOOK CONNECTION
15	10	BYE BYE GIRL SHOHJOTAI PHONOGRAM/NICHION/BOND
16	16	PASSION YOU HAYAMI TAURUS/SUN M-JCM-YUI
17	14	MIZU NO HOSHI E AI O KOMETE HIROKO MORIGUCHI KING
18	8	BESTSELLER SUMMER TUBE CBS-SONY/WHITE
19	11	MAJO KYOKO KOIZUMI VICTOR/BURNING
20	12	SOHSHUN MONOGATARI TOMOYO HARADA CBS-SONY
20	12	BYE BYE MY LOVE SOUTHERN ALL STARS VICTOR/AMUSE
1	NEW	<b>ALBUMS</b>
2	2	CHECKERS MAINICHI CHECKERS CANYON
3	1	AKINA NAKAMORI D404 ME WARNER-PIONEER
4	3	SEIKO SOUND OF MY HEART CBS-SONY
5	7	HIROKO YAKUSHIMARU YUME JUHWA TOSHIBA-EMI
6	NEW	BILLY JOEL BILLY THE BEST CBS-SONY
7	NEW	JUNICHI INAGAKI COMPLETE TOSHIBA-EMI
8	5	TSUYOSHI NAGABUCHI HUNGRY TOSHIBA-EMI
9	4	AYUMI NAKAMURA BE TRUE HUMMING BIRD
10	6	OFF COURSE BACK STREET OF TOKYO FUN HOUSE
11	8	EIKICHI YAZAWA YOKOHAMA HATACHI MAE WARNER-PIONEER
12	NEW	KIYOTAKA SUGIYAMA OMEGA TRIBE ANOTHER SUMMER VAP
13	9	MIHO NAKAYAMA C KING
14	10	MASAYOSHI TAKANAKA TRAUMATIC TOSHIBA-EMI
15	11	MADONNA INTO THE GROOVE WARNER-PIONEER
16	13	STING THE DREAM OF THE BLUE TURTLES ALPHA
17	14	YUKI SAITO AXIA/CANYON
18	12	TEARS FOR FEARS SONGS FROM THE BIG CHAIR PHONOGRAM
19	19	MASAHIKO KONDO SUMMER IN TEARS CBS-SONY
20	NEW	REBECCA-WILD HONEY CBS-SONY
20	NEW	SHOHKO SAWADA FOR YOU PHONOGRAM

## ITALY (Courtesy Germano Ruscitto) As of 7/22/85

1	1	ALBUMS
2	2	CLAUDIO BAGLIONI LA VITA E' ADESSO CBS
3	3	VASCO ROSSI COSA SUCCEDE IN CITTA CAROSELLO/RICORDI
4	4	RENZO ARBORE E LA NEW QUELLI DELLA NOTTE FONIT CETRA
5	NEW	BRUCE SPRINGSTEEN BORN IN THE USA CBS
6	5	BRYAN FERRYS BOYS AND GIRLS POLYGRAM
7	NEW	USA FOR AFRICA WE ARE THE WORLD CBS
8	6	RAY CHARLES 20 GREATEST HITS RICORDI
9	NEW	DIRE STRAITS BROTHERS IN ARMS POLYGRAM
10	11	STING THE DREAM OF THE BLUE TURTLES AEM/CBS
11	NEW	VARIOUS MIXAGE BABY
12	9	SQUALLOR TOCCA L'ALBICOCCA RICORDI
13	7	SPANDAU BALLET PARADE RCA
14	12	LOREDANA BERTE CARIOCA CBS
15	8	STYLE COUNCIL OUR FAVOURITE SHOP POLYGRAM
16	16	DURAN DURAN ARENA EMI
17	20	TERESA DE SIO AFRICANA POLYGRAM
18	19	ORNELLA VANONI & GINO PAOLI INSIEME FIVE/CGD MM
19	19	NINO D'ANGELO ECCOMI QUA DURUM
20	NEW	FRANCO BATTIATO MONDI LONTANISSIMI EMI
20	NEW	VARIOUS FESTIVALBAR 85 CGD MM

## 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  
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Country albums should be sent to:  
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14 Music Circle East  
Nashville, Tenn. 37203

## POP

### PICKS

#### SQUEEZE

Cosi Fan Tutti Frutti  
PRODUCER: Laurie Latham  
A&M SP-5085

Reunion of the band's four founding members and new bassist Kevin Wilkyson yields a ripe, witty set of modern pop/rock with often dark themes, dressed in their most ambitious production yet. Writers Chris Difford and Glen Tilbrook are up to snuff, with infectious vignettes covering murder ("Lack Time Forever"), domestic crisis ("King George Street") and even hijacking ("Hits Of The World").

#### BILLY CRYSTAL

Mahvelous!  
PRODUCER: Bob Tischler  
A&M SP-5096

His ascendance as "Saturday Night Live's" new top banana primes Crystal for what should be one of the year's best-selling comedy turns. Divided between live and studio bits, this debut taps his familiar cast of comic figures (world class nerd Willie) and impersonations (Fernando Lamas, Howard Cosell and Sammy Davis Jr., who tackles "We Are The World").

#### ROMANTICS

Rhythm Romance  
PRODUCERS: Peter Solley, Gordon Fordyce  
Nemperor FZ 40106

Pop-rock quartet scored big last year with their single "Talking In Your Sleep," and look to mine a similar vein here. Loaded with wide open, Beatlesque chording, "Rhythm Romance" is a quest for the ultimate hook. Best results are on "Mystified," "Test Of Time" and "Better Make A Move."

#### GREGG ROLIE

PRODUCERS: Kevin Beamish, Bill Schnee  
Columbia BFC 40080

Keyboardist, vocalist and founding member of both Santana and Journey, Rolie has been relatively silent since his departure from the latter band, but returns here with a strong combination of earnest rockers and well crafted pop offerings. Several outstanding tracks, notably "Marianne," "Young Love" and "Close My Eyes."

#### SAGA

Behaviour  
PRODUCERS: Saga, Peter Walsh  
Portrait BFR 40145

Canadian-based quintet's third album is a wonder of studio technology with splashy results. Numerous strong tracks should keep this outfit moving upward, most notably "Take A Chance," "What Do I Know?" and "Nine Lives Of Miss Midi."

### RECOMMENDED

#### NONA HENDRYX

The Heat  
PRODUCERS: Various  
RCA AFL1-5465

After a disappointing last outing, vocalist Hendryx gets tough on this one. Producers include Arthur Baker, Bernard Edwards and Hendryx, and the collection focuses on hard-edged rock/dance numbers.

#### NICK LOWE & HIS COWBOY OUTFIT

The Rose Of England  
PRODUCERS: Nick Lowe, Colin Fairley, Huey Lewis  
Columbia FC 39958

Lowe's hearty, humorous brand of classic pop/rock gets an assist from Huey Lewis (a new version of "I Knew The Bride"), which meshes well with a typical set of clever rockers.

#### GIRLSCHOOL

Running Wild  
PRODUCER: Nick Tauber  
Mercury 824 611

Hard-rocking British quintet gets a new image as more stylish vamps, but the music, while tighter, sheds none of its toughness; harder AOR formats should relish tracks like "Let Me Go" and "Nowhere To Run."

#### MARTI JONES

Unsophisticated Time  
PRODUCER: Don Dixon  
A&M SP 6-5086

Sultry, melodic pop-rock in the new Southern vein, paced with an often stately power and colored with offbeat touches, including string quartet; straightforward, but hardly unsophisticated, production.

#### YNGWIE J. MALMSTEEN'S RISING FORCE

Marching Out  
PRODUCER: Yngwie J. Malmsteen  
Polydor 825 733

Second Stateside solo album from this young Swedish guitarist again spotlights impressive technique while hewing more closely to hard rock material with strong vocal emphasis; quintet's top asset remains Malmsteen's fiery guitar.

#### LODGC

Nomadic Sands  
PRODUCERS: David Paich, Tom Knox, Steve Porcaro  
A&M SP-5094

Sleek, melodic electronic pop from a West Coast quintet that backs its stylish arrangements with strong choral harmonies, smooth solo vocals in line with producers Paich and Porcaro's own Toto blueprint. Definite mainstream potential.

#### RORI

PRODUCER: David Kershbaum  
Qwest 25313 (EP)

Four-track mini-album nods toward the dance floor through sweeping electronic production; blonde songstress' vocal shadings have the same sweet pop undercurrents as Madonna, a likely model.

#### JEROME CARLSON

PRODUCER: Danny M. Hilley  
Carlson's of America Records

Blue-chip support, including Chet Atkins and Michael Johnson as well as Swedish studio players with Abba credentials, gives a high-tech gloss to this digital vanity set for a Minnesota businessman; songs and singing, however, don't match the pro trappings.

## SPOTLIGHT



#### JOHN COUGAR MELLENCAMP

Scarecrow  
PRODUCERS: Little Bastard, Don Gehman  
Riva 824 865-1 M-1 (PolyGram)

Mellencamp follows a pair of double platinum albums, "American Fool" and "Uh-Huh," with a set again focusing on the hopes, aspirations and tears of everyday people in his native Midwest. The first single from the set, "Lonely Ol' Night," is already in the top 25, and at least two additional singles, "Small Town" and "Rain On The Scarecrow," wait in the wings. Other key cuts include "R.O.C.K. In The U.S.A.," a bristling salute to '60s rock, and "Between A Laugh And A Tear," which features vocals by Rickie Lee Jones.



#### DARYL HALL & JOHN OATES

Live At The Apollo With David Ruffin & Eddie Kendricks

PRODUCERS: Daryl Hall, John Oates, Bob Clearmountain  
RCA AFL1-7035

The duo's last five albums have gone platinum, so this live set should find quick acceptance, although it may not have the legs to match the other albums in total sales. The first single, a medley of "The Way You Do The Things You Do" and "My Girl," is already number 44 on the Hot 100. Other highlights: three of the duo's past top 10 hits and their version of Paul Young's recent No. 1 single, "Everytime You Go Away," which Hall wrote. The duo's only previous live album, "Livetime," was released in 1978.

#### FLESHTONES

Speed Connection II  
PRODUCERS: Richard Gottehrer, James A. Ball  
IRS/MCA MCA-5627

Underground bar band caught live in Paris offers up rough-hewn rockers, including covers and reworkings of earlier tunes.

#### TELEVISION'S GREATEST HITS

Variou  
PRODUCER: Steve Gottlieb  
TeeVee Toons TVT 1100

Double-record set features the original recordings from more than 60 television shows, from "The Rifleman" to "The Mod Squad." An odd yet intriguing package that will probably generate a fair amount of press in consumer publications. Contact (212) 307-0720.

#### MATT BIANCO

Whose Side Are You On  
PRODUCERS: Danny White, Mark Reilly, Peter Collins  
Atlantic 81268

Slickly arranged and produced vocal trio combines studio technology with samba rhythms and romantic underpinnings for a well executed debut. The Thompson Twins go to Rio?

#### CRAZY 8'S

Law And Order  
Producer: Marlon McClain  
Red Rum Records

Eight-piece Oregon ensemble offers a surprisingly hip rock commentary on everything from Walter Cronkite to Afrika Bambaataa. Supported by springy bass work and bright horns, the 8's are a well equipped vocal team with a good feel for uncompromised pop. Contact: P.O. Box 1084, Beaverton, Ore. 97075.

#### PAINTERS & DOCKERS

Love Planet  
Producer: Not listed  
Big Time BTA 004

This often heavy-handed chug-rock sounds like a future college radio favorite. There's enough melodic coherence to attract commercial progressive rock outlets as well, although the song repertoire is limited in scope. Contact: 6410 Santa Monica Blvd., Los Angeles 90038.

## BLACK

### PICKS

#### BOBBY WOMACK

So Many Rivers  
PRODUCERS: Bobby Womack, James Gadson  
MCA MCA-5617

Womack's MCA label debut comes on the heels of his career revival with a pair of successful albums on Beverly Glen Records: "The Poet," which cracked the top 30 on the Top Pop Albums chart in 1982, and "The Poet II," which reached the top 60 last year. This effort features backup by such top musicians as Wilton Felder, Jeff Baxter and David T. Walker.

#### BILLY & BABY GAP

PRODUCER: Charlie Wilson  
Total Experience/RCA TE 16-5713

The Gap Band's party train caboose rides the rails with a solid, rock steady groove. Fun from start to finish, but "Rock The Nation" is the standout. Bombs away.

#### FULL FORCE

PRODUCERS: Full Force, J.B. Moore, Robert Ford Jr.  
Columbia BFC 40117

Brooklyn's answer to Booker T. & the MG's has already made its mark as the production and instrumental force behind Lisa Lisa and U.T.F.O., and comes to the fore here. Their debut draws on a myriad of influences including soul vocal harmonies, but at bottom, they're plying hard-core funk.

#### BAR-KAYS

Banging The Wall  
PRODUCER: Allen A. Jones  
Mercury 824 727-1 M-1

The venerable Bar-Kays slide from their usual hard edge to the sparser, sexy funk of their top 20-bound "Your Place Or Mine." The group's subtle new attack still commands the dance floor but now aims to claim a broader base with a fresher, more modern sound. "Banging The Walls" and "Dance Your Body" don't shy from the Bar-Kays' funk formula; they just cover a lot more chart territory and to reflect today's musical trends.

## ACTIONMART

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#### RED HOT CHILI PEPPERS

Freaky Styley  
PRODUCER: George Clinton  
EMI America ST-17168

Producer Clinton used his atomic butterfly net to capture the camp funk of L.A.'s Peppers, and after running the band through their paces in Detroit, Clinton winds up with a dense debut that may please college radio but yields few pop possibilities. Standing the best chance of boosting this crowd-pleasing troupe are a danceable version of the Meters' "Hollywood (Africa)" and Sly Stone's "If You Want Me To Stay."

#### ANDRE CYMONE

AC  
PRODUCERS: Andre Cymone, Prince, Hubert Eaves III  
Columbia FC 40037

The Prince-penned and produced "Electric" is the first single. The rest of the album also hews close to the Prince sound.

### RECOMMENDED

#### KOKO POP

Secrets Of Lonely Boys  
PRODUCERS: Chris Powell, Kerry Ashby, Benny Medina  
Motown 6155ML

The return of KoKo Pop is a funk-laden affair brought to life on the horn-tinged "Brand New Beat." Columbus, Ohio group's carefully designed and crafted song parade establishes a strong groove that should spread their gains.

## COUNTRY

### PICKS

#### DAN SEALS

Won't Be Blue Anymore  
PRODUCER: Kyle Lehning  
EMI America ST-17166

Of the flood of emigres from pop into country music, Dan Seals continues to be one most listenable and believable. In spite of such throwaways as "City Kind Of Girl" and "Bop," there's not a number on this album that wouldn't have been at home on country radio 10 years ago. The pickers Lehning has assembled to back Seals' authentic voice and their arrangements are impeccable.

### RECOMMENDED

#### JIMMY BUFFETT

Last Mango In Paris  
PRODUCERS: Jimmy Bowen, Michael Utley, Tony Brown  
MCA MCA-5600

For a man wedded to the nautical life, Buffett seems eternally without a working compass. In this album—as in his others—there is a disconcerting amalgam of school-boy whimsy, old-man visions of mortality and a generalized tendency to read large message into small visions. The melodies are pretty and the lyrics are usually clever—but what does it all point to?

#### RIDERS IN THE SKY

Saddle Pals  
PRODUCERS: Robby Adcock, Riders In The Sky  
Rouder 8011

These *commedia dell'arte* cowpokes have gone and cut a children's album, complete with a sanitized version of "The Old Chisholm Trail" (intended, no doubt, to prepare the kiddies for fraternity parties) and a young wrangler's introduction to the alphabet, "The Cowboy's ABC." Wholesome without being prissy.

#### ROY ACUFF

PRODUCERS: Not listed  
Columbia Historic Edition FC 39998

This is a very valuable collection of early recordings—some dating back to 1936, before he joined the Grand Ole Opry—of the man who would

# 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	3	ST. ELMO'S FIRE (MAN IN MOTION)	JOHN PARR	1
2	2	FREEWAY OF LOVE	ARETHA FRANKLIN	4
3	4	WE DON'T NEED ANOTHER HERO	TINA TURNER	3
4	1	THE POWER OF LOVE	HUEY LEWIS & THE NEWS	2
5	7	SUMMER OF '69	BRYAN ADAMS	5
6	10	MONEY FOR NOTHING	DIRE STRAITS	6
7	9	CHERISH	KOOL & THE GANG	7
8	11	YOU'RE ONLY HUMAN (SECOND WIND)	BILLY JOEL	9
9	13	INVINCIBLE	PAT BENATAR	11
10	5	SHOUT	TEARS FOR FEARS	13
11	15	DON'T LOSE MY NUMBER	PHIL COLLINS	8
12	8	WHAT ABOUT LOVE?	HEART	20
13	16	DARE ME	THE POINTER SISTERS	15
14	14	POP LIFE	PRINCE & THE REVOLUTION	10
15	6	NEVER SURRENDER	COREY HART	14
16	19	FREEDOM	WHAM!	12
17	20	SMOKIN' IN THE BOYS ROOM	MOTLEY CRUE	16
18	23	OH SHEILA	READY FOR THE WORLD	18
19	24	MYSTERY LADY	BILLY OCEAN	27
20	25	LIFE IN ONE DAY	HOWARD JONES	19
21	—	DRESS YOU UP	MADONNA	17
22	26	SHAME	THE MOTELS	22
23	12	IF YOU LOVE SOMEBODY SET THEM FREE	STING	28
24	—	CRY	GODLEY & CREME	24
25	—	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	23
26	18	EVERYTIME YOU GO AWAY	PAUL YOUNG	29
27	28	THERE MUST BE AN ANGEL	EURHYTHMICS	26
28	—	TAKE ON ME	A-HA	21
29	17	YOU SPIN ME ROUND	DEAD OR ALIVE	35
30	21	WHO'S HOLDING DONNA NOW	DEBARGE	31

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	1	THE POWER OF LOVE	HUEY LEWIS & THE NEWS	2
2	2	ST. ELMO'S FIRE (MAN IN MOTION)	JOHN PARR	1
3	3	WE DON'T NEED ANOTHER HERO	TINA TURNER	3
4	8	DON'T LOSE MY NUMBER	PHIL COLLINS	8
5	11	MONEY FOR NOTHING	DIRE STRAITS	6
6	4	SUMMER OF '69	BRYAN ADAMS	5
7	9	CHERISH	KOOL & THE GANG	7
8	12	POP LIFE	PRINCE & THE REVOLUTION	10
9	5	FREEWAY OF LOVE	ARETHA FRANKLIN	4
10	13	FREEDOM	WHAM!	12
11	10	YOU'RE ONLY HUMAN (SECOND WIND)	BILLY JOEL	9
12	14	INVINCIBLE	PAT BENATAR	11
13	18	DRESS YOU UP	MADONNA	17
14	7	NEVER SURRENDER	COREY HART	14
15	6	SHOUT	TEARS FOR FEARS	13
16	17	DARE ME	THE POINTER SISTERS	15
17	15	SMOKIN' IN THE BOYS ROOM	MOTLEY CRUE	16
18	16	LIFE IN ONE DAY	HOWARD JONES	19
19	25	TAKE ON ME	A-HA	21
20	28	OH SHEILA	READY FOR THE WORLD	18
21	26	LONELY OL' NIGHT	JOHN COUGAR MELLENCAMP	25
22	24	SHAME	THE MOTELS	22
23	—	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	23
24	30	CRY	GODLEY & CREME	24
25	29	THERE MUST BE AN ANGEL	EURHYTHMICS	26
26	—	FORTRESS AROUND YOUR HEART	STING	32
27	19	WHAT ABOUT LOVE?	HEART	20
28	—	C-I-T-Y	JOHN CAFFERTY/BEAVER BROWN BAND	34
29	—	DANCING IN THE STREET	MICK JAGGER/DAVID BOWIE	33
30	—	EVERY STEP OF THE WAY	JOHN WAITE	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
COLUMBIA	12
WARNER BROS. (4) Sire (4) Geffen (2) Paisley Park (2)	12
CAPITOL (10) Manhattan (1)	11
A&M (8) A&M/Virgin (1)	9
ATLANTIC (8) Modern (1)	9
EPIC (5) Scotti Bros. (3) Nempor (1)	9
MCA (6) Camel/MCA (2) Virgin/MCA (1)	9
POLYGRAM Mercury (3) De-Lite (1) Polydor (1) Riva (1)	6
RCA (5) Grunt (1)	6
ARISTA (4) Jive (1)	5
EMI-AMERICA Gordy (3) Tamla (1)	4
MOTOWN Chrysalis	2
ELEKTRA	2

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

A-Z (LISTED BY TITLE)

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
70 ALL OF ME FOR ALL OF YOU (Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)	4 FREEWAY OF LOVE (Gratitude Sky, ASCAP/Polo Grounds, BMI)	42 LOVIN' EVERY MINUTE OF IT (Zomba, ASCAP)
94 AND SHE WAS (Index, ASCAP/Blue Disque ASCAP/WB, ASCAP)	69 GET IT ON (BANG A GONG) (TRO-Essex, ASCAP) MSC	92 MASTER AND SERVENT (Emile, ASCAP)
47 AND WE DANCED (Dub Notes, ASCAP/Human Boy, ASCAP)	45 GLORY DAYS (Bruce Springsteen, ASCAP) CPP	59 MIAMI VICE THEME (MCA, ASCAP)
49 BE NEAR ME (Neutron, BMI/10, BMI/Nymph, BMI)	62 HANGIN' ON A STRING (Virgin, ASCAP/Brampton, ASCAP) CPP	6 MONEY FOR NOTHING (Chariscourt, BMI/Almo, ASCAP/Virgin, ASCAP) CPP/ALM
7 CHERISH (Delightful, BMI) CPP	38 I GOT YOU BABE (Cotillion, BMI/Chris Marc, BMI) WBM	27 MYSTERY LADY (Zomba, ASCAP/Willesden, BMI) CPP
34 C-I-T-Y (John Cafferty, BMI)	91 I WANT MY GIRL (Crazy People, ASCAP/Almo, ASCAP) CPP/ALM	14 NEVER SURRENDER (Liesse, ASCAP) CPP
65 COMMUNICATION (Tritec, BMI)	39 I WONDER IF I TAKE YOU HOME (Personal, ASCAP/Mokojumbi, BMI) C-I-T-Y	44 A NIGHT AT THE APOLLO (Jobete, ASCAP)
24 CRY (Man-Ken, BMI)	28 IF YOU LOVE SOMEBODY SET THEM FREE (Magnetic, BMI/Reggatta, BMI/Illegal, BMI) HL	36 NO LOOKIN' BACK (Genevieve, ASCAP/Milk Money, ASCAP/Edspose, ASCAP)
68 DANCIN' IN THE KEY OF LIFE (Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)	63 I'LL BE AROUND (Assorted, BMI/Bellboy, BMI/Cookie Box, BMI)	89 NOT ENOUGH LOVE IN THE WORLD (Cass County, ASCAP/Kortchmar, ASCAP) WBM
33 DANCING IN THE STREET (Jobete, ASCAP/Stone Agate, BMI)	48 I'M GOIN' DOWN (Bruce Springsteen, ASCAP)	18 OH SHEILA (Ready For The World, BMI/Excalibur, BMI/Trixie Lou, BMI)
15 DARE ME (WB, ASCAP/Bob Montgomery, ASCAP/Restless Heart ASCAP) WBM	54 I'M GONNA TEAR YOUR PLAYHOUSE DOWN (Irving, BMI)	43 PART TIME LOVER (Jobete, ASCAP/Black Bull, ASCAP)
37 DO YOU WANT CRYING (Screen Gems-EMI, BMI/Megasongs, BMI) WBM	93 IN AND OUT OF LOVE (Famous, ASCAP/Bon Jovi, ASCAP) CPP	57 PEOPLE ARE PEOPLE (Sonet, BMI/Warner-Tamerlane, BMI) WBM
8 DON'T LOSE MY NUMBER (Phil Collins, ASCAP/Pun, ASCAP/Warner Bros., ASCAP) WBM	11 INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN) (Makiki, ASCAP/Arista, ASCAP/Rare Blue, ASCAP) CPP/CLM	87 PERFECT WAY (Jouissance, ASCAP/WB, ASCAP)
56 DOWN ON LOVE (Somerset, ASCAP/Evansongs, ASCAP/Stray Notes, ASCAP) WBM	84 JESSE (Virgin, ASCAP) CPP	10 POP LIFE (Controversy, ASCAP) WBM
17 DRESS YOU UP (House Of Fun, BMI) WBM	76 LAY IT DOWN (Ratt Music, BMI/Time Coast, BMI/Rightson, BMI) CHA/HL	2 THE POWER OF LOVE (Hulex, BMI/Red Admiral, BMI) CLM/CLM/CLM
30 EVERY STEP OF THE WAY (House Of Cards, BMI/Walk On The Moon, BMI)	19 LIFE IN ONE DAY (Howard Jones, BMI/Warner Bros., ASCAP/Warner-Tamerlane, BMI) WBM	96 POWER OF LOVE (YOU ARE MY LADY) (April, ASCAP)
29 EVERYTIME YOU GO AWAY (Unichappell, BMI/Hot-cha, BMI) CHA/HL	90 A LITTLE BIT OF HEAVEN (Irving, BMI/Buchanan, BMI)	97 RASPBERRY BERET (Controversy, ASCAP) WBM
53 FIRST NIGHT (Rude, BMI/WB, ASCAP/Easy Action, ASCAP) WBM	52 LIVE EVERY MOMENT (Fate, ASCAP) WBM	74 REBELS (Gone Gator, ASCAP)
80 FOREVER (Milk Money, ASCAP/Foster Frees, BMI) WBM/CLM	25 LONELY OL' NIGHT (Riva, ASCAP)	51 ROCK ME TONIGHT (Bush Burnin', BMI)
32 FORTRESS AROUND YOUR HEART (Magnetic, BMI/Reggatta, BMI/Illegal, BMI/Atlantic, BMI)	61 LOOKING OVER MY SHOULDER (Intersong, ASCAP/Til Tunes, ASCAP)	99 RUNNING BACK (Kehr Brothers, BMI)
46 FOUR IN THE MORNING (I CAN'T TAKE IT ANYMORE) (Kid Bird, BMI/Rough Play/BMI)	55 LOVE AND PRIDE (April, ASCAP) CPP/ABP	95 RUNNING UP THAT HILL (Colgems-EMI, ASCAP)
12 FREEDOM (Chappell, ASCAP) HL	58 LOVE THEME FROM ST. ELMO'S FIRE (Gold Horizon, BMI/Foster Frees, BMI)	23 SAVING ALL MY LOVE FOR YOU (Prince Street, ASCAP/Screen Gems-EMI, BMI)
		88 THE SEARCH IS OVER (Rude, BMI/WB, ASCAP/Easy Action, ASCAP) WBM
		77 SENTIMENTAL STREET (Kid Bird, BMI/Rough Play/BMI) HL
		22 SHAME (Clean Sheets, BMI) CPP
		13 SHOUT (Nymph, BMI) CPP
		16 SMOKIN' IN THE BOYS ROOM (Big Leaf, ASCAP) WBM
		81 SO IN LOVE (Virgin, ASCAP/Charisma, ASCAP/Unichappell, BMI)
		100 SOME PEOPLE (Tritec, BMI)
		40 SPANISH EDDIE (Glory, ASCAP)
		1 ST. ELMO'S FIRE (MAN IN MOTION) (Gold Horizon, BMI/Foster Frees, BMI/John Parr, PRS) CPP
		83 STAND BY ME (Rightson, BMI/Trio, BMI/ADT, BMI)
		64 STATE OF THE HEART (Chappell, ASCAP) CHA/HL
		86 STIR IT UP (Unicity, ASCAP/No Pain No Gain, ASCAP/Off Backstreet, BMI/Streamline Moderne, BMI) MCA/HL
		5 SUMMER OF '69 (Adams Communications, PROC/Calypto Toonz, PROC/Irving, BMI) CPP/ALM
		78 SUMMERTIME GIRLS (Facemelling, BMI) CPP/ALM
		50 SUNSET GRILL (Cass County, ASCAP/Kortchmar, ASCAP)
		21 TAKE ON ME (ATV, BMI) CLM/CLM
		79 TEST OF TIME (Forever Endeavor, ASCAP)
		26 THERE MUST BE AN ANGEL (RCA, ASCAP/Blue Network, ASCAP) WBM
		60 TONIGHT IT'S YOU (Adult, BMI/April, ASCAP) CPP/ABP/WBM
		98 A VIEW TO A KILL (Tritec, BMI/Blackwood, BMI) HL/CLM/B-3
		73 WE BUILT THIS CITY (Little Mole, ASCAP/Zomba, ASCAP/Petwolf, ASCAP/Tuneworks, BMI/Arista, ASCAP)
		3 WE DON'T NEED ANOTHER HERO (THUNDERDOME) (Irving, BMI/Myaxe, PRS) CPP/ALM
		82 WEIRD SCIENCE (MCA, ASCAP/Little Maestro, 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.

## MuchMusic's First Year Is Surprisingly Profitable

BY KIRK LaPOINTE

TORONTO The MuchMusic Network will realize a \$200,000 to \$300,000 operating profit in its first year, which ended Sunday (1), according to the network's vice president and general manager, Dennis Fitz-Gerald.

Although initial projections saw a shortfall for its first three years, MuchMusic has become the fastest pay-tv service ever to generate black ink on the ledger.

Fitz-Gerald notes that the cable music channel gained instant high penetration levels due to innovative cable packaging of the service with Canadian sports and movie channels last September. Before it had broadcast one second of music video, MuchMusic had more subscribers than it expected it would have by now.

Subscriber levels were expected to be 250,000 by the end of year one. In fact, there are now more than 700,000 subscribers, and the number is growing steadily.

MuchMusic recently concluded an agreement with Canadian Satellite Communications Inc. that could see it gain an additional 175,000 cable subscribers on smaller systems. The federal broadcast agency recently changed its regulations to allow small systems to add MuchMusic to basic service.

"What I found staggering was the acceptance of advertisers," Fitz-Gerald says. "It was faster than I ever anticipated." Coca-Cola, General Foods, Procter & Gamble and other major sponsors quickly got to MuchMusic.

For that, Fitz-Gerald says, MuchMusic owes much to MTV, which broke the ice with many multinationals and laid the groundwork for many Canadian operations to approach the network.

Recent research conducted for MuchMusic (Billboard, Aug. 24) suggests that the network has roughly a 5% share of tv viewers at all hours of the day. Even if those figures are only half correct, Fitz-Gerald says, it still means a devout audience. Average viewership, he says, is four-and-a-half to five hours a week.

Over the weekend, MuchMusic went to an eight-hour programming block, repeating it twice to round out the 24-hour schedule. Until then, it had been a six-hour, thrice-repeated service.

Fitz-Gerald says that change will further diversify an already wide-ranging playlist. It's unlikely, given the cramped quarters at 99 Queen St. East, that MuchMusic will be able to move soon to a 12-hour block. That will have to await a move into new studios in mid-1986.

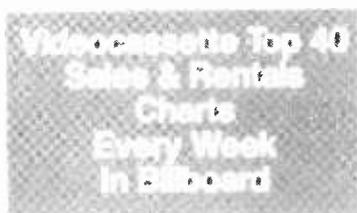
But the tight space in MuchMusic's current office/studio won't hold up plans for a French-language service. Although MuchMusic has had a French service ready to go for months, negotiations with Quebec cable giant Videotron have been stalled because the cable firm won't agree to distribute the channel as MuchMusic wants.

Videotron has been widely portrayed as the villain in the dispute, largely because MuchMusic wants to offer the service for free in Quebec and Videotron won't agree.

But Fitz-Gerald notes that there "seems to be a willingness" to negotiate again, and he says he hopes the project can come off the back burner in the next few weeks.

As for predictions about MuchMusic's second year, Fitz-Gerald says he is "still counseling caution." It's likely that subscriber levels will flatten in the coming year.

"My own guess is 800,000" as the level at which they will stop growing in the coming year, Fitz-Gerald says. Then again, it must be remembered that predictions a year ago were equally conservative.



## Industry Mulls Ratings CRIA Watching U.S. Situation

TORONTO The Canadian recording industry, intrigued but unsure about the unfolding of events below the border that seem to be heading for the rating of records, is reluctantly coming to grips with the situation.

Top industryites conceded privately last week that the Canadian business will likely be forced to go along with whatever the U.S. industry does about the issue of controversial lyric content.

"But there's no one really pressing us here about it," one record company executive said. "Should we really be following suit like little

lambs?"

Brian Robertson, president of the Canadian Recording Industry Assn. (CRIA), says he has been given updated information by the Recording Industry Assn. of America (RIAA) on the issues and he decided to put the matter on CRIA's agenda.

Two years ago, a Member of Parliament, Jack Burghardt, called for record companies to sticker disks that contained "hidden messages" of Satanism, among other things. Burghardt was convinced many artists were backward masking their recordings. His lobbying on the issue was generally disregarded.

## Singapore Feeling More Piracy Pressure IFPI Meetings Seek Clarification of Copyright Reform

LONDON Singapore, long regarded as one of the world's piracy centers, is coming under increasing pressure to control its massive illegal trade in pirated audio and videotapes.

Last year the territory established a Copyright Revision Committee, widely seen as a sop to international urgings. Last month saw meetings between its chairman, Herman Hochstadt, and Nicholas Garnett, IFPI's regional director for Southeast Asia.

Neither side is willing to disclose the substance of what was discussed, but IFPI was clearly seeking some clarification of Singapore's intentions with regard to copyright reform. Observers note, as a possibly encouraging sign, that the Singapore government has rarely met with representatives of specific industries.

IFPI estimates that more than 50 million pirated tapes with a retail

value in excess of \$100 million are exported from Singapore annually, principally to Middle Eastern countries. A further 10 million pirated tapes each year are said to be sold within the country, representing around 85% of the market. Video piracy is estimated to represent more than 90% of the market, though there is less exportation of pirated video product.

In a report prepared for the meeting of the World Intellectual Property Organization's council in Geneva this June, IFPI said that in spite of statements of intent from the government and antipiracy successes in the courts, the situation in Singapore remains critical.

The Minister of Law had expressed an intention to revise the copyright law, according to the report, but "there was no indication as to when this would take place or as to what the new law would contain." Direct dialog with the gov-

ernment had, up to the date of the report, proven "impossible."

More optimistically, IFPI noted "a significant downward trend" in piracy statistics, and added that the pirates themselves anticipate a crackdown by the authorities. "Several major pirate retailers have already switched to selling legitimate products exclusively," the report states, "and others are expected to follow."

Pressure brought to bear through diplomatic channels, notably the American Embassy, and through public opinion, particularly after pirated copies of the Band Aid charity recording surfaced, has alerted the authorities to Singapore's worldwide reputation as a center of piracy, according to IFPI. And a High Court ruling that Britain's Copyright Act extends to the territory has given new impetus to antipiracy efforts there.

### Still No.1 in Germany

## Ariola-Eurodisc Reports Banner Half

BY WOLFGANG SPAHR

MUNICH Ariola-Eurodisc managing director Friedel Schmidt, announcing results for the first half of 1985, emphasized the importance of national and international independent labels licensed to the company in sustaining its position as the market leader in Germany.

In the 1984-85 fiscal year, Ariola's turnover increased by 22.2%, and its current market share is in excess of 16%. For the first six months of this year, Ariola has been the leading company on the national singles chart, with a share of 19.84%, and the number three company on the album chart, with 17.97%. Its singles success was spearheaded by the massive hit "You're My Heart," by the duo Modern Talking.

In the merchandising area of radio- and television-advertised product, Ariola recorded continuing success, improving on its position in the previous year against market trends for the industry as a whole.

Gold album status was achieved by "Aus Bohmen Kommt Die Musik" (Peter Alexander), "Wo Der Suedwind Weht" (Audrey Landers), "Gefuehle Sind Frei" (Roland Kaiser), "Hautnah" (Udo Juergens), "Ammonia Avenue" and "Vulture Culture" (Alan Parsons), "True" (Spandau Ballet), "Rebel Yell" (Billy Idol) and "Welcome To The Pleasuredome" (Frankie Goes To Hollywood).

Gold singles were "When The Rain Begins To Fall" (Pia Zadora & Jermaine Jackson) and "You're My Heart, You're My Soul" (Modern Talking), a debut single which also

scored in Austria, Switzerland, Denmark, Belgium, Finland, Norway, Sweden, France and Holland.

Schmidt ascribed part of Ariola's continuing ascendancy to its policy of seeking and developing new acts as well as promoting acts successful in one territory through its affiliates in other territories. In this connection, the label has achieved significant results with Sandy Marton, Michael Stein and Wolff Gerhard. Other newcomers making a strong impact are Anke Wendland, Bo Bo Zero, Feltmann Trommelt, Blind Date and Kiev Connolly.

One of Ariola's most established artists, Udo Juergens, broke attendance records with the longest tour of his career. The company also had

substantial chart action with releases from some of its major licensors, such as Arista, Chrysalis, Island and the latter's affiliated ZTT.

The Berlin-based Hansa Music Production company, in which Ariola's parent company Bertelsmann AG has a stake, contributed significantly to the general prosperity with Modern Talking. The duo's first album jumped onto the German chart at No. 1 and has also charted in Belgium, Holland and Switzerland.

Newly signed to the Ariola fold is Dean Records, whose trend-setting act is DAF. Ariola has also signed to distribute the Bonair label, created by the management of the rock group Saga.

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## Calendar

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### 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. (312) 771-9588.

Sept. 15-22, **Eighth Annual Georgia Music Festival**, Atlanta. (404) 656-3551.

Sept. 20-22, **Chicago Music Expo**, Hotel Continental, Chicago. (312) 279-8388.

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. 5, **Music Law Symposium, 1985**, Mandalay Four Seasons, Dallas. (312) 988-5580.

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. 10-12, **Fourth Annual NARM Independent Distributors Conference**, Sheraton Bal Harbour, Bal Harbour, Fla.

Oct. 11-13, **Country Music Assn. Talent Buyers Seminar**, Hyatt Regency, Nashville. (615) 244-2840.

Oct. 11-13, **21st Annual Retail Advertising Seminar**, Westin Hotel, Chicago. (212) 244-8780.

Oct. 12-16, **Audio Engineering Society (AES) Show**, New York Hilton, New York. (212) 661-2355.

Oct. 14, **Country Music Assn. Awards Show**, Grand Ole Opry, Nashville. (615) 244-2840.

Oct. 16-18, **Musexpo/Videxpo '85**, Kensington Exhibition Center, London. (01) 968-4567.

### NOVEMBER

Nov. 9, **1985 CMJ New Music Awards**, Beacon Theatre, New York. (516) 248-9600.

## Lifelines

### BIRTHS

Girl, Taylor, to **Dana Abramson** and **Daniel Jacobsen**, Aug. 5 in New York. She is owner of Dance Plus. He is a producer associated with Electric Lady Productions.

Girl, Carolyn Rose, to **Terry and Chrissy De Voto**, Aug. 9 in Kentfield, Calif. He is vice president and general manager of KYUU-FM San Francisco.

Boy, Johnson McAllen, to **Jay and Lisa Bell**, Aug. 15 in Nashville. He is owner of Pilot Management Co., which manages Johnny Rivers. She is marketing representative for the Francis & Lusky specialty advertising firm.

Girl, Ashlee Elizabeth, to **Roger Nichols and Conrad Reeder**, Aug. 8 in Los Angeles. He is a producer/engineer. She is a singer/songwriter.

### MARRIAGES

**Virginia Sue Patterson** to **Mick Lloyd**, Aug. 16 in Smithville, Tenn. He is a publisher and producer for such labels as 21 and Carrere.

**Carole Heidi Robinson** to **Mark Palermo**, Aug. 24 in Glen Cove, N.Y. She is a publicist for MTV Networks Inc. He is an actor.

**Lisa Grippo** to **Joseph Ferrara**, July 28 in Woodbury, N.Y. She is the daughter of Concord Jazz Records

sales manager Joe Grippo.

### DEATHS

**Carl Haverlin**, 86, of a heart attack Aug. 26 in Canoga, Calif. The first salaried president of Broadcast Music Inc., he headed the licensing organization from 1947 until his retirement in 1964. He first joined BMI in 1940, the year of its formation, as vice president in charge of station relations. He left BMI in 1944 for a three-year period to take an executive post with the Mutual Broadcasting System. A noted Civil War scholar, he was co-founder of the Civil War Centennial Assn., and the Carl Haverlin Collection/BMI Archives contains many items of historical as well as musical interest dating from that period. He is survived by a sister, Gretchen Simmons, and two grandchildren.

**Rudi Blesh**, 86, of a stroke Aug. 25 Gilmanton, N.H. A jazz critic and historian, Blesh was the author of "They All Played Ragtime," the first full-length book on that musical genre, and "Shining Trumpets," a study of New Orleans jazz. He is survived by a daughter, four grandchildren and a great grandson.

**Hoyle Nix**, 67, after a brief illness Aug. 21 in Big Spring, Tex. A fiddle player, he was best known for his band, the West Texas Cowboys, and for writing the country hit "Big Ball's In Cowtown."

## EXECUTIVE TURNTABLE

(Continued from page 4)

Family Home Entertainment, IVE's children's label; **Mary Linthicum** is named national sales manager; and **Suzanne McFarlin** is named national merchandising manager. In addition, the company names the following regional sales managers: **Rob Krieger**, based in Atlanta; **Sally Walls**, Houston; **Laurie Turner** and **Sally Smith**, Canoga Park; **Roxanne Brown**, New York; and **Shari Cohen**, Chicago.

Vestron Video, Stamford, Conn., names **Joseph Brady** and **Sheldon Rabinowitz** vice presidents. In addition to their new responsibilities, they will continue as controller and treasurer, respectively.

RCA/Columbia Pictures Home Video appoints **Richard Pinson** director of sales and promotes **Ken Kamins** to national accounts manager in Burbank. Pinson joins from Vestron Video, where he was national accounts manager. Kamins was accounts manager.

**PRO AUDIO/VIDEO.** CCR Video Corp. in Los Angeles appoints **Harvey W. Berger** vice president of editorial facilities. He joins from Laser Edit.

**Earl Harris Jr.** joins Electro-Voice in Buchanan, Mich. as director of engineering. He was with Ehrhorn Technological Operations.

Technics in Secaucus, N.J. names **Bruce Adams** product planning manager for its lines of Compact Disc players, turntables and Pro Series equipment. He was with JVC's high fidelity audio division.

**PUBLISHING.** **John Brands** is appointed managing director of MCA Music Ltd. in the U.K., succeeding **Cyril Simons**. He joins from the Intersong-Barsart Publishing Group in Holland, where he served in a similar capacity.

**Vivian Scott** joins ASCAP as membership representative in New York. She was assistant to Arista recording artist/producer Kashif.

**James G. Roy** resigns as BMI vice president of concert music administration in New York. He will remain with the organization as a consultant. **Dr. Barbara Petersen**, manager of concert research, assumes his departmental duties.

**TRADE GROUPS.** **Bruce Honick** becomes executive secretary for the Nashville Assn. of Talent Directors (NATD), succeeding **Maggie Cavender**. He is a Nashville journalist and publicist.

**RELATED FIELDS.** Cinemascore, the newly formed music production company, appoints **Herman Edel** head of business and management in Los Angeles. He was president of Music Makers.

**Walter Wager** becomes communications director for The Juilliard School in New York. He was director of public relations at the NMPA.

**Jim Adams** joins the William Morris Agency as an agent for the music department. He was head of his own entertainment firm, Adams & Levine.

# 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	5	14	DIRE STRAITS ▲ WARNER BROS. 25264 (8.98) (CD) 2 weeks at No. One	BROTHERS IN ARMS
2	3	3	9	STING A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
3	2	1	24	TEARS FOR FEARS ▲ MERCURY 824 300-1M1/POLYGRAM (8.98)	SONGS FROM THE BIG CHAIR
4	4	2	42	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
5	5	6	64	BRUCE SPRINGSTEEN ▲ <sup>7</sup> COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
6	6	4	27	PHIL COLLINS ▲ <sup>3</sup> ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
7	8	9	8	BILLY JOEL COLUMBIA C2 40121 (CD)	GREATEST HITS VOL. I & II
8	7	7	9	MOTLEY CRUE ▲ ELEKTRA 60418 (9.98)	THEATRE OF PAIN
9	9	11	24	WHITNEY HOUSTON ▲ ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
10	14	15	9	HEART ● CAPITOL ST-12410 (9.98)	HEART
11	11	12	18	PRINCE & THE REVOLUTION ▲ <sup>2</sup> PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
12	10	10	11	RATT ATLANTIC 81257 (9.98)	INVASION OF YOUR PRIVACY
13	13	13	14	NIGHT RANGER ● CAMEL/MCA 5593/MCA (8.98) (CD)	7 WISHES
14	12	14	16	EURHYTHMICS ● RCA AJL1-5429 (8.98)	BE YOURSELF TONIGHT
15	17	16	44	WHAM! ▲ <sup>3</sup> COLUMBIA FC39595 (CD)	MAKE IT BIG
16	16	17	41	MADONNA ▲ <sup>5</sup> SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
17	18	18	9	SCORPIONS ● MERCURY 824-344-1/POLYGRAM (11.98) (CD)	WORLD WIDE LIVE
18	21	24	7	SOUNDTRACK MCA 6144 (9.98)	BACK TO THE FUTURE
19	19	19	16	PAUL YOUNG ● COLUMBIA BFC 39957 (CD)	SECRET OF ASSOCIATION
20	20	20	8	COREY HART ● EMI-AMERICA ST-17161 (8.98)	BOY IN THE BOX
21	22	22	9	SOUNDTRACK ATLANTIC 81261 (9.98) (CD)	ST. ELMO'S FIRE
22	15	8	22	THE POWER STATION ▲ CAPITOL SJ-12380 (8.98)	THE POWER STATION
23	23	23	10	TALKING HEADS ● SIRE 25305/WARNER BROS. (8.98)	LITTLE CREATURES
24	24	27	7	ARETHA FRANKLIN ● ARISTA AL8-8286 (8.98)	WHO'S ZOOMIN' WHO
25	25	26	5	THE POINTER SISTERS RCA AJL1-5487 (8.98)	CONTACT
26	26	28	39	KOOL & THE GANG ▲ DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
27	28	21	21	HOWARD JONES ● ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
28	29	29	16	FREDDIE JACKSON ● CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
29	27	25	55	BILLY OCEAN ▲ JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
30	30	30	11	R.E.M. I.R.S. 5592/MCA (8.98) (CD)	FABLES OF THE RECONSTRUCTION
31	31	35	9	DEAD OR ALIVE EPIC BFE 40119	YOUTH QUAKE
32	34	34	8	AC/DC ATLANTIC 81263 (8.98)	FLY ON THE WALL
33	39	42	65	TINA TURNER ▲ <sup>4</sup> CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
34	32	32	25	DEBARGE ● GORDY 6123GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
35	38	40	13	AMY GRANT A&M SP-5060 (8.98)	UNGUARDED
36	33	33	50	SURVIVOR ▲ SCOTTI BROS. FZ 39578/EPIC (CD)	VITAL SIGNS
37	37	38	29	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
38	40	48	12	READY FOR THE WORLD MCA 5594 (8.98)	READY FOR THE WORLD
39	36	36	19	RICK SPRINGFIELD ● RCA AJL1-5370 (9.98)	TAO
40	57	62	8	A-HA WARNER BROS. 25300 (8.98)	HUNTING HIGH AND LOW
41	42	43	22	TOM PETTY AND THE HEARTBREAKERS ● MCA 5486 (8.98) (CD)	SOUTHERN ACCENTS
42	46	67	3	SOUNDTRACK CAPITOL SWAN 12429 (9.98)	MAD MAX BEYOND THUNDERDOME
43	35	31	35	SOUNDTRACK ▲ MCA 6143 (9.98) (CD)	BEVERLY HILLS COP
44	50	73	4	THE MOTELS CAPITOL ST 12378 (8.98)	SHOCK
45	51	47	23	LUTHER VANDROSS ▲ EPIC 39882	THE NIGHT I FELL IN LOVE
46	49	60	10	LOOSE ENDS MCA 5588 (8.98)	A LITTLE SPICE
47	43	41	21	'TIL TUESDAY EPIC BFE 39458	VOICES CARRY
48	48	50	17	BON JOVI MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
49	185	—	2	DIO WARNER BROS. 25292 (8.98)	SACRED HEART
50	45	45	26	JESSE JOHNSON'S REVUE A&M SP-6-5024 (6.98)	JESSE JOHNSON'S REVUE
51	44	37	11	AIR SUPPLY ARISTA AL8-8283	AIR SUPPLY
52	54	46	28	GEORGE THOROGOOD ● EMI-AMERICA ST-17145 (8.98) (CD)	MAVERICK
53	53	53	10	JIMMY BUFFETT MCA 5600 (8.98)	THE LAST MANGO IN PARIS
54	60	—	2	JOHN WAITE EMI-AMERICA ST-17164 (8.98)	MASK OF SMILES
55	55	56	16	THE HOOTERS COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	41	39	8	JEFF BECK EPIC 39483	FLASH
57	52	49	26	THE MARY JANE GIRLS ● GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
58	68	77	4	UB40 A&M SP 6-65090 (6.98)	LITTLE BAGGARIDDIM
59	64	69	4	GODLEY & CREME POLYDOR 825 981-1/POLYGRAM (8.98)	THE HISTORY MIX VOL. I
60	47	44	33	JOHN FOGERTY ▲ WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD
61	56	55	29	RUN-D.M.C. ● PROFILE PRO1205 (8.98)	KING OF ROCK
62	58	59	22	KATRINA AND THE WAVES CAPITOL ST-12400 (8.98)	KATRINA AND THE WAVES
63	63	63	14	JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 39405/EPIC (CD)	TOUGH ALL OVER
64	61	51	30	DEPECHE MODE SIRE 25194-1/WARNER BROS. (8.98)	SOME GREAT REWARD
65	74	85	4	CHEAP TRICK EPIC FE 39592	STANDING ON THE EDGE
66	66	68	11	SPYRO GYRA MCA 5606 (8.98) (CD)	ALTERNATING CURRENTS
67	71	70	101	HUEY LEWIS & THE NEWS ▲ <sup>6</sup> CHRYSALIS FV 41412 (CD)	SPORTS
68	59	61	39	DON HENLEY ▲ GEFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
69	86	—	2	FAT BOYS SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK
70	72	74	8	Y&T A&M SP-5076 (8.98)	OPEN FIRE
71	73	75	5	LAURA BRANIGAN ATLANTIC 81265 (8.98) (CD)	HOLD ME
72	75	80	5	PATTI LABELLE P.L.R. FZ 40020/EPIC	PATTI
73	62	58	9	CAMEO ATLANTA ARTISTS 824 546-1/POLYGRAM (8.98)	SINGLE LIFE
74	NEW	—	—	MICHAEL McDONALD WARNER BROS. 25291 (8.98)	NO LOOKIN' BACK
75	80	92	9	COCK ROBIN COLUMBIA BFC 39582	COCK ROBIN
76	67	57	9	"WEIRD AL" YANKOVIC ROCK 'N' ROLL FZ 40033/SCOTTI BROS.	DARE TO BE STUPID
77	65	52	15	SUPERTRAMP A&M SP-5014 (8.98) (CD)	BROTHER WHERE YOU BOUND
78	70	54	13	ROBERT PLANT ● ES PARANZA 90265/ATLANTIC (9.98) (CD)	SHAKEN 'N' STIRRED
79	106	—	2	LISA LISA & CULT JAM WITH FULL FORCE COLUMBIA BFC 40135	LISA LISA & CULT JAM WITH FULL FORCE
80	85	90	98	PHIL COLLINS ● ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
81	84	93	7	ORCHESTRAL MANOEUVERS IN THE DARK A&M SP-5077 (8.98)	CRUSH
82	78	78	106	MADONNA ▲ <sup>2</sup> SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
83	77	66	11	BRYAN FERRY WARNER BROS. 25082 (8.98) (CD)	BOYS AND GIRLS
84	NEW	—	—	THE FAMILY PAISLEY PARK 25322/WARNER BROS. (8.98)	THE FAMILY
85	79	71	23	DEPECHE MODE SIRE 25124/WARNER BROS. (8.98)	PEOPLE ARE PEOPLE
86	87	79	16	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (3.98)	MAGIC TOUCH
87	83	87	47	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
88	101	112	5	THE MANHATTAN TRANSFER ATLANTIC 81266 (8.98)	VOCALESE
89	76	64	12	BOB DYLAN COLUMBIA FC 40110 (CD)	EMPIRE BURLESQUE
90	92	94	10	JOHN DENVER RCA AFL1-5458 (8.98)	DREAMLAND EXPRESS
91	91	99	13	SUZANNE VEGA A&M SP 6-5072 (6.98)	SUZANNE VEGA
92	69	65	42	REO SPEEDWAGON ▲ EPIC QE39593 (CD)	WHEELS ARE TURNING
93	93	83	18	RICK JAMES GORDY 6135GL/MOTOWN (8.98)	GLOW
94	99	122	4	X ELEKTRA 60430 (8.98)	AIN'T LOVE GRAND
95	88	89	21	KENNY LOGGINS COLUMBIA FC 39174 (CD)	VOX HUMANA
96	82	81	45	GLENN FREY ● MCA 5501 (8.98) (CD)	THE ALLNIGHTER
97	98	100	15	W.JENNINGS, W.NELSON, J.CASH, K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
98	89	82	43	TEARS FOR FEARS MERCURY 811 039-1/POLYGRAM (3.98) (CD)	THE HURTING
99	102	86	18	LONE JUSTICE GEFEN GHS 24060/WARNER BROS. (8.98) (CD)	LONE JUSTICE
100	NEW	—	—	NEIL YOUNG GEFEN GHS 24068/WARNER BROS. (8.98)	OLD WAYS
101	104	109	12	ROSANNE CASH COLUMBIA FC 39468 (CD)	RHYTHM AND ROMANCE
102	94	91	48	DOKKEN ● ELEKTRA 60376 (8.98) (CD)	TOOTH & NAIL
103	97	102	36	FOREIGNER ▲ <sup>2</sup> ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR
104	81	72	11	THE BEACH BOYS CARIBOU BFF 39946/EPIC (CD)	THE BEACH BOYS
105	117	121	86	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
106	108	103	17	CON FUNK SHUN MERCURY 824 345-1M-1/POLYGRAM (8.98) (CD)	ELECTRIC LADY
107	118	155	3	JULIO IGLESIAS COLUMBIA FC 40180	LIBRA
108	100	88	30	COMMODORES ▲ MOTOWN 6124ML (8.98) (CD)	NIGHTSHIFT
109	107	107	13	UTFO SELECT 21614 (8.98)	UTFO
110	NEW	—	—	YNGWIE MALMSTEEN POLYDOR 825 733-1/POLYGRAM (8.98)	MARCHING OUT

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.

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\*\*Billboard Black Singles Chart Peak



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## Profile, Malverne In Court Battle

NEW YORK Independent label Profile Records and its New York-area distributor Malverne have named each other as defendants in a pair of suits here.

The Malverne suit, filed Aug. 2 in New York Supreme Court, charges Profile with violating an agreement that gave Malverne exclusive distribution rights in its area. The wholesaler is seeking \$1 million in damages.

In an answer and counterclaim filed with the same court on Aug. 26, Profile asks for dismissal of all claims by Malverne and charges that the distributor owes the label nearly \$250,000 in past due bills. Additionally, the label says it is entitled to punitive damages of \$1 million, as well as court costs.

Prior to the actions, Profile and Malverne were rumored to be in negotiations for Profile to buy the distributorship out.

## B'nai B'rith Sets Session on CD

NEW YORK A "meet the press" seminar on the status of the Compact Disc will kick off the Music & Performing Arts Unit of B'nai B'rith's 1985-86 season next Monday (9) at the Sutton Place Synagogue here.

Industry representatives set to participate in the question-and-answer panel discussion are Mark Finer, product communications manager for Sony Audio; GRP Records president Larry Rosen; Jerry Shulman, vice president of market development for CBS Records; and Leslie Rosen, executive director of the Compact Disc Group. The journalists asking the questions will include Sharon Dube, technical editor of Digital Audio; Len Feldman, engineer, writer and audio consultant; Ken Terry, music editor of Variety; and Steve Dupler, pro equipment and music video editor of Billboard.

According to a B'nai B'rith spokesman, guests are welcome to attend the meeting, which begins with a buffet supper at 5:45 p.m.



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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
111	105	110	61	PRINCE & THE REVOLUTION <sup>▲9</sup> WARNER BRCS. 25110-1 (8.98) (CD)	PURPLE RAIN
112	95	95	94	THE POINTER SISTERS <sup>▲2</sup> PLANET BEL 1-5410/RCA (9.98) (CD)	BREAK OUT
113	114	115	8	DR. J.R. KOOL & THE OTHER ROXANNES COMPLETE 671 014-1/POLYGRAM (6.98)	THE COMPLETE STORY OF ROXANNE
114	112	108	10	GRIM REAPER RCA AFL1-5431 (8.98)	FEAR NO EVIL
115	90	84	11	SOUNDTRACK CAPITOL ST-12413 (8.98)	A VIEW TO A KILL
116	96	96	10	RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98)	STREET CALLED DESIRE
117	125	136	4	THE DAZZ BAND MOTOWN 6149 ML (8.98)	HOT SPOT
118	115	98	8	CARLY SIMON EPIC 39970	SPOILED GIRL
119	109	97	25	GO WEST CHRYSALIS FV 41495 (8.98) (CD)	GO WEST
120	113	106	42	WHODINI ● JIVE JL-8251/ARISTA (8.98)	ESCAPE
121	126	126	92	U2 ▲ ISLAND 90127/ATLANTIC (5.98)	UNDER A BLOOD RED SKY
122	129	125	51	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
123	110	104	32	KLYMAXX MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
124	111	105	23	ERIC CLAPTON DUCK/WARNER BROS. 1-25166/WARNER BROS. (8.98) (CD)	BEHIND THE SUN
125	130	130	99	SOUNDTRACK ▲ MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
126	124	128	77	BRYAN ADAMS ▲ A&M SP-4919 (8.98) (CD)	CUTS LIKE A KNIFE
127	119	116	11	HELIX CAPITOL ST-12411 (8.98)	LONG WAY TO HEAVEN
128	123	117	15	JOE WALSH FULL MOON/WARNER BROS. 1-25281/WARNER BROS. (8.98) (CD)	THE CONFESSOR
129	121	113	46	DARYL HALL & JOHN OATES ▲ <sup>2</sup> RCA AFL1-5309 (9.98) (CD)	BIG BAM BOOM
130	136	142	82	BRUCE SPRINGSTEEN ● COLUMBIA JC 33795 (CD)	BORN TO RUN
131	103	76	11	KIM CARNES EMI-AMERICA SO-17159 (8.98)	BARKING AT AIRPLANES
132	145	—	2	BOOGIE BOYS CAPITOL ST-12422 (9.98)	CITY LIFE
133	138	143	114	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
134	137	140	16	MENUDO RCA AFL1-5420 (8.98)	MENUDO
135	139	124	96	LIONEL RICHIE ▲ <sup>8</sup> MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
136	143	141	97	MOTLEY CRUE ▲ <sup>2</sup> ELEKTRA 60289 (8.98) (CD)	SHOUT AT THE DEVIL
137	131	134	48	NEW EDITION ▲ MCA 5515 (8.98) (CD)	NEW EDITION
138	128	127	29	DAVID LEE ROTH ▲ WARNER BROS. 1-25222 (5.99)	CRAZY FROM THE HEAT
139	134	138	19	YNGWIE MALMSTEEN POLYDOR 825 324-1/POLYGRAM (8.98)	RISING FORCE
140	184	—	2	SOUNDTRACK MCA 6146 (9.98)	WEIRD SCIENCE
141	141	144	14	NEW ORDER QWEST 25289/WARNER BROS.	LOW LIFE
142	120	111	18	DAN FOGELBERG FULL MOON/EPIC FE 3916/EPIC	HIGH COUNTRY SNOWS
143	140	118	10	PEABO BRYSON ELEKTRA 60427 (8.98) (CD)	TAKE NO PRISONERS
144	122	123	28	THE FIRM ● ATLANTIC 81239 (8.98) (CD)	THE FIRM
145	144	146	90	CYNDI LAUPER ▲ <sup>4</sup> PORTRAIT BFR 3930/EPIC (CD)	SHE'S SO UNUSUAL
146	116	101	11	SOUNDTRACK ARISTA AL9-8278 (9.98)	PERFECT
147	149	147	29	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
148	147	149	38	GEORGE THOROGOOD ● EMI-AMERICA ST-17076 (8.98)	BAD TO THE BONE
149	142	129	17	ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS
150	155	148	28	ANDREAS VOLLENWEIDER CBS FM 39963 (CD)	WHITE WINDS
151	132	131	26	MICK JAGGER ▲ COLUMBIA FC 39940 (CD)	SHE'S THE BOSS
152	151	151	64	RUN-D.M.C. ● PROFILE PRO 1202 (8.98)	RUN D.M.C.
153	189	—	2	MR. MISTER RCA NFL1-8045 (8.98)	WELCOME TO THE REAL WORLD
154	127	119	23	ALISON MOYET COLUMBIA BFC 39956 (CD)	ALF
155	172	194	3	HERB ALPERT A&M SP 5082 (8.98)	WILD ROMANCE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	156	160	5	ONE WAY MCA 5552 (8.98)	WRAP YOUR BODY
157	157	152	16	LEONARD BERNSTEIN DEUTSCHE GRAMMOPHON 415 2531/POLYGRAM (19.98) (CD)	WEST SIDE STORY
158	169	159	588	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (8.98) (CD)	DARK SIDE OF THE MOON
159	178	190	4	KING EPIC BFE 40061	STEPS IN TIME
160	161	169	13	MICHAEL FRANKS WARNER BROS. 25275 (8.98)	SKIN DIVE
161	168	162	28	THE SMITHS SIRE 1-25269/WARNER BROS. (8.98)	MEAT IS MURDER
162	162	165	6	ROY BUCHANAN ALLIGATOR 4741 (8.98)	WHEN A GUITAR PLAYS THE BLUES
163	163	167	5	GEORGE CLINTON CAPITOL ST-12417 (8.98)	SOME OF MY BEST JOKES ARE FRIENDS
164	133	133	36	FAT BOYS ● SUTRA SUS1015 (8.98)	FAT BOYS
165	170	189	3	MARILLION CAPITOL ST-12431 (8.98)	MISPLACED CHILDHOOD
166	166	185	3	ROCKIN' SIDNEY EPIC BFE 40153	MY TOOT TOOT
167	174	179	17	AMY GRANT ● A&M SP-5058 (8.98)	STRAIGHT AHEAD
168	171	171	42	SOUNDTRACK FANTASY 3AM-1791 (2LPS) (19.98) (CD)	AMADEUS
169	175	177	90	BRUCE SPRINGSTEEN ▲ COLUMBIA JC 35311 (CD)	DARKNESS AT THE EDGE OF TOWN
170	150	154	67	CHICAGO ▲ <sup>3</sup> FULL MOON/WARNER BROS. 1-25060/WARNER BROS. (8.98) (CD)	17
171	176	158	17	HANK WILLIAMS, JR. WARNER/CURB 25267/WARNER BROS. (8.98) (CD)	FIVE-O
172	179	172	13	LONNIE MACK ALLIGATOR AL-4739 (8.98)	STRIKE LIKE LIGHTNING
173	177	178	147	PRINCE ▲ <sup>3</sup> WARNER BROS. 1-23720 (2LPS) (12.98) (CD)	1999
174	158	139	11	GINO VANNELLI HME BFW 40077/CBS ASSOCIATED	BLACK CARS
175	135	114	12	MEN AT WORK COLUMBIA FC 40078 (CD)	TWO HEARTS
176	146	145	21	USA FOR AFRICA ▲ <sup>3</sup> COLUMBIA USA 40043 (CD)	WE ARE THE WORLD
177	183	187	60	SCORPIONS MERCURY 814 981-1/POLYGRAM (8.98) (CD)	LOVE AT FIRST STING
178	167	168	39	HOWARD JONES ELEKTRA 60346 (8.98) (CD)	HUMAN'S LIB
179	RE-ENTRY			BRUCE SPRINGSTEEN ▲ COLUMBIA PC 2-36854 (CD)	THE RIVER
180	153	120	29	ANIMOTION MERCURY 822580-1/POLYGRAM (8.98) (CD)	ANIMOTION
181	186	184	108	BILLY JOEL ▲ <sup>4</sup> COLUMBIA QC 38837 (CD)	AN INNOCENT MAN
182	148	137	14	MARVIN GAYE COLUMBIA FC 39916	DREAM OF A LIFETIME
183	159	161	53	MOTLEY CRUE ELEKTRA 60174 (8.98)	TOO FAST FOR LOVE
184	187	173	11	THE STYLE COUNCIL GEFEN GH5 24061/WARNER BROS. (8.98)	INTERNATIONALISTS
185	165	150	44	JULIAN LENNON ▲ ATLANTIC 80184-1 (8.98) (CD)	VALOTTE
186	191	—	2	NICK MASON & RICK FENN COLUMBIA FC 10576	PROFILES
187	194	199	240	LED ZEPPELIN ● ATLANTIC 19129 (6.98) (CD)	LED ZEPPELIN IV
188	173	157	24	MAZE FEATURING FRANKIE BEVERLY ● CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
189	200	175	47	CHAKA KHAN ▲ WARNER BROS. 25162-1 (8.98) (CD)	I FEEL FOR YOU
190	197	195	31	DAVID SANBORN WARNER BROS. 25150-1 (8.98) (CD)	STRAIGHT TO THE HEART
191	181	166	25	PAUL HARDCASTLE PROFILE PRO 1206 (8.98)	RAIN FOREST
192	195	—	2	RONNIE MILSAP RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
193	154	135	10	TWISTED SISTER ATLANTIC 81256 (8.98)	UNDER THE BLADE
194	180	163	125	Z Z TOP ▲ <sup>5</sup> WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
195	NEW			STEWART COPELAND A&M SP-5084 (8.98)	THE RHYTHMOTIST
196	164	153	21	GRAHAM PARKER & THE SHOT ELEKTRA 60388 (8.98) (CD)	STEADY NERVES
197	152	132	20	LIMAH! EMI-AMERICA ST-17142 (8.98)	DON'T SUPPOSE
198	160	156	11	BARRY MANILOW ARISTA AL9-8274 (9.98)	THE MANILOW COLLECTION/20 CLASSIC HITS
199	188	186	6	MIDNIGHT OIL COLUMBIA BFC 39987	RED SAILS IN THE SUNSET
200	182	164	16	SHANNON MIRAGE 90267/ATLANTIC (8.98) (CD)	DO YOU WANNA GET AWAY

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- |                                    |                           |  |   |                                      |                                    |                          |
|------------------------------------|---------------------------|--|---|--------------------------------------|------------------------------------|--------------------------|
| A-Ha 40                            | Phil Collins 80, 105, 6   | Marvin Gaye 182                                      | Klymaxx 123                             | The Motels 44                        | David Lee Roth 138                 | George Thorogood 148, 52 |
| AC/DC 32                           | Commodores 108            | Go West 119  | Kool & The Gang 26                      | Motley Crue 136, 8, 183              | Run-D.M.C. 61, 152                 | Til Tuesday 47           |
| Bryan Adams 126, 4                 | Con Funk Shun 106         | Godley & Creme 59                                    | Patti LaBelle 72                        | Alison Moyet 154                     | Mr. Mister 153                     | Tina Turner 33           |
| Air Supply 51                      | Stewart Copeland 195      | Amy Grant 167, 35                                    | Cyndi Lauper 145                        | Mr. Mister 153                       | Sade 37                            | Twisted Sister 193       |
| Alabama 147                        | The Dazz Band 117         | Grim Reaper 114                                      | Led Zeppelin 187                        | New Order 141                        | David Sanborn 190                  | U2 121, 87, 133          |
| Herb Alpert 155                    | Dead or Alive 31          | Daryl Hall & John Oates 129                          | Julian Lennon 185                       | New Edition 137                      | Scorpions 177, 17                  | UB40 58                  |
| Animation 180                      | Debarge 34                | Paul Hardcastle 191                                  | Huey Lewis & The News 67                | Night Ranger 13                      | Shannon 200                        | USA For Africa 176       |
| Atlantic Starr 149                 | John Denver 90            | Corey Hart 20  | Lisa Lisa & Cuit Jam With Full Force 79 | Billy Ocean 29                       | Carly Simon 118                    | UTFO 109                 |
| The Beach Boys 104                 | Depeche Mode 85, 64       | Heart 10   | Kenny Loggins 95                        | One Way 156                          | The Smiths 161                     | SOUNDTRACKS              |
| Jeff Beck 56                       | Dio 49                    | Helix 127  | Orchestral Manoeuvres In The Dark 81    | Orchestral Manoeuvres In The Dark 81 | Amadeus 168                        | Luther Vandross 45       |
| Leonard Bernstein 157              | Dire Straits 1            | Don Henley 68  | Graham Parker & The Shot 196            | Graham Parker & The Shot 196         | Back To The Future 18              | Gino Vannelli 174        |
| Bon Jovi 48                        | Dokken 102                | The Hooters 55                                       | Tom Petty And The Heartbreakers 41      | Tom Petty And The Heartbreakers 41   | Beverly Hills Cop 43               | Joe Walsh 128            |
| Boogie Boys 132                    | Dr. J.R. Kool & The Other | Whitney Houston 9                                    | The Pointer Sisters 112, 25             | Tom Petty And The Heartbreakers 41   | The Big Chill 125                  | Suzanne Vega 91          |
| Laura Branigan 71                  | Roxannes 113              | Freddie Jackson 28                                   | The Power Station 22                    | Robert Plant 78                      | Mad Max Beyond Thunderdome 42      | Andreas Vollenweider 150 |
| Peabo Bryson 143                   | Bob Dylan 89              | Mick Jagger 151                                      | Prince 173                              | The Pointer Sisters 112, 25          | Perfect 146                        | John Waite 54            |
| Roy Buchanan 162                   | Eurythmics 14             | W. Jennings, W. Nelson, J. Cash, K. Kristofferson 97 | Prince & The Revolution 11              | The Power Station 22                 | St. Elmo's Fire 21                 | Wham! 15                 |
| Jimmy Buffett 53                   | The Family 84             | Billy Joel 7, 181                                    | Prince & The Revolution 11              | Prince 173                           | A View To A Kill 115               | Whodini 120              |
| John Cafferty/Beaver Brown Band 63 | Fat Boys 69, 164          | Jesse Johnson's Revue 50                             | Prince & The Revolution 11              | Prince & The Revolution 111          | Weird Science 140                  | Hank Williams, Jr. 171   |
| Cameo 73                           | Bryan Ferry 83            | Howard Jones 27, 178                                 | RE.M. 30                                | Rick Springfield 39                  | Rick Springfield 39                | X 94                     |
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# Grass Route

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

**A** LOT OF CATCHING up to do after last week's vacation. First off, there's a slew of new signings to report. **Slave** is back on the indie chain gang, with new product out on **Ichiban Records** of Atlanta. The former Atlantic/Cotillion act is readying its label debut album, while "Jazzy Lady" is already out as the first single. The label claims the single is a strong funk followup to the Slave standards "Just A Touch Of Love," "Snap Shot" and "Wait For Me." Also new on Ichiban is **Rufus Thomas**, with a label debut single called "Rappin' Rufus." Ichiban is distributed by the **Jewel/Paula/Ronn** conglomeration.

Also in Atlanta, **Marathon** has signed the **Producers**, a sturdy rock band you beer drinkers will know from all the Miller commercials they've done. The group has put

two albums out on CBS labels, and their Marathon album "Run For Your Life" is worthy of attention... In New York, **Tuff City** picks up **Midnight Lace** and issues their first single, "What's Up" ... Looks like **Big Time** is the new home of **Love Tractor**, a group with two excellent releases on **Landslide**... In the Bay Area, **Palo Alto Records** signs **George Shaw** and his **Century 22** to its TBA subsidiary.

Congratulations to **Monica Lynch**, who takes on the presidency of **Tommy Boy Records**. The same to **Rick Dutka**, who fills Lynch's platforms as vice president. The appointments give founder **Tom Silverman** a bit more time to concentrate on creative label decisions, the Dance Music Report and the New Music Seminar. Lynch has not let the lofty title go to her head and is still calling with bits of nifty news. This week's TB report is a seven-day turnaround on "Fly Guy," the "Fly Girl" response record by **Sweet Trio**. Recorded two weeks ago, the single shipped last Friday.

Former Dolphin Records head **Josh Grier** has found a name for his new Durham, N.C. label: **Black Bird**. Never one to stray far from the animal kingdom, Grier's new logo is, of course, a penguin.

**SAN FRANCISCO** has a new label off to an auspicious start. Using a local sampler format for its initial releases, **The Usual Suspects** has released its first two albums, "Suspects Sampler" and "Faraway Places." Both packages sport a wide variety of Golden Gate talent and include tracks by **Taj Mahal**, **Maria Muldaur**, **Norton Buffalo** and others. **Tom Stern**, producer for Tomistoma Productions, compiled the albums and runs the label, which plans to release three more projects by the end of the year... Out of New York, **Gary U.S. Bonds** is contributing proceeds from his latest **Phoenix** single, "Summer-time Fun," to the Community For Creative Non-Violence. The group, headed by **Mitch Schneider**, aids the hungry and homeless in America.

## MANAGERS, PRODUCERS BLAST WARNING STICKERS

(Continued from page 3)

done anything in a humanitarian way. But those things aren't cited by the government."

DeBlasio adds that he is also concerned about opening the door to censorship. "I think it can open a real can of peas," he says. "This is merely a reflection of the country being in a conservative position right now, but I wonder if the RIAA didn't buckle and react a little bit too fast. I just hope it doesn't go any further than it has, and I think it's already gone further than it should have."

DeBlasio says he is also worried that the proposal might have a chilling effect on artistic expression. "You may find artists not being as open and as *street* as they normally are when they express issues. They may start being very tight and censored, even before they start writing."

Spencer Proffer, who has pro-

## Muse Sets Up Europe Distribution

**LOS ANGELES** Muse Records' Joe Fields is applying U.S. distribution procedure in a first for the European market. The veteran jazz label executive has replaced his traditional Muse licensee network with a European distribution setup.

Fields has a complete manufacturing facility based at MPO in Clichy, France, capable of shipping his more than 300 Muse titles to a series of European distributors. First appointed are Wolfgang Brewer of Intercord in Stuttgart, Germany, and Allison Wenham of Conifer in London. Fields will appoint others shortly to complete the coverage.

Fields intends to reinforce his innovative program by visiting the U.K. and the Continent on a regular basis and working with independent PR and promotional firms backing Muse releases.

Simultaneous U.S. and European releases are planned.

duced two platinum albums by **Quiet Riot**, says he is philosophically opposed to the concept of warnings because it "gives a tinge, passes judgment on what the artist has tried to say."

He adds: "Anything is open to interpretation because music is fundamentally an interpretive art form. The best censor is still personal judgment. We as an industry should resist any outside attempts to impose restrictions on our art."

Proffer also sees a double standard in singling out the music industry. "Very few lyrics advocate violence or mayhem commensurate with that shown on prime time tv," he argues. "Perhaps the RIAA will want to go back in the catalog and put warning restrictions on Beatles songs like 'Rocky Raccoon,' 'Maxwell's Silver Hammer' or 'Why Don't We Do It In The Road.' We should leave it up to the kid to determine what the artist was trying to say when he wrote the line."

Doug Thaler, who, with **Doc McGee**, manages **Motley Crue**, notes that that band has already been the target of protests by those opposed to "objectionable" lyrics. "I guess they don't like 85% of our material," he says. "We've had record burnings, and we've played dates in the Bible Belt where religious groups have put pressure on radio stations and coliseum managers who were working with us."

Thaler adds that he too is concerned with taking the first step on the road to censorship. "At what point," he argues, "does some organization like Washington Wives come in and say, 'Now throw record store manager in jail if they sell X-rated records to kids under 14 or 16 or 18?'"

**Barry Josefsen**, who, with **Gallin/Morey/Addis**, manages **Morris Day**, **Patti LaBelle** and **Christopher Cross**, insists: "I think that product should stand on its own and be judged by the public. To put any kind of a warning on a record would be to pre-judge content, and by whose standards? I don't think you can accurately judge the content of

something so subjective as music."

**Harriet Wasserman**, manager of **Sheena Easton**—whose Prince-written "Sugar Walls" has been frequently cited by those seeking ratings and warnings—says she's against censorship in all cases.

"Where do you start and stop?" she asks. "Does 'Puppy Love' mean bestiality? Does 'On The Good Ship Lollipop' mean a psychedelic trip? There's no place to stop."

**Randy Muller**, producer/writer for **Brass Construction**, **Sky** and **Funk Deluxe**, says he doesn't think artists should have to have a sticker on their albums. The answer, he suggests, is more self-censorship by writers and a&r executives.

"Restraint is the first step," Muller says. "Those on the creative side have to do a better job. Songs don't have to be so explicit that they leave nothing to the imagination."

Producer/remix engineer **Arthur Baker** says he doesn't think it's fair that a whole album should be stickered if there are only one or two songs that might be too suggestive. "If you're going to do that," he says, "maybe the single should be stickered."

Baker adds that "in theory it's a good idea to try to protect young people. But I don't think it can be put into practice without infringing on people's rights."

**Mtume**, whose 1983 gold record "Juicy Fruit" was considered suggestive, argues: "This is a false morality being preached here by a small group of old white decision makers. They haven't canvassed the black and young white audiences as to their views."

Both **Mtume** and **Baker** maintain that a large part of the current furor is related to the mix of sexuality and religious symbolism used by **Prince** and **Madonna**. They suggest that the use of the cross by these artists struck a sensitive nerve in people who ordinarily don't pay much attention to pop music.

Assistance in preparing this story provided by **Nelson George** in New York.

## MAJOR NAMES SET TO PERFORM AT FARM BENEFIT

(Continued from page 1)

**Cougar Mellencamp**, **Delbert McClinton**, **Charley Pride**, **Bonnie Raitt**, **Kenny Rogers**, **Lou Reed**, **Johnny Rodriguez**, **John Anderson**, **David Allan Coe**, **Southern Pacific**, the **Winter Brothers**, **John Schneider**, **Brian Setzer**, **X**, **John Conlee**, **Ry Cooder**, the **Charlie Daniels Band**, **Lacy J. Dalton**, the **Nitty Gritty Dirt Band**, **Daryl Hall**, **George Jones**, **B.B. King**, **Loretta Lynn** and **Merle Haggard**.

To help draw attention to the cause and the benefit, Haggard has leased a 16-car train from Amtrak for a week-long, 27-stop odyssey from Bakersfield, Calif. to Chicago. He estimates that more than 250 celebrities will participate in the rail trek, among them **Johnny Cash**, **Hank Williams Jr.**, **Janie Fricke**, the **Bellamy Brothers**, **Lacy J. Dalton** and **Nelson**. In addition, more than 20 farmers from across the country will be guests of the tour.

**Memorial Stadium**, the site of the concert, can hold up to 90,000 people, but a spokesman for **FarmAid** says that only 78,000 tickets—at \$17.50 each—have been put on sale until details of staging can be worked out.

The concert developed from a conversation between **Nelson** and Illinois governor **Jim Thompson** on the financial plight of many American farmers. The upshot was that **Nelson** agreed to spearhead the event.

The **Nashville Network**, which is carried on cable systems in all 50 states and Canada, will broadcast **FarmAid** from 1 p.m. to 1 a.m., Eastern time. The coverage will be nationally simulcast through **Nashville** radio station **WSM** and its **Music Country Radio Network**. In addition, **Gaylord Syndicom** will syndicate a prime time portion of the concert between 8 and 11 p.m.

Haggard has become so involved in the farm relief effort that he has

## SEPTEMBER RELEASES

(Continued from page 4)

Among the key black music releases set for September are **Eddie Murphy's** "How Could It Be" on **Columbia**, **Ray Parker Jr.'s** "Sex & The Single Man" on **Arista** and **Teddy Pendergrass' "Working It Back"** on **Elektra**. **Murphy's** album is his first musical release following a pair of gold comedy albums; **Parker's** album is his last studio set for **Arista** before shifting over to **Geffen**; **Pendergrass' album** is his followup to the gold "Love Language."

Other significant black music releases include **Angela Bofill's** "Tell Me Tomorrow" on **Arista**, produced by **Narada Michael Walden**, who did the honors on **Aretha Franklin's** current gold album.

Among the other key September releases are **Cheech & Chong's** "Get Out Of My Room" on **MCA**, featuring the **Bruce Springsteen** parody "Born In East L.A."; **Mary Lou Retton's** "ABC Fun Fit" on **Epic**, a children's exercise record by the 1984 Olympics champion; **Wang Chung's** "Music From The Original Motion Picture 'To Live And Die In L.A.'" on **Geffen**; and movie actress **E.G. Daily's** "Wild Child" on **A&M**, produced by such notables as **Harold Faltermeyer**, **Jellybean Benitez** and **Keith Forsey**.

cancelled his planned album for **Epic Records** and will substitute a live album on the theme of dispossessed farmers. It will be cut during concert stops at **Merrillville, Ind.** and **Lincoln, Neb.** Called "Amber Waves Of Grain," after the first scheduled single, the album will ship in late October.

**Jeff Walker**, publicist for the **Haggard** whistle-stop tour, says **Amtrak** is charging **Haggard** \$473,000 for the use of the train. Additional related expenses, he says, are expected to boost the cost to \$600,000. Haggard's representatives are looking for corporate sponsors to help defray these costs.

Major stops on the tour are **Bakersfield (16)**, **Albuquerque (17)**, **El Paso (17)**, **Fort Worth (19)**, **Oklahoma City (20)**, **Topeka (20)**, **Kansas City (20)**, **Jefferson City, Mo. (21)**, **St. Louis (21)**, **Springfield, Mo. (21)**, **Champaign-Urbana (22)** and **Chicago (23)**.

Fearing that **FarmAid's** projected \$40 million profit might be given to the farm-state governors for distribution, a delegation from the **Missouri-based American Agricultural Movement** brought a "tractorcade" to **Nashville** Thursday (29) to publicize its concerns.

**AAM** spokesman **Carlos Welty** told **Billboard** that, if governors handle the money, his organization is convinced it will go to large established agricultural interests instead of programs to help the overall family farm economy.

"Forty million dollars won't pay off 50 farmers," Welty maintained, adding that his group thinks the money should be used to promote farmer organizations and alternative crop marketing plans.

He likened the use of governors to distribute **FarmAid** money to giving **Ethiopian** hunger-relief funds to that country's government. "We appreciate what the stars want to do for farmers," he said, "but this might backfire on them and work against them if they're not careful."

Tickets for **FarmAid** are available through **Ticketmaster** outlets. Phone orders can be placed at 1-800-548-4000.

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## OPTIMISM DOMINATES AT VSDA CONVENTION

(Continued from page 1)

about the quality of the films being released this Christmas season, with most blockbuster product being held over until first quarter 1986. Many felt that after a relatively slow third quarter, the industry needed some big titles to draw consumers back into the stores.

• CBS/Fox Video made loud noises about trying out direct distribution during the show, moving to ship product straight to 10 widely varied types of retail outlets (separate story, page 70). The move is a big one for the company, which has heretofore distributed virtually none of its product directly to any major retail outlets.

The direct accounts will be handled by CBS/Fox, not CBS Records. Only accounts large enough to have single distribution points to multiple outlets will be handled by the company. Distributors at the show said that almost all the top manufacturers already have or are in the process of hiring national account managers to handle their direct distribution needs.

• A new format is coming to pre-recorded video, with Sony Video Software Operations putting the top end of its catalog out on 8mm videocassette, starting with Tina Turner's recent concert tape. International Video Entertainment has picked up a number of 8mm duplication machines from Sony, and reportedly will start manufacturing product from its own catalog and for other companies by the end of the year.

The response to 8mm was far from uniformly positive. At least one major manufacturer said it would be staying away from the format for at least a few years.

• This may be the last year meal functions are a major feature of the VSDA convention, according to a number of manufacturers. They are becoming increasingly reluctant to foot the bill for expensive meal events that draw only a fraction of the convention's registrants. Reportedly, the cost for one meal was in the \$70,000 range for the food alone. A number of manufacturers are ready to considerably lower

their presence at next year's show.

• The Consumer Electronics Show, abandoned by home video manufacturers in the last two years, may be staging a resurgence next year. CBS/Fox Video consumer division president Len White noted that the show attracts the mass merchant customers who are now his highest priority, and said he is looking closely at attending the event. CES's Jack Wayman was helping things along by offering home video companies a chance to get "modular" exhibition space at a fraction of the cost of putting a booth on the floor.

• In one more move, CBS/Fox Video will be changing the complexion of the home video duplication business this fall, when its new 18 million cassette-a-year plant goes on line. There are currently only two "majors" in the video duplication business: Bell & Howell Columbia Pictures Video Services and VCA/Technicolor. CBS/Fox Video's plant will bring that number to three, and provide the industry as a whole with the first factory designed from the ground up as a video duplication facility.

• Reflecting increased concern about anti-pornography activity, VSDA has reportedly decided to start allowing its 800-number piracy hotline to be used as an adult hotline as well. At the same time, adult exhibitors didn't even make it into the main show hotel, the Washington Sheraton, with the floor space set in the Shoreham Hotel next door. Some adult manufacturers complained about the separation.

• Despite the opprobrium poured upon them by manufacturers, distributors and some retailers as well, used tape brokers seemed an integral part of the show and of the economics of the industry as a whole. Exhibiting brokers said business was excellent, and said they feel secure enough to begin considering forming an association to police the quality and pricing of their product.

• Retailers were angry when Walt Disney Home Video dropped the price of "Pinocchio" from \$79.95 to \$29.95 even though the title had

only been released a few months ago. Their reaction signaled the possibility of strong resistance to the two-tier pricing concept, which has been proposed as one way to help get consumers to buy prerecorded videocassettes instead of renting them.

• A great many companies are making big investments in alternative video genres, with scores of firms dealing solely in non-theatrical product on the floor. From bird calls via 3M to a pet rock video, a wide spectrum of product was available. How ready the marketplace is to accept the genres is as yet uncertain, with retailer response mixed.

• Video retailers gave the seminars at the show mixed reviews, with many saying the topics were good but the content far too basic. Many retailers say that holding basic and advanced seminars in the future will be the best way to get around this problem.

## SENATE HOME TAPING BILL

(Continued from page 1)

ample of a recorder that would not be subject to the royalty fee.

The announcement ends an eight-month limbo for the Mathias proposal. While the subcommittee chairman had voiced tentative support of such a bill early in the session, he had waited on the introduction of the measure and conducted private discussions with both representatives of the recording industry and consumer electronics manufacturers to hear their views on the home taping issue. Sources say that the manufacturers and their allies were adamant in their rejection of any proposal to place royalties on machines and blank tape.

The Mathias bill, like H.R. 2911, would exempt any individual who tapes for private use, but would not exempt from liability individuals and companies that facilitates home taping activities on a commercial basis. Neither bill addresses the video home taping issue.

The measures afford importers and manufacturers of recording equipment and tape a compulsory li-



**Only a Stone's Throw Away.** MCA recording artist Bobby Womack and members of the Rolling Stones pay a visit to MTV Networks' New York headquarters, after taping an exclusive interview for MTV News. Womack has been lending a hand to the Stones' first CBS album. From left, top row, are MTV's Kathy Levinsky, MCA Records' Juanita Stephens, Rolling Stones Records' Jane Rose, Womack's publicist Traci Jordan and MTV's Doug Herzog. In the bottom row are Rolling Stones Ron Wood and Charlie Watts, Womack and Stones Keith Richards and Bill Wyman.

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## VSDA BOARD ELECTION

(Continued from page 1)

Lou Fogelman, Show Industries, Los Angeles, treasurer (not elected by VSDA; appointed by the NARM board).

New directors: incumbent candidate Jack Messer, Video Store, Cincinnati (three); Linda Lauer, Starlight Video, Phoenix (three); Gary Messenger, North American Video, Durham (three); Dave Ballstadt, Adventures In Video, Minneapolis (two); Rudy Neely, Video Show, Fullerton, Calif. (two); Joan Weisenberger, In Home Video, Riverside, Calif. (two)—alternate director, tied with Neely.

Sitting directors: Art Ross, Tampa Video Station, Tampa (two); Weston Nishimura, retiring president, Video/Video Finance Inventory Corp., Bellevue, Wash. (one); Frank Barnako, twice president, Video Place, Herndon, Va. (one); Bob Bigelow, Bigelow Video, Minneapolis (one).

Not re-elected were incumbent candidates Noel Gimbel, Sound Video Unlimited, Chicago, and Troy Cooper, National Video, Portland. Incumbent directors not running

were Gene Silverman, Video Trends, Detroit, and Bob Skidmore, Video Concepts/Video Corner, St. Petersburg.

Two other NARM-appointed board members are Russ Solomon, MTS, Sacramento, and Bill Golden, Record Bar, Durham.

As a result of Neely's dramatic tie with neighboring retailer Weisenberger, resolved by a coin toss, VSDA will for the first time have 16 directors, with one, Weisenberger, an alternate.

Among other surprises is the election of NARM-appointed board member Fogelman by the directors. Defending NARM appointees, Pough said, "It's baloney to say they sit on the board just taking up space. They fight for the small retailer as hard as any other directors."

Another surprise for many was the election of Morowitz to vice president, which automatically puts him in line for top post at Las Vegas next Aug. 24-29. Morowitz, a popular VSDA member, had previously spurned elective office.

Addressing the anti-distributor

mood, Messer said Gimbel and Cooper "drew a lot of negative votes." Cooper's firm, National Video, is the largest U.S. franchise chain, not technically a wholesale firm. "They voted against bigness," said Messer.

Weisenberger, who campaigned vigorously on the women's issue, focused on the group's new recognition of women strongly involved in VSDA, headed administratively by executive vice president Mickey Granberg.

Only two VSDA directors are single-store proprietors: Ross, who campaigned on that theme last year, and Neely, who did the same this time. Pough just opened his second store, and Weisenberger has two. Others are small chain owners, while Lauer, operates 22 stores.

Technically, some directors are distributors. Morowitz heads the eight-unit Metro Distributing, while Nishimura's company has a distribution wing. The three NARM appointees are all somewhat involved in wholesale, Fogelman via City One-Stop, Golden through Mid-America and Solomon via CP Rock.

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# CBS/Fox Video Shipping Direct to More Accounts

BY JIM McCULLAUGH

WASHINGTON CBS/Fox Video is changing its distribution by shipping direct to more accounts, particularly non-traditional retailers.

"We are changing," explains consumer products division president Len White, "in the sense that we are supplementing and adjusting as opposed to eliminating."

"We are still committed to two-step distribution, but we can no longer put 100% of our future in their hands. We do have some very good distributors and will not allow ourselves to vacate the market totally."

"But," White continues, "we are probably one of the last companies to begin selling direct. We have had only one direct account until now: Warehouse Entertainment on the West Coast."

Elaborating further, he explains: "We will be going direct to large accounts. We have had a suspicion for some time that about one-third of our titles have never been heard about by one-third of our retailers. Lately, maybe 50% of our titles are not being heard about by 50% of our retailers."

"A lot of traditional distributors have simply taken on too many lines," he continues, "and that's simply beyond the scope of their control. One example of that was a recent distributors' catalog that listed product from 71 different suppliers—and that did not include X-rated product."

"The industry's been averaging some 400 titles per month now. The best telemarketing person in the world couldn't keep a retailer's attention long enough just to read

them the list.

"Basically," White continues, "we are looking for more attention, and it hasn't been there. We owe that to our licensors as well as our retailers."

CBS/Fox currently has a domestic network of 26 distributors, but White indicates that a distributor won't be "eliminated" because of what the manufacturer is doing.

He also says there will be no quotas imposed on these direct accounts and no pressure to place minimum or maximum orders. Logistically, though, White indicates he won't ship product to individual stores.

"If a store has 500 locations," he says, "we will ship to two of their warehouse locations, for example." He reiterates that there will be one distributor price and one retailer price on product.

White adds that he is examining specialized reps, for example CBS Toys to service toy accounts, or consumer electronics reps to service those types of outlets.

Retailers initially to be sold direct by CBS/Fox include Federated, the massive audio/video "superstore" chain in Southern California; Toys 'R' Us and Child World, the two leading toy chains in the U.S., both of which have already been shipped; Poppingo, a rapidly growing video-only chain aiming at 200 stores by the end of the year; and Circuit City, another major audio/video account. Talks are also under way with Ron Berger's National Video stores.

White concludes that he is also re-evaluating CBS Records branch distribution of video. The CBS branches serve the largest record chains in the U.S., but distributors are also serving them.

# INSIDE TRACK

"WE'RE WAITING for all the i's to be dotted and t's to be crossed right now, and it's impossible to say when that will be," says a source at Viacom International on the firm's recent purchase of MTV Networks for an amount reportedly in excess of \$500 million. The source goes on to say that no changes are expected to be made at MTV at this time: "It's going to be onward with present business. We've got a successful team in place there—that's why we bought the company." No comment was available from MTV.

**A SPLINTER GROUP is being formulated by forces within the home video industry to combat attempts to throttle X-rated home video. At its conclave last week, VSDA reasserted its position that it does not want to lock horns with conservative organizations fighting porn. The thinking is that a new organization of elements favoring adult video must make itself felt in the next 90 days. Reports of judicial and legislative moves against hard-core home video from all over the U.S. accelerated the movement.**

**THE WORLD AIRLINE Entertainment Assn. meets Oct. 19-23 at the Hotel Bayerischer Hof in Munich, marking the first time the folk who program audio and visual entertainment on commercial aircraft have convened outside the continental U.S. More than 275 are expected, a 25% gain over last year. . . . Look for Jim Halsey's organization to penetrate deeply into the gospel music field. . . . A&M Records, which has been rather covertly increasing its role in home video, steps the pace up again with the addition of Active Home Video's Steve Macon, who takes over a national sales/marketing role.**

**THE MORE THAN 25,000 Roman Catholic churches which serve an estimated 50 million Catholics in the U.S. will be solicited by North American Liturgy Resources to subscribe to an annual music supplement. NALR's Ray Bruno, who has been quietly amassing a cache of important contemporary Christian compositions, has told Catholic missalette publishers he will no longer grant usage of his copyrights to them. Word from the Phoenix firm's HQ is that the annual songbooks will go for about \$2 yearly, with a parish inking a deal for a new edition every year for three years. . . . Stubborn Esther, the three-year-old filly Jerry Richman named after his mother-in-law, won three consecutive races and then ran a third place last week. . . . Don't expect to hear much from WEA brass this week. They palaver in the Miami area starting Wednesday (4), with Henry Droz hosting his sales force from all over the U.S.**

**WANG CHUNG COME with the title song from the William Friedkin flick "To Live And Die In L.A." late this month, with a soundtrack album to follow shortly on Geffen Records. . . . Toni Tennille is mulling a volume on modern singing and how individual singers crafted their art. . . . Arista president Clive Davis has signed GTR, the new supergroup composed of Steve Howe, Steve Hackett, Max Bacon and Geoff Downs, with Brian Lane to produce. . . . Track sets another first, reporting the 60th wedding anniversary of an active industryite, H.W.**

"Pappy" Daily and his Gladys, Oct. 19. Daily, discoverer and producer of such talent as George Jones, also founded a Texas record distribution dynasty, perpetuated by his sons, Bud and Don, who are now frontrunners in home video wholesaling, along with home entertainment retailing, in his hometown, Houston.

**TRACK FOUND Mel Turoff, one-time promo rep for London Records turned insurance agent, back in the business in L.A. as an indie AC music rep. Former Lieberman marketer Hy Sandler, retired in Minneapolis, is active in Israeli-U.S. relations. . . . Watch for Spring Arbor, the Michigan religious music juggernaut, to announce acquisition of Christian Book Distributors of Torrance, Calif. In less than a year, the Jim Carlson empire has stretched from central Michigan to acquiring Unilit, the Portland, Ore. book/music powerhouse, and opened a Spring Arbor warehouse in Dallas. . . . Not only is Mike Stewart of CML, St. Louis, moving next week into 20,000 square feet of new administrative/warehousing in suburban Maryland Heights, Mo., but he'll notify suppliers this week that he's opening a downtown hit one-stop to supplement his suburban CML one-stop simultaneously. Michael Doran, who has shuttered his Uptown Music, a rival one-stop, will manage the more centrally located hit spot. . . . It appears that Jerry Tiefer and all the other veteran employees at ATV Music will be out as of Friday (6), with CBS Songs to administer the ATV catalog acquired by Michael Jackson (Billboard, Aug. 24). . . . Watch for the New York UJA to announce Tower Records' Russ Solomon as awardee of the year for their forthcoming fall bash. . . . Bullets Durgom told the Big Band Academy of America meet last week that Save Our Songwriters, the group put together by Mr. and Mrs. Henry Mancini to aid needy singers, has provided help for Ella Mae Morse and Helen Forrest.**

**QWEST RECORDS is entering the black gospel field, inking the four Winans brothers, who were with Light Records. . . . CD hardware leaders in Southern California include Federated, advertising players at \$169.95 and up and mentioning five brand names in the ad; Pacific Stereo, with a Sony at \$248; and Rogersound, a Kenwood rig at \$999 and Kenwood unit at \$299. Adray, the giant general hardware discounter, is highlighting a JVC XLV300 at \$199.90. . . . Grapevine has credit managers of major branch-distributed labels tightening the noose on the billing period, adhering to a strict 60 days and closely monitoring credit limits, which have not been generally increased with CDs' assertive posture. . . . ASCAP kicks off an eight-week West Coast Pop Workshop series Tuesday (10) at 6:430 Sunset, with the first featuring Peter Molan, Gerd Muller, Judy Stakee and Dennis Matkowsky.**

**PUBLIC DOMAIN: Home video giant Vestron Inc. has filed with the SEC to go public with an offer of 10,800,000 shares of common stock. Anticipated initial offering price will be between \$16 and \$19 per share, with half sold by the company and the balance by selling shareholders. The managing underwriters are Merrill Lynch and Smith Barney.** Edited by JOHN SIPPEL

## L.A. AIDS Benefit Set

### Lauper, Stewart, Harris Performing

LOS ANGELES Rod Stewart, Cyndi Lauper and Sam Harris are among the stars set to perform at the "Commitment To Life" fundraiser for AIDS Project Los Angeles at the Westin Bonaventure Hotel here on Sept. 19.

Numerous other recording and performing stars are on the honorary committee for the event, which is expected to raise more than \$1

million for AIDS Project Los Angeles. They include Stevie Wonder, Tina Turner, Kenny Rogers, Dolly Parton, Dionne Warwick, Roberta Flack, Barry Manilow, Bette Midler, Yoko Ono, Stephanie Mills and Melba Moore.

Other musical stars on the committee are Andy Gibb, Burt Bacharach, Carole Bayer Sager, Marilyn McCoo, Billy Davis Jr., Sammy Davis Jr., Lena Horne, Peggy Lee, Carmen McRae, Ben Vereen, Shirley MacLaine and Liza Minnelli. Other industry figures on the committee include David Geffen, manager Arnold Stiefel, Motown Productions executive Suzanne De Passe and lyricists Alan Jay Lerner and Carol Connors.

Former First Lady Betty Ford will be presented with the AIDS Project's first "Commitment To Life" award by actress Elizabeth Taylor. Taylor is also set to co-host the event, along with Stewart, Lauper, Davis, MacLaine, Diahann Carroll, Carol Burnett, Burt Reynolds, Burt Lancaster and Zeld Rubinstein.

Executive producer of the show is Gary L. Pudney, and producer is Don Colhour. Both are with ABC-TV. Joe Layton is in charge of direction and staging; Peter Matz is musical director. PAUL GREIN

## Sinatra Video Due from MGM/UA

BY JIM McCULLAUGH

WASHINGTON Frank Sinatra will make his music video debut next January on the MGM/UA Home Video label.

The 70-minute tape, "The Best Of Everything," will retail for \$39.95. Eleven songs will be included, with commentary by Quincy Jones, Lionel Hampton, Alan and Marilyn Bergman, Sammy Cahn and Phil Ramone. A meeting between Sinatra and Michael Jackson during a Sinatra-session—arranged by producer Jones is also included.

Footage was shot during the recording of the Qwest album "L.A. Is My Lady" in New York and Los Angeles studios. Produced by Jones, the sessions feature George Benson, the Brecker Brothers and Lionel Hampton. Phil Ramone was

the recording engineer.

Songs on the tape include "Teach Me Tonight," "Mack The Knife," "Stormy Weather," "After You've Gone" and "Until The Real Thing Comes Along." Jones and his Qwest Productions produced the tape.

In other MGM/UA Home Video news:

- "The Wizard Of Oz" (the original) will be priced at \$29.95 for Christmas, featuring a specially enhanced audio soundtrack. The title launches the firm's new "Viddy-Oh! for Kids" line. After the holiday season, "The Wizard Of Oz" moves up to a \$59.95 price point.

- "Motown 25: Yesterday, Today, Forever," the 1983 television tribute, is set for release in October at \$29.95. At the same time, five other music video titles will be priced at \$29.95 for the balance of the year:

"The Compleat Beatles," "Girl Groups: The Story Of A Sound," "The Everly Brothers Reunion Concert," "The Other Side Of Nashville" and "Pink Floyd The Wall." Those titles revert back to \$39.95-\$59.95 price points at the end of the year.

- "Holiday Sing Along With Mitch," taken from Mitch Miller's top-rated NBC-TV series "Sing Along With Mitch," is set for October release at \$29.95.

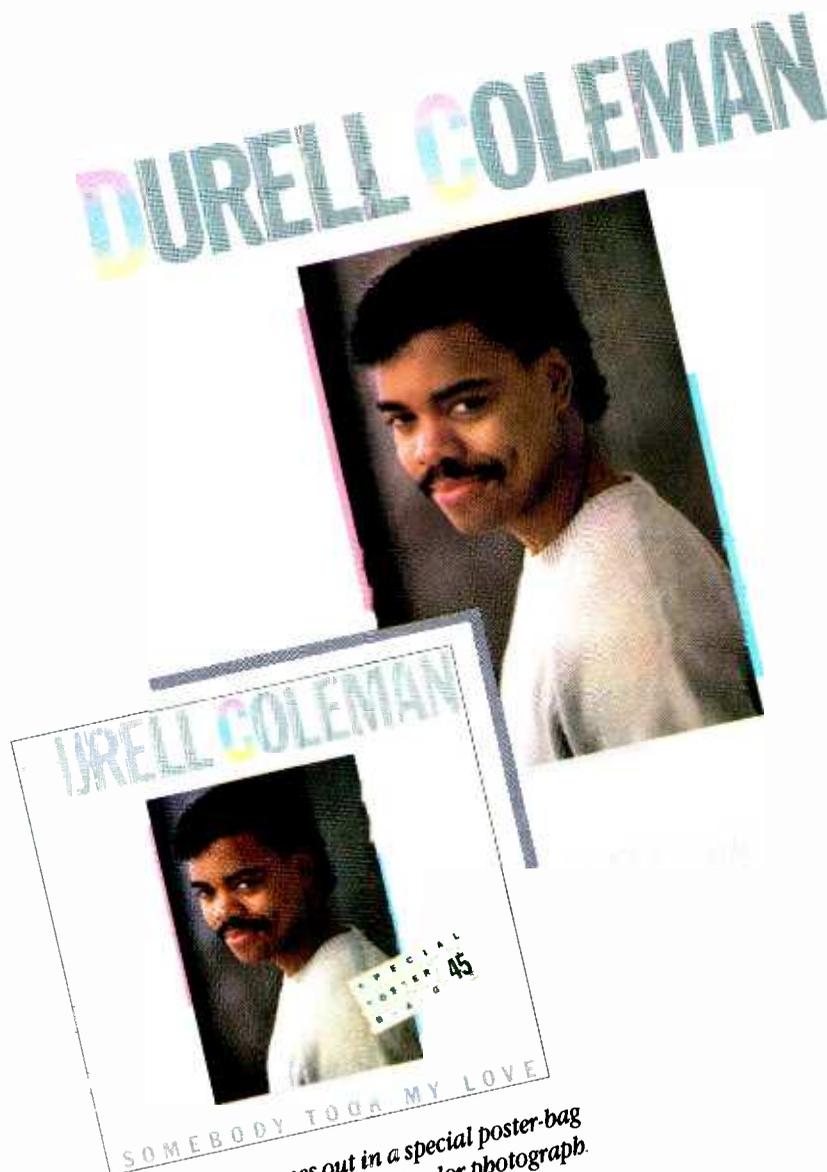
- Rights to the book "You Are What You Eat" have been obtained exclusively, with a made-for-home video title planned for the near future.

MGM/UA has also confirmed a three-year \$15 million-\$20 million output deal with Roger Corman for 15 films.

**ACTIONMART**

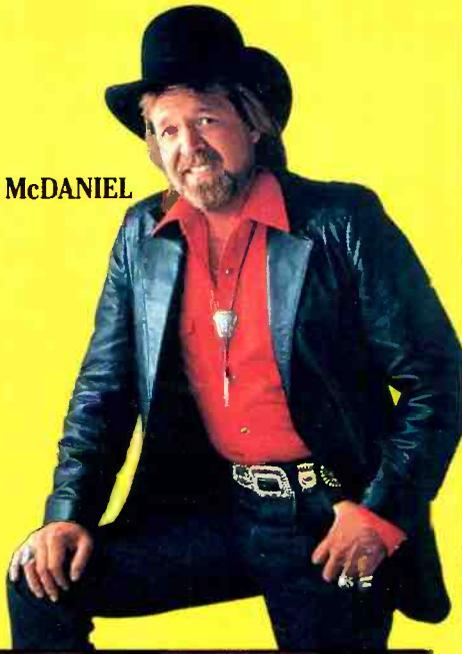
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*The single comes out in a special poster-bag folding out to a full-color photograph.*

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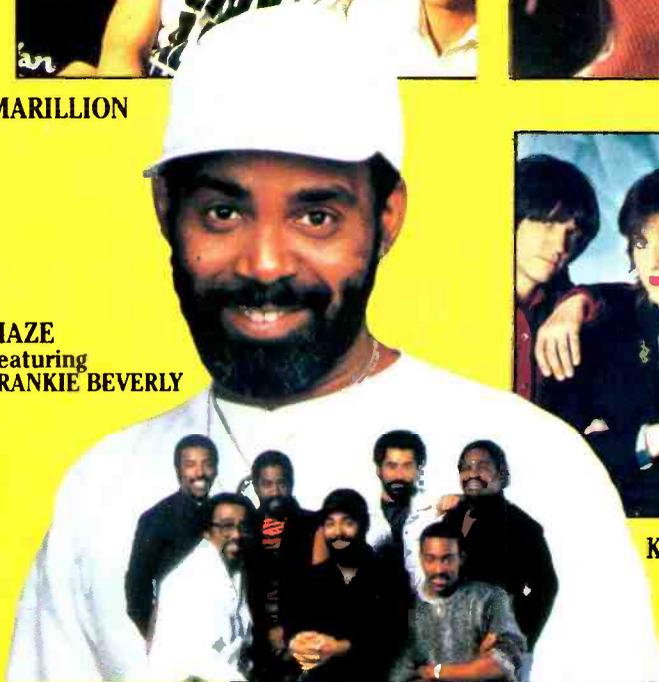


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