

# Billboard

NEWSPAPER

**After 38 weeks  
 Bryan Adams reaches No.1  
 on Pop Albums chart**  
*See page 72*

**'Pinocchio' video debuts  
 at No. 4 on sales chart**  
*See page 28*

**Special complete report  
 on IMIC conference**  
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VOLUME 97 NO. 32 THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT AUGUST 10, 1985/\$3.50 (U.S.)

## More Than 4,000 Register For '85 VSDA Convention

BY TONY SEIDEMAN

NEW YORK The 1985 Video Software Dealers Assn. (VSDA) convention already has 4,000 registrants, almost twice as many as last year's event. In addition, the exhibitor total has increased by the same degree, and exhibit space has tripled in size.

The convention is set for Aug. 25-29 in Washington, D.C., and virtually the entire video industry is mobilizing for it.

According to VSDA executives, registration is now past the 4,000 mark and could top 5,000, compared to a total conference tally of 2,100 last year; 300 exhibitors are now registered, against 160 in '84; and

floor space devoted to exhibition is up from around 65,000 square feet to more than 200,000.

"Our exhibit space has been totally and completely exhausted," says VSDA executive vice president Mickey Granberg. "We've sold out of all four hotels which we included on our registration form."

Registration at the convention is also completely booked, at least for meals and seminar attendance. "We just cannot take any more full registrations," says the VSDA's Stan Silverman; as with last year's convention, this year's conference will be offering "exhibit-only" registrations to latecomers. The total on that category should come to 1,800, Silverman says—and that number, too is more than double last year's  
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## Pride Exits RCA With Blast at 'Youth' Drive

BY EDWARD MORRIS

NASHVILLE Country music star Charley Pride has announced his departure from RCA Records, his label for the past 20 years, accusing it of developing younger acts at the expense of its established roster.

In a press release sent from his office in Dallas, Pride said: "It appeared to me that RCA Records wants to concentrate on younger and newer acts and must therefore invest inordinate amounts of time and money in the publicizing and promotion of those acts, while giving less and less attention to the older acts on the label. As a result, I figured it was time for me to move on."

Pride signed with RCA in 1965  
*(Continued on page 76)*

## Senate Hearing On Lyrics Set for Sept. 19 WILL INDUSTRY RATE RECORDS?

BY BILL HOLLAND

WASHINGTON The controversy over recordings with sexually explicit, violent or profane song lyrics continues to grow.

Last week, the Senate communications subcommittee announced that it would hold a hearing on the matter Sept. 19. Meanwhile, a series of meetings on the subject between officials of the Recording Industry Assn. of America (RIAA) and member companies has been interrupted by the unexpected hospitalization of association president Stanley Gortikov.

Suffering from a blood disorder but responding well to medication, Gortikov was due to be released from New York Hospital Friday (2). The illness, according to the RIAA, prevented him from complet-

ing a series of meetings with label heads that would have yielded an industry-wide statement addressing the concerns of groups charging that some of today's songs glorify sex, drugs, violence and the occult. Most prominent among these organizations is the Washington-based Parents Music Resource Center (PMRC), founded by the wives of several federal legislators and of senior Reagan Administration officials.

The RIAA says that several meetings had already taken place during July, including one in Los Angeles with representatives of Warner Communications, A&M, MCA, Motown and Capitol. The meetings followed a memo to senior record company officials marked "personal and confidential."

The RIAA will still not comment

on this memo, but sources say the content underscored the importance of such groups as the PMRC, and urged labels to respond promptly to the growing furor over so-called "porn-rock" lyrics.

An industry source says that "the purpose of the memo was to wake people up [at the companies] to the fact that they can't ignore the problem any further." He adds that some labels "have already met with their lawyers, and some drafting of  
*(Continued on page 71)*

## HOT MADONNA July Fills Her Coffers With RIAA Metal

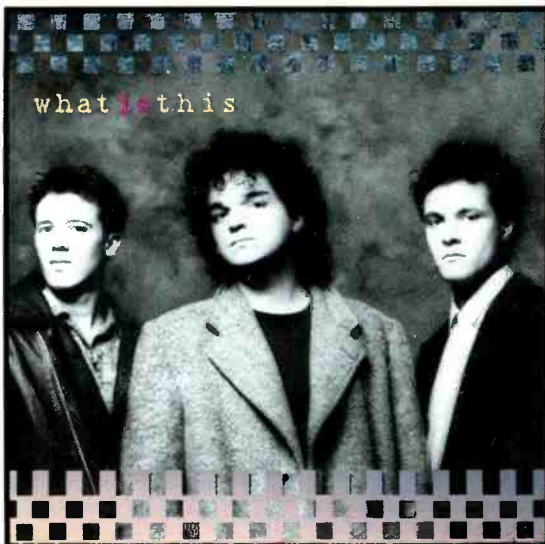
BY PAUL GREIN

LOS ANGELES July was a spectacular month for Madonna in the gold and platinum certifications announced by the Recording Industry Assn. of America (RIAA).

The singer's smash album "Like A Virgin" became the first album by a female artist to be certified for sales of five million units. In addition, her single "Crazy For You" was certified gold, and the soundtrack from which it was lifted, "Vision Quest," went platinum. On top of all that, Madonna's 12-inch single "Angel"/"Into The Groove" was certified gold, making it the first 12-inch to go gold since Frankie Smith's "Double Dutch Bus" four years ago.

If July's certifications were spectacular for Madonna in particular, they were also very good for the industry in general. The RIAA certified five platinum albums in the  
*(Continued on page 71)*

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## Large Chains Praise New WEA Package

# RETAIL SPLIT ON 4-BY-12 CASSETTE BOX

This story prepared by Earl Paige in Los Angeles and Fred Goodman in New York.

NEW YORK Retailers are split in their response to WEA's recently proposed 4-by-12-inch cassette package (Billboard, July 27). The cardboard wrapper, which made its debut this spring as an experimental package for Motley Crue's "Theatre Of Pain" cassette on Elektra, is earning its best reception from large retail chains that are already fixtured for the package size because of their own theft-deterrent plastic spaghetti boxes.

"I think they're right on the money with this package," says Bill Joyner, director of sales and operations for Record Bar, which, including its Licorice Pizza chain, operates 193 stores. "A package like this is so overdue. I don't want to see this thing die."

"Usually somebody starts it and

others let him pioneer it and then each company comes with something that's a little different," Joyner says.

The package drew a similar response from the 174-store Camelot Music chain when WEA vice president Russ Bach used that chain's recent convention to begin stumping for the graphically superior wrapper. And at the Amarillo headquarters of the 136-store Hastings Books, Records & Video, president John Marmaduke says his company "is all for it." That chain currently uses three different long boxes.

But if the largest chains are for the package, others are not so pleased. "It's getting very difficult for us to find the space for displaying everything, and I like cassettes the way they are," says Howard Applebaum, who heads the mid-Atlantic's 27-store Kemp Mill chain. "The 4-by-12 will just take up too much space."

"Compact Discs are now 10% of our business," Applebaum notes, "and we project they will be between 20% and 25% by the end of next year. Plus WEA and Capitol are pushing us to take video. So what goes?"

Applebaum's sentiments are echoed by Joel Abramson, a singles buyer at Tower Records' Sunset Strip store in Los Angeles. The chain merchandises in the Norelco box, with each cassette stickered for theft prevention. "We would have a space problem," Abramson says of the package.

Yet for those dealing with pilfer-proof boxes that require bins that could just as easily hold the WEA package, the proposed box would have an added benefit. "Not having to re-box cassettes as they come into a store means that our employees can sell and service rather than package the product," says Joyner. "Really, it has been a royal pain."

## Cassettes Lead by Wide Margin

# CD's Share of Album Sales Growing

BY JOHN SIPPEL

LOS ANGELES A Billboard spot survey of leading rackjobbers, one-stops and retail chains finds Compact Disc currently averaging 5% of their album unit sales. Cassettes average 61% of sales for those polled, with LPs at 34%.

Most of those interviewed say that the CD proportion would be much larger if vendor fill were improved. CBS continues to be the poorest in fill, according to a number of those surveyed, but orders from WEA and other firms are apparently falling increasingly short of requested levels.

One executive, Joe Martin of the 48-store, Atlanta-based Turtles chain, suggests the major labels hold a CD summit quickly. The goal, per Martin: to discuss concentrating present manufacturing facilities on the best-sellers in their catalog until

backorders on these widely requested titles are filled.

Several others called propose that new CD releases should be limited until enough quantity could be assured on those new titles that are available. Mike Mowers of Radio Doctors, Milwaukee, and Jeff Boyd of Vinyl Vendors, Kalamazoo, state that large audio hardware chains in their areas frequently order as many as 1,000 CD units as opening inventory for new CD departments, while independent record dealers open with 200 or more CD units, depleting their stock of the hits.

Other findings of the Billboard poll: Cassettes continue to build their lead through racks, which report 77% of their total album units in prerecorded tape, 21% in LPs and 2% in CD.

Retailers polled say they sell 54% of their album units in cassette, 40% in LP and 6% in CD. One-stops

identify 52% of their albums in tape, 41% in LP and 7% in Compact Disc.

The specific breakdowns, from which the above figures are averaged, follow: The first percentage figure after each name represents cassettes sold, the second LPs, the third CD.

**Rackjobbers:** Handleman—82, 16 and 2; Western Merchandisers—84, 13 and 3; Roundup Music—65, 30 and 5; Arrow Distributing—75, 24 and 1; Lieberman—77, 22 and 1.

**One-Stops:** Abbey Road—50, 44 and 6; Radio Doctors—43, 51 and 6; Jerry Bassin—60, 35 and 5; Universal—55, 40 and 5; Vinyl Vendors—63, 40 and 7.

**Retail Chains:** Waxie Maxie's—47, 47 and 6; Flipside—40, 50 and 10; Record Bar—61, 35 and 4; Turtles—55, 35, and 10; Rainbow—57, 36 and 7.

# BMI's TV Rates Move Closer to ASCAP's

## But New Agreement Continues Second-Place Status

BY IS HOROWITZ

NEW YORK Under its new agreement with the nation's local television stations, Broadcast Music Inc. license rates will move closer to those paid its performing rights rival, the American Society of Composers, Authors & Publishers. But they will still be pegged to a percentage of the fees due ASCAP, a traditional relationship that keeps BMI in a secondary earnings role compared to the senior society.

Details of the settlement, agreed to in principle on July 16 (Billboard, July 27), became known last week, even as the deal was being reduced to contractual language prior to signing.

Under its terms, BMI will maintain its 58%-of-ASCAP ratio for the two retroactive years (1983 and 1984) of the five-year pact, but the

percentage will escalate annually until it reaches as much as 70% of the ASCAP rate in its final year, 1987.

In a related action July 22, but only made known July 29, the U.S. District Court here affirmed its previous order calling for local tv stations to pay BMI retroactive fees expected to total about \$30 million. This is to compensate the licensing organization for fees rolled back and frozen at 1980 levels during pendency of the appeals procedure in the failed antitrust suit brought by the stations against BMI and ASCAP.

Stations were instructed by the court to pay up "promptly," but it's understood that this means a due date next January, to allow for proper computation. The retroactive period at issue ran from February, 1983 to November, 1984.

In its overall settlement with the stations represented by the All-Industry Television Station Music License Committee, BMI agreed to drop its antitrust action against the committee, its chairman Leslie Arries, and five executives of stations that hold BMI shares. It also agreed to ask that its consent decree with the government be amended to provide for rate court machinery similar to that of ASCAP in order to resolve future bargaining stalemates, and it voided contracts sent stations last June during a particularly heated phase of the controversy. These contracts called for rates unrelated to ASCAP obligations.

TV station shareholders, who had called for a special BMI board meeting to alter its bylaws, on their part dropped three of their most volatile demands seeking to control rate (Continued on page 76)



# NAMM Readies Generic Ad Campaign

## Group Hopes MTV Spots Will Play 'Instrumental' Role

BY STEVEN DUPLER

NEW YORK The National Assn. of Music Merchants (NAMM) will begin testing an industry-wide generic ad campaign on MTV, aimed at turning "passive music spectators into active music participants," by the end of the year. If the concept proves viable, NAMM says it will eventually attempt to engineer other types of generic music promotions that could involve participation by the recording industry.

Don Griffin, vice president of NAMM, says that he would like to see the organization reach out to the other music industry trade associations because "joint promotions could benefit all levels of the music industry. There are a lot of music industry associations, and they're all out for their own. But if there is not a more basic support for music in general, we're all in trouble."

"We want to go to some of these industry leaders and see if we could

all join in to promote music on all levels—from the players and performers to the consumers."

NAMM says it has so far accumulated \$150,000—half from pledges by its retail and commercial members, and half from its own financial reserves. According to Griffin, that money will be used to buy regional test spots on MTV in three markets.

"If the tests prove effective, we will end up spending several million dollars a year on a national campaign designed to get young people interested in playing musical instruments," Griffin says, adding that the funds for such an effort could come from "trade show revenues and large corporations interested in promoting music on a national level."

According to Griffin, the NAMM committee involved with planning the proposed campaign has developed several basic concepts for the initial 30-second spots. One would involve obtaining the services of a

major artist, well-known by the MTV demographic, who would "get the message across that it's easy and fun to play an instrument. We'd show some concert footage of the artist, then show him interfacing with a kid learning to play an instrument, and finally show them together, jamming on something simple."

Another possible concept would depict a group of teenagers playing in a garage band, surrounded by admirers. "We've done encounter group studies with an ad agency in New York, and asked kids what attracted them to playing an instrument," Griffin says. The most popular responses? "Group involvement and acceptance by the opposite sex."

Griffin says the campaign is especially unusual in that it represents the first "truly cooperative effort" among all NAMM members. "We felt we needed to get a grass-roots involvement to make everyone feel

(Continued on page 76)



**Going Strong.** Following their recent "Artists Anti-Piracy Challenge" press conference in New York, from left, WEA International chairman Nesuhi Ertegun, George Benson and his manager Ken Fritz welcome manager Brian Avnet to the fold on behalf of his clients Manhattan Transfer, Frankie Valli and Michael Sembello, who pledged to join Benson in contributing a small percentage of their international royalties to a special IFPI antipiracy fund.

# Canadian Gov't Proposes Industry Support

## 'Discussion Paper' Outlines Financial Commitment

BY KIRK LaPOINTE

OTTAWA The Canadian government is promising millions of dollars in assistance for the recording industry and will participate in the funding of radio programming, albums and music videos.

In a "discussion paper" now being circulated as the prelude to a federal strategy for the business later this year, the government tips its hand on what it wants to do for the music industry. Among the measures it proposes:

- A fund to assist in the establishment of between 15 and 20 record production companies.

- Financial support of the Foundation To Assist Canadian Talent On Record-Canadian Talent Library (FACTOR-CTL), an industry-generated fund that helps finance record production, which would see the government help finance 150 to 175 albums per year in Canada.

- Financial support of the Video Foundation To Assist Canadian Talent (VideoFACT), a fund overseen by FACTOR and generated by the

MuchMusic Network, which would see the government help finance about 50 music videos each year.

- Funds directly to Canadian-owned record companies to encourage the creation and distribution of classical, jazz, experimental and folk music.

- Funds for radio broadcasters for programs in the area of syndication, live concerts and specials.

- Elimination of duties and tariffs on concert equipment that must be imported.

- Sustained assistance, in the form of an improved government mechanism, of the marketing abroad of Canadian music.

- Relaxed broadcast regulations to encourage the development of satellite radio services.

The 23-page paper largely downplays the role of foreign-owned firms operating in Canada. It says the future of the business "lies in the hands of the Canadian-owned independent labels for the simple reason that these companies are largely dependent on their success with Canadian recording artists to remain in business."

The paper says the \$600 million sound recording business supports an estimated \$2 billion economy in such areas as radio broadcasting, audio equipment sales, concert performance, publishing, studios, merchandising and manufacturing. But, it notes, the production of Canadian recordings is in a "state of decline": There has been a 22% decrease in the number of English-Canadian records and a 54% decline in the number of French-Canadian records between 1979 and 1983.

"It is evident that there has been a continuous weakening in the financial health of Canadian record companies over the past five years despite an increased share in market revenues," the paper says. "Although international trends indicate that it should be a growth sector, many Canadian record companies

(Continued on page 76)

# Executive Turntable

**RECORD COMPANIES.** MCA Records names **Randy Hock** and **Bob Osborn** to the newly created positions of director of album promotion/marketing, East and West Coast, respectively. Hock was director of national promotion/marketing for Arista Records. Osborn was Western regional AOR manager at Capitol. In addition, the label promotes **Nan Fisher** to the newly created post of director of national alternative promotion in Universal City, Calif. She was national college promotion coordinator.

**Kelly Norris** is appointed West Coast promotion director at Arista Records in Los Angeles. She was program director at KRQ Tuscon.

Warner Bros. Records appoints **Kathy Guild** advertising manager and promotes **Arlene Grzeszak** to production manager/creative services in Burbank. Guild was with the advertising firm Dentsu in account services. Grzeszak was production coordinator for the label.



NORRIS



GILLESPIE



SHANNON



WEITZBERG

Attic Records in Toronto makes the following promotions: **Lindsay Gillespie** to vice president of sales and marketing; **Ralph Alfonso**, director of press and promotion; and **Velma Buckley**, manager of production and marketing services. Gillespie was director of sales and marketing. Alfonso was manager of national promotion and press. Buckley was promotion coordinator.

**RETAILING/DISTRIBUTION.** **Peter Young** joins Seattle rackjobber Roundup Music as manager of special promotions. He was with Twin Records, a division of Surplus Records & Tapes.

**HOME VIDEO.** Karl-Lorimar Home Video promotes the following in Irvine, Calif.: **Court Shannon** to executive vice president; **Harold Weitzberg**, executive vice president of sales and marketing; **Francie McBride**, director of



HILLEY



HOCK



OSBORN



FISHER

marketing; and **Kevin Johnston**, director of sales. Shannon was vice president of marketing. Weitzberg was vice president of sales. McBride was director of creative services. Johnston was national accounts executive.

**PUBLISHING.** At Tree International, Nashville, **Donna Hilley** is promoted from vice president to executive vice president; **Joe Huffman** becomes director of business affairs, an expansion of his previous position as partner and general manager of Meadowgreen Music, Tree's gospel music division; and **Harrienne Condra** is upped from director of copyright administration to general manager of the copyright division.

**Philip Cacayorin** joins Island Music as professional manager. He was with Bug Music.

**PRO AUDIO/VIDEO.** **Robert Cavanaugh** joins Dolby Laboratories in San Francisco as technical marketing consultant. He was associated with Audiotechniques Inc.

# Virgin U.K. Singled Out

## Takes Over Market Share Lead

BY PETER JONES

LONDON Virgin Records has taken over the No. 1 slot from CBS in the U.K. market share survey for singles covering the April-June quarter. But CBS remains way out front in the corporate LP/cassette ratings.

CBS, long dominant in these chart percentage analyses prepared from statistics supplied by Gallup, ran neck-and-neck with WEA in the first quarter singles returns, with a 17.9% share compared to WEA's 17.7%.

Now Virgin has a similarly slim corporate lead over CBS (12.6% to 12.2%) in the second quarter returns. EMI is third with 9.8%. The statistics, compiled from the weekly sample of sales registered through 250 retail outlets nationwide (as are the charts), show a wider spread of overall sales action.

In a straight label breakdown, Virgin also emerges as top dog, with 8.8% of the action, followed by Chrysalis with 8% and CBS with 7%. The Virgin company lead was gained by the addition of the affiliated label 10 Records. The singles

analysis combines seven- and 12-inch sales.

In the LP/cassette division, CBS tops the second quarter with 18.8%, followed by WEA (12.4%) and EMI (10%). In the previous quarter, CBS recorded a 20.3% share, followed by WEA (15.7%) and EMI (9.6%). On a label basis in this sector, CBS is first with 11.5%, followed by Virgin with 6.6%, then CBS/WEA via the "Hits 2, Various Artists" collaborative package, plus "The Hits Album/The Hits Tape" set.

Top singles in the second quarter charts were, in order, "19" by Paul Hardcastle (Chrysalis); "Move Closer" by Phyllis Nelson (Carere); and "You'll Never Walk Alone" by the Crowd, an all-star charity offering in aid of victims of a football stadium fire. Top singles artists were Hardcastle, Nelson and Tears For Fears.

The top three albums were "Hits 2" (CBS/WEA); "Songs From The Big Chair" by Tears For Fears (Mercury); and "No Jacket Required" by Phil Collins (Virgin). Top artists were Collins, Bruce Springsteen and Tears For Fears.

# Quickest Route to Opening **N E W** Markets

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# Paramount Video Links With Windham Hill

BY TONY SEIDEMAN

NEW YORK Paramount Home Video and Windham Hill Records have joined forces to develop a new prerecorded video genre that will merge imagery with the relaxed instrumental music for which the record label is known.

The move marks Paramount's first entry into the music video made-for marketplace, as well as the first time the home video major has distributed product under a separate label.

The titles will be marketed as trademarked Windham Hill videos, with the first package named "The Windham Hill Videos." Four titles will be released, all priced at \$29.95, and all running for about 60 minutes: "Water's Path," "Western Lights," "Autumn Portrait" and "Winter."

Ship date for the product is Sept. 20. The titles will also be released by

Pioneer Video Artists on laserdisk at \$24.95. In order to best exploit the capabilities of Pioneer's strong-selling CLD-900 digital laser videodisk player, the disks will have digitally encoded soundtracks.

Each of the titles will feature scenes related to the program's name and music by Windham Hill's top artists. Will Ackerman, Scott Cossu, Daniel Hecht, Michael Hedges, Alex de Grassi, Mark Isham, Shadowfax and Cyrille Verdoux are among the musicians involved.

Paramount vice president and general manager Tim Clott says that the Windham Hill video titles should not be "pigeonholed." When Windham Hill's recordings first came out, the albums had a hard time finding shelf space at record outlets and achieved their best numbers at health food stores and other alternative outlets. Clott predicts that the videos will follow a similar

path, with record stores and book stores the most important places for the titles at first.

Sales potential for each Windham Hill title is in the 50,000- to 100,000-unit range, Clott suggests. He acknowledges that initial ship units on the titles will probably be small, but he points out that the initial ship units on "Jane Fonda's Workout" were small, too. And if the Windham Hill Video titles work as well as the label's audio product has, he claims, the programs should prove "evergreen" in terms of continuing sales.

As with Windham Hill Records, Clott is looking for word of mouth  
(Continued on page 77)



**Getting Top Billing.** Recording act Go West gathers with Chrysalis Records executives during a recent party celebrating their recent U.S. tour. The gala event was at New York's Private Eyes. Shown from left are, top row, band member Richard Drummie, Chrysalis' chairman Chris Wright, vice president of marketing Rick Dobbis, executive vice president Jeff Aldrich and president Jack Craigo, and band member Peter Cox. Seated in front is band manager John Glover.

## Amstrad Will Suspend Twin-Cassette Advertising

BY PETER JONES

LONDON Amstrad has pledged not to advertise its twin-cassette recorders until an appeal against the British Phonographic Industry's court victory over the firm has been heard.

Justice Whitford's High Court judgment (Billboard, July 13) refused Amstrad the declaration the company had sought: that its marketing and advertising for the twin-cassette decks TS39, TS87 and SM104 were "not unlawful."

Now, again before Justice Whitford, Amstrad has committed itself to withhold all advertising in response to an application brought by CBS Songs, EMI Records and Chrysalis, on behalf of members of the BPI and the Mechanical Rights Society (MRS).

Coming up with the Amstrad appeal, which will be heard Sept. 23 in the High Court, is an action in which BPI seeks damages based on profits from the twin-cassette systems, around 25,000 of which have been

sold in the U.K.

BPI, representing the British record companies, claimed that the marketing for the decks was "an incitement to the public to breach record and publishing company copyrights by home taping from prerecorded cassettes."

Amstrad had initiated the action as a result of a BPI letter to dealers warning that copyright breach was likely to arise through use of the hardware. After the adverse judgment, Amstrad's sales and marketing director Malcolm Miller said the company had no intention of withdrawing its twin-cassette systems, because the situation "remains far from clear."

In the original High Court action, Justice Whitford had said: "This case is all about home taping. Copyright owners have been losing potentially very large sums as a result, not only from piracy but from home taping." He stressed that the BPI action was concerned not only with the machines but with the way in which they had been marketed.

## Royalty Suit Hits Audiofidelity 300 Publishers in Class Action

NEW YORK Audiofidelity Enterprises has been charged with failure to account for and pay mechanical royalties in an action filed in U.S. District Court here.

The suit, filed July 29, is a class action by more than 300 music publishers, although the action lists only Conrad Music, a division of the Arc Music Corp. It claims more than 1,800 acts of infringement. The Con-

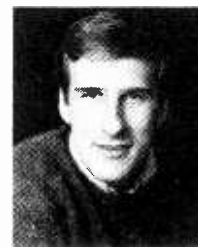
rad copyright is "He Will Break Your Heart" a/k/a "He Don't Love You (Like I Love You)," written by Jerry Butler, Curtis Mayfield and Calvin Carter.

The action, which also names Dante Pugliese, a principal in Audiofidelity, says that the 1,800 copyrights were revoked by the Harry Fox Agency, the mechanical royalty collection group, following a demand last May that the company comply with the compulsory licensing provisions of the Copyright Act.

The action demands statutory damages of at least \$50,000 per infringement and asks that the company be permanently enjoined from making and marketing product with the allegedly infringing material.

# CHART BEAT

by Paul Grein



**BRYAN ADAMS'** "Reckless" (A&M) this week becomes the first album by a Canadian artist to reach No. 1 in the U.S. since **Bachman-Turner Overdrive's** "Not Fragile" in October, 1974. Adams is managed by Vancouver-based **Bruce Allen**, who also represented BTO at its peak.

In the past 20 years, only two other albums by Canadian artists have reached No. 1 on Billboard's Top Pop Albums chart: **Neil Young's** "Harvest" in March, 1972, and **Gordon Lightfoot's** "Sundown" in June, 1974. Interestingly, all four of these No. 1 albums yielded No. 1 singles: Adams' "Heaven," BTO's "You Ain't Seen Nothin' Yet," Young's "Heart Of Gold" and Lightfoot's "Sundown."

"Reckless" has taken 38 weeks to climb to No. 1, which makes it the third slowest-climbing No. 1 album of the past 10 years. The "Fleetwood Mac" album reached No. 1 in its 58th week in September, 1976; **Huey Lewis & the News'** "Sports" did the trick in its 39th week in June, 1984.

For the record, the fourth and fifth slowest-climbing No. 1 albums of the past 10 years are the **Go-Go's'** "Beauty And The Beat" and **Quiet Riot's** "Metal Health," both of which took 32 weeks to hit the top. It must have taken that long for the pun-filled titles to sink in.

We might add that "Reckless" is the third consecutive "sleeper" album to top the chart. It follows the "Beverly Hills Cop" soundtrack, which took 24 weeks to reach No. 1, and **Tears For Fears'** "Songs From The Big Chair," which rang the bell in its 16th week.

**SPEAKING OF** Tears For Fears, we must share this letter from Eric Fader of Bayside, N.Y. "How long will it be," wonders Fader, "before we hear the following tv commercial:

*'Shout, shout  
Get it all out  
These are the stains  
I can do without  
Come on, I'm talking to you  
Get 'Shout.'*"

Having succeeded in getting our attention, Fader observes: "By hitting No. 1, 'Shout' becomes the first record named after a laundry detergent or dishwashing liquid to hit No. 1 (without the benefit of other words in its title)."

Fader then names several of the runners-up. "Joy" hit number six in 1972 for **Apollo 100**, as did 'Shout' in 1962 for **Joey Dee & the**

Rock'n'Roll" and "If This Is It."

Lewis' single is the top-ranking hit by an American artist on this week's Hot 100. The top four positions are monopolized by Britons **Tears For Fears**, **Paul Young** and **Sting**, and Canadian **Corey Hart**. In much the same way, **Bruce Springsteen** is the top-ranking Yank on the pop album chart. The top four slots there are also held by three Brits (Tears, Sting and **Phil Collins**) and a Canadian (**Bryan Adams**).

**Dire Straits** this week returns to the top 10 on the pop album chart—and to the top 40 on the pop singles chart—for the first time since their acclaimed 1979 debut. "Brothers In Arms" jumps five points to number 10 on the Top Pop Albums chart as its breakout single, "Money For Nothing," leaps to number 28 on the Hot 100.

"Brothers In Arms" also moves up to No. 1 in the U.K., as "Money For Nothing" leaps seven notches to number eight on the British singles chart. But the No. 1 spot in the U.K. is held by **Madonna's** "Into

## Oh, Canada! Bryan Adams makes it to the top of the album list

**Starlighters.** 'All' hit number 35 in 1967 for **James Darren**, and 'Ivory' hit number 97 in 1969 for **Bob Seger**.

"If you allow other words in the title," continues Fader, "four 'cleaner product' songs have hit No. 1: **Blondie's** "The Tide Is High," **Paul McCartney & Stevie Wonder's** "Ebony And Ivory," **Three Dog Night's** "Joy To The World" and **Prince's** "When Doves Cry."

Fader, a most meticulous cleansologist, concludes: "Don't forget the novelty act **The Detergents**, who cracked the top 20 in 1965 with 'Leader Of The Laundromat.' And of course, there was the **Fab Four**."

**FAST FACTS:** **Huey Lewis & the News** have been one of the hottest acts in pop for the past 18 months, but it's only this week that they score their first top five single, as "The Power Of Love" jumps two points to number five. The band peaked at number six with three singles from "Sports": "I Want A New Drug," "The Heart Of

The Groove," which might very well have hit No. 1 in the U.S. had it only been released. That puts it in league with such other "phantom" No. 1 hits as **Elton John's** "Pinball Wizard," **the Bee Gees'** "More Than A Woman," **Donna Summer's** "Sunset People," **Led Zeppelin's** "Stairway To Heaven" and any number of **Beatles** classics.

**WE GET LETTERS:** Vincent P. Ruscavage of Pittsburgh writes: "In 1980, **Daryl Hall & John Oates'** 'Wait For Me' peaked at number 18. Their next single, 'How Does It Feel To Be Back,' with the lead vocal by John Oates, peaked at number 30.

"Now history has repeated itself. This year, 'Some Things Are Better Left Unsaid' peaked at number 18. The followup, 'Possession Obsession,' with the lead vocal again by Oates, has also peaked at number 30.

"I hope this makes it into your column if you get stuck about something to write," concludes Ruscavage, far too modestly.

Computer Software  
Chart  
Every Week  
In Billboard



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\*NTI SON Report, 9/84-4/85, among once-a-week shows

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# NO

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NO 1

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*Phil Collins  
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STEVE HEDGES  
AT STATION  
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FROM THE BIG  
CHAIR

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FOR  
FEARS

PAUL KING.  
JOHN GIDDINGS  
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# ..newsline..

POLAND

**HIT SONG OF THE YEAR**, as chosen by the audience at the 22nd Polish Song Festival at Opole, was "Sha, La La, La," performed by a blues singer appearing in the event as Shakin' Dudi. Top prize from the jury went to Ana Jurkiewicz, and first prize in the newcomer category was won by Mieczyslaw Szczesniak. The festival, considered the top annual entertainment event in Poland, attracts the cream of domestic talent.

**THE INTERNATIONAL JAZZ FEDERATION'S** Polish branch is running the most successful record store in Warsaw, selling domestic product alongside foreign material brought in by tourists or via mail order. Biggest demand is for current U.K. chart product, plus "all-time greats" recordings by such artists as Elvis Presley, the Beatles and the Doors. The most prominently displayed material is from Chrysalis, PolyGram, Capitol, WEA, Ariola and Teldec. The store also deals in Compact Disc.

**THE MUSIC THEATRE** of Gdynia has staged the musical "Fiddler On The Roof," playing to packed houses. Guest performances by the company in Warsaw and Krakow were also successful.

**STANISLAW NOWOTNY**, the longtime manager of the United Enterprises of Entertainment organization in Warsaw, has been appointed key executive of the arts/culture ministry, with the responsibility of reorganizing the national music industry.

**POLISH ROCK GROUP LOMBARD** has, for the second time, been invited to tour Italy by the Naples-based agency ATAF. On its first visit, the group recorded its first single in Italian. West German company Pool Musikproduktion will release a disk by the band, hopefully opening the way into Western markets alongside such Polish bands as Lady Pank, Kombi, TSA and Maanam.

**A GOLD DISK** has been awarded to Mazowsze, Poland's best-known folk ensemble, for sales of more than 130,000 copies of its album of carols. The group has sold more than a million units of its seven albums, and there's a minimum production run of 100,000 on each of its releases. The group is popular in Polonian communities worldwide, especially in the U.S.

ROMAN WASCHKO

## Aid for Live Aid from Down Under Australians Do Their Part for Famine Relief Effort

BY GLENN A. BAKER

**SYDNEY** The vast success of the international Live Aid concert project is sweet indeed for a number of Australians whose involvement in the cause parallels that of Bob Geldof.

It was Melbourne furniture dealer Bill Gordon who staged the world's first major Ethiopian-appeal rock concert, then sold Geldof on the concept of an international concert tied to various telethons.

"Gordon rang me out of the blue in November," recalls veteran Australian music industry figure Brian deCourcy. "He didn't know a soul in the music business, but he did know how many people were dying in Ethiopia."

The two enjoyed overwhelming rock industry support for a superstar concert at Melbourne's Myer Music Bowl, which raised almost \$2 million for famine relief last December. Coincidentally, the concert was staged on the same day that U.S. artists were assembling to record "We Are The World." Gordon hadn't even heard "Do They Know It's Christmas?" the all-star British charity single masterminded by Geldof, when he started organizing a benefit concert.

After the Melbourne concert, where he met Geldof's partner

Midge Ure, Gordon flew to London to meet with Geldof, who was already well into plans for his Wembley concert.

"Geldof hadn't thought of the idea of a telethon," says Gordon. "He became very enthusiastic when I told him how much money could be raked in. Telethons are more commonplace in Australia and the U.S. than in the U.K."

Ironically, it was Australia that

almost didn't participate in the eventual extravaganza. The national 9 network refused to proceed with the telecast not much more than a month before the event, leaving Gordon, DeCourcy and such supporters as tv host Ian "Molly" Meldrum to try to pull something out of the hat. They did just that and, with only 15 days to go, persuaded the government-owned Aus-

(Continued on page 64)

## '84 German Figures GEMA Collected \$180 Mil

**MUNICH** GEMA, the West German mechanical and performing rights society, collected a total of \$180 million last year, according to figures released here. The society blames increased home taping and growing audio piracy for its failure to match the peak year of 1982, when income reached \$190 million.

About \$76 million of the 1984 total came from performance, broadcast and reproduction rights, some \$91 million from mechanical and manufacturing rights, \$2.9 million from Radio Europe 1 and \$10.5 million from other sources.

Administrative expenses of 14.2% leave a net \$155 million for

distribution to GEMA's 16,450 members, who include 1,749 music publishers, with cultural support and social help accounting for \$4.6 million and \$1.8 million respectively.

Discussing the new copyright law amendment that became effective here on July 1, GEMA chairman Erich Schulze says that although it represents significant progress, there are some negative implications for music copyright, such as the limitation of the obligation to pay fees for social functions, which do not accord with the protection of intellectual property as guaranteed in constitutional law.

## Berlin Audio-Video Fair Will Highlight CD's Growth

BY JIM SAMPSON

**MUNICH** Two years ago, the Berlin Audio-Video Fair was a major factor in the successful launch of the Compact Disc. This year's edition, set for Aug. 30-Sept. 8, is expected to establish the CD as a primary consumer music medium, and could also herald the arrival of the digital audiocassette.

On the video side, no radical developments are expected from Berlin. Sony hopes to debut 8mm software to support its new camcorder, but most video program suppliers are this year taking their business to a new trade fair in Wiesbaden, avoiding the chaos of the biennial Berlin event, which in 1983 filled 25 halls with 765 companies from 27 nations, attracting 432,000 visitors.

An "explosive" demand for CD followed the last Berlin fair, according to Wolfgang Munczynski, PolyGram's CD coordinator in Bearn, Holland. "This year," he says, "we're showing the depth of the CD catalog and expect a similar subsequent explosion in consumer demand."

Munczynski says he foresees no major new hardware developments in CD. Several manufacturers will probably demonstrate subcoding, but a standard still has not been set for the international market.

A new double CD deck from Toshiba, which could have been attractive for broadcast or disco use, has only one laser built in, precluding fading or mixing.

On the CD software side, Munczynski predicts that PolyGram will face capacity shortages until the fourth quarter, so the CD maxi-single, once expected in Berlin, has been pushed back to 1986, as have PolyGram's European midline plans.

Video program suppliers, who in recent years have used Berlin as a consumer/trade expo, decided this year to have their business meetings at a separate location. To the chagrin of some, the only time and place available was around Sept. 1, in Wiesbaden, near Frankfurt.

Sponsored by several trade groups and Videomarkt magazine, the first "Video Kongress" does not see itself as a competitor to Berlin, but rather as a complementary event, where all activity is devoted to business. And with the German video software business in the doldrums, there should be plenty to talk about.

Germany's hardware distributors are only slightly more optimistic about their economic prospects. During the first half of 1985, color television sales slumped 7% and

(Continued on page 64)

## BRITAIN'S TOP ROCK MAGAZINE

At last! Great Britain, the home of heavy metal, is making its top rock magazine available in the United States. Find out who really rates with the British rock cognoscenti — from Iron Maiden to Judas Priest, Bon Jovi to Van Halen — they're all in the one magazine read by the bands as well as the

## NOW AVAILABLE IN AMERICA

fans. Kerrang! will be blitzing the States once a month, (starting with the 100th issue — its biggest ever!), with a potent cocktail of sensational original colour pix, candid interviews and articles by leading journalists and all the latest news and reviews. Kerrang! World's best! From September.

U.S. Distribution Representatives: Warner Publisher Services, 75 Rockefeller Center, New York, NY 10103  
Tel: (212) 484 7029

The advertisement features a large, stylized title 'KERRANG!' at the bottom, with the tagline 'WHERE LEGENDS LIVE!!!' underneath. The main text promotes the magazine's availability in the U.S. and lists several rock bands featured in it. A small image of the magazine cover is shown in the top right corner, featuring a band member playing a guitar.

*The Crossover Crutch*

# REFLECTIONS IN BLACK AND WHITE

BY DONNA HALPER

I saw something the other night that really inspired me, in the same way the Live Aid concert did. It struck me as one of rock music's better moments, one that should have been experienced by those many spokespeople who blame rock for everything from cancer to delinquency.

I saw a practically all-white audience in an area that has had some racial problems in the past turn out in great numbers to cheer on a black singer who has made a remarkable comeback. Thousands of white fans danced to and cheered the music of Tina Turner, accepting her totally, not as a "black musician" but as a talented artist.

In that moment, race ceased to matter at all. Nobody rioted; nobody shouted any racial slurs; everyone had a great time. Once again, rock music brought enjoyment to a lot of people. And it showed once more that although a concert can sometimes produce negative results, more often than not a rock concert can be a very positive experience.

Without accusing the audience of being closet racists, it's doubtful that so many whites of varying age groups would ordinarily go to such lengths to express admiration for a person who happens to be black (or Asian, or Hispanic, for that matter). It's a fact that only in sports or music do most whites have the opportunity to stand up and cheer the achievements of someone of another race.

But it is also a fact that, in years past, rock music has not been very receptive to black artists. So it was good to see yet another barrier fall,

another instance of how music need not be *black* or *white*. And that set me thinking again about the much-debated phenomenon known as "crossover."

Just as there are some black journalists who write that black/urban radio stations do blacks a disservice every time they play a "white" record, there are some white programmers who still seem to feel uncomfortable about playing "too much" black music. Sure, Phil Collins had a major black hit, and we can all point to Prince or certain other black art-

miles outside the city. But it still puzzles me. Is it that whites and blacks still don't feel comfortable going to concerts with each other? Is it that once an artist becomes "mass appeal," the artist's former fans don't fit any more?

I doubt that Tina Turner wants to exclude her black fans. Perhaps her tour draws heavy black audiences elsewhere, and Boston is an exception. Yet I also saw during the Prince tour that his audience seemed made up mostly of white fans.

choices some more avant-garde album rock bands have had to make, about "compromising" and becoming more "commercial?"

I'm delighted that MTV and "Friday Night Videos" play videos by black artists. And it's good to see the Pointer Sisters, Diana Ross, Stevie Wonder, Prince, Tina Turner and a few others accepted for their music and not categorized by color. But I'm still concerned about the categories and what it takes to escape them once it's been decided one is "too black," or not "mass appeal."

And I still wonder why record companies have black promotion staffs who promote to "black" stations, and pop promotion staffs who work the rest of the industry. I wonder what makes a record "black" and what makes a record "pop" in 1985.

I don't think audiences are wondering. I don't think they care very much as long as they like the song. It would be nice if a song were judged on its own merits, rather than deciding arbitrarily that it's only for blacks, or for whites.

We are seeing some exciting progress, and valuable contributions are being made. Black audiences are getting to hear people like Paul Hardcastle and Phil Collins; white audiences are getting to hear all sorts of talented performers they may have never heard before.

But can we go to concerts together and be friends? Can we work at the same stations and contribute to listeners no matter their race? I believe we can. I hope we will.

## 'Only in sports or music do most whites stand up and cheer someone of another race'

*Donna Halper consults radio stations in both large and small markets. She's based in Boston.*

ists with a huge following of both races, but they seem the exception even now.

What crossing over means is that the black artist has become acceptable to the white audience. And there's something about that that makes me uneasy. It appears to imply that if the artist keeps doing "black" material, his appeal to the white audience will be lost.

The fact that there were few blacks at that Tina Turner concert near Boston may have been due to any number of factors. For one thing, the concert was held about 30

Of course, much of this is good, and I wish more black artists were just seen as great performers rather than as great *black* performers. I doubt that the average white rock or pop fan would attend a Luther Vandross or Gap Band concert, even if these artists have earned at least a couple of major top 40 hits. Neither is yet considered a crossover.

So what does it take to crossover? Does it mean lots of top 40 hits, as opposed to just black hits? Does it mean a change in style? Does it mean making the same hard

## Letters to the Editor

### A CONSTITUTIONAL RIGHT

I'm outraged at the continuing efforts of certain Congressional wives, the PTA, and even some segments of the music industry to censor pop music lyrics by committee (under the guise of "the industry policing itself"). Even though I find some of the lyrics a bit blatant, I respect the right of all artists to speak their minds. You see, there is this obscure document called the Constitution of the United States, which says, "Congress shall make no law . . . abridging the freedom of speech."

If the question of free speech was important enough for the writers of our fundamental legal document, who is so self-important to presume to know better? If we begin to eliminate a potential danger to our children by censoring pop music, how long will it be before "the committee" shows concern about—and censors—"dangerous" social and political ideas like world hunger relief and nuclear disarmament?

The solution to the problem is so simple it seems absurd to have to state it. The hard part is that it requires the active participation of lis-

teners and concerned parents. Pay attention to the lyrics, and if they're found offensive or a bad influence on children, eliminate the source. Turn off the radio. Break the record. No one has a gun to your head forcing you to listen.

But do not attempt to deprive everyone else of a source of enjoyment because of your limited views. Have people's minds turned to such mush that they need a review board to tell them what is worth listening to?

John Zielinski  
Lansing, Ill.

### ACCEPTING RESPONSIBILITY

The question of risqué lyrics is one that should have been brought to light some time ago. Although I understand the position of those who say that censorship denies us the right to choose for ourselves what is good and what is bad, there are those who are not yet capable of making this distinction. It's not enough to leave these decisions merely to one's conscience.

We must return to the origin of the problem: the writers and the musicians. These artists should re-

alize their obligation to the public and accept the responsibilities that follow. Some, I'm afraid, look upon this responsibility too lightly.

There is no easy solution to the problem. But please, let's not beat it to death. Let's face it, and get it out of the way. I'm confident that the musicians and writers themselves can find a satisfactory solution.

Brenda K. Walker  
Paula Records  
Shreveport, La.

### SHADES OF ORWELL

I am outraged at the sheer audacity of the Parents Music Resource Center. Who do these women think they are? They're just political wives. Does this give them the power to tell me what I can hear on the radio, what I can buy in the record store, or, heaven forbid, what my favorite artists can write in their songs?

Shades of Orwellian totalitarianism will fall upon the light of musical creativity unless we stop them dead in their tracks.

Patricia Hefner  
Birmingham, Ala.

### CHARTING HEAVY METAL

I am writing in support of others who have urged that Billboard add a heavy metal chart. I feel this is very much overdue.

Let's face it, heavy metal is not treated fairly by any part of the media. MTV has cut back on it, and it rarely can be heard on radio. Even though there is a lack of exposure, there are still some great new and old heavy rock acts that deserve the exposure. I look to Billboard to make a major first step in correcting this situation.

Michael J. Bouvier  
Warehouse Records  
Gretna, La.

*Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.*

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**NRBA/NAB CONVENTION & CONFERENCE ISSUE**



National Radio Broadcasters Association National Association of Broadcasters

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BONUS CIRCULATION at the Dallas Convention: September 11-15

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### **• • • IN THIS ISSUE • • •**

- PROFILE & ANALYSIS OF *Z100*, WHTZ, NEW YORK
- CRITIQUE OF DALLAS/FT. WORTH RADIO MARKET
- WINNERS OF BILLBOARD'S ANNUAL RADIO AWARDS

The feature on Z-100 (the nation's #1 morning-music radio show) will be written by Gary Wall, P.D. of WTIC-FM, Hartford, (one of the nation's highest rated radio stations).

The critique of the Dallas/Ft. Worth radio market will be written by Marty Greenberg, president, Duffy Broadcasting. (Previously, he was president ABC-FM radio stations.)

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## Programmers See 'Evolution'

# TOP 40 OUTLETS DANCING TO NEW BEAT

BY ANGELA GAUDIOSO

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

NEW YORK Several major market top 40 program directors seem to concur that dance music is gaining points in pop radio. Not all are in agreement, however, that there's a resurgence of the genre on CHR playlists, or that it qualifies as a trend per se.

"The swing does seem to be toward a rhythm-oriented, 'up' music that's bringing people back to the dance floor again," says KKBQ Houston's John Lander. "We're noticing fewer and fewer rock top 40-type songs; we have to strain to get those."

On the other hand, Lander notes, "Songs like Dead Or Alive's 'You Spin Me Around (Like A Record)' have a real disco beat, and it seems the stigma is being lifted. Interestingly, a lot of the rock-oriented tunes like the Eurythmics' 'Would I

Lie To You?' are almost dance-oriented, too. They dance to 'St. Elmo's Fire,' Kool & the Gang, Aretha, Madonna. Phil Collins' 'Sussudio' broke out of the clubs; that's where we got it."

Mike Schaefer of KIIS-AM-FM Los Angeles, who characterizes his market as "the leader" in music trends, corroborates Lander's theory: "In the last two or three months we've seen a real resurgence in the dance/new wave music; the Dead Or Alive and Depeche Mode both broke on the West Coast. It's been great for us, because these records sell so strongly... It seems that every three years the cycle repeats itself."

"I think the pendulum is swinging back, especially in CHR," says WMMS Cleveland operations manager John Gorman, whose outlet switched from AOR to top 40 earlier this year. "There's a wide variety of music happening within that one format that's healthy for the format, radio and the record business in general. Madonna has probably

helped dance music in a mainstream fashion, but I don't think the trend is just limited to dance. R&B is back."

Echoing his own observations at the recent Bobby Poe Convention, newly appointed WBZZ Pittsburgh PD Nick Bazoo claims that clubs are becoming the programmer's barometer. "I'm going to be relying on the clubs to help me find out how hip the Pittsburgh market is," Bazoo says. "The people who go to these clubs are the same people who fill out the Arbitron diaries, who are very aware of radio, and who, after hearing the music in clubs, are requesting it."

As to when the so-called trend began, Bazoo hesitates. "People don't want to hear this, but I don't think disco every really left us; it's just disguised. Your big hits in the last year or so are dance-oriented hits."

He continues: "I think that's what made top 40 what it is today, and the reason album rock has had such a tough time in the past. Three or four years ago, AOR thumbed its nose at Michael Jackson and Prince. How can you ignore artists who sold the amount of albums they did?"

Scott Shannon of New York CHR front-runner WHTZ (Z-100) also contends that "dance music never left us. If you average the last 10 years out, the same amount of dance songs are still in the survey. The only difference is, a lot of your techno-pop rock acts are catching on to the dance beat now." Shannon chooses to define it as "an evolution, not a revolution. Revolutionary is when AOR stations started playing dance records: People quit the stupid dance prejudice of 'just because you can dance to it, you have to pigeonhole it.' If you put synthesizers on Depeche Mode and can dance to it, how come it's not disco?"

WRBQ Tampa operations manager Mason Dixon nixes any notion of a trend or "handle." "Dance music to me is mindless, pounding, thump-thump disco," he says. Dixon would rather refer to the current preponderance of top 40 as "uptempo, mass appeal," and a direct reflection of a good economy. "People are dancing to Bruce Springsteen. They're going to go to a club and dance to whatever you play."

KKBQ's Lander warns against saturation and recalls disco's death knell in the late '70s. "Everybody dove off the deep end. A lot of the artists were struck by the lemming effect: 'By God, all the hits are dance-oriented, so we're gonna make our hits dance-oriented.' So even Rod Stewart, who'd been a rocker back in 1979, made 'Do Ya Think I'm Sexy?'"

Next: dance music remixes.



**Back in the 'BLS Fold.** After two years with WRKS New York, Ken Webb has returned to the morning shift at Inner City-owned WBL. Pictured from left at a welcome-home party are Webb, WBL general manager Charles Warfield and program director B.K. Kirkland, guest Kip Charles, and Vaughn Harper, voice of the "Quiet Storm" overnight program.

## ...newsline...

**CBS'S TAKEOVER** of five Gulf/Taft stations was finalized last week and produced many personnel changes. CBS's new stations are WSUN/WYNF Tampa, KTXQ Dallas, KLTR Houston and WLTT Washington. At the Tampa combo, George Sosson steps in as vice president/general manager, while Shawn Portmann joins as manager of the country AM. Portmann was general sales manager at WSUN, while Sosson moved in from the VP/GM spot at CBS-owned KRQR San Francisco. Sosson replaces Chris Wheat, who has opted to stay with Taft. Meanwhile, Sosson's replacement at KRQR is Rod Calarco, general sales manager at WCBS-FM New York since 1980. There, retail sales manager Steve Carver steps into the GSM spot. Finally, for now at least, Miles Sexton moves from the GSM spot at CBS's KKHR Los Angeles to the VP/GM post at KLTR Houston.

**GARY TAYLOR** does some in-state traveling, with a move from VP/GM at Highsmith's KZZU Spokane to the same slot at the company's country-formatted KRPM Seattle. While he'll keep an eye on top 40 KZZU, Taylor has upped GSM Barbara Beddor to station manager there.

**EDEN'S EASY LISTENING** KQYT Phoenix gets a new operations manager: Dave McKay, who had been programming top-rated WWBA Tampa until recently.



**Fourth Freebies.** WLS-AM Chicago madmen Steve Dahl, right, and Gary Meier, left, chat with Glenn Frey while broadcasting their afternoon show from Grant Park on the Fourth of July. Frey was in town with the Commodores to perform a free concert sponsored by WLS and Budweiser.

# OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

## BLACK/URBAN

Still celebrating the station's newly anointed status as Charlotte's highest-rated outlet, WPEG program director/night man Mike Rossi took time off to fill us in on this week's "picks to click." Carl Carlton's "Private Property" (Casablanca/PolyGram) is a great and long-awaited comeback, in Rossi's opinion. "It's another 'Bad Mama Jama' [Carlton's last hit, four years ago]; it has a good flow for all demos and a *bad* break," he says. In a slightly different vein, Rossi is high on Jennifer Holliday's "Hard Times For Lovers" (Geffen). "What can I say about this lady?," he enthuses. "Her voice is so well-rounded and the record is very soothing." Not surprisingly, Lisa Lisa & Cult Jam featuring Full Force's "I Wonder If I Take You Home" has been duly answered, and Rossi is an early fan of the response cut. It's a Full Force offering titled, of course, "Girl, If You Take Me Home" (Columbia). Rossi reports that the song's music track is similar to Lisa Lisa's original, but really "pulls out Full Force's strong vocals very well." Rossi's final clicker is Val Young's "Mind Games" (Motown), which he likens to the Mary Jane Girls vocally. "It's a smash fast-tempo track," he says, "and all my jocks love it."

## AOR

The San Diego rock lineup has KGB music director Ted Edwards happily into Outfield, whose Columbia debut "Say It Isn't So" is playing well for the station so far. "There's a parallel that may be drawn between the vocal style of this band's lead singer and Sting," says Edwards. "But that's almost irrelevant, because the songwriting is strong enough to stand on its own. I doubt Outfield will be perceived as a clone band." Edwards says the band is unique these days "because it's an English band influenced heavily by non-trendy American acts." Edwards is also enthused about John Waite's new single "Every Step Of The Way" (EMI America). "You have to be deaf not to hear this one," he says, calling the track similar to Waite's "Missing You" in that it's "a ballad with punch." Edwards points out that the song is a natural for San Diego, as the Babys (Waite's band before going solo) "were always much bigger in Southern California than in the rest of country." Edwards' final pick is Tom Petty's "Dogs On The Run" (MCA), an album cut from "Southern Accents." "Don't Come 'Round Here No More" and "Rebels" worked well for KGB, Edwards says, "but 'Dogs On The Run' is probably the most familiar tune for those who grew to love Petty over the years."

## COUNTRY

Happenings out in Albuquerque have KRST-FM program director Charles Moran high on Gus Hardin & Dave Loggins' "Just As Long As I Have You" (Columbia). Calling KRST a relatively progressive outlet, Hardin says the tune is a strong pop/country crossover, even though "the lead-in is a little shaky." Eddy Raven's "I Wanna Hear It From You" (RCA) is "just simply a nice little song," in Moran's opinion. Meanwhile, Crystal Gayle's "A Long And Lasting Love" (Warner Bros.) is a ballad Moran says "we're really thrilled with." And Dan Fogelberg's bluegrass "Down The Road/Mountain Pass" (Full Moon/Epic) is working well for KRST, says Moran, tipping country colleagues to the pop artist's latest offering.

KIM FREEMAN

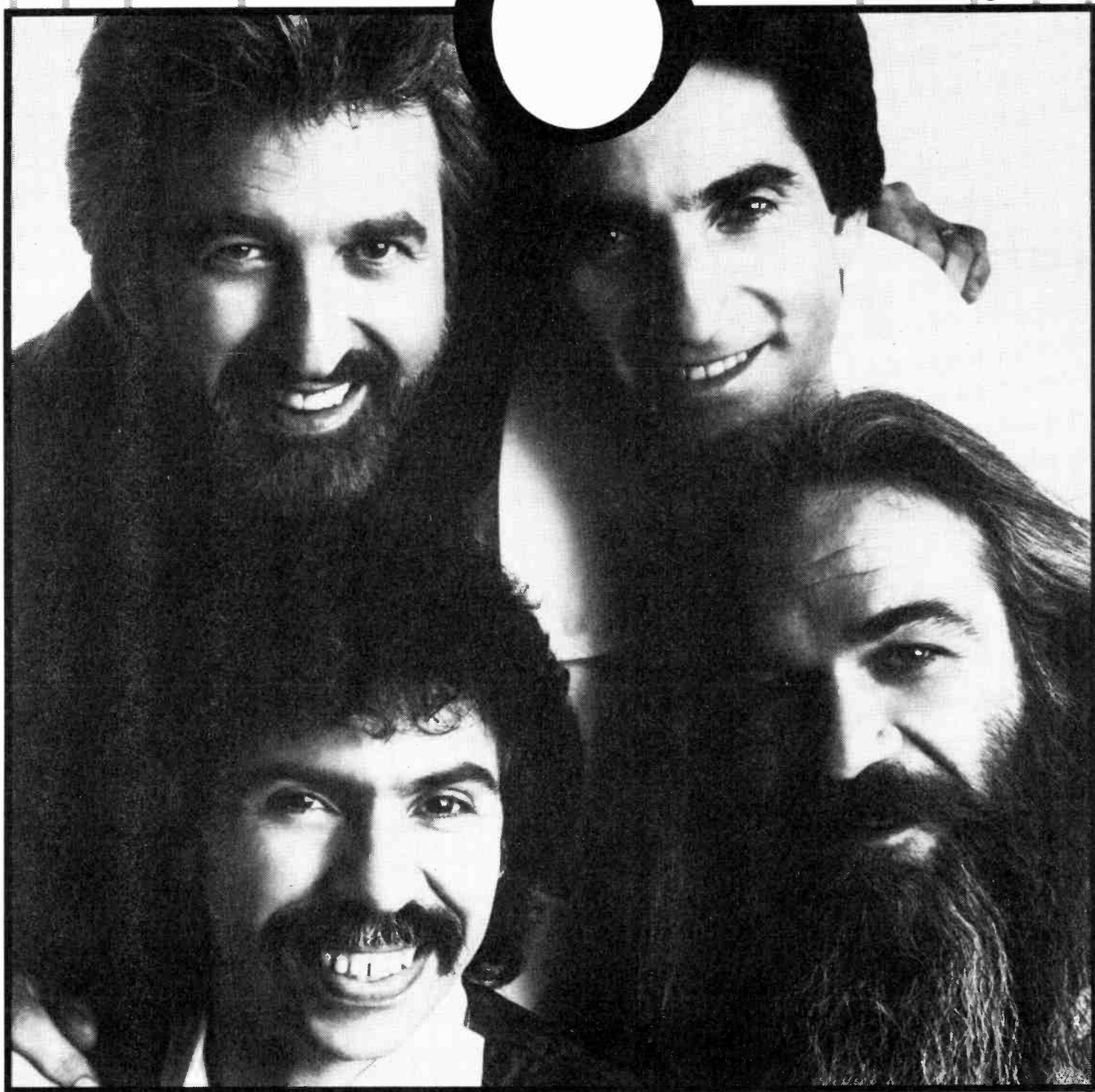
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## RETAIL BREAKOUTS



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	NEW ADDS	TOTAL ON
MADONNA DRESS YOU UP SIRE	108	111
JOHN WAITE EVERY STEP OF THE WAY EMI-AMERICA	59	59
EURYTHMICS THERE MUST BE AN ANGEL RCA	52	102
JOHN CAFFERTY/BEAVER BROWN BAND C-I-T-Y SCOTTI BROS.	47	47
DIRE STRAITS MONEY FOR NOTHING WARNER BROS.	42	138

### NATIONAL 183 REPORTERS

	NUMBER REPORTING
PRINCE & THE REVOLUTION POP LIFE PAISLEY PARK	31
LOOSE ENDS HANGIN' ON A STRING VIRGIN/MCA	25
LAURA BRANIGAN SPANISH EDDIE ATLANTIC	23
GODLEY & CREME CRY POLYDOR	22
THE MOTELS SHAME CAPITOL	22

### REGION 1

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

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

### REGION 2

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

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

### REGION 3

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

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

### REGION 4

IL, IN, KY, MI, OH, WI

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

### REGION 5

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

KFYR Bismarck, ND  
KFMZ Columbia, MO  
KIKI Davenport, IA  
WDAY-FM (Y-94) Fargo, ND  
KKXL-FM Grand Forks, ND  
KBEQ (Q-104) Kansas City, MO  
KZZC (ZZ-99) Kansas City, KS  
KDWB-AM Minneapolis, MN  
KDWB-FM Minneapolis, MN  
WLQL Minneapolis, MN  
KJYO (KJ-103) Oklahoma City, OK  
KQKQ Omaha, NE  
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KKRC Sioux Falls, SD  
KWK St. Louis, MO  
KHTR St. Louis, MO  
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WQID Biloxi, MS  
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KAFM Dallas, TX  
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KAMZ El Paso, TX  
KRSE El Paso, TX  
KISR Fort Smith, AR  
WQEN (Q-104) Gadsden, AL  
KKBQ (93-FM) Houston, TX  
KMJQ (Magic 102) Houston, TX  
KRBE-FM Houston, TX  
KEGL Irving, TX  
WTYX Jackson, MS  
KKYK Little Rock, AR  
KBFM McAllen-Brownsv, TX  
WMC-FM (FM-100) Memphis, TN  
WJBO (Q-101) Meridian, MS  
WABB-FM Mobile, AL  
WHYX-FM Montgomery, AL  
WWWX (KX-104) Nashville, TN  
WZKS (Kiss) Nashville, TN  
WEZB (B-97) New Orleans, LA  
WQUE-FM New Orleans, LA  
KITY San Antonio, TX  
KTFM San Antonio, TX  
KWTX-FM Waco, TX

### REGION 7

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KIMN 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  
WCZY Phoenix, AZ  
KFMY Provo, UT  
KDZA Pueblo, CO  
KRSP Salt Lake City, UT  
KSDO-FM (KS 103) San Diego, CA  
KIST Santa Barbara, CA  
KHYY Tucson, AZ  
KRQQ Tucson, AZ

### REGION 8

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

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Central Record & Tape S.Windsor, CT  
Cutler's New Haven, CT  
Dicks One Stop Dedham, MA  
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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

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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  
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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  
Universal One-Stop Philadelphia, PA  
Waxie Maxie Washington, DC  
Wee Three Philadelphia, PA  
Win's Records Long Island City, NY

### REGION 3

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

### REGION 4

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

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

### REGION 6

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

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

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

### REGION 8

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

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

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



# Rosko Claims He Was Fired for Racial Reasons

BY KIM FREEMAN

**NEW YORK** Former WKTU (now WXRK/K-Rock) jock Bill "Rosko" Mercer has filed a charge of racial discrimination against station owner Infinity Broadcasting. Filed July 26 with the federal Equal Employment Opportunities Commission, the charge alleges a violation of Title VII of the Civil Rights Act of 1964.

A personality with WKTU since October, 1979, Rosko was terminated after interrupting his July 12 night shift to deliver a statement accusing Infinity and its president Mel Karmazin of deliberate discrimination. Rosko's announcement came on the eve of pop-programmed WKTU's change to WXRK and an AOR format. Rosko's charge alleges that the station's switch from "urban music to its present form" was done "in order to eliminate black announcers" and was "racially motivated."

With the matter now in the hands of Infinity's lawyers, WXRK vice president and general manager Tom Chiusano says, "There is no doubt in my mind this is a groundless, baseless charge." At presstime, no hearing had been set.

Noting that WKTU in its heyday had served three ethnic groups, white, black and Hispanic, Rosko's on-air statement charged that Infinity "immediately began to minimize black and Hispanic influences" when it took over the station in 1982. Change itself was fine, Rosko said, "but not when it's motivated racially." His final on-air comment was: "I know I'll be fired for this, but I consider it a privilege."

Rosko was subsequently fired for insubordination, a charge he denies. He says his statement "merely expressed my opinion." Queried as to whether Infinity had intended to keep Rosko on board had he not made the statement, Chiusano says, "I don't know that that's important at this point."

In his EEOC charge, Rosko claims that he has been subject to harassment since Infinity purchased WKTU. Among the forms of harassment, he alleges, were contractual breaches concerning his air schedule and failure to promote his shift. Chiusano's comment on these charges is, "I don't think we've breached his contract in any way."

Elaborating on his discrimination charges, Rosko's EEOC claim says: "I was the only black announcer on the regular shift, and the only other black announcer on the weekend shift has been discharged." Chiusano points out that this is false. Johnny Allen still has a weekend slot, and former PD Quincy McCoy was still chairing the afternoon slot at presstime. Rosko now says that Allen was only kept aboard after Infinity received his EEOC charge, and implies that McCoy is being kept on as a token black.

He claims that Infinity executives told him "that the format had been made for me and I had cut my own throat."

# WOX by Kim Freeman JOX

**JOEL RAAB** steps down after a strong book as PD for Doubleday's WHN New York. His replacement is Neal "Moon" Mullins, who leaves a longtime post as PD of WDAF Kansas City. As of Sept. 1, Raab will be consulting country outlets, with duties that already include advisory posts for WHN and MJI Broadcasting, the Gotham syndicator of "Country Today" and other programs. Also exiting WHN is promotion coordinator **Marissa Brown**, who takes on new challenges at Ticket World in Manhattan.

The new programming magician at WMGG Tampa is **Al Casey**, who's been doing the same tricks for WPGC/WCLY Washington and replaces recently departed **Scott Robbins**. . . **Gary Spears** takes on additional duties at WAPP New York as assistant program director. Meantime, **Steve Ellis** gets the acting PD title, replacing **Gerry Cagle**, who left earlier for Kansas City's **KBKC-FM**. The former **WBBM** Chicago veteran will continue his 6-10 p.m. shift . . . Speaking of WAPP, the outlet's former afternoon man **Chip Hobart** is back from "paternity leave" and looking for either major market jock work or medium market programming work. To refresh your memory, Hobart was with WAPP for three years, left in January of this year and can now be reached at (617) 469-3350.

**ALSO LOOKING** is **Steve Crowley**, who was **KLOS** Los Angeles' production director until July 26, when he was let go in the wake of the ABC/Capital Cities merger. He can be reached at (213) 838-4674 and is looking for a similar major market gig. On the same day, the bids for spinoff stations via the merger were collected. Once again, the outlets available are Cap Cities' **KLAC/KZLA** Los Angeles, **WPAT-AM-FM** New York and **WKBW** Buffalo, and ABC's **KSRR** Houston, **KTKS** Dallas and **WRIF** Detroit.

**KAFM** Dallas gets a new morning man in **Dan Stevens**, who moves over from **KIKK** Houston and will now be known as **Ryan West**, a station-appointed and supposedly seductive name on which he jokingly has "no comment." And belated congratulations to **Karin Crosby**, who graduated from the intern ranks to fill a new **KAFM** post as music assistant . . . Still in Dallas, our apologies to **KEGL**, whose format was listed as AOR in last week's Arbitron listing. The Eagle, of course, flies the top 40 flag.

**Mark DiDia** checks in as **Mike Ellis**' MD replacement at WXRK (K-Rock) New York. He's a well-liked recruit from **WYSP** Philadelphia. Meanwhile, the ripple effect of K-Rock's arrival last week hit New Jersey, where John Scher's concert promotion firm, **Monarch Entertainment**, had to devote more programming thoughts than usual to the music on its telephone hold line. Apparently, the firm caught some flak from **WNEW-FM** when K-Rock was put on the line. **Monarch** has since stabilized the boat with all-news **WINS** New York.

The K-Rock ripples ran a bit deeper in Manhattan thanks to **WNEW-FM** PD **Charlie Kendall**'s poignant pen. In a letter to label promotion heads, Kendall warned against allowing artists to record the "Hello, this is . . . at K-Rock, New York's number two rock station, but not for long" spots the outlet has been running. So far, Kendall has caught **Nikki Sixx** of **Elektra**'s **Motley** **Crue** and **Atlantic**'s **Robert Plant** doing on-air positioning statements, and currents from both artists were yanked off 'NEW. "The basic principle," says Kendall, "is that artists are saying that K-Rock is a better station than mine. If they don't need us after 18 years, we don't need them." Kendall claims no problems with straight IDs. His letter states that K-Rock's ascent will take "a lot longer than they think, and even longer before you'll be back on speaking terms with **WNEW-FM**."

"I'd file it under standard operating procedure," says **Elektra**'s **Brad Hunt**, who jokes about the status

of a co-promotion **WNEW-FM** has scheduled for the **Crue**'s Aug. 14 concert. The content of **Sixx**'s spot, taped during a K-Rock interview, was unknown to **Elektra**, says **Hunt**. As for getting K-Rock to drop the spot, **Hunt** says, "You can talk all you want, but **Pat** [K-Rock PD **Pat Evans**] is a smart programmer. This war is going to be pretty intense." Like other promotion folks polled, **Hunt** says **Kendall** was "definitely within his rights," although most appeared insulted at the threatening nature of the letter.

Checking in with another new rocker out on the other coast, **KKCY** San Francisco co-PD **Tom Yates** sounds as excited as he did June 21 when "The City" debuted. As of last week, Yates says the station had received more than 1,000 letters, running 90% positive and beyond the simple "we love it" messages into suggestions. On top of that, Yates claims that 89% of those respondents are within The City's target 28-42 demo. "We're getting the bright, mature people we're aiming for," he says.

Meanwhile, these bright, mature folks are now "City File Members," an element in what Yates calls The City's anti-promo promotional stance. Written critiques serve as membership dues, and the members' vital statistics are then entered onto the computer for random use in giveaway drawings.

## Mullins replaces Raab as WHN New York's PD

**HARD WORK PAYS OFF** for **Mary Taten**, whose business card gets elaborate with the additional title of assistant PD at **WQXR** Washington. She continues as Q-107's music director after filling the programming gap between **Alan Burns**' departure and **Randy Lane**'s arrival.

The 33-year itch is now over for urban-formatted **WLTH** Gary, Ind., which last week went from a daytimer to 6 a.m.-midnight broadcasting. PD **Gary Law** says full-time operation is slated for fall, at which point the outlet may be seeking additional air talents . . . Meanwhile, back in New York, air talent **Jimi Bruce** is looking to come out of his premature retirement. Bruce has been in the business since 1971 with a variety of positions; his most recent role was as a sort of Man Friday for **WBL** New York. He can be reached at (718) 465-4889 . . . Out on Long Island, **WLIR** Hempstead pulls **Ralph Cooper II** onto its daring airstaff as host of "Party Out Of Bounds," heard weekend afternoons. Cooper, who formerly worked for **WBL** and **WKTU**, can also be caught downtown at **Danceteria**, where he spins disks under the "Black Gypsy" alias.

**JULIO FLORES** goes from weekend talent to permanent overnight man on **KEZL** San Diego . . . Down Highway 1 a bit, **George Feola** makes a nice move out to Monterey, where he'll be afternoon driver and music director for **KWST**, a role he prepped for as morning man/PD at **KBCM** Tremonton, Utah . . . Also moving out of Utah is former **KCGL** Salt Lake City afternoon lady **Mary Ellen Harrington**. She's returning to **WBLM** Portland, Me. as news director for the early show, a shift on which she worked last year.

**AT WRAP-AM** Norfolk, Va., **Alan Miller** gets settled in the general manager post, replacing **Dave Eldridge**, who stays on as station manager. Miller was general manager of **WMBG/WQKS** Williamsburg, Va. PD at the Norfolk outlet is **Rocky Nelson**, a former staff announcer at **WQKS**. And disk jockey "Daddy" **Jack Holmes** is celebrating his 72nd birthday and his 35th year of service with **WRAP** . . . Collecting a promotion post is **Nancy Chernett**, a new recruit at **WBBG-AM** Cleveland. She prepared for the role as a media consultant to several local politicians.

**Mike McCoy** joins **KHAK-AM** Cedar Rapids as program director. He had held the same slot at **WUBE-FM** Cincinnati, which is currently looking for a music director. McCoy replaces **Jay Allan**, who has joined **WWQM-FM** Madison, Wis. as PD . . . **Dan Sullivan** resigns as assistant music director at **KLXL-FM** Dubuque, Iowa, to pursue non-music endeavors. **John Nemmers**, weekday air personality from 7 to midnight, will assume Sullivan's responsibilities.

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**Radio**

## Musical Chairs on Toronto Airwaves

TORONTO Morning radio is undergoing a significant face-lift in this largest of Canadian markets.

John Mahjor, the host of the music video program "Toronto Rocks," is being shuffled within the CHUM organization to move into CHUM-AM's morning slot, replacing Tom Rivers. Russ McCloud replaces Mahjor on his evening CHUM shift. The move is intended to take aim at CFTR, which is riding high as the favorite among the youth of Toronto.

On the lighter side of the dial, Jay Nelson has been lured away from CHFI-FM to take over Sandy Hoyt's morning job at CKFM-FM. Hoyt is stepping down for health reasons.

And on the harder edge of the dial, Scruff Connors is leaving CILQ-FM after five successful years, saying simply that he wants to take a break. The station will announce a replacement soon.

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## Promotions

### ROMANCE ON A RAFT

WLLZ Detroit (AOR)  
Contact: Michael Isabella  
or Kathy Gayda

Picking up on an idea used by its Doubleday sister station WAVA Washington, WLLZ is enabling a loving couple of listeners to get married on a raft. The ceremonies were held on a special wedding raft during WLLZ's first annual Rarblin' Raft Race on the gentle Huron River last Saturday (3).

The winning romantics were chosen at random and received lots of perks for tying the knot in the river's tide, most of them courtesy of WLLZ's advertisers. These included a pair of wedding rings, a Niagra Falls honeymoon and a wedding cake. WLLZ then threw a reception for the couple with live entertainment from the All Star Floater Band, a conglomeration of musicians from local bands.

For the non-newlyweds, the excitement centered on the homemade crafts in the race. The speediest ship brought home a trophy, while other categories for raft design created winners as well.

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- ★ The Marketing Plan Behind Hit Records and Stardom taught by *Thomas Noonan*
- Making Music: Careers in the Music Industry taught by *Ned Shankman*

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- Scoring for the Rhythm Section taught by *Hummie Mann*
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- The Working Synthesist III: FM Digital Programming taught by *Clark Spangler*
- Techniques of Film Scoring I: Mechanics taught by *Don Ray*
- Techniques of Film Scoring II: Instrumentation taught by *Jerry Immel*
- Techniques of Film Scoring III: Twentieth-Century Harmony Part I taught by *Jerry Fried*

- Techniques of Film Scoring V: Scoring to Time taught by *Don Ray*
- ★ Techniques of Film Scoring VIII: Conducting for Studio Recording taught by *Ernest Gold*
- ★ Special Studies in Film Scoring: Independent Study with *Walter Scharf* taught by *Walter Scharf*

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- Performance Techniques for the Pop Singer taught by *Lis Lewis*
- ★ Finding an Identity as a Singer: An Intensive Workshop for Performers taught by *Lis Lewis*
- Piano IA taught by *Priscilla Pawlicki*
- Classical Guitar, Beginning taught by *Jeffrey Goodman*
- Workshop in Brazilian Percussion taught by *Florian Regis*

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For a free copy of the Extension catalog which describes the complete program in The Arts, please phone Ms. Bond (213) 206-6495 (7:30 am to 5:30 pm weekdays). After September 8 phone 825-9064. Or fill out the coupon and mail to UCLA Extension, Dept. of The Arts, P.O. Box 24901, Los Angeles, CA 90024.

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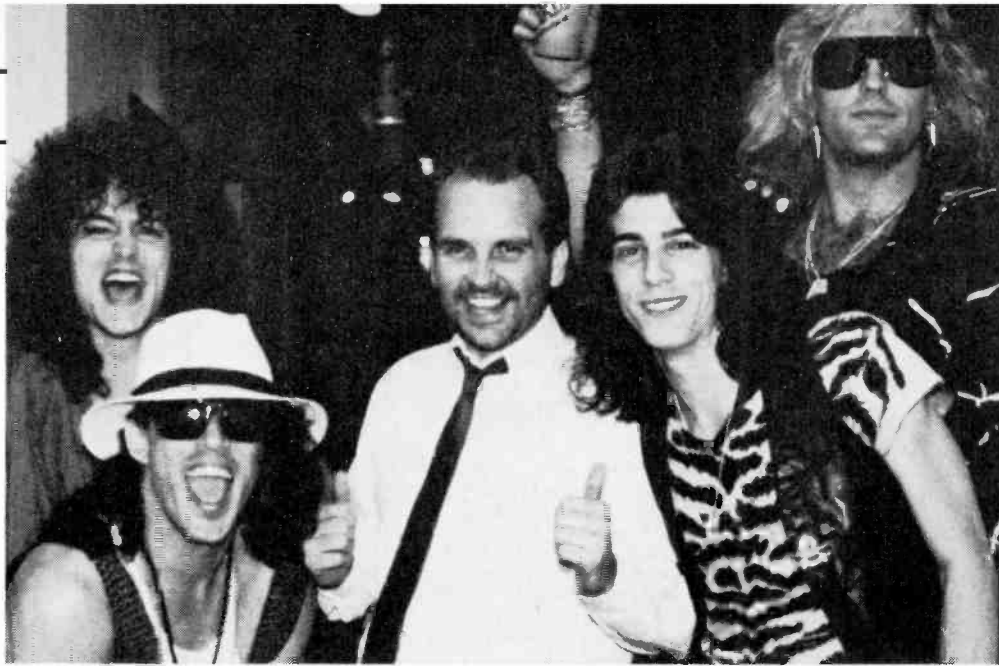
**Thomas Noonan**, Vice Publisher and Director of Charts, *Billboard Magazine*

**Members of X**, performing and recording artists and others to be announced.

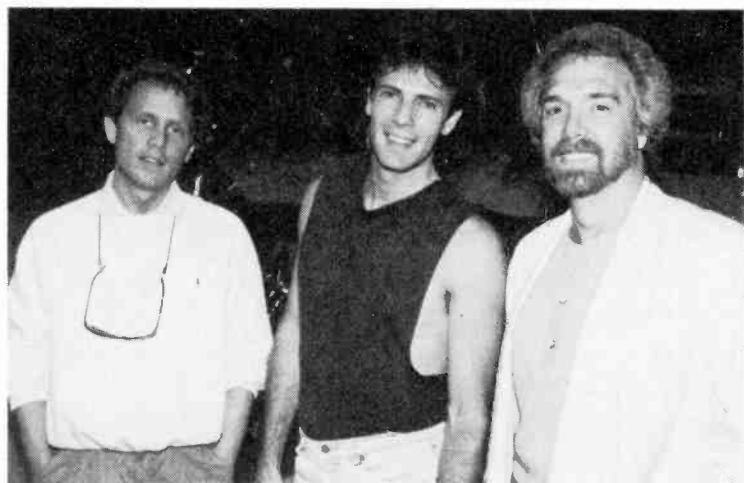




**Vox Humans.** WHZ (Z-100) New York program director Scott Shannon, left, and his morning team partner Ross Brittain, right, give Kenny Loggins a hand in promoting his current single, "Forever," from his Columbia album "Vox Humana."



**Rodents Invade KLOS.** Members of Atlantic recording group Ratt ham it up with KLOS Los Angeles program director Tim Kelly before doing an on-air interview to discuss their current album, "Invasion Of Your Privacy." Standing from left are Ratts Juan Croucier and Stephen Percy, Kelly, and bandmates Warren DiMartini and Robbin Crosby.



**Tour Launch.** Rick Springfield, center, kicks off his "Cathode Ray '85" tour in San Juan, Puerto Rico, with a little help from his friends. The tour, supporting his release "Tao," is co-sponsored by the Westwood One Radio Network and Chewels Sugarless Gum. Shown with Springfield are Major Way Management's Dana Miller, left, and Westwood One chairman and president Norm Pattiz.



**Radio Celebration.** Members of the New York radio community gather to celebrate the initiation of a radio-only wing at the city's Museum of Broadcasting. Gathered from left for the "Radio After Radio" party are WCBS-FM New York air personality Bruce Morrow, WPLJ New York air personality Jim Kerr, recording artist Melanie and McGavren Guild Radio president Ralph Guild.



**Big Chair in the Big House.** Roland Orzabal of Tears For Fears, center, chats with CHEZ 106 Ottawa music director Greg Torrington, left, and afternoon announcer Mike Giunta during a recent visit to the studios. The station presented the group at the Ottawa Civic Centre on June 3.



**Riding in Style.** KHTZ Los Angeles on-air personalities show off the classic 1952 antique replica MG-TD they'll be giving away at the end of a summer-long promotion in cooperation with Schweppes. The auto will be displayed at various locations throughout the Southland, giving listeners a chance to win a trip to London as well as the car. Sending cheers from left are DJs Rick Diego, Guy Davis, Charlie Tuna and Kenny Noble.



**Ingenious Engineering.** Pictured is one of this year's entries in KBCO-AM-FM's sixth annual Kinetic Sculpture Challenge at the Boulder Reservoir in Denver. The event is a competition of home-made, human-powered amphibious crafts over a seven-mile land and water course. More than 50 moving sculptures with 350 pilots and pit crew members participated, and nearly 50,000 were on hand to witness the bizarre contest.



**Rich, and Single Too.** Lucky winner Jimmy Lockhead of Kensington, Pa., jumps for joy after being awarded \$100,000 by Philadelphia's Power 99FM (WUSL). The money acted as grand prize for the station's "World's Easiest Job Promotion," which began in March and centered on the common song-of-the-day concept with daily \$99 giveaways. Supervising his jump for joy are various station staffers.

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# TOP ROCK TRACKS™

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

## YesterHits™

Hits From Billboard 10 and 20 Years Ago This Week

### POP SINGLES—10 Years Ago

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

### POP SINGLES—20 Years Ago

1. I'm Henry VIII, I Am, Herman's Hermits, MGM
2. (I Can't Get No) Satisfaction, Rolling Stones, LONDON
3. What's New Pussycat?, Tom Jones, PARROT
4. Save Your Heart For Me, Gary Lewis & the Playboys, LIBERTY
5. I Got You Babe, Sonny & Cher, ATCO
6. Yes, I'm Ready, Barbara Mason, ARCTIC
7. I Like It Like That, Dave Clark Five, EPIC
8. Cara, Mia, Jay & the Americans, UNITED ARTISTS
9. I Can't Help Myself, Four Tops, MOTOWN
10. Don't Just Stand There, Patty Duke, UNITED ARTISTS

### TOP ALBUMS—10 Years Ago

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

### TOP ALBUMS—20 Years Ago

1. Beatles VI, CAPITOL
2. Herman's Hermits On Tour, MGM
3. The Sound Of Music, Soundtrack, RCA VICTOR
4. Mary Poppins, Soundtrack, VISTA
5. My Name Is Barbra, Barbra Streisand, COLUMBIA
6. Mr. Tambourine Man, Byrds, COLUMBIA
7. The Rolling Stones, Now!, LONDON
8. Summer Days (And Summer Nights), Beach Boys, MGM
9. Dear Heart, Andy Williams, COLUMBIA
10. The Beach Boys Today!, CAPITOL

### COUNTRY SINGLES—10 Years Ago

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

### SOUL SINGLES—10 Years Ago

1. Hope That We Can Be Together, Sharon Page, PHILADELPHIA INTERNATIONAL
2. Fight The Power Part 1, Isley Brothers, T-NECK
3. Dream Merchant, New Birth, BUDDAH
4. Get Down Tonight, K.C. & the Sunshine Band, TK
5. 7, 6, 5, 4, 3, 2, 1 (Blow Your Whistle), Gary Toms Empire, PIP
6. Sexy, MFSB, PHILADELPHIA INTERNATIONAL
7. Do It In The Name Of Love, Ben E. King, ATLANTIC
8. Forever Came Today, Jackson 5, MOTOWN
9. The Hustle, Van McCoy & the Soul City Symphony, AVCO
10. Three Steps From True Love, Reflections, CAPITOL

## Radio

# Switch to Nostalgia Format Boosts CKLW's Ratings

BY MOIRA McCORMICK

DETROIT The rapid rise of CKLW-AM Windsor from a .8 rating to a 5.2 in six months may be perceived by competing stations as an example of the "flash in the pan" syndrome that has affected other nostalgia outlets. However, CKLW operations manager Dave Shafer insists, "We have a lot of plans to ensure it sustains itself."

Baton Broadcasting sold CKLW-AM-FM to present owner Keith Campbell in January, after the struggling AC outlet had sunk to a .8 in the Fall Arbitron book. "The police radio had more action," jokes Shafer.

Campbell switched formats to Al Ham's "Music Of Your Life," and results were immediately apparent in the Winter book's 4.0 rating. With the Spring book's 5.2, Shafer notes, "That's an increase of over 600% in just six months."

Shafer attributes some of CKLW's success to the fact that the 50,000-watt AM reaches 18 states and two provinces, and that its big band format is the first in the market "since WCAR 35 years ago."

In addition, Shafer credits the station's somewhat altered approach to "Music Of Your Life." "We've done some things different than Al Ham," he notes. "We've added more cuts; our repertoire is more varied than normal."

Another factor contributing to CKLW's popularity, says Shafer, is a staff of well-known top 40 DJs, among them Jim Davis, formerly of Detroit stations WXYZ, WJR and WOMC; Bob Charleson, previously with Detroit's WWJ and WCAR;

and Dave Prince, who had served at WXYZ as well as Los Angeles outlets KIIS and KHJ.

Competing stations such as beautiful music WJOI and all-news WXYT have felt the effects of CKLW's rise, but their respective program directors say they're not concerned. At WJOI, which went from a 9.8 fall rating to 6.1 in the spring, PD Steve VanOort says, "They're taking some of our older audience, but this isn't a competitive format. There's nothing we will do or can do. We're not going to start programming big band music."

"We do go after the same audience," VanOort continues, "but easy listening, because it's more contemporary, has a younger audience. Sure, we've been affected in the older demos, but our 25-54 numbers haven't changed that much."

WXYT program director John Harper concurs. "They've only affected our 55-plus numbers," he says. WXYT went from a 4.6 in the fall to a 3.4 in the spring.

"Across the country," Harper says, "the big band format has a tradition of a meteoric rise and fall." CKLW's success, he says, could be considered distressing, "but it's only 55-plus numbers."

CKLW's Shafer disagrees. "Our listeners' average age, according to our research firm, is 40-49, and I think it's actually 44. And these people aren't old or dead. They're the biggest buying public out there."

Shafer claims it usually takes a year and a half to achieve this kind of growth, but notes that "people are still finding us. We receive an average of 350 letters a day."

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## Featured Programming

**NEW YORK'S** Continuum Radio Network has used the success of its coverage of the Philadelphia Live Aid concert to spawn a new, similarly formatted program of live backstage performance reports. Designed for top 40, AOR and adult contemporary outlets, "Backstage America" is available on a market exclusive basis, with first priority going to stations carrying Continuum's "Don & Deanna On Bleeker Street" or "The World Of Melvin Belli."

The show kicks off with reports from Bruce Springsteen's Washington concerts this month. Feature elements include on-the-scene reports and pre-taped items about the artists. In addition, "Backstage America" affiliates will be assigned regular reporters to create consistency through all concerts, and Continuum's name will not be mentioned on the program—allowing stations to promote it as their own.

Another offshoot of the network's Live Aid coverage is the launch of the "Rock 'N' Roll Really Cares—Keep The Spirit Alive" T-shirt campaign. The project encourages affiliates to sell customized T-shirts to listeners, with proceeds going to a charity of the outlet's choice. Continuum provides the shirts for \$4 to \$6, and affiliates are required to carry the campaign for at least nine days.

**WBL'S** NEW YORK'S returned morning man **Ken Webb** has expanded his radio activities to include syndicated programming through his **Ken Webb Media** in New York. The company's first such venture is "Jazz From The City," a Webb-hosted countdown from the top 40 jazz albums according to Black Radio Exclusive. Artist interviews and classic recordings are also part of the fare.

In addition, Webb and his daughter **Felicia** will be offering "What's Nu Productions," which attempts to highlight artists on their way up. And Webb is also involved in "Picean 3," a love song program from **Johnny Allen's Picean 3 Productions**.

**RADIO INTERNATIONAL** of New York has devised a neat way of engaging program directors in their latest promotion for "Rock Over London." The grand prize for listeners is a trip for two to the U.K., and this time around the PD whose listener wins gets a duplicate prize. Levi 501 Jeans is sponsoring the promotion, which runs through August and requires only a correct answer to a query on the jeans company, with affiliate calls included. From these entrants, a winner will be selected at random.

"We're hoping the contest will give our affiliates a way to have fun with 'Rock Over London' outside of the program's actual airing, as well as strengthen our place in the weekly lineup," says **Joe Trelin**, Radio International's promotion director. "Additionally, this might be a good vehicle through which the stations can produce some creative promo spots."

KIM FREEMAN

*Below is a weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate local stations have option of broadcast time and dates.*

Aug. 11-17, **John Parr**, Rick Dees' Weekly Top 40, United Stations, four hours.

Aug. 11-18, **Loose Ends**, Dance Music International, Radio International, one hour.

Aug. 10-11, **Sylvia**, Weekly Country Music Countdown, United Stations, four hours.

Aug. 12, **Roger Taylor, Part II**, Rock Over London, Radio International, one hour.

Aug. 12-18, **Katrina & the Waves**, Inner-View, Interview Radio Network, one hour.

Aug. 12-18, **Glenn Frey**, Off The Record Specials with Mary Turner, Westwood One, one hour.

Aug. 12-18, **Jack Wagner, Howard Jones**, Pop Concert Series, Westwood One, one hour.

Aug. 12-18, **Jeffrey Osborne**, Special Edition, Westwood One, one hour.

Aug. 12-18, **Billy May**, The Music Makers, Narwood Productions, one hour.

Aug. 16-18, **Fleetwood Mac**, Spirit Of Summer, CBS Radioradio, one hour.

Aug. 16-18, **Chicago**, Hot Rocks, United Stations, 90 minutes.

Aug. 16-18, **Billy Squier**, Superstar Concert Series, Westwood One, 90 minutes.

Aug. 16-22, **Johnny Cash**, Country Today, MJI Broadcasting, one hour.

Aug. 16-23, **Ronnie James Dio**, Metalshop, MJI Broadcasting, one hour.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## Billboard

### ADULT CONTEMPORARY MOST ADDED

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

74 REPORTERS	NEW ADDS	TOTAL ON
COREY HART NEVER SURRENDER EMI-AMERICA	15	45
HUEY LEWIS & THE NEWS POWER OF LOVE CHRYSALIS	12	34
THE BEACH BOYS IT'S GETTING LATE CARIBOU	10	16
WHAM! FREEDOM COLUMBIA	9	34
ARETHA FRANKLIN FREEWAY OF LOVE ARISTA	8	46

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

FOR WEEK ENDING AUGUST 10, 1985

## Billboard

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## HOT ADULT CONTEMPORARY

				Compiled from a national sample of radio playlists.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST		
				LABEL & NUMBER-DISTRIBUTING LABEL			
1	2	2	11	EVERYTIME YOU GO AWAY COLUMBIA 38-04867	1 week at No. One ◆ PAUL YOUNG		
2	1	1	11	WHO'S HOLDING DONNA NOW GORDY 1793/MOTOWN	DEBARGE		
3	3	3	11	JUST AS I AM ARISTA 1-9353	◆ AIR SUPPLY		
4	6	10	6	CHERISH DE-LITE 880869-7/POLYGRAM	KOOL & THE GANG		
5	9	13	5	YOU'RE ONLY HUMAN (SECOND WIND) COLUMBIA 38-05417	BILLY JOEL		
6	7	9	11	FOREVER COLUMBIA 38-04931	◆ KENNY LOGGINS		
7	4	4	14	YOU GIVE GOOD LOVE ARISTA 1-9274	◆ WHITNEY HOUSTON		
8	8	11	9	NOT ENOUGH LOVE IN THE WORLD GEFEN 7-29012/WARNER BROS.	◆ DON HENLEY		
9	11	12	7	YOUR LOVE IS KING PORTRAIT 37-05408/EPIC	◆ SADE		
10	5	5	15	THE SEARCH IS OVER SCOTTI BROS. 4-04871/EPIC	◆ SURVIVOR		
11	10	7	11	FIND A WAY A&M 2734	◆ AMY GRANT		
12	14	16	5	MYSTERY LADY JIVE 1-9374/ARISTA	BILLY OCEAN		
13	17	26	5	WE DON'T NEED ANOTHER HERO (THUNDERDOME) CAPITOL 5491	◆ TINA TURNER		
14	19	21	6	FREEWAY OF LOVE ARISTA 1-9354	◆ ARETHA FRANKLIN		
15	15	15	8	FRANKIE ATLANTIC 7-89547	◆ SISTER SLEDGE		
16	16	17	8	I DON'T KNOW WHY YOU DON'T WANT ME COLUMBIA 38-04809	◆ ROSANNE CASH		
17	24	28	6	NEVER SURRENDER EMI-AMERICA 8268	◆ COREY HART		
18	20	27	4	LOST IN THE FIFTIES TONIGHT RCA 14135	RONNIE MILSAP		
19	12	8	9	POSSESSION OBSESSION RCA 14098	◆ DARYL HALL & JOHN OATES		
20	13	6	12	GETCHA BACK CARIBOU 4-04913/EPIC	◆ THE BEACH BOYS		
21	18	14	17	EVERYBODY WANTS TO RULE THE WORLD MERCURY 880659-77	◆ TEARS FOR FEARS		
22	27	31	4	POWER OF LOVE CHRYSALIS 4-42876	◆ HUEY LEWIS & THE NEWS		
23	21	20	14	HEAVEN A&M 2729	◆ BRYAN ADAMS		
24	23	19	12	REAL LOVE RCA 14058	DOLLY PARTON (DUET WITH KENNY ROGERS)		
25	30	—	2	FREEDOM COLUMBIA 38-05409	◆ WHAM!		
26	22	18	14	ANGEL SIRE 7-29008/WARNER BROS.	MADONNA		
27	25	22	20	SUDDENLY JIVE 1-9323/ARISTA	◆ BILLY OCEAN		
28	26	23	14	NEVER ENDING STORY EMI-AMERICA 8230	◆ LIMAH		
29	35	—	2	YOUR SECRET'S SAFE WITH ME WARNER BROS. 7-28928	MICHAEL FRANKS		
30	33	—	2	A LITTLE BIT OF HEAVEN MODERN 7-99630/ATLANTIC	NATALIE COLE		
31	29	25	10	WALKING ON SUNSHINE CAPITOL 5466	◆ KATRINA AND THE WAVES		
32	28	24	17	AXEL F MCA 52536	◆ HAROLD FALTERMEYER		
33	31	29	16	DAYS ARE NUMBERS (THE TRAVELLER) ARISTA 1-9349	THE ALAN PARSONS PROJECT		
34	NEW	▶		SPANISH EDDIE ATLANTIC 7-89531	◆ LAURA BRANIGAN		
35	34	34	4	TIRED OF BEING BLONDE EPIC 34-05419	◆ CARLY SIMON		
36	36	35	9	SUSSUDIO ATLANTIC 7-89560	◆ PHIL COLLINS		
37	NEW	▶		IT'S GETTING LATE CARIBOU 4-05433/EPIC	◆ THE BEACH BOYS		
38	NEW	▶		CRY POLYDOR 881786-7/POLYGRAM	◆ GODLEY & CREME		
39	37	39	3	TAKE NO PRISONERS (IN THE GAME OF LOVE) ELEKTRA 7-69632	◆ PEABO BRYSON		
40	38	38	3	DON'T CLOSE YOUR EYES RCA 14115	JOHN DENVER		

○ 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.

## Open Videocassette Merchandising Touted VSDA L.A. Seminar Told of Method's Advantages

BY EARL PAIGE

LOS ANGELES There are just four home video retail operations here employing open merchandising with "live" prerecorded cassettes, yet this method is the wave of the future, a Video Software Dealers Assn. (VSDA) seminar audience here was told.

While most home video stores and departments tout "self service," the displayed package is invariably an empty box that has to be exchanged for the live copy at a counter. The new open display method, which some feel doubles rental volume, eliminates the exchange and the need for dummy boxes, attendees of the July 16 seminar were told.

Most of the discussion at the Los Angeles chapter program, which was billed as a point-of-purchase seminar, centered on Steve Gabor, operator of two Odyssey Records outlets, who told of the benefits of open merchandising. As the home video business exploded, Gabor said, "We found half of our store was behind the counters" where the live copies were kept for exchange when an empty box was presented.

"We've eliminated the counters," Gabor said, thus doubling store space and opening up more merchandising and p-o-p opportunities. "I got the idea from Wherehouse,"

Gabor acknowledged.

The apparent downside of the new open method is twofold. The live merchandise in original packaging has to be "wired" by some theft prevention system, and original packaging will not withstand the wear and tear.

"We destroy the packaging before the customers have the chance," said Gabor. He went on to describe how the original packaging is cut apart, then fastened again on a durable shell under heavy plastic.

Gabor related the familiar frustrations that led up to his investing in open display. "We had 20 or 30 customers in line all the time while we were back there looking through movies in all those alphabet shelves—adult was especially hard because it all looks alike. The new way is 80% quicker," he said, adding that fewer employees are needed.

"You're all going to have to do it [open display] if you want to rent 1,000 movies a day," he said, "unless you happen to have 30 employees." He added, "Customers like to feel they are taking the original package home."

In other areas of merchandising, Owen Ficke of Commtron urged closer relationships with "your rep," in order to receive p-o-p in timely fashion. He also said that

standups cost \$29 and up, but display contests can result in "your getting them at no cost."

Along with fellow vendor panelists Hollis Brown of Paramount and Herb Fischer of Key, Ficke was asked about merchandising used product. On the subject of pricing, Ficke said, "Whatever the traffic will bear. There's no answer. What kind of turns have you had? If you've made \$200-\$300 on it from rentals, why not blow it out at \$4.99-\$6.99?"

Gabor said computerized operation is essential to knowing how many stale copies to get rid of. Brown emphasized signage as essential to merchandising used product.

New Stores Credited

## Wall To Wall Profits Double

PHILADELPHIA Wall To Wall Sound & Video Inc., which completed its first public offering of stock on July 1, recently reported net earnings of \$4.7 million on sales of \$83.5 million for its fiscal year that ended May 31. In the previous year, profits were \$2.3 million on sales of \$60.9 million.

The doubling of profits in the past fiscal year is credited to the addition of 13 more retail record, video and electronics Wall To Wall Sound & Video as well as Listening Booth stores.

At the end of the fiscal year, the retailer was operating a chain of 71 stores in six states throughout the East under the names of Wall To Wall Sound & Video and Listening Booth. Jerry Shulman, president

and chief executive officer of the company, says that Wall To Wall is planning to open 15 more stores this year, and adds that the outlets opened last year are among the reasons Wall To Wall enjoyed a sizeable increase in sales and profits.

Existing stores have also been doing very well, according to Shulman. He says stores open at least a year posted a sales increase of about 15% in the fiscal year.

In the fourth quarter, Wall To Wall Sound & Video posted a 25% gain in sales and profits. For the quarter, net earnings were \$707,891 on revenue of \$18.5 million. In the same quarter the previous year, the company showed a profit of \$563,575 on sales of \$14.8 million.

MAURIE H. ORODENKER

## Alvin Wilbourn's AMC Goes From Shoestring to Success

BY JOHN SIPPEL

SAN BERNARDINO, Calif. Alvin Wilbourn celebrates his 20th anniversary in record/tape retailing next year. The two decades span a career that began in an inner city store less than 100 square feet in size, where the teenaged Wilbourn worked part-time for two older brothers who had started the shop on a shoestring.

Today Wilbourn operates a 2,800 square foot store here in a 4,000 square foot building he had built in 1977. Though Wilbourn and his brothers, who have since left the business, started as an r&b outlet, AMC Music & Video is a general music store with a full complement of home video for sale and rental.

Wilbourn combats the encroachment of adjacent chain competition by constantly studying the local marketplace. His relations with local radio stations are firm. Not only does he liaise with local commercial FM stations KFXM and KGGI, but he also regularly provides samples from his own stock to such area college outlets as KUDR, KVCN and KUOR.

He's also found that a good home electronics service department and an in-car stereo installation sector provide customer pull that the chains can't offer. Along a back wall, the store offers a variety of demonstration units for car playback from such brands as Craig,

Pioneer, Audiovox and Magnadyne. AMC also repairs stereo record and tape equipment.

AMC offers a wide range of alternative products, including sunglasses, jewelry, incense, T-shirts, posters, tobacco, candy and novelties.

A huge selection of accessories is available, including blank audio and videotape, carrying cases, home electronics equipment, record and tape care materials and several kinds of needles and cartridge replacements. Most are in glass counters that line three walls of the store.

Prerecorded tape's share of total album sales is increasing, but Wilbourn keeps his cassette inventory on a wall unit, spine out, behind a series of counters. He prefers his clerks, who are mostly veteran employees, to serve patrons personally.

AMC stocks a selection of 5,000 oldies and the top Billboard singles in every category at \$1.98. Album stocks are heavy in catalog, and the charted albums in all repertoire except country are available.

Wilbourn prices product competitively. He visits Los Angeles once every week to make pickups at a number of wholesalers. Store manager Willie Mae Martin and assistant manager John Vidaure direct buying.

Wilbourn saw the handwriting on the video wall and began to stock  
(Continued on page 22)

# THE 1985 ELECTRONIC ACCESSORIES SHOW

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# On the Beam

BY SAM SUTHERLAND

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

**S**MALLER INDEPENDENT LABELS continue to find the Compact Disc medium potent as a market equalizer—the right product, offered in the CD format, can compete successfully with the biggest superstars and the largest labels, thanks to the burgeoning market's voracious appetite for new titles. Two examples are listed among this week's top 30 pop Compact Discs.

**Mannheim Steamroller** is already well-known to analog audiophiles as the *nom du disque* for an Omaha-based studio ensemble founded by percussionist **Chip Davis**, who has variously mated his core group of players with full symphony orchestras and various off-beat instruments to ply a lush instrumental pop style that mixes the post-atomic and the pre-electric

with abandon. The various Steamroller albums, all sharing the "Fresh Aire" series title, have already fared well as audiophile albums, but since adding Compact Disc versions, Davis' **American Gramophone** label has tapped a dizzying new level of visibility.

"Fresh Aire V" has been firmly entrenched in the bottom third of the pop CD chart since Billboard began publishing these listings. **Carol Davis**, visiting Los Angeles on label business, agrees that the configura-

tion "has been incredible for us" in terms of carrying awareness beyond the half-speed LP bins, adding: "The killer for us is that we're able to make an impact on the top 30 of a national chart now."

Still, the label's small size and the still mercurial nature of available CD production capacity makes American Gramophone's position frustrating as well as fulfilling. Demand for CD stock is such that, **Carol Davis** says, "When a shipment arrives, it all blows out—it's all sold before it even hits customs." Sales when the laser-read disks do arrive are also sharply skewed, with market share in CDs jumping up to a

comparatively huge percentage of total units.

While sweating the production crunch, the label does plan another "Fresh Aire" series entry, "Fresh Aire III," to fatten the Mannheim Steamroller CD catalog by fall. That group's audiophile Christmas album, first issued last year, also makes the swing to digital disk this year.

Another telling example of how CD availability can garner retail impact is **Telarc's** current pop debut, "California Project" by **Papa Doo Run Run**. That Southern California band, which has performed and re-

(Continued on page 49)

FOR WEEK ENDING AUGUST 10, 1985

## Billboard® TOP COMPACT DISCS

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POP					Compiled from a national sample of retail sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	
				LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	2	11	PHIL COLLINS	ATLANTIC 2-81240 7 weeks at No. One NO JACKET REQUIRED	
2	2	1	11	BRUCE SPRINGSTEEN	COLUMBIA CK 38653 BORN IN THE U.S.A.	
3	3	3	11	TEARS FOR FEARS	MERCURY 824-300-2/POLYGRAM SONGS FROM THE BIG CHAIR	
4	4	7	10	DIRE STRAITS	WARNER BROS. 2-25264 BROTHERS IN ARMS	
5	7	9	11	BRYAN ADAMS	A&M CD 5013 RECKLESS	
6	5	5	11	PINK FLOYD	HARVEST CD 46001/CAPITOL DARK SIDE OF THE MOON	
7	8	22	3	EURYTHMICS	RCA PCD 1-5429 BE YOURSELF TONIGHT	
8	6	8	11	MADONNA	SIRE 2-25157/WARNER BROS. LIKE A VIRGIN	
9	12	6	11	PRINCE & THE REVOLUTION	PAISLEY PARK 2-25286/WARNER BROS. AROUND THE WORLD IN A DAY	
10	9	4	11	JOHN FOGERTY	WARNER BROS. 2-25203 CENTERFIELD	
11	14	13	11	HUEY LEWIS & THE NEWS	CHRYSALIS VK 41412 SPORTS	
12	18	—	2	STING	A&M CD-3750 DREAM OF THE BLUE TURTLES	
13	11	10	11	SOUNDTRACK	MCA MCAD 5553 BEVERLY HILLS COP	
14	15	11	11	DON HENLEY	GEFFEN 2-24026/WARNER BROS. BUILDING THE PERFECT BEAST	
15	10	12	11	SADE	PORTRAIT RK-39581/EPIC DIAMOND LIFE	
16	13	14	11	TINA TURNER	CAPITOL CD 46041 PRIVATE DANCER	
17	24	19	8	HOWARD JONES	ELEKTRA 960390-2 DREAM INTO ACTION	
18	19	15	7	STEELY DAN	MCA D-5570 DECADE OF HITS	
19	20	26	3	USA FOR AFRICA	POLYGRAM 824822-2 WE ARE THE WORLD	
20	17	18	6	SUPERTRAMP	A&M CD 5014 BROTHER WHERE YOU BOUND	
21	21	20	11	WHAM!	COLUMBIA CK 39595 MAKE IT BIG	
22	16	21	9	PINK FLOYD	COLUMBIA C2K 36183 THE WALL	
23	30	—	2	PAUL YOUNG	COLUMBIA CK-39957 THE SECRET OF ASSOCIATION	
24	23	25	4	TOM PETTY AND THE HEARTBREAKERS	MCA MCAD 05486 SOUTHERN ACCENTS	
25	25	—	2	'TIL TUESDAY	EPIC RK-39458 VOICES CARRY	
26	22	23	3	PAPA DOO RUN RUN	TELARC CD 70501 CALIFORNIA PROJECT	
27	26	17	5	BRYAN FERRY	WARNER BROS. 2-25082 BOYS AND GIRLS	
28	28	16	11	LIONEL RICHIE	MOTOWN 6059 MD CAN'T SLOW DOWN	
29	NEW			FLIM & THE BD'S	DMP CD 443 TRICYCLE	
30	NEW			ERIC CLAPTON	RSD 8000142/POLYGRAM TIME PIECES	

CLASSICAL					Compiled from a national sample of retail sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST	
				LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	1	11	BERNSTEIN: WEST SIDE STORY	DG 415-253 11 weeks at No. One TE KANAWA, CARRERAS (BERNSTEIN)	
2	2	2	11	AMADEUS SOUNDTRACK	FANTASY WAM-1791 NEVILLE MARRINER	
3	3	3	11	TIME WARP	TELARC 80106 CINCINNATI POPS (KUNZEL)	
4	4	4	11	WEBBER: REQUIEM	ANGEL DFO-38218 DOMINGO, BRIGHTMAN (MAAZEL)	
5	5	5	11	TCHAIKOVSKY: 1812 OVERTURE	TELARC 80041 CINCINNATI POPS (KUNZEL)	
6	6	7	11	STAR TRACKS	TELARC 80094 CINCINNATI POPS (KUNZEL)	
7	8	8	11	TELARC SAMPLER #1	TELARC 80101 VARIOUS ARTISTS	
8	9	9	11	TELARC SAMPLER #2	TELARC 80102 VARIOUS ARTISTS	
9	7	6	11	COPLAND: APPALACHIAN SPRING	TELARC 80078 ATLANTA SYMPHONY	
10	11	12	11	THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244 NEVILLE MARRINER	
11	10	10	11	MOZART: REQUIEM	L'OISEAU LYRE 411-712 ACADEMY OF ANCIENT MUSIC (HOGWOOD)	
12	12	13	11	WITH A SONG IN MY HEART	PHILIPS 412-625 JESSYE NORMAN, BOSTON POPS (WILLIAMS)	
13	15	17	11	BEETHOVEN: SYMPHONY #9	DG 410-987 BERLIN PHILHARMONIC (KARAJAN)	
14	16	18	7	BACH: UNACCOMPANIED CELLO SUITES	CBS M2K-37867 YO-YO MA	
15	13	11	11	HAYDN/HUMMEL/L MOZART: TRUMPET CON.	CBS MK-37846 WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)	
16	14	14	11	PACHELBEL: CANON	RCA RCD1-5468 PAILLARD CHAMBER ORCHESTRA	
17	17	19	11	BEETHOVEN: SYMPHONIES #5 & 6	DG 413-932 BERLIN PHILHARMONIC (KARAJAN)	
18	18	15	11	MAMMA	LONDON 411-959 LUCIANO PAVAROTTI (MANCINI)	
19	19	16	11	AVE MARIA	PHILIPS 412-629 KIRI TE KANAWA	
20	22	23	11	BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO	CBS MK-39059 YO-YO MA, CLAUDE BOLLING	
21	21	21	11	GERSHWIN: RHAPSODY IN BLUE	TELARC 80058 CINCINNATI POPS (KUNZEL)	
22	20	20	11	BACH: GOLDBERG VARIATIONS	CBS MK-37779 GLENN GOULD	
23	25	27	6	BEETHOVEN: SYMPHONIES 4 & 7	DG 415-121 BERLIN PHILHARMONIC (KARAJAN)	
24	23	22	11	BIZET: CARMEN (EXCERPTS)	ERATO HBC1 5302 DOMINGO (MAAZEL)	
25	24	24	11	BERLIOZ: REQUIEM	TELARC 80068 ATLANTA SYMPHONY (SHAW)	
26	26	26	5	BAROQUE SOLOS AND DUETS	CBS MK-39061 WYNTON MARSALIS, EDITA GRUBEROVA	
27	NEW			STRAUSSFEST	TELARC 80098 CINCINNATI POPS (KUNZEL)	
28	28	—	2	GERSHWIN: PORGY AND BESS	PHILIPS 412-720 SIMON ESTES, ROBERTA ALEXANDER	
29	29	30	11	THE ART OF BEVERLY SILLS	ANGEL AV 34017 BEVERLY SILLS	
30	30	29	4	HOLST: THE PLANETS	DG 400-028 BERLIN PHILHARMONIC (KARAJAN)	



**Camelot Comes to Sandusky.** The Ohio-based Camelot Music chain recently held its annual convention at Saw Mill Creek Lodge in Sandusky. The five-day confab brought together managers from the chain's 174 stores, home office and leased departments, as well as representatives from 34 suppliers. In addition to business sessions, the July 12-16 meet included time for recreation and entertainment, including the chain's annual Olympic competition and performances by Kool & the Gang, Bryan Adams and the Nylons. Pictured during the convention are, in the first photo, from left:

Camelot founder and president Paul David, Robert "Kool" Bell of Kool & the Gang, purchasing department coordinator Joanne Wucinick and the band's James "J.T." Taylor following the group's performance. In the second photo, Bryan Adams checks out the action during his show. And in the third photo, former Boston Celtic John Havlicek greets two recipients of Camelot's 15-year service awards. Shown from left are advertising media supervisor Linda Wilson, Havlicek, and vice president of advertising Gerry Gladioux.

## New Releases

### ALBUMS

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette;

NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

#### POP/ROCK

**CARL, MAX Circle**  
LP MCA MCA-5563/\$8.98

CA MCAC-5563/\$8.98

**THE EASYBEATS**  
The Best Of  
LP Rhino RNLP 124/\$8.98  
CA RNC 124/\$8.98

**THE MERRY-GO-ROUND**  
The Best Of  
LP Rhino RNLP 125/\$8.98  
CA RNC 125/\$8.98

**THE MONKEES**  
Instant Replay  
LP Rhino RNLP 146/\$8.98  
CA RNC 146/\$8.98

**LEWIS, JERRY LEE**  
Milestones  
LP Rhino RNDA 1499/\$14.98  
CA RNC 1499/\$14.98

**NICALL, ZAMP**  
The New Volunteer  
LP Neophonic NE 1002/Greenworld/\$6.98

**BLACK HOLLIDAY, JENNIFER**  
(Continued on page 49)

### AMC MUSIC & VIDEO

(Continued from page 20)  
videocassettes in June, 1984. He offers more than 1,000 titles at \$2 per day, with some specials regularly at \$1. He has three VHS-format and one Beta machine for rent at \$5 per day. He buys video himself, and says he has found local radio and newspaper advertising pivotal in establishing AMC as a video specialty dealer.

Compact Disc has not made a dent at the store. Wilbourn stocks about 50 titles at \$11.98 and \$12.98. He's high on CD's potential, but says he won't get into the mainstream of the new technology until more pop-oriented titles are readily available in the format.

### For the Record

An article in the July 27 Billboard suggested that Camelot Music has cut its shipping costs by dealing with RPS. The retailer uses UPS and credits the saving to that shipper's improvements in ordering procedures.

## VSDA Members Receiving Ballots for '85 Awards

**NEW YORK** Ballots for the annual Video Software Dealers Assn. (VSDA) Awards, recognizing actual sales and rental performance, have been mailed to members. Winners of the 1985 awards, which cover titles in the marketplace between July 1, 1984 and June 30, 1985, will be announced at a banquet on Aug. 28, during the VSDA convention.

This year's ballots include a special recognition of the best selling videocassette. The sale-only award is in concordance with the convention's theme, "Sellabration '85." The 18 other categories are voted on the combined basis of sales and rentals.

The categories and nominees are:

- Most popular current video program: "The Karate Kid," "Missing In Action," "Police Academy," "The Terminator."

- Most popular current drama: "The Cotton Club," "The Karate Kid," "Places In The Heart," "The Natural," "The River."

- Most popular current musical: "Breakin'," "Electric Boogaloo, Breakin' 2," "Flashdance," "Footloose," "Purple Rain."

- Most popular current comedy: "Bachelor Party," "Police Academy," "Revenge Of The Nerds," "Splash."

- Most popular current children's

movie: "The Never Ending Story," "Robin Hood," "The Care Bears Movie," "The Muppets Take Manhattan."

- Most popular current action/adventure movie: "Missing In Action," "Red Dawn," "Romancing The Stone," "The Terminator."

- Most popular current science fiction movie: "Dune," "Starman," "Star Trek III—The Search For Spock," "The Empire Strikes Back"

(Continued on opposite page)



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# Billboard TOP COMPUTER SOFTWARE



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

ENTERTAINMENT	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other
1	1	33		THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Text Adventure.		•	•	•	•	•		•	•
2	3	22		F-15 STRIKE EAGLE	Micro Prose	Air Combat Simulation Game.		•	•	•	•				
3	2	82		FLIGHT SIMULATOR II	Sublogic	Simulation Package		•	•	•					
4	5	20		KARATEKA	Broderbund	Action Arcade Game.		•		•					
5	4	11		SUMMER GAMES II	Epyx	Arcade Style Sports Game		•	•	•	•				
6	12	6		WISHBRINGER	Infocom	Fantasy Adventure Game		•	•	•	•	•			•
7	7	36		GHOSTBUSTERS	Activision	Strategy Arcade Game		•	•	•					
8	17	52		SARGON III	Hayden	Chess Game		•		•	•				
9	6	90		FLIGHT SIMULATOR	Microsoft	Simulation Package				•	•				
10	10	14		GATO	Spectrum HoloByte Inc.	Strategic Game					•				
11	8	9		BEACHHEAD II	Access	Strategy Arcade Game				•					
12	13	11		SOLO FLIGHT	MicroProse	Fun Flight Simulation		•	•	•	•				
13	9	2		AIRBORNE	Silicon Beach Software	Action Game						•			
14	20	95		EXODUS: ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		•	•	•	•				
15	NEW ▶			PHANTASIE	SSI	Fantasy Strategy				•					
16	16	3		KAMPFGRUPPE	SSI	Strategy Simulation				•					
17	18	3		COMPUTER QUARTERBACK	SSI	Action Simulation				•					
18	15	23		BRUCE LEE	Datasoft	Adventure Game		•	•	•					
19	14	3		SPYHUNTER	Bally	Action Arcade		•		•					
20	19	4		GEMSTONE WARRIOR	SSI	Strategy Arcade Game				•					

EDUCATION	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other
1	1	45		TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.		•		•	•	•			
2	2	80		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	97		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	76		MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		•	•	•					
5	NEW ▶			CHARLIE BROWN'S ABC'S	Random House	An introduction to letters and words. Recommended ages 3 to 7.		•		•	•				
6	8	12		BUILD A BOOK	Scarborough	Children can create a story with friends and pets names to print out and make their own book. Recommended ages 2-12.		•		•	•				
7	5	35		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.		•	♦♦	♦♦	•		•		
8	6	8		AGENT U.S.A.	Schr 'astic Inc.	Educational program designed to sharpen geographic and math skills helps to improve deductive reasoning in ages 9 to adults.		•	•	•	•				
9	7	10		BANK STREET MUSIC WRITER	Mindscape	Write, edit and play back your own music compositions.		•		•	•				
10	10	4		ROCKY'S BOOTS	The Learning Company	Teaches the basics of logic and circuitry to ages 9 and up. Presents user with a problem that is solved by using logic and building a machine to solve the problem.		•		•	•				

HOME MANAGEMENT	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other
1	1	55		PRINT SHOP	Broderbund	At Home Print Shop		•	•	•					
2	3	16		THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.		•		•	•				
3	2	18		PRINT SHOP GRAPHICS LIBRARY	Broderbund	An additional disk for use with the "Print Shop". Supplies 100 new graphics.		•	•	•					
4	4	97		BANK STREET WRITER	Broderbund	Word Processing Package		•	•	•	•				
5	7	31		PAPERCLIP	Batteries Included	Word Processing Package			•	♦♦					
6	9	16		HOMEPAK	Batteries Included	Combines word processing, communications and data management in one package.		•	•	•	•				
7	10	2		PRINT MASTER	Unison World	At Home Print Shop					•				
8	6	89		DOLLARS AND SENSE	Monogram	Home Financial Package		•			•	•			
9	8	21		MANAGING YOUR MONEY, ANDREW TOBIAS	Meca	Home Financial Management System					•				
10	5	5		PRINT SHOP GRAPHICS LIBRARY II	Broderbund	A second disk for use with the "Print Shop" more new graphics.		•		•					

## VSDA AWARD NOMINEES

(Continued from page 22)

Back," "The Last Starfighter," "2010."

- Most popular current horror movie: "C.H.U.D.," "Christine," "Firestarter," "Friday The 13th—The Final Chapter," "Ghoulies," "Last House On The Left," "Nightmare On Elm Street."

- Most popular current foreign movie: "El Norte," "Fanny & Alexander," "The Return Of Martin Guerre," "The Boat (Das Boot)."

- Most popular classic movie: "Casablanca," "Gone With The Wind," "Rear Window," "Vertigo."

- Most popular children's program (non-movie): Care Bears series, He-Man series, Rainbow Brite series, Strawberry Shortcake series, "Strong Kids, Safe Kids."

- Most popular sports program: "Best Of WWF, Vol. 1," "Highlights Of The 1984 Summer Olympics," "Hulkamania," "Wrestlemania."

- Most popular video performance: "Lionel Richie—All Night Long," "Making Michael Jackson's Thriller," "We Are The World," "Wham!, The Video."

- Most popular adult product: "Behind The Green Door," "Debbie Does Dallas," "Insatiable," "On Golden Blonde," "Stiff Competition," "Taboo III."

- Most popular made-for-home video product: "Do It Debbie's Way," "Jane Fonda's Prime Time Workout," "Jane Fonda's Workout," "Strong Kids, Safe Kids," "We Are The World."

- Most popular studio/manufacturer-sponsored retail promotion: "Limited Gold" (Walt Disney Home Video), "Purple Rain" (Warner Home Video), "Star Trek III" (Paramount Home Video), "Star Trek" tv episodes (Paramount), "25 For 25" (Paramount).

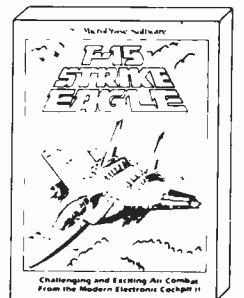
- Most popular instructional "how-to" program: "Do It Debbie's Way," "Jack Nicklaus—Golf My Way," "Jane Fonda's Prime Time Workout," "Jane Fonda's Workout," "Raquel: Total Beauty & Fitness."

- Best selling videocassette (sales only): "Gone With The Wind," "Jane Fonda's Workout," "Purple Rain," "Star Trek III—The Search For Spock."

The VSDA convention will be held Aug. 25-29 at the Washington Sheraton and Shoreham hotels in Washington, D.C.

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## 10-Year-Old AAV in Major Expansion

# Australia's Biggest Complex Gets Bigger

MELBOURNE AAV-Australia, this country's largest studio complex, has marked its 10th anniversary with a recent major expansion of facilities. It is now ranked among the world's leading audio/video production centers, with a staff of more than 160 and an overall facility worth of \$25 million.

AAV's growth activity this year includes the acquisition of a new recording studio, a video equipment renting and production company, and purchase of major new pieces of equipment.

AAV has acquired Flagstaff Recording Studios, a twin 24-track complex owned by composer/producer Mike Brady. Studio manager Ernie Rose has been retained by AAV and appointed manager of audio operations for what is now a seven-studio facility. Rose joined the staff of Bill Armstrong Studios, the pioneering facility which became AAV, in 1975.

AAV also spent \$500,000 to purchase Network Hire, a video renting and staging company located in Brisbane, with a branch office on Australia's Gold Coast. Casting an

eye to the lucrative convention market, AAV intends to substantially upgrade and expand Network's already impressive range of equipment and facilities.

Within its first decade of operation, AAV has achieved extraordinary growth. Its achievements include:

- Installation of the world's first PAL video computer editing system.

- Construction of Australia's first fully digital recording studio.

- The first Australian linking (and one of the earliest international linkings) of videodisk and videotext systems.

- The only independent facility to be linked permanently to the major eastern seaboard coaxial communications cable.

- The first Australian studio to complete an album entirely in digital multitrack (by the band Australian Crawl).

In addition, AAV has a strong hold on both film and advertising production throughout Australia. The soundtracks for almost every major Australian film are mixed at

AAV by Roger Savage (whose achievements include having engineered the first Rolling Stones single, "Come On," in 1963). The complex maintains three studios devoted solely to advertising and voiceover business. And within the South Melbourne complex is the newly established Video Paint Brush Co., which provides specialist video graphics for both advertising and music video clients.

An area AAV has been exploring recently is cable television. In conjunction with the government-controlled Telecom (which operates Australia's telephone system), AAV has designed and installed the country's first privately switched cable tv system, running between its headquarters and a number of

(Continued on opposite page)

# Audio Track

NEW YORK

**MIKEL ROUSE & TIREZ TIREZ** have been working on a single for Sire at **B.C. Studio**, with **Martin Bisi** at the board.

Producer **Dennis Bell** recently completed tracks for Reality Records artist **Doug E. Fresh** at both **A&R Studios** and **Planet Sound**. Co-production was by **Ollie Cotton** and **Fresh**; **Cotton** also engineered.

**Chaka Khan** was in at **Media-Sound** recording the theme song for the upcoming Columbia feature film "White Knight." **Tim Hatfield** engineered, assisted by **Rick Slater**. Also there, **Hatfield** recorded and mixed several tunes for ex-Stray Cat **Brian Setzer**. **Steve Van Zandt** produced.

**Richard Basso** and **Nickey Braddy** have been co-producing

tracks for Island artist **Mahogany Watkins** at **39th Street Music**, with **Tim Cox** at the console. Also there, **Full Force** has been producing the dub mix of **UTFO's** "Bite It," with **Richard Kaye** at the controls.

At Brooklyn's **Systems Two**, producer **Josh Mendlowitz** is mixing a new Holyland Records release for **Harry Schecter**. **Michael Marciano** is engineering. Also there, producer **Arcelio Garcia** has been working with **Malo**, with **Marciano** again at the board.

LOS ANGELES

**CHICO DE BARGE** has been in at **Sheika Productions Recording** in North Hollywood, working on his debut solo album for Motown. Also in have been **MCA** act the **Controllers**. Producers, writers, arrangers and engineers for both sessions are **Galen L. Senogles** and **Ralph Benatar**.

Resistance was in at **Engineer Bill's Studios** and **Studio 9** recording their debut single for **Lazer Records**. **Ted Steward** produced.

**Greg Ladanyi** recently completed production chores with **Danny Kortchmar** for **Eric Martin's** Capitol debut at **Record One**.

Producer/engineer **John Henning** has been in at **Sound Image** (Continued on opposite page)

# Video Track

NEW YORK

**MTV'S** "Friday Night Video Fights" gets a taste of the real thing this Friday (9), when world heavyweight champion **Larry Holmes** shows up to host the bout. Other MTV news: **The Cars** appear in a long-form concert special, "The Cars Live 1984-1985," on Aug. 17. The film uses concert footage shot last September at Houston's **Summit Arena**.

**Fred/Alan Inc.** and **Colossal Pictures** of San Francisco won "best of show" and a gold medal for promotional animation from the **Broadcast Designers Assn.** for their **Nickelodeon ID** campaign. The three 10-second spots were "Knock Knock," "Big Beast Quintet" and "Mouse Patrol."

For "I Wonder If I Take You Home," **Lisa Lisa & Cult Jam** joined forces with **Full Force**, the Columbia act that wrote and produced the tune. The clip was directed by **Ken Ross** of **Ross/Levine** (the video's producers), who used **Production Management Associates** to aid in coordinating production and post-production for the project. **PMA**, which provides budget coordination and other controls, was responsible for, among other things, the booking and coordination of the 35mm film developing and transfer to one-inch.

A 90-minute feature documentary chronicling the U.S. tour of **Richie Havens** is about to open in summer film festivals in Scandinavia, Russia, Germany and New Zealand, after completion of post-production at the **Sound Shop**. The work, "A Matter Of Struggle," was directed by **Joan Harvey** and produced by **Ralph Klein** and **Saul Newton** for **Parallel Films**. Aside from its musical content, the video makes a political statement about "the problems people are facing under Reaganomics." **Havens** is planning a benefit concert in New York in November to raise money for the distribution of the documentary.

**Editel/New York's** **Peter Karp** was called in by director **Jack Cole** (Steve Perry, Dennis DeYoung) for

both pre- and post-production consultation on the "Only Lonely" clip for Mercury act **Bon Jovi**. According to **Karp**, the piece is "evocative of a contemporary 'West Side Story,'" with action shot "very close-up and shadowy, smokey lighting" by director of photography **Tom Grubbs**.

LOS ANGELES

**STEPHANIE MILLS'** clip for her single "Bit By Bit," directed by **Marty Callner**, combines performance footage with scenes from the Chevy Chase vehicle "Fletch."

OTHER CITIES

**THE NITTY GRITTY DIRT BAND** has completed filming three music videos to promote their recently released Warner Bros. album "Partners, Brothers And Friends." The three performance clips, staged at Denver's **Rainbow Music Hall**, are "Modern Day Romance," "Telluride" and "Redneck Riviera." They were produced by **Doug Stewart** and directed by **Gary Amelon** in association with **T.T.S. Video** in Denver. Edited by **STEVEN DUPLER**

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



**Whooping It Up at Cherokee.** EMI America artist **Limahl** recently mixed his new single at Cherokee Studios in Los Angeles. Pictured playing around are, from left, engineer **Paul Sabu**, studio manager **Con Merten**, **Limahl** and producer **Rusty Garner**.

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**AUDIO TRACK**

(Continued from opposite page)

working with **Joey Travolta** on a soundtrack for the musical "Rock-ola." Also there, producer **Jack Morrisett** has been tracking with **Shaw** and engineer **Elliott Peters**.

Lyricist **Janis Cerone** and composer **Walter Murphy** recently completed two songs for the upcoming feature film "Pulsebeat." One, "Pulsebeat," is performed by Qwest artist **Siedah Garrett**. The other, "What's It Gonna Be?," is performed by **Henry Small**. Recording was done at **Smoketree Studios**, with **Murphy** producing and **Douglas Parry** engineering.

**NASHVILLE**

**BERNIE FAULKNER** has been producing **Mary Wright** and **J.J. Meredith**, with **Ben Harris** at the desk, at **Groundstar**. Faulkner has

**AAU-AUSTRALIA**

(Continued from page 24)

advertising agencies based here. AAV used the occasion of its 10th anniversary to present CBS/Fox with a mounted gold videocassette commemorating the one millionth tape duplicated for that company. ("Romancing The Stone" was on the machines when that milestone was reached.) AAV's birthday party, which also featured a \$50,000 multi-visual overview production showcasing the firm's vast array of endeavors, was attended by Australian Minister of Science and Technology **Barry Jones**. GLENN A. BAKER

also been overseeing tracks for **Nightshift** at **Fireside Studios**, with **Doyle Grisham** engineering.

**OTHER CITIES**

**CYGNET RECORDS** artist **Phil Lopez** recently completed an album at **Morrisound Recording** in Tampa. **Jim Morris** engineered.

Heartland recording artists **Real Life** have been laying tracks for their third album at Cincinnati's **Fifth Floor Studios**. **Gary Platt** is producing and engineering.

**Robin Gibb** was recently at **Criteria Recording** in Miami putting the final touches on his latest solo album. Brother **Maurice Gibb** and **Tom Dowd** co-produced, with **Dennis Hetzendorfer** engineering and **Lee Shapiro** assisting.

At **Padded Cell Studios** in Chicago, local act **Thirteen-Thirteen** recently completed their debut single, "Silent Hero," with producer **Tom Orsi**.

**Joy Circuit** has completed tracking a new album at **Perfection Recording** in Akron, Ohio. **Ivan Burketh** engineered.

**Brent Malnack** and **Mars Booth** have completed tracks for their EP cassette release, "That Conversation," at **Sound Recorders** in Kansas City, Mo. Engineer/producer was **Jim Schrader**. Duplication will be done by **ElectroSound** of Council Bluffs, Iowa.

**James Mtume** and **Phil Field** recently mixed **Roy Ayers'** next Columbia album at **Eastern Artists Recording Studio (EARS)** in East Orange, N.J.

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

**Chicago's Jor-Dan Off to a Good Start**

CHICAGO A new local 24-track facility, described as an alternative to both expensive downtown studios and lower-quality suburban rooms, has begun operations.

Jor-Dan Studios, located in a wooded area of west suburban Wheaton, offers top-flight equipment and luxury accommodations at considerably lower prices than downtown studios, according to owner **Dan Zimbelman**. Its \$130 hourly fee for album clients also in-

cludes complimentary lodging at nearby Indian Lakes Hotel, as well as unlimited usage of the adjacent Wheaton Sports Center.

The facility was blueprinted by designers **George Augspurger** and **Jack Edwards**, whose credits include **Sunset Sound** and **RCA Studios** in New York, Tokyo, Buenos Aires and Rio de Janeiro, as well as studios for **Richard Perry**, **Stevie Wonder** and **Kenny Loggins**.

Jor-Dan encompasses a 24-track

room and an eight-track media studio, with a 600-foot lounge overlooking the main studio. It features a discrete electronics-modified Neve console (which Zimbelman says was acquired, modified and installed in the studio by **Rupert Neve**), as well as a **Studer 24-track** and several **Studer two-track** machines. "We're also awaiting a **Studer digital two-track**, which should arrive in January," Zimbelman notes.

Other hardware includes **AMS** reverb and digital processing, **Lexicon** digital reverb, **EMT 140-ST** plate reverb and **UREI 813B** monitors with **Hafler** amps, built to **Augspurger's** and **Edwards'** specifications.

Zimbelman says Jor-Dan has already hosted several album projects, as well as a number of commercial clients. **Survivor** recently laid down basic tracks for the soundtrack to "Rocky IV," and **Jerry Garcia** was in producing the soundtrack to Columbia's "Date Night," which stars **Al Franken** and **Tom Davis**.

In addition, a number of contemporary Christian artists and labels have been availing themselves of Jor-Dan's facilities. Several engineers are also utilizing Jor-Dan on a freelance basis, says Zimbelman, including **Jim Scheffler** (**Pablo Cruise**, **Blues Brothers**) and **Mal Davis**.

Zimbelman says he and partner **Grace Jordan** "feel we need a cross-section of album and commercial work" to keep their studio profitable, and notes that business is already above their initial projections. "We see ourselves attracting clients who need better facilities than what most of suburbia has to offer, yet don't want the hustle and bustle of downtown," he says.

MOIRA McCORMICK

**New EditDroid Disk Service**  
*'Greater Control' for Video Editors*

NEW YORK Users of The Droid Works' EditDroid video editing system can now take advantage of a new disk-making service provided by Technidisc, the Troy, Mich.-based subsidiary of Producers Color Service Inc. The new service will make available to EditDroid users either a film-to-tape-to-disk transfer or tape-to-disk transfer, with color correction, and is flexible enough to be tailored to fit customers' unique requirements, according to the firm.

While the EditDroid can be configured for use with videodisk and/or videotape machines as source material when editing, many users prefer the disks, as they offer extremely fast access to source material and also permit the editor to preview longer sequences of clips in real time. "The videodisk source material gives editors greater creative flexibility and control over their material," notes **Robert Doris**, president of EditDroid.

Technidisc is supplying specially

manufactured direct-read-after-write (DRAW) disks, called "EditDiscs." According to Technidisc president **Ron Balousek**, the special disks are in the **LaserVision** format, can be played on a wide variety of machines, and are durable enough not to be subject to "information degradation which can occur in normal handling."

Prices range from \$150 to \$300 per disk, depending upon the quantity of material to be transferred and the number of duplicate disks desired. Turnaround time is within 24 hours to most major U.S. markets.

For more detailed information on the service, Technidisc has provided a toll-free number: (800) 321-9610.

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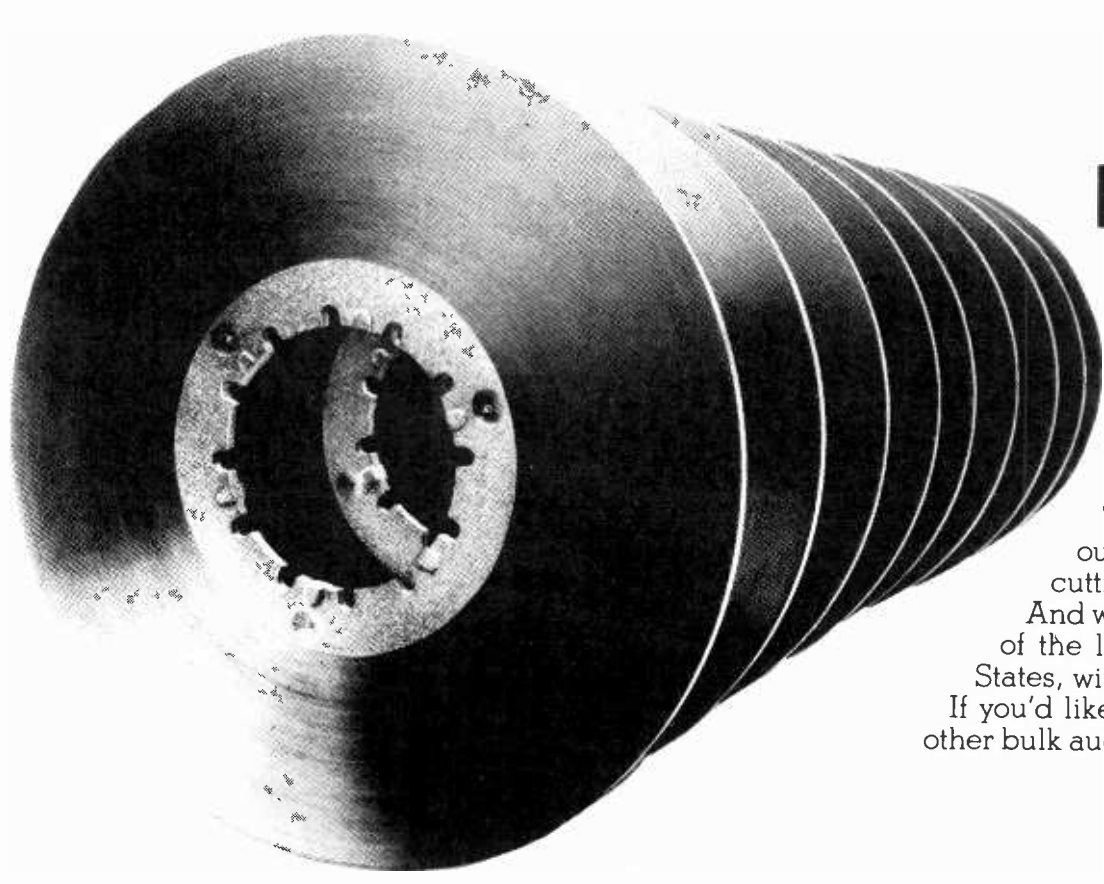
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## TV Episodes Called Strong Sellers Three Manufacturers Praise Titles' Marketability

BY MOIRA McCORMICK

CHICAGO Episodes of cult television series, having proven to be strong sell-through items, can be marketed over and over again to new crops of collectors.

That's the consensus of representatives of three home video manufacturers: Maljack Productions Inc. (MPI), Embassy Home Entertainment and Thorn-EMI.

MPI offers "The Prisoner" (17 episodes, \$39.95 each), "Why We Fight" (seven episodes, \$19.95 each), "Captain Kangaroo Video

Showcase" (10 episodes, two currently available, \$39.95 each), and "Secret Agent" (45 episodes, five scheduled for MPI release, \$39.95 each.) The company has also acquired the rights to 75 installments of cult favorite "The Honeymooners."

"The Prisoner" has thus far been MPI's most successful series, with sales of 45,000 copies of combined episodes, according to Ali. He says specialized promotion for each installment has been crucial to the series' sales.

"For each 'Prisoner' release," he

relates, "we had special color buttons made, as well as custom T-shirts and episode synopses. There was different point-of-purchase material for every one. When you have a staggered release, you don't shoot all your marketing bullets at once."

Ali also reports increased numbers for "Why We Fight," the Frank Capra-produced World War II propaganda documentaries, since lowering the price from \$39.95 to \$19.95 in June. "That one does better through book clubs and mail order than it does in video stores," he notes.

TV series in general, he says, "have been successful for us. The numbers may not excite a lot of companies, if broken down per episode, but they're marketed as series. If you can sell a customer just one, chances are you can hook them on the whole series."

Rand Bleimeister, vice president of sales for Embassy Home Entertainment, finds television series' success at the home video level "is all a function of content and talent." Embassy carries "Victory At Sea" (26 episodes, \$19.95 each), "Vietnam: The 10,000 Day War" (13 episodes, \$29.95 each), and "Best Of Mary Hartman, Mary Hartman" (three episodes, \$29.95). The company also offers both episodes of the mini-series "The Day After" in one \$79.95 package.

"High content series like 'Victory At Sea' and 'Vietnam' are timely," says Bleimeister, "especially with the resurgence of patriotism and interest in Vietnam. Both are highly collectible and have great sell-

of "Honeymooners" episodes. These are the highly publicized, newly surfaced episodes stockpiled by Gleason and also obtained by the Showtime pay-cable network, many of which will be shown on Showtime starting in September. The new material, Ali stresses, is distinct from the 39 half-hour programs filmed in 1955-56, which have been shown via tv syndication ever since.

"When we found out that there were 'Honeymooners' episodes in addition to the 39 already in syndication, we started stirring up the kettle," says Ali, adding that it took Maljack more than a year to make the necessary connections with Gleason's "closed-mouthed and se-

(Continued on page 30)

## 'Honeymooners' Episodes Resurfacing via Maljack

BY JIM BESSMAN

NEW YORK Maljack Productions Inc. has acquired U.S. and Canada home videocassette rights to 115 hours of material from "The Jackie Gleason Show" and "The Honeymooners." While final release schedules are still being set, the company is looking to have initial product out by early fall, starting with two approximately one-hour volumes of "The Honeymooners" priced at \$29.95 each.

According to Maljack sales director Jaffer Ali, the package was obtained from Gleason for "just under \$1 million." It comprises programming produced from 1952-56 and includes "about 75 half-hours' worth"

## ...newslines...

"GHOSTBUSTERS" IS ALREADY in production at Bell & Howell Columbia Pictures Video Services, according to numerous home video executives. But RCA/Columbia Pictures Home Video continues to stay mum as to when the title will be released and what its price point will be.

KEY VIDEO IS HOPING to boost September sales with a sweepstakes. The campaign sponsored by the CBS/Fox Video division will be called "Show Us Your Favorite Heavenly Body Sweepstakes." The contest is designed to help boost sales of two of Key's top titles for the month, "Heavenly Bodies" and "Blame It On The Night." The grand prize in the consumer-targeted contest will include a pair of round-trip airline tickets to Hollywood, along with hotel and limousine service. The retailer in whose store the entry blank is filled out will also get a trip to the West Coast. Entrants will need to fill out a form and send in a photo. Deadline for the contest is Nov. 15; winners will be selected Dec. 2.

AUSTRALIA IS THE LATEST TARGET for Amaray International Corp. The packaging company has formed an Australian branch, Amaray International Pty. Ltd., and intends to market a complete line of its product Down Under. National sales executive for the new branch will be Chantal Drey; headquarters will be in Sydney. L.T. Wallace Group of Lidcombe, New South Wales, is currently slated to manufacture Amaray's strong-selling "VideoBank" cassette cases for the new venture.

"SUMMER SHOCKATHON" is the theme of Rhino Records' latest release schedule, although "schlockathon" might be a better word. Leading the schedule will be a new Rhino series of double-feature cassettes titled "Saturday Night Shockers." Volume one contains "The Creeping Terror" and "Chained For Life," and volume two has "Human Gorilla" and "Man Beast." List price for the series will be \$49.95. Also due out is "Prehistoric Women," the winner of Rhino's first "Silver Sleaze Award," which lists for \$49.95.

LIGHTNING VIDEO is looking for some marketplace force. The Vestron Video branch has joined with Empire Pictures to create the new "product line." The first Force release will come on Aug. 26. Six action/adventure films will be in the package under the banner "Heroes, Pirates And Warriors," including "Heroes In Hell," "Pirates Of The Seven Seas" and "Duel Of The Champions." Also due in August from Vestron MusicVideo is a Cars concert videocassette.

THREE NEW MADE-FORS are due from Prism Entertainment. The company has joined with Twin Arts Productions to work on three home video titles: "How To Photograph Your Lover," "The Making Of A Playgirl Centerfold" and "Hollywood Bedrooms." "Playgirl Centerfold" introduces what the companies say will be a series of quarterly releases.

TONY SEIDEMAN

FOR WEEK ENDING AUGUST 10, 1985

Billboard

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# TOP VIDEODISKS

THIS WEEK			2 WKS. AGO			WKS. ON CHART			TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	2	3	1	2	3	1	2	3							
1	1	9				1			THE KARATE KID	RCA/Columbia Pictures Home Video 30406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG	CED	29.95
2	4	3				2			THE TERMINATOR ▲	Thorn/EMI/HBO Video RCA Video Disc 16340	A. Schwarzenegger	1984	R	CED	29.95
3	2	3				3			DUNE ▲◆	Universal City Studios MCA Dist. Corp. 80161	Kyle MacLachlan Sting	1984	13	Laser	34.98
4	NEW▶								MISSING IN ACTION	Cannon Films Inc. MGM/UA Home Video 100557	Chuck Norris	1984	R	CED Laser	34.95 34.95
5	NEW▶								STARMAN	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG	CED Laser	29.95 29.95
6	8	3							CITY HEAT ▲	Warner Brothers Pictures Warner Home Video 11433	Clint Eastwood Burt Reynolds	1984	PG	Laser	34.98
7	NEW▶								PROTOCOL	Warner Brothers Pictures Warner Home Video 11434	Goldie Hawn	1984	PG	Laser	34.98
8	7	9							BACHELOR PARTY ▲	CBS-Fox Video 1440	Tom Hanks Adrian Zmed	1984	R	CED Laser	29.98 34.98
9	5	9							THE COTTON CLUB ▲	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R	CED Laser	29.95 34.95
10	3	19							STAR TREK III—THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	CED Laser	29.95 29.95

● 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.

## Split Screen, Screen Link Carefully Divide Their Jobs

BY TONY SEIDEMAN

NEW YORK Making and marketing videos, either long-form titles or clips, are two different jobs. That's the lesson the executives who control Split Screen Inc. and its partner Screen Link seem to have learned from their tenure with such major video music entities as Picture Music International and MTV.

Split Screen and Screen Link have carefully divided the jobs the firm needs to get done, keeping production in one office and marketing in a separate one a continent away. The separation is complete enough that the New York-based Screen Link, though a corporate partner of Split Screen, is a completely separate entity, with a different top staff than its Los Angeles-based sister firm.

Heading up Screen Link is Chip Rachlin, formerly director of acquisitions for MTV. Working with him as vice president and director of special projects is Gail Sparrow,

also an MTV veteran.

The same five principals are involved in both Split Screen and Screen Link: Rachlin, Bob Hart, Jack Cole, Jim Yukich and Paul Flattery. There are also "outside investors," Rachlin says.

"We're not physically distributing it [programming] or manufacturing it," Rachlin says. "We're just putting it together."

Television, via cable or other routes, will probably get first window on most Screen Link projects, but home video revenues will be an essential element. "There are very few deals that economically would work without home video," Rachlin says.

Currently in the works at Screen Link and Split Screen are projects by Phil Collins, Eric Clapton, Foreigner and Genesis.

Any sudden boom in home video music revenues is doubtful until home video's distribution system

(Continued on page 28)



# 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	11	THE KARATE KID	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG
2	3	6	STARMAN	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG
3	4	4	THE FLAMINGO KID	ABC Films Inc. Vestron 5072	Matt Dillon Richard Crenna	1985	PG-13
4	20	2	FALCON AND THE SNOWMAN	Orion Pictures Vestron 5073	Timothy Hutton Sean Penn	1985	R
5	2	16	THE TERMINATOR ▲	Thorn, EMI, HBO Video TVA2535	A. Schwarzenegger	1984	R
6	5	6	2010 THE YEAR WE MAKE CONTACT	MGM/UA Home Video 800591	Roy Scheider John Lithgow	1984	PG
7	9	6	MICKI & MAUDE	RCA/Columbia Pictures Home Video 6-20456	Dudley Moore Amy Irving	1984	PG-13
8	8	4	A NIGHTMARE ON ELM STREET ▲	Media Home Entertainment M790	John Saxon Ronnie Blakley	1984	R
9	6	8	PLACES IN THE HEART	CBS-Fox Video 6836	Sally Field Lindsay Crouse	1984	PG
10	7	9	MISSING IN ACTION	Cannon Films Inc. MGM/UA Home Video 800557	Chuck Norris	1984	R
11	10	7	PROTOCOL	Warner Brothers Pictures Warner Home Video 11434	Goldie Hawn	1984	PG
12	11	4	JOHNNY DANGEROUSLY	CBS-Fox Video 1456	Michael Keaton Joe Piscopo	1984	PG
13	26	2	RUNAWAY	Tri-Star Pictures RCA/Columbia Pictures Home Video 6-20469	Tom Selleck Cynthia Rhodes	1984	PG-13
14	22	2	A SOLDIER'S STORY	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E. Rollins Jr.	1984	PG
15	12	7	THE RIVER ▲ ◆	Universal City Studios MCA Dist. Corp. 80160	Sissy Spacek Mel Gibson	1984	PG-13
16	13	13	THE COTTON CLUB ▲	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R
17	14	11	CITY HEAT ▲	Warner Brothers Pictures Warner Home Video 11433	Clint Eastwood Burt Reynolds	1984	PG
18	15	10	DUNE ▲ ◆	Universal City Studios MCA Dist. Corp. 80161	Kyle MacLachlan Sting	1984	PG-13
19	19	5	BIRDIE	Tri-Star Pictures RCA/Columbia Pictures Home Video 6-20457	Matthew Modine Nicolas Cage	1985	R
20	16	6	GHOULIES	Empire Pictures Vestron 5081	Lisa Pelikan Jack Nance	1985	PG-13
21	17	14	BODY DOUBLE ◆	RCA/Columbia Pictures Home Video 6-20411	Craig Wasson Melanie Griffith	1984	R
22	18	12	TEACHERS	CBS-Fox Video 4728	Nick Nolte Jo Beth Williams	1984	R
23	32	2	INTO THE NIGHT	Universal City Studios MCA Dist. Corp. 80170	Jeff Goldblum Michele Pfeiffer	1985	R
24	NEW ▶		PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G
25	23	4	AVENGING ANGEL ▲	New World Pictures New World Video 8506	Betsy Russell Rory Calhoun	1985	R
26	NEW ▶		THE CARE BEARS MOVIE	Samuel Goldwyn Company Vestron 5082	Animated	1985	G
27	28	6	1984	Virgin Cinema Films Ltd. USA Home Video 217547	John Hurt Richard Burton	1984	R
28	35	14	THIEF OF HEARTS	Paramount Pictures Paramount Home Video 1660	Steven Bauer Barbara Williams	1984	NR
29	29	22	BACHELOR PARTY ▲	CBS-Fox Video 1440	Tom Hanks Adrian Zmed	1984	R
30	36	8	CHOOSE ME ●	Media Home Entertainment M-787	Lesley Ann Warren Keith Carradine	1984	R
31	27	2	NIGHT OF THE COMET	CBS-Fox Video 6743	Robert Beltran Catherine Mary Stewart	1984	PG-13
32	38	21	GONE WITH THE WIND ▲ ◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G
33	34	2	WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR
34	24	22	REVENGE OF THE NERDS ▲	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R
35	37	17	COUNTRY ◆	Touchstone Home Video 241	Jessica Lange Sam Shepard	1984	PG
36	21	23	RED DAWN ▲ ◆	MGM/UA Home Video 800499	Patrick Swayze C. Thomas Howell	1984	PG-13
37	30	14	THE POPE OF GREENWICH VILLAGE ▲ ◆	MGM/UA Home Video 800490	Eric Roberts Mickey Rourke	1984	R
38	31	8	FALLING IN LOVE	Paramount Pictures Paramount Home Video 1628	Robert De Niro Meryl Streep	1984	R
39	25	35	FIRST BLOOD ▲ ◆	First Blood Inc. Thorn EMI HBO Video 1573	Sylvester Stallone	1982	R
40	33	5	LAST HOUSE ON THE LEFT	Vestron 5077	David Hess Lucy Grantham	1972	R

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## Warner Sets Cartoon Push Nine Hour-Long Cassettes Planned

NEW YORK Warner Home Video is breaking out some of its animated ammunition, putting together a "Warner Bros. Cartoons Golden Jubilee 24 Karat Collection" of nine hour-long cassettes priced at \$19.95 each.

A total of 72 cartoons starring such well-known characters as Bugs Bunny, Daffy Duck, Porky Pig and the Road Runner will be included in the package. Six of the episodes will be devoted to specific characters; the other three will be salutes to the artists who played a key role in the cartoon's creation.

Many of the cartoons in the "24 Karat Collection" have had long exposure on broadcast television, but Warner Home Video executives claim that this will not be a problem in terms of achieving sales. "Since these are an entertainment tradition and have been around and are highly recognizable," one Warner executive says, "there is nothing to overcome" in terms of media overexposure.

Launching the campaign will be an exhibition at New York's Museum of Modern Art, which will showcase the cartoons with a film series running from Sept. 13 to Jan. 26. There will be a gala party in honor of cartoon directors Friz Freleng and Chuck Jones and voice specialist Mel Blanc on Sept. 10.

The Warner cartoon package closely parallels Walt Disney Home Video's highly successful "Limited Gold" cartoon promotions.

The character-oriented titles in the collection are "Bugs Bunny's Wacky Adventures," "Daffy Duck: The Nuttiness Continues . . .," "Porky Pig's Screwball Comedies," "Road Runner Vs. Wile E. Coyote: The Classic Chase," "Sylvester And

Tweety's Crazy Capers" and "Speedy Gonzales' Fast Funnies." The tribute titles are "A Salute To Friz Freleng," "A Salute To Chuck Jones" and "A Salute To Mel Blanc."



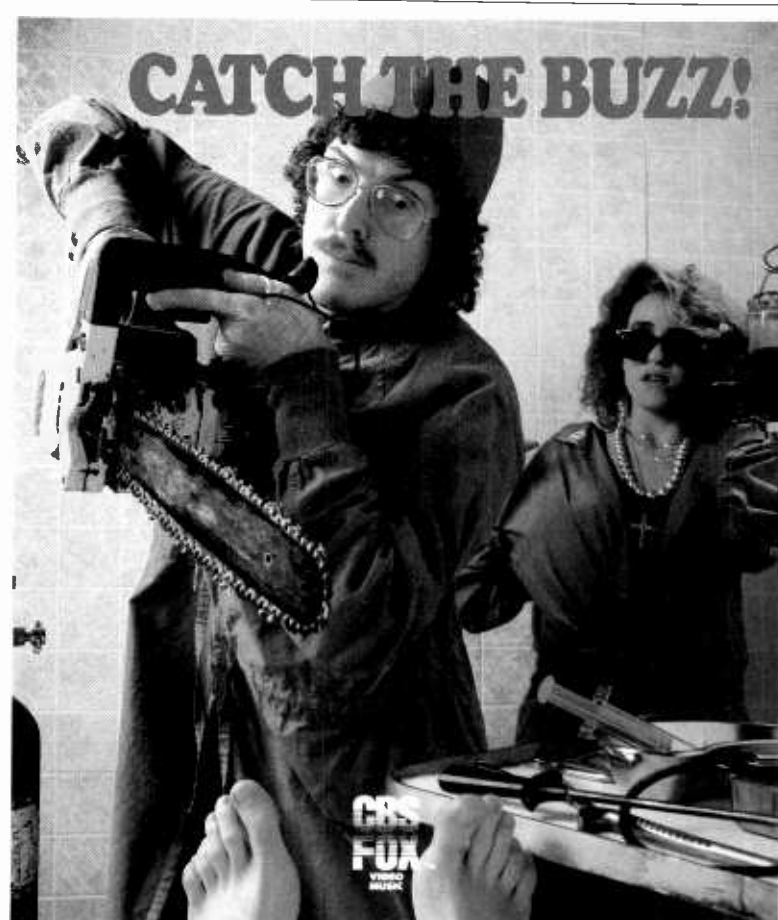
### A SOLDIER'S STORY

Moving up the Video Sales and Rental charts this week to 12 and 14, respectively, is the RCA/Columbia Pictures Home Video release "A Soldier's Story."

In the film, based on Charles Fuller's Pulitzer Prize-winning drama "A Soldier's Play," racial tension is sparked when a murder takes place on a black army base during World War II, and an intense investigation is launched. The title, which appeared in movie theatres late last year, stars Adolph Caesar and Howard E. Rollins Jr. It was directed by Norman Jewison.

The promotional package for the July release includes a poster, a large mobile dog tag and a mini dog tag neck chain. Co-op funds are being offered. "A Soldier's Story" is available in VHS and Beta formats, with a suggested list price of \$79.95.

LINDA MOLESKI



## SPLIT SCREEN AND SCREEN LINK

(Continued from page 26)

evolves considerably, Rachlin suggests. "It's not going to be a rapid growth in terms of rental," he says, "until they start distributing the software where you buy music."

In addition to home video and television, Screen Link is now "looking at corporate sponsorship," Rachlin says. Companies can now become involved in video projects as well as concert tours, he says, adding, "It's an ideal relationship."

Screen Link will work with new as well as established artists. A good rate to shoot for would be 10 to 12 full-level projects a year, according to Rachlin and Sparrow. Decisions about what will be done with video should be made while a record is still in production, they maintain pointing to Phil Collins' latest work as an example.

As for what this product will cost home video companies, Rachlin notes that "there's been a shakeout period" in terms of willingness to invest in music product. The companies left are "doing it for the long haul," he says, and that he's willing to budget for the long haul as well.

A \$400,000-\$500,000 advance means a company is "going to have to do in excess of 50,000 units" of a

title, he says, and unless the program can really move that many units, going for that large a sum might prove counterproductive.

Theatrical distribution is another prime possibility for long-form music product, according to Rachlin. Prince's "Purple Rain" and Talking Heads' "Stop Making Sense" have opened up new potential avenues of distribution, he says, and Screen Link will do its best to exploit those routes.

Screen Link will also be working with new artists, Rachlin says. One possibility he sees is taking low-budget projects such as the MTV series "Live At The Ritz," reducing artist advances and royalties to "get it down to \$12.95," and breaking new artists on home video via the low-cost route.

But he reiterates that he feels price will not make a difference unless distributors "put it where the music is": at locations the record-buying public frequents.

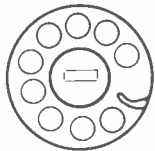
Home video companies are eager for top-line music product, Rachlin says, but "where you have trouble are some of the mid-level acts and the new acts," which is one reason why Screen Link is willing to experiment.

There was no "negativity" in his move from MTV to Screen Link, Rachlin says. "I left because I liked the idea of this business, and the people involved," Sparrow agrees, saying the "excitement" of being in a "brand new field" was one of the main things that drew her to the new company.

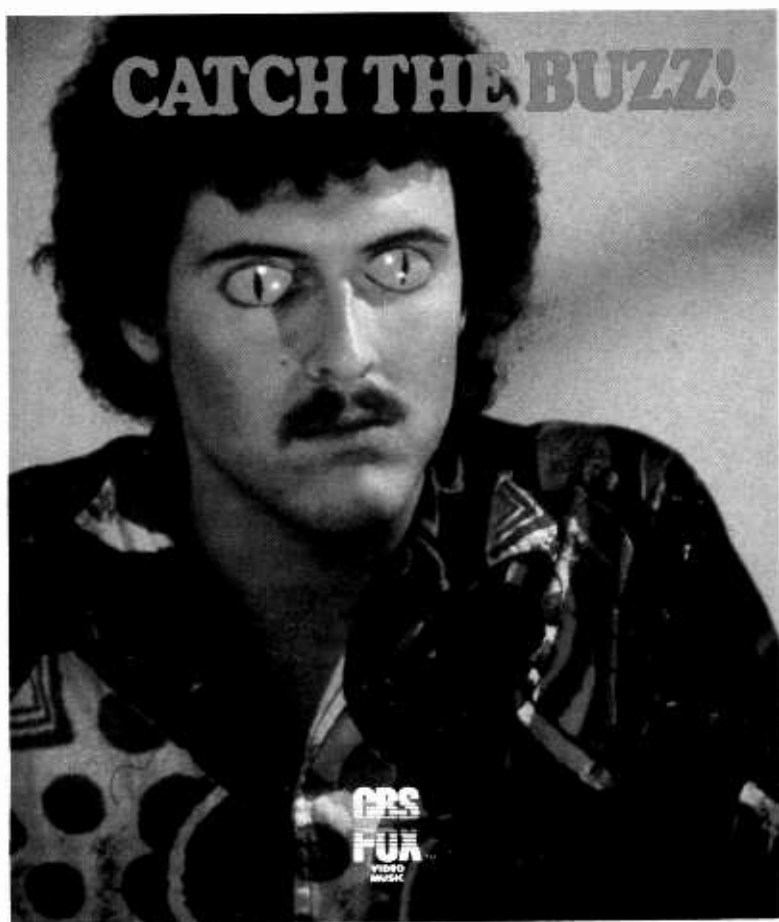
By working with home video companies, Rachlin predicts, Screen Link can boost 20,000- to 30,000-unit-selling titles to 50,000 units. "At that point," he says, "maybe you can have the beginnings of a nice business."

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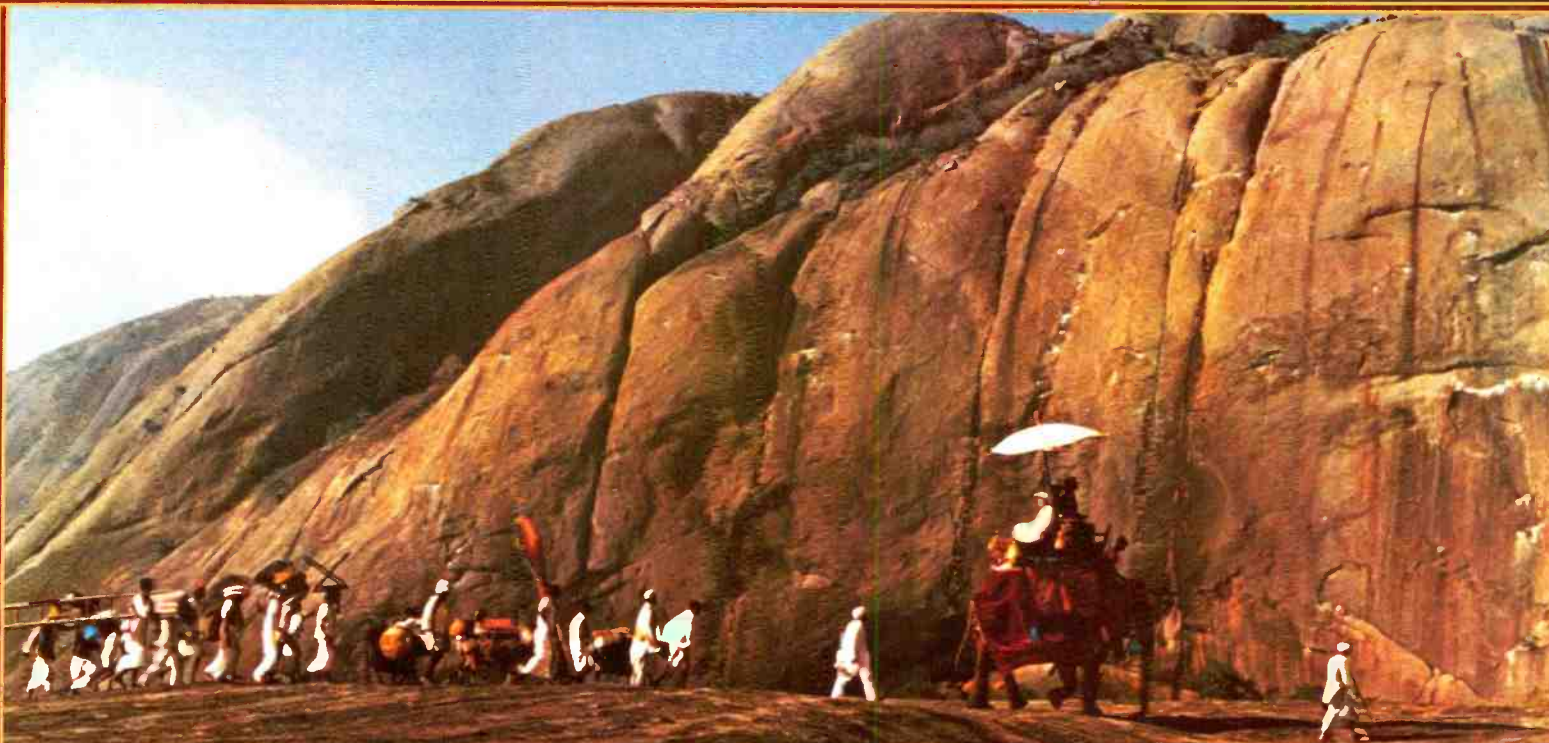


# TOP VIDEOCASSETTES SALES

			Compiled from a national sample of retail store sales reports.				Year of Release	Rating	Price
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers				
1	1	5	WE ARE THE WORLD THE VIDEO EVENT	USA For Africa MusicVision 6-20475	USA For Africa	1985	NR	14 95	
2	2	169	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59 95	
3	5	7	WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39 95	
4	<b>NEW▶</b>		PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	79 95	
5	10	9	SINGIN' IN THE RAIN	MGM UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29 95	
6	3	23	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29 95	
7	7	36	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39 95	
8	12	7	LIFE WITH MICKEY!	Walt Disney Home Video 260	Mickey Mouse	1985	NR	29 95	
9	6	10	THE KARATE KID	RCA Columbia Pictures Home Video 6-20406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG	79 95	
10	4	15	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	NR	19 98	
11	34	5	MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1984	NR	19 98	
12	27	2	A SOLDIER'S STORY	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E. Rollins Jr.	1984	PG	79 95	
13	8	21	GONE WITH THE WIND ▲◆	MGM UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89 95	
14	28	71	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59 95	
15	14	23	TINA TURNER PRIVATE DANCER ●	Picture Music Intl. Sony Video Software 97W0066-7	Tina Turner	1984	NR	16 95	
16	21	38	RAQUEL, TOTAL BEAUTY AND FITNESS ▲◆	Total Video, Inc. Thorn EMI Home Video 2651	Raquel Welch	1984	NR	39 95	
17	16	6	2010 THE YEAR WE MAKE CONTACT	MGM/UA Home Video 800591	Roy Scheider John Lithgow	1984	PG	79 95	
18	15	7	HULKAMANIA	Titan Sports Inc. Coliseum Video WF002	Hulk Hogan	1985	NR	59 95	
19	11	7	CLOSE ENCOUNTERS OF THE THIRD KIND-SPECIAL EDITION ▲◆	RCA Columbia Pictures Home Video 6-20162	Richard Dreyfuss Teri Garr	1977	PG	29 95	
20	13	6	STARMAN	RCA Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG	79 95	
21	9	23	LIONEL RICHIE ALL NIGHT LONG ▲◆	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1984	NR	19 95	
22	38	11	ANIMALIZE LIVE UNCENSORED	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	NR	29 95	
23	32	15	THE DOORS "DANCE ON FIRE" ●	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	NR	39 95	
24	17	6	2001: A SPACE ODYSSEY ▲◆	MGM/UA Home Video 700002	Keir Dullea Gary Lockwood	1968	G	29 95	
25	26	7	SEVEN BRIDES FOR SEVEN BROTHERS	MGM UA Home Video 700091	Howard Keel Jane Powell	1954	NR	29 95	
26	31	24	ANNIE ◆	RCA/Columbia Pictures Home Video 6-20127	Andrea McArdle Albert Finney	1982	G	29 95	
27	18	3	THE FLAMINGO KID	ABC Films Inc. Vestron 5072	Matt Dillon Richard Crenna	1985	PG-13	No listing	
28	22	36	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	29 98	
29	39	7	THE UNSINKABLE MOLLY BROWN	MGM UA Home Video 600578	Debbie Reynolds Harve Presnell	1964	NR	29 95	
30	<b>NEW▶</b>		THE BEST OF THE WWF VOL. 1	Titan Sports Inc. Coliseum Video WF003	Various Artists	1985	NR	59 95	
31	19	16	THE TERMINATOR ▲	Thorn EMI HBO Video TVA2535	A. Schwarzenegger	1984	R	79 95	
32	36	9	MISSING IN ACTION	Cannon Films Inc. MGM UA Home Video 800557	Chuck Norris	1984	R	79 95	
33	33	79	DO IT DEBBIE'S WAY ▲	Raymax Prod P Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39 95	
34	35	7	HIGH SOCIETY	MGM UA Home Video 600292	Bing Crosby Grace Kelly	1956	NR	29 95	
35	<b>NEW▶</b>		AN OFFICER AND A DUCK	Walt Disney Home Video 258	Donald Duck	1985	NR	29 95	
36	23	8	THE MENAGERIE	Paramount Pictures Paramount Home Video 60040-16	William Shatner Leonard Nimoy	1966	NR	29 95	
37	20	32	STRIPES ◆	RCA Columbia Pictures Home Video 6-20221	Bill Murray Harold Rams	1981	R	29 95	
38	24	36	FIRST BLOOD ▲◆	First Blood Inc. Thorn EMI HBO Video 1573	Sylvester Stallone	1982	R	79 95	
39	30	10	DUNE ▲◆	Universal City Studios MCA Dist. Corp. 80161	Kyle MacLachlan Sting	1984	PG-13	79 95	
40	25	2	A NIGHTMARE ON ELM STREET ▲	Media Home Entertainment M790	John Saxon Ronee Blakley	1984	R	79 95	

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





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## Police Percussionist Produces 'Rhythmatist' Stewart Copeland Drums Up New Genre

BY ETHLIE ANN VARE

LOS ANGELES Stewart Copeland's "The Rhythmatist," a 58-minute videocassette released by A&M Video in June, is more than a sabbatical project for the drummer from the Police. It's his attempt to create a new musical/filmic genre for the home market.

"The videocassette is an interesting thing," muses Copeland. "It's an LP with pictures, but at the moment there isn't an art form for it. They put films on it, they put concerts on it, they put art that's made for another medium on it. And it doesn't work that well. So we figured we would try and make something specifically for it."

In June, 1984, Copeland, director

J.P. Dutilleux and a "guerrilla crew" of five trekked across Africa, compiling footage of native music and culture. "There was no story, no script, no research," says Dutilleux. "We just went."

Stretching a budget of \$250,000 over 10 weeks of travel and an additional nine months of editing, Copeland assembled his "documentary based on fiction" and presented it to the market. Now, the question has become one of how to sell the prototype of a new genre to a public that doesn't know if it wants a new genre at all.

"Well, because A&M started life as a record company, they're thinking in terms of records," says Copeland of the promotional campaign for his baby. "There's a soundtrack LP, and we're obviously taking a single off the record. But it's in African, so we don't expect huge airplay."

"Still, MTV has been very supportive: To them, this is the LP version of something they've only been getting singles of for years. It's like the music business, in a way, which started out as a singles market and eventually became more solidified, more substantial."

Although there were offers for a theatrical release and broadcast of "The Rhythmatist" after it was previewed at Cannes, Copeland says he wants to exploit cassette sales fully before releasing the tape to other media. "It was done for video," he says, "and we're going to stick to our guns about that. We're interested in the commodity of the cassette, and seeing how far we can take it."

The main problem in selling a videocassette that has an album to support it—rather than vice versa—is the age-old one of repeat viewability. Will consumers spend \$29.95 for

a tape they might get tired of, rather than \$8.98 for an album that they probably won't?

"Repeat viewing is the key," says Copeland. "In film, the main ingredient is the story. But once you've heard a story, you don't want to hear it again. Music works every time. So we wanted to accomplish something that had the same kind of effect, only in pictures."

"When story loses its value," he continues, "you have to find another framework, some other core. We tried to find imagery that was powerful on its own and that, combined with music, becomes more powerful."

"This is very dense in composition; there are something like four times the usual number of cuts in it. There's a lot of images piled together, too many to absorb in a single viewing."

Copeland doesn't expect "The Rhythmatist" to recoup its production costs; what he hopes to do is set a precedent. Thanks to the Police, his soundtrack work (including the score for the upcoming tv series "The Equalizer" and two Lucasfilm specials) and A&M, he can afford to do so.

"It's only a first step," he admits. "Hopefully, others will be similarly inspired and will do better next time. The idea is to create a genre for the medium. There isn't a market now because there isn't a genre."

"But if there were a genre," he theorizes, "and artists develop their talents in it and become good at it, there's no reason why it couldn't be as big a market as LPs. So if A&M doesn't make their money back with this one, they'll make another and another, and the medium will grow as a medium, rather than having to borrow art from other media."

## TV EPISODES CALLED STRONG SELLERS

(Continued from page 26)

through potential." Both series have sold in excess of 3,000 units per episode, he says.

"Non-documentary series," Bleimeister continues, "can do extraordinarily well with high content and major stars, such as 'The Day After.'" That package, introduced at \$39.95 a year ago and then raised to \$79.95, has sold more than 65,000 copies, according to Bleimeister.

"Mary Hartman," he adds, "met with limited response, when compared to 'The Day After,'" selling only 7,500 copies of each episode. "But we didn't expect it to be as broad a seller. It has a specialized audience, but did well in syndication, and has longterm potential in the home video market, via new flocks of dealers and VCR owners." "Titles like these are evergreens," Bleimeister stresses. "Unlike movie titles, they can be promoted year after year."

In the opinion of Nick Santrizos, head of Thorn-EMI Home Video, tv series offer "great opportunities in segmented marketing. The more

VCR penetration grows, the greater the opportunity for isolating market segments and then targeting them."

Thorn-EMI offers "The World At War" (26 episodes, \$29.95 each) and "Best Of Upstairs, Downstairs" (14 episodes, \$29.95 each). "World At War" episodes, says Santrizos, have sold a combined 130,000 copies; "Upstairs, Downstairs" is "still in a test phase, but it's shown itself to be collectible."

Santrizos says he finds "non-movie cassettes" to have a "higher possibility of being sold" than movies.

Thorn-EMI pushes its cassette series via specialized p-o-p materials, and is "experimenting with direct mail," according to Santrizos. In addition, there are special trailers for the series, designed to be used in-store as well as to accompany other Thorn-EMI titles.

"As the critical mass of VCR owners grows," says Santrizos, "we're looking for more and more titles that lend themselves to effective marketing."

## 'HONEYMOONERS' EPISODES

(Continued from page 26)

creative" people. "We are all 'Honeymooners' fans here," he continues, "and were lucky enough to finally get the chance to talk to everyone involved."

Ali notes that "The Honeymooners" was a feature of Gleason's weekly variety show before spinning off into the separate entity preserved by syndication. As such, the length of the newly acquired episodes varies from approximately 10 to 40 minutes, and Maljack plans to combine them into hour-long videocassettes. Formulation of the "Jackie Gleason Show" material, which

includes other popular Gleason characters like Reginald van Gleason and The Poor Soul, is yet to be determined.

"Since we just signed the deal, we haven't seen all the material yet, so it's very hard to state the exact release schedule," says Ali. He adds that the "Honeymooners" product will come out on a regular basis.

Ali says that Maljack will undertake an extensive, "multi-faceted" promotion on behalf of the Gleason product, including pre-release "teaser" promo cassettes for in-store play, point-of-purchase materials, and trade and consumer advertising. He adds that the possibility of co-promotions with Showtime is currently being explored.

According to Peter Crescenti, co-founder of the RALPH (the Royal Association for the Longevity and Preservation of "The Honeymooners") fan club, there is a built-in market for the Maljack videocassettes. Crescenti, whose organization claims some 9,000 members, says that people have been waiting for "The Honeymooners" to come out on home video for years, "ever since the first video machines rolled off the presses." In fact, he adds, "Many of our members bought VCRs just to tape 'The Honeymooners,' so the release of these so-called 'lost episodes' is like discovering gold at the end of the rainbow."

Crescenti estimates that it will take a year before RALPH members and other "Honeymooners" fans fully digest the wealth of new product and incorporate it into their everyday lives.

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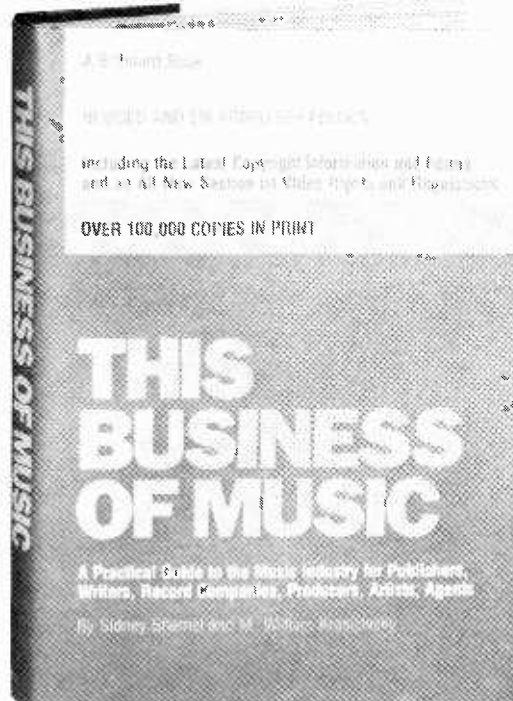
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**Vision Aid.** Even the people who attended the Live Aid concert in Philadelphia got to watch the show on television, via a projection screen set up donated by East Hanover, N.J.'s MB Productions. The guy on the screen is Duran Duran's Simon LeBon.

## German Clip Crackdown? Christian Democrats Sound Alarm

BY WOLFGANG SPAHR

**HAMBURG** Politicians from West Germany's Christian Democrat party are urging a crackdown on music video clips seen as likely to "corrupt" young people. British and U.S. clips screened on the popular "Formel Eins" television show are said to be the main offenders.

"Artists are trying to outdo each other with spectacular gags, trespassing the limits of sex and violence," says CDU parliamentarian Roland Sauer, a prime mover of the new campaign. "And, as a result, clips are becoming more and more problematic in terms of the law for the protection of children and youngsters. The television stations and the relevant committee should look very carefully at these clips."

The federal office for the examination of works liable to corrupt the young, already responsible for in-

specting feature films on video, has been asked to take action. Observers in Bonn believe an attempt to introduce controls may be made at the program committee's next meeting in September, with the first videos possibly going on an index by October.

No specific clips have been cited by the campaigners, and Andreas Thiesmeyer, producer of "Formel Eins," denies that the show is corrupting young people. The campaign is unnecessary, he adds, and will only serve to damage the music video market.

"The introduction of a voluntary control will lead to loss of topicality in video clips," Thiesmeyer says, "and in any case the existing constraints on tv stations are already so tough that not even an additional committee would have outlawed any of the clips that we have shown to date on the program."

## 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.*

### THE ADVENTURES Send My Heart

The Adventures/Chrysalis  
Vivian Horne / Jon Roseman Television  
Duncan Gibbons

### JIMMY CLIFF Hot Shot

Cliff Hanger / Columbia  
Zbig Vision  
Zbignew Rybcynski

### PAUL HYDE & THE PAYOLAS It Must Be Love

Here's The World For Ya/A&M  
Lynda Clark / Faultline Films  
Arthur Pierson

### NICK MASON Lie For A Lie

Profiles/Columbia  
Nicholas Mason AIdabra  
Donald Cammel

### MEN AT WORK Maria

Two Hearts Columbia  
John Whitteron  
Tony Stevens John Whitteron

### MIDNIGHT OIL Best Of Both Worlds

Red Sails In The Sunset/Columbia  
John Whitteron  
John Whitteron

### WARREN MILLS Sunshine

Warren Mills/Jive  
Spellbind  
Nick Tompkins

### MOTLEY CRUE Smokin' In The Boys' Room

Theatre Of Pain/ Elektra  
Curt Marvis/The New Co  
Wayne Isham/Chris Painter

### PROPHET Everything You Are

Prophet/Total Experience  
Karolyn Ali  
Peter J. Allen

### THE SISTERS OF MERCY Black Planet

The First And Last And Always/Elektra  
Steve Martin, Martin Industries  
Steve Martin

### STARPOINT Object Of My Desire

Restless Elektra  
Georgia Sullivan Charles Street Films  
Alan Charles

### WEATHERGIRLS Well-A-Wiggy

Big Girls Don't Cry/Columbia  
Marcus Peterzell Entertainment Co  
Peter Israelson

### X Burning House Of Love

Ain't Love Grand Elektra  
Simon Fields Limelight  
Danny Kleinman

## Choice Channel Setting TV Precedent Oldies Show Is Made for Pay-Per-View

BY JIM McCULLAUGH

**LOS ANGELES** The first event designed specifically for pay-per-view, a rock'n'roll oldies extravaganza, is set to take place Aug. 29 at the Riverfront Plaza, Baton Rouge, La.

Presented by the Choice Channel and F&A Productions, the two-and-a-half-hour "Fabian's Good Time Rock'n'Roll" will air live via satellite at 9 p.m. Eastern Standard Time. Promoters are expecting an attendance of more than 100,000 at the event, while some 72 cable systems representing 2.7 million basic subscribers and almost two million addressable subscribers have already signed up for the telecast.

Scheduled to appear along with Fabian are Chuck Berry, Bo Diddley, Lou Christie, the Crystals, Chubby Checker, the Coasters, Leslie Gore, the Diamonds and Little Anthony.

According to Choice Channel entertainment division president Rick Kulis, final negotiations are also taking place for the event to be offered at the same time to markets outside the U.S. After that, says Kulis, other ancillary markets, such as home video, will be addressed.

While other music events have been offered on a pay-per-view basis, one example being the Who in concert, this event differs in that it is being orchestrated from the ground up as a pay-per-view attrac-

tion.

The Choice Channel is a satellite-fed pay-per-view network that will launch its full-time service this November, with programming to feature first run films, concerts, Broadway plays and sports presentations. It's expected that music-oriented events will make up as much as 20% of the channel's offerings. The Choice Channel presented the Marvin Hagler-Tommy Hearns boxing match in April.

To support the rock'n'roll event for cable, the Choice Channel will be mounting a national marketing campaign. Elements of that campaign include:

- Collateral materials such as customized bill stuffers individually tailored for each system, customized message-on-hold tapes recorded by Fabian and tailored to each system, and four-color posters and counter cards.

- Regional advertising in TV Guide, ad slicks and fully produced posters and counter cards.

- Such special promotions as a 30-minute pre-event promotional program, satellite-delivered; a live satellite-delivered press conference; and consumer sweepstakes.

Arthur Forrest will be the producer/director of the event.

## Female, Minority Directors Get Bad Employment News

**NEW YORK** The Directors Guild of America has bad news for the many women and minority directors looking to use video music as a stepping-stone to feature film work.

According to the DGA, "Employment statistics for the first quarter of 1985 reveal a continuing trend of underemployment among women and minority members," and the organization has numbers to support its claim.

"Compared to statistics gathered in the first quarter of 1984, there has been a decline in the hiring of women and minority directors, unit production managers and first assistant directors," the DGA says—in spite of increased DGA membership levels and working days.

Of the 26,462 days worked in first quarter '85 by all Guild categories, 4,416 were handled by women and minorities. And the situation may actually be worse than the numbers present, the DGA says.

The organization claims "the new statistics clearly indicate that the employers are continuing to 'bunch up' hiring of women and minorities in the entry level Second Assistant Director category." Such "bunch-

ing," says the DGA, creates an artificially inflated impression of female and minority penetration of the business.

The video music industry has provided work for a large number of women and members of minority groups, many of whom look to move up from the clip industry to feature film work. Much of the commercial production work that is the bread and butter of production firms that are important forces in the music video business is also handled by DGA members.

In terms of specific categories, in the first quarter of 1985 a total of 8,095 days were worked by all directors. Of these, women worked 276 and minorities 390. Total unit production manager days came to 6,294, of which women worked 469 days and minorities 143.

Total first assistant director days came to 6,395, with women working 543 days and minorities 412. As the DGA noted, female and minority representation was strongest in the second assistant director category: Of a total of 5,678 days worked, women did 1,282 and minorities 901.

## RockAmerica Holding Seminar In New York

**NEW YORK** RockAmerica's Video Seminar is being held this week at the Roosevelt Hotel here.

Speakers at the event, which runs from Sunday through Tuesday (4-6), include David Benjamin of "Friday Night Videos," Harvey Leeds of Epic Records, Shari Friedman of Atlantic Records, Jay Coleman of Rockbill, Danny Sokoloff of Mega, John Triggler of West Alley Music, Jack Gibson of Jack The Rapper, Denis McNamara of WLIR, Roxy Myzal of V-66, David Greenberg of Confetti's, Grant Smith of Mistral, Michael Frangos of Rascal House, Terrence Westbrook of JJ Whispers, Frank Polar of Numbers.

Also: Roy Freedom of First Avenue, Michael Malone of AEI Foreground Music, Tom Andrews of Columbia Pictures, Maureen Nappi of Teletronics, Jeff Cretcher of The San Francisco Production Group, Frances Milano of Inview Audio, Bette Hisiger of "Friday Night Videos," Lyn Healy, Vaughan Arnell of N. Lee Lacy, Alexis Olmeltchenko of Pendulum Productions, Jim McCullaugh of Billboard, Chip Rachlin of Screen Link, and Bob Flax of Grubman Indursky & Schindler.

The conference fee is \$200. For registration, exhibition and other information, RockAmerica can be contacted at (212) 475-5791.



**Aimee's Angst.** 'til Tuesday's Aimee Mann and crew rest for a moment during the shooting of the Epic band's latest clip, "Looking Over My Shoulder." The clip tells the story of a rock star who can't escape the attentions of her over-adoring fans. Standing from left are director Nick Haggerty, Mann and producer Paul Schiff. Schiff and Haggerty work for N. Lee Lacy & Associates. The location is the Convent of the Sacred Heart on Manhattan's Upper East Side.

## New York Cable Show

# 'Crashing' Goes Behind the Scenes

BY JIM BESSMAN

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

NEW YORK When "Crashing New York" began as a weekly half-hour Saturday night live rock show on Manhattan's leased access Channel J 18 months ago, its intent was strictly to showcase new talent.

New York-based bands like Urgent and Aku Aku, and later regular visitors like Cleveland's Haven and Boston's Dish, would be taped live at such club venues as Trax and the Bitter End or the Soundstage at SIR studio, then broadcast at 1 a.m. along with artist interview breaks.

But producer/director Jon Goldwater, after monitoring audience response to each program, perceived a need for an additional show geared more toward informing his Saturday night crowd about behind-the-scenes action in the music industry.

"We started off getting questions from kids wanting to get management, record deals, radio play, even asking us to manage them ourselves," Goldwater says. "So we decided to develop another show to answer those kinds of questions, and use videos to break up the talk."

In January, Goldwater and "Crashing New York" host Gloria Frye started a weekly Wednesday night edition of the program with a half-hour "talk show" format. The one-on-one interview program was patterned after Tom Snyder's stark "Tomorrow" style, with only a black background behind Frye and such music industry notables as New York concert promoter Ron Delsener, Profile Records head Cory Robbins, author Mark Bego, journalist Ira Robbins, WNEW-FM air personality Dave Herman, artist manager Kenny Laguna and album cover designer Spencer Drate. Rock artists appearing as guests have included Power Station's vocalist Michael Des Barres, Kid Creole's Andy Hernandez, Heaven, Victory and Michael Bolton.

"It's kind of a cross between a trade and consumer talk show with video," says Goldwater, noting that one or two clips get played each Wednesday depending on the duration of the guest interview. Adds Frye: "There's so much more to be learned about the business than what you get on MTV, and we try to show everyone who is interested in MTV why there is an MTV."

Videos programmed on Wednesday's "Crashing New York" are generally current clips by acts with label contracts, among them Scorpions, Paul Hardcastle, Run-D.M.C., Heaven, Joan Jett and Hernandez. The clips are usually tied in with that night's guest.

"We either see videos we love, or people approach us with them," says Goldwater. "With Run-D.M.C., I was sitting at home clicking

through the channels and found 'King Of Rock' on BET. I was so blown away that I had to get it for our show, and eventually programmed it with that night's guest Cory Robbins, who is head of their record label."

Clips are sometimes run on Saturday nights, as was the case with Aku Aku's "Ground Zero," which accompanied the group's performance.

In addition to interview and video programming, Wednesday night's "Crashing New York" features heavy metal reports every three weeks from Hit Parader editor John Shelton Ivany. Author Bego is similarly slotted in upcoming shows as a correspondent-at-large.

Among the guests scheduled for future Wednesday nights are Run-D.M.C. and John Waite, with a special DJ "theme" show slated for taping at the video club Private Eyes. Future shows will carry advertising for the first time, with Tower Records; ROIR Cassettes and Downstairs Records on board as sponsors thus far.

Goldwater, whose show is available to 290,000 households served by the Manhattan and Group W cable systems in Manhattan and Roosevelt Island, is now looking for cable or broadcast syndication. He claims his cable carriers have told him that "Crashing New York" gets the most response of any of the leased channel shows they carry.

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- The Cure 'In Between Days'
- The Style Council 'The Boy Who Cried Wolf'
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- Eurythmics 'There Must Be An Angel'
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		AS OF JULY 31, 1985		WEEKS ON PLAYLIST
MUSIC TELEVISION		PROGRAMMING		
This report does not include videos in recurrent or oldie rotation.				
VIDEOS ADDED THIS WEEK	KIM CARNES	ABBADABRADANGO	EMI America	LIGHT
	CHINA CRISIS	KING (IN A CATHOLIC STYLE)	Warner Bros.	LIGHT
	SHEILA E.	SISTER FATE	Paisley Park/Warner Bros.	BREAKOUT
	JOHN FOGERTY	VANZ KANT DANZ	Warner Bros.	POWER
	IDLE EYES	TOKYO ROSE	Atlantic	LIGHT
	NICK MASON/RICK FENN	LIE FOR A LIE	Columbia	BREAKOUT
	JOHN COUGAR MELLENCAMP	LONELY OL' NIGHT	Riva/Mercury	POWER
	MIDNIGHT OIL	BEST OF BOTH WORLDS	Columbia	LIGHT
	Q-16	TORN UP	Black Jack	NEW
	STYLE COUNCIL	BOY WHO CRIED WOLF	Geffen	LIGHT
	**WILLIE & THE POOR BOYS	THESE ARMS OF MINE	Jem/Passport	MEDIUM
	ROY WOOD	UNDER FIRE	Legacy	NEW
POWER ROTATION <small>Sneak Preview Videos</small>	PHIL COLLINS	DON'T LOSE THAT NUMBER	Atlantic	4
	EURYTHMICS	THERE MUST BE AN ANGEL	RCA	2
	BILLY JOEL	YOU'RE ONLY HUMAN (SECOND WIND)	Columbia	3
	MADONNA	DRESS YOU UP	Sire	2
	MOTLEY CRUE	SMOKIN' IN THE BOYS' ROOM	Elektra	3
	ROBERT PLANT	PINK & BLACK	Es Paranza/Atlantic	3
WHAM!	FREEDOM	Columbia	2	
HEAVY ROTATION	*BRYAN ADAMS	SUMMER OF '69	A&M	9
	*DIRE STRAITS	MONEY FOR NOTHING	Warner Bros.	5
	COREY HART	NEVER SURRENDER	EMI America	12
	HEART	WHAT ABOUT LOVE	Capitol	10
	HUEY LEWIS & THE NEWS	POWER OF LOVE	Chrysalis	2
	JOHN PARR	ST. ELMO'S FIRE (MAN IN MOTION)	Atlantic	8
	*PRINCE & THE REVOLUTION	RASPBERRY BERET	Paisley Park/Warner Bros.	7
	*BRUCE SPRINGSTEEN	GLORY DAYS	Columbia	8
	*STING	IF YOU LOVE SOMEBODY SET THEM FREE	A&M	7
	*TEARS FOR FEARS	SHOUT	Mercury	10
*PAUL YOUNG	EVERY TIME YOU GO AWAY	Columbia	15	
ACTIVE ROTATION	*JEFF BECK & ROD STEWART	PEOPLE GET READY	Epic	10
	*PAT BENATAR	INVINCIBLE	Chrysalis	8
	DEAD OR ALIVE	YOU SPIN ME AROUND	Epic	15
	DEPECHE MODE	PEOPLE ARE PEOPLE	Sire	20
	ARETHA FRANKLIN	FREeway OF LOVE	Arista	7
	*RATT	LAY IT DOWN	Atlantic	7
	REO SPEEDWAGON	LIVE EVERY MOMENT	Epic	8
	*SCORPIONS	BIG CITY NIGHTS	Mercury	6
	*TINA TURNER	WE DON'T NEED ANOTHER HERO	Capitol	1
	MEDIUM ROTATION	ANIMATION	LET HIM GO	Mercury
BON JOVI		IN AND OUT OF LOVE	Mercury	4
COCK ROBIN		WHEN YOUR HEART IS WEAK	Columbia	12
BRYAN FERRY		SLAVE TO LOVE	Warner Bros.	12
*GODLEY & CREME		CRY	Polydor	8
KING		LOVE AND PRIDE	Epic	15
MOTELS		SHAME	Capitol	2
*ROBERT PALMER		ALL ROUND THE WORLD	Paramount Pictures	5
R.E.M.		CAN'T GET THERE FROM HERE	IRS	4
Y&T		SUMMERTIME GIRLS	A&M	4
BREAKOUT ROTATION	A-HA	TAKE ON ME	Warner Bros.	11
	AC/DC	DANGER	Atlantic	3
	JOHN CAFFERTY & THE BEAVER BROWN BAND	C.I.T.Y.	Scotti Bros./CBS	5
	CHEAP TRICK	TONIGHT IT'S YOU	Epic	2
	J. GEILS BAND	FRIGHT NIGHT	Epic	2
	KATRINA & THE WAVES	DO YOU WANT CRYING	Capitol	2
	LONE JUSTICE	SWEET SWEET BABY	Geffen	3
	MICHAEL McDONALD	NO LOOKING BACK	Warner Bros.	2
	MR. MISTER	BROKEN WINGS	RCA	3
	RICK SPRINGFIELD	STATE OF THE HEART	RCA	8
*TAXXI	STILL IN LOVE	MCA	5	
'TIL TUESDAY	LOOKING OVER MY SHOULDER	Epic	2	
LIGHT ROTATION	THE ADVENTURES	SEND MY HEART	Chrysalis	2
	ERIC CLAPTON	SHE'S WAITING	Warner Bros.	6
	RAY DAVIES	RETURN TO WATERLOO	Arista	1
	DRAMA	PARALYZE	RCA	6
	LIMAH!	ONLY FOR LOVE	EMI America	2
	NILS LOFGREN	SECRETS IN THE STREET	Columbia	5
	MARILLION	KAYLEIGH	Capitol	4
	ALISON MOYET	LOVE RESURRECTION	Columbia	2
	OINGO BOINGO	WEIRD SCIENCE	MCA	3
	O.M.D.	SO IN LOVE	A&M	5
SIMON TOWNSHEND	BARRIERS	21/PolyGram	5	
THE TRUTH	EXCEPTION OF LOVE	IRS	6	
SUZANNE VEGA	MARLENA ON THE WALL	A&M	6	
NEW ROTATION	B-MOVIE	SWITCH ON OR SWITCH OFF	Warner Bros.	4
	BEAT RODEO	JUST FRIENDS	IRS	2
	DREAMLAND	TELEVISION DREAMS	Independent	4
	GOWAN	A CRIMINAL MIND	Columbia	5
	MELISSA MANCHESTER	ENERGY	MCA	4
	PROPHET	EVERYTHING YOU ARE	RCA	4
	RATIONAL YOUTH	NO MORE NO LESS	Capitol	4
	TIME BANDITS	I'M ONLY SHOOTING LOVE	Columbia	4
WORLD SITISENZ	LOCK IT UP	Manhattan	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.

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## Chicago Pool Answers Clubs' Legal Questions

CHICAGO Reaction to a legal question-and-answer sheet published by local clip service Video Pool has been "extremely positive," according to Video Pool president Jim Thompson. But, he stresses, "The points still need to be reinforced."

The document, entitled "Video Pool Inc. Explains Public Performance Rights," addresses video venue operators' concerns in a series of questions and answers. Chicago entertainment attorney Linda Mensch authored the paper, which includes such queries as "Can I play a music video tape put out by a record label which I bought at a video store?" (answer: no), and "I have three bars video equipped. I have been buying one set of tapes and making copies for the clubs. Is this legal?" (answer: no.)

Video Pool published the paper in May, sending copies to each of its clients, as well as to operators of rival video pools around the country, who were urged to reprint it free of charge, according to Thompson. It was also printed in the video tip-sheet Creative Video Consulting (CVC).

"When I saw it in CVC, I thought it was great—I asked for permission to distribute it to our own customers," says Michael Reinert, director of video operations for video jukebox manufacturer Rowe International. "It addressed specific issues that we'd long needed answers for."

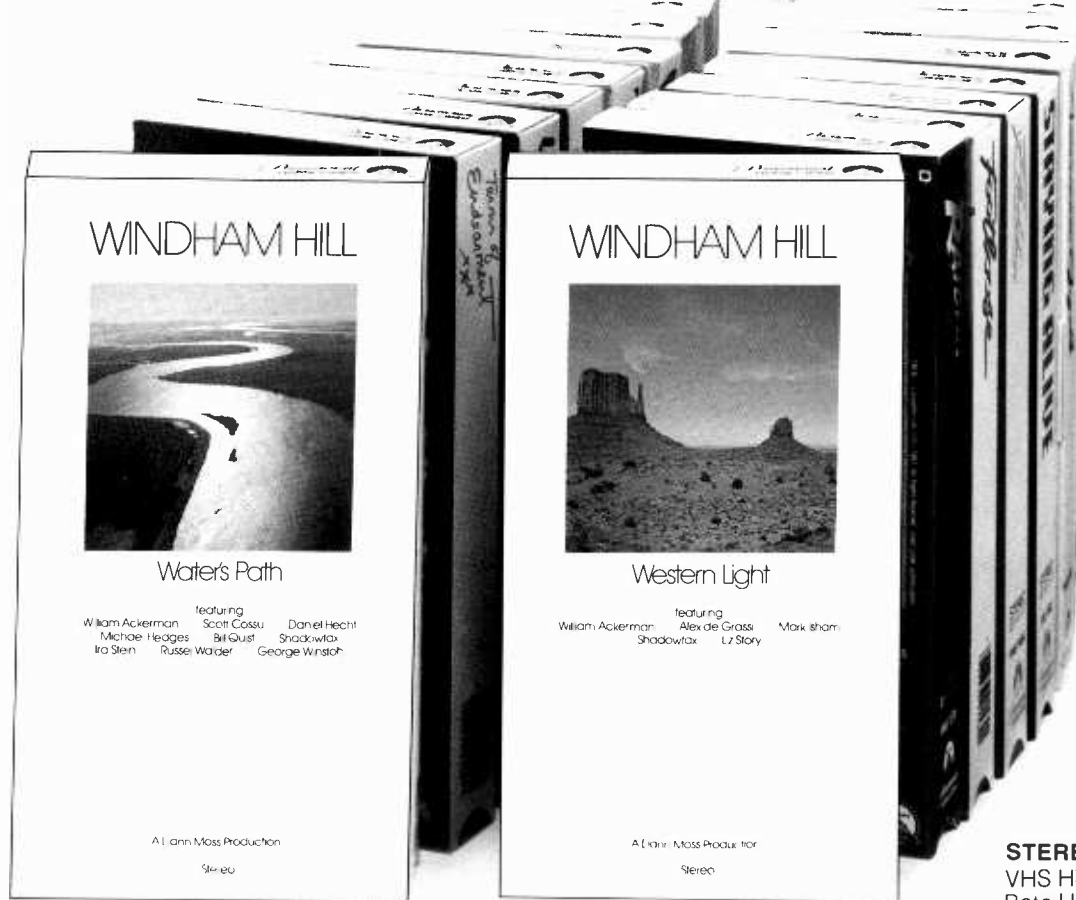
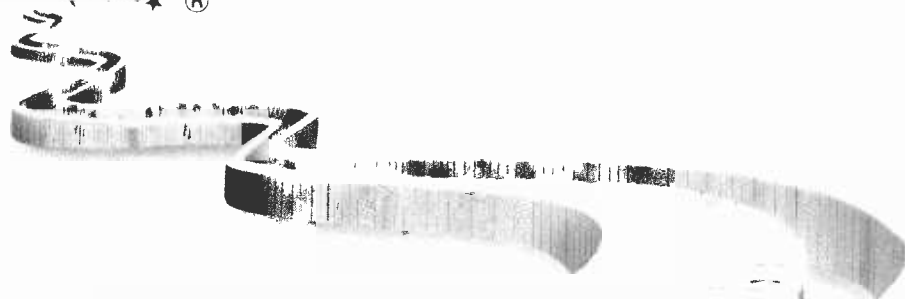
"I learned quite a bit from the whole thing myself," admits Charlie Moore, late of Epic Records' music video division. "Although I don't think the legal regulations are being enforced, Video Pool was very responsible in letting the clubs know what they can and cannot do under the law."

Wolfram Zimmerman, proprietor of Milwaukee-based Wolfram Video, also maintains that very little is being done to police copyright infringers in the music video business. Though he calls Video Pool's paper succinct and informative—"We've had it typeset and are distributing it to all inquirers"—Zimmerman says he doubts it will prevent the majority of video clubs from carrying on with such infringing activities as off-air taping.

"It would take the artists, record companies, RIAA, FBI and other agencies to [stem the tide]," he says.

Curt Creager, manager of video services for Atlantic Records, voices his approval of Video Pool's efforts, noting, "I'm seeing the legal sheet showing up everywhere, in CVC and on playlists of clubs. It's educational, in step with the times, and personally very appreciated."

Video Pool chief Thompson sees the paper as "legitimizing to the record companies what people in our business are doing. By promoting legal rights, we're promoting good business." **MOIRA McCORMICK**



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# TOUR SPONSORSHIP COMES OF AGE

## Rockbill Brings Rockers, Advertisers Closer Together

BY PAUL GREIN

Since its formation nine years ago, New York-based Rockbill Communications has become the industry leader at arranging corporate sponsorships and artist endorsements. In recent years, it has also launched publishing, licensing & merchandising and video marketing divisions. In this first of a two-part series, company founder and president Jay Coleman discusses music marketing; next week's conclusion will examine the three other areas of Rockbill's coverage.

LOS ANGELES Corporate sponsorships are now such an entrenched part of the business of touring that it's hard to imagine that as recently as 1979 they were virtually unknown in the U.S. Rockbill founder Jay Coleman says the main difference between then and now is the improved perception of rock artists by major advertisers—

and vice versa.

"When we started, the corporate world felt very uncomfortable with rock," Coleman says. "They were afraid of negative publicity and the association with drugs.

"Artists were also concerned. When I started Rockbill, a lot of artists told me that they didn't want to do anything that would 'commercialize' their image. The two sides had very little interest in working with each other."

As a result, Coleman says Rockbill's emphasis in its first few years was more on promotional tie-ins than on actual tour sponsorship. But by 1979 that had started to change.

"There are several reasons it was starting to become more acceptable," Coleman says. "Woodstock was 10 years ago at that point, and the edge was off music. People finally started to realize that rock'n'roll was a business. Also, the music business started to go soft, and the cost of touring started to get very

expensive. Artists started to realize that getting extra money wasn't so bad.

"But what really put the concept of music marketing on the map was our involvement in getting Jovan as the corporate sponsor of the Rolling Stones' 1981 tour. That got a lot of media attention, partly because the Stones were a mega-group, but also because they had an image of being so counter-cultural. That gave the media a hook."

If the Stones/Jovan sponsorship—and another announced right on its heels pairing Rod Stewart and Sony Tape—put Rockbill and music marketing on the map, Pepsi-Cola's  
(Continued on page 63)



**Hermanos.** Principals in the Pepsi-sponsored Hermanos project meet in Los Angeles to finalize the deal. Pictured from left are attorney Peter Lopez, Pepsi-Cola president Roger Enrico, artist José José and Rockbill president Jay Coleman, who packaged the deal.

# Michael Des Barres Gets Powered Into the Spotlight

BY ETHLIE ANN VARE

LOS ANGELES It's as if the sky started raining money, and Michael Des Barres just happened to be standing around holding a basket. Here's a singer/songwriter who has been plugging away at this business since he was 14, boasting four unspectacular group albums and one solo which was even less so—and then suddenly, at age 35, finds himself credited with a top 10 single and fronting an overnight supergroup.

And Michael Des Barres, new-found lead singer for Power Station, has absolutely no idea why it all happened.

"I've always looked like this," he says. "I've always sung like this, and I've always written pretty cool tunes. And it never happened. Why not? I guess before I was just another arrogant eyeliner asshole, and that's what prevented me from achieving what was possible."

The first break for Des Barres came when Animotion had a top 10 hit with "Obsession," a song he co-wrote with Holly Knight years ago. "Obsession" made me financially secure for once in my life," he says, "so I could afford to do what was dictated creatively."

But hooking up with John Taylor, Tony Thompson and Andy Taylor wasn't a creative decision; it was blind luck. When it was announced that Des Barres would replace vocalist Robert Palmer on Power Station's U.S. tour, most observers' immediate responses were "Has Palmer gone mad?" and "Why Des Barres, of all people?"

"I was the only one they called, in fact," says Des Barres proudly. "That last show Duran Duran did in America was in San Diego, and I

was in Chequered Past. They asked us to come down and play with them. So when Robert decided to do what he did, they thought of me."

As far as Palmer's decision to complete his upcoming solo album rather than join the tour, Des Barres says he hasn't discussed motivations with the singer. "But," he laughs, "I'm eternally grateful for his foolishness."

It was in the last week of May that the International Talent Group's Wayne Forte contacted Des Barres while he was visiting a "Miami Vice" shoot in Texas. "The phone rang at the Ramada Inn," recalls Des Barres, "and Wayne said, 'What are you doing this summer?' He said there's a group needing a singer. I said, 'What group?' He said, 'Power Station,' and I got on a plane." Manager Danny Goldberg took care of the rest.

With a worldwide introduction via Live Aid and 40-plus dates supporting an album that is already nearing platinum (not to mention concert merchandising that averages \$12 a head), Des Barres is seeing a lifetime of rock'n'roll fantasies fulfilled.

"I have an outfit to go to the limo," he giggles, "and an outfit to go from the limo to the private jet, and an outfit for soundcheck and an outfit to go to the gig and an outfit to leave the gig. It's unbelievable. I haven't slept a wink since Live Aid."

Barres plans to record a solo album as soon as Power Station comes off the road, and to act in a major motion picture. He and Power Station are scheduled to appear in the first regular season episode of "Miami Vice," and Tina Turner may use his composition "Thinking With Your Body" on her next album.

# Rick James Taking Care of Business

## Singer Soberly Supervises Multi-Faceted Organization

LOS ANGELES Rick James likens his organization to an octopus with tentacles reaching off in many different directions. The various companies he oversees—including Mary Jane Productions and Stone City Inc.—have a total of 75 employees, by James' count, and direct the careers of James, the Mary Jane Girls, the Stone City Band, Process & the Doo Rags and Val Young.

James is also getting ready to do his first film, "Spice Of Life," in which he'll star and do the music. And he's planning a tour for September which will also feature the Mary Jane Girls and the Stone City Band, and, if their records do well enough, Process & the Doo Rags and Val Young.

"Now you can see why I got straight and sober," deadpans James, whose avowed withdrawal from alcohol and drugs has been well publicized.

"When I was drinking and doing drugs, there was a sap on my musical energies. If I hadn't been getting high a lot, I probably would have had more energy to write more songs. Since I've been straight and sober, I've been able to write more."

In addition to managing his stable of acts, James also manages his own affairs, with an assist from his brother, Leroy Johnson, and legal guidance from both Buffalo-based Irv Shuman & Associates and Los Angeles-based John Branca.

James says he's always done best when managing himself. "When I first hit, I was managing myself," he says. "Then I took on Shep Gordon as manager for a year, and that didn't work out real well. No disrespect to Shep; it was the people in his entourage.

"A couple of years later I signed with Jerry Weintraub, but that was more to do with movies than with anything else. That didn't work out too well either. No disrespect for him either; he just wasn't for me. Since then I've been handling my own affairs."

James says it's different signing with a manager when you're already successful than it is when you're just starting out.

"Because I was already rich and successful before I picked a manager, it wasn't like I was coming to him saying, 'Make me a star.' When a manager talks to me, I am already a star; I just want him to take that star and brighten it up."

Despite the changes in management, James has had the same agent, Norby Walters, for six years. "I've never seen an agent so faithful and loyal and loving as he is," says James. "And when he first came to sign me when I had 'You And I' out, I wouldn't go with him. I was reluctant to sign with anyone when I first came into the business because I was so paranoid of being ripped off. Actually, Norby and I don't have a contract now; we just work on a handshake."

James says he's long wanted to develop a repertoire company of acts. He says he first had the idea for the Mary Jane Girls eight years ago to satisfy what he saw as a void in the market.

"I didn't think there were any black female ensembles that made any sense," he says. "There was a time when you had the Ronettes, the Supremes, the Chiffons, the Shirelles. But there hadn't been a

black female group since then to make any kind of lasting mark on the market."

The Mary Jane Girls opened for James in 1983 on his "Cold Blooded" tour, and broke through commercially this year with "In My House," a top 10 pop hit. James' earlier protégé, Teena Marie, also scored a top 10 hit earlier this year with "Lover-girl."

James' latest Gordy/Motown album, "Glow," jumps to number 71 this week, its resurgence linked to the release of the title-track single.

While James' albums since 1981's "Street Songs" have all sold well, none have matched the reported triple platinum sales of that smash album. But he claims not to mind.

"It doesn't make me feel bad," he says. "It just makes me feel sometimes that I need to be more in tune to what the kids want. But I'm not into all of these rapping records which a lot of kids buy. Some groups that rap really have substance, but a lot of them are just rapping a lot of nonsense. That stuff is here today, gone tomorrow."

PAUL GREIN

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Eclectic Troupe Moves to MCA

# Oingo Boingo Aims for the Center

BY ETHLIE ANN VARE

LOS ANGELES "You have two kinds of hits each year," theorizes Oingo Boingo frontman Danny Elfman. "One kind is by your established artists—or by a new artist who sounds like an established artist—and it's a hit because it already sounds like a hit. And then you have certain acts that break out each year that are new and fresh, and never sound like they would have been a hit until they were one."

In the five years Oingo Boingo spent on A&M, the eclectic eight-man troupe tried valiantly to be that second kind of a hit. But it never gelled. Having recently made a switch to MCA, Elfman hopes the new label's confidence will do the trick.

"A&M had it in their minds that we were an oddity, and treated us like an oddity," Elfman charges. "Tom Trumbo [at MCA] felt that, although we're unusual, we're still something that should be treated as if we're right smack in the center."

Trumbo, MCA's vice president of a&r, had been courting Oingo Boingo since he was with Chrysalis in 1980. It was A&M's unwillingness to allow Elfman a solo album,

according to Elfman, that finally made the group heed Trumbo's call.

"So-Lo," Elfman's first solo album, was the first MCA product, and yielded a minor hit in "Gratitude," which was featured on the "Beverly Hills Cop" soundtrack. The newest Oingo Boingo effort is also a soundtrack single, the title track for John Hughes' "Weird Science."

"Film people want rock songs, they want pop songs, they want hits," says Elfman. "They know nothing about music, and their tastes are generally three or four years behind wherever the music scene is." Hughes, who also directed "The Breakfast Club," was apparently the exception to the rule. "He's one of the only guys out there who really takes chances musically," says Elfman.

A second film project for Elfman, which will probably not be released by MCA, is the score for "Pee Wee's Big Adventure," a summer comedy from Warner Bros. starring comedian Pee Wee Herman.

"When I was a kid," recalls Elfman, "doing a film score was a wild fantasy of mine. But writing a score meant knowing something about music, which I didn't—and don't."

Self-effacement aside, Elfman's songwriting—and the expertise of Los Angeles Personnel Direction's Mike Gormley and Miles Copeland—have always kept the band afloat. "Just when we were at bankruptcy, a guardian angel would drop a Budweiser commercial on us," laughs Elfman.

The full Oingo Boingo—including new additions John Evilia (bass) and Mike Bacich (keyboards)—is now going into the Sunset Sounds studio here to record an album for Halloween release. That same night, they're booked to play the 17,000-seat Pacific Amphitheatre in nearby Orange County.

"They're booking us even though they're suing us," explains Elfman. The lawsuit stems from injuries received by a fan on the facility's far lawn during a concert last year.

"Ultimately, I take responsibility for what happens to my audience," says Elfman sobelry. "But when you're on stage, you can see maybe 20-30 rows in front of you. They could be slaughtering people in the back and you'd never know it."

Oingo Boingo is also looking forward to its next tour, which will be booked by Ian Copeland's Frontier Booking International.

From Pat Metheny to Duran Duran

# Bassist Egan Does Some Crossing Over

BY STEVEN DUPLER

NEW YORK Bassist Mark Egan admits it's a long way from the complex fusion of the Pat Metheny Group and Elements to the European strains of Duran Duran, but

crossing that bridge could take the bassist/composer from cult status to international recognition.

Egan recently completed an album for Capitol/EMI titled "So Red The Rose," with Duran Duran's Nick Rhodes and Simon LeBon, on

which he played bass and arranged. Also appearing on the album, recorded in six weeks at Grand Armée Studios in Paris, are Sting, Herbie Hancock, Grace Jones and guitarist David Gilmore.

Egan says the album, due to appear in September, will also spawn video clips and possibly a tour. "Simon and Nick are planning a video for every tune I've done with them on this project," he notes. "They also want to do a promo tour once the album is released. Simon mentioned the possibility of doing a full week at Radio City Music Hall, but it's difficult to get a commitment now, with the album not yet out."

Fitting a tour and video shoots into an already hectic schedule would be a difficult, though obviously not unwelcome, task. Egan is currently one of the hottest session bassists on the East Coast, particularly for film scores and jingles. His recent credits include work on the scores for the upcoming films "Target," "Cindy Eller," "A Chorus Line," "Blown Away" and a new Ridley Scott feature.

Egan is currently on tour with singer/songwriter Michael Franks. He also has a solo album due this month on Hip Pocket Records (a Windham Hill offshoot), to be followed by a short tour with Windham Hill artist Alex DeGrassi in November. It was while Egan was working on his solo album that the Rhodes/LeBon project first reared its head.

"I was working on my album at Right Track in New York, and I got a phone call from Alex Sadkin, the producer," Egan recounts. "I said (Continued on opposite page)

# Talent in Action

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Admission: \$30 (weekends),  
\$25 (weekdays)

THE LAST TIME Peggy Lee performed in New York, it was as creator and star of an autobiographical one-woman Broadway show called "Peg," which closed so quickly that most people never got to find out if it was as bad as the critics said it was.

Listening to Lee at the Ballroom on July 24, midway through a four-week engagement, it was hard to imagine what she could have done to provoke such a negative reaction, but easy to see why the Broadway stage is not the ideal place for her: Her intimate, relaxed vocal style has "cabaret" written all over it.

The emphasis at Lee's Ballroom show, a generous 90 minutes plus intermission, was on musicality rather than theatricality. It's not that she didn't deliver a captivating, well-paced performance; it's simply that she shied away from larger-than-life *grande dame* gestures and concentrated on gently zeroing in on the essence of a lyric and smoothly interacting with her excellent five-piece backing band.

The years have been kind to Lee. At age 63, she has as deft a way with a song as ever, and her unique style—which has always depended more on nuance and timbre than on range or power—remains unscathed by the passage of time. If anything, her smoky voice has actually *benefitted* from the passage of time; it has acquired a lived-in quality that added extra poignance to signature tunes like "Big Spender" and "Is That All There Is?" (although she played the latter mostly for laughs), and gave a biting edge to a number of her ballads—notably "Baubles, Bangles And Beads," a rather tired old standard that she revitalized by singing about three times as slowly as it's usually sung. It's been a decade since Peggy Lee last performed in a New York nightclub, and longer than that since she last had a successful record. But her soothing, seemingly effortless approach transcends the vagaries of the music business; one gets the feeling that as long as she has the opportunity to sing in front of an audience, she'll be happy—and so will her audiences.

PETER KEEPNEWS

FISHBONE

The Palace, Los Angeles  
Tickets: \$10

CALLING THIS YOUTHFUL sextet off-the-wall is far too mundane. Fishbone—a group of inner city teenagers who reportedly met while being bussed to junior high school—are more like something that escaped from "The Hitchhikers Guide To The Galaxy."

Sporting hairdos ranging from dreadlocks to mohawks, and outfits ranging from Bermuda shorts to mohair suits, the Columbia group kept a full house at the Palace jumping up and down with 75 minutes of sheer lunacy on July 12. Their sound fuses punk, funk, ska, psychedelia, rap, pure noise and a healthy dose of Three Stooges slapstick. And while it works as music only 50% of the time, it works as theatre absolutely.

The never-quite-controlled anarchy of the band obscured the lyrics of songs like "Another Generation," "(? (Modern Industry)" and "Ugly," but the energy of the presentation kept the crowd pogo-ing. When the audience was reluctant to dive off the stage, the band members did so themselves; trombonist Christopher Dowd hurled his horn into the sea of people, and promptly leapt in after it. Bodies were flying as thick as the feedback—which was thick, indeed.

"Party At Ground Zero" is the band's alternative radio hit, and served as the first of two encores; it's easily the most accessible of their songs. "V.T.T.L.O.T.F.D.G.F." (the full title behind the acronym is unprintable in mixed company) and others often came over as loud mud. But the sheer exuberance of drummer Fish, trumpeter Dirty Walt and numerous unannounced stage guests made up for the cacophony.

Fishbone has toned down some since the days when bandmates threw dead fish at the audience, but they haven't toned down to anything like normality. Don't be fooled into thinking you can attend a show and *listen* to this band; they're much too raw to enjoy for that alone. The songs are but the tip of an extremely entertaining—albeit extremely weird—iceberg.

ETHLIE ANN VARE

(Continued on opposite page)

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## TALENT IN ACTION

(Continued from opposite page)

### THE NYLONS

Park West, Chicago  
Tickets: \$13.50

DESPITE THE FACT that this Canadian quartet's only previous Chicago appearance had been at the Playboy Club, word has obviously gotten around. Park West was comfortably filled July 10 as the Nylons presented two hours' worth of their creative, often dazzling *a capella* vocalizing.

Baritone Marc Connors, tenor/falsetto Claude Morrison, bass Arnold Robinson and utility infielder Paul Cooper are said to have met at drama school in Toronto, and that theatrical training is evident in their very visual, comedic approach to '80s doo-wop.

While the Nylons cover some standards of the genre, such as "The Lion Sleeps Tonight" (one of the highlights of the show), their approach is hardly that of purists. Taped rhythm tracks, for instance, accompanied their voices on a number of selections. And the group's choice of material exhibited a flair for the contemporary, such as an inspired version of Bruce Springsteen's "Fire."

While two hours of nothing but voices could have gotten old pretty quick, the Nylons kept things moving with a deft sense of pacing and the showmanship of real troupers. While their nightclub roots were evident in a few too many listlessly corny jokes, the group's natural exuberance and evident love of performing rendered such lame material forgivable.

While the Nylons have put out a number of albums in Canada, their recent Windham Hill release "One Size Fits All" is their American debut. The album was well represented during the Park West set, with the intriguing minor-key "That Kind Of Man" and a charming remake of the Supremes' hit "Up The Ladder To The Roof" particularly impressive.

MOIRA McCORMICK

### SONNY ROLLINS

Museum of Modern Art, New York  
Admission: Free

IF ANYONE HAS the power to hold an audience's attention with more than an hour's worth of unaccompanied saxophone improvisations, it's Sonny Rollins. And if Rollins' solo recital in the Museum of Modern Art's Sculpture Garden on July 19 was something short of a total success, it was less a case of Rollins not being up to the task than a case of the assignment being ultimately a little too daunting even for an artist of his stature.

Rollins has been incorporating long unaccompanied solos into his club and concert sets for years, and this recital was essentially an extended version of those interludes. He paused a few times to catch his breath and acknowledge the crowd's applause, thus creating the impression that the concert consisted of several separate numbers. But Rollins may well have conceived it as one extended improvisation, as evidenced by his tendency to return to fragments of certain old songs ("To A Wild Rose," "Jim," "Home

Sweet Home") throughout the evening.

Then again, Rollins—who at his best is one of the most genuinely spontaneous improvisers in jazz—may not have conceived the evening as anything at all. He may indeed have had absolutely no predetermined notion of what he was going to play, depending instead on his fertile imagination, his big, beautiful sound and his near-total mastery of the tenor saxophone to carry him through.

For the most part, they did. The evening had more than its share of moments of devastating beauty and power. But it also, perhaps inevitably, had more than its share of dead spots, during which Rollins seemed to be running up and down the scale while waiting for inspiration to strike. And his playing seemed markedly more inspired in the second half of the concert.

In fact, the recital's best moment came at the very end, when Rollins—who hadn't maintained a steady beat or stuck to a recognizable melody for any length of time up to then—suddenly segued aggressively into Coleman Hawkins' familiar riff tune "Stuffy," and the audience, with a mixture of enthusiasm and relief, began to clap along.

The concert was recorded by Milestone Records, which will have its work cut out for it in turning a brilliant but fragmentary performance into a coherent album.

PETER KEEPNEWS

## BASSIST MARK EGAN

(Continued from opposite page)

jokingly to my producer, Steven Miller, that Sadkin must want me to join Duran Duran, as I knew he'd been working with them."

As it turned out, Egan says, Rhodes and LeBon were interested in him because they "wanted to do something experimental with their album and they wanted a fretless bassist." The other band members chosen by Sadkin, LeBon and Rhodes were drummer Steve Jordan, percussionist David Van Tieghem and Japanese guitarist Masami.

Egan says he was originally slated to spend only two weeks in the Parisian studio, but as more songs were added, it became necessary to stay longer. "The tunes they had were just basic structures," he says. "They gave me a cassette with only a LinnDrum, vocals and chords, and I had to transcribe the songs and arrange bass and rhythm parts." For the sessions, Egan used a "small arsenal" of basses, including four-, eight- and six-string models, as well as a host of Lexicon signal processors, including the PCM-42 digital processor and 224X digital reverb.

As for the rumors of a Duran Duran split, Egan says he saw no sign of any tension. "Everyone seemed to be getting along really well, and they're doing another group project as soon as everything is finished with the Simon and Nick album."

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
HUEY LEWIS & THE NEWS NEVILLE BROTHERS	Meriweather Post Pavilion Columbia, Md.	July 27-28	\$397,734 \$16/\$11	31,479 two sellouts	Nederlander Organization
TINA TURNER GLENN FREY	The Centrum Worcester, Mass.	July 21-22	\$372,142 \$17.50/\$15	23,776 two sellouts	Don Law Co.
HUEY LEWIS & THE NEWS NEVILLE BROTHERS	The Centrum Worcester, Mass.	July 23-24	\$364,035 \$15/\$13.50	24,875 two sellouts	Don Law Co.
BUDWEISER SUPERFEST: FRANKIE BEVERLY & MAZE, WHISPERS, KOOL & THE GANG, TEENA MARIE	The Spectrum Philadelphia	July 21	\$330,354 \$18.50	18,502 sellout	A.H. Enterprises
ROBERT PLANT & THE HONEY DRIPPERS	The Centrum Worcester, Mass.	July 25-26	\$296,365 \$15/\$13.50	20,482 21,576	Don Law Co.
HUEY LEWIS & THE NEWS NEVILLE BROTHERS	CNE Grandstand Toronto	July 20	\$292,241 (\$365,302 Canadian) \$22.50/\$19	17,062 20,000	Concert Productions International
ROBERT PLANT & THE HONEY DRIPPERS	Meadowlands Arena East Rutherford, N.J.	July 23	\$264,401 \$15.50/\$13.50	18,228 sellout	Monarch Entertainment Bureau/ WNEW-FM
HUEY LEWIS & THE NEWS NEVILLE BROTHERS	Pittsburgh Civic Arena	July 26	\$248,440 \$15	16,868 sellout	DiCesare-Engler Prods.
FOREIGNER JOE WALSH	The Spectrum Philadelphia	July 23	\$241,997 \$15/\$12.50	17,112 sellout	Electric Factory Concerts
DIANA ROSS	Red Rocks Amphitheatre Denver	July 22	\$197,384 \$24.20/\$20/\$19.80	8,585 sellout	Feyline Presents
FOREIGNER JOE WALSH	Providence (R.I.) Civic Center	July 27	\$184,280 \$14.50	12,709 sellout	Frank J. Russo
DIANA ROSS	Sandstone Amphitheater Bonner Springs, Kan.	July 20	\$182,371 \$20/\$16/\$15.50	11,000 sellout	Feyline Presents
BEACH BOYS JOHN CAFFERTY & THE BEAVER BROWN BAND	Pittsburgh Civic Arena	July 28	\$178,481 \$15	12,977 13,700	In-House/DiCesare-Engler Prods.
NEW EDITION UTFO LISA LISA & CULT JAM	The Spectrum Philadelphia	July 26	\$176,441 \$12/\$10.50	14,719 sellout	Electric Factory Concerts
BEACH BOYS KRISTI ROSE & THE MIDNIGHT WALKERS	Scranton (Pa.) Memorial Stadium	July 20	\$160,799 \$15/\$14	12,000 sellout	Magic City Prods.
FOREIGNER JOE WALSH	Capital Centre Landover, Md.	July 24	\$156,090 \$15.50	14,027 15,000	Cellar Door Inc.
POWER STATION O.M.D.	Cow Palace San Francisco	July 29	\$151,483 \$15	10,099 12,000	Bill Graham Presents
BRYAN ADAMS KIM MITCHELL	Rushmore Plaza Civic Center Rapid City, S.D.	July 21	\$141,304 \$13.50	10,467 sellout	Beaver Prods.
WILLIE NELSON WAYLON JENNINGS	The Spectrum Philadelphia	July 25	\$138,721 \$17.50/\$13.50	8,311 15,300	Electric Factory Concerts
JOHN DENVER	Irvine Meadows Amphitheatre Laguna Hills, Calif.	July 18	\$137,195 \$17.50/\$12.50	8,513 15,000	Avalon Attractions
NEW EDITION UTFO LISA LISA & CULT JAM	Washington (D.C.) Convention Center	July 19	\$132,000 \$12	11,000 sellout	Dimensions Unlimited
TOM PETTY & THE HEARTBREAKERS LONE JUSTICE	Greek Theatre Berkeley, Calif.	July 26	\$129,216 \$16.50/\$15	8,500 sellout	Bill Graham Presents
KENNY LOGGINS	James L. Knight Center Miami	July 26-27	\$126,473 \$17.50	7,838 9,919	Fantasma Prods.
LOWENBRAU JAZZ FESTIVAL	Winter Park (Col.) Ski Slope	July 27-28	\$120,255 \$25/\$15	8,017 10,000	Feyline Presents
AL JARREAU	Boston Commons	July 18	\$119,424 \$15/\$12.50	9,176 10,000	Don Law Co.
AL JARREAU DAVID SANBORN	Meriweather Post Pavilion Columbia, Md.	July 21	\$117,645 \$14/\$9	9,635 10,000	Nederlander Organization
BARRY MANILOW	Cumberland County Civic Center Portland, Me.	July 27	\$115,384 \$16.50	6,933 7,100	Frank J. Russo
ERIC CLAPTON GRAHAM PARKER	Seattle Coliseum	July 24	\$115,325 \$16.50/\$14.50	11,007 14,299	Concerts West
JIMMY BUFFETT & THE CORAL REEFER BAND	Greek Theatre Berkeley, Calif.	July 27	\$110,800 \$16.50/\$14.50	7,458 8,500	Bill Graham Presents
BRYAN ADAMS KIM MITCHELL	Bismarck (Md.) Civic Center	July 20	\$108,864 \$13.50	8,064 sellout	Beaver Prods.
BRYAN ADAMS KIM MITCHELL	Duluth (Minn.) Arena	July 19	\$108,000 \$13.50	8,000 sellout	Beaver Prods.
ROGER WHITTAKER	Front Row Theater Cleveland	July 23, 27	\$105,525 \$16.75	6,300 6,392	In-House
AL JARREAU DAVID SANBORN	Pittsburgh Civic Center	July 27	\$93,754 \$15	6,638 8,500	DiCesare-Engler Prods.
TOM PETTY & THE HEARTBREAKERS LONE JUSTICE	Frank Erwin Center Univ. of Texas at Austin	July 3	\$90,846 \$14/\$12	7,035 12,693	In-House/Stone City Attractions
ERIC CLAPTON GRAHAM PARKER	Compton Terrace Phoenix	July 21	\$88,599 \$14.50/\$13.50/\$11	6,573 10,000	Evening Star Prods.
OAK RIDGE BOYS JUDDS	Glen County Fairgrounds Orland, Calif.	July 15	\$86,086 \$20/\$15	5,622 7,500	Rock 'N' Chair Prods./American Dream Presents
RATT BON JOVI	Lloyd Noble Center Norman, Okla.	July 24	\$83,984 \$13.50	6,221 sellout	Beaver Prods.
CROSBY, STILLS & NASH THE BAND	Sandstone Hotel Bonner Springs, Kan.	July 17	\$81,523 \$15.50/\$12.50/\$11.50	6,030 16,008	Feyline Presents
NEW EDITION UTFO LISA LISA & CULT JAM	Salisbury (Md.) Civic Center	July 20	\$80,600 \$12/\$10	6,800 sellout	Stageright Prods.
KENNY LOGGINS	West Palm Beach (Fla.) Auditorium	July 28	\$71,099 \$16.50	4,635 6,000	Fantasma Prods.

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday and should be submitted to Louise Zepp in Nashville at (615) 748-8129; Ancil Davis in New York at (212) 764-7314; Linda Deckard in Los Angeles at (213) 859-5338; or Melinda Newman in Chicago at (312) 236-2085.

## 'Special' Push for Strait MCA Targets 1,000 Radio Stations

NASHVILLE MCA Records will launch an extensive radio promotion later this month in support of George Strait's new album, "Something Special." The "Something Special World Premiere Weekend" is set for Aug. 30-Sept. 1.

Participating radio stations will be sent a free promotional package for the event that includes a record with a 10-minute medley of Strait's hits and an advance copy of the new album material, a record with a 50-minute Strait interview (with a question-and-answer sheet to enable DJs to appear to be conducting the interview) and generic station promos.

Personalized promos will be shipped to the stations two weeks prior to the event. Each station involved will also be given 10 "Some-

thing Special" albums for giveaways. Nearly 1,000 stations have been invited to participate.

The promotion, similar to the one MCA conducted for the Oak Ridge Boys' "Step On Out" album, was designed by Bob Hamilton, of HNE Productions and Radio Star, and coordinated by MCA Nashville's production director Katie Gillon and national promotion director Shelia Shipley.

"Something Special," which will be released to radio and retail on Sept. 3, is Strait's sixth album for MCA and his first one containing new material since last fall. It was digitally recorded and mastered and will be released simultaneously on Compact Disc. Strait and Jimmy Bowen co-produced.



**All Smiles.** Artist/showman/songwriter Johnny Russell is congratulated by his personal manager, Joe Taylor, president of the Joe Taylor Artist Agency, left, and Hal Durham, Grand Ole Opry manager, right, on becoming the 60th member of the Opry in the show's 60th anniversary year.

## Tumbleweed Label Back in Business

NASHVILLE Larry Ray has reactivated the Tumbleweed Records label, which operated as a subsidiary of Gulf + Western Corp. between 1971 and 1973. Others involved in the label are Dallas-based Ed Spaček Jr., who will act as promotion consultant, and Sol Greenburg of Los Angeles, who will be marketing consultant.

Ray, now a resident of Bellevue, Wash., is a former national director of promotion and national sales manager for Elektra Records, assistant to the president of A&M Records and general manager of ABC Records.

Artists on the Tumbleweed roster are Bonnie Guitar, for whom Ray has produced a double album, and new Washington state artists Carla Collen and Rainer Ray. Tumbleweed will have offices in Nashville.

# NASHVILLE SCENE

by Kip Kirby



(This week's column was compiled by Edward Morris.)

**EVEN IN THIS LIVELIEST** of industries, there are those slow news periods during which record labels are inclined to court public notice by reciting certain "firsts" they or their artists have established: claims such as having the first artist to tour an area in which the terminal "g" is pronounced, or the first instance of an eight-cut album yielding 10 hits, or the shipping of the first single made of reflecting material to allow disk jockeys to adore themselves without leaving their turntables. Accounts—in short—that focus on singu-

### Keep an eye out for these significant firsts

larity rather than impact.

No doubt these claims are laudable and noteworthy, even when some of them are framed in such tentative and cautious language that a stiff wind of inquiry would tumble them. What is surprising—given this proclivity for trumpeting the unusual—is that the labels don't keep an eye out for the really significant firsts. Such as:

- The first act to discuss its current album without proclaiming it to be the *best* album.
- The first performer to do an entire concert without once asking the audience "Are you having a good time?" or trying to arouse them from their torpor by demanding, "Give yourselves a hand." (We know of no such performer, limited as we are to attending fewer than 100 concerts a year.)
- The first artist not to assess the health of the music business by his or her health on the charts.
- The first artist who pleads to label management, "Listen, you've done enough for me—why don't you help some of the younger acts?"
- The first artist who—instead of announcing, "I cut country records, and anything else is gravy"—admits instead, "I would betray family, friends, country and pets for a crossover hit."

Just let us know if you run across such pacesetters, and we'll get some plaques made up.

**CHARLIE DANIELS** says his much-delayed "Honky Tonk Avenue" album for Epic will be out in September. And, he adds, it may undergo a title change

... **Merle Haggard** is back on the road again after having spent much of this year working at his Silverthorn Resort on Lake Shasta. One of his first dates will be a benefit for the Farm Crisis Committee in Sioux City, Iowa, on Saturday (10). "This is my first benefit for them," he says, "but I hope to do more. My dad was a farmer." Haggard's next album, he reports, will primarily consist of material that he originally cut when he was on MCA but that was never released. It will be called "Out Among The Stars."

For the next two months, various country artists will host The Nashville Network's "VideoCountry" music video series while host **Shelley Mangrum** tours Korea, Japan, Guam, the Philippines and Johnston Island for the Dept. of Defense. Already slated for guest host chores are **T.G. Sheppard**, **Lacy J. Dalton** and **Ronnie McDowell**.

**Lickona, Watson & Casey Productions**, Austin, has relocated its office to First City Centre, 816 Congress Ave., Suite 1200 ... **Bug Music** has opened a Nashville office at 65 Music Square East, with **Garry Velletri** as its general manager.

**KWTV**, THE CBS AFFILIATE in Oklahoma City, is the most recent station to purchase the **Country Music Television** late-night program service, which features music videos. The service is marketed through Hubbard Entertainment of St. Paul ... **Acclaim Records** has relocated from Toronto to 1602 Edmonson Circle, Nashville. **Veronica J.T. Mataseje** is the president and general manager.

London-based **Starblend Records** has launched a new series of country albums—the "Country Store" line—with initial releases by **Tammy Wynette**, **Eddie Rabbitt**, **Charlie Rich**, **Glen Campbell**, **Kris Kristofferson**, **Dr. Hook**, **Marty Robbins**, **Crystal Gayle**, **Slim Whitman** and **Billie Jo Spears**. The label is making a 10-track compilation album, "The Best Of Country Store," available for promotional use only.

**SOME MEMORIES JUST WON'T DIE:** At a reception to celebrate **Opryland USA's** purchase of the **Acuff-Rose** publishing companies, recently named BMI senior vice president **Frances Preston** told the crowd that soon after joining BMI's Nashville division, one of her first duties was to make a courtesy call on Acuff-Rose's formidable president, **Wesley Rose**. "I told him who I was, and he told me sternly and not too politely that he only dealt with New York. Well, Wesley, now I am New York."

## 30-Minute Simulcast Opry Offered to Radio

NASHVILLE Radio stations in the U.S. and Canada are now being offered simulcast rights to a 30-minute segment of the Saturday night Grand Ole Opry in return for carrying five minutes of promotion for The Nashville Network.

The segment, which is also televised weekly on The Nashville Network, is called "Grand Ole Opry Live." It made its debut in April and has become TNN's highest rated half hour, according to Tim Griscom, senior vice president of broadcasting for Opryland USA.

"Grand Ole Opry Live" is aired at 8 p.m. Eastern time and repeated at midnight. The new offer will enable participating FM stations to broad-

cast the Opry segment in stereo. A part of the broadcast period can be sold for local advertising.

For most of its 60 years, the Grand Ole Opry has been broadcast exclusively on WSM-AM Nashville. During the '30s and '40s, a part of the Opry was for a time also carried on the NBC radio network, and starting last year, the Saturday night show began running on WKY Oklahoma City, a member of the Gaylord Broadcasting Co., which owns the Opry, Opryland, WSM and TNN.

The participating stations will pick up their signals from cable systems carrying TNN.

## The Four-Star 'Highway' Cash, Kristofferson Discuss Project

AUSTIN Johnny Cash and Kris Kristofferson used the occasion of the July 4 Willie Nelson picnic to talk publicly for the first time about their landmark album with Nelson and Waylon Jennings, "Highwayman."

The album's title song, written by Jimmy Webb, was one of the 10 numbers recorded for the four-star album collection. Originally slated for a Cash album release, "Highwayman" became a multiple-artist project last year when Cash found himself in Montreux, Switzerland, taping his Christmas special, and invited the other three as guests.

"We were singing together every night, and these songs got to feeling really good," Cash remembers. "Willie and I talked about doing a duet album together, but I told him I didn't want to stand in line to get a duet album out with him. So Kris, Waylon and all of us started talkin' about doin' this thing together."

Cash, Kristofferson, Jennings and Nelson each contributed to song selections during the joint recording venture, which took place in

Nashville at Chips Moman's recording studio and Woodland Sound. All four performers were physically present in the studio during the sessions. Arrangements were worked out together on who would sing which parts.

Cash credits band member Marty Stuart for bringing his attention to "Highwayman," a song originally recorded by Glen Campbell and generally recognized as being a story of reincarnation.

Referring to Kristofferson's movie "The Sailor Who Fell From Grace With The Sea," Cash explains, "Kris did the movie about the sailor; that sounded like the sailor's verse should be his. Waylon liked the dam builder verse; I liked the starship thing; and the other sounded like Willie's. There was never any real discussion about it. It just kind of happened."

It was also Stuart who brought in Paul Kennerly's "Welfare Line," written especially for the group. Bob Seger's "Against The Wind" was something the foursome were

(Continued on opposite page)

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## CASH, KRISTOFFERSON DISCUSS 'HIGHWAYMAN'

(Continued from opposite page)

already performing for the Christmas special. Cash contributed his own "Committed To Parkview" to the album.

Other album cuts include "Depottee" (with Johnny Rodriguez), "The Last Cowboy Song," "Desperados Waiting For A Train," "The Twentieth Century Is Over" and "Jim, I Wore A Tie Today."

In terms of label cooperation, there was apparently no problem between CBS, which represents Cash and Nelson, and RCA, which is Jennings' label. As for Kristofferson, he laughs and says, "It was no problem at all. I haven't been working for an active label in 10 years."

He adds that he expects to be recording again soon.

Tour plans for more "Highwayman" shows should be worked out when agreement is reached on band personnel. Cash continues to support the album selections on his solo dates, and talk of major city appearances of all four is pending as schedules permit.

Cash discloses that the four singers have talked about expanding on the four-character theme. He and Kristofferson also say they are committed to do a CBS-TV movie called "The Last Days Of Jesse James—An Authentic Account."

"Kris is gonna play Jesse, and I'm

gonna play Frank," Cash says. "It's about the last two weeks of Jesse's life and the conspiracy that existed to kill Jesse."

The film's script has been written by Bill Stratton. Another screenwriter, James Lee Barrett, is rewriting the old John Wayne classic "Stagecoach" for the four Highwaymen, although Cash calls that project only "a possibility."

The critically acclaimed "Highwayman" video was the first Nashville clip to have its world premiere on VH-1. Now in heavy rotation on the adult contemporary music channel, the video was held by CBS Records for three weeks for the special

debut.

MaryAnn McCready, the label's Nashville director of marketing, reports a new movie theatre tie-in for "Highwayman" in Atlanta, where \$1-off album coupons will be displayed in lobbies. The 32 Turtles retail outlets and local radio station Y-106 will participate, and similar promotions will be held in Nashville and Dallas. "If it is well received," she says, "we'll spread the promotion out to other markets."

The "Highwayman" clip was produced by Jon Small and directed by Peter Israelson. **KATY BEE**

FOR WEEK ENDING AUGUST 10, 1985

# Billboard TOP COUNTRY ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		
1	1	2	25	ALABAMA ▲	RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
2	2	1	11	HANK WILLIAMS, JR.	WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
3	4	4	21	WILLIE NELSON	COLUMBIA FC 40008	ME AND PAUL
4	5	6	13	LEE GREENWOOD	MCA 5582 (8.98) (CD)	GREATEST HITS
5	3	3	17	THE OAK RIDGE BOYS	MCA 5555 (8.98)	STEP ON OUT
6	7	9	13	RONNIE MILSAP	RCA AHL1-5425 (8.98)	GREATEST HITS VOL. 2
7	8	10	11	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON	COLUMBIA FC 40056	HIGHWAYMAN
8	6	5	20	GEORGE STRAIT	MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
9	10	8	12	THE STATLER BROTHERS	MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
10	11	11	24	SAWYER BROWN	CAPITOL/CURB ST-12391/CAPITOL (8.98)	SAWYER BROWN
11	9	7	20	CONWAY TWITTY	WARNER BROS. 25207 (8.98)	DON'T CALL HIM A COWBOY
12	12	15	17	MERLE HAGGARD	EPIC FE-39602	KERN RIVER
13	13	14	51	RAY CHARLES	COLUMBIA FC 39415	FRIENDSHIP
14	14	12	38	THE JUDDS ●	RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
15	15	13	23	DOLLY PARTON	RCA AHL1-5414 (8.98)	REAL LOVE
16	16	18	13	JOHN SCHNEIDER	MCA 5583 (8.98)	TRYING TO OUTFRAN THE WIND
17	17	22	6	ROSANNE CASH	COLUMBIA FC 39463	RHYTHM AND ROMANCE
18	22	25	12	RESTLESS HEART	RCA CPL1-5369 (5.98)	RESTLESS HEART
19	19	21	17	CRYSTAL GAYLE	WARNER BROS. 25154 (8.98)	NOBODY WANTS TO BE ALONE
20	18	17	46	EXILE	EPIC FE-39424	KENTUCKY HEARTS
21	24	27	4	JANIE FRICKE	COLUMBIA 39975	SOMEBODY ELSE'S FIRE
22	23	23	11	CHARLY MCCLAIN	EPIC FE 39871	RADIO HEART
23	21	20	41	GEORGE STRAIT ●	MCA FE 5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
24	33	48	4	JIMMY BUFFETT	MCA 5600 (8.98)	THE LAST MANGO IN PARIS
25	20	16	19	MEL MCDANIEL	CAPITOL 12402 (8.98)	LET IT ROLL
26	36	64	3	THE BELLAMY BROTHERS	MCA/CURB 5586/MCA	HOWARD & DAVID
27	28	32	27	EMMYLOU HARRIS	WARNER BROS. 25205 (8.98)	THE BALLAD OF SALLY ROSE
28	43	—	2	ROCKIN' SIDNEY	EPIC B5E-40153	MY TOOT TOOT
29	26	26	65	THE STATLER BROTHERS	MERCURY 818 652-1 POLYGRAM (8.98) (CD)	ATLANTA BLUE
30	29	28	17	THE KENDALLS	MERCURY 824-250-1/POLYGRAM (8.98)	TWO HEART HARMONY
31	27	29	7	DAN FOGELBERG	FULL MOON/EPIC FE 39616/EPIC	HIGH COUNTRY SNOWS
32	32	35	69	ALABAMA ▲ <sup>2</sup>	RCA AHL1-4939 (8.98) (CD)	ROLL ON
33	37	65	3	NITTY GRITTY DIRT BAND	WARNER BROS. 25304	PARTNERS, BROTHERS AND FRIENDS
34	35	37	6	EDDIE RABBITT	WARNER BROS. 1-25278 (8.98)	EDDIE RABBITT # 1'S
35	39	41	14	TAMMY WYNETTE	EPIC 39971 (8.98)	SOMETIMES WHEN WE TOUCH
36	25	24	41	EARL THOMAS CONLEY	RCA AHL1-5175 (8.98)	TREADIN' WATER
37	31	31	11	VERN GOSDIN	COMPLEAT 671012/POLYGRAM (8.98)	TIME STOOD STILL
38	34	34	10	T.G. SHEPPARD	COLUMBIA FC 40007	LIVIN' ON THE EDGE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		
39	38	33	6	LACY J. DALTON	COLUMBIA FC 40028	CAN'T RUN AWAY FROM YOUR HEART
40	30	19	41	RICKY SKAGGS	EPIC FE 39410 (CD)	COUNTRY BOY
41	64	—	2	SOUTHERN PACIFIC	WARNER BROS. 25206 (8.98)	SOUTHERN PACIFIC
42	44	39	50	THE OAK RIDGE BOYS ●	MCA 5496 (8.98) (CD)	GREATEST HITS 2
43	42	43	19	BARBARA MANDRELL	MCA 5566 (8.98) (CD)	GREATEST HITS
44	50	—	2	JOHN ANDERSON	WARNER BROS. 25211 (8.98)	TOKYO, OKLAHOMA
45	40	36	10	JOHNNY LEE	WARNER BROS. 25210 (8.98)	KEEP ME HANGIN' ON
46	<b>NEW</b>			WAYLON JENNINGS	RCA AHL1-5428 (8.98)	TURN THE PAGE
47	47	52	10	KEITH STEGALL	EPIC 39892	KEITH STEGALL
48	45	44	27	ED BRUCE	RCA AHL1-5324 (8.98)	HOMECOMING
49	51	59	16	THE WHITES	MCA/CURB 5562 MCA (8.98)	WHOLE NEW WORLD
50	48	51	125	ALABAMA ▲ <sup>2</sup>	RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
51	53	45	19	REBA MCENTIRE	MERCURY 824 342-1/POLYGRAM (8.98)	THE BEST OF REBA MCENTIRE
52	41	30	42	ANNE MURRAY	CAPITOL SJ 12363 (8.98) (CD)	HEART OVER MIND
53	60	66	39	JOHN CONLEE	MCA 5521 (8.98)	BLUE HIGHWAY
54	55	49	119	JOHN CONLEE	MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS
55	59	61	26	STEVE WARINER	MCA 5545 (8.98)	ONE GOOD NIGHT DESERVES ANOTHER
56	56	46	21	SYLVIA	RCA AHL1-5413 (8.98)	ONE STEP CLOSER
57	57	56	16	KATHY MATTEA	MERCURY 824 308-1/POLYGRAM (8.98)	FROM MY HEART
58	63	63	3	REBA MCENTIRE	MCA 5585	HAVE I GOT A DEAL FOR YOU
59	46	38	12	ATLANTA	MCA 5576 (8.98)	ATLANTA
60	49	40	127	HANK WILLIAMS, JR. ▲	WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	HANK WILLIAMS JR'S GREATEST HITS
61	65	69	178	ALABAMA ▲ <sup>3</sup>	RCA AHL1 4229 (8.98) (CD)	MOUNTAIN MUSIC
62	58	58	203	WILLIE NELSON ▲ <sup>2</sup>	COLUMBIA KC 237542 (CD)	GREATEST HITS
63	62	54	177	WILLIE NELSON ▲ <sup>3</sup>	COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
64	69	68	8	LEON EVERETTE	MERCURY 8240309 1/POLYGRAM	WHERE'S THE FIRE
65	<b>NEW</b>			LONE JUSTICE	GEFFEN GHS-24060/WARNER BROS. (8.98) (CD)	LONE JUSTICE
66	68	72	39	REBA MCENTIRE	MCA 5516 (8.98)	MY KIND OF COUNTRY
67	54	42	9	MERLE HAGGARD	MCA 5573 (8.98)	HIS BEST
68	73	67	379	WILLIE NELSON ▲ <sup>3</sup>	COLUMBIA JC 35305 (CD)	STARDUST
69	52	47	54	GLEN CAMPBELL	ATLANTIC AMERICA 90164/ATLANTIC (8.98)	LETTER TO HOME
70	71	62	34	RAY STEVENS	MCA 5517 (8.98)	HE THINKS HE'S RAY STEVENS
71	72	71	92	GEORGE STRAIT ●	MCA 5450 (8.98)	RIGHT OR WRONG
72	66	57	39	DAN SEALS	EMI AMERICA ST 17131 (8.98)	SAN ANTOINE
73	61	50	5	MAC DAVIS	MCA 5590 (8.98)	TILL I MADE IT WITH YOU
74	75	70	49	JOHN SCHNEIDER	MCA 5495 (8.98)	TOO GOOD TO STOP NOW
75	70	60	9	LOUISE MANDRELL	RCA AHL1-5454 (8.98)	MAYBE MY BABY

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



# HOT COUNTRY SINGLES

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Compiled from a national sample of retail store and one-stop sales reports and radio playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	4	14	I'M FOR LOVE J.BOWEN, H.WILLIAMS, JR. (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. 1 week at No. One WARNER/CURB 7-29022/WARNER BROS.
2	4	5	13	HIGHWAYMAN C.MOMAN (J.WEBB)	◆ W.JENNINGS, W.NELSON, J.CASH, K.KRISTOFFERSON COLUMBIA 38-04881
3	5	6	12	REAL LOVE D.MALLOY, R.BRANNON, R.MCCORMICK	DOLLY PARTON (DUET WITH KENNY ROGERS) RCA 14058
4	8	9	13	SHE'S SINGLE AGAIN B.MONTGOMERY (C.CRAIG, P.MCCANN)	◆ JANIE FRICKE COLUMBIA 38-04896
5	10	11	10	LOVE IS ALIVE B.MAHER (K.M.ROBBINS)	◆ THE JUDDS RCA/CURB 14093/RCA
6	9	10	11	THE FIREMAN J.BOWEN, G.STRAIT (M.VICKERY, W.KEMP)	GEORGE STRAIT MCA 52586
7	11	13	11	I DON'T KNOW WHY YOU DON'T WANT ME D.MALLOY (R.CASH, R.CROWELL)	◆ ROSANNE CASH COLUMBIA 38-04809
8	12	14	10	MODERN DAY ROMANCE M.MORGAN, P.WORLEY (K.BROOKS, D.TYLER)	NITTY GRITTY DIRT BAND WARNER BROS. 7-29027
9	1	3	13	40 HOUR WEEK (FOR A LIVIN') H.SHEDD, ALABAMA (D.LOGGINS, L.SILVER, D.SCHLITZ)	◆ ALABAMA RCA 14085
10	15	17	12	CAROLINA IN THE PINES J.E.NORMAN (M.MURPHEY)	MICHAEL MARTIN MURPHEY EMI-AMERICA 8265
11	16	18	11	I WANT EVERYONE TO CRY T.DUBOIS, S.HENDRICKS (W.NEWTON, M.NOBLE)	RESTLESS HEART RCA 14086
12	17	19	10	USED TO BLUE R.SCRUGGS (F.KNOBLOCK, B.LABOUNTY)	SAWYER BROWN CAPITOL/CURB 5477/CAPITOL
13	19	21	9	HAVE I GOT A DEAL FOR YOU J.BOWEN, R.MCENTIRE (M.P.HEENEY, J.LEAP)	REBA MCENTIRE MCA 52604
14	18	20	12	I NEVER MADE LOVE (TILL I MADE IT WITH YOU) J.BOWEN (B.MCDILL)	MAC DAVIS MCA 52573
15	7	8	13	I DON'T THINK I'M READY FOR YOU J.E.NORMAN (DORFF, BROWN, REYNOLDS, GARRETT)	ANNE MURRAY CAPITOL 5472
16	2	2	15	OLD HIPPIE E.GORDY, JR., J.BOWEN (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 52579/MCA
17	20	24	8	DRINKIN' AND DREAMIN' J.BRIDGES, G.SCRUGGS (T.SEALS, M.D.BARNES)	WAYLON JENNINGS RCA 14094
18	22	25	7	I FELL IN LOVE AGAIN LAST NIGHT J.L.WALLACE, T.SKINNER (P.OVERSTREET, T.SCHUYLER)	THE FORESTER SISTERS WARNER BROS. 7-28988
19	21	23	8	MY TOOT TOOT S.SIMIEN, F.SOILEAU, H.P.MEAUX (S.SIMIEN)	ROCKIN' SIDNEY EPIC 34-05430
20	24	28	10	YOU CAN'T RUN AWAY FROM YOUR HEART M.MORGAN, P.WORLEY (W.WALDMAN, J.PHOTOLOGO)	LACY J. DALTON COLUMBIA 38-04884
21	25	29	9	PRETTY LADY K.LEHNING (K.STEGALL)	KEITH STEGALL EPIC 34-04934
22	27	31	7	CRY JUST A LITTLE BIT B.MAHER (B.HEATLIE)	SYLVIA RCA 14107
23	29	33	6	BETWEEN BLUE EYES AND JEANS C.TWITTY, D.HENRY, R.TREAT (K.MCDUFFIE)	CONWAY TWITTY WARNER BROS. 7-28966
24	30	35	5	LOST IN THE FIFTIES TONIGHT (IN THE STILL) R.MILSAP, T.COLLINS, R.GALBRAITH (M.REID, T.SEALS, F.PARRIS)	RONNIE MILSAP RCA 14135
25	28	30	8	COLD SUMMER DAY IN GEORGIA G.WATSON, L.BoOTH (D.KNUTSON, A.L.OWENS)	GENE WATSON EPIC 34-05407
26	14	15	13	(LOVE ALWAYS) LETTER TO HOME H.SHEDD (C.JACKSON)	◆ GLEN CAMPBELL ATLANTIC/AMERICA 7-99647/ATLANTIC
27	32	40	5	SHE'S COMIN' BACK TO SAY GOODBYE E.STEVENS, E.RABBITT, J.BOWEN (E.RABBITT, E.STEVENS)	EDDIE RABBITT WARNER BROS. 7-28976
28	33	38	6	WITH JUST ONE LOOK IN YOUR EYES N.WILSON, SNEED BROTHERS (S.DAVIS, D.MORGAN)	CHARLY MCCLAIN (WITH WAYNE MASSEY) EPIC 34-05398
29	35	42	6	MEET ME IN MONTANA P.WORLEY, K.LEHNING (P.DAVIS)	MARIE OSMOND (WITH DAN SEALS) CAPITOL/CURB 5478/CAPITOL
30	34	37	7	HOMETOWN GOSSIP R.SKAGGS, M.MORGAN (G.DAVIS, R.ALLEN)	THE WHITES MCA/CURB 52615/MCA
31	36	43	6	KERN RIVER M.HAGGARD, G.MARTIN, R.REYNOLDS (M.HAGGARD)	MERLE HAGGARD EPIC 34-05426
32	23	12	14	SAVE THE LAST CHANCE B.LOGAN, R.MCCOLLISTER (W.ALDRIDGE, R.BYRNE)	JOHNNY LEE WARNER BROS. 7-29021
33	39	46	6	BLUE HIGHWAY B.LOGAN (D.HENRY, D.WOMACK)	JOHN CONLEE MCA 52625
34	6	1	15	LOVE DON'T CARE N.LARKIN, E.T.CONLEY (E.T.CONLEY, R.SCRUGGS)	◆ EARL THOMAS CONLEY RCA 14060
35	41	49	6	LET A LITTLE LOVE COME IN B.MEVIS (B.MCDILL)	CHARLEY PRIDE RCA 14134
36	44	57	4	YOU MAKE ME WANT TO MAKE YOU MINE R.LANDIS (D.LOGGINS)	JUICE NEWTON RCA 14139
37	31	16	15	LIASSO THE MOON S.DORFF, J.E.NORMAN (S.DORFF, M.BROWN)	◆ GARY MORRIS WARNER BROS. 7-29028
38	43	52	5	IF IT WEREN'T FOR HIM E.GORDY, JR. (V.GILL, R.CASH)	VINCE GILL RCA 14140
39	46	55	4	LOVE TALKS B.KILLEN (B.JONES, M.GARVIN, T.SHAPIRO)	RONNIE MCDOWELL EPIC 34-05404
40	26	27	11	IF YOU BREAK MY HEART B.FISHER (M.GARVIN, B.JONES, T.SHAPIRO)	THE KENDALLS MERCURY 880-828-7/POLYGRAM
41	37	39	8	HOTTEST "EX" IN TEXAS R.BAKER (B.BLACKMON, L.TRAUGHBER, C.VIPPERMAN)	BECKY HOBBS EMI-AMERICA 8273
42	47	53	6	HE WON'T GIVE IN A.REYNOLDS (J.PIERCE)	KATHY MATTEA MERCURY 880 667-7/POLYGRAM
43	13	7	17	DIXIE ROAD J.CRUTCHFIELD (D.GOODMAN, M.A.KENNEDY, P.ROSE)	LEE GREENWOOD MCA 52564
44	54	—	2	TOUCH A HAND, MAKE A FRIEND R.CHANCEY (H.BANKS, R.JACKSON, C.HAMPTON)	THE OAK RIDGE BOYS MCA 52646
45	50	70	3	SOME FOOLS NEVER LEARN T.BROWN, J.BOWEN (J.S.SHERILL)	STEVE WARINER MCA 52644
46	38	26	18	FORGIVING YOU WAS EASY W.NELSON (W.NELSON)	WILLIE NELSON COLUMBIA 38-04847
47	52	59	5	I WILL DANCE WITH YOU B.BECKETT (J.W.ROUTH)	KAREN BROOKS (WITH JOHNNY CASH) WARNER BROS. 7-28979
48	59	—	2	WHO'S GONNA FILL THEIR SHOES B.SHERILL (T.SEALS, M.D.BARNES)	◆ GEORGE JONES EPIC 34-05439
49	55	62	5	NOBODY EVER GETS ENOUGH LOVE K.LEHNING (D.MORGAN, S.A.DAVIS)	CON HUNLEY CAPITOL 5485
50	56	63	5	YOU CAN LEAD A HEART TO LOVE (BUT YOU CAN'T MAKE IT FALL) S.BUCKINGHAM (J.CHAMBERS, L.JENKINS, M.TWITTY)	TAMMY WYNETTE EPIC 34-05399

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	58	65	4	RHYTHM GUITAR E.HARRIS, P.KENNERLEY (E.HARRIS, P.KENNERLEY)	EMMYLOU HARRIS WARNER BROS. 7-28952
52	60	68	4	HEART DON'T DO THIS TO ME J.BOWEN, L.LYNN (J.WILDE, K.VASSY)	LORETTA LYNN MCA 52621
53	69	—	2	I WANNA HEAR IT FROM YOU P.WORLEY, E.RAVEN (N.MONTGOMERY, R.GILES)	EDDY RAVEN RCA 14164
54	40	22	17	HELLO MARY LOU J.KENNEDY (G.PITNEY, C.MANGFARACINA)	THE STATLER BROTHERS MERCURY 880-685-7/POLYGRAM
55	42	32	14	FOOLED AROUND AND FELL IN LOVE R.HALL (E.BISHOP)	◆ T.G.SHEPPARD COLUMBIA 38-04890
56	63	71	3	SMOOTH SAILING (ROCK IN THE ROAD) B.MONTGOMERY, S.BUCKINGHAM (J.SLATE, S.PIPPIN, M.GRAY)	MARK GRAY COLUMBIA 338-05403
57	61	69	4	TWENTIETH CENTURY FOOL L.BUTLER (B.NEARLY, J.PHOTOLOGO)	KENNY ROGERS LIBERTY 1525/EMI-AMERICA
58	51	45	19	SHE'S A MIRACLE B.KILLEN (J.PENNINGTON, S.LEMAIER)	◆ EXILE EPIC 34-04864
59	67	75	3	DROWNING IN MEMORIES B.LOGAN (G.NICHOLSON, C.RAINS)	T GRAHAM BROWN CAPITOL 5499
60	45	34	15	DIM LIGHTS, THICK SMOKE (AND LOUD LOUD MUSIC) V.GOSDIN, R.JONES (J.MAPHIS, R.L.MAPHIS, M.FIDLER)	VERN GOSDIN COMPLEAT 142/POLYGRAM
61	48	41	17	IT'S A SHORT WALK FROM HEAVEN TO HELL J.BOWEN, J.SCHNEIDER (K.BELL, T.SKINNER, J.L.WALLACE)	JOHN SCHNEIDER MCA 52567
62	NEW	—	—	A LONG AND LASTING LOVE M.MASSER (M.MASSER, G.GOFFIN)	CRYSTAL GAYLE WARNER BROS. 7-28963
63	57	36	15	IT'S ALL OVER NOW J.ANDERSON, L.BRADLEY, J.E.NORMAN (B. & S.WOMACK)	JOHN ANDERSON WARNER BROS. 7-29002
64	68	74	4	WHAT USED TO BE CRAZY J.CHAMBERS (J.CHAMBERS, L.JENKINS)	BAMA BAND COMPLEAT 144/POLYGRAM
65	71	82	3	YOU COULD BE THE ONE WOMAN B.ARLIDGE (J.BACON, E.TREE)	CHANCE MERCURY 880 959-7/POLYGRAM
66	79	—	2	IF IT AIN'T LOVE B.MEVIS (M.NESLER)	ED BRUCE RCA 14150
67	72	84	3	HARD BABY TO ROCK L.ROGERS (M.COLLIE, P.THOMAS, D.LUTTRELL)	TARI HENSLEY MERCURY 880 801-7/POLYGRAM
68	82	—	2	THING ABOUT YOU J.E.NORMAN, SOUTHERN PACIFIC (T.PETTY)	SOUTHERN PACIFIC WARNER BROS. 7-28943
69	64	54	7	I'LL BE YOUR FOOL TONIGHT D.TOLLE (T.ARATA)	JIM GLASER MCA/NOBLE VISION 52619/MCA
70	53	44	15	IT AIN'T GONNA WORRY MY MIND B.SHERILL (R.LEIGH)	RAY CHARLES AND MICKEY GILLEY COLUMBIA 38-04860
71	74	85	3	A FAR CRY FROM YOU J.KENNEDY (S.EARLE, J.HINSON)	CONNIE SMITH EPIC 34 05414
72	65	56	7	GYPSIES IN THE PALACE J.BOWEN, M.UTLEY, T.BROWN (J.BUFFETT, G.FREY, W.JENNINGS)	JIMMY BUFFETT MCA 52607
73	75	81	3	HEAVEN KNOWS B.BARTON (R.SQUIRES, B.WILLIAMS, J.DARRELL)	AUDIE HENRY CANYON CREEK 85-5020
74	62	47	17	OPERATOR, OPERATOR E.RAVEN, P.WORLEY (L.WILLOUGHBY, J.WILLOUGHBY)	EDDY RAVEN RCA 14044
75	49	51	7	PAINT THE TOWN BLUE J.MORRIS (R.LAVOIE)	ROBIN LEE AND LOBO EVERGREEN 1033
76	66	48	13	HE BURNS ME UP H.SHEDD (B.SPRINGFIELD)	LANE BRODY EMI-AMERICA 8266
77	NEW	—	—	YOU'RE GONNA MISS ME WHEN I'M GONE T.WEST (H.PRESTWOOD)	JUDY RODMAN MTM 72054/CAPITOL
78	NEW	—	—	I GONNA LEAVE YOU TOMORROW J.BOWEN, J.SCHNEIDER (T.DANIELS, G.DOBBS, J.WILSON)	JOHN SCHNEIDER MCA 52648
79	NEW	—	—	WHEN I GET HOME R.SCRUGGS (E.RAE TZLOFF, B.LITTLE)	BOBBY BARE EMI-AMERICA 8279
80	83	—	2	BRING ON THE SUNSHINE J.SLATE (D.MORRISON, J.SLATE, J.REID)	DENNIS BOTTOMS WARNER BROS. 7-28944
81	NEW	—	—	BAR ROOM ROSES R.BAKER (B.GALLIMORE, B.MEVIS, B.SHORE)	MOE BANDY COLUMBIA 38-05438
82	78	79	3	FIGHTIN' FIRE WITH FIRE C.HARDY (B.HARDEN)	RAZZY BAILEY MCA 52628
83	86	—	2	HEARTBEAT B.ANDERSON, M.JOHNSON, A.REID (J.O'HARA, K.WELCH)	REBECCA HALL CAPITOL 5486
84	NEW	—	—	AIN'T IT JUST LIKE LOVE R.POLODOR (B.BURNETTE, P.ROBINSON)	BILLY BURNETTE MCA 52626
85	73	58	16	SIZE SEVEN ROUND (MADE OF GOLD) B.SHERILL (M.FIELDS, G.LUMPKIN)	GEORGE JONES AND LACY J. DALTON EPIC 34-04876
86	NEW	—	—	I'D DO IT IN A HEARTBEAT A.DIMARTINO (R.GILES, G.HARRISON)	HILL CITY MOON SHINE 3040
87	NEW	—	—	EVERY DAY PEOPLE A.HENSON (M.D.BARNES, T.SEALS)	MARGO SMITH & TOM GRANT BERMUDA DUNES 110
88	NEW	—	—	WHEN MY BLUE MOON TURNS GOLD AGAIN J.KENNEDY, R.PEOPLES (W.WALKER, G.SULLIVAN)	MAINES BROTHERS BAND MERCURY 995-7/POLYGRAM
89	70	64	20	LITTLE THINGS R.CHANCEY (B.BARBER)	◆ THE OAK RIDGE BOYS MCA 52556
90	80	77	9	MAKE-UP AND FADED BLUE JEANS J.BOWEN (M.HAGGARD)	MERLE HAGGARD MCA 52595
91	81	72	21	NOBODY WANTS TO BE ALONE M.MASSER (M.MASSER, R.FLEMING)	◆ CRYSTAL GAYLE WARNER BROS. 7-29050
92	85	67	6	WHEN SOMETHING IS WRONG WITH MY BABY J.KENNEDY, J.STAMPELY (J.HAYES, D.PORTER)	JOE STAMPELY EPIC 34-05405
93	77	60	11	YOU DONE ME WRONG H.SHEDD (R.PRICE, S.JONES)	MEL TILLIS RCA 14061
94	76	76	4	YOU JUST HURT MY LAST FEELING B.BOBO, R.PENNINGTON (H.COCHRAN, R.PORTER)	SAMMI SMITH STEP ONE 342
95	88	66	19	HEART TROUBLE T.BROWN, J.BOWEN (K.ROBBINS, D.GIBSON)	STEVE WARINER MCA 52562
96	NEW	—	—	MELTED DOWN MEMORIES T.DEAN, J.FORD (B.MOORE, J.TIGERT, A.C.OWENS)	JOY FORD COUNTRY INTERNATIONAL 206
97	87	61	9	DON'T MAKE ME WAIT ON THE MOON B.BECKETT, J.E.NORMAN (J.MCBRIDE)	SHELLY WEST WARNER BROS. 7-28997
98	84	50	19	SHE KEEPS THE HOME FIRES BURNING R.MILSAP, T.COLLINS, R.GALBRAITH (D.MORGAN, P.FRIMMER, M.REID)	RONNIE MILSAP RCA 14034
99	92	80	9	A GOOD LOVE DIED TONIGHT B.RICE (R.MURRAY)	LEON EVERETTE MERCURY 880 829-7/POLYGRAM
100	93	86	8	UNWED FATHERS G.DAVIES, L.SKLAR (B.BRADDOCK, J.PRINE)	GAIL DAVIES RCA 14095

○ Products with the greatest airplay and sales gains this week. ◆ Video clip availability. ● Recording Industry Assn. of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.

# Billboard Hot Country Singles SALES & AIRPLAY

A ranking of the top 30 country singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Country Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT COUNTRY POSITION
		TITLE	ARTIST	
1	3	I'M FOR LOVE	HANK WILLIAMS, JR.	1
2	4	HIGHWAYMAN	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON	2
3	5	REAL LOVE	DOLLY PARTON (DUET WITH KENNY ROGERS)	3
4	9	THE FIREMAN	GEORGE STRAIT	6
5	8	SHE'S SINGLE AGAIN	JANIE FRICKE	4
6	10	LOVE IS ALIVE	THE JUDDS	5
7	11	I DON'T KNOW WHY YOU DON'T WANT ME	ROSANNE CASH	7
8	12	MODERN DAY ROMANCE	NITTY GRITTY DIRT BAND	8
9	14	MY TOOT TOOT	ROCKIN' SIDNEY	19
10	15	CAROLINA IN THE PINES	MICHAEL MARTIN MURPHEY	10
11	16	I WANT EVERYONE TO CRY	RESTLESS HEART	11
12	17	USED TO BLUE	SAWYER BROWN	12
13	20	HAVE I GOT A DEAL FOR YOU	REBA MCINTYRE	13
14	19	I NEVER MADE LOVE (TILL I MADE IT WITH YOU)	MAC DAVIS	14
15	1	OLD HIPPIE	THE BELLAMY BROTHERS	16
16	2	40 HOUR WEEK (FOR A LIVIN')	ALABAMA	9
17	22	DRINKIN' AND DREAMIN'	WAYLON JENNINGS	17
18	7	I DON'T THINK I'M READY FOR YOU	ANNE MURRAY	15
19	26	I FELL IN LOVE AGAIN LAST NIGHT	THE FORESTER SISTERS	18
20	25	YOU CAN'T RUN AWAY FROM YOUR HEART	LACY J. DALTON	20
21	13	DIXIE ROAD	LEE GREENWOOD	43
22	24	FORGIVING YOU WAS EASY	WILLIE NELSON	46
23	29	BETWEEN BLUE EYES AND JEANS	CONWAY TWITTY	23
24	28	COLD SUMMER DAY IN GEORGIA	GENE WATSON	25
25	6	LOVE DON'T CARE	EARL THOMAS CONLEY	34
26	30	PRETTY LADY	KEITH STEGALL	21
27	—	WITH JUST ONE LOOK IN YOUR EYES	C.MCCLAIN/W.MASSEY	28
28	18	(LOVE ALWAYS) LETTER TO HOME	GLEN CAMPBELL	26
29	—	CRY JUST A LITTLE BIT	SYLVIA	22
30	—	LOST IN THE FIFTIES TONIGHT	RONNIE MILSAP	24

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

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## COUNTRY SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Country Singles chart.

LABEL	NO. OF TITLES ON CHART
MCA (16)	19
MCA/Curb (2)	
MCA/Noble Vision (1)	
RCA (16)	17
RCA/Curb (1)	
WARNER BROS. (14)	15
Warner/Curb (1)	
EPIC	12
COLUMBIA	9
POLYGRAM	9
Mercury (7)	
Compleat (2)	
CAPITOL (4)	7
Capitol/Curb (2)	
MTM (1)	
EMI-AMERICA (4)	5
Liberty (1)	
ATLANTIC	1
Atlantic/America (1)	
BERMUDA DUNES	1
CANYON CREEK	1
COUNTRY INTERNATIONAL	1
EVERGREEN	1
MOON SHINE	1
STEP ONE	1

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

TITLE	(Publisher - Performance Rights Affiliate)	Sheet Music Agent
9 40 HOUR WEEK (FOR A LIVIN')	(Music Corporation Of America, BMI/MCA, ASCAP/Leeds, ASCAP/Patchworks, ASCAP/Don Schlitz, ASCAP)	
84 AIN'T IT JUST LIKE LOVE	(Billy Beau, ASCAP/Watchpocket, ASCAP)	
81 BAR ROOM ROSES	(Dejamus, ASCAP/Make Believe, ASCAP/WB, ASCAP/Royal Haven, BMI)	
23 BETWEEN BLUE EYES AND JEANS	(Hall-Clement, BMI/Lionel Delmore, BMI)	
33 BLUE HIGHWAY	(Cross Keys, ASCAP/Oven Bird, ASCAP)	
80 BRING ON THE SUNSHINE	(Warner House of Music, BMI/Reidem, ASCAP)	
10 CAROLINA IN THE PINES	(Mystery, BMI)	
25 COLD SUMMER DAY IN GEORGIA	(Tapadero, BMI/Cavesson, ASCAP)	
22 CRY JUST A LITTLE BIT	(Colgems-EMI, ASCAP)	
60 DIM LIGHTS, THICK SMOKE (AND LOUD LOUD MUSIC)	(Comet, BMI)	
43 DIXIE ROAD	(Southern Soul, BMI/Window, BMI)	
97 DON'T MAKE ME WAIT ON THE MOON	(April, ASCAP)	
17 DRINKIN' AND DREAMIN'	(Two Sons, ASCAP/Blue Lake, BMI/WB, ASCAP)	
59 DROWNING IN MEMORIES	(Cross Keys, ASCAP/Choskee Bottom, ASCAP)	
87 EVERY DAY PEOPLE	(Warner-Tamerlane, BMI/Face The Music, BMI/PlumCreek, BMI/Blue Lake, BMI)	
71 A FAR CRY FROM YOU	(Goldline, ASCAP)	
82 FIGHTIN' FIRE WITH FIRE	(King Coal, ASCAP)	
6 THE FIREMAN	(Tree, BMI)	
55 FOOLED AROUND AND FELL IN LOVE	(Crabshaw, ASCAP)	
46 FORGIVING YOU WAS EASY	(Willie Nelson, BMI)	
99 A GOOD LOVE DIED TONIGHT	(Blackwood Music, BMI/Shobi, BMI)	
72 GYPSIES IN THE PALACE	(Coral Reeler, BMI/Willin' David, BMI/Blue Sky Rider Songs, BMI/Red Cloud, ASCAP)	
67 HARD BABY TO ROCK		
13 HAVE I GOT A DEAL FOR YOU	(Vogue, BMI/Partner, BMI/Sijon, BMI)	
76 HE BURNS ME UP	(Unichappell, BMI)	
42 HE WON'T GIVE IN	(Mulberry Street, ASCAP)	
52 HEART DON'T DO THIS TO ME	(Songcastle, ASCAP/Lionsmate, ASCAP)	
95 HEART TROUBLE	(Irving, BMI/Silverline, BMI)	
83 HEARTBEAT	(Cross Keys, ASCAP/Tree, BMI)	
73 HEAVEN KNOWS	(Sawgrass, BMI)	
54 HELLO MARY LOU	(Unichappell, BMI/Six Continents, BMI/Champion, BMI) MCA	
2 HIGHWAYMAN	(White Oak, ASCAP)	
30 HOMETOWN GOSSIP	(Glenwood, ASCAP/Sister John, BMI/Dickerson, BMI)	
41 HOTTEST "EX" IN TEXAS	(Grand Coalition, BMI/Grand Alliance, BMI)	
7 I DON'T KNOW WHY YOU DON'T WANT ME	(Chelcait, BMI/Atlantic, BMI/Coolwell, ASCAP/Granite, ASCAP)	
15 I DON'T THINK I'M READY FOR YOU	(Happy Trails, BMI/Music Corporation Of America, BMI)	
18 I FELL IN LOVE AGAIN LAST NIGHT	(Writers Group, BMI/Scarlet Moon, BMI)	
78 I GONNA LEAVE YOU TOMORROW	(Chappell, ASCAP/Unichappell, BMI)	
14 I NEVER MADE LOVE (TILL I MADE IT WITH YOU)	(Hall-Clement, BMI)	
53 I WANNA HEAR IT FROM YOU	(Silver Rain, ASCAP/Dejamus, ASCAP)	
11 I WANT EVERYONE TO CRY	(Warner-Tamerlane, BMI/Writers House, BMI/WB, ASCAP/Bob Montgomery, ASCAP)	
47 I WILL DANCE WITH YOU	(Song Of Cash, ASCAP)	
86 I'D DO IT IN A HEARTBEAT	(Dejamus, ASCAP/Dick James, BMI)	
66 IF IT AIN'T LOVE	(Banjo Man, BMI/MCA, ASCAP)	
38 IF IT WEREN'T FOR HIM	(Benefit, BMI/Monster Beach, BMI/Atlantic, BMI)	
40 IF YOU BREAK MY HEART	(Cross Keys, ASCAP/Tree, BMI/O'Lyric, BMI)	
69 I'LL BE YOUR FOOL TONIGHT	(Grandison, ASCAP/Hacienda, ASCAP)	
1 I'M FOR LOVE	(Bocephus, BMI)	
70 IT AIN'T GONNA WORRY MY MIND	(April, ASCAP/Lion Hearted, ASCAP)	
61 IT'S A SHORT WALK FROM HEAVEN TO HELL	(Hall-Clement, BMI)	
63 IT'S ALL OVER NOW	(Abcco, BMI)	
31 KERN RIVER	(Mt.Shasta, BMI)	
37 LASSO THE MOON	(Ensign, BMI)	
35 LET A LITTLE LOVE COME IN	(Hall-Clement, BMI)	
89 LITTLE THINGS	(Reynsong, BMI)	
62 A LONG AND LASTING LOVE	(Almo, ASCAP/Prince, ASCAP/Screen Gems-EMI, BMI)	
24 LOST IN THE FIFTIES TONIGHT(IN THE STILL)	(Lodge Hall, ASCAP/Two Sons, ASCAP/WB, ASCAP/Lee, BMI)	
26 (LOVE ALWAYS) LETTER TO HOME	(Latter End, BMI)	
34 LOVE DON'T CARE	(Blue Moon, ASCAP/April, ASCAP/Labor Of Love, BMI)	
5 LOVE IS ALIVE	(Irving, BMI)	
39 LOVE TALKS	(Cross Keys, ASCAP/Tree, BMI/O'Lyric, BMI)	
90 MAKE-UP AND FADED BLUE JEANS	(Shade Tree, BMI)	
29 MEET ME IN MONTANA	(WEB IV, BMI)	
96 MELTED DOWN MEMORIES	(Tapadero, BMI/Cavesson, ASCAP)	
8 MODERN DAY ROMANCE	(Golden Bridge, ASCAP/Mota, ASCAP)	
19 MY TOOT TOOT	(Sid Sim, BMI/Flattown, BMI)	
49 NOBODY EVER GETS ENOUGH LOVE	(Tom Collins, BMI/Tapadero, BMI)	
91 NOBODY WANTS TO BE ALONE	(Almo, ASCAP/Prince Street, ASCAP/Irving, BMI/Eaglewood, BMI)	
16 OLD HIPPIE	(Bellamy Bros., ASCAP)	
74 OPERATOR, OPERATOR	(Goldline, ASCAP/Granite, ASCAP)	
75 PAINT THE TOWN BLUE		
21 PRETTY LADY	(Lynn Shawn, BMI/Guyasuta, BMI)	
3 REAL LOVE	(April, ASCAP/Keith Stegall, ASCAP)	
51 RHYTHM GUITAR	(Emmylou, ASCAP/Irving, BMI)	
32 SAVE THE LAST CHANCE	(Rick Hall, ASCAP/Terry Wood Ford, ASCAP)	
98 SHE KEEPS THE HOME FIRES BURNING	(Tom Collins, BMI/Collins Court, ASCAP/Lodge Hall, ASCAP)	
58 SHE'S A MIRACLE	(Pacific Island, BMI/Tree, BMI)	
27 SHE'S COMIN' BACK TO SAY GOODBYE	(Deb Dave, BMI/Briar Patch, BMI)	
4 SHE'S SINGLE AGAIN	(Blackwood Music, BMI/April, ASCAP/New and Used, ASCAP)	
85 SIZE SEVEN ROUND (MADE OF GOLD)	(Taylor And Watts, BMI/Algee, BMI)	
56 SMOOTH SAILING (ROCK IN THE ROAD)	(Warner Bros., ASCAP/Down N'Dixie, BMI/Irving, BMI)	
45 SOME FOOLS NEVER LEARN	(SweetBaby, BMI)	
68 THING ABOUT YOU	(Gone Gator, ASCAP)	
44 TOUCH A HAND, MAKE A FRIEND	(Irving, BMI/East Memphis, BMI)	
57 TWENTIETH CENTURY FOOL	(WB, ASCAP/NearyLunes, ASCAP/Warner-Tamerlane, BMI/Nearysong, BMI)	
100 UNWED FATHERS	(Tree, BMI/Big Ears, ASCAP/Bruised Orange, ASCAP)	
12 USED TO BLUE	(Montage, BMI/Captain Crystal, BMI)	
64 WHAT USED TO BE CRAZY	(Cross Keys, ASCAP)	
79 WHEN I GET HOME	(Labor Of Love, BMI)	
88 WHEN MY BLUE MOON TURNS GOLD AGAIN	(Peer International, BMI)	
92 WHEN SOMETHING IS WRONG WITH MY BABY	(Irving, BMI/Pronto, BMI)	
48 WHO'S GONNA FILL THEIR SHOES	(WB, ASCAP/Two Sons, ASCAP/Tree, BMI)	
28 WITH JUST ONE LOOK IN YOUR EYES	(Tapadero, BMI/Little Shop Of Morgansongs, BMI)	
50 YOU CAN LEAD A HEART TO LOVE(BUT YOU CAN'T MAKE IT FALL)		
20 YOU CAN'T RUN AWAY FROM YOUR HEART	(Screen Gems-EMI, BMI/Moon & Stars, BMI/Berger Bits, ASCAP)	
65 YOU COULD BE THE ONE WOMAN	(WB, ASCAP)	
93 YOU DONE ME WRONG	(Cedarwood, BMI/Fort Knox, BMI)	
94 YOU JUST HURT MY LAST FEELING	(Tree, BMI/Southwing, ASCAP)	
36 YOU MAKE ME WANT TO MAKE YOU MINE	(Leeds, ASCAP/Patchworks, ASCAP)	
77 YOU'RE GONNA MISS ME WHEN I'M GONE	(Lawyers Daughter, 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.

# CMA UNVEILS HALL OF FAME, HORIZON NOMINEES

NASHVILLE The Country Music Assn. has released its nominees for the 1985 Hall of Fame and Horizon awards. Winners will be announced during the CMA's televised awards ceremonies, Oct. 14.

Hall of Fame prospects are Rod Brasfield, Elton Britt, Flatt & Scruggs, Whitey Ford and Homer & Jethro.

The acts tapped for Horizon consideration are Ray Charles, the Forester Sisters, Vince Gill, Mark Gray, Mel McDaniel, Eddy Raven, Sawyer Brown, John Schneider, Dan Seals and Keith Stegall.

The Horizon prize, instituted in 1981, is meant to recognize "an out-

standing artist development effort," according to the CMA, and is not an award for new artists. Previous winners in this category were Terri Gibbs, Ricky Skaggs, John Anderson and the Judds.

Of the Horizon nominees this year, only the Forester Sisters and Sawyer Brown are recording newcomers. The Foresters' first Warner Bros. single, "That's What You Do When You're In Love," reached number 10 on the Billboard country chart in May, the same month that Capitol/Curb's Sawyer Brown's single, "Step That Step," climbed to No. 1.

Ray Charles, who made his initial

country music breakthrough in 1962 with the album "Modern Sounds In Country & Western Music," had his first No. 1 country hit this year with "Seven Spanish Angels," a duet with Columbia labelmate Willie Nelson.

Gill recorded with Pure Prairie League before debuting on RCA in 1984 as a solo artist. Gray was formerly with Exile and joined Columbia as a single act in 1983. McDaniel began recording for Capitol in 1976 but did not have a No. 1 record for the label until this year, with "Baby's Got Her Blue Jeans On."

Raven, with 14 ASCAP awards, and Stegall, with five BMI honors,

began their careers as songwriters. RCA artist Raven had his first No. 1 single, "I Got Mexico," last year. Stegall, now with Epic, has enjoyed such recent hits as "California" and "Pretty Lady."

Actor John Schneider, although he had recorded country music previously, only became a significant recording artist last year when his MCA single, "I've Been Around Enough To Know," soared to the top of the charts, soon followed by "Country Girls." Seals, a veteran of the England Dan & John Ford Coley pairing, signed with Capitol/EMI America in 1983 and has since had four top 10 singles.

Of the Hall of Fame nominees, Rod Brasfield, Whitey Ford ("The Duke Of Paducah") and Homer & Jethro were known primarily as comedians, although the latter two acts also displayed considerable skill as musicians. Elton Britt was a singer and songwriter, famed particularly for his yodeling ability. Flatt & Scruggs, through their syndicated television series, festival appearances and work on "The Beverly Hillbillies," probably did more than any other act to popularize bluegrass music. EDWARD MORRIS

Billboard

## HOT COUNTRY SINGLES ACTION

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### RADIO MOST ADDED



### RETAIL BREAKOUTS

#### NATIONAL 129 REPORTERS

Artist	Title	Label	New Adds	Total On
THE OAK RIDGE BOYS	TOUCH A HAND, MAKE A FRIEND	MCA	44	108
CRYSTAL GAYLE	A LONG AND LASTING LOVE	WARNER BROS.	41	48
EDDY RAVEN	I WANNA HEAR IT FROM YOU	RCA	32	76
GEORGE JONES	WHO'S GONNA FILL THEIR SHOES	EPIC	28	83
JOHN SCHNEIDER	I GONNA LEAVE YOU TOMORROW	MCA	25	26

New Adds	Total On
44	108
41	48
32	76
28	83
25	26

#### NATIONAL 61 REPORTERS

Artist	Title	Label	Number Reporting
CHARLY MCCLAIN (WITH WAYNE MASSEY)	WITH JUST ONE LOOK IN YOUR EYES	EPIC	28
RONNIE MILSAP	LOST IN THE FIFTIES TONIGHT (IN THE STILL)	RCA	22
EDDIE RABBITT	SHE'S COMIN' BACK TO SAY GOODBYE	WARNER BROS.	20
THE WHITES	HOMETOWN GOSSIP	MCA/CURB	19
CONWAY TWITTY	BETWEEN BLUE EYES AND JEANS	WARNER BROS.	17

#### REGION 1

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

- WGNA Albany, NY
- WBOS Boston, MA
- WYRK Buffalo, NY
- WOKQ Dover, NH
- WPOR-FM Portland, ME
- WHIM Providence, RI
- WSEN-FM Syracuse, NY

#### REGION 2

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

- WCAO Baltimore, MD
- WRKZ Hershey, PA
- WHN New York City, NY
- WXTU Philadelphia, PA
- WPXK Washington, DC
- WWVA Wheeling, WV

#### REGION 3

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

- WJAZ Albany, GA
- WWNC Asheville, NC
- WPLO Atlanta, GA
- WGUS Augusta, GA
- WXBQ Bristol, VA
- WEZL Charleston, SC
- WSOC-FM Charlotte, NC
- WDOD Chattanooga, TN
- WUSY Chattanooga, TN
- WCOS Columbia, SC
- WGTO Cypress Springs, FL
- WFNC Fayetteville, NC
- WESC Greenville, SC
- WCRJ Jacksonville, FL
- WIVK Knoxville, TN
- WWOD Lynchburg, VA
- WCMS Norfolk, VA
- WHOO Orlando, FL
- WWKA Orlando, FL
- WPAP Panama City, FL
- WKIX Raleigh, NC
- WRNL Richmond, VA
- WSLC Roanoke, VA
- WQYK St. Petersburg, FL
- WIRK West Palm Beach, FL
- WTQR Winston-Salem, NC

#### REGION 4

IL, IN, KY, MI, OH, WI

- WSLR Akron, OH
- WYNE Appleton, WI
- WUSN Chicago, IL
- WUBE Cincinnati, OH
- WGAR-FM Cleveland, OH
- WMNI Columbus, OH
- WONE Dayton, OH
- WCXI-AM/FM Detroit, MI
- WWWW Detroit, MI
- WAXX-FM Eau Claire, WI
- WROZ Evansville, IN
- WGEE Green Bay, WI
- WFMS Indianapolis, IN
- WIRE Indianapolis, IN
- WITL Lansing, MI
- WAMZ Louisville, KY
- WTSO Madison, WI
- WMIL Milwaukee, WI
- WXCL Peoria, IL
- WKKN Rockford, IL

#### REGION 5

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

- KHAK Cedar Rapids, IA
- KSO Des Moines, IA
- KLXL Dubuque, IA
- KFGO Fargo, ND
- KWMT Fort Dodge, IA
- KFKF Kansas City, MO
- WDAF Kansas City, MO
- KEBC Oklahoma City, OK
- WOW Omaha, NE
- KTTS Springfield, MO
- KUSA St. Louis, MO
- WIL-FM St. Louis, MO
- KTPK Topeka, KS
- KVOO Tulsa, OK
- KFDI Wichita, KS

#### REGION 6

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

- KEAN-AM/FM Abilene, TX
- KMML Amarillo, TX
- KASE Austin, TX
- WYNK Baton Rouge, LA
- WZZK Birmingham, AL
- KOUL Corpus Christi, TX
- WTVY Dothan, AL
- KHEY-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
- WACO Waco, TX
- KLUR-FM Wichita Falls, TX

#### REGION 7

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

- KRST Albuquerque, NM
- KUZZ Bakersfield, CA
- KSSS Colorado Spring, CO
- KBRQ-AM/FM Denver, CO
- KLZ Denver, CO
- KYGO Denver, CO
- KQIL Grand Junction, CO
- KVEG Las Vegas, NV
- KIKF Orange, CA
- KNIX-FM Phoenix, AZ
- KSOP Salt Lake City, UT
- KCUB Tucson, AZ

#### REGION 8

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

- KGHL Billings, MT
- KGEM Boise, ID
- KHSL Chico, CA
- KUGN Eugene, OR
- KMAK Fresno, CA
- KMIX Modesto, CA
- KNEW Oakland, CA
- KUPL-AM/FM Portland, OR
- KWJJ Portland, OR
- KOLO Reno, NV
- KRAK Sacramento, CA
- KGAY Salem, OR
- KMPS Seattle, WA
- KGA Spokane, WA
- KRPM Tacoma, WA

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

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



# Billboard Hot Black Singles SALES & AIRPLAY

A ranking of the top 30 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT BLACK POSITION
		TITLE	ARTIST	
1	1	ATTACK ME WITH YOUR LOVE	CAMEO	3
2	3	WHO'S HOLDING DONNA NOW	DEBARGE	2
3	5	FREEWAY OF LOVE	ARETHA FRANKLIN	1
4	6	I WONDER IF I TAKE YOU HOME	LISA-LISA/FULL FORCE	7
5	9	GLOW	RICK JAMES	5
6	2	ROCK ME TONIGHT	FREDDIE JACKSON	15
7	4	SAVE YOUR LOVE (FOR #1)	RENE & ANGELA	9
8	11	IT'S OVER NOW	LUTHER VANDROSS	4
9	13	STIR IT UP	PATTI LABELLE	8
10	7	HANGIN' ON A STRING	LOOSE ENDS	16
11	19	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	6
12	25	WILD AND CRAZY LOVE	THE MARY JANE GIRLS	12
13	20	FLY GIRL	BOOGIE BOYS	20
14	18	CHERISH	KOOL & THE GANG	10
15	8	RASPBERRY BERET	PRINCE & THE REVOLUTION	21
16	12	ITCHIN' FOR A SCRATCH	THE FORCE MD'S	22
17	21	IF YOU LOVE SOMEBODY SET THEM FREE	STING	17
18	26	DANCIN' IN THE KEY OF LIFE	STEVE ARRINGTON	11
19	10	19	PAUL HARDCASTLE	19
20	—	WE DON'T NEED ANOTHER HERO	TINA TURNER	13
21	30	DISRESPECT	THE GAP BAND	29
22	15	THINKING ABOUT YOUR LOVE	SKIPWORTH & TURNER	25
23	29	WHEN YOU LOVE ME LIKE THIS	MELBA MOORE	14
24	—	THE ROOF IS ON FIRE	ROCK MASTER SCOTT/DYNAMIC THREE	45
25	27	INTO THE GROOVE	MADONNA	23
26	22	SEXY WAYS	THE FOUR TOPS	41
27	16	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	44
28	14	TELEPHONE	DIANA ROSS	28
29	24	LEADER OF THE PACK	UTFO	42
30	17	TOO MANY GAMES	MAZE FEATURING FRANKIE BEVERLY	47

THIS WEEK	LAST WEEK	AIRPLAY		HOT BLACK POSITION
		TITLE	ARTIST	
1	1	FREEWAY OF LOVE	ARETHA FRANKLIN	1
2	2	WHO'S HOLDING DONNA NOW	DEBARGE	2
3	3	IT'S OVER NOW	LUTHER VANDROSS	4
4	6	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	6
5	4	ATTACK ME WITH YOUR LOVE	CAMEO	3
6	5	GLOW	RICK JAMES	5
7	9	DANCIN' IN THE KEY OF LIFE	STEVE ARRINGTON	11
8	8	STIR IT UP	PATTI LABELLE	8
9	11	CHERISH	KOOL & THE GANG	10
10	15	WE DON'T NEED ANOTHER HERO	TINA TURNER	13
11	16	I WANT MY GIRL	JESSE JOHNSON'S REVUE	18
12	13	WHEN YOU LOVE ME LIKE THIS	MELBA MOORE	14
13	7	I WONDER IF I TAKE YOU HOME	LISA-LISA/FULL FORCE	7
14	17	WILD AND CRAZY LOVE	THE MARY JANE GIRLS	12
15	22	PLEASURE SEEKERS	THE SYSTEM	24
16	19	ALL OF ME FOR ALL OF YOU	9.9	26
17	10	SAVE YOUR LOVE (FOR #1)	RENE & ANGELA	9
18	20	SWING LOW	R.J.'S LATEST ARRIVAL	27
19	29	MYSTERY LADY	BILLY OCEAN	33
20	26	IF YOU WERE HERE TONIGHT	ALEXANDER O'NEAL	30
21	—	I'M LEAVING BABY	CON FUNK SHUN	34
22	25	PADLOCK	GWEN GUTHRIE	32
23	—	POP LIFE	PRINCE	38
24	—	DARE ME	THE POINTER SISTERS	36
25	—	OH SHEILA	READY FOR THE WORLD	37
26	—	THE FAT BOYS ARE BACK	FAT BOYS	31
27	30	YOUR LOVE IS KING	SADE	35
28	12	IF YOU LOVE SOMEBODY SET THEM FREE	STING	17
29	—	HISTORY	MAITAI	39
30	14	19	PAUL HARDCASTLE	19

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## BLACK SINGLES BY LABEL™

A ranking of distributing labels by their number of titles on the Hot Black Singles chart.

LABEL	NO. OF TITLES ON CHART
ATLANTIC (5)	12
Mirage (2)	
21 Records (1)	
Atlantic/Tommy Boy (1)	
Cotillion (1)	
Garage/4th & Broadway (1)	
Modern (1)	
MCA (8)	11
Constellation/MCA (1)	
MCA/Virgin (1)	
Virgin/MCA (1)	
CAPITOL	8
COLUMBIA	8
MOTOWN (3)	7
Gordy (4)	
EPIC (2)	6
CBS Associated/Top Priority (1)	
Portrait (1)	
Private I (1)	
Tabu (1)	
POLYGRAM	6
Mercury (3)	
Atlanta Artists (1)	
De-Lite (1)	
Polydor (1)	
RCA (4)	6
Total Experience (2)	
WARNER BROS. (1)	6
Paisley Park (2)	
Sire (2)	
Qwest (1)	
A&M	5
ARISTA (3)	5
Jive (2)	
ELEKTRA (3)	5
Asylum (1)	
Solar (1)	
PROFILE	2
ROULETTE	2
Sunnyview (1)	
Sutra (1)	
CHRYSALIS	1
CONSTELLATION/MCA	1
CRITIQUE	1
DANYA/FANTASY	1
Reality (1)	
ISLAND	1
4th & B'Way (1)	
P.I.R.	1
PAISLEY PARK	1
PRELUDE	1
RED LABEL	1
SELECT	1
SOUNDTOWN	1
98 TAKE NO PRISONERS (IN THE GAME OF LOVE)	
(Chappell, ASCAP/Rightsong, BMI/Sooklooz, BMI)	
62 TAKE YOUR HEART AWAY	
(Stonessee, ASCAP)	
28 TELEPHONE	
(Pure Love, ASCAP/Bernard Edwards, ASCAP/WB, ASCAP)	
25 THINKING ABOUT YOUR LOVE	
(Larry Spier, ASCAP)	
47 TOO MANY GAMES	
(Amazement, BMI)	
13 WE DON'T NEED ANOTHER HERO (THUNDERDOME)	
(Irving, BMI/Myaxe, PRS)	
14 WHEN YOU LOVE ME LIKE THIS	
(Willesden, BMI)	
2 WHO'S HOLDING DONNA NOW	
(Foster Frees, BMI/Garden Rake, BMI/April, ASCAP/Random Notes, ASCAP)	
12 WILD AND CRAZY LOVE	
(Stone City, ASCAP/National League, ASCAP)	
100 A WOMAN, A LOVER, A FRIEND	
(Regent, ASCAP/Lena, BMI)	
68 YOU ARE MY LADY	
(Zomba, ASCAP)	
44 YOU GIVE GOOD LOVE	
(Little Tanya, BMI/MCA, ASCAP) MCA	
35 YOUR LOVE IS KING	
(Silver Angel, ASCAP)	
57 YOUR PLACE OR MINE	
(Bar-Kays, BMI/Warner-Tamerlane, BMI)	

## BLACK SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

A-Z (LISTED BY TITLE)

TITLE	(Publisher - Licensing Org.)	TITLE	(Publisher - Licensing Org.)	TITLE	(Publisher - Licensing Org.)					
19	(Oval, ASCAP)	92	(Lilo, BMI/Yeldarps, ASCAP)	15	(Controversy, ASCAP)					
66	ALL FALL DOWN	FRANKIE	(IDG, ASCAP)	ROCK ME TONIGHT	(Bush Burnin', BMI)					
(Blue Mer, ASCAP/Virgin, ASCAP)		1	FREEWAY OF LOVE	(T-girl, BMI/T-Boy, ASCAP/Go-Go, ASCAP)	86	ROMEO WHERE'S JULIET				
81	ALL NIGHT	(Gratitude Sky, ASCAP/Polo Grounds, BMI)	90	GIRL IF YOU TAKE ME HOME	(Jobete, ASCAP)	(Not Listed)				
(Rashida, BMI/Uno/BMI/Gritbit/BMI)		(Forceful, BMI)	85	GIVE AND TAKE	(April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)	45	THE ROOF IS ON FIRE			
26	ALL OF ME FOR ALL OF YOU	(One To One, ASCAP)	5	GLOW	(Truman, BMI/Huemar, BMI/CBS, BMI/Diesel, BMI)	(Anjue, ASCAP)				
(Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)		16	HANGIN' ON A STRING	(Virgin, ASCAP/Brampton, ASCAP)	96	THE SAM & DAVE MEDLEY				
83	AMANDA	(Virgilio, ASCAP/National League, ASCAP)	43	HELLO STRANGER	(Almo, ASCAP/Walden Music, ASCAP/East Memphis, BMI/Irving, BMI/Cotillion, BMI/Pronto, BMI)	9	SAVE YOUR LOVE (FOR #1)			
(April, ASCAP/Monsteri, ASCAP/Tuneworks, BMI)		77	HIDING PLACE	(Cotillion, BMI/BrainTree, BMI/Lovelane, BMI)	(A La Mode, ASCAP)	6	SAVING ALL MY LOVE FOR YOU			
3	ATTACK ME WITH YOUR LOVE	(Backlog, BMI)	39	HISTORY	(Prince Street, ASCAP/Screen Gems-EMI, BMI)	75	SCREAMS OF PASSION			
(Larry Jr., BMI/King Kendrick, BMI/All Seeing Eye, ASCAP)		61	HOT SPOT	(Intersong, ASCAP)	(Paris, ASCAP)	71	SERVING IT			
51	BAD BOY	(Jobete, ASCAP/Dazzberry Jam, ASCAP/Stone Diamond, BMI/Be Dazzled, BMI)	49	I MISS YOU	(Spectrum VII, ASCAP)	(Perk's, BMI/Duchess, BMI/MCA, ASCAP)	41	SEXY WAYS		
(American League, BMI/Tricky-Trac, BMI)		18	I WANT MY GIRL	(Crazy People, ASCAP/Almo, ASCAP)	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)	(Stone Diamond, BMI)	72	SISTER FATE		
54	BIT BY BIT (THEME FROM FLETCH)	70	I WISH HE DIDN'T TRUST ME SO MUCH	(Pea Pod, ASCAP/Pass It On, ASCAP/Sknabue, ASCAP)	79	ONE TO ONE	(Toy Box, ASCAP)	55	SOMETHING THAT TURNS YOU ON	
(MCA, ASCAP/Kilauea, BMI/Rightsong, BMI/Franne Golde, BMI)		7	I WONDER IF I TAKE YOU HOME	(Personal, ASCAP/Mokojumbi, BMI)	(Worlars, ASCAP)	64	STRANGE AND FUNNY	(Bleunig, ASCAP)	76	SOMEWHERE I BELONG
82	BREAK THE ICE	17	IF YOU LOVE SOMEBODY SET THEM FREE	(Magnetic, BMI/Regatta, BMI/Illegal Songs, BMI)	(Aprill, ASCAP/Midnight Magnet, ASCAP)	91	STRANGER IN THE NIGHT	(Famous, ASCAP/Ensign, BMI)	74	STAND UP
(Jobete, ASCAP)		30	IF YOU WERE HERE TONIGHT	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	32	PADLOCK	(Red Writer, ASCAP/Billy Osborne, ASCAP/Captain Z, ASCAP)	(Hojo, BMI/Irving, BMI/Almo, ASCAP/Crimco, ASCAP)	8	STIR IT UP
50	CAN YOU HELP ME	34	I'M LEAVING BABY	(Bee-germaine, BMI)	69	PAPA'S GOT A BRAND NEW PIG BAG	(Not Fragile, BMI/Shapiro Bernstein, ASCAP/Green Star, ASCAP)	(Unicity, ASCAP/No Pain No Gain, ASCAP/Off Backstreet, BMI/Streamline, BMI)	68	YOU ARE MY LADY
(Crazy People, ASCAP/Almo, ASCAP)		24	PLEASURE SEEKERS	(Science Lab, ASCAP/Green Star, ASCAP)	73	PARASITE	(Artee Three, BMI/Redlock, BMI)	44	YOU GIVE GOOD LOVE	
10	CHERISH	38	POP LIFE	(Controversy, ASCAP)	24	PLEASURE SEEKERS	(Science Lab, ASCAP/Green Star, ASCAP)	(Little Tanya, BMI/MCA, ASCAP) MCA	35	YOUR LOVE IS KING
(Delightful, BMI)		64	PROBLEMES D'AMOUR	(WB, ASCAP/Bleu Disque, ASCAP)	27	SWING LOW	(Arrival, BMI)	(Silver Angel, ASCAP)	57	YOUR PLACE OR MINE
88	CHOOSE ME	21	RASPBERRY BERET					(Bar-Kays, BMI/Warner-Tamerlane, BMI)		
(Virgin, ASCAP/Brampton, ASCAP)										
46	COOL, CALM, COLLECTED									
(Almo, ASCAP/Don't You Know, ASCAP/Music 4 You, ASCAP/Irving, BMI/Pamalybo, BMI)										
59	DANCE ELECTRIC									
(Controversy, ASCAP)										
11	DANCIN' IN THE KEY OF LIFE									
(Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)										
36	DARE ME									
(WB, ASCAP/Bob Montgomery, ASCAP/Restless Heart, ASCAP)										
29	DISRESPECT									
(Temp, BMI)										
99	DOUBLE OH-OH									
(Bridgeport, BMI/Duexvon, BMI)										
31	THE FAT BOYS ARE BACK									
(Kuwa, ASCAP/Fools Prayer, BMI)										
40	FIDELITY									
(Flyte Tyme, ASCAP)										
20	FLY GIRL									

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.

## RADIO MOST ADDED

## RETAIL BREAKOUTS



### NATIONAL 91 REPORTERS

<b>BOBBY WOMACK</b>	I WISH HE DIDN'T TRUST ME SO MUCH	MCA	NEW ADDS	TOTAL ON
<b>FREDDIE JACKSON</b>	YOU ARE MY LADY	CAPITOL	43	44
<b>PRINCE</b>	POP LIFE	PAISLEY PARK	20	64
<b>KRYSTOL</b>	LOVE IS LIKE AN ITCHING IN MY HEART	EPIC	19	24
<b>JENNIFER HOLLIDAY</b>	HARD TIMES FOR LOVERS	CRIFFIN	18	18

NEW ADDS	TOTAL ON
43	44
20	64
19	24
18	18

### NATIONAL 141 REPORTERS

<b>DENNIS EDWARDS</b>	AMANDA GORDY	NUMBER REPORTING
<b>STARPOINT</b>	OBJECT OF MY DESIRE	22
<b>THE BAR-KAYS</b>	YOUR PLACE OR MINE	20
<b>THE SYSTEM</b>	PLEASURE SEEKERS	14
<b>PRINCE</b>	POP LIFE	11
	PAISLEY PARK	11

### REGION 1 CT, MA, ME, NY State, RI, VT

- WILD Boston, MA
- WXND Hartford, CT
- WNHC New Haven, CT
- WDX-FM Rochester, NY

### REGION 2 DE, D.C., MD, NJ, NY Metro, PA, WV

- WWIN-FM Baltimore, MD
- WXV Baltimore, MD
- WRKS New York, NY
- WNJR Newark, NJ
- WOCQ Ocean City, MD
- WDAS-FM Philadelphia, PA
- WUSL Philadelphia, PA
- WAMO Pittsburgh, PA
- WDJY Washington, DC
- WHUR Washington, DC

### REGION 3 FL, GA, NC, SC, East TN, VA

- WAOK Atlanta, GA
- WIGO Atlanta, GA
- WVEE Atlanta, GA
- WPAL Charleston, SC
- WWWZ Charleston, SC
- WGIV Charlotte, NC
- WPEG Charlotte, NC
- WJTT Chattanooga, TN
- 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
- WWDM Sumter, SC
- WANM Tallahassee, FL
- WWIL-FM Wilmington, NC
- WAAA Winston-Salem, NC

### REGION 4 IL, IN, KY, MI, OH, WI

- WBMX Chicago, IL
- WGCI-FM Chicago, IL
- WJPC Chicago, IL
- WBLZ Cincinnati, OH
- WCIN Cincinnati, OH
- WDMT Cleveland, OH
- WJMO Cleveland, OH
- WZAK Cleveland, OH
- WDAO Dayton, OH
- WGPR Detroit, MI
- WJLB Detroit, MI
- WKWM Grand Rapids, MI
- WTLC Indianapolis, IN
- WJYL Louisville, KY
- 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
- WVOL Nashville, TN
- WYLD-AM New Orleans, LA
- WYLD-FM New Orleans, LA
- KHYS Port Arthur, TX
- KAPE San Antonio, TX
- KOKA Shreveport, LA
- KZEY Tyler, TX

### REGION 7 AZ, Southern CA, CO, HI, Southern NV, NM, UT

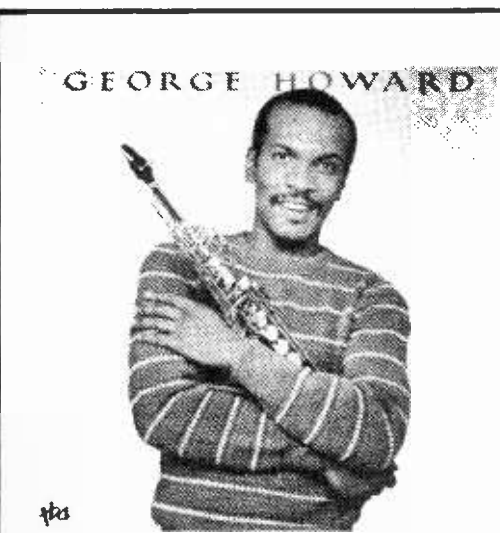
- KDKO Denver, CO
- KACE Los Angeles, CA
- KDAY Los Angeles, CA
- KJLH Los Angeles, CA
- KUKQ Phoenix, AZ
- XHRM San Diego, CA

### REGION 8 AK, Northern CA, ID, MT, Northern NV, OR, WA, WY

- KRE San Francisco, CA
- KSOL San Francisco, CA

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

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



# GEORGE HOWARD!

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# TOP BLACK ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE
1	1	1	12	FREDDIE JACKSON (CAPITOL ST 12404 (8.98) 8 weeks at No. One	ROCK ME TONIGHT
2	2	2	19	WHITNEY HOUSTON ● ARISTA ALP 8212 (8.98) (CD)	WHITNEY HOUSTON
3	3	3	19	LUTHER VANDROSS ▲ EPC ▲ 39582	THE NIGHT I FELL IN LOVE
4	8	14	4	CAMEO ATLANTA ARTISTS 824546 (M) POLYGRAM (8.98)	SINGLE LIFE
5	5	5	34	KOOL & THE GANG ● DE LUKE 822943 (M) POLYGRAM (8.98) (CD)	EMERGENCY
6	6	6	21	THE MARY JANE GIRLS ● GORDY 6092GL MOTOWN (8.98)	ONLY FOUR YOU
7	7	12	11	READY FOR THE WORLD MCA 5544 (8.98)	READY FOR THE WORLD
8	4	4	14	PRINCE & THE REVOLUTION PAINLEY PARK 25286 (1) WARNER BROS. (8.98) (C.D.)	AROUND THE WORLD IN A DAY
9	9	13	11	LOOSE ENDS MCA 5588 (8.98)	A LITTLE SPICE
10	10	7	13	RICK JAMES GORDY 6135GL MOTOWN (8.98)	GLOW
11	12	8	20	MAZE FEATURING FRANKIE BEVERLY ● CAPITOL ST 12327 (8.98)	CAN'T STOP THE LOVE
12	19	30	3	ARETHA FRANKLIN ARISTA AL 8286 (8.98)	WHO'S ZOOMIN' WHO
13	13	18	22	JESSE JOHNSON'S REVUE A&M 65024 (6.98)	JESSE JOHNSON'S REVUE
14	15	16	20	DEBARGE ● GORDY 6123 GL MOTOWN (8.98) (C.D.)	RHYTHM OF THE NIGHT
15	16	17	7	RENE & ANGELA MERCURY 824607 (M) POLYGRAM (8.98)	STREET CALLED DESIRE
16	11	11	9	UTFO SPECT 21614 (8.98)	UTFO
17	14	9	13	CON FUNK SHUN MERCURY 824345 (M) POLYGRAM (8.98) (C.D.)	ELECTRIC LADY
18	18	15	53	BILLY OCEAN ▲ JIVE JLS 8213 ARISTA (8.98) (C.D.)	SUDDENLY
19	20	20	25	SADE PORTRAIT BIR 30581 EPC (C.D.)	DIAMOND LIFE
20	17	10	9	MARVIN GAYE COLUMBIA EC 39916	DREAM OF A LIFETIME
21	23	28	4	GEORGE CLINTON (CAPITOL ST 12417 (8.98) 8 weeks at No. One	SOME OF MY BEST JOKES ARE FRIENDS
22	22	22	27	GEORGE BENSON WARNER BROS. 75171 (8.98) (C.D.)	20/20
23	24	25	60	TINA TURNER ▲ <sup>4</sup> CAPITOL ST 1340 (8.98) (C.D.)	PRIVATE DANCER
24	25	19	13	ATLANTIC STARR A&M SP 5019 (8.98)	AS THE BAND TURNS
25	21	21	30	KLYMAXX MCA CONSTELLATION 5529 (M) (8.98)	MEETING IN THE LADIES ROOM
26	27	27	12	PHIL COLLINS ▲ <sup>2</sup> ATLANTIC 11140 (8.98) (C.D.)	NO JACKET REQUIRED
27	26	23	27	SOUNDTRACK ▲ MCA 5547 (8.98) (C.D.)	BEVERLY HILLS COP
28	28	24	13	EARL KLUGH WARNER BROS. 25262 (8.98) (C.D.)	SODA FOUNTAIN SHUFFLE
29	29	29	27	WHAM! ▲ COLUMBIA EC 39905 (C.D.)	MAKE IT BIG
30	30	31	25	RUN-D.M.C. ● PROFILE PRO 1205 (8.98)	KING OF ROCK
31	31	32	25	COMMODORES MOTOWN 6174MI (8.98)	NIGHTSHIFT
32	39	35	16	MELBA MOORE CAPITOL ST 12392 (8.98)	READ MY LIPS
33	37	40	16	STEVE ARRINGTON ATLANTIC 81145 (8.98)	DANCIN' IN THE KEY OF LIFE
34	34	36	8	DEELE SOLAR 60410 ELEKTRA (8.98)	MATERIAL THANGZ
35	35	37	18	ALEXANDER O'NEAL TABU FZ 39431 EPC	ALEXANDER O'NEAL
36	36	34	11	STANLEY JORDAN BLUE NOTE BT 59191 CAPITOL (8.98)	MAGIC TOUCH
37	33	33	7	THE FOUR TOPS MOTOWN 6130MI (8.98)	MAGIC
38	55	60	3	DENNIS EDWARDS GORDY 6148GL MOTOWN (8.98)	COOLIN' OUT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	41	39	42	NEW EDITION ▲ MCA 5515 (8.98) (C.D.)	NEW EDITION
40	40	43	6	PEABO BRYSON ELEKTRA 60427 (8.98)	TAKE NO PRISONERS
41	42	42	34	MADONNA ▲ <sup>4</sup> SIRE 25157 (1) WARNER BROS. (8.98) (C.D.)	LIKE A VIRGIN
42	38	38	39	WHODINI ● JIVE JLS 8251 ARISTA (8.98)	ESCAPE
43	32	26	14	KLIQUE MCA 5542 (8.98)	LOVE CYCLES
44	43	41	12	SHANNON MIRAGE 90267 ATLANTIC (8.98)	DO YOU WANNA GET AWAY
45	48	—	2	SPYRO GYRA MCA 5606 (8.98)	ALTERNATING CURRENTS
46	46	45	45	DIANA ROSS ● RIA A111 5009 (8.98) (C.D.)	SWEPT AWAY
47	47	47	13	GEORGE HOWARD TBA TR 205 PALO ALTO (8.98)	DANCING IN THE SUN
48	NEW ▶	—	—	ONE WAY MCA 5552 (8.98)	WRAP YOUR BODY
49	45	46	34	TEENA MARIE ● EPC 1139528	STARCHILD
50	49	48	42	CHAKA KHAN ▲ WARNER BROS. 25162 (1) (8.98) (C.D.)	I FEEL FOR YOU
51	NEW ▶	—	—	GWEN GUTHRIE GARAGE ISLAND TRADING CO. 2001 ATLANTIC (8.98)	PADLOCK
52	59	—	2	VARIOUS ARTISTS (COMPLAT 671014 (1) POLYGRAM (8.98)	THE COMPLETE STORY OF ROXANNE- THE ALBUM
53	56	56	13	BILL WITHERS COLUMBIA EC 39877	WATCHING YOU, WATCHING ME
54	66	71	17	THIRD WORLD COLUMBIA EC 39877	SENSE OF PURPOSE
55	NEW ▶	—	—	THE SYSTEM MIRAGE 90251 ATLANTIC (8.98)	THE PLEASURE SEEKERS
56	62	54	31	THE GAP BAND TOTAL EXPERIENCE 1115 5705 (R) A (8.98)	GAP BAND VI
57	57	59	37	FAT BOYS ● SUTRA SOS 1015 (8.98)	FAT BOYS
58	NEW ▶	—	—	CARRIE LUCAS CONSTELLATION MCA 5513 (8.98)	HORSIN' AROUND
59	NEW ▶	—	—	STING A&M SP 3750 (8.98) (C.D.)	DREAM OF THE BLUE TURTLES
60	NEW ▶	—	—	R.J.'S LATEST ARRIVAL ATLANTIC ST 1260 (8.98)	R.J.'S LATEST ARRIVAL
61	58	58	53	THE POINTER SISTERS ▲ <sup>2</sup> PLANET BXL 13706 (R) A (8.98) (C.D.)	BREAK OUT
62	51	51	5	WOMACK & WOMACK ELEKTRA 60406 (8.98)	RADIO M.U.S.C. MAN
63	63	67	23	GRANDMASTER FLASH ELEKTRA 60439 (8.98)	THEY SAID IT COULDN'T BE DONE
64	67	63	12	THE REDDINGS POLYDOR 333131 POLYGRAM (8.98)	IF LOOKS COULD KILL
65	54	53	39	ASHFORD & SIMPSON ● CAPITOL ST 12366 (8.98)	SOLID
66	50	50	8	NATALIE COLE MODERN 90170 ATLANTIC (C.D.)	DANGEROUS
67	53	49	20	PAUL HARDCASTLE PROFILE PRO 1206 (8.98)	RAIN FOREST
68	68	—	2	SOUNDTRACK ARISTA ALP 8278 (8.98)	PERFECT
69	65	65	9	HOWARD JONES ELEKTRA 60390 (8.98) (C.D.)	DREAM INTO ACTION
70	44	44	11	KENNY G. ARISTA ALP 8251 (8.98)	GRAVITY
71	64	62	17	USA FOR AFRICA ▲ <sup>1</sup> COLUMBIA USA 40043	WE ARE THE WORLD
72	52	52	5	SISTER SLEDGE ATLANTIC 81255 (8.98)	WHEN THE BOYS MEET THE GIRLS
73	60	55	34	MIDNIGHT STAR ● SOLAR 60351 ELEKTRA (8.98) (C.D.)	PLANETARY INVASION
74	61	61	5	Z.Z. HILL MALAI O 7426 (8.98)	IN MEMORIUM 1935-1984
75	69	57	20	GLADYS KNIGHT & THE PIPS COLUMBIA EC 39423	LIFE

\* Albums with the greatest sales gains this week. (C.D.) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification to sales of 500,000 units. ▲ RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. CBS Records does not issue a suggested list price for its product.

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# HOT DANCE/DISCO

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLUB PLAY	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	4	5	<b>FREEWAY OF LOVE</b> ARISTA AD1-9355 2 weeks at No. One	◆ ARETHA FRANKLIN
2	2	2	7	<b>DANCIN' IN THE KEY OF LIFE (REMIX)</b> ATLANTIC 0-86874	◆ STEVE ARRINGTON
3	3	10	4	<b>SHOUT (REMIX)</b> MERCURY 880 929-1	◆ TEARS FOR FEARS
4	6	8	5	<b>RASPBERRY BERET(RMX)/SHE'S ALWAYS IN MY HAIR</b> PAISLEY PARK 0-20355/WARNER BROS.	◆ PRINCE & REVOLUTION
5	5	5	9	<b>THE PERFECT KISS</b> QWEST 0-20330/WARNER BROS.	◆ NEW ORDER
6	11	17	4	<b>WILD AND CRAZY LOVE (REMIX)</b> GORDY 4541GG/MOTOWN	THE MARY JANE GIRLS
7	7	11	7	<b>UNEXPECTED LOVERS</b> TSR TSR 837	LIME
8	10	18	4	<b>I'M ONLY SHOOTING LOVE</b> COLUMBIA 44-05229	◆ TIME BANDITS
9	13	20	5	<b>ALL FALL DOWN</b> RCA PW-14109	◆ FIVE STAR
10	16	22	5	<b>HISTORY</b> CRITIQUE CR 8512	◆ MAI TAI
11	9	12	6	<b>CANNONBALL</b> A&M SP-12130	◆ SUPERTRAMP
12	19	31	3	<b>EIGHT ARMS TO HOLD YOU</b> EPIC 49-05247	GOON SQUAD
13	8	6	9	<b>TOO TURNED ON</b> VANGUARD SPV-82	ALISHA
14	20	44	3	<b>TRAPPED</b> MCA 23568	COLONEL ABRAMS
15	14	13	12	<b>PADLOCK (EP)</b> GARAGE ITG2001/4TH & B'WAY	GWEN GUTHRIE
16	4	1	9	<b>GLOW (REMIX)</b> GORDY 4539GG/MOTOWN	◆ RICK JAMES
17	42	—	2	<b>DARE ME</b> RCA PD-14127	◆ THE POINTER SISTERS
18	32	46	3	<b>PICKIN' UP PIECES</b> MIRAGE 0-96873/ATLANTIC	BRENDA K. STARR
19	24	32	4	<b>LOVE &amp; PRIDE (REMIX)</b> EPIC 49-05236	◆ KING
20	25	34	3	<b>BIT BY BIT</b> MCA 23564	◆ STEPHANIE MILLS
21	38	—	2	<b>OH SHEILA</b> MCA 23572	READY FOR THE WORLD
22	22	29	5	<b>CRY</b> POLYDOR 881 786-1	◆ GODLEY & CREME
23	26	33	3	<b>CHECK IT OUT</b> PERSONAL P49B18	FANCY
24	12	3	15	<b>FUZZ DANCE (EP)</b> SIRE 25273-1/WARNER BROS.	VARIOUS ARTISTS
25	23	24	6	<b>IF LOOKS COULD KILL (REMIX)</b> MIRAGE 0-96894/ATLANTIC	PAMALA STANLEY
26	15	9	13	<b>YOU SPIN ME ROUND (LIKE A RECORD)/MISTY CIRCLES</b> EPIC 49-05208	◆ DEAD OR ALIVE
27	35	36	4	<b>REACT</b> A&M SP-12133	STRAFE
28	28	30	5	<b>ROCK ME DOWN</b> SPRING SPR-12-416	MONA LISA YOUNG
29	17	7	10	<b>19</b> CHRYSALIS 4V9-42875	◆ PAUL HARDCASTLE
30	36	40	3	<b>THE PLEASURE SEEKERS</b> MIRAGE 0-96875/ATLANTIC	THE SYSTEM
31	46	—	2	<b>STIR IT UP (REMIX)</b> MCA 23567	◆ PATTI LABELLE
32	21	16	8	<b>HOT YOU'RE COOL (REMIX)</b> I.R.S. SP-70986/A&M	GENERAL PUBLIC
33	34	43	3	<b>EAT YOU UP</b> PASSION AP 3004/PERSONAL	ANGIE GOLD
34	39	42	3	<b>ESCAPE (I NEED A BREAK)</b> JIVE JD1-9372/ARISTA	WHODINI
35	44	—	2	<b>BOYS WILL BE BOYS</b> MOTOWN 4542MG	◆ MAUREEN STEELE
36	40	47	3	<b>IT'S OVER NOW (REMIX)</b> EPIC 49-05228	LUTHER VANDROSS
37	49	—	2	<b>WE DON'T NEED ANOTHER HERO (THUNDERDOME)</b> CAPITOL V-8655	◆ TINA TURNER
38	<b>NEW</b>			<b>OBJECT OF MY DESIRE</b> ELEKTRA 0-66891	◆ STARPOINT
39	27	14	11	<b>ANGEL/INTO THE GROOVE</b> SIRE 0-20335/WARNER BROS.	◆ MADONNA
40	37	27	10	<b>TONIGHT (LOVE WILL MAKE IT RIGHT)</b> FRESH FRE001X	HANSON & DAVIS
41	30	23	9	<b>GIVE ME YOUR LOVE</b> TSR TSR 838	FUN FUN
42	<b>NEW</b>			<b>I DON'T WANNA THINK ABOUT IT</b> TOP PRIORITY 429-05234/CBS ASSOCIATED	TENITA JORDAN
43	<b>NEW</b>			<b>STRONGER TOGETHER</b> MIRAGE 0-96870/ATLANTIC	SHANNON
44	50	—	2	<b>STREET CALLED DESIRE (LP CUTS)</b> MERCURY 824 607-1	RENE & ANGELA
45	31	15	12	<b>WOULD I LIE TO YOU?</b> RCA PW-14079	◆ EURYTHMICS
46	47	—	2	<b>DANCING FOR MY LOVE</b> ATLANTIC 0 86870	JENNY BURTON
47	41	38	9	<b>IT'S THAT EAST STREET BEAT</b> ATLANTIC 0-86860	CHOCOLETTE
48	<b>NEW</b>			<b>GIRL IF YOU TAKE ME HOME</b> COLUMBIA 44-05232	FULL FORCE
49	<b>NEW</b>			<b>GOOD-BYE BAD TIMES</b> A&M SP-12141	PHILIP OAKEY & GIORGIO MORODER
50	<b>NEW</b>			<b>VANITY KILLS/BE NEAR ME (REMIX)</b> IMPORT (NEUTRON.UK)	ABC

<b>BREAKOUTS</b>	1. YOUR PLACE OR MINE THE BAR-KAYS MERCURY
	2. IF YOU LOVE SOMEBODY SET THEM FREE (REMIX) STING A&M
	3. ENDICOTT KID CREOLE AND THE COCONUTS SIRE
	4. BALL OF CONFUSION LOVE & ROCKETS IMPORT (BEGGARS BANQUET.UK)
	5. I'M TOO COOL YOUNG & CO. THE SOUND OF LONDON
	6. THE SCREAMS OF PASSION THE FAMILY PAISLEY PARK
	7. WHEN YOU LOVE ME LIKE THIS (REMIX)/WINNER MELBA MOORE CAPITOL
	8. THE DANCE ELECTRIC ANDRE CYMONE COLUMBIA
	9. LOVE RESURRECTION ALISON MOYET COLUMBIA
	10. SOME PEOPLE BELOUIS SOME CAPITOL

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	12 INCH SINGLES SALES	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	10	<b>ANGEL/INTO THE GROOVE</b> SIRE 0-20335/WARNER BROS. 7 weeks at No. One	◆ MADONNA
2	3	3	19	<b>I WONDER IF I TAKE YOU HOME</b> COLUMBIA 44-05203	◆ LISA LISA AND CULT JAM WITH FULL FORCE
3	4	6	4	<b>RASPBERRY BERET/SHE'S ALWAYS IN MY HAIR</b> PAISLEY PARK 0-20355/WARNER BROS.	◆ PRINCE & THE REVOLUTION
4	5	5	5	<b>FREEWAY OF LOVE</b> ARISTA AD1-9355	◆ ARETHA FRANKLIN
5	2	1	10	<b>19</b> CHRYSALIS 4V9-42875	◆ PAUL HARDCASTLE
6	11	15	4	<b>SHOUT (REMIX)</b> MERCURY 880 929-1	◆ TEARS FOR FEARS
7	8	10	6	<b>FUZZ DANCE (EP)</b> SIRE 25273-1/WARNER BROS.	VARIOUS ARTISTS
8	7	9	9	<b>TOO TURNED ON</b> VANGUARD SPV-82	ALISHA
9	6	4	22	<b>YOU SPIN ME ROUND (LIKE A RECORD)</b> EPIC 49-05208	◆ DEAD OR ALIVE
10	9	7	11	<b>UNEXPECTED LOVERS</b> TSR TSR 837	LIME
11	13	44	3	<b>TRAPPED</b> MCA 23568	COLONEL ABRAMS
12	10	8	9	<b>THE PERFECT KISS</b> QWEST 0-20330/WARNER BROS.	◆ NEW ORDER
13	14	—	2	<b>STIR IT UP (REMIX)</b> MCA 23567	◆ PATTI LABELLE
14	20	34	3	<b>EIGHT ARMS TO HOLD YOU</b> EPIC 49-05247	GOON SQUAD
15	12	20	7	<b>PADLOCK (EP)</b> GARAGE ITG-2001/4TH & B'WAY	GWEN GUTHRIE
16	16	22	6	<b>CITY LIFE/A FLY GIRL</b> CAPITOL V-8645	BOOGIE BOYS
17	29	—	2	<b>PICKIN' UP PIECES</b> MIRAGE 0-96873/ATLANTIC	BRENDA K. STARR
18	34	36	3	<b>BIT BY BIT</b> MCA 23564	◆ STEPHANIE MILLS
19	26	21	20	<b>POINT OF NO RETURN</b> ARISTA AD1-9326	EXPOSE
20	36	43	6	<b>GLOW (REMIX)</b> GORDY 4539GG/MOTOWN	◆ RICK JAMES
21	18	16	14	<b>HANGIN' ON A STRING (CONTEMPLATING)</b> MCA 23543	◆ LOOSE ENDS
22	24	39	5	<b>DANCIN' IN THE KEY OF LIFE (REMIX)</b> ATLANTIC 0-86874	◆ STEVE ARRINGTON
23	22	11	13	<b>DANGEROUS (REMIX)</b> MODERN 0-96885/ATLANTIC	◆ NATALIE COLE
24	17	27	8	<b>BAD BOYS</b> STARLITE B6000/FANTASY	BAD BOYS FEATURING K LOVE
25	15	17	11	<b>TONIGHT (LOVE WILL MAKE IT RIGHT)</b> FRESH FRE001X	HANSON & DAVIS
26	19	19	10	<b>CALL ME/WE CLOSE OUR EYES</b> CHRYSALIS 4V9-42871	◆ GO WEST
27	27	14	12	<b>SAVE YOUR LOVE (FOR #1)</b> MERCURY 880 731-1	◆ RENE & ANGELA
28	<b>NEW</b>			<b>DARE ME</b> RCA PD-14127	◆ THE POINTER SISTERS
29	45	31	4	<b>ATTACK ME WITH YOUR LOVE</b> ATLANTA ARTISTS 880 744-1/POLYGRAM	◆ CAMEO
30	42	—	2	<b>CRY</b> POLYDOR 881 786-1/POLYGRAM	◆ GODLEY & CREME
31	25	26	5	<b>CANNONBALL</b> A&M SP-12130	◆ SUPERTRAMP
32	<b>NEW</b>			<b>I'M ONLY SHOOTING LOVE</b> COLUMBIA 44-05229	◆ TIME BANDITS
33	33	18	16	<b>ROCK ME TONIGHT</b> CAPITOL V-8640	◆ FREDDIE JACKSON
34	30	23	16	<b>SUSSUDIO</b> ATLANTIC 0-86895	◆ PHIL COLLINS
35	37	47	3	<b>THE ROOF IS ON FIRE (REMIX)</b> ROCK MASTER SCOTT AND THE DYNAMIC THREE	REALITY D-239/FANTASY
36	32	25	12	<b>IT'S THAT EAST STREET BEAT</b> ATLANTIC 0-86860	CHOCOLETTE
37	23	12	16	<b>THINKING ABOUT YOUR LOVE</b> 4TH & B'WAY BWAY414/ISLAND	◆ SKIPWORTH & TURNER
38	39	40	3	<b>MUSIC IS THE KEY</b> D.J. INTERNATIONAL DJ888	J.M. SILK
39	35	37	6	<b>EAT YOU UP</b> PASSION AP3004/PERSONAL	ANGIE GOLD
40	31	50	3	<b>HONEYMOONERS RAP</b> COLUMBIA 44-05224	JOE PISCOPO
41	47	46	4	<b>ITCHIN' FOR A SCRATCH</b> TOMMY BOY TB-862	THE FORCE MD'S
42	<b>NEW</b>			<b>FIREFLY</b> URBAN ROCK UR 818	COUSIN ICE
43	43	42	3	<b>THE FAT BOYS ARE BACK</b> SUTRA SUD-034	FAT BOYS
44	<b>NEW</b>			<b>VANITY KILLS/BE NEAR ME (REMIX)</b> IMPORT (NEUTRON.UK)	ABC
45	49	35	12	<b>CAN YOU HELP ME/FREE WORLD</b> A&M SP-12129	JESSE JOHNSON'S REVUE
46	<b>NEW</b>			<b>IT'S OVER NOW (REMIX)</b> EPIC 49-05228	◆ LUTHER VANDROSS
47	21	13	16	<b>CALL ME MR. TELEPHONE</b> MCA 23546	◆ CHEYNE
48	<b>NEW</b>			<b>CHECK IT OUT</b> PERSONAL P 49818	FANCY
49	48	38	7	<b>I WAS BORN TO LOVE YOU</b> COLUMBIA 44-05197	◆ FREDDIE MERCURY
50	<b>NEW</b>			<b>LIFE IN ONE DAY</b> ELEKTRA 0-66895	◆ HOWARD JONES

<b>BREAKOUTS</b>	1. LOVE RESURRECTION ALISON MOYET COLUMBIA
	2. STRONGER TOGETHER SHANNON MIRAGE
	3. SO IN LOVE O.M.D. A&M
	4. IF YOU LOVE SOMEBODY SET THEM FREE (REMIX) STING A&M
	5. THE SHOW DOUG E. FRESH & THE GET FRESH CREW REALITY
	6. OH SHEILA READY FOR THE WORLD MCA
	7. CARRIED AWAY MERC AND MONK MANHATTAN
	8. ROMEO WHERE'S JULIET? COLLAGE MCA
	9. OBJECT OF MY DESIRE STARPOINT ELEKTRA

○ Titles with the greatest sales or club play increase this week. ◆ Video clip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of one million units. ▲ RIAA certification for sales of two million units. Records under Club Play are 12 inch unless otherwise indicated.

# dance TRAX



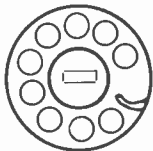
by Brian Chin

**SINGLES:** Madonna's fourth single from her current album (not counting the intermediate hit "Into The Groove") is "Dress You Up," which is being released in a straightforward longer mix on Sire 12-inch. This one should make greater impact at black radio than her last, as well... Sheila E.'s "Sister Fate" (Paisley Park/Warner Bros. 12-inch) draws from the same funk, Latin and jazz sources as previously, but Sheila's vocal is hotter than anything we've yet heard from her: She's in Teena Marie's territory here. The flip, "Save The People," is also pretty ambitious, a real opus of layered-on guitar and vocals... The Motels' "Shame" (Capitol 12-inch) is a good piece of pop-rock, indisputably top 40-bound. Rusty Garner mixed, providing a crunching, wide-bass bottom... Howard Johnson's "Stand Up" (A&M 12-inch) opens on a strange series of impersonations and turns into a good mainstream black record with a staccato dance bottom. Possibly, it's a response to the rap records that have featured imitations of movie and tv characters from John Wayne to Woody Woodpecker and Mr. Ed.

**ASSORTED CUTS:** The full-album return engagement of "Philip Oakey & Giorgio Moroder" (A&M) should corral all the fans of "Electric Dreams," one of the past year's most enduring unreleased records. Those who wish for a new Donna Summer record, circa 1978-style, will love the first side, which segues through as a long medley, a la "Once Upon A Time." Individually, for the high energy crowd:

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"Now," "Be My Lover Now," "Shake It Up" and "Why Must The Show Go On," though each without exception is pretty brainless lyrically... Data's "Blow," mentioned here recently, has been paired with an Ivan Ivan remix of "Stop" for a Sire 12-inch; strange pop, but catchy... World Sitzenz' "Lock It Up" (Manhattan 12-inch) sounds more pop than dance, but the song and production are memorable, with a now-unusual offbeat and young-sounding vocals.

We continue in near-awe of Scritti Politti's brand of pop and funk; Warner Bros. here has passed over the reggae "The Word Girl" in favor of "The Perfect Way," remixed as a hard, angular rock/funk. In its own way, this has its moments of beauty, though it's not exactly the catchiest melody out of the Scritti songbook.

**IMPORTS:** Dolby's Cube, apparently a catch-all name for Thomas Dolby's collaborative efforts, is the artist tag for "May The Cube Be With You" (Parlophone U.K. 12-inch), an engaging pop-funk cut featuring guests George Clinton and Lene Lovich, among others. Francois Kevorkian produced along with Dolby... O.M.D.'s "Secret" (Virgin U.K. 12-inch) is a classy, relaxed addition to the American A&M 12-inch pick, which is "So In Love." O.M.D., by the way, played a fine show at New York's Beacon, to a crowd that's danced to their records for some six years... We're more than amused by a couple of recent remakes, borrowed from disco's earlier days: 400 Blows' "Movin'" (Illuminated U.K. 12-inch) is the Brass Construction song from 1974, with a high-tech, disco treatment, almost Bananarama-sounding; Simply Red's "Money's Too Tight (To Mention)" (Elektra U.K. 12-inch) is a non-flashy remake of a more recent song out of 1982 by the Valentine Brothers, which reached the middle of the black singles chart on the independent Bridge label.

**NOTES:** We're going to break our informal rule against announcing specific events to make mention of

"The First Party." This evening of video, music and champagne is being staged by the Music Committee for Aids Research as a benefit for the New York-based Gay Men's Health Crisis and the T.J. Martell Foundation, which has created a special fund earmarked for AIDS-related projects. The benefit will be at Manhattan's Private Eyes club, Monday, Aug. 19, at 8 p.m. Tickets are \$20, available from many of the dance promoters in New York ("Just ask around" is the advice we were given). Attendance is restricted to 500.

## ON THE BEAM

(Continued from page 21)

corded its tributes to the Beach Boys and Jan & Dean for at least a decade, has scored a bull's-eye commercially with this series of Beach Boys covers. It's Telarc's first foray into pop repertoire, and reportedly a labor of love for Telarc chairman Jack Renner.

Telarc's early commitment to digital recording has already made the label an early heavyweight in classical CD fare, of course. Recent Billboard classical Compact Disc listings have shown the Cleveland-based label capturing eight of the entire chart's listings; in last week's chart, Telarc's various pop/classical sonic blockbusters and label samplers helped the line capture six of the top 10 classical CD positions.

**RANDOM BITS:** Tower Records' Los Angeles flagship store on Sunset Blvd. has again revamped its Compact Disc department. Current pop and jazz display space now spans one side of a main aisle for most of that section's considerable length, with jazz separately binned next to the regular pop product. Browsers can dramatically gauge just how far the format has come: When CD first bowed, Tower stocked the bulk of its laser audio disks in a compact horseshoe section across the street in its classical annex... Summer player specials continue to dot daily paper ad lineage on both costs, with price points for home CD units now liberally sprinkled in the \$200-\$300 range. Especially noteworthy are product dumps for last year's high-end models, now being closed out at less than half-price... Latest edition of Digital Recording Report, the newsletter published by Technical Systems Group in Stamford, Conn., promises a Korean CD unit list-priced at \$179 this summer. The sheet, edited by veteran pro audio marketer Hamilton Brosius, predicts the player will hit some dealer shelves with discount tags as low as \$139. The same issue also reports new restrictions on playing time and minimum orders for CDs pressed by the Japanese indie CTA Ltd. Label clients have reportedly been told CTA will no longer produce disks from programs exceeding 61 minutes, and will now require minimum runs of 5,000 units per title.

## NEW RELEASES

(Continued from page 22)

**Say You Love Me**  
LP Gellen GHS 24073/WEA \$8.98  
CA MSG 24073/\$8.98

### COUNTRY

**BURNETTE, BILLY**  
Try Me

LP MCA MCA-5604/\$8.98  
CA MCAC 5604/\$8.98

**EDWARDS, JONATHAN, & THE SELDOM SCENE**  
Blue Ridge

LP Sugar Hill SH-3747/\$8.98  
CA SH-C-3747/\$8.98

### JAZZ

**SWANSON, RIC**  
Urban Surrender

LP American Gramophone AG 600/\$16.00  
CA AGC 600/\$10.98

### FOLK

**MODERN FOLK QUARTET**  
Moonlight Serenade

LP Homecoming Records HC00400/\$8.98  
CA HC00400/\$8.98

### GOSPEL

**MAYS, REV. ORIS, & THE BOSTONIANS**  
I Made It

LP Atlanta International AIR 10097/\$7.98  
CA AIR 10097/\$7.98

**McCOLLOUGH, REV. LARRY JR.**  
It's All About The Paper

LP Atlanta International AIR 10095/\$7.98  
CA AIR 10094/\$7.98

**NORWOOD, DOROTHY**  
Motherless Child (How Far Is Heaven)

LP Atlanta International AIR 10094/\$7.98  
CA AIR 10094/\$7.98

### SOUNDTRACK

**VARIOUS ARTISTS**  
Explorers

Original Motion Picture Soundtrack

LP MCA MCA-6148/\$9.98  
CA MCAC-6148/\$9.98

**VARIOUS ARTISTS**  
Rock Baby Rock It

Original Soundtrack

LP Rhino RNL 309/\$8.98  
CA RNC 309/\$8.98

### CLASSICAL

**BOYD, LIONA**

The Romantic Guitar Of Liona Boyd

LP CBS FM 42016/no list  
CA FMT 42016/no list

**BRUCKNER**

Symphony No. 3 in D Minor

Bavarian Radio Orchestra, Rafael Kubelik

LP CBS Masterworks IM 39033/no list  
CA IMT 39033/no list

**CHOPIN**

Impromptus, Fantaisie Op. 49

Murray Perahia

LP CBS Masterworks IM 39708/no list  
CA IMT 39708/no list

**MOZART**

Divertimento in E-Flat Major

Kremer, Kaskhashian, Yo-Yo Ma

LP CBS Masterworks IM 39561/no list  
CA IMT 39561/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.

## HOME VIDEO

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

### FILMS

**ANGEL AND THE BADMAN**

John Wayne  
♠♥ Encore Video 4440-9012/Swire Magnetics/\$15.95

**THE ARRANGEMENT**

Kirk Douglas, Faye Dunaway  
♠♥ Warner Home Video 11284/WEA/\$59.95

**ATTACK OF THE SWAMP CREATURE**

Frank Crowell, Patricia Allison, David Robertson  
♠♥ Thriller Video 202-640/IVE/\$29.95

**BABY DOLL**

Carroll Baker, Karl Malden  
♠♥ Warner Home Video 34074/WEA/\$59.95

**BLOOD SIMPLE**

Frances McDormand, Dan Hedaya  
♠♥ MCA Home Video 80180/\$79.95

**DEAD OF NIGHT**

Joan Hackett, Ed Begley Jr., Patrick Macnee

♠♥ Thriller Video 203-606 IVE \$39.95

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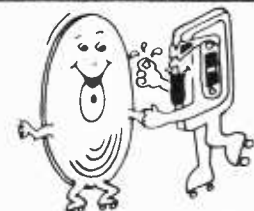
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# LATIN NOTAS

by Enrique Fernandez



**SPANISH SINGER/SONGWRITER Braulio** has released his first album on the **Discos CBS** label, "En la cárcel de tu piel (In the prison of your skin)." Braulio, known for his sophisticated and often humorous lyrics, was signed by the major this year.

A gentle autobiographical wickedness fills Braulio's songs. "Ay que lío!" tells of his picking up a gorgeous girl at the beach only to find out in her apartment that his hands froze on "a problem of great proportions." Other songs admit to overeagerness as a lover and beg for a second chance or ask the woman to put aside conventions and live with him outside of marriage.

The title cut has been made into a video clip that show Braulio in the midst of an affair with a beautiful woman and includes a hot, though relatively discreet, bedroom scene. "The producers wanted to go further, but I knew Spanish-language tv wouldn't show nudity," recalls Braulio.

The artist, a native of Spain's Canary Islands, started his career in 1971 when he won a local song festival. Since then, Braulio has been earning laurels at a number of Spanish and international song festivals. He was also one of the Latin artists who participated in this year's historic **Hermanos** recording for aid to Latin American children.

**A SIGN OF THE POWER** of Mexican-American music: In Laredo, Tex., "The **Johnny Canales Show**," which specializes in *norteña*, *ranchera* and *canción tejana*, has been known to beat out "60 Minutes" in the ratings.

Canales, who's been picked up for corporate sponsorship by **Coors Light**, syndicates his show to 16 stations throughout the West and the city of Chicago. The program mixes live appearances by leading Mexican-American talent and interviews with such leading

Mexican singers and movie stars as singer/composer **Juan Gabriel**.

In addition, Canales is a popular MC of Mexican-American shows. He hosted the National GI Forum Convention in San Antonio in July; this month he's slated for Chicago's Fiesta del Sol, the San Joaquin Valley County Fair and a dance event in Denver.

## Braulio's songs have a gentle wickedness

**DANNY RIVERA** will appear at Madison Square Garden's Felt Forum on Sept. 22, presented by **Ralph Mercado**. The Puerto Rican balladeer will perform with a quartet as well as an orchestra.

Rivera is widely regarded as an art-conscious performer in a genre, the Latin pop ballad, where commercial priorities often dominate. Besides singing contemporary romantic tunes, Rivera interprets classic Latin American composers and the work of the more innovative modern songwriters.

**CHICAGO'S WOJO** was a sponsor of the "A Taste Of Mexico '85" festival in that city. The **Mariachi Vargas, Juan Valentin, Beatriz Adriana** and **Lucha Villa** participated in the festival... **Celia Cruz** and **Johnny Pacheco** will head the reunion of the **Fania All-Stars** slated for the ninth New York Salsa Festival at Madison Square Garden. The supergroup's reunion will celebrate the 20th anniversary of the Fania label... There are new releases by **Balbino** and **Patricia Maldonado** on the **TH** label.

# CLASSICAL KEEPING SCORE

by Is Horowitz



(Is Horowitz is on vacation. This week's column was prepared by Jim Sampson in Munich.)

**ATTEMPTS BY** the German **DG/Polydor** and **Phonogram** companies to extend into budget classics are facing stiff dealer resistance. DG Productions calls its "Walkman" series of long-playing cassettes "the most successful classical compilation series ever released on tape," and the firm has

in cassettes. The Walkman series offers twice as much music as DG's "Signature" prestige mid-price line, for about the same price (\$5). Many key classical dealers thus turned their backs on Walkman and on the similar new "On Tour" series from Philips.

"You haven't heard the last word on this," a DG/Polydor spokesman in Hamburg comments, noting that the series is designed primarily for dealers not al-

named chief conductor of the Cincinnati Symphony. Lopez-Cobos will begin his tenure in 1987, succeeding **Michael Gielen**, who made several recordings for Vox during his tenure. Lopez-Cobos, who recently extended his contract as general music director of the Deutsche Opera in Berlin, has recorded primarily for Philips and Angel.

This year's "Flying Dutchman," conducted by **Woldemar Nelsson** and featuring Philips artist **Simon Estes**, was the first complete opera recording at the Bayreuth Festival since 1979, when CBS taped a "Lohengrin" under the same conductor with **Peter Hofmann**. Next year, DG hopes to record **Giuseppe Sinopoli's** "Tannhaeuser," which opened this year's festival.

**AS OF THE START** of the 1986-87 concert season, Dutchman **Edo de Waart** becomes chief conductor of the Minnesota Orchestra in Minneapolis under a four-year contract. He succeeds Englishman **Neville Marriner**, who will retain links with the orchestra as guest conductor. De Waart is currently chief conductor of the San Francisco Symphony, and has been there since 1980.

figures from the U.S. and U.K. to back up the claim. But when DG/Polydor launched Walkman earlier this year, many German classical specialists rebelled at the pop-ish artwork, lack of performer information on the covers, and the damage they said the series could do to flourishing midprice business.

Indeed, IFPI figures for the first five months of this year show that midprice is by far the fastest growing classical market segment in Germany, up 40% in LPs and 72%

ready stocking broad classical repertoire, and aimed at a younger, more irregular classical buyer. The company has advertised the line not in traditional classical publications but in youth-oriented city weeklies and other "alternative" media. And, as DG Productions likes to point out, where the Walkman series is on display, it usually is at the front of the store, not in the classical "ghetto."

**JESUS LOPEZ-COBOS** has been

## German dealers are not sold on DG's budget 'Walkman' series



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# 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
				POP	TROPICAL SALSA	REGIONAL MEXICAN
1	1	7		JOSE JOSE	REFLEXIONES	ARIOLA 6051
2	3	7		EMMANUEL	EMMANUEL	RCA 7337
3	2	7		ROBERTO CARLOS	ROBERTO CARLOS 85	CBS 12324
4	11	7		CARLOS MATA	PORQUE TE QUIERO	SONOTONE 65108
5	9	7		RAPHAEL	SIGO SIENDO AQUEL	CBS 80393
6	6	7		ROCIO DURCAL	CANTA A JUAN GABRIEL	ARIOLA 6043
7	5	7		MIGUEL GALLARDO	TU AMANTE O TU ENEMIGO	RCA 7308
8	4	7		LUCIA MENDEZ	SOLO UNA MUJER	ARIOLA 6053
9	13	7		ANTONIO CORTEZ	CHIKITETE ERES MIA	REVIVAL 620
10	14	7		DANNY RIVERA	ASI CANTABA CHEITO GONZALEZ VOL. 2	ARTT 3 141
11	15	7		JOSE FELICIANO	COMO TU QUIERES	RCA 7338
12	8	7		PIMPINELA	CONVICENCIAS	CBS 11323
13	7	7		JUAN GABRIEL	RECUERDOS 2	ARIOLA 6035
14	12	7		BEATRIZ ADRIANA	ARREPENTIDA Y SOLA	PROFONO 90410
15	10	7		MARISELA	SIN EL	CBS 90305
16	25	3		LOS IRACUNDOS	TU CON EL	RCA 7350
17	17	7		DYANGO	AL FIN SOLOS	ODEON 9024
18	24	3		VIKKI CARR	SIMPLEMENTE MUJER	CBS 20744
19	—	1		ANGELA CARRASCO	DAMA DEL CARIBE	ARIOLA 6066
20	16	7		JOAN SEBASTIAN	RUMORES	MUSART 6005
21	—	1		ANGELICA MARIA	REVELACIONES	RCA 7400
22	20	7		JOSE LUIS RODRIGUEZ	VOY A CONQUISTARTE	CBS 30307
23	—	1		BRAULIO	EN LA CARCEL DE TU PIEL	CBS 10347
24	19	7		MENUDO	MENUDO	RCA 5420
25	—	1		LILA MORILLO	AHORA	LOVE RECORDS 030
1	1	7		EL GRAN COMBO	INNOVATION	COMBO 2042
2	19	3		JOHNNY VENTURA	EL HOMBRE Y SU MUSICA	COMBO 2044
3	2	7		ANDY MONTANEZ	ANDY MONTANEZ	TH 2345
4	3	7		OSCAR D'LEON	YO SOY	TH 2350
5	5	7		WILFRIDO VARGAS	EL JARDINERO	KAREN 87
6	4	7		BOBY VALENTIN	ALGO EXCEPCIONAL	BRONCO 135
7	7	7		ALEX BUENO Y SU ORQUESTA	LIBERACION	ALEX KAREN 89
8	6	7		WILLIE ROSARIO	AFINCANDO	BRONCO 134
9	10	7		LA PATRULLA 15	EL MUCHACHITO	TH 1900
10	11	7		LUIS "PERICO" ORTIZ	LA VIDA EN BROMA	PERICO 350
11	13	7		HANSEL Y RAUL	HANSEL Y RAUL	TH 2317
12	20	7		ROBERTO TORRES	CORAZON DE PUEBLO	SAR 1038
13	9	7		HECTOR LAVOE	REVENTO	FANIA 634
14	15	5		FERNANDITO VILLALONA	A LA CARGA	KUBANEY 90002
15	12	5		ALEX LEON Y SU ORQUESTA	LOS LEONES DE LA SALSA	RACE RECORDS 1420
16	8	7		LUIS RAMIREZ Y SU ORQUESTA	ALEGRES Y ROMANTICOS	CAYMAN 9011
17	18	7		LA GRAN MANZANA	PODER DE NEW YORK	MANZANA 01
18	16	7		ORQUESTA LA SOLUCION	UNA CANITA MAS	TH 2333
19	21	7		TOMMY OLIVENCIA	CELEBRANDO OTRO ANIVERSARIO	TH 2296
20	23	7		RUBEN BLADES	MUCHO MEJOR	FANIA 630
21	14	7		EL GRAN COMBO	EN ALASKA	COMBO 2039
22	17	7		BELKIS CONCEPCION/CHICAS DEL CAN	BELKIS CONCEPCION	KAREN 82
23	24	7		DIONI FERNANDEZ Y EL EQUIPO	LOS DISENADORES	ALGAR 48
24	—	1		ORONEGROYSUORQUESTA	ELMERENGUEENPUERTORICO	ORDAO 1015
25	—	1		FERNANDITO VILLALONA	FERNANDITO	KUBANEY 90002
1	1	7		LOS BUKIS	ADONDE VAS	PROFONO 90425
2	5	7		RAMON AYALA	UN RINCONCITO EN EL CIELO	FREDDIE 1312
3	2	7		LOS TIGRES DEL NORTE	LA JAULA DE ORO	PROFONO 90408
4	3	7		VIKKI CARR	CON MARIACHI	CBS 20744
5	4	7		LOS YONICS	15 SUPER EXITOS	PROFONO 90412
6	7	5		JOAN SEBASTIAN	RUMORES	MUSART 6005
7	6	7		LOS CAMINANTES	15 EXITOS	LUNA 1110
8	8	7		LOS CADETES DE LINARES	DESPEDIDA CON MARIACHI	RAMEX 1113
9	14	3		LOS INVASORES DE NUEVO LEON	CORRIDOS	DLV 332
10	12	7		LOS HUMILDES	13 ANIVERSARIO	PROFONO 90428
11	10	7		CHELO	AMOR POR GOTITAS	BALBOA 10949
12	11	7		VICENTE FERNANDEZ	15 NUEVOS EXITOS	CBS 20704
13	24	3		LUCHA VILLA	INTERPRETA A JUAN GABRIEL	ARIOLA 6065
14	—	1		LA JILGUERILLA	CALLA MUJER CALLA	CBS 20732
15	—	1		FEDERICO VILLA	INTERPRETA CORRIDOS FAMOSOS	RCA 7386
16	17	5		LOS BUKIS	MI FANTASIA	PROFONO 3122
17	—	1		VICTOR ITURBIDE	"EL PIRULI" HOMENAJE A LOS TRIOS	MERCURIO 59140
18	15	7		LOS HURACANES DEL NORTE	LOS HURACANES DEL NORTE	GARMEX 1002
19	16	7		LA MAFIA	NEON STATIC	CARA 066
20	13	7		LOS INVASORES DE NUEVO LEON	AMOR A LA LIGERA	TH 2267
21	21	7		RAMON AYALA	VIDRIOS ROTOS	FREDDIE 1305
22	—	1		LOS CAMINANTES	SUPE PERDER	LUNA 1110
23	—	1		GRUPO LA SOMBRA	THE WINDY CITY BOYS	FREDDIE 1311
24	25	7		LOS HERMANOS BARRON	EL VIBORON Y LA CANALLA	FREDDIE 1309
25	19	3		CARLOS Y JOSE	LOS CUATRO TRAFICANTES	FALCON 5072

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# IMIC'85

## Full Report of Billboard's 14th International Music and Home Entertainment Industry Conference, The Sheraton Hotel, Munich



**GEMA Greetings.** Dr. Schulze welcomes IMIC/INTERGU delegates to the opening reception.

## A DECLARATION OF INTERDEPENDENCE

BY MIKE HENNESSEY

Dr. Stephen Stewart Q.C., the distinguished international lawyer who moderated the joint IMIC/INTERGU session on copyright law reform, has abundant experience in accommodating himself philosophically to the sometimes daunting chasm between idealism and reality. He called the IMIC/INTERGU resolution "a letter to Santa Claus"—putting it into sensible perspective in a troubled world where governments have more pressing preoccupations than the defense of intellectual property.

But the engine of reform is fuelled by idealism, and it should be remembered that it was a resolution at the second IMIC in Majorca in 1970 that proved to be an important step along the road that finally led to the Geneva antipiracy convention.

Quoting Benjamin Franklin's famous remark at the signing of the Declaration of Independence on July 4, 1776, Dr. Stewart told the joint conference: "We must indeed all hang together or, most assuredly, we shall all hang separately."

The IMIC/INTERGU resolution, however, was a declaration of "interdependence," made by a Grand Coalition of representatives of the major copyright industries.

This was an IMIC of many firsts: It was the first time such a broadly-based panel had been brought together to chart the way ahead for the copyright industries. It was the first time that IMIC had been held in conjunction with another conference, that of the International Copyright Society. And it was the first time other than in the U.S. (Honolulu and Washington) that IMIC was making a return visit to a particular country. (Berlin was the setting for

the 1981 IMIC.) Support from the German home entertainment industry was excellent.

The need for collective endeavor was a constantly recurring theme throughout the Conference. Chrysalis chairman Chris Wright said it in his opening keynote speech when he pointed out that the record industry "is now a fully integrated part of a much wider and greater home entertainment industry," and Bob Summer, president of RCA Records, in his first major speech since becoming chairman of the RIAA, announced, at a lunch sponsored by Ariola, that he was asking the RIAA to allocate a portion of its budget to a long-term program to educate the public to the necessity of protecting the works of authors and performers.

Panel after panel at IMIC (June 5-8) reflected a home entertainment industry in turbulent transition. As participants assembled, there was news of the advent of commercial radio in West Germany; and just before IMIC convened, the German parliament had passed some significant amendments to the copyright laws. In the U.S., as attorney Jon Baumgarten reported on the Grand Coalition panel, the American Copyright Council had held a Congressional briefing to announce the formation of a coalition to defend the principles of copyright.

Dr. Hans Sikorski, vice president of the German Music Publishers' Assn., speaking at the lunch sponsored by the association on Day Two, hailed the new German copyright law amendments and said he hoped that discussions at IMIC would pave the way for enhanced copyright protection in other countries.

The city of Munich, and GEMA in particular, gave IMIC participants a

most warm and hospitable welcome, from the opening cocktail party in the Arabella Hotel, through a social program that included a concert of works by the Soviet composer Tikhon Khrennikov, an all-day excursion through beautiful Bavarian countryside to Aberamergau, the Benedictine Abbey at Ettal and Linderhof Castle, and a sumptuous buffet in the magnificent Nibelungen-saal of the royal residence in Munich.

The traditional IMIC banquet, once the setting for the presentation of Billboard's Trendsetter Awards, this year saw the inauguration of a special IMIC award. Presentations were made by Billboard editor-in-chief Adam White to Bob Geldof and Ken Kragen "for extraordinary humanitarian contributions on behalf of the international entertainment industry." In the absence of the winners, the awards were received by Bob Summer for Kragen and Don Ellis, head of MCA U.K., for Geldof.

After the culminating joint session on Day Three of IMIC, Day One of INTERGU, the International Copyright Society's 10th Congress got under way and, in perfect continuity, maintained the theme of how to meet the manifold threats to copyright protection, with working sessions on "The New Media and Limitations of Copyright," "Television Without Frontiers" and "Problems of Harmonization in the Copyright Field in the Common Market."

IMIC 1985 may prove to have been something of a watershed for the international music and home entertainment industry. The spirit of collaboration among all sectors of the copyright industries was much in evidence, and underlined by Chris Wright, who spoke in his key-

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Chris Wright

The role of the International Federation of Phonogram and Videogram Producers (IFPI) in handling record industry affairs at the full international level has never been more vital than it is now, as such potentially lucrative markets as video, cable, Compact Disc and satellites open up ever wider, said Chris Wright, chairman of Chrysalis, in his IMIC keynote speech "The New Horizons."

But, Wright stressed, the industry itself needs to devote much more attention to ensuring that its pressure groups are operating effectively in negotiations not only with other rights holders but, equally importantly, with governments and legislatures.

"If IFPI didn't exist, we'd need to

## Wright Urges Labels: Help In IFPI Fight

invent it," Wright said. "Yet it receives only scant attention from the great majority of record companies. IFPI was created by the record industry, but having created it we've failed to breathe life into it."

As an example of the effectiveness of IFPI action, Wright cited the way the virtually 100% pirate industry of the Hong Kong of 10 to 15 years ago had been transformed into a nearly 100% legitimate business. But world problems continue, he said, and he cited the worldwide availability of cheap, high quality cassettes from Indonesia and Singapore, the record rental problem arising from Japan, and ineffective record industry negotiation attempts with hardware manufacturers.

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Robert A. Summer

The following is a transcript of remarks by Robert D. Summer, president of RCA Records and chairman of the Recording Industry Assn. of America (RIAA).

As this conference approached, I was reminded of the last time I addressed an industry group. We gathered at the Waldorf Astoria for the benefit of the Anti-Defamation League of B'nai B'rith. My theme, safeguarding the artist's right to free expression, was prompted by the observation that throughout history the artistic experience has been dotted with harsh acts of oppression as the artist came in conflict with government propaganda, sinister ideologists and narrow-minded citizenry.

Perhaps the unusual twist was that I didn't depict the artist as helpless in defense of his own cause. I noted his power to radically alter society by means of his art and inherent tenacity. I asked the leaders of the entertainment industry to serve as an ever-present force wherever and whenever freedom of the spirit and mind is challenged. This coalition of the artist and those mindful of the value of art can help guarantee the freedom of expression that is fundamental to a democratic society.

If you'll pardon the sarcasm, had the world turned on these remarks, the artists in the field of recording would then only be vulnerable to the conspiracy of fraudulent manufacture and distribution of their works by pirates and counterfeiters and the home taping of their recordings and compositions without benefit of compensation. At last, the new world, no murders—only theft! For some reason, perhaps a problem of awareness, the artist has shown little inclination to enter this battle.

Therefore, we stand alone at Captain Kidd's anchorage surrounded by shrubs and trees of blazing color as notorious buccaneers bury their pirated treasure. Piracy is historically glamorous and continues to be profitable. Where Robert Louis Stevenson drew the image of pirates such as Long John Silver and Bill Bones, it was L. Frank Baum, in creating "The Road to Oz," who gave us the more descriptive reference in literature to our common enemy the record pirate.

Baum describes Scoodlerland, a mountainous region lying beyond Mucicars Valley. It was inhabited by the Scoodlers, a race bearing a passing resemblance to human beings. The principle difference is in the arrangement of their heads (observe the gathering metaphor). They have a face on either side, and quite advantageously their heads can be removed and replaced. They can move fast forward and fast backwards with equal facility.

If you annoy a Scoodler, he takes off his head and flings it at you. Assisting friends dart about and pick up their heads with incredible agility and replace them. Some, as a result, are permanently dented.

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## Vidclip Payment The Key Topic at Business Panel



**Video Verdict.** The opening IMIC panel, which addressed the question, "Will Video Kill The Audio Star?" From left: Don Ellis, Marcus Bicknell (moderator), Beatrice von Silva Tarouca-Wagner and Eckhart Haas.



**All Attention.** Finding food for thought during the first panel session were, from left, Robbin Ahrold, Chris Wright and Nesuhi Ertegun.

The issue of video music programmers paying video music suppliers predictably dominated the business session dubbed "Will Video Kill The Audio Star?" Panelists debated the costs associated with producing video clips, seen essentially as a promotional vehicle for records and tapes, and the need to determine whether the return truly justifies the investment.

Participating were Marcus Bicknell, director of sales and marketing for Europe's Music Box channel; Don Ellis, managing director for MCA Records & Music Group, U.K.; Beatrice von Silva Tarouca-Wagner, legal advisor with the International Federation of Phonogram and Videogram Producers (IFPI); and Dr. Eckhart Haas, managing director of German cable operator Kabelsignal.

Bicknell launched the session

with a clear declaration of the need for program suppliers, i.e. record companies, to receive reimbursement for their video clip expenditures. "When we discuss videocassette recorders, video jukeboxes, national television broadcast rights, satellites or Medium X that we've not even thought of yet," he said, "let us remember that the medium is but a tiny snapshot of the basic message—which is music. It is one snapshot in time, and the message goes on even if the medium changes.

"Furthermore, let us remember that it's the creative talent that originates the message. It is their creation that's eternal. Therefore, the medium—whatever it is—must reimburse the talent. The medium must reimburse the message."

As a record company executive

with experience in the U.S. and the U.K., MCA's Don Ellis pointed out the importance of understanding video music programming's value. "If it's just a series of ad clips cobbled together that you give people for free because you're making them to hype your recording artists, is that enough? If music video and cable television need to have their own programming, and we alter the way that we make our product in order to satisfy those programmers' needs, we aren't real smart if we then give the product away in the hope of selling some black disks.

"If income is being generated from the results of our labor," continued Ellis, "the creator of that product deserves to be paid. And if he's not, then it's piracy just as much as it is to run a cassette company."

The executive went on to reveal the new approach MCA U.K. is taking with video clip financing: "We're removing it from marketing, and placing it in the a&r department. This way, we're making sure that the people who create the videos are doing so for creative reasons, for artists' advancement.

"The clips are treated as an extension of their creativity and not just as a crass marketing tool—although we hope some crass sales come from it. And the video activity that takes place is accounted for separately from a financial point of view, rather than just getting dropped into the marketing write-off each month."

IFPI's Beatrice von Silva Tarouca-Wagner questioned whether video music channels are entirely beneficial for the record industry.

Contending that record sales will suffer because of music video's ubiquity, she noted the example of a friend who lives in a part of Germany reached by Music Box. "He used to be an avid home taper," she said. "The good news is that he doesn't bother to home tape any longer. The bad news is that he bothers even less to buy the records.

"Of course, this doesn't mean that rights owners and record companies should not want payment from operations like Sky Channel and Music Box, but what's important now is that they ensure this type of exploitation of their product generates enough income to make up for losses incurred in other markets. The record industry still has a tendency to pay only lip service to the principle of payment."

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## Specialized Marketing Examined



**Market Forces.** Discussing contemporary techniques in marketing music were, from left: Sam Sutherland (moderator), Mickey Kapp, Vera Brandes, Davide Matalon and Horst Weber.

In an industry not known for sophisticated marketing, what are some approaches that have proven or could prove effective for developing new opportunities and more long-term growth?

That was the question Billboard Los Angeles bureau chief Sam Sutherland put before the first-day panel titled "Here's The Music, Where Are The Customers?" The panelists, citing examples in specialized markets, responded that there are areas where specialized marketing techniques are appropriate, if not essential, to success in the sale of music product.

Perhaps the most surprising case cited was from Warner Special Products president Mickey Kapp, who claimed that the National Assn. of Recording Merchandisers' now-abandoned "Gift Of Music" campaign had actually resulted in a sub-

stantial increase (8.5%) in gift sales.

"When we first published our gift research [for 1978] . . . gift-giving was 14% of the business," Kapp said. "Now it's 22% of the business. We believe the increase came from that second kind of marketing where you identify a consumer segment—in this case the swing vote, the intermittent and potential buyer—and direct a campaign at some of them."

Kapp asserted that the \$983 million increase in sales from the NARM campaign "is the kind of failure we need more often."

Davide Matalon, president of Ducale Ind. Musicali in Italy, proposed a standard catalog and centralized manufacture for all of Europe or the Common Market countries as a means of better exploiting back catalog and repertoire product. At

present, he said, the investment required by a local distributor is so high that he concentrates on hits only.

A standard catalog number throughout Europe, elimination of minimum orders and simultaneous release of product to eliminate parallel imports would improve conditions for local distributors, Matalon contended.

Horst Weber, designer, jazz buff and co-founder of Enja Records in Munich, said that in order for a small company to survive, its product must be sold worldwide and, thus, the jacket must be designed to sell in diverse cultural environments. Compounding his problem, Weber said, is that marketing of his product by American companies has been "dreadful" and "unrecognizable."

"The word is, 'Don't buy an

American printing,'" Weber asserted. "I would suggest that all this is not inevitable."

Word of mouth and delayed promotion are among the techniques that work for artists in specialized markets, according to Vera Brandes, managing director of the Vera-bra Group of Companies in West Germany. In fact, she said, premature promotion can kill a trend or artist.

Brandes cited Andreas Vollenweider, whom she once managed, as an example of an artist whose promotion was delayed until interest was generated through radio broadcast of his concerts. In addition, she noted, Vollenweider's product was released via CBS Masterworks in the U.S. so that he would have sufficient time to become established without being deleted from the catalog.

# U.S./U.K. Juggernaut Seen Squeezing Out National Repertoire

Charges that Anglo-American product dominates Europe's music markets at the expense of national repertoire were made during the conference panel entitled "How Can National Repertoire Survive?" The session was one of IMIC's most provocative, largely because of the candid views expressed by two influential Europeans, Hans Sikorski of Germany and Jean-Loup Tournier of France.

Sikorski, president of the Sikorski music publishing group and vice president of GEMA, and Tournier, director general of SACEM, were joined on the panel by Andreas Budde, president of Germany's Rolf Budde Music; Roland Kluger, president of Belgium's Roland Kluger Music; and Kunihiko Murai, president of Japan's 1980 Music. WEA International chairman Nesuhi Ertegun was the moderator.

Sikorski outlined the extent to which Anglo-American repertoire dominates the German market, stating that it monopolizes approximately 80% of radio and television music programming. Some stations play as much as 90% international product, he added, and this hegemony of the airwaves is reflected in record sales. Domestic product has about 20% of the market, Sikorski observed—"in fact, we hardly have a national record industry in terms of production." Three-quarters of GEMA's mechanical royalty payouts go abroad, and 75% to 80%

of concerts staged in Germany feature popular foreign performers.

Sikorski said he sees no political opportunities to redress the balance, in light of Germany's liberal constitution. "Liberty can be irresponsible," he added. Nevertheless, he stressed, the music industry must work for the survival of national repertoire, and seek to influence the broadcast media to give it equal exposure.

Beyond that, Sikorski urged the German government to increase its support of the creative arts. "We cannot tell our young composers to get on a jumbo jet to the U.S.," he said, noting that classical concerts receive government subsidies, yet pop festivals are heavily taxed.

SACEM's Tournier detailed similar circumstances—which he called "a crisis"—in France. The broadcast media is preoccupied with international repertoire, he charged, identifying local radio, in particular, as playing 90% foreign releases.

"We generally have a low opinion of our own artists in the media," Tournier said. "We don't take our own cultural industries seriously enough."

Even when French artists want to record abroad, the SACEM chief continued, they run into difficulties. He attributed this to musicians' union attitudes, and cited a specific instance involving Claude Bolling in the U.S.

Tournier then asked rhetorically

whether France should become protectionist to ensure the survival of its artists and repertoire, while suggesting that some countries, including Japan, had done just that. "One cannot be totally free trade," he

said, although he acknowledged the dangers of xenophobia. "Let us support our own cultural industries throughout Europe," Tournier concluded, suggesting a continent-wide strategy.

Germany's Andy Budde said that while the evolution of international music markets during the past 20 years has increased Anglo-American repertoire's market share in

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**Digital Signal.** Dr. Hans Sikorski makes an emphatic point during the panel on "How Can National Repertoire Survive?," chaired by Nesuhi Ertegun, left.



**Andreas Budde**



**Roland Kluger**



**Kunihiko Murai**



**Jean-Loup Tournier**



**Considering Creativity.** Billboard publisher Sam Holdsworth, left, who moderated the panel on "The Creative Perspective," introducing panelist Monti Lueftner.



**Theo Roos**



**Jim Halsey**



**Mark Josephson**

## Wide Variety of Opinions Concerning The Industry's 'Creative Perspective'

BY ADAM WHITE

The conference session entitled "The Creative Perspective" yielded a cross-section of opinions, reflecting the diversity of panelists' backgrounds. Participating were Monti Lueftner, president of Germany's Ariola Records Group; Theo Roos, president of Dutch independent promotion firm Flying Dutchman; Mark Josephson, head of new U.S. label J-Mark and a director of New York's annual New Music Seminar; and Jim Halsey, prominent American artist manager and president of Churchill Records & Video. Moderator was Sam Holdsworth, publisher of Billboard.

Ariola's Lueftner urged major record companies to ensure that "the right creative environment" exists within their organizations. Specifically, he identified three issues: the need for labels' creative departments to be "the right size and form"; the need to avoid "a gap between record companies and the creative community outside those companies"; and the need for "creatively oriented management" at the upper echelons of diskeries.

Elaborating on the first issue, the Ariola chief drew from his own experience. "Instead of following the classical organizational scheme of separate a&r, marketing and promotion functions, we have restructured with small, all-around units, each combining a&r product con-

cept and product marketing, as well as promotion. Each of these units . . . deals with a certain repertoire segment or label, has its own budget and conceptual responsibilities, and makes its own decisions in the field."

The payoff, he said, has been greater departmental flexibility, an increase in the amount of internal information and communication, and greater staff motivation—"because the manager of each unit identifies himself as an entrepreneur."

Closing the gap between labels and the creative community, Lueftner continued, can be achieved by spinning off "small, independent a&r satellites" from the major company's overall creative department, to work closely with and develop ongoing relationships with artists, writers and producers. Finally, the executive stressed the importance of management awareness of creativity. "We tell our new managers to keep track of social and political trends which influence artistic and musical trends, and to talk continually to artists about their needs and problems."

They should go to clubs and concerts and get a feeling for artists as they perform, Lueftner stated; they should go into the studio and discover what a "backbreaking job" it is to create a new sound. "That's where a company's P&L accounts and bal-

ance sheets are born."

Flying Dutchman's Roos made related points about the importance of understanding the creative process. "You should spend at least a few minutes every day in the position of the artist," he urged label staffers both young and seasoned. And the executive also reminded his audience of the artist's travails: "Can I think of my positive image when my record company has released 15 other products on the same day as mine? Can I still be creative and record my next hit album after a promotional and concert tour which lasted too long, required me to meet too many people, fully exhausted me, and didn't always have the desired result? Can I still be a creative genius if I find out that my record company has suddenly become another company, or has merged, and that my contacts—the few that I trusted—have moved or been kicked out?"

Given these and other pressures upon performers, Roos said, "We should respect not only their creative talent, but also their stamina, their perseverance and their ability to take all these blows."

J-Mark Records' Josephson struck a pessimistic note, suggesting that the music industry is "on the verge of entering another period of crisis and unrest, similar to that we experienced in 1977, '78,

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## German Labels, Commercial Radio Stations Face Off

Is there a "war" going on between the German record companies and the new commercial/private radio stations? This controversial question was the subject of fiery debate in the special panel convened to ponder "German Broadcasting In Transition," at which participants considered what can be expected from this new media arm.

At the center of the debate was whether the record industry should hand out free samples of its new releases to these new stations, or whether the broadcasters should be charged a fee.

Until recently, all German stations came under public law and were public utilities that received all records free of charge. The industry now wants to charge at least an administrative fee to the new crop of private and profit-oriented stations.

In an introduction to the debate, Jim Sampson, Billboard's Munich-based news editor, explained that the private stations offer a great opportunity for the future but as yet just don't have enough listeners.

Jim Rakete, manager of Nena, a German chart act that has found international acclaim, said he hoped the new stations would learn lessons from college radio in the U.S. on how better to attract a young listening audience. He added that it is certainly time the existing stations

in Germany had additional competition to face.

Peter Nietner of Radio 89 accused German record companies of putting the new private stations at a disadvantage in this competitive arena with their refusal to deliver record samples free of charge. One must bear in mind, he insisted, that the new stations represent effective advertising prospects for the entire record industry. The companies should immediately change their attitude, Nietner said, adding, "They apparently want to dry us out."

Friedel Schmidt, chairman of the German Phono Assn. and managing director of Ariola, emphasized that though the situation between the record industry and the stations is "strained," the companies are at least trying to make reasonable offers to the private stations. But he added that there is "unfortunately" no association representing the radio stations as an industry negotiating body.

WEA managing director Manfred Zumkeller and WEA European director Siegfried E. Loch said in open debate that the record industry is no longer in a position to give things away for free. Those who want to use music, they stressed, will have to pay for it, and this philosophy has to apply to the breakthrough private stations in Germany who are in

business to make a profit.

Wolfgang Spahr, Billboard's chief correspondent for Germany, appealed to both sides to continue talks and not to "bargain" away the music industry's old dream of the establishment of private stations. It will still take a very long time, Spahr said, before the new stations have the same listenership figures as the long-established ones.

Commercial radio's start in Munich is very promising, he said, but there is no competition for the other stations that have been operating for more than 40 years. To survive, he suggested, the new stations will have to find gaps somewhere in the marketplace, and in doing so they should not forget the older listeners.

Spahr said that German radio programming is already "too youth-oriented" and gives a 70% share to foreign music. He called it "essential" to give national artists and writers more airplay.



**Radio Reporters.** Billboard's German news editor Jim Sampson, right, convened a stop-press panel to open Day Two of IMIC and discuss the advent of private broadcasting in West Germany. With Sampson, from left: Jim Rakete, artist manager from Berlin; Wolfgang Spahr, Billboard's chief German correspondent; and Peter Nietner of Radio 89 in Munich.



**Radio Receivers.** Listening to the presentation on private broadcasting in Germany, from left: Richard Busch, president, PolyGram Germany; Roland Kommerell, president, Polydor International; and Siegfried Loch, president, WEA Europe Inc.

## Promoters Pinpoint Problems



**Promoters' Panel.** Presenting the "How To Keep Live Music Alive" panel were, from left, back row: Gerhard Augustin, Horst Lippman (moderator), Brian Croft; middle row: Marek Lieberberg, Gigi Campi, Jim Halsey; and, in front, Hernjo Klein.



**Publisher's Point.** German publisher Peter Kirsten, president of Global Music, making a point from the floor during the live music discussion.

Increasingly complex contract riders, rising costs for superstar bookings and the legal hurdles posed by both national and municipal statutes were among the universal headaches cited by top international promoters assessing the current state of live talent business at an IMIC session.

Moderated by Lippman + Rau director Horst Lippman, the huddle found key promoters and concert services veterans from Germany, It-

aly, the U.K. and the U.S. detailing specific local concerns when mounting promotions in their own territories. But a consensus on overarching factors was apparent, and Mama Concerts chief Marek Lieberberg struck a common chord when he summed up his experiences in West Germany.

"Promoters have become the 'useful idiots' of the [music] business," Lieberberg grumbled. In particular, he bemoaned the "ridiculous" riders appended to already "unreasonable" contracts when procuring talent for major dates. "Contracts that would be regarded as madness in other businesses have become a fact of life for us," he said.

That complaint prompted veteran American promoter Jim Halsey to note, by way of agreement, that Halsey client Roy Clark was slated to unveil a new basic live appearance contract that would eliminate riders entirely. Halsey plugged Clark's move as a gesture of sympathy for "the predicament of the promoter," which Halsey agreed is an increasingly global concern.

Local and national government regulation of concert promotions also sparked laments from the participants, with Gigi Campi, chief of Italy's Allegro Music, offering the most strident complaints. Campi noted that his peers in West Germany face a more hospitable legal climate than Allegro, due to the complexity of obtaining work permits from the Italian government. Citing the case of Italian performances for U.S. jazz legend Dizzy Gillespie, Campi recounted a series of exces-

sive demands that had to be met before Gillespie could enter the country.

Officials, he recalled, demanded photo copies of the musician's passport before acting on the request. Allegro was also required to pay taxes on the dates prior to the actual concerts, he noted, and all contracts had to be submitted to the court for examination. "Italy is in an awful mess when we try to get foreign performers to come and appear," he concluded.

Campi also added the spectre of state-financed competition, noting that local municipalities in his home country have frequently undercut the ticket prices feasible for private impresarios. Concerts produced by local authorities in area settings have thus contributed to consumer resistance to rising ticket prices.

Overall, he argued that such competition has made outside sponsorship virtually mandatory: "In Italy, you won't find a single live concert taking place without a muscular sponsor lurking somewhere in the wings."

Lieberberg also noted the international spread of noise control regulations, which threaten a future in which concert-goers may hear major acts "at a transistor radio level."

Brian Croft, director of Theatre Projects in the U.K., agreed, citing his own experience as a supplier of sound reinforcement, lighting and staging gear to promoters and acts. "The problem in England is the same," he reported. "The levels set by the local authorities are pretty unrealistic. The sound pressure level needed at the back of the hall

means that you have to make it pretty loud out front." Non-technical officials, however, continue to rule strictly on sound level measurements without regard for the overall response of the room and the audience.

The promoters' views weren't restricted to problems, however, with moderator Lippman arguing that "an unprecedented demand for live music" is evident throughout much of Europe. He stressed the significance of that consumer interest, "despite the broad influence of videos, records and films," suggesting that a live market endures because audiences "want to see artists, warts and all, in person."

That unique live element was also underscored by Gerhard Augustin, managing director of Gammarock Musik GmbH, another German promotion firm, who held that promoters need to focus on their artists rather than rely on the notoriety of their recorded work.

Lieberberg, citing the decline of the biggest American and British promoters, warned participants that bottom line health may depend upon diversification. He noted that his own schedule now augments its major pop and rock attractions with other events, including non-musical promotions.



# Video Music's Profitability in Doubt



Dieter Grosselanghorst



Volker Hannwacker



Uwe Lencher



Mike Heap

The jury is still out regarding the profit potential for prerecorded music video programs as a sales category, according to a panel of video industry executives mulling the music video market during IMIC. With Adam White, Billboard's editor-in-chief, as moderator, the bold initial predictions and subsequent disappointments for video music as a marketable commodity were compared in charting its future prospects.

White set the tone for that investigation by noting during opening remarks "the open question of whether music video programs can be a viable sales and rental commodity." Despite early, rosy forecasts from the financial community, including one study that envisioned 25% of future videotape sales and rental revenues from music product, the category has experienced a checkered history to date.

Blockbuster sales for the long-form documentary "Making Michael Jackson's 'Thriller'" have yet to be repeated, White noted, although major U.S. record/tape chains are showing improved results for their most recent forays into music video product.

English video executive Mike

Heap, managing director of Videoform Ltd., indicated that the home video market is still exploring the right combination of program, performer and marketing. "What we've found in the United Kingdom is that, as a stand-alone medium, [music video] doesn't really stack up," he said.

Current consumer base there, he added, yields a market potential of about 3,000 to 4,000 unit sales for most video music titles. For video marketers to realize significant sales on a given title, he observed, "the marketing has to be allied with something happening for that act, whether it's a new album or a major tour."

Heap cited one upbeat example of how such timing can benefit a video release, noting that careful timing of a Status Quo long-form videocassette to follow quickly on the heels of a major hits album by the veteran U.K. rock band indeed triggered respectable sales.

Heap also warned that mere recycling of promotional video clips isn't likely to unleash the optimum consumer market needed. "You need something that the public can't already see on television," he asserted, saying that the real strength in

the category will likely emerge for long-form music titles—although he suggested that programs longer than one hour would prove boring in most cases.

The English executive also reviewed another early supposition regarding music video: the belief that its utility as a sales rather than rental product would rally support from dealers. "We thought we might be able to pursue two markets, record stores and video shops," he recalled. "As far as the video stores are concerned, it didn't happen . . . They're really indifferent to sales-oriented titles. So the best method remains to concentrate on the record stores."

Far more pessimistic was Uwe Lencher, editor of Germany's Musikmarkt, who preached virtual isolationism against substantial investment in video. Distinguishing between promotional clips and video music programs for sale, Lencher argued that a broad-based video music market capable of sustaining local performers appears unlikely. "National record industries would be well advised to do what they do best: sell music," he warned.



**Special Recognition.** Don Ellis, right, managing director of MCA Records U.K., accepts a special Billboard award from Adam White on behalf of Bob Geldof, who was recognized for his famine relief efforts.



**Mighty Monty.** Jazz pianist Monty Alexander, left, who performed at the IMIC banquet, receives congratulations from Nesuhi Ertegun, as Mike Hennessey smiles approval.



**Presidential Recognition.** Dr. Erich Schulze of INTERGU presents the Richard Strauss medal in recognition of his work in the copyright field to Dr. Walter Scheel, former president of the German Federal Republic.



**Stein Time.** Enjoying a beer at the Hal David film reception: David Liebowitz, a lawyer from the Washington firm of Wiley & Rein, and Dr. Stephen Stewart, chairman of the Common Law Institute of Intellectual Property Ltd., U.K.



**Davids' Day.** Hal David, president of ASCAP, with his wife, Anne, at the Amerika Haus in Munich for the world premiere of the film about David's life presented by the United States Information Service.



**The Chair Accepts.** RIAA chairman Robert A. Summer, left, accepts a special Billboard award on behalf of Ken Kragen in recognition of Kragen's work on the USA For Africa project. Adam White made the presentation.



**Composer Honored.** Dr. Erich Schulze of INTERGU presents Soviet composer Tikhon Khrennikov with the Richard Strauss medal in recognition of his work in the copyright field.



**Party's Over.** A WEA team leaving the ballroom after the IMIC banquet. From left: musician Klaus Doldinger and his wife; Siegfried Loch, president of WEA Europe Inc.; Ramon Lopez, vice chairman of WEA International; Manfred Zumkeller, managing director of WEA Musik, Germany; and Nesuhi Ertegun, chairman of WEA International.





**Looking Ahead.** Michael Witte, left, of Prognos A.G., Switzerland, looked at future developments in the home entertainment market. Dr. Herbert London, of Data For The Future, presented the U.S. perspective.

## Home Entertainment Industry Likely To Experience Growth, Futurists Predict

The future of the home entertainment industry appears bright. Just how bright will be determined by how successfully the industry responds to demographic and technological changes for the rest of the century, according to two futurist IMIC keynote speakers.

"Charting The Home Entertainment Future" for the conference were Michael Witte of Prognos, the European Center For Applied Economic Research in Basel, Switzerland, and Dr. Herbert London, dean of the Gallatin Division of New York Univ. and president of Data For The Future.

Predicting that the international economic growth rate will be 3.5% over the next 10 years, or 1% more than it has been for the last 10, Witte added that growth in the telecommunications and entertainment areas will be even higher than the general rate.

Contributing to this bright outlook, Witte said, is a 1% to 1.5% annual increase in consumer leisure time by 1995, with most people wanting to spend a majority of their leisure time at home. Youth and the elderly are the groups that will have the greatest increase in leisure time, he said.

Witte identified three primary leisure groups in the future: those who by their own choice (lifestyle) are unemployed or employed part-

time, low-income people and the rich.

In order to take full advantage of its potential, Witte emphasized, the industry should aim its marketing at different consumer groups, such as those differentiated by lifestyle.

Of particular importance, he said, will be the industry's ability to retain as a viable customer the older consumer, who will grow to a larger segment of the market while the 10- to 24-year-old segment will decrease. To do so, he noted, the industry must address the younger segment in a manner that ensures they are active participants when they are older.

Four factors that the industry will need to integrate into its products during the coming years, according to Witte, are miniaturization, multi-functionality, complexity and availability. The one overriding question facing the industry, he said, is which will be dominant: system variety, influenced by the supply side, or system versatility, influenced by the demand side?

Expanding on this theme, Dr. London said that the Compact Disc "will transform the industry" because its programming capability makes segmented markets viable once again.

"Any technological form that allows personal programming [where the user is in command] is likely to

be the wave of the future," he asserted. The system that Dr. London envisions would include a home computer linked to a fiber optics transmission network, linked to a remote mainframe computer. "The day of personal entertainment programming is on the near horizon," he said.

While cautioning that entertainment is not recession-proof, Dr. London did predict that "technical developments will sustain growth in most home entertainment areas." In addition, he said, "The trendsetters for the rest of the century will be the baby boomers—the 17-year-olds of 1969."

After tracing the history of the home entertainment industry, Dr. London added: "That technology is the key to home entertainment is self-evident. There is a change of great magnitude [CD] occurring in our market."



Dr. Erich Schulze

## GEMA Chief Schulze Urges More Copyright Education

Calling for increased efforts to enlist public support and mutual governmental cooperation for the protection of intellectual property rights, GEMA chief and INTERGU president Dr. Erich Schulze devoted his keynote address before a joint IMIC/INTERGU audience to the need for rights education and protection beyond the basic guidelines provided by individual copyright laws.

Noting that both the IMIC and INTERGU conferences are ruled by the need to "look ahead, think of, and prepare for future needs," Dr. Schulze asserted, "There must be more shared interaction with the public than up until now."

In particular, he noted that most cultural agreements between contracting governments are confined to the exchange of performances and works, "but generally there is no word mentioned about mutual

copyright protection concerning the exchanged works or any equal treatment of domestic and international works. This may be because the evaluating of copyrights belongs to the unseen area of imports and exports."

Dr. Schulze then cited an example of how such agreements can extend to this "unseen" domain. Alluding to a 1954 agreement between West Germany and France, he quoted Article 15, which reads: "The high contracting parties will strive together to discover the best means of facilitating the protection, collection and transference of writers' royalties and artists' fees, as well as all copyrights pertaining to broadcasting and television."

While such articles may not specify actual rights, Dr. Schulze deemed them useful in developing more tangible measures through the continuous consultation re-

quired by such agreements.

Focusing on education and research into intellectual property rights, the GEMA chief suggested that the lack of such activities on a broad, comprehensive basis has fostered "a widespread false opinion that the social tie to intellectual property is stronger than to material property."

One group devoted to rectifying that problem is the International Assn. for the Promotion of Information and Research on Intellectual Property (ATRIP), founded by 69 scholars from 31 countries in 1981. In promoting the need for special educational measures covering the social and economic aspects of rights protection, ATRIP has since urged that education on rights of intellectual property should not be limited to universities, but should be expanded into other institutions.



**White Note.** At the opening ceremony of the 10th INTERGU Congress, held in the magnificent Cuvillies Theater, Adam White, Billboard's editor-in-chief, pays tribute to the work of Dr. Erich Schulze in helping achieve major amendments to German copyright law.

## INTERGU Meeting Cheered By German C'right Reform

For Billboard to have accepted the invitation of GEMA, the West German performing and mechanical right society, to stage the 14th International Music and Home Entertainment Industry Conference (IMIC) in Munich and in tandem with the 10th Congress of INTERGU, the International Copyright Society, was a particularly propitious decision, not only because of the unifying copyright protection themes of the two meetings, but because the events were held in the context of European Music Year.

In addition, both meetings were held in an especially positive atmosphere because, only days earlier, the Germany copyright law amendment act had been passed.

INTERGU, founded in Berlin in 1964 as an association of academics,

lawyers and representatives of authors' and composers' societies with a commitment to enhance the level and scope of copyright protection, has more than 400 members in 49 countries.

Its four-day congress was devoted to working sessions on copyright protection in all divisions of the "copyright industries."

Speaking on the subject of "The New Media And The Limitations Of Copyright," Dr. Erich Schulze, president and general manager of GEMA and president of INTERGU, referred to the new German legislation and congratulated the German parliament on its unanimity in supporting the improvements in the copyright law.

Noting that the law provided for a review of the working of the new provisions after three years, Dr.

Schulze said that it was up to the defenders of copyright to put in much intellectual effort to assess the impact of the new legislation and recommend ways of improving it.

He noted the uneven nature of copyright protection internationally and remarked that controls in some territories were naive. Harmonization is a difficult task, he said, and even in a major industrial country like the U.S. there are certain shortcomings in the copyright legislation.

"All those who have rights to protect should work together to see them protected and the legal provisions properly enforced," said Dr. Schulze, echoing the plea for unity that was heard repeatedly in Munich and notably at the joint IMIC/INTERGU session moderated by  
(Continued from page 61)

# Timmer Paints Rosy CD Picture



Jan Timmer

The future for the Compact Disc medium is bright indeed, according to Jan Timmer, president of PolyGram International, who provided a brief update on the Sony/Philips optical disk configuration during an IMIC business session.

Highlighting key market benchmarks already set, Timmer reported that current forecasts now peg 1985 CD player sales at two million units worldwide, with that volume expected to triple during the following year. By 1990, annual sales could hit the 35 million mark, yielding an installed base of 100 million players.

Meanwhile, Timmer noted, other key predictions for the digital audio format have been either met or sur-

passed. Recalling an IMIC presentation he gave in 1982, Timmer noted the then startling forecast that hardware prices would dip to as low as \$300 by 1985—a figure already bested by news of the first \$150 units from Japan.

The PolyGram chief also assailed an assertion made earlier that day during a presentation prepared by Prognos AG of Switzerland in which the laser videodisk was deemed "dead and buried." "The success of the Compact Disc will turn into a development whereby the optical disk shall be the heart of the home entertainment system," countered Timmer, who further argued that music video product will

reap a stronger market response on optical disk than on videocassette.

Timmer's views on the current state of CD affairs weren't unreservedly upbeat. He conceded that yesterday's skepticism about the sales viability of the CD format have been replaced by new complaints over the shortfall in available CD pressing capacity, and elsewhere knocked new Compact Disc packages eliminating the proprietary plastic jewel box as "vulgarized" products.

## Technology Offers New Business Opportunities

BY GEORGE FINLEY

Exploring the future possibilities and probabilities of audio/video technology in just 90 minutes may seem like the impossible. But the panelists grouped under the heading "Into Century 21" did manage to explore a wide array of topics, ranging from the audiocassette to 8mm videotape systems to new distribution systems.

Since the presentations covered divergent topics and there was little time for discussion, the result was a potpourri of fairly independent views on the capabilities of different technologies in delivering software to the consumer. Among the highlights:

Jan Timmer, president of PolyGram International, disagreed with those who have written an obituary for the laser videodisk. Timmer said he sees audio and video being combined in one system for home entertainment, including games, instructional software, movies and music videos. He said there is a "very good possibility" CDs will be able to carry music videos.

Stan Cornyn, vice president of Warner Communications, said he believes the industry might create new business opportunities by finding additional uses for its new tech-

nology. Interactive systems allow for creative opportunities that are "highly entertaining," he said.

Record companies need to explore new possibilities to compensate for the impact new technology is having on the industry's hold on the bridge between authors and the public, Cornyn said. One such possibility is a store without stock in which fiber optics allow almost instant creation of product from a data bank.

Cornyn asserted that the major things necessary for the realization of Compact (Disc) Video are standardization, hardware at a popular price and software. Among the advantages: multi-channels for different languages, captions for the hard of hearing and user interaction.

After citing the advantages of the audiocassette that have made it the "most popular sound carrier in history," Wilhelmus Andriessen, chief engineer for magnetic tape audio/video products at BASF, declared, "We're quite sure the compact cassette will be the No. 1 sound carrier into the mid-'90s." Pre-recorded cassette will be more dominant than blank tape, he added.

Andriessen also predicted that the 8mm videotape system has no chance of entering the "normal" home video market because record-

ing time is too short for time shifting. Similarly, he contended that the best digital audio tape recording system would be one that allows time shift recording, not one that simply adds digital to the present system.

Martin Fouque, chief recording engineer for Teldec, asserted that Direct Metal Mastering, originally developed by Teldec's research and development department, has satisfied the criteria for successful practical application. More than 30 million LPs have now been pressed using the technology, he said.

Charles Levison, chief executive of the U.K.'s Music Channel, predicted that the essential nature of home entertainment product will not change into the 21st century; however, he predicted, the nature of the song will change—lyrical and melodic hooks will be emphasized to coincide with video.

Finally, Levison maintained that the battle lines are drawn more between retail and direct-to-home delivery systems than between tape and CD.



Martin Fouqué



Stan Cornyn



Wilhelmus Andriessen



Charles Levison

### 'CREATIVE PERSPECTIVE'

(Continued from page 55)

'79." He added: "While many important lessons were learned then about economy of operation, a lot of old mistakes are being repeated in a new, profitable environment."

Josephson cited the reduced number of releases—"down so dramatically that record companies are starting to operate like shoe manufacturers." Labels are, he contended, no longer taking the kinds of chances that make the music business profitable. "It's very difficult to make these large organizations fully responsive to new genres of music. Too many record companies are starting to isolate themselves from the street again."

He also criticized American radio. "Radio is by its very nature a conservative beast," he said, "because it's not in the music business, it's in the advertising business. I don't

think that we should let Madison Avenue call the creative shots."

Josephson concluded by stressing the importance of social awareness in the creative process: "Issues of sexism, racism and classism should be addressed in the context of rock music. Rock has always been music of revolt, and when it loses its significance to the individual kid out there, he loses interest in the music. It has to address his concerns directly."

Manager Halsey was likewise critical of radio—in particular, what he called the record companies' preoccupation with the CHR format. "That's where a lot of our problems lie," he said, "because there are many artists and creative people who aren't necessarily adapted to the top 40 music or radio format."

He cited the Glenn Miller Orches-

tra as an enormously popular act worldwide—"they play 50 weeks a year to SRO audiences everywhere"—but one that's neglected by radio and record companies. "That's a problem we face with creative people. It doesn't mean that because they don't sell records, they're not artists, and not culturally contributing to the world."

Drawing upon his perspective as president of FIDOF, the international organization of music festivals, Halsey also recommended such events as one way by which new performers can become recognized and established, regardless of the predilections of record label a&r personnel. "This is where in a lot of pop music, or light music, a new person who is talented at least has a stage to perform on," he noted.

### COPYRIGHT EDUCATION

(Continued from page 58)

In stressing the need for legal protection to keep pace with technology, Dr. Schulze then reviewed the components for expanded rights protection and remuneration being adopted by West Germany. These measures—covering computer software and literary programs as well as print duplication, and setting hardware and software levies for audio and video recording and photocopiers—are being buttressed by a required review of their adequacy every three years.

Also noted was GEMA's success in establishing a precedent for compensation for music programs or radio transmissions utilized by the German postal service. Although the ruling by the Supreme Court of Munich did identify possible violations of GEMA's broadcasting rights contingent on program

source, that procedural tenet has provided no clarification for a new, increasingly important form of information distribution: direct broadcast satellites. According to Dr. Schulze, that issue has been "postponed" in past rights agreements and conferences, and now looms as a crucial matter for both domestic and international attention.

*Translation assistance for this article provided by Alexandra Winters.*

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# Technology Seen Demanding Greater Speed on C'right



Hal David



Donald MacLean



John Morton



Michael Kuhn



Jon Baumgarten



Anne Langberg



Ian Thomas

BY SAM SUTHERLAND

The accelerating race between copyright law and information technology provided the central thread to concluding statements on the present state of international rights protection, the prevailing issue for the final day of the IMIC summit, during the closing panel, "The Way Ahead." Underlining both the gravity of the topic and the cumulative influence of its international panel was the accompanying passage of a worldwide resolution toward improved governmental support for the copyright industries (Billboard, June 22).

That collective action, jointly sponsored by Billboard and the International Copyright Society (INTERGU), was also cited as a connective issue between INTERGU's opening morning session and the final IMIC session via the keynote address delivered beforehand by Dr. Erich Schulze.

Summarizing the challenge to copyright protection was panel moderator Dr. Stephen Stewart, chairman of the Common Law Institute of Intellectual Property Ltd., who assessed the conflict by noting, "The law is always a little behind technology, by definition... However, technology has moved so far in the past 20 years, it has left the law far behind."

Previously prescribed intervals for review of existing copyright measures are no longer adequate, given the runaway pace of technological advance, Dr. Stewart added. He went on to set a cornerstone for subsequent comments by reviewing recent estimates of copyright industries' contribution to the Gross National Product of key nations. Various studies have placed the sector's share of the British GNP at 2.4%, comparable to an estimated 2.8% of the U.S. GNP, and 2.1% of Canada's.

In subsequent commentary from the floor, former U.S. Copyright Registrar David Ladd noted a study by the Copyright Council estimating an even higher 5% aggregate GNP contribution from U.S. copyright industries.

Panelists buttressed Dr. Stewart's call to arms by reviewing protective legislation in their respective countries and still unresolved copyright needs. Veteran lyricist Hal David, the president of ASCAP,

praised positive legal developments against home taping, citing the evolution of hardware and software levies in such European nations as Finland, Sweden, Denmark, Iceland, Austria and West Germany.

In particular, he singled out Dr. Schulze, GEMA and the West German government for enacting "the most progressive copyright law in existence." Confessing his own "envy," David contrasted these instances of rights extension abroad with "a state of emergency" in the U.S.

Offering qualified support for a coalition of creative rights protection advocates was John Morton, president of the International Federation of Musicians in the U.K. "It's relatively easy to agree that something must be done," Morton began, embellishing on the previous day's IMIC address by RCA Records president Robert Summer by suggesting that the endangered music industry might be symbolized by a ship—one in which musicians man the oars.

Morton's address urged that rights holders and their allies consider these "galley slaves" when attempting to reshape and extend legal protection. "The performers, slaving away at their oars, have never failed to bail out the boat," Morgan observed. "They will help to fight the pirate forces... But it is not merely a matter of legal tests.

"They will have to be better allies, and they will—if they are given better weapons to protect themselves." Among issues where musicians and other performers seek compensation, Morton alluded to audio/visual rights and broadcasting. If performers can be successfully enlisted by the rights coalition, he added, a major public relations boost can be expected, thanks to performers' "sex appeal."

Next to review available rights protection was Ann Langberg, legal advisor to Denmark's NCB, who recounted key events in the evolution of copyright law in Scandinavian nations. Protection of works against rental exploitation began as early as 1961, when Norway attempted to address the rental of recorded works, setting a precedent later followed by Sweden.

Finland and Iceland have meanwhile instituted blank tape levies to buttress the rights or creators against taping, while a 1984 amendment to the Icelandic Copyright Act has extended that bulwark through the addition of a levy on recording hardware. And, in 1981, Norway enacted its own tax on audio and video hardware, although funds generated by that levy are not channeled solely to authors, producers and performers. However, Langberg said, Denmark is lagging, with prospects for such levies considered unpromising at present.



Dr. Stephen Stewart

U.S. copyright tangles over recording and, more recently, electronic theft were next assessed via the commentary of attorney Jon Baumgarten, who focused primarily on satellite technology. Only recently has Congress begun to enter what Baumgarten argues is "not a judicial problem but a legislative problem."

Baumgarten reviewed the early limitations of clear rights protection for satellite transmissions received by institutional interceptors, and noted the recent Congressional finding that private interception of encrypted signals, or, in some instances, unencrypted satellite signals, is unlawful.

Ian Thomas, director general of IFPI, reported on the organization's new "five-year plan" to tackle piracy, private copying, and emerging licensing issues for broadcast, satellite and cable media. His association

(Continued on page 61)

## RESOLUTION



**Copyright Comment.** Former U.S. Register of Copyrights David Ladd makes a statement from the floor to the Grand Coalition panel on the high cost of a public enlightenment program on copyright.

*Below is the full text of the resolution passed with one abstention at the joint IMIC/INTERGU session on the concluding day of IMIC '85.*

**RECOGNIZING** that the Arts and Sciences are most effective means of enriching our lives, preserving and developing our national cultures and presenting them to the world:

That these areas of life are essential to a civilized society in order that social progress and individual expression can flourish:

**ACKNOWLEDGING** that those here assembled represent writers and composers who are the creators of the works of the mind, publishers, performers who communicate their creations to the public, producers of films, phonograms and videograms, all of whom both use the works and performances and create works deriving from them, computer companies which both create and develop their programmes, forming the "Copyright Industries":

**RESOLVE** to work together for the development and protection of all these creative activities in spite of any sectional differences:

**URGE** your government to recognize the cultural and economic importance of the "Copyright Industries" which in the countries where they have been measured by governmental and independent bodies (United States, Canada, Sweden and the United Kingdom) have been shown to represent more than two percent of the gross national product:

**APPEAL** to you to seek to secure the updating and upgrading of the

laws protecting these creative activities in line with the ever-accelerating developments in technology by establishing the legal basis for adequate remuneration for the rights owners in all cases of copying, whether the material copied is in the form of books or journals, sheet music or recordings, film or videotape, computer programs or broadcasts, and whether it is done in public places or in offices or homes, and in all cases of broadcasting, not only by radio or television but also via cable or satellite, and by making the protection granted effective by making it enforceable through streamlined procedures, making the penalties adequate to deter piracy, which is the theft of intellectual property, and facilitating search and seizure operations and any other means available to law enforcement agencies.

*The Conference also agreed on the following "list of desirable objectives":*

- 1) All rights holders should work together to convince both legislators and, most importantly, the public that copyright is not a tax on knowledge and entertainment but a passport to the enjoyment of both at very reasonable prices.
- 2) All rights holders should work together to achieve the effective collection of the fees for transmission of their works or performances via cable from the cable operators.
- 3) All rights holders should work together to collect the fees for broadcasting via satellites from the originating broadcasting organization, calculated according to the "footprint" of the broadcast, and do so, to start with, on a European scale.

The collecting agencies should set up a working party to achieve this objective.

## WRIGHT URGES

(Continued from page 53)

Wright noted that approaches to governments are made almost exclusively on a domestic basis, with no concerted program. The European Economic Community, he said, is now a major influence on the rights and affairs of the audio/visual industries, because "its decisions can be crucial and create severe impact on all member companies in the domestic countries.

"But, again, there's no concerted policy agreed by the national trade associations for IFPI to approach the EEC Commission. In many cases, the national groups seem to resent the involvement of the IFPI in matters which they consider to be their own domain."

The Chrysalis chief went on: "I would like to see the IFPI more populated at senior level with record industry people to balance out the proliferation of lawyers. Brilliant as they may be, international rights lawyers are not always the best people to communicate with record producers, manufacturers or even artists.

"One senses too much of an attitude on the part of the IFPI Secretariat that the record industry would be perfectly okay if it wasn't for the existence of the record companies. The Rome Convention and the Florence Protocol may be digestible items as bacon and eggs to a lawyer, but to us mere mortals they become totally unfathomable.

"If we're to live in this new age where we are no longer merely record companies but audio and audio/visual home entertainment companies, we have to realize the importance of defending and protecting our rights, and maximizing our potential for legitimate sales. And this can only be achieved at international governmental levels."

Wright also attacked the trend towards "oligarchy" in the music industry and urged the need to build a strong independent sector.

The record industry, he claimed, rarely instigates product. "The artists instigate, and our creative input is to seize on their capabilities and direct their creativity into a marketable item. Too often one senses we're running behind the creative marketplace. One feels we're stifling new movements in music. We should not censor, we should not play God, and we should stimulate any new ideas, for they are our longterm future."

The U.S. market, Wright said, was late, along with the radio stations, in accepting punk rock—and then only in a diluted form. It should have utilized that new movement in the U.K. to sustain its own growth, he maintained.

He objected to "bizarre statements" about people in the U.S. media not wanting to play Paul Hardcastle's "19" a No. 1 single in the U.K. There were comments, he said, that the record was insensitive and insulting, degrading to the military dead, and that the war should not be handled in a rock format.

"That's insulting to us," said Wright. "There is nothing insulting about rock music. The poets of yesterday are now manifested through the rock musicians of today. Don't let us censor them.

"New dynamic creative talent is the heartbeat of our industry, an industry which will live as long as human beings have a need to express their emotions to each other."

## SUMMER SCOODLING

(Continued from page 53)

I hope this won't upset your lunch, but Scoodlers are known to boil their captured prey in a pot with vegetables. One pot, I am told, can hold as many as 64 victims.

Where piracy is a generic term for the misappropriation of works of art, inventions or intellectual property, I propose that we adopt "Scoodling" as the specific term for unauthorized duplication of prerecorded music.

One can hardly characterize the home taper in similarly grotesque terms. But, aided by a hardware industry seemingly oblivious to the mounting economic threat to the music industry, the practice of home taping is now cutting so deeply that there must be uncertainty as to the viability of the prerecorded music business as we know it. The artist may, one day, rue his passivity in this fight.

Let's deal with some underlying facts:

### Home Taping

- In 1980, over 15% of U.S. households had home taping capability either through a single unit or component system. In just four short years home taping capability has more than tripled to 36.6% of U.S. households.

- Of the cassette decks sold in 1984, 24% had dual capability. There are more than 130 different models of dual cassette decks now in the U.S.

- These U.S. households are fed by over a quarter billion blank tapes annually, with worldwide blank tape sales now reaching 1.5 billion units per year.

No matter how you turn these figures around or contest the application of blank tapes, or argue that they don't replace purchases, there is a simple truth: In 1984 the U.S. consumer alone bought enough tape to record four billion sides if he never erased an inch of tape. Add to this the implications of the development of Compact Disc (the perfect master), and a new aggressiveness in the advertising copy of hardware and blank tape manufacturers that urges the public to make copies of our recordings—and you have the makings of a runaway situation.

### Piracy & Counterfeiting

- In 1984, the retail value of pirated and counterfeit records and tapes was in excess of \$300 million in the U.S.

- Confiscated equipment and parts in the U.S. in 1984 were valued at in excess of \$78 million.

As a consequence of these conditions, when compared with the industry's 1978 high, employment is down, releases are down dramatically, platinum certifications are down and manufacturers' unit ship-

## VIDCLIP PAYMENT

(Continued from page 54)

Cable executive Eckhart Haas spoke in upbeat terms of music video's impact in his field. Its success underscores how traditional broadcasters had almost entirely neglected the 15-25 demographic, he said, and also indicates how strongly the visual element of music appeals to this young audience.

"However," Haas said, "there is one aspect which gives cable operators reason to be concerned. Right now we see music videos spread over almost every available program channel. If companies like

ments are down. Either a drop in the economy, or the failure to repeat the mega-hit experience of '83-'84, will all but eliminate the aggregate manufacturers' profit in the U.S. market and turn today's recovery headlines around in an instant. In fact, the first signs of retrenchment can already be seen.

There is a cultural necessity and a business necessity to inform the public of this jeopardy. Just as your enemies in the Home Recording Rights Coalition are joining forces, we must assemble our constituency. Will we have an action plan or will we allow prevailing conditions to forecast our future?

In addition to the ongoing effort of RIAA and IFPI, I strongly recommend a coming together of artist, author, record company, publisher and retail interests in a public education program. Our goal is reasonable control over what has been created. The case for this was eloquently advanced by David Ladd, a Washington attorney, in a Billboard editorial dated Feb. 9, 1985, and by Republican Senator Charles Mathias, chairman of the Senate's copyright subcommittee, at an RIAA public affairs session on May 17. Others have also advanced this view. We have denied our ally, the general public, access to the explanation of our needs and the fairness of our agenda.

I will ask the board of RIAA to begin the process by allocating a portion of its current budget to a longterm program to educate the public to the necessity of protecting the works of authors and performers, preparatory to obtaining legislative verification of our rights, and I will look to artists, rights holders and retailers to join in the effort. Our purpose will be clear: no more Scoodling, no more copying without royalty either for profit or personal use, and no more erosion of our cultural treasure. We will not condone uncompensated duplication of prerecorded music.

That's not idealism, that's sanity. The road to Oz needs repair.

## DECLARATION

(Continued from page 53)

note address of the possibility of a fusion between IMIC and the IFPI Council meeting.

It was also underlined by Ian Thomas, director general of IFPI, who urged continuity of the Grand Coalition and offered a contribution from IFPI funds to keep the momentum going, to maintain the collective commitment enshrined in the Declaration of Interdependence.

Music Box and its competitors don't succeed in creating a clear profile for themselves in the consumers' mind, there will be difficulties. These services all have to live on advertising, and advertisers pay per thousand viewers, so it is sheer nonsense to have music video on five, six, seven channels."

The outcome, in Haas' view? "There will be a strong shakeout among entertainment channels during the next few years," he said, which is bound to have an impact on music services.

## INTERGU MEETING

(Continued from page 58)

Dr. Stephen Stewart.

Subsequent INTERGU working sessions dealt with the impact on copyright of developments in the fields of semi-conductor chips, computer software, videograms, satellite broadcasting, cable television, and the regulations of the Common Market.

In a paper on the domestic and international implications of satellite broadcasting, David Liebowitz, former planning adviser to the U.S. Register of Copyrights, said that increased accessibility of low-cost earth stations enabled unauthorized recipients to intercept and use the delivered programming without permission. He said there was a view in some quarters that once video programming entered outer space, it became a common good.

Said Liebowitz: "Policy makers worldwide must consider ways to reconcile the demands by the public for access to the fruits of this great technology with those of the creators, suppliers and distributors seeking protection for their copyrighted program properties."

He said that in Europe the international spillover of DBS signals is fast becoming quantitatively and qualitatively significant, and that the question is, with unharmonized copyright laws, how best can copyright owners be compensated?

Experts agree that DBS transmissions amount to broadcasting under the Berne and Universal copyright conventions, he said, but what has to be determined is whether copyright control should be exercised by the originating country, the transmitting country (which is not necessarily the originating country) or the receiving country.

Liebowitz called for a concerted effort to encourage greater worldwide participation in the Brussels Satellite Convention, which, to date, has only nine signatories.

## NATIONAL REPERTOIRE

(Continued on page 55)

many countries, there are positive effects. "If you record in a language other than English, you are limited to that market," he stated. "But if you follow the international trend to English, then you certainly have an opportunity to sell more records than ever before"—and to reduce the attendant financial risks.

Budde said that he considers English "the one language" for pop-rock today, not only because the demand is there, but also because "it simply sounds better than most languages" for this type of music.

"We might have to forget that national product automatically means a local-language product," he said. "But as long as we keep moving with the young people who buy the records, then we will survive. After all, I don't think there's any less talent in European countries than in England and America."

Roland Kluger of Belgium reminded the audience that the first requirement of success in music is strong product. "There is still an enormous demand for national repertoire," he said. "The big problem is, how can consumers hear the music, what exposure does it get?"

Kluger went on to suggest that national repertoire should be regarded as country, jazz, gospel and

## 'THE WAY AHEAD'

(Continued from page 60)

tion's traditional concern for combatting piracy has already helped eliminate pirate markets that are now creating legitimate market opportunities, Thomas noted, but an annual war chest of approximately \$1 million is pitted against the violence of a shadow trade that doesn't face the bottom-line restraints of legitimate businesses.

Thomas thus hailed the IMIC/INTERGU resolution, and pledged IFPI's own resources to help fund a future convention of coalition members.

Other copyright issues reviewed included the still murky music video market, addressed by PolyGram International general counsel Michael Kuhn, who cited a failure in key Western markets to adequately protect music rights in audio/visual presentation. The newer realm of computer programs was assessed by Donald MacLean, chairman of the Federation Against Software Theft in the U.K., who urged rights holders in traditional copyright trades and legal champions of those rights to battle against "a declining integrity" in respect for copyright in such newer fields as computers.

During the question-and-answer period that followed, Ladd echoed the comments he had made in a Commentary published earlier this year in Billboard, which stressed the need to carry this issue of rights protection directly to the public. "The public must understand that a tax for copyright protection is not a tax on their leisure, but a passport to that leisure," Ladd asserted.

other genres are in the U.S.—"with crossover from one category to another." But he emphasized that it should not merely be a pale, local-language imitation of Anglo-American styles: "There is less room for 'me-too' product than there used to be." The Belgian also noted that the proliferation of music video in recent years has probably reduced television's demand for local acts.

In contrast to his fellow panelists, Kunihiko Murai noted the dominance of local repertoire in the Japanese music market. "In fact," he quipped, "perhaps at the next IMIC, we should discuss the survival of international repertoire in Japan."

In an audio/visual presentation, the veteran executive noted the two-to-one sales ratio that local product enjoyed over foreign releases in 1984. "In the '50s and '60s, the ratio was almost 50/50," he said. "In the '70s, it changed, mainly because of improvements in the quality of Japanese music, and in their recording techniques."

Murai concluded: "For me, the question of domestic repertoire's survival is simple: Create good music. I don't believe we should be even thinking about national and international—just about good and bad music."

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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	29	WALTER HAWKINS	LIGHT LS5857	9 weeks at No. One LOVE ALIVE III
2	1	17	THE WILLIAMS BROTHERS	MALACO MAL 4400	BLESSED
3	6	37	VANESSA BELL ARMSTRONG	ONYX RO 3825	CHOSEN
4	3	29	THE WINANS	LIGHT LS5853	TOMORROW
5	8	9	THE RANCE ALLEN GROUP	MYRRH 7-01-678406-1	I GIVE MYSELF TO YOU
6	5	57	ANDRAE CROUCH	LIGHT 5863	NO TIME TO LOSE
7	11	13	DOUGLAS MILLER	LIGHT 5876	UNSPEAKABLE JOY
8	12	5	THE NEW JERSEY MASS CHOIR	PRELUDE PRL14113	I WANT KNOW WHAT LOVE IS
9	4	17	REV. MARVIN YANCY	NASHBORO NA 8656/MCA	HEAVY LOAD
10	10	57	JACKSON SOUTHERNAIRES	MALACO 4392	MADE IN MISSISSIPPI
11	7	113	REV. F.C. BARNES & REV. JANICE BROWN	ATLANTA INT'L AIR 10059	ROUGH SIDE OF THE MOUNTAIN
12	14	13	COMMISSIONED	LIGHT 5861	I'AM GOING ON
13	13	41	REV. M. BRUNSON & THE THOMPSON COMMUNITY CHOIR	MYRRH 6763	MIRACLE "LIVE"
14	NEW		TIMOTHY WRIGHT	GOSPEARL PL-16021	LIVE AT THE WASHINGTON TEMPLE C.O.G.I.C.
15	18	5	JOE LIGON	MYRRH WR8279	OLD REVIVAL BACK HOME
16	20	9	THE TRUHHETTES	MALACO 4397	MAKING A WAY
17	16	57	SHIRLEY CAESAR	MYRRH 6732	SAILIN'
18	26	9	JAMES CLEVELAND AND THE GMWA	SAVOY 7090	LIVE IN ATLANTA
19	17	17	DELEON RICHARDS	MYRRH 7-01-680406-2/WORD	DELEON
20	NEW		NICHOLAS	COMMAND CRN 1003	DEDICATED
21	15	29	LUTHUR BARNES & THE RED BUDD GOSPEL CHOIR	ATLANTA INT'L 10075	HE CARES
22	NEW		REV. CHARLES NICKS & THE WOLVERINES CHOIR	SOUND OF GOSPEL SOG-145	REV. CHARLES NICKS PRESENTS:
23	22	37	KEITH PRINGLE	HEARTWARMING 3784/ONYX	PERFECT PEACE
24	9	25	MATTIE MOSS CLARK	DME 7772	HUMBLE THYSELF
25	24	41	THE GEORGIA MASS CHOIR	SAVOY 7088	I'M GONNA HOLD OUT
26	19	49	REV. CLAY EVANS & THE FELLOWSHIP CHOIR	SAVOY 14762	WHAT HE'S DONE FOR ME
27	25	41	EDWIN HAWKIN MUSIC/ART SEMINAR MASS CHOIR	BIRTHRIGHT 4045	ANGELS WILL BE SINGING
28	36	13	ARETHA FRANKLIN & JAMES CLEVELAND	ATLANTIC SD-2-906	AMAZING GRACE
29	35	69	LITTLE CEDRIC & THE HAILEY SINGERS	GOSPEARL 16019	JESUS SAVES
30	23	97	SANDRA CROUCH	LIGHT LS-5825	WE SING PRAISES
31	32	155	FLORIDA MASS CHOIR	SAVOY SGL-7078	LORD, YOU KEEP ON PROVING YOURSELF TO ME
32	31	57	REV. F.C. BARNES & REV. JANICE BROWN	ATLANTA INT'L 10077	NO TEARS IN GLORY
33	33	81	THE MIGHTY CLOUDS OF JOY	MYRRH 001	SING AND SHOUT
34	30	109	VANESSA BELL ARMSTRONG	ONYX R-3831	PEACE BE STILL
35	29	69	THOMAS WHITFIELD & CO	SOUND OF GOSPEL 140	HALLELUJAH ANYHOW
36	28	21	THE EVEREADYS	MALACO 4396	JUST THINK OF HIS GOODNESS
37	21	57	THE RICHARD SMALLWOOD SINGERS	ONYX 3833	PSALMS
38	37	33	JAMES CLEVELAND & THE NEW JERSEY MASS CHOIR	SAVOY 14761	LIVE AT SYMPHONY HALL IN NEWARK NJ
39	40	77	THE TRUHHETTES	MALACO 4386	TAKE IT TO THE LORD IN PRAYER
40	27	25	PHILIP BAILEY	MYRRH 701679606-X	THE WONDERS OF HIS LOVE

(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



**T**HE CATHEDRAL QUARTET has been performing traditional Southern gospel music—and nothing *but* traditional Southern gospel music—for the past 20 years. And to hear original member and bass singer **George Younce** tell it, they plan to be doing exactly the same thing 20 years from now.

stay with what we felt most comfortable in performing, and that was Southern gospel with as much class as possible.

"Now, that doesn't mean we're sticklers about it. **Bill Gaither** and **Gary McSpadden** will produce our next album, and Bill has produced us before. The material may be a

modern-sounding group like the **Nelons** or the **Hemphills**, the promoter always puts us on last because there's such a contrast to what we do.

"The Cathedrals have always put a lot of emphasis on the lyrics. Without those special lyrics, we might as well be another barber-shop quartet or something."

The quartet relies on in-house writers to provide those lyrics. Younce was a primary songwriter until Talley came along. Now that Talley is gone, he's back to writing again. Keyboardist **Roger Bennett** has written some of the Cathedrals' best-known numbers. **Bill Gaither** also lends a hand, sending songs their way. He found, among others, their popular hit "Build An Ark."

The Cathedral Quartet's approach has garnered them nearly every honor Southern gospel music has to offer. Younce, Payne, Funderburk, Bennett and newcomer **Mark Trammell** have dominated the individual singing awards from The Singing News in recent years. They've also won four Dove Awards and received several Grammy nominations.

### The Cathedral Quartet's sound remains unchanged after 20 years

The group began in 1964 as part of the **Rex Humbard** television program broadcast from the Cathedral of Tomorrow in Akron, Ohio. Since leaving the Humbard show in 1969, the quartet has recorded more than 50 albums. The group's most recent releases—"The Cathedral Quartet Live In Atlanta," "Voices In Praise/A Cappella," "The Prestigious Cathedral Quartet" and "Especially For You"—are all on the **RiverSong** label. All sound remarkably like the Cathedrals circa 1964.

"We've very intentionally tried to keep our original sound," Younce says. "From the beginning, **Glen Payne** and I decided to

little different, but it's still the same sound. **Glen** and I have been fortunate to always find singers who like the same style of music we do, although it has been getting harder and harder the past 10 years."

The current incarnation of the Cathedrals includes **Danny Funderburk**, who replaced the popular **Kirk Talley** after Talley left to form the **Talleys**, a more contemporary-sounding Southern gospel group. The Cathedrals still travel with just keyboard and bass players.

"So far, it's worked for us," Younce says. "Nowadays when we're on the same bill with a more

## JAZZ BLUE NOTES

by Sam Sutherland & Peter Keepnews



**S**SOME INDUSTRY HEAVYWEIGHTS have volunteered to put themselves on the spot at the 1985 **Jazz Times Convention**. The gathering of the faithful, sponsored by **Ira Sabin's** indomitable publication, is set for Sept. 11-14 at New York's Roosevelt Hotel.

While registration fees for the convention are relatively high—ranging up to \$249 for the full four days for commercial organization—admission to the opening-day "Straight Talk Session" is free to musicians. The idea, Sabin says, is to "generate some excitement" by allowing the people who make the music to confront some of the people who are involved in disseminating it in the marketplace.

Thus, musicians will have the opportunity to address their questions, suggestions and complaints to the likes of label executives **Bruce Lundvall** and **George Butler**, New York Musicians' Union president **John Glasel** and Associated Booking Corp. chief **Oscar Cohen**. The session will be held in the Roosevelt's main ballroom, which Sabin says holds 800 people, "although I'll be happy if we get 500."

Sabin says advance registrations for this year's convention are running ahead of last year's pace, and he anticipates drawing more than the almost 500 attendees who showed up in '84. The theme of the event is "building a better support system for jazz," and the guest of honor and keynote speaker will be the noted pianist/composer/educator/broadcaster/crusader **Dr. Billy Taylor**. More information on the event can be obtained by calling (301) 588-4114.

**PALO ALTO/TBA RECORDS** has concluded four major foreign licensing arrangements covering the in-

die jazz/fusion line's product in Canada, Mexico, the Philippines and Japan. The deals, negotiated by exclusive international rep **Bobby Weiss** via his **One World Of Music** company, include a manufacturing and distribution pact with **A&M Records** of Canada and a renewal of a similar Japanese deal with **JVC's Victor Musical Industries**. Already in effect are new licens-

### The Jazz Times Convention will offer some 'straight talk'

ing deals with Mexico's **Discos Real** and the **Ivory Records Corp.** in the Philippines.

The latter two pacts mark **Palo Alto's** maiden entry into those territories. Already covered in prior licenses are Singapore, Hong Kong, New Zealand, Australia, Malaysia, Thailand, the U.K. and continental Europe. Weiss is reportedly negotiating additional deals in Israel, Nigeria and Ghana.

**STILL MORE FESTIVAL NEWS:** Organizers of the upcoming sixth annual **Montreux Detroit Jazz Festival** are expecting 700,000 fans to attend the free outdoor concerts in Hart Plaza showcasing local talent. They also, not surprisingly, anticipate a healthy turnout for the main shows, featuring such world class performers as **Sonny Rollins**, **Sarah Vaughan**, **Toshiko Akiyoshi** and **Ramsey Lewis**. The Detroit event, set for Aug. 28-Sept. 2, is the only U.S. festival

(Continued on page 77)



## TOUR SPONSORSHIP COMES OF AGE

(Continued from page 35)

sponsorship of the Jacksons and Lionel Richie put them over the top.

"The Jacksons deal was the biggest in the history of Madison Avenue as far as the use of celebrity spokesmen," says Coleman. "Michael and his family were paid close to \$5.5 million by Pepsi for a combination of tour support and their appearance in radio and tv commercials.

"And two months later we signed an equally large deal with Lionel Richie, which was much broader in scope because it was for two years and was international, whereas the Jacksons was just for the U.S. and Canada."

Rockbill has worked with Pepsi on several other projects. "We got Pepsi to underwrite the Hermanos [Latin fund-raising] project," Coleman says, "and to co-sponsor Live Aid."

Coleman maintains that the success of Live Aid will further help build the relationship between rock and Madison Avenue. "If there was any doubt in mainstream America that rock has come of age, this erased it. It elevated rock's image very high. People now look at rock stars in a much different light. There's a positive social consciousness."

Coleman also enlisted Chevrolet as a corporate sponsor of Live Aid, and reports that the auto maker was "so pleased with their involvement in this event that they're very interested in getting involved with other musical activities. Advertisers are starting to realize that music is a good environment for their message."

But Coleman acknowledges that there is still some resistance from corporate sponsors to artists with extreme images—even if those artists are among the hottest in the business. He says he approached "several" corporations about sponsoring Madonna's "Virgin" tour, but was unable to find any takers.

"A lot of companies were a little bit uncomfortable with her image," he says. "They were worried about offending Catholics. There are lots of people who find her displaying a crucifix to be somewhat sacrilegious. Major corporations have to be very sensitive to their customer base."

Coleman says some companies would also have been uneasy about sponsoring Prince. "Prince has an edge, and a lot of sponsors would have felt uncomfortable," he says, "but we happened to find a few who were intrigued. We spoke to his management and made several offers, but ultimately it was Prince himself who decided against it."

On the other side of the coin, Coleman says he has received intense interest from companies in sponsoring two superstars: Bruce Springsteen and Billy Joel.

"We've offered Bruce a situation where the sponsor was willing to make a donation of several million dollars to any charity on his behalf if they could associate themselves with his tour," Coleman says, "and even in that light, he declined."

"When we talked to his office that time, at least they listened. It wasn't 'click' right away. We thought it would be received better by his audience if they knew Bruce took the money and gave it to a charity. That cuts the edge on it."

At the same time, Coleman acknowledges that Springsteen has less to gain than most artists from a sponsorship. "Are they going to help Bruce sell more concert tickets?" he asks. "Forget it. More records? No. Are they going to help his awareness level? No."

"The only thing a corporate sponsorship could do for Bruce is put additional money into his business, and I don't think that's an issue. From his point of view he could probably just play one more concert date and earn close to as much money as we could get him from a sponsor."

Coleman emphasizes that he

thinks the heightened visibility factor is one of the key benefits of sponsorships. "I think the Skol deal has been very beneficial for Charlie Daniels," he says. "Let's face it: For the last four years, Charlie hasn't had a lot of airplay. And look what Budweiser did for Lou Rawls. Bud probably extended Lou's career for several years."

Coleman boasts that "98% of the things we've done in music marketing have been effective." But he acknowledges: "We've had a few failures like everybody—one quite well documented in 1982, when Pioneer got involved with the Blondie tour. That's the only time we did a tour

sponsorship where the artist never completed the tour."

Rockbill also packaged Pepsi's sponsorship of the current Tina Turner tour. "Pepsi has been supporting the tour with a significant amount of local advertising," Coleman says. "It's a reasonably soft market out there, and to sell out a concert you've got to promote it."

"Promoters have a limited amount to spend. They may spend \$1 a seat, so in a major market a promoter may spend \$15,000, but Pepsi may spend another \$50,000 on tv."

Coleman adds that Turner's tour is running more smoothly from a

sponsorship standpoint than the Jacksons' or Richie's did. "This is the Pepsi bottlers' third concert tour," he says, "so they're more familiar with the mechanism. Also, there was more lead time on this tour, enabling them to plan more."

The Rockbill president is optimistic about the future of sponsorships. "It's taken many years to get there," he says, "but it's now very acceptable. I'm not saying it's anywhere near as big as sports promotion, but it has the potential."

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## VideoFACT Fund Grows With MuchMusic Input

BY KIRK LaPOINTE

TORONTO MuchMusic Network will pump more money than it anticipated into a fund for music video development, the Video Foundation To Assist Canadian Talent (VideoFACT). Fund chairman Bernie Finkelstein says between \$125,000 and \$150,000 will have been made available during the fund's first year, ending July 1, up from the \$100,000 MuchMusic thought it would contribute, because MuchMusic's revenues are higher than expected.

So far, the VideoFACT board has awarded \$98,000 to 23 applicants. Finkelstein says the fund has been successful in encouraging Canadian music video production, and notes that "hundreds" of applications have been received.

And, although VideoFACT will devote more time to attracting involvement from the Atlantic region, Finkelstein told a news conference he is satisfied with the way things are progressing.

A government discussion paper suggests more help is on the way for the fund (separate story, this issue), but Finkelstein says other industry groups are getting interest-

ed in supporting VideoFACT.

Joining the VideoFACT board for the next year are Deborah Samuels, a photographer who has recently joined the ranks of video producers, and Dominique Zgarka, who is president of both Rythms-D.J. & B, the independent distributor, and Network Video, Canada's largest video compilation distributor. They replace Vic Wilson and Sylvia Tyson.

The news conference dwelled at length on MuchMusic's work and, in particular, its efforts to launch a separate French-language service. A disagreement between MuchMusic and the largest Quebec cable company, Videotron, is impeding the introduction of such a service.

MuchMusic president Moses Znaimer says he could have a service up and running in "60 to 90 days" if Videotron would agree to assign the service to a channel distinct from the one now used for MuchMusic's English-language service. Videotron wants to displace 12 hours of MuchMusic's programming daily to present the channel. If it does that, MuchMusic wants to charge Videotron to receive the service—a move Videotron says will jack up cable rates for its subscribers.

## Task Force on French B'casting CRTC Seeking 'Global View'

HULL A task force to give the federal broadcast regulator a "global view of the problem facing the artists, the producers, the distributors and the broadcasters with regard to French-language music" has been established by the Canadian Radio-Television & Telecommunications Commission.

Denys Bergeron of l'Association de l'industrie du disque et du spectacle du Quebec and Jean-Pierre Collier of CIEL-FM have been appointed co-chairmen. Serving on the

task force will be Robert Beauchamp of CKOI-FM, Daniel Malenfant of Telemedia Inc., Claude Thibodeau of CJMF-FM, Francois L'herbier of Radiomutuel Inc., Germain Breton of Societe de developpement des industries de la culture et des communications, Michel Giroux of the Quebec Ministry of Cultural Affairs, Richard Paradis and Michel Normandeau of the Federal Dept. of Communications, Pierre Letourneau of the Artists Union and Luc Plamondon of SPACQ.

## Toronto Ticket Line Gets Violent Springsteen Concert Chaos

TORONTO Mayor Arthur Eggleton, facing re-election in the coming year, has called for a complete examination of concert ticket distribution following incidents of violence as more than 10,000 people lined up for Bruce Springsteen tickets. Springsteen's only Canadian dates this year are scheduled for Aug. 26 and 27 at the Canadian National Exhibition.

A handful of people were injured, and police say they had to augment security provided by Concert Productions International, the promoter, in order to keep the crowd in line. CPI, however, says there were no problems.

Only a handful of wickets were opened July 26, even though people had been camped out for two days, and waits of four hours for tickets were common. Barriers collapsed

continually, and several in line simply left their spots early and decided to skip the show in order to avert injury. Ironically, the waits at other Toronto-area outlets were less severe.

"Bruce would be really ticked off with the way we've been treated," Norman Smithson, a fan who waited 17 hours for his \$25.25 ticket, was quoted in the Toronto Globe & Mail.

Eggleton toured the site, talked to many in line, and pronounced the situation ridiculous. "If there are ways to improve the situation, then we will do it," he said.

Canadian National Exhibition general manager Bill Stockwell says he is satisfied with CPI's performance.

## AID FOR LIVE AID FROM DOWN UNDER

(Continued from page 9)

tralian Broadcasting Corp. (sister to the BBC) to take the feed.

This dilemma was solved by perhaps the most extraordinary level of tv industry cooperation in Australian history. Though the ABC network telecast 20 hours of performance and telethon, the actual phone rooms and collection centers were situated in commercial tv studios across the country: Channel 7 in Victoria, Queensland and New South Wales, 9 in South and Western Australia.

Channels 10 in Sydney and 9 in Melbourne, among others, ran free ads for the ABC telecast/telethon. There was even a collection room set up in nearby Papua New Guinea.

Political support was immediate and decisive. When Gordon wanted to bring Midge Ure to Australia for the first of the two benefit concerts, federal opposition leader Andrew Peacock personally approached the Qantas airline for a free ticket. Prime Minister Hawke gave \$150,000 at the first show, then arranged for Australia Post to compute and pay to the cause all money spent on postage for mail donations. He also endorsed free use/provision of all satellite and telephone facilities.

The Australian concert featured 13 acts, including Men At Work, INXS, Little River Band, Dragon and Angel City. It was inserted into the international telecast and

helped raise a further \$2.5 million in Australia. New Zealand, with just a fifth of Australia's population, pledged a staggering \$2.12 million.

For Bill Gordon, the fight is far from over. The 45-year-old father of two young daughters has sold his factory and spent his life savings to save African lives and in the process earned the overwhelming respect of all Australians. There are moves afoot to nominate him for an Order Of Australia award.

He reasons: "Ten years ago, a di-

saster like this would have resulted in a few minor telethons. For 10 years there has been a stranglehold on society, particularly the young, of the threat of nuclear war and the menaces of drugs and unemployment.

"There have been positive attempts to do something about all three, but most have failed. Suddenly the world had an opportunity to solve something, to make something happen."

## Soviet Record Company Begins Releasing Singles

BY VADIM YURCHENKOV

MOSCOW Soviet state record company Melodiya is in the midst of a successful nationwide launch of 45 r.p.m. stereo singles. The move is seen as the most important new trend in years in the organization's production policy.

Until now, Melodiya had made little use of the 45 format, even though all nationally made record players have the facility to play them. Some 45 r.p.m. singles were imported from East European countries in the '60s, while the batches made by Melodiya went exclusively for export.

Early this year, Ghennadi Eletsy, Melodiya's chief a&r executive, said the company's research of the domestic market showed a dramatic decrease in sales of seven-inch stereo "mini-LPs," mainly because most customers were interested in only one of the four or so songs featured in the packages.

That inspired corporate planning for the mid-1985 launch of a new line of two-title stereo singles, marketed for the first time in this vast territory. On release in the June-Au-

gust period are 10 singles by the most popular Soviet songwriters and artists, among them Alla Pugachova, Leontjev and the rock groups Autograph, Dialog, Monitor and Zemliane, plus items from film scores and television shows.

Suggestions for the initial releases were solicited from record-buyers via retail outlets and music magazines, with the responses processed at Melodiya's Moscow headquarters. Sales will be monitored before further release schedules are planned.

It's virtually certain that Melodiya will push ahead with its "Minus One" series of singles, which provide instrumental accompaniment for customers who prefer to do their own singing. This series is likely to be further expanded into instrumental demonstrations for music students.

The stereo singles are selling here at one rouble (roughly \$1) in hard-sleeve format, slightly less for soft covers.

The whole new project is a substitute for Melodiya's previous annual production of some 60 million flexi-

## BERLIN FAIR

(Continued from page 9)

videocassette recorder turnover dipped 10%, as intense competition trimmed profit margins to unrealistic levels.

But half of all annual business is done in the last three months, so hardware associations expect overall 1985 revenues to reach last year's levels. For them, as for the record companies, the Compact Disc is the "powerful locomotive" in an otherwise stagnant audio market.

Although some reports predicted that the digital audiocassette would reach Europe by the time of the Berlin fair, no manufacturer is trumpeting this new technology in advance. As a JVC spokesman in Frankfurt puts it: "The Japanese are known for their love of secrecy and tend to turn up at the last minute with surprises. We have heard nothing concrete from Tokyo about the digital audiocassette, however."

With 8mm video already on the German market, the only major hardware premiere will apparently be the new video program system (VPS). With VPS, a recorder can be programmed to record a certain show, and will switch itself on and off automatically at the right times, thanks to a sub-channel signal sent by the German broadcast networks. This will eliminate lost denouements and wasted tape, due to the notorious "flexibility" of European television schedules.

To use VPS, however, consumers will need a whole new recorder. And international application will depend on local broadcasters using the German sub-channel coding system.

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# HITS of the WORLD

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## BRITAIN (Courtesy Music Week) As of 8/3/85

This Week	Last Week	SINGLES
1	4	INTO THE GROOVE MADONNA SIRE
2	1	THERE MUST BE AN ANGEL EURYTHMICS RCA
3	11	WE DON'T NEED ANOTHER HERO TINA TURNER CAPITOL
4	2	FRANKIE SISTER SLEDGE ATLANTIC
5	3	AXEL F HAROLD FALTERMEYER MCA
6	7	LIVE IS LIFE OPUS POLYDOR
7	5	CHERISH KOOL & GANG DE-LITE
8	15	MONEY FOR NOTHING DIRE STRAITS VERTIGO
9	10	LIVING ON VIDEO TRANS-X BOILING POINT
10	9	ROUND AND AROUND JAKI GRAHAM EMI
11	18	WHITE WEDDING BILLY IDOL CHRYSALIS
12	6	CRAZY FOR YOU MADONNA GEFEN
13	8	MY TOOT TOOT DENISE LASALLE EPIC
14	13	IN YOUR CAR COOL NOTES ABSTRACT DANCE
15	19	SHE SELLS SANCTUARY CULT BEGGARS BANQUET
16	14	MONEY'S TOO TIGHT SIMPLY RED ELEKTRA
17	23	DARE ME POINTER SISTERS PLANET
18	22	LET ME BE THE ONE FIVE STAR TENT
19	12	I'M ON FIRE/BORN IN THE USA BRUCE SPRINGSTEEN CBS
20	35	IN BETWEEN DAYS CURE FICTION
21	NEW	GLORY DAYS BRUCE SPRINGSTEEN CBS
22	NEW	I GOT YOU BABE UB40 & CHRISSE HYNDE DEP INTERNATIONAL
23	NEW	DON QUIXOTE NIK KERSHAW MCA
24	16	JOHNNY COME HOME FINE YOUNG CANNIBALS LONDON
25	20	ALL NIGHT HOLIDAY RUSS ABBOTT SPIRIT
26	21	DANCIN' IN THE KEY OF LIFE STEVE ARRINGTON ATLANTIC
27	30	LOVING YOU FEARGAL SHARKEY VIRGIN
28	17	TURN IT UP CONWAY BROTHERS 10/VIRGIN
29	38	EMPTY ROOMS GARY MOORE 10
30	36	LONG TIME ARROW LONDON
31	24	HEAD OVER HEELS TEARS FOR FEARS MERCURY
32	NEW	HOLIDAY MADONNA SIRE
33	NEW	RASPBERRY BERET PRINCE & REVOLUTION PAISLEY PARK
34	40	SECRET ORCHESTRAL MANOEUVRES IN THE DARK VIRGIN
35	NEW	EXCITABLE AMAZULU ISLAND
36	37	TOO MANY GAMES MAZE FEATURING FRANKIE BEVERLY CAPITOL
37	25	BEN MARTI WEBB STARBLEND
38	NEW	TAKE ME HOME PHIL COLLINS VIRGIN
39	NEW	GOODBYE GIRL GO WEST CHRYSALIS
40	26	IN TOO DEEP DEAD OR ALIVE EPIC
		<b>ALBUMS</b>
1	2	DIRE STRAITS BROTHERS IN ARMS VERTIGO
2	1	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
3	3	EURYTHMICS BE YOURSELF TONIGHT RCA
4	4	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
5	5	PAUL YOUNG THE SECRET OF ASSOCIATION CBS
6	24	THE KENNY ROGERS STORY LIBERTY
7	6	PHIL COLLINS NO JACKET REQUIRED VIRGIN
8	8	BILLY JOEL GREATEST HITS VOLUME I AND VOLUME II CBS
9	7	ALED JONES WITH BBC WELSH SYMPHONY ORCHESTRA & CHORUS ALL THROUGH THE NIGHT BBC
10	10	MADONNA LIKE A VIRGIN SIRE
11	9	STING THE DREAM OF THE BLUE TURTLES A&M
12	12	U2 THE UNFORGETTABLE FIRE ISLAND
13	11	DAMNED PHANTASMAGORIA MCA
14	13	BBC WELSH CHORUS VOICES FROM THE HOLY LAND BBC
15	16	U2 LIVE "UNDER A BLOOD RED SKY" ISLAND
16	15	MARILLION MISPLACED CHILDHOOD EMI
17	14	BRYAN FERRY BOYS AND GIRLS EG
18	18	VARIOUS OUT NOW! 28 HOT HITS CHRYSALIS
19	17	QUEEN GREATEST HITS EMI
20	25	TINA TURNER PRIVATE DANCER CAPITOL
21	21	SADE DIAMOND LIFE EPIC
22	33	GO WEST CHRYSALIS
23	19	SCRITTI POLITTI CUPID & PSYCHE 85 VIRGIN
24	NEW	TOYAH MINX PORTRAIT
25	30	PHIL COLLINS FACE VALUE VIRGIN
26	23	BRUCE SPRINGSTEEN THE RIVER CBS
27	20	BILLY OCEAN SUDDENLY JIVE
28	29	STYLE COUNCIL OUR FAVOURITE SHOP POLYDOR
29	31	ALISON MOYET ALF CBS
30	NEW	FIVE STAR LUXURY OF LIFE TENT
31	26	VARIOUS NOW DANCE EMI
32	28	FREDDIE MERCURY MR BAD GUY CBS
33	22	AC/DC FLY ON THE WALL ATLANTIC
34	37	POINTER SISTERS CONTACT PLANET
35	NEW	VARIOUS THE MAGIC OF TORVILL & DEAN STYLUS
36	27	SISTER SLEDGE WHEN THE BOYS MEET THE GIRLS ATLANTIC
37	36	WHAM! MAKE IT BIG EPIC
38	NEW	PROPAGANDA SECRET WISH ZTT
39	NEW	MADONNA SIRE
40	34	VARIOUS HITS 2 CBS/WEA

# Billboard CHART RESEARCH PACKAGES

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## WEST GERMANY (Courtesy Der Musikmarkt) As of 8/3/85

		SINGLES
1	1	ROCK ME AMADEUS FALCO GIG/TELDEC
2	6	WE DON'T NEED ANOTHER HERO TINA TURNER CAPITOL/EMI
3	5	TARZAN BOY BALTIMORA EMI
4	4	ROCKY ITALO HEAT DEUTSCHE AUSTROPHON
5	3	AXEL F. HAROLD FALTERMEIER MCA/WEA
6	2	19 PAUL HARDCASTLE CHRYSALIS/ARIOLA
7	7	BLUE NIGHT SHADOW TWO OF US BLOW UP/INTERCORD
8	9	KAYLEIGH MARILLION EMI
9	8	CELEBRATE YOUTH RICK SPRINGFIELD RCA
10	10	YOU'RE A WOMAN BAD BOYS BOUE COCONUT/ARIOLA
11	11	DON'T BE SO SHY MOTI SPECIAL TELDEC
12	19	I'LL NEVER BE MARIA MAGDALENA SANDRA VIRGIN
13	NEW	FRANKIE SISTER SLEDGE ATLANTIC/WEA
14	NEW	OUT IN THE FIELDS GARY MOORE AND PHIL LYNOTT VIRGIN/ARIOLA
15	12	LITTLE BIT OF HEAVEN PIA ZADORA CURB/INTERCORD
16	NEW	SHANGHAI LEE MARRROW CHIC/TELDEC
17	14	DON'T YOU (FORGET ABOUT ME) SIMPLE MINDS VIRGIN
18	15	A VIEW TO A KILL DURAN DURAN PARLOPHONE/EMI
19	NEW	ON MY WAY IN L.A. PHIL CARMEN METRONOME
20	20	FEEL SO REAL STEVE ARRINGTON ATLANTIC/WEA
		<b>ALBUMS</b>
1	1	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
2	4	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM
3	2	NENA FEUER UND FLAMME CBS
4	3	MARILLION MISPLACED CHILDHOOD EMI
5	5	MODERN TALKING THE FIRST ALBUM HANSA/ARIOLA
6	6	SCORPIONS WORLD WIDE LIVE EMI
7	7	RICK SPRINGFIELD TAO RCA
8	17	TINA TURNER PRIVATE DANCER CAPITOL/EMI
9	11	BRYAN FERRY BOYS AND GIRLS EG/EGG
10	20	MADONNA LIKE A VIRGIN SIRE/WEA
11	12	MICK JAGGER SHE'S THE BOSS CBS
12	16	MATT BIANCO WHOSE SIDE ARE YOU ON? WEA
13	19	PHIL COLLINS NO JACKET REQUIRED WEA
14	13	THE DREAM OF THE TURTLES STING A&M/DGG
15	10	BILLY IDOL VITAL IDOL CHRYSALIS/ARIOLA
16	15	SUPERTRAMP BROTHER WHERE YOU BOUND A&M/DGG
17	14	AC/DC A FLY ON THE WALL ATLANTIC/WEA
18	8	SOUNDTRACK FORMEL EINS EMI
19	18	TALKING HEADS LITTLE CREATURES EMI
20	9	SOUNDTRACK BEVERLY HILLS COP MCA/WEA

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 8/3/85

		SINGLES
1	1	I'M ON FIRE BRUCE SPRINGSTEEN CBS
2	5	AXEL F HAROLD FALTERMEYER WEA
3	3	WAAROM FLUISTER IK JE NAAM NOG BENNIE NEYMAN CNR
4	2	19 PAUL HARDCASTLE ARIOLA
5	6	DUEL EYE TO EYE PROPAGANDA ARIOLA
6	4	A VIEW TO A KILL DURAN DURAN EMI BOVEEMA
7	8	JOSEPHINE CHRIS REA ARIOLA
8	NEW	SANTA LUCIA BY NIGHT GEORGE BAKER CNR
9	NEW	FRANKIE SISTER SLEDGE WEA
10	7	DANCING IN THE DARK BRUCE SPRINGSTEEN CBS
		<b>ALBUMS</b>
1	1	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
2	2	CHRIS REA SHAMROCK DIARIES ARIOLA
3	4	STING DREAM OF THE BLUE TURTLE POLYDOR
4	3	DIRE STRAITS BROTHERS IN ARMS PHONOGRAM
5	5	TALKING HEADS LITTLE CREATURES EMI BOVIMA
6	NEW	BENNY NEYMAN ZWARTE GOUD CNR
7	NEW	ALISON MOYET ALF CBS
8	7	BRYAN FERRY BOYS AND GIRLS POLYDOR
9	8	MARILLION MISPLACED CHILDHOOD EMI BOVEEMA
10	6	BRUCE SPRINGSTEEN THE RIVER CBS

## AUSTRALIA (Courtesy Kent Music Report) As of 8/5/85

		SINGLES
1	1	CRAZY FOR YOU MADONNA GEFEN
2	2	ANGEL MADONNA SIRE
3	3	LIVE IT UP MENTAL AS ANYTHING REGULAR
4	6	OUT OF MIND OUT OF SIGHT MODELS MUSHROOM
5	10	WE DON'T NEED ANOTHER HERO TINA TURNER INTERFUSION
6	5	MAN OVERBOARD DO RE MI VIRGIN
7	12	AXEL F. HAROLD FALTERMEYER MCA
8	4	WALKING ON SUNSHINE KATRINA & WAVES CAPITOL
9	9	THE GOONIES 'R' GOOD ENOUGH CYNDI LAUPER PORTRAIT/CBS
10	NEW	LIFE IN A NORTHERN TOWN DREAM ACADEMY WEA
11	7	WOULD I LIE TO YOU EURYTHMICS RCA
12	16	CALL ME GO WEST CHRYSALIS
13	NEW	(BILLY) DON'T LOSE MY NUMBER PHIL COLLINS WEA
14	8	GET IT ON POWER STATION PARLOPHONE
15	NEW	THERE MUST BE AN ANGEL EURYTHMICS RCA
16	NEW	HEAVEN BRYAN ADAMS A&M
17	15	VOICES CARRY 'TIL TUESDAY EPIC
18	19	IF YOU LOVE SOMEBODY SET THEM FREE STING A&M
19	13	OBSESSION ANIMATION MERCURY/POLYGRAM
20	NEW	LOOK MAMA HOWARD JONES WEA
		<b>ALBUMS</b>
1	1	DIRE STRAITS BROTHERS IN ARMS VERTIGO
2	2	EURYTHMICS BE YOURSELF TONIGHT RCA
3	4	TALKING HEADS LITTLE CREATURES EMI
4	8	AC/DC FLY ON THE WALL ALBERT
5	NEW	VARIOUS CHART ATTACK K-TEL
6	3	MENTAL AS ANYTHING FUNDAMENTAL REGULAR
7	6	STING THE DREAM OF THE BLUE TURTLES A&M
8	7	PHIL COLLINS NO JACKET REQUIRED WEA
9	9	MADONNA LIKE A VIRGIN SIRE
10	NEW	BILLY JOEL GREATEST HITS VOLS. 1 & 2 CBS
11	17	AUSTRALIAN CRAWL A ROCK AND A HARD PLACE FREESTYLE
12	5	UNCANNY X-MEN 'COS LIFE HURTS MUSHROOM
13	14	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
14	15	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
15	11	STYLE COUNCIL OUR FAVOURITE SHOP POLYDOR
16	12	BOB DYLAN EMPIRE BURLESQUE CBS
17	13	BRYAN FERRY BOYS AND GIRLS EG
18	NEW	ANDREW LLOYD-WEBBER REQUIEM EMI
19	10	MONDO ROCK UP TO THE MOMENT POLYDOR
20	19	GO WEST CHRYSALIS

## JAPAN (Courtesy Music Labo) As of 7/29/85

		SINGLES
1	1	DRETACHI NO ROCKABILLY NIGHT CHECKERS CANYON/YAMAHA THREE STARS
2	NEW	SOHSHUN MONOGATARI TOMOYO HARADA CBS-SONY
3	2	SANO BEIGE AKINA NAKAMORI WARNER-PIONEER/KENON
4	4	ANATAO MOTTO SHIRITAKUTE HIROKO YAKUSHIMARU TOSHIBA-EMI OFFICE MEL
5	NEW	KANASHII YOKAN YUKIKO OKADA CANYON/SUN M
6	3	BYE BYE MY LOVE SOUTHERN ALL STARS VICTOR/AMUSE
7	5	TSUBASA NO ORETA ANGEL AYUMI NAKAMURA HAMMING BIRD/NICHION-JCM
8	7	KANASHIMI NI SAYONARA ANZENCHITAI KITTY/KITTY M
9	NEW	SEA LIVES YOU HIDEKI ISHIKAWA RVC/GEIEI
10	9	TAIYO WA SHITTEIRU YOSHIE KASHIWABARA PHONOGRAM DREAM M.
11	11	SILENCE GA IPPAI KIYOTAKA SUGIYAMA OMEGA TRIBE VAP/NTV.M BERMUDA
12	6	IMA OKARA, YUMI MATSUOYA, KUZUMASA ODA KAZUO ZAITSU TOSHIBA-EMI/FUN HOUSE/KIRARA-SHINKO M-FAIRWAY M.
13	8	DANCING SHOES SEIKO CBS-SONY/CBS-SONY SONGS
14	12	C MIHO NAKAYAMA KING/BURNING.P-NICHION
15	17	SHININ' ON KIMI GA KANASHII LOOK EPIC-SONY/PMP/LOOK CONNECTION
16	13	MOON VENUS SHIBUGAKITA CBS-SONY/JOHNNY'S
17	15	PRIVATE LESSON MIYOKO YOSHIMOTO TEICHIKU/GEIEI
18	10	WA SHOI CHIEMI HORI CANYON/TOP
19	NEW	AIJIN TERESA TENG TARUS/JCM
20	14	DEBUT NAKO KAWAI CANYON/GEIEI
		<b>ALBUMS</b>
1	1	KIYOTAKA SUGIYAMA OMEGA TRIBE ANOTHER SUMMER VAP
2	4	AYUMI NAKAMURA BE TRUE HUMMING BIRD
3	2	KYOKO KOIZUMI FLAPPER VICTOR
4	3	CHIHARU MATSUYAMA ASU NO TAMENI ALPHA
5	5	SEIKO MATSUODA THE 9th WAVE CBS-SONY
6	8	YUKI SAITO AXIA/CANYON
7	NEW	MASAYOSHI TAKANAKA TRAUMATIC TOSHIBA-EMI
8	6	SOUNDTRACK TERASENSHI SAI BOY VAP
9	9	STING THE DREAM OF THE BLUE TURTLES ALPHA
10	7	ANRI WAVE FOR LIFE
11	13	AIR SUPPLY PHONOGRAM
12	11	ALFEE FOR YOUR LOVE CANYON
13	10	TOSHIHIKO TAHARA DON'T DISTURB CANYON
14	14	USA FOR AFRICA WE ARE THE WORLD CBS-SONY
15	12	SOUNDTRACK SHIAWASE MONOGATARI CBS-SONY
16	15	TEARS FOR FEARS SONGS FROM THE BIG CHAIR PHONOGRAM
17	19	REBECCA WILD HONEY CBS-SONY
18	16	BRYAN FERRY BOYS AND GIRLS POLYDOR
19	18	NIGHT RANGER SEVEN WISHES WARNER-PIONEER
20	20	SHINJI TANIMURA HUMAN SCRAMBLE POLYSTAR

## ITALY (Courtesy Germano Ruscitto) As of 7/29/85

		SINGLES
1	2	A VIEW TO A KILL DURAN DURAN EMI
2	9	DUEL PROPAGANDA RICORDI
3	19	19 PAUL HARDCASTLE ARIOLA
4	13	SAMURAI MICHAEL CRETU VIRGIN/EMI
5	6	YOU SPIN ME ROUND DEAD OR ALIVE EPIC/CBS
6	4	DON'T YOU SIMPLE MINDS VIRGIN
7	10	L'ESTATE STA FINENDO RIGHIERA CGD MM
8	7	TOGETHER AMII STEWART & MIKE FRANCIS RCA
9	1	WE ARE THE WORLD USA FOR AFRICA CBS
10	5	CAMEL BY CAMEL SANDY MARTON IBIZA/CBS
11	8	MOVIES ON AIR CGD MM
12	3	SE NASCO UN'ALTRA VOLTA POOH CGD MM
13	16	L'ULTIMA POESIA MARCELLA E GIANNI BELLA CBS
14	NEW	GIRL'S GOT A BRAND NEW TOY TXT CBS
15	12	SLAVE TO LOVE BRYAN FERRY POLYGRAM
16	NEW	TARZAN BOY BALTIMORA EMI
17	NEW	FUTURE BRAIN DAN HARROW BABY RECORDS
18	11	IMAGINATION BELOUIS SOME EMI
19	NEW	CENERENTOLA MARTINELLI GONG
20	18	VOLARE ITALIA PER L'ETIOPIA RICORDI



## 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

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## POP

### PICKS

#### ORIGINAL MOTION PICTURE SOUNDTRACK

**Mad Max Beyond Thunderdome**  
PRODUCERS: Maurice Jarre, Terry Britten, Mike Chapman  
Capitol SWAV 12429

Soundtrack will get a quick start courtesy of the first Tina Turner single, "We Don't Need Another Hero," and the collection includes a second track by her, "One Of The Living," which can be expected to maintain momentum. Lion's share of the remainder is Maurice Jarre's score with the Royal Philharmonic Orchestra.

#### JOHN WAITE

**Mask Of Smiles**  
PRODUCERS: John Waite, Stephen Gallas  
EMI America ST-17164

Waite's latest solo set continues in the pop-minded direction set by its gold predecessor, "No Brakes." That 1984 collection cracked the top 10 and produced a No. 1 single in "Missing You." Key cuts on this followup include "Every Step Of The Way" and "Welcome To Paradise"; also included is a big poster with the ex-Baby swathed in all-white silk finery.

#### THE MOTELS

**Shock**  
PRODUCER: Richie Zito  
Capitol SJ-12378

Vocalist Martha Davis is in fine voice, and the Motels offer a set of pulsing, concise tunes that are long on studio punch. Should return the band to its perch on the top of the rock scene. Best tracks: "Shame," "New York Times" and "Shock."

### RECOMMENDED

#### MAX CARL

**Circle**  
PRODUCER: Peter Hauke  
MCA MCA-5563

Former Jack Mack lead singer Max Gronenthal rebounds with new name, new label, new producer and new attack; with Hauke's industrial-strength production, Carl projects a credible, powerful contemporary rock stance. AOR should be first line of attack, but there's CHR potential, too.

#### CHAIN REACTION

**Culture Shock**  
PRODUCER: John Luongo  
Elektra 60408

Electronic pop/rock with a throbbing urban undertow; flashes of rock guitar and dollops of funky Latin percussion, elevate otherwise stock topics and familiar grooves. Promising, and boosted with Luongo's deep, sleek mixes.

#### BILLY BURNETTE

**Try Me**  
MCA/Curb MCA-5604

Burnette's first for the label taps the blue-chip L.A. pop and rock crowd he's worked with in recent years, including Mick Fleetwood, Christine McVie and Steve Cropper; results are solid, melodic pop with a Southern accent.

#### BLUE IN HEAVEN

**All The God's Men**  
PRODUCER: Martin Hannett  
Island 90285

Young Irish rock band alternates angry, dour and wistful originals in a moody wash of synths, guitars and percussion. Gloom boom redux.

#### THE ARMOURY SHOW

**Waiting For The Floods**  
PRODUCER: Nick Launay  
EMI America ST-17163

Energetic British quartet with a tight, guitar-driven slant gets momentum from vivid production, taut arrangements; arch vocal style and fragmentary lyrics score mixed results.

#### ORIGINAL MOTION PICTURE SOUNDTRACK

**The Heavenly Kid**  
PRODUCER: George Duke  
Elektra 64025

Producer Duke is somewhat cast against type, tackling this mixed bag of pop and rock originals for a teen-oriented fantasy, with only scant forays into the black pop bag he's known for; best are "Obsession," with Shalamar's Howard Hewett, and the title theme.

#### ROBERT FRIPP

**Network**  
PRODUCER: Robert Fripp  
EG EGMLP 4 (Jem)(EP)

**The League Of Gentlemen/God Save The King**  
PRODUCER: Robert Fripp  
EG EGED 9 (Jem)

Once and future King Crimson leader's fertile late '70s solo output is revisited in a mini-album showcasing vocal cameos from Daryl Hall, Peter Gabriel and David Byrne, and in a single-disk compilation remixed from two early '80s albums. The vocal set, "Network," shines brightest with starker version of Gabriel's "Here Comes The Flood," while the full LP is a shrewd reworking of these experimental sets.

#### NICK MASON & RICK FENN

**Profiles**  
PRODUCERS: Rick Fenn, Nick Mason  
Columbia FC 40142

Pink Floyd drummer Mason teams with 10cc guitarist Fenn for a mostly instrumental collection built around an auto racing documentary the duo scored. Also included is a strong vocal track, "Lie For Lie."

#### MUSIC FROM THE MOTION PICTURE SOUNDTRACK

**Weird Science**  
PRODUCERS: Various  
MCA MCA-6146

Strong, quirky title track by Oingo Boingo is a high point of this collection, which also features tracks by Lords Of The New Church, Wall Of Voodoo, Max Carl, Cheyne, Kim Wilde and Killing Joke.

#### THE ADVENTURES

**Prodigal Sons**  
PRODUCERS: Bob Sargeant, Steve Harvey, Garry Bell  
Chrysalis BFV 41488

Well-crafted album establishes the voice of this new group. Prevalence of acoustic guitar for rhythm work on

## NEW AND NOTEWORTHY

#### CHUCK PYLE

**Drifter's Wind**  
PRODUCER: Dick Darnell  
Urban Sound US-781

Pyle sounds something like Gordon Lightfoot, an attribute that goes well with the introspective lyrics and the strong sense of place that characterize this material. The instrumentation is consistently restrained, crisp and on target. "Two Of A Kind" and "Breathless In The Night" are among the best cuts. Contact: (303) 674-8289.

much of the recording sets the band apart, and vocal harmonies allow for a warm yet driving sound.

#### TINA CHARLES

**I Must Not Be Kinky**  
PRODUCERS: Tina Charles, Lenny White  
Shanachie 675001

British vocalist's four-song EP offers up tongue-in-cheek femme fatale image with titles like "While The City Sleeps" and "Kinky In My Cadillac." Sheila E. has nothing to worry about.

#### CABARET VOLTAIRE

**Drinking Gasoline**  
PRODUCERS: Kirk & Mallinder  
Caroline Carol 2451

Minimalist dance-oriented rock from the U.K. Essentially a double 12-inch featuring a different track on each side.

#### NANTUCKET

**Nantucket V**  
PRODUCER: Donald C. Smith  
Executive NV 8500

Veteran rockers now on the independent road, but still plying their own mix of AOR material.

#### TARZEN

**Valentino/Atco 90277**  
PRODUCER: Stuart Epps

Pop metal outfit puts emphasis on songs and big sound rather than raw power. Almost old-school in its emphasis on riffs over pyrotechnics.

#### HOLLAND

**Little Monsters**  
PRODUCER: Tom Wermer  
Atlantic 81259

Vocalist Tom Holland spearheads a stop-on-a-dime hard rock outfit with fast-fingered Mike Batio on guitars. Impressive debut.

#### HIGHWAY CHILE

**Rockarama**  
PRODUCER: Shell Schellekens  
21/Atco 90287

Band with hard rock chops also plays the pop card well without losing their bite. Best tracks: "Broken Promises," "Christine" and "California's On Fire."

#### ORIGINAL MOTION PICTURE SOUNDTRACK

**Day Of The Dead**  
PRODUCERS: John Sutton, John Harrison, Tom Cossie  
Saturn 1701

Original music, mostly electronic, will probably be of interest to fright film buffs exclusively.

## BLACK

### PICKS

#### STARPOINT

**Restless**  
PRODUCERS: Keith Diamond, Lionel Job  
Elektra 60424

The point of being a star is landing a major hit, and Starpoint makes a strong case here on "Object Of My Desire," as Renee Diggs' vocals drive a funk-dance machine that's revved for a shot to the top. The rest of the set lacks that single's high energy,

but "See The Light" keeps the spark alive. Result should be their broadest impact yet, bringing them to the point of stardom.

### RECOMMENDED

#### JIMMY G. & THE TACKHEADS

**The Federation Of Tackheads**  
PRODUCERS: George Clinton, Steve Washington  
Capitol ST-12392

Double barrel production team of chief funkateer Clinton and former Slave driving wheel Washington build the expected irreverent and better funktrap around the vocals of Jimmy G. A couple of great grooves and a riotous Prince parody on "I Want Your Daughter."

#### SLY & ROBBIE

**Language Barrier**  
PRODUCER: Bill Laswell  
Island 90286

Reggae's deadliest double-play combination takes a decided turn towards incorporating Afro-beat into their repertoire, perhaps owing to reggae's current strength in Africa. Outstanding groups include Herbie Hancock, Bernie Worrell, Afrika Bambaataa, Manu Dibango, Eddie Martinez and Bob Dylan.

#### THE WEATHER GIRLS

**Big Girls Don't Cry**  
PRODUCERS: Hank Medress, Jeff Kent  
Columbia BFC 39980

Yes, it's the old Four Seasons tune camped up. Also includes covers of "Down On The Corner" and "Laughter In The Rain."

#### GENE CHANDLER

**Your Love Looks Good On Me**  
PRODUCERS: Donald Burnside, Archie Russell, Gene Chandler  
FastFire FFL 7000

Veteran Chandler returns to disk with pop-oriented upbeat numbers and mellow ballads. The latter are most effective, among them "Lucy," penned by Lionel Richie, and "Haven't I Heard That Line Before," a duet with Joan Berلمان.

## COUNTRY

### RECOMMENDED

#### MARIE OSMOND

**There's No Stopping Your Heart**  
PRODUCER: Paul Worley  
Capitol/Curb ST-12414

In spite of its pop smoothness, Osmond's voice is surprisingly firm and effective in this carefully chosen gallery of manageable sentiments. She really shines on "I'll Be Faithful To You" and the duet with Dan Seals, "Meet Me In Montana."

#### VARIOUS ARTISTS

**New Breed**  
PRODUCERS: Various  
RCA CPL1-5491

Eight stellar cuts by Juice Newton, Earl Thomas Conley, Gail Davies, Gus Hardin, Vince Gill, Restless Heart, Eddy Raven and the Judds. Some of these excellent songs have been out before only as album cuts, including Hardin's "I'm Dancing As Fast As I Can" and the Judds' "Blue Nun Cafe."

#### JONATHAN EDWARDS & THE SELDOM SCENE

**Blue Ridge**  
PRODUCER: Not listed  
Sugar Hill SH-3747

A natural collaboration of talents that adds yet another distinctive voice and layer of sensibility to the Seldom Scene's already considerable impact. But it's still bluegrass.

#### HOT RIZE

**Traditional Ties**  
PRODUCER: Not listed  
Sugar Hill SH-3747

The title tells it all—or almost all. Fans of old-timey bluegrass will find no room to rail at the style or the

songs. Still, there's a fair amount of new material, and the youthful enthusiasm of the band demonstrates again and again that this is not a museum piece.

#### BOB WILLIS & TOMMY DUNCAN

**Take Me Back To Tulsa**  
PRODUCER: David Stallings  
DELTA DLP-1110

Delta delivers again with this collection of 1946 radio transcriptions Willis and company made at KERN in Bakersfield, Calif.

## JAZZ-FUSION

### RECOMMENDED

#### RIC SWANSON

**Urban Surrender**  
PRODUCER: Chip Davis  
American Gramophone AG-600

Multi-instrumentalist Swanson offers up light, bright and sharp-witted fusion that should sell well beyond fans of the label by dint of its polish and feel.

#### BILLY HIGGINS

**Mr. Billy Higgins**  
PRODUCERS: Billy Higgins, James Saad  
Riza Records RRL 85-104

Master drummer who, astonishingly, has never cut his own album here before makes his first American studio set a plum; quartet, with Tony Dumas (bass), William Henderson (piano) and Gary Bias (woodwinds), is a varied, compelling ride through straight-ahead, free jazz and points beyond and between. Contact: (718) 729-5800.

#### DAVE HOLLAND

**Seeds Of Time**  
PRODUCER: Manfred Eicher  
ECM 25032

Piano-less lineup fronts Steve Coleman's reeds and flute, Julian Priester's trombone and Kenny Wheeler's trumpet, cornet and fluegelhorn in an exploratory set that veers from straightforward melodies to angular ensemble pieces; by turns gnomic and playful. High-tech digital sonics.

#### ARNETT COBB

**Keep On Pushin'**  
PRODUCER: Bob Porter  
Bee Hive BH 7017

Seasoned tenor saxophonist's recent second wind as performer captured in a full-blooded session featuring Junior Mance, George Duvivier and Panama Francis, plus Joe Newman and Al Grey. Bluesy, confident, classic jazz.

#### BUD SHANK

**Live At The Haig**  
PRODUCER: Gerry MacDonald  
Bainbridge/Choice CRS6830

Shank's mid-'50s quartet, caught in a rare stereo recording of a live club date in 1956; front man's often boppish alto and flute are well-served.

## CLASSICAL

### RECOMMENDED

**PHILIP GLASS: SATYAGRAHA**  
Soloists, New York City Opera  
Chorus & Orchestra, Keene  
CBS 13M 39672

Gandhi's non-violent struggle for justice in South Africa, theme of the highly publicized opera, is peculiarly topical today and likely to focus still more interest on this remarkable score. It's presented here in a multi-layered recorded production that will captivate all but the most jaundiced. Strong sales due.

#### BERLIOZ: HAROLD IN ITALY;

**ROMAN CARNIVAL OVERTURE**  
Wolfram Christ, Berlin Philharmonic, Maazel  
Deutsche Grammophon 415 109-2 (CD)  
Christ, principal violist of the Berlin

# Billboard HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	SHOUT	TEARS FOR FEARS	1
2	1	EVERYTIME YOU GO AWAY	PAUL YOUNG	2
3	4	IF YOU LOVE SOMEBODY SET THEM FREE	STING	3
4	6	NEVER SURRENDER	COREY HART	4
5	9	THE POWER OF LOVE	HUEY LEWIS & THE NEWS	5
6	10	FREEWAY OF LOVE	ARETHA FRANKLIN	8
7	5	SENTIMENTAL STREET	NIGHT RANGER	17
8	8	GET IT ON (BANG A GONG)	THE POWER STATION	9
9	11	WHO'S HOLDING DONNA NOW	DEBARGE	6
10	3	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	10
11	7	GLORY DAYS	BRUCE SPRINGSTEEN	7
12	22	WE DON'T NEED ANOTHER HERO	TINA TURNER	14
13	19	SUMMER OF '69	BRYAN ADAMS	12
14	20	ST. ELMO'S FIRE (MAN IN MOTION)	JOHN PARR	11
15	15	WHAT ABOUT LOVE?	HEART	15
16	17	YOU SPIN ME ROUND (LIKE A RECORD)	DEAD OR ALIVE	16
17	16	PEOPLE ARE PEOPLE	DEPECHE MODE	13
18	12	19	PAUL HARDCASTLE	26
19	18	ROCK ME TONIGHT	FREDDIE JACKSON	18
20	13	RASPBERRY BERET	PRINCE & THE REVOLUTION	21
21	14	A VIEW TO A KILL	DURAN DURAN	19
22	29	INVINCIBLE	PAT BENATAR	25
23	28	STATE OF THE HEART	RICK SPRINGFIELD	23
24	—	CHERISH	KOOL & THE GANG	22
25	27	STIR IT UP	PATTI LABELLE	41
26	—	YOU'RE ONLY HUMAN (SECOND WIND)	BILLY JOEL	20
27	—	MONEY FOR NOTHING	DIRE STRAITS	28
28	—	DON'T LOSE MY NUMBER	PHIL COLLINS	24
29	30	I WONDER IF I TAKE YOU HOME	LISA-LISA/FULL FORCE	38
30	—	DARE ME	THE POINTER SISTERS	27

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	SHOUT	TEARS FOR FEARS	1
2	7	THE POWER OF LOVE	HUEY LEWIS & THE NEWS	5
3	3	IF YOU LOVE SOMEBODY SET THEM FREE	STING	3
4	6	NEVER SURRENDER	COREY HART	4
5	2	EVERYTIME YOU GO AWAY	PAUL YOUNG	2
6	8	WHO'S HOLDING DONNA NOW	DEBARGE	6
7	4	GLORY DAYS	BRUCE SPRINGSTEEN	7
8	13	FREEWAY OF LOVE	ARETHA FRANKLIN	8
9	16	ST. ELMO'S FIRE (MAN IN MOTION)	JOHN PARR	11
10	15	SUMMER OF '69	BRYAN ADAMS	12
11	5	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	10
12	10	GET IT ON (BANG A GONG)	THE POWER STATION	9
13	11	PEOPLE ARE PEOPLE	DEPECHE MODE	13
14	19	WE DON'T NEED ANOTHER HERO	TINA TURNER	14
15	17	YOU SPIN ME ROUND (LIKE A RECORD)	DEAD OR ALIVE	16
16	18	WHAT ABOUT LOVE?	HEART	15
17	12	SENTIMENTAL STREET	NIGHT RANGER	17
18	23	YOU'RE ONLY HUMAN (SECOND WIND)	BILLY JOEL	20
19	26	DON'T LOSE MY NUMBER	PHIL COLLINS	24
20	22	ROCK ME TONIGHT	FREDDIE JACKSON	18
21	9	A VIEW TO A KILL	DURAN DURAN	19
22	28	CHERISH	KOOL & THE GANG	22
23	27	STATE OF THE HEART	RICK SPRINGFIELD	23
24	—	FREEDOM	WHAM!	32
25	—	INVINCIBLE	PAT BENATAR	25
26	—	POP LIFE	PRINCE & THE REVOLUTION	29
27	29	MYSTERY LADY	BILLY OCEAN	30
28	—	LIFE IN ONE DAY	HOWARD JONES	31
29	—	DARE ME	THE POINTER SISTERS	27
30	14	RASPBERRY BERET	PRINCE & THE REVOLUTION	21

## HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
EPIC (6)	15
Scotti Bros. (3)	
Caribou (2)	
Portrait (2)	
Private I (1)	
Rock 'N' Roll (1)	
WARNER BROS. (5)	11
Geffen (2)	
Paisley Park (2)	
Sire (2)	
CAPITOL (9)	10
Manhattan (1)	
A&M	9
COLUMBIA	9
ATLANTIC (6)	7
Mirage (1)	
ARISTA (4)	6
Jive (2)	
MCA (4)	6
Camel/MCA (1)	
Virgin/MCA (1)	
POLYGRAM	6
Mercury (4)	
De-Lite (1)	
Polydor (1)	
RCA	6
EMI-AMERICA	5
CHRYSALIS	4
ELEKTRA	3
MOTOWN	2
Gordy (2)	
CBS	1
HME (1)	

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## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
26 19	(Oval, ASCAP/Virgin, ASCAP) CPP	ABADABADANGO
68	(Moonwindow, ASCAP/Hitchings, ASCAP)	AND WE DANCED
72	(Dub Notes, ASCAP/Human Boy, ASCAP)	ANGEL
79	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM	BIT BY BIT (THEME FROM FLETCH)
99	(MCA, ASCAP/Kilaua, BMI/RightSong, BMI/Franne Golde, BMI)	BLACK CARS
92	(Black Keys, BMI/Screen-Gems, BMI) WBM	BLACK KISSES NEVER MAKE YOU BLUE
81	(Peer-Southern, ASCAP) CPP	CALL ME
78	(ATV, BMI) CLM	CANNONBALL
97	(Silver Cab, ASCAP/Almo, ASCAP) CPP/ABP	CENTERFIELD
96	(Wenaha, ASCAP) CPP	CHERISH
22	(Delightful, BMI) CPP	C-I-T-Y
65	(John Cafferty, BMI)	CRAZY IN THE NIGHT (BARKING AT AIRPLANES)
70	(Moonwindow, ASCAP) CPP	CRY
52	(Man-Ken, BMI)	DARE ME
27	(WB, ASCAP/Bob Montgomery, ASCAP/Restless Heart, ASCAP) WBM	DO YOU WANT CRYING
47	(Screen Gems-EMI, BMI/Megasongs, BMI) WBM	DON'T LOSE MY NUMBER
24	(Phil Collins, ASCAP/Pun, ASCAP/Warner Bros., ASCAP) WBM	EVERY STEP OF THE WAY
62	(House Of Cards, BMI/Walk On The Moon, BMI)	EVERYBODY WANTS TO RULE THE WORLD
75	(Nymph, BMI) CPP	EVERYTIME YOU GO AWAY
2	(Unichappell, BMI/Hot-cha, BMI) CHA/HL	FIND A WAY
39	(Bug & Bear, ASCAP/Meadowgreen, ASCAP) HL	FOREVER
55	(Milk Money, ASCAP/Foster Frees, BMI) WBM/PPP	
32	(Chappell, ASCAP) HL	FREEDOM
8	(Gratitude Sky, ASCAP/Polo Grounds, BMI)	FREEWAY OF LOVE
93	(National League, ASCAP/Golden Torch, ASCAP)	FRIGHT NIGHT
9	(TRO-Essex, ASCAP) MSC	GET IT ON (BANG A GONG)
91	(Daywin, BMI/Careers, BMI) CPP	GETCHA BACK
7	(Bruce Springsteen, ASCAP) CPP	GLORY DAYS
69	(Warner-Tamerlane, BMI/Perfect Punch, BMI/Rella, BMI/Pet Me, BMI) WBM	THE GOONIES 'R' GOOD ENOUGH
49	(Virgin, ASCAP/Brampton, ASCAP) CPP	HANGIN' ON A STRING
60	(Adams, BMI/Calypto Toonz, PROC/Irving, BMI) CPP/ALM	HEAVEN
58	(Cotillion, BMI/Chris Marc, BMI) WBM	I GOT YOU BABE
76	(Crazy People, ASCAP/Almo, ASCAP) CPP/ALM	I WANT MY GIRL
38	(Personal, ASCAP/Mokojumbi, BMI) CPP	I WONDER IF I TAKE YOU HOME
3	(Magnetic, BMI/Reggatta, BMI/Illegal Songs, BMI)	IF YOU LOVE SOMEBODY SET THEM FREE
82	(Famous, ASCAP/Bon Jovi, ASCAP)	IN AND OUT OF LOVE
25	(Makiki, ASCAP/Arista, ASCAP/Rare Blue, ASCAP) CPP/CLM	INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN)
85	(Murry-Gage, ASCAP/Schilling, ASCAP/Welbeck, ASCAP)	IT'S GETTING LATE
67	(Virgin, ASCAP)	JESSIE
37	(Don Kirshner, BMI/Blackwood Music, BMI/RightSong, BMI/Mystery Man, BMI) CPP/ABP/HL	JUST AS I AM
44	(Ratt Music, BMI/Time Coast, BMI/RightSong, BMI) CHA/HL	LAY IT DOWN
56	(Big Wad, ASCAP/Famous, ASCAP) CPP	LET HIM GO
31	(Howard Jones, BMI/Warner Bros., ASCAP/Warner-Tamerlane, BMI)	LIFE IN ONE DAY
94	(Billy Steinberg, ASCAP/Denise Barry, ASCAP/Brigitte Baby, BMI/Polifer, BMI) WBM	LIKE A SURGEON
42	(Fate, ASCAP) WBM	LIVE EVERY MOMENT
66	(April, ASCAP) CPP/ABP	LOVE AND PRIDE
90	(J&S, ASCAP/Almo, ASCAP) CPP/ALM	LOVE RESURRECTION
28	(Chariscourt, BMI/Almo, ASCAP/Virgin, ASCAP) CPP/ALM	MONEY FOR NOTHING
98	(Sid Sim, BMI/Flattown, BMI) CPP	MY TOOT TOOT
30	(Zomba, ASCAP/Willesden, BMI) CPP	MYSTERY LADY
4	(Liesse, ASCAP) CPP	NEVER SURRENDER
50	(Genevieve, ASCAP/Milk Money, ASCAP/Edspos, ASCAP)	NO LOOKIN' BACK
54	(Cass County, ASCAP/Kortchmar, ASCAP) WBM	NOT ENOUGH LOVE IN THE WORLD
61	(Ready For The World, BMI/Excalibur, BMI/Trixie Lou, BMI)	OH SHEILA
51	(Tritec, BMI) HL	ONLY FOR LOVE
13	(Sonet, BMI/Warner-Tamerlane, BMI) WBM	PEOPLE ARE PEOPLE
74	(Warner-Tamerlane, BMI) WBM	PEOPLE GET READY
29	(Controversy, ASCAP) WBM	POP LIFE
87	(Hot-cha, BMI/Unichappell, BMI/Fust Buzza, BMI)	POSSESSION OBSESSION
5	(Hulex, BMI/Red Admirat, BMI) CLM	THE POWER OF LOVE
84	(April, ASCAP)	POWER OF LOVE (YOU ARE MY LADY)
21	(Controversy, ASCAP) WBM	RASPBERRY BERET
18	(Bush Burnin', BMI)	ROCK ME TONIGHT
88	(Kehr Brothers, BMI)	RUNNING BACK
34	(Rude, BMI/WB, ASCAP/Easy Action, ASCAP) WBM	THE SEARCH IS OVER
17	(Kid Bird, BMI/Rough Play/BMI) HL	SENTIMENTAL STREET
40	(Clean Sheets, BMI) CPP	SHAME
1	(Nymph, BMI) CPP	SHOUT
33	(Big Leaf, ASCAP) WBM	SMOKIN' IN THE BOYS ROOM
100	(Red Cloud, ASCAP/Night River, ASCAP) WBM	SMUGGLER'S BLUES
80	(Tritec, BMI)	SOME PEOPLE
53	(Glory, ASCAP)	SPANISH EDDIE
11	(Gold Horizon, BMI/Foster Frees, BMI/John Parr, PRS) CPP	ST. ELMO'S FIRE (MAN IN MOTION)
23	(Chappell, ASCAP) CHA/HL	STATE OF THE HEART
41	(Unicity, ASCAP/No Pain No Gain, ASCAP/Off Backstreet, BMI/Streamline Moderne, BMI) MCA/HL	STIR IT UP
89	(Zomba, ASCAP/Willesden, BMI) CPP	SUDDENLY
12	(Adams Communications, PROC/Calypto Toonz, PROC/Irving, BMI) CPP/ALM	SUMMER OF '69
59	(Facemelting, BMI) CPP/ALM	SUMMERTIME GIRLS
36	(Phil Collins, ASCAP/Pun, ASCAP) WBM	SUSSUDIO
73	(Little Diva, BMI/Warner-Tamerlane, BMI/Safespace, BMI/Blue Midnight, ASCAP/Blue Gator, ASCAP) WBM	SWEET SWEET BABY(I'M FALLING)
57	(ATV, BMI)	TAKE ON ME
48	(RCA, ASCAP/Blue Network, ASCAP)	THERE MUST BE AN ANGEL
86	(Howard Jones, BMI/Warner-Tamerlane, BMI) WBM	THINGS CAN ONLY GET BETTER
77	(Dyad, BMI/Foster Frees, BMI/Nerpub, BMI/Tom John, BMI) CPP	THROUGH THE FIRE
71	(Adult, BMI/April, ASCAP) CPP/ABP	TONIGHT IT'S YOU
83	(John Cafferty, BMI)	TOUGH ALL OVER
19	(Tritec, BMI/Blackwood Music, BMI) HL/PPP/B-3	A VIEW TO A KILL
35	(Intersong, ASCAP/Til Tunes, ASCAP) CHA/HL	VOICES CARRY
95	(Screen Gems-EMI, BMI/Megasongs, BMI) WBM	WALKING ON SUNSHINE
14	(Irving, BMI/Myaxe, PRS) CPP/ALM	WE DON'T NEED ANOTHER HERO (THUNDERDOME)
15		WHAT ABOUT LOVE?
46	(Edwin Ellis, BMI/Nurk Twins, BMI)	WHEN YOUR HEART IS WEAK
6	(Foster Frees, BMI/Garden Rake, BMI/April, ASCAP/Random Notes, ASCAP) CPP/ABP	WHO'S HOLDING DONNA NOW
45	(Stone City, ASCAP/National League, ASCAP) CPP	WILD AND CRAZY LOVE
43	(Blue Network, ASCAP)	WOULD I LIE TO YOU?
10	(Little Tanya, BMI/MCA, ASCAP) AMC/HL	YOU GIVE GOOD LOVE
63	(Face, BMI/Postvalda, ASCAP)	YOU LOOK MARVELOUS
16	(Chappell, ASCAP) CHA/HL	YOU SPIN ME ROUND (LIKE A RECORD)
64	(Silver Angel, ASCAP) WBM	YOUR LOVE IS KING
20	(Joel, BMI) CPP/ABP	YOU'RE ONLY HUMAN (SECOND WIND)

**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.

# ...newslines...

**THE SONGWRITERS GUILD** is now planning its Ask-A-Pro series for the 1985-86 season, with sponsorship by Broadcast Music Inc. The sessions will be held in New York, Nashville and Los Angeles. For more information on the sessions, in which professionals respond to questions about the songwriting art, contact Bob Leone at (212) 686-6820 in New York; Jane David at (213) 462-1108 in Los Angeles; or Kathy Hyland at (615) 329-1782 in Nashville.

**ROCKOM**, a new computer product containing information about more than 2,600 rock artists and 18,000 recordings, will be demonstrated at the NRBA/NAB radio convention in Dallas, Sept. 11-15. A creation of WCBS-FM New York personality Norm N. Nite, Rockom is designed to enable music radio to quickly locate and display information on rock. It's available in three segments: 1950-63, 1964-75 and 1976 to the present. Rockom is located at 1440 Snow Road, Cleveland; phone: (216) 741-1032.

**MUSIC NOTES**, which makes greeting cards that use lyrics from well-known songs in their designs, has expanded its Everyday line into four different categories: "Music Memories," for a market with memories dating back to the '30s; "God Bless America," a patriotic line for the 30-60 age group; "Video Greetings," featuring video clip photos and lyrics; and "Music Notes," the original line geared to a young adult group. Dealer cost is \$7.50 per dozen, with a \$1.50 suggested list for each card. Wire floor spinner and plastic counter displays are available. Music Notes can be reached at (703) 893-3929.

**AROMA DISC**, which puts fragrances on small, record-like disks for use on a special phono-like device, has a special two-disk offer for Christmas, to be supported by network tv spots and major consumer print insertions. An \$8 value going for \$5.95, "Christmas Memories" consists of scents evoking a Christmas tree and peppermint candy cane. Other Christmas-themed product is making its debut this year.

## Lifelines

### BIRTHS

Boy, Kevin David, to Jeff and Christine Krump, July 13 in Aurora, Colo. He was formerly a promoter with Feyline Presents and is now vice president of Musicon Management, which manages the group Triumph.

### DEATHS

George Duvivier, 64, of cancer July 11 in New York. One of the most accomplished and versatile bassists in jazz, Duvivier began his career with Coleman Hawkins in 1941 and went on to work with numerous musicians and singers, notably Lena Horne, with whom he made several European tours in the '50s. He was also an active studio musician with a lengthy list of tv commercials and movie soundtrack credits.

Wynn Stewart, 51, of a heart attack July 17 in Hendersonville, Tenn. The country stylist got his start singing church solos at the age of five and by 13 was a regular guest on KTWO in Springfield, Mo. "Wishful Thinking" and "Another Day, Another Dollar" are among his writing and recording credits. Stewart opened a club in Las Vegas in the early '60s and appeared on his own television show before moving to California to tour with a new band. Among his other recording credits are "It's Such A Pretty World Today," "Waltz Of The Angels," "Love's Gonna Happen To Me, 'Cause I Have You" and "World Wide Travelin' Man." He is survived by his mother, a son, two daughters, two sisters and a brother-in-law.

Taylor Storer, 29, of cancer July 18 in St. Louis. He was general manager of the New Music Distribution Service in New York and stage manager for the New Jazz series at New York's Public Theatre. He is survived by his wife Karen Hofling, a son, his parents and a brother.

Annie B. Strobach, 88, July 20 in Miami. She was the mother of Carl "Sandy Beach" Strobach, Southern regional sales manager for Disneyland Records.

Giuseppe "Pino" Velona, 55, after a lengthy illness July 22 in Milan. A well-known figure in the Italian record industry, he was managing director of WEA Italiana from 1974-84, and prior to that spent 15 years as international manager of the R-Fi recording company. The founder/president of Italy's new national video association, Univideo, Velona was also a member of the board of the Italian record industry association AFI for many years.

George Levy, 78, of cancer July 26 in New York. Levy, a lawyer, was a copyright expert who, in recent years, did copyright research for many major music publishers. He was associated with Leeds Music, formed by his brother Lou Levy, for many years. In addition to his brother, he is survived by his wife, a son and a sister.



**A Shebang-Up Celebration.** Members of Shebang gather with Atlanta Pro Records' top brass to celebrate the group's recent signing to the label. Seated from left are band members Peter Stroud, Neel Daniel and Keith Christopher, label owners Danny Hamilton and Perry G. Statiras, and band members Brent Daniel and Tim Gardner.

## New Companies

**Singing Roadie Music**, formed by Garth Shaw, former road manager for Kenny Rogers. The publishing company's first cut, "Follow The Path," was recorded by Jim Turner on Earthtone Records. 3148 Congress, Las Vegas, Nev. 89121; (702) 457-3083.

**Rockin Robert Music Publishing**, formed by Robert D. Berg. First signing is Shar of Girl Records group Shar & the Boys. Company will specialize in rock, new music and crossover. 41-38 Little Neck Pkwy., Little Neck, N.Y. 11363; (718) 423-6893.

**Joey Boy Records Inc.**, formed by José Armada Jr. and Allen L. Johnston. First releases are "It's Not Too Late" by the group Sequel and "Ooh I Love You" by the group Rock Five. 3081 N.W. 24th St., Miami, Fla. 33142; (305) 635-5588.

**TheSOUND**, a sound production/effects company, formed by Kevin Goldberg, Evan Kopelson, Todd Si-

mon and Rico Williams. Company specializes in sound production and original composition and features such equipment as a Fairlight CMI, a Linn 9000 drum computer and an eight-track demo studio with mastering capability. In addition to in-house services, some equipment will be available for rental. 2829 Laurel Canyon Pl., Los Angeles, Calif. 90046; (213) 650-5480.

**Toot Toot Recordz Inc.**, a Louisiana label, formed by entertainment attorney Ellis Jay Paillet and producer Robert G. Vernon. The label will be distributed nationally and internationally by Louisiana-based Paula Records. First release is "My Toot Toot" by Fats Domino & Doug Kershaw. 1001 Howard Ave., Suite 4200, New Orleans, La. 70113; (504) 525-0000.

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## Bubbling Under

### THE HOT 100 SINGLES

- 101 IT'S OVER NOW LUTHER VANDROSS EPIC 34-04944
- 102 DANCIN' IN THE KEY OF LIFE STEVE ARRINGTON ATLANTIC 7-89535
- 103 PADLOCK GWEN GUTHRIE GARAGE/ISLAND TRADING CO. 21 (ATLANTIC)
- 104 PLEASE BE GOOD TO ME MENUDO RCA PB 14154
- 105 MY SECRET (DIDJA GIT IT YET) NEW EDITION MCA 5267
- 106 GLOW RICK JAMES GORDY 1796 (MOTOWN)
- 107 WELL-A-WIGGY THE WEATHER GIRLS COLUMBIA 38-04528
- 108 PLEASURE SEEKERS THE SYSTEM MIRAGE 7-99636 (ATLANTIC)
- 109 HISTORY MAI TAI CRITIQUE 715
- 110 TOO LOUD ROBERT PLANT ESPERANZA 7-99622 (ATLANTIC)

### THE TOP POP ALBUMS

- 201 MOTLEY CRUE TOO FAST FOR LOVE ELEKTRA 60174
- 202 CHERYL LYNN FIDELITY COLUMBIA FC 40024
- 203 THE STANLEY CLARKE BAND FIND OUT EPIC FE 40040
- 204 THE DAZZ BAND HOT SPOT MOTOWN 6149ML
- 205 DENNIS EDWARDS COOLIN' OUT GORDY 6148 GL (MOTOWN)
- 206 KING STEPS IN TIME EPIC BFE 40061
- 207 TEXTONES MIDNIGHT MISSION GOLD MOUNTAIN GM-86010 (A&M)
- 208 GRANDMASTER FLASH THEY SAID IT COULDN'T BE DONE ELEKTRA 60389
- 209 HEAVY PETTIN' ROCK AIN'T DEAD POLYDOR 825897 (POLYGRAM)
- 210 ORIGINAL BROADWAY CAST CATS GEFEN GHS 2031 (WARNER BROS.)

## Calendar

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

### AUGUST

- Aug. 14, Compact Disc Group Meeting, Park Lane Hotel, New York. (212) 355-0011.
- Aug. 15-18, Jack The Rapper's Family Affair '85, Marriott Marquis Hotel, Atlanta. (305) 423-2328.
- Aug. 19-22, Electro Sound Seminar 1985, Union Square Hyatt, San Francisco. (408) 245-6600.
- Aug. 22-23, National Religious Broadcasters South Central Regional Convention, Ramada Inn, Memphis. (901) 365-4673.
- Aug. 25-28, Video Software Dealers Assn. Convention, Sheraton Washington and Shoreham Hotels, Washington, D.C. (609) 424-7117.

### SEPTEMBER

- Sept. 11-14, Jazz Times Convention, Roosevelt Hotel, New York. (301) 588-4114.
- Sept. 11-15, NAB/NRBA Radio Convention & Programming Conference (RCPC), Dallas Convention Center.
- Sept. 13, Second Annual MTV Music Awards, Radio City Music Hall, New York.
- Sept. 14, Nashville Songwriters Assn. International Annual Mini-Seminar, Realtors Midwest Conference Center, Marriott Hotel, Chicago. (615) 321-5004.
- Sept. 15-22, Eighth Annual Georgia Music Festival, Atlanta. (404) 325-0832.
- 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 Newmaker Luncheon, Waldorf-Astoria, New York. (212) 867-6650.
- Sept. 25-28, New Music Seminar, Marriott Marquis Hotel, New York. (212) 722-2115.
- Sept. 30-Oct. 3, National Assn. of Recording Merchandisers (NARM) Retail/Manufacturer Advisory Committee Meeting, Sheraton Harbor Island, San Diego. (609) 424-7404.

### OCTOBER

- Oct. 10, American Jewish Congress Cultural Achievement Award Dinner, Pierre Hotel, New York.
- Oct. 10-11, Electronic Accessories Show, Atlantic City (N.J.) Convention Center. (215) 675-7562.
- Oct. 16-18, Musexpo/Videxpo '85, Kensington Exhibition Center, London. (01) 968-4567.

### NOVEMBER

- Nov. 9, 1985 New Music Awards, Beacon Theatre, New York. (516) 248-9600.
- Nov. 14-16, 16th Annual Loyola National Radio Conference, Holiday Inn, Mart Plaza, New Orleans. (312) 670-3207.



## JULY RIAA CERTIFICATIONS

(Continued from page 1)

month (compared to three in the same month last year), bringing the year-to-date total to 40 (compared to 27).

The RIAA also awarded 10 gold albums (compared to seven in July, 1984), bringing the year-to-date total to 74 (compared to 71).

By topping the five million mark with "Like A Virgin," Madonna pulled ahead of four other female artists who have earned quadruple platinum albums since 1976, when the RIAA introduced platinum awards. Those runners-up: Pat Benatar ("Crimes Of Passion"), Tina Turner ("Private Dancer"), Cyndi Lauper ("She's So Unusual") and Barbra Streisand ("A Star Is Born," "Greatest Hits, Vol. 2" and "Guilty"). Carole King's "Tapestry," widely regarded as the best-selling album in history by a female artist, was released in 1971, five years before the inception of platinum awards.

In addition, Bruce Springsteen's "Born In The U.S.A." topped the seven million sales mark in July, putting it just behind Prince's "Purple Rain" (nine million) and Lionel Richie's "Can't Slow Down" (eight million) as the best-selling album since Michael Jackson's "Thriller," which is the all-time champ, with U.S. sales of 20 million.

Two Alabama albums, 1981's "Feels So Right" and 1982's "Mountain Music," topped the four million sales mark in July, the first country music albums to hit that sales level since platinum awards were introduced in 1976. The runners-up in the country category are two Willie Nelson albums that were certified triple platinum, "Stardust" and "Always On My Mind." A third runner-up is Alabama's 1983 release "The Closer You Get," which topped the three million mark in July.

Prince's "Around The World In A Day" was simultaneously certified gold, platinum and double platinum on July 2. And two weeks later, Prince's 1982 double album "1999" was certified triple platinum.

Ratt's "Invasion Of Your Privacy" was simultaneously certified gold and platinum on July 31. It's

the band's second album in a row to top the million sales mark, following 1984's "Out Of The Cellar," which went on to hit double platinum. "Invasion" is the second heavy metal album to be certified platinum so far this year, following Deep Purple's "Perfect Strangers."

Kool & the Gang returned to platinum status in July with "Emergency," after stopping at gold with their last two studio albums, "As One" and "In The Heart." It's the group's fourth platinum album, and their first since 1981's "Something Special."

The month's oldest album to be certified gold was Patsy Cline's "Greatest Hits," first released in March, 1967. Cline died in a plane crash in March, 1963, at the age of 30.

Madonna's "Crazy For You" and "Angel"/"Into The Groove" were the first singles to be certified gold since USA For Africa's "We Are The World" in April. Counting "Like A Virgin," which was certified gold in January, Madonna now accounts for three of the eight singles to have been certified gold so far this year.

"Angel"/"Into The Groove" is the fourth 12-inch single to be certified gold following Barbra Streisand & Donna Summer's "No More Tears (Enough Is Enough)," Kurtis Blow's "The Breaks" and Frankie Smith's "Double Dutch Bus." The Streisand/Summer and Smith hits were also certified gold in their seven-inch configurations.

Here's the complete list of July certifications:

### Multi-Platinum Albums

**Bruce Springsteen's** "Born In The U.S.A.," Columbia. Seven million.

**Madonna's** "Like A Virgin," Sire/Warner Bros. Five million.

**ZZ Top's** "Eliminator," Warner Bros. Five million.

**Alabama's** "Feels So Right," RCA. Four million.

**Alabama's** "Mountain Music," RCA. Four million.

**Air Supply's** "Greatest Hits," Arista. Three million.

**Alabama's** "The Closer You

Get," RCA. Three million.

**Cars' "Heartbeat City,"** Elektra. Three million.

**Prince's "1999,"** Warner Bros. Three million.

**Wham's "Make It Big,"** Columbia. Three million.

**Prince's "Around The World In A Day,"** Warner Bros. Two million.

### Platinum Albums

**Prince's "Around The World In A Day,"** Warner Bros. His fifth.

**Kool & the Gang's "Emergency,"** De-Lite/PolyGram. Their fourth.

**U2's "Under A Blood Red Sky,"** Island. Their third.

**Ratt's "Invasion Of Your Privacy,"** Atlantic. Their second.

**"Vision Quest"** soundtrack, Geffen.

### Gold Albums

**Prince's "Around The World In A Day,"** Warner Bros. His sixth.

**"Air Supply,"** Arista. Their fifth.

**Dire Straits' "Brothers In Arms,"** Warner Bros. Their fourth.

**Eurythmics' "Be Yourself Tonight,"** RCA. Their third.

**Robert Plant's "Shaken 'N' Stirred,"** Es Paranza/Atlantic. His third.

**Night Ranger's "7 Wishes,"** Camel/MCA. Their second.

**Ratt's "Invasion Of Your Privacy,"** Atlantic. Their second.

**Patsy Cline's "Greatest Hits,"** MCA.

**Freddie Jackson's "Rock Me Tonight,"** Capitol. His first.

**Various Artists, "Best Of Disney, Vol. 2,"** Disneyland/Vista.

### Gold Singles

**Madonna's "Crazy For You,"** Geffen. Her second.

**Madonna's "Angel"/"Into The Groove" (12-inch single),** Sire/Warner Bros. Her third.

### Gold Children's Singles

**"The Hobbit,"** Disneyland/Vista.

**"Mother Goose Rhymes,"** Disneyland/Vista.

**"Wizard Of Oz,"** Disneyland/Vista.

**"Winnie The Pooh And The Blustery Day,"** Disneyland/Vista.

**"Br'er Rabbit And The Tar Baby,"** Disneyland/Vista.



**Zerimar Meets Its Peers.** Clasica Moderna Sonido y Vision recording act Zerimar signs a worldwide publishing agreement with The Peer-Southern Organization. The group's first single is "Solo Suenos." Standing from left are Clasica Moderna's vice president and general manager Pasquale Martine and president David Forman, attorney Raphael Rosingana, and Peer-Southern president Ralph Peer II. Seated are band members Mario and Cristobal Zerimar and Peer-Southern's West Coast manager, Latin America division, Catalina Schindler.

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## MORE THAN 4,000 REGISTER FOR '85 VSDA CONVENTION

(Continued from page 1)

figure.

A survey of manufacturers shows that most will have about 20 people at the show. One representative firm is Media Home Entertainment, which will field a staff of 18 at the event.

"We're very excited about VSDA," says Media vice president of sales and marketing Alan Ostroff. "There are a lot of new people

in our company who have not had this experience before."

So far the biggest show business name scheduled to make an appearance is Jane Fonda, who will be appearing for Karl/Lorimar Home Video. Reflecting the increasing importance of both children's video and merchandised characters to the industry, many of the appearances made will be by such marketed

names as Rainbow Brite and Strawberry Shortcake. In addition, word is that comedian Gallagher will be making an appearance for Paramount Home Video.

Most companies have not yet finalized their plans for bringing in celebrities. "A lot of that doesn't get firmed up until the last minute," says MGM/UA Home Video vice president of sales and marketing Saul Melnick.

Even though the convention will be held in the nation's capital, there are no political activities scheduled, according to Granberg.

Of the seminars and sessions scheduled at the conference, Granberg says, "It's not going to be a hype." The theme, she notes, will be "how to do it."

Despite the rapidity of the VSDA convention's growth, Granberg predicts that there will be no problems with disorganization. Conference registration in 1984 was virtually twice 1983's figures, she notes, "and we didn't have chaos and nobody got killed."

## RECORD RATINGS

(Continued from page 1)

a position has taken place."

An RIAA spokesperson did comment that several ideas on labeling were discussed at the meetings that have taken place between the trade group and record companies. These range from a "generic labeling" urging caution and parental guidance to specific ratings for lyrics that might be considered profane, violent, sexually explicit, occult or drug- or alcohol-related.

The Gortikov memo to member

companies also voiced concern that the industry's legislative priorities, including the just-introduced audio-only home taping bill as well as measures targeting piracy, counterfeiting and bootlegging, could be hurt. Public awareness of the PMRC's objections is growing, says the source, as is adverse publicity from the record companies' apparent reluctance to meet the issue forthrightly.

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#1



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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	2	2	38	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD) 1 week at No. One	RECKLESS
2	1	1	20	TEARS FOR FEARS ▲ MERCURY 824 300-1M1/POLYGRAM (8.98)	SONGS FROM THE BIG CHAIR
3	3	3	23	PHIL COLLINS ▲ <sup>2</sup> ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
4	6	9	5	STING A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
5	4	4	60	BRUCE SPRINGSTEEN ▲ <sup>7</sup> COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
6	7	6	18	THE POWER STATION ● CAPITOL SJ-12380 (8.98)	THE POWER STATION
7	8	12	5	MOTLEY CRUE ELEKTRA 60418 (9.98)	THEATRE OF PAIN
8	5	5	14	PRINCE & THE REVOLUTION ▲ <sup>2</sup> PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
9	9	7	7	RATT ATLANTIC 81257 (9.98)	INVASION OF YOUR PRIVACY
10	15	17	10	DIRE STRAITS ● WARNER BROS 25264 (8.98) (CD)	BROTHERS IN ARMS
11	10	10	10	NIGHT RANGER ● CAMEL/MCA 5593/MCA (8.98)	7 WISHES
12	12	13	20	WHITNEY HOUSTON ● ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
13	14	14	12	EURHYTHMICS ● RCA AJL1-5429 (8.98)	BE YOURSELF TONIGHT
14	18	39	4	BILLY JOEL COLUMBIA C2 40121	GREATEST HITS VOL. I & II
15	11	11	37	MADONNA ▲ <sup>5</sup> SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
16	16	15	40	WHAM! ▲ <sup>3</sup> COLUMBIA FC39595 (CD)	MAKE IT BIG
17	17	18	17	HOWARD JONES ● ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
18	13	8	31	SOUNDTRACK ▲ MCA 6143 (9.98) (CD)	BEVERLY HILLS COP
19	21	28	5	SCORPIONS MERCURY 824-344-1/POLYGRAM (11.98) (CD)	WORLD WIDE LIVE
20	20	20	6	TALKING HEADS SIRE 25305/WARNER BROS. (8.98)	LITTLE CREATURES
21	27	30	12	PAUL YOUNG COLUMBIA BFC 39957 (CD)	SECRET OF ASSOCIATION
22	22	23	51	BILLY OCEAN ▲ JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
23	25	34	5	HEART CAPITOL ST-12391 (8.98)	HEART
24	19	16	46	SURVIVOR ▲ SCOTTI BROS. FZ 39578/EPIC (CD)	VITAL SIGNS
25	23	21	35	KOOL & THE GANG ▲ DE-LITE 82294-3-1/POLYGRAM (8.98) (CD)	EMERGENCY
26	26	26	7	AIR SUPPLY ARISTA AL8-8283	AIR SUPPLY
27	24	19	17	'TIL TUESDAY EPIC BFE 39458	VOICES CARRY
28	28	29	7	R.E.M. I.R.S. 5592/MCA (8.98)	FABLES OF THE RECONSTRUCTION
29	30	31	21	DEBARGE ● GORDY 6123GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
30	45	55	6	SOUNDTRACK ATLANTIC 81261 (9.98) (CD)	ST. ELMO'S FIRE
31	36	47	4	COREY HART EMI-AMERICA ST-17161 (8.98)	BOY IN THE BOX
32	34	37	12	FREDDIE JACKSON ● CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
33	29	22	11	SUPERTRAMP A&M SP-5014 (8.98) (CD)	BROTHER WHERE YOU BOUND
34	39	44	25	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
35	59	120	3	SOUNDTRACK MCA 6144 (9.98)	BACK TO THE FUTURE
36	31	27	29	JOHN FOGERTY ▲ WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD
37	47	69	3	ARETHA FRANKLIN ARISTA AL8-8286 (8.98)	WHO'S ZOOMIN' WHO
38	32	25	18	TOM PETTY AND THE HEARTBREAKERS ● MCA 5486 (8.98) (CD)	SOUTHERN ACCENTS
39	33	24	9	ROBERT PLANT ● ES PARANZA 90265/ATLANTIC (9.98) (CD)	SHAKEN 'N STIRRED
40	<b>NEW</b>			THE POINTER SISTERS RCA AJL1-5487 (8.98)	CONTACT
41	41	42	9	AMY GRANT A&M SP-5060 (8.98)	UNGUARDED
42	46	59	4	JEFF BECK EPIC 39483	FLASH
43	44	49	4	AC/DC ATLANTIC 81263 (8.98)	FLY ON THE WALL
44	40	40	19	LUTHER VANDROSS ▲ EPIC 39882	THE NIGHT I FELL IN LOVE
45	42	36	61	TINA TURNER ▲ <sup>4</sup> CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
46	43	43	24	GEORGE THOROGOOD EMI-AMERICA ST-17145 (8.98) (CD)	MAVERICK
47	49	56	5	DEAD OR ALIVE EPIC BFE 40119	YOUTH QUAKE
48	35	35	22	THE MARY JANE GIRLS ● GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
49	56	60	16	RICK SPRINGFIELD ● RCA AJL1-5370 (9.98)	TAO
50	51	54	5	"WEIRD AL" YANKOVIC ROCK 'N ROLL FZ 40033/SCOTTI BROS	DARE TO BE STUPID
51	37	33	8	BOB DYLAN COLUMBIA FC 40110	EMPIRE BURLESQUE
52	48	48	7	KIM CARNES EMI-AMERICA SO-17159 (8.98)	BARKING AT AIRPLANES
53	53	53	25	RUN-D.M.C. ● PROFILE PRO1205 (8.98)	KING OF ROCK
54	58	58	26	DEPECHE MODE SIRE 25194-1 WARNER BROS. (8.98)	SOME GREAT REWARD
55	52	52	7	THE BEACH BOYS CARIBOU BFZ 39946 EPIC (CD)	THE BEACH BOYS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	54	46	35	DON HENLEY ▲ GEFEN GHS 24026/WARNER BROS (8.98) (CD)	BUILDING THE PERFECT BEAST
57	73	90	6	JIMMY BUFFETT MCA 5600 (8.98)	THE LAST MANGO IN PARIS
58	61	41	18	KATRINA AND THE WAVES CAPITOL ST-12400 (8.98)	KATRINA AND THE WAVES
59	62	65	22	JESSE JOHNSON'S REVUE A&M SP-6-5024 (6.98)	JESSE JOHNSON'S REVUE
60	60	50	13	BON JOVI MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
61	55	45	7	SOUNDTRACK ARISTA AL9-8278 (9.98)	PERFECT
62	65	76	4	CAMEO ATLANTA ARTISTS 824 546-1/POLYGRAM (8.98)	SINGLE LIFE
63	50	32	41	GLENN FREY MCA 5501 (8.98)	THE ALLNIGHTER
64	38	38	7	SOUNDTRACK CAPITOL ST 12413 (8.98)	A VIEW TO A KILL
65	67	63	7	BRYAN FERRY WARNER BROS 25082 (8.98) (CD)	BOYS AND GIRLS
66	66	68	38	REO SPEEDWAGON ▲ EPIC QE39593 (CD)	WHEELS ARE TURNING
67	63	51	10	JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 39405/EPIC (CD)	TOUGH ALL OVER
68	57	57	12	THE HOOTERS COLUMBIA BFC 39912	NERVOUS NIGHT
69	64	64	12	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98)	MAGIC TOUCH
70	100	111	8	READY FOR THE WORLD MCA 5594 (8.98)	READY FOR THE WORLD
71	75	79	14	RICK JAMES GORDY 6135GL/MOTOWN (8.98)	GLOW
72	72	72	25	ANIMOTION MERCURY 822580-1/POLYGRAM (8.98) (CD)	ANIMOTION
73	74	77	102	MADONNA ▲ <sup>2</sup> SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
74	78	82	19	DEPECHE MODE SIRE 25124/WARNER BROS (8.98)	PEOPLE ARE PEOPLE
75	82	84	97	HUEY LEWIS & THE NEWS ▲ <sup>5</sup> CHRYSALIS FV 41412 (CD)	SPORTS
76	77	75	26	COMMODORES ▲ MOTOWN 6124ML (8.98) (CD)	NIGHTSHIFT
77	84	101	7	SPYRO GYRA MCA 5606 (8.98)	ALTERNATING CURRENTS
78	69	71	8	MEN AT WORK COLUMBIA FC 40078	TWO HEARTS
79	81	85	17	KENNY LOGGINS COLUMBIA FC 39174	VOX HUMANA
80	70	66	14	LONE JUSTICE GEFEN GHS 24060/WARNER BROS. (8.98) (CD)	LONE JUSTICE
81	85	86	90	THE POINTER SISTERS ▲ <sup>2</sup> PLANET BEL1-5410/RCA (9.98) (CD)	BREAK OUT
82	88	108	4	Y&T A&M SP-5076 (8.98)	OPEN FIRE
83	83	94	19	ERIC CLAPTON DUCK/WARNER BROS. 1-25166/WARNER BROS (8.98) (CD)	BEHIND THE SUN
84	86	74	32	FOREIGNER ▲ <sup>2</sup> ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR
85	101	121	6	LOOSE ENDS MCA 5588 (8.98)	"A LITTLE SPICE
86	76	70	14	DAN FOGELBERG FULL MOON/EPIC FE 39616/EPIC	HIGH COUNTRY SNOWS
87	93	97	39	TEARS FOR FEARS MERCURY 811 039-1/POLYGRAM (8.98) (CD)	THE HURTING
88	105	113	4	CARLY SIMON EPIC 39970	SPOILED GIRL
89	128	152	4	A-HA WARNER BROS. 25300 (8.98)	HUNTING HIGH AND LOW
90	99	99	43	U2 ▲ ISLAND 90231/ATLANTIC (8.98)	THE UNFORGETTABLE FIRE
91	68	61	44	DOKKEN ELEKTRA 60376 (8.98) (CD)	TOOTH & NAIL
92	95	98	9	UTFO SELECT 21614 (8.98)	UTFO
93	87	87	13	CON FUNK SHUN MERCURY 824 345-1M-1/POLYGRAM (8.98) (CD)	ELECTRIC LADY
94	96	95	11	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
95	97	103	19	ALISON MOYET COLUMBIA BFC 39956	ALF
96	91	81	42	DARYL HALL & JOHN OATES ▲ <sup>2</sup> RCA AFL1-5309 (9.98) (CD)	BIG BAM BOOM
97	98	102	21	GO WEST CHRYSALIS FV 41495 (8.98) (CD)	GO WEST
98	92	93	22	MICK JAGGER ▲ COLUMBIA FC 39940 (CD)	SHE'S THE BOSS
99	71	67	25	OAVID LEE ROTH ▲ WARNER BROS. 1-25222 (5.99)	CRAZY FROM THE HEAT
100	80	78	17	USA FOR AFRICA ▲ <sup>3</sup> COLUMBIA USA 40043	WE ARE THE WORLD
101	106	106	94	PHIL COLLINS ● ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
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104	118	122	6	JOHN DENVER RCA AFL1-5458 (8.98)	DREAMLAND EXPRESS
105	107	89	16	LIMAH L EMI-AMERICA ST-17142 (8.98)	DON'T SUPPOSE
106	110	115	57	PRINCE & THE REVOLUTION ▲ <sup>9</sup> WARNER BROS 25110-1 (8.98) (CD)	PURPLE RAIN
107	111	116	38	WHODINI ● JIVE JL-8251 ARISTA (8.98)	ESCAPE
108	113	118	6	RENE & ANGELA MERCURY 824 607-1M-1 POLYGRAM (8.98)	STREET CALLED DESIRE
109	109	110	7	HELIX CAPITOL ST-12411 (8.98)	LONG WAY TO HEAVEN
110	90	80	24	THE FIRM ● ATLANTIC 81239 (8.98) (CD)	THE FIRM

## CANADIAN GOVERNMENT PROPOSES INDUSTRY SUPPORT

(Continued from page 3)

remain on the brink of bankruptcy; 47% showed losses after taxes in 1983."

And it says the radio industry, "with its stagnant economic performance and uncertain financial footing, has been less well equipped to seize upon the opportunities of the present and the future."

The government wants to position Canadian business so it can participate in new and promising technologies, such as Compact Disc manufacturing, satellite radio and music video.

"Otherwise, these companies will be bypassed as other, foreign companies develop the technology, the products and the services," the paper says. "Canadian companies will then be faced with the choice of being shut out of the market, or playing the very expensive game of catch-up for a small share of the pie."

It outlines a 15-point plan and also calls for input from the industry during the next few weeks—it sets Aug. 16 as a deadline for comments—on such areas as how to change the tax regime as it pertains to capital cost allowance and whether the music business should quali-

fy for job training and management training assistance from federal funds.

"Case studies have revealed that many Canadian-owned sound recording companies have weak financial management, poor understanding of the requirements to attract funding from lending institutions and inadequate business plans," it says.

But there is precious little in the paper for the foreign-owned firms that dominate the Canadian business. Brian Robertson, president of the Canadian Recording Industry Assn. (CRIA), says it is "ill-advised" for the government to ignore the multinationals.

But Robertson and Earl Rosen, head of the Canadian Independent Record Production Assn. (CIRPA), have generally applauded the government's effort, which will likely culminate in a strategy announcement in September or October. The long-delayed strategy has been in the works for more than two years.

Rosen says he's very pleased that the government has recognized FACTOR-CTL and VideoFACT, both run by CIRPA, as the worthwhile funding bodies. It would have

been difficult for the government to establish a separate funding mechanism.

Other reaction was similarly positive. Attic Records president Al Mair says his first reading of the paper leaves an impression "that there's a lot of substance there for me."

Robertson, however, cautions against the federal approach toward funding. "We believe it's important that funding motivate quality instead of quantity," he says. "We are not looking simply for handouts."

But, he says, "The government is clearly recognizing that the recording business in 1985 is an international one," and that Canadian firms cannot rely on Canadian sales for success.

The government has turned thumbs down on any idea of eroding Canadian content regulations for radio. In the paper, it says that "continued commitment to minimum levels . . . is unquestioned," even though it acknowledges that radio stations often have a difficult time in meeting the quotas and frequently over-expose many Canadian artists with quality product.

Missing from the paper is an explanation of how the government intends to pay for the measures, or whether it will foot the bill at all. Earlier, the government commissioned a study which examined consumer resistance to a 50% surtax on all recordings to pay for assistance to the Canadian business and found only half-hearted resistance to the scheme.

The paper, once input is received, will be transformed into a cabinet document and presented for consideration by the government. Once approval is given to a series of measures, Communications Minister Marcel Masse will announce the strategy.

## NAMM AD CAMPAIGN

(Continued from page 4)

they had participated in the campaign," he says. "We didn't ask anyone for more than a \$1,000 contribution; we wanted a lot of people to

give a little, rather than the other way around."

Although NAMM's original goal was to raise \$150,000 from members, Griffin says the \$75,000 that came in will be sufficient to get the campaign off the ground. "Besides," he adds, "we are still seeing money coming in at this point."

NAMM has already participated in one joint promotion with another music industry entity by teaming with the American Federation of Musicians (AFM) to promote school music programs. The AFM put together several radio spots featuring Billy Joel and Willie Nelson speaking about how they were helped as youths by having access to music programs in their schools. The union then sent the ads to music retailers nationwide, who in turn asked radio stations "with whom the dealers had a relationship to play the spots as a public service," according to Griffin.

That was the first cooperative effort between NAMM and the AFM, Griffin says, but "not the last."

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## NEW BMI PACT

(Continued from page 3)

The agreed-upon rate changes in the new contract require stations to pay 61.5% of the ASCAP rate in 1985, 68% in 1986 and 70% in 1987. While the rates for the retroactive years 1983 and 1984, as well as those for 1985, are fixed, the percentages for the final two years can be reduced to 65% and 68% of the ASCAP rate, respectively, if the stations by then have not yet settled their rates hassle with the senior society. That dispute is now before the rate court.

Much of the All-Industry Committee's hope of containing the actual amounts to be paid BMI now rest largely on its ability to wrest a favorable deal from the rate court in the ASCAP proceedings.

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**Strait Gold.** MCA recording artist George Strait, center, is awarded two gold albums for his consecutive hits, "Right Or Wrong" and "Does Ft. Worth Ever Cross Your Mind," backstage prior to his show at the Universal Amphitheatre in Los Angeles. Shown with the artist are MCA Records & Music Group president Irving Azoff, left, and MCA Records Nashville president Jimmy Bowen.

## CHARLEY PRIDE EXITS RCA

(Continued from page 1)

and began charting the following year. Between 1969 and 1983, he had at least one No. 1 country single each year. In the early '70s, Pride won three Grammys and was voted the Country Music Assn.'s entertainer of the year once and top male vocalist twice.

Hortense Ransom, manager of Pride's office, says that the singer's contract was due to expire next year, but that he asked for an early release because he was "unhappy with the way they were promoting his records." She adds that RCA still has "a lot of stuff in the can" on Pride that will probably be released.

RCA's Nashville office was provided a copy of the news release but declined to comment on it or answer questions about the conditions under which Pride is leaving. But a spokesman for RCA confirmed that Pride has been released from his contract.

Multiple-platinum-selling Alabama is clearly RCA's top priority, but the label is also paying a good deal of promotional attention to such other country newcomers as Gail Davies, the Judds, Vince Gill, Gus Hardin, Hillary Kanter, Sylvia, and Restless Heart.

Still, RCA recently signed veter-

an Mel Tillis, and Waylon Jennings has been an RCA staple since 1965.

Other figures who came to prominence in the '60s when Pride did, and who still enjoy chart health, include Willie Nelson, Glen Campbell, Conway Twitty, Merle Haggard, the Statler Brothers and George Jones.

In his statement, Pride said he had been "completely satisfied" with RCA "until the last several years," adding, "It seems to me that country music is moving away from the older and more established music and that a new sound is what the label wants. I think the old sound is fine."

He said he envisioned no problem in finding another label, "but I want to be sure that my new label and I are comfortable and compatible with each other concerning the direction and thrust of my music and the distribution of my records."

With Pride's departure from RCA, veteran artist Ray Charles, on Columbia, is now the only black artist recording for a major country label.

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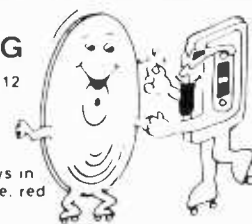
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# Grass Route

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

**TALK OF THE TOWN COMMUNICATIONS** of Brooklyn has started a new radio show called "The Public Music Poll." It's currently airing from 5-6 p.m. Wednesdays on WNYE, a station funded by the Board of Educations which leases that hour six days a week. The program, which emphasizes r&b of all sorts, is designed to gather listener feedback on untested and unsigned product. The show has been airing since early July, and Talk Of The Town president **Lindsay Johnson** says the number of phone responses per show averages between 130 and 200.

Callers rate each record, and the most popular tracks are mixed back into the following week's program for more comparisons. Throughout August, the "Public Music Poll" will focus on rap releases, with the scope broadening in the fall—a free exposure opportunity.

Submissions must be broadcast-quality recordings, copyrighted, void of profanity, less than five minutes long and not affiliated with any record companies, although we assume that releases on vanity labels are acceptable. Material should be sent to Johnson at TOT, 386 Madison St., Brooklyn, N.Y. 11221; (718)

574-3402.

**SEEDS & SPROUTS:** Frustrated with the absence of indies on our pop charts, we flew out to Los Angeles and were cheered up by finding a **Profile** release on American Airlines' "Rock Chart '85." **Paul Hardcastle's** "King Tut" was part of the Music In The Air service supplied by John Doremus Inc. The appearance of "King Tut," the only indie release on the program, represents a coup of sorts for label partner **Cory Robbins**, who's had Doremus on the mailing list for more than a year. For a shot at hearing your product in transit, send stuff to Doremus at 875 N. Michigan Ave., Chicago 60611.

**ORA International**, a multi-faceted firm in La Habra, Calif., is starting what it hopes will be an annual So-Cal musical tradition this weekend with the 1985 Catalina Splish-Splash Reggae Festival. Slated for Sunday (11), scheduled artists include UB40, Mikey Dread, David Lindley, the Blue Riddim Band and others. Okay, that's a lot of major label artists, but ORA itself has an affinity for alternative music from which many indies have bene-

fitted. ORA's president is **Roberto Angotti**, also the reggae jock on KNAC Los Angeles, who is hosting the concert.

**SOME BIZZARE RECORDS** of London sends us word that former Soft Cell partner **Marc Almond** has a solo album up for grabs in the States. Virgin is releasing "Stories Of Johnny" in the U.K. come September. Almond's manager **Stevo** is in New York this week for the Rock-America Video Seminar and will be taking U.S. offers. Those who miss him should call **Jayne** at Some Bizzare's London office: (01) 631-3140 . . . **Making Waves** executive **Barry Martin** placed a long distance call last week to put out a feeler for independent American product of all types. Martin describes the firm as a "British equivalent of **Rouder Records** in that they're into traditional music as well as stuff on the cutting edge." Making Waves' latest venture is into "new age" music, which Martin claims is a virtually untapped genre in the U.K. Martin and his associates will be at the New Music Seminar in September, and are reachable at (01) 481-9917 for those who can't wait.

## Lyrics Called Defamatory Zaentz Sues John Fogerty

**LOS ANGELES** Fantasy Records chairman **Saul Zaentz** seeks \$144 million in damages in a lawsuit alleging that he was maligned in lyrics written and recorded by **John Fogerty**, and in interviews with the former **Creedence Clearwater Revival** principal printed in various publications.

In his local Superior Court complaint, Zaentz includes two warning letters to co-defendant **Warner Bros.** Records claiming that he was damaged by the lyrics of "Zanz Kant Danz" and "Mr. Greed," performed on "Centerfield," Fogerty's first Warner Bros. release. The letters were sent shortly after the Jan. 7 release of the album.

By the end of January, the action notes, the lyrics and title of the former song printed in the album were revised to "Vanz Kant Danz," and a sticker, which could be easily removed, noted the changes in title and lyric.

The filing by **Norman Rudman** of Sloff, Mosk & Rudman claims the lyrics portray Zaentz as "a thief, robber, adulterer and murderer."

The suit charges that in interviews with the writers which produced allegedly slanderous stories in a variety of national and local

publications, Zaentz was pictured by Fogerty in direct quotes as a person who put so much pressure on the writer/performer to produce contracted material that he lost creativity. The suit also maintains that, in the articles, Fogerty accused Zaentz of misleading him contractually and damaging him fiscally.

Zaentz contends that these allegedly slanderous and libelous printed attacks undermined his business image, causing contracted artists and acts with whom he was negotiating to lose faith in him. The complaint also argues that the public was turned off to Fantasy by Fogerty's allegedly calumnious remarks.

JOHN SIPPEL

## Jonathan Brett's New Firm Keys On Music, Film

**NEW YORK** A multi-faceted music company has been established here by **Jonathan Brett**, with several deals recently wrapped up.

Brett, formerly vice president of **Ariola International** and **Bertelsmann** out of New York, plans to develop new ventures in music and film. With **Paul McNally**, head of the London-based film/video company **M-Ocean Pictures**, he's established **Dual Key Records**. First signings are U.K. writers/performers **Robert King** and **Geoffrey Armes** and a Detroit-based rock band, the **Buzztones**.

McNally, with offices at D6 Metropolitan Wharf, Wapping Wall, E1, will serve as an affiliate office of **The Jonathan Brett Co.**, based at 6 W. 57th St.

## WINDHAM HILL VIDEO

(Continued from page 6)

to do most of the product's consumer marketing. As an assist, the company will be distributing large numbers of hour-long preview cassettes to a wide spectrum of outlets.

Although the **Windham Hill Video** titles are getting their major U.S. push in the dominant videocassette market, the project was initially spurred by **Pioneer Video Artists'** interest in developing material that would exploit the potential for digital audio in the optical videodisk configuration. When interviewed last year, **Pioneer** principals acknowledged that the company's plans to introduce a combination **Compact Disc/Laserdisc** player sparked initial talks between **Windham Hill** and **Pioneer**.

The **Windham Hill Video** product has already been released on laser videodisk in Japan, where it has proven extremely successful.

Assistance in preparing this story provided by **Sam Sutherland** in Los Angeles.

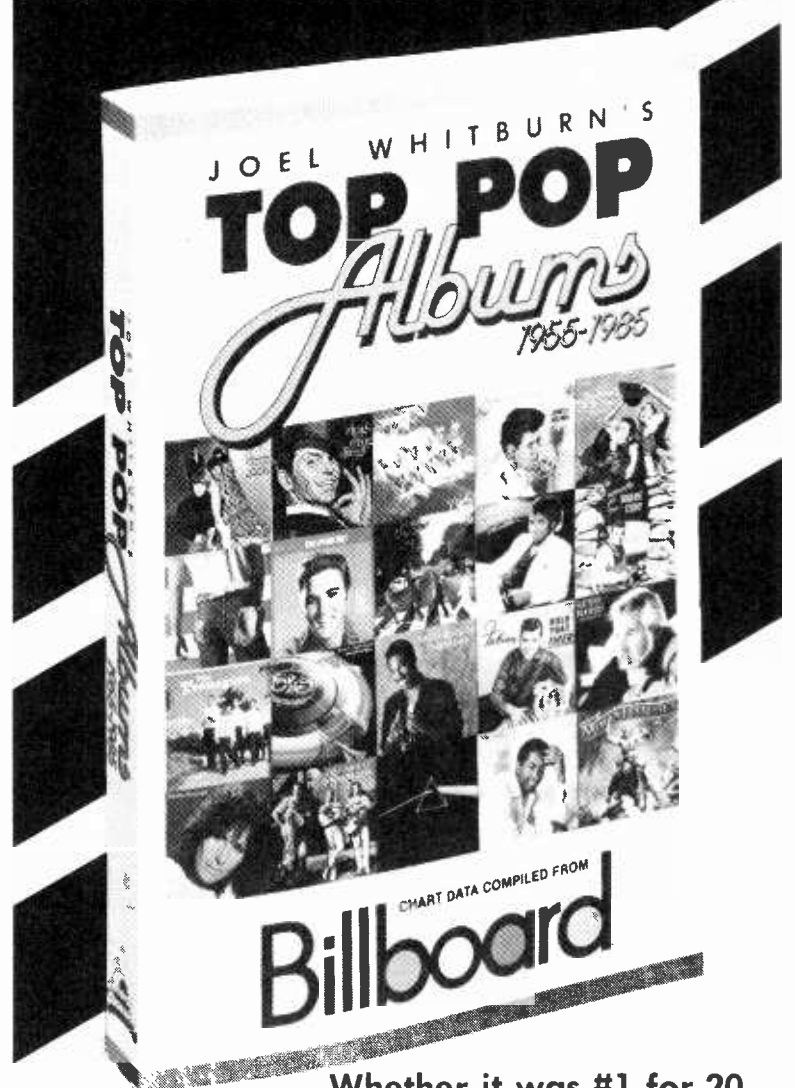
## BLUENOTES

(Continued from page 62)

officially affiliated with the world-renowned **Montreux** gala . . . The **Stroh Brewery Co.** has made a three-year commitment to sponsor the **Atlanta Jazz Festival**. This year's festival, the first under the **Stroh** aegis, consists of a series of concerts, most of them free to the public at various local parks. Among the artists on the roster of the **Atlanta Festival**, which began

June 1 and runs through Sept. 2, are **Stan Getz**, **McCoy Tyner**, the **Crusaders**, **Spyro Gyra**, **Gary Burton** and **David Murray** . . . The **New Haven Jazz Festival** was set to conclude Saturday (3) with a performance by **Lionel Hampton**. The series of free concerts on that Connecticut city's Green kicked off July 6 with the **Glenn Miller Orchestra**.

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# Solomon Finds a Location For His Tower of London

BY FRED GOODMAN

NEW YORK Tower Records, the Sacramento-based record/tape chain, has obtained 25,000 square feet of retail space on London's Piccadilly Circus, within walking distance of HMV's soon-to-be-opened 40,000 square foot store on Oxford Walk.

Although company president Russ Solomon says floor plans and designs have yet to be completed, he confirms that his 37-store web will take possession of all available commercial space in the 38,000 square foot building, which formerly housed the Swan & Edgar department store (Billboard, July 20).

Termining earlier projections that the store could be open for Christmas "impossible," Solomon says the outlet will not debut until sometime next year. "It's a raw building," he says, "and it's so premature to talk about an opening date at this point."

With the London store on the boards, Solomon continues to scout other locations. Acknowledging that there are "several markets" he would like to enter at home, Solomon says finding the proper real estate has been his biggest stumbling

block, and points to Nashville as a place where he hasn't "been able to make a satisfactory deal."

Solomon also confirms that he is interested in making a move onto the European continent, but says he's in no rush. "We're already international," he says, referring to the company's stores in Japan. "We'll very slowly go into other places as it makes sense."

Tower's London expansion coincides with plans by Britain's HMV to open the world's largest record store in London (Billboard, July 27). But Solomon says he has no fear of the market becoming top-heavy with superstores, despite the already broad presence of Virgin and its megastore approach.

"It's potentially a market of 11 million buyers," he says. "There's plenty of business for everyone. As big as that market has been for record retailing, I think there is still a lot of latent sales in the marketplace that just haven't been tapped."

No decision has been made yet regarding personnel. Tower has traditionally staffed new outlets with employees from its other established outlets.

## 'Time' for All-Star Musical London Stage Show, Album Planned

LONDON Stevie Wonder, Ashford & Simpson, Dionne Warwick, Julian Lennon and Cliff Richard will be among the international artists featured on an EMI concept album planned here to accompany the stage launch of the musical "Time," a project devised by '60s pop star Dave Clark of the Dave Clark Five.

The first single from the album, "She's So Beautiful," will be released this fall on the specially formed Time label through EMI, with the album following before Christmas. The world premiere of the stage production will be next April at London's Dominion Theatre.

The single was written, arranged and produced by Stevie Wonder, who also provided the instrumental backing, but is sung by Cliff Richard, who is set to star in the stage show along with a holographic image of veteran actor Sir Laurence Olivier, now too frail to appear in person.

Many international names are involved in the project, the scenario of which revolves around the trial of this planet's inhabitants by extraterrestrial Time Lords. Movie-maker Ken Russell produced the "She's So Beautiful" video clip, his first.

# INSIDE TRACK

IN AN AFFIDAVIT to the U.S. District Court in New York, ASCAP president Hal David supports the society's bid for a 16% increase in its performance rates from radio stations by claiming a "significantly higher" proportion of broadcast music than that represented by BMI. And it continues to grow, David asserts. The increase "would do no more than restore that fee to its pre-1972 level," states the affidavit. Actual amount asked is 1.7% of adjusted gross billings for a blanket license, and 5.1% on per program licenses for the feature use of ASCAP music. A five-year deal is proposed.

DAVID LEE ROTH is anklng Van Halen to go it solo, with a self-scripted movie in which he will act as his first objective. Rumor has the rock group looking over the likes of Sammy Hagar and Patty Smyth as possible replacements. The original act owes Warner Bros. another album . . . Barbra Streisand reportedly has signed Sandy Gallin for management and has returned to Peter Matz for production of her next album, supposedly a collage of Broadway evergreens . . . The authorized Bruce Springsteen tome by L.A. Times rock critic Bob Hilburn is about to be serialized in the National Enquirer.

CINCINNATI WAS AGAIN the focal point of a home video crackdown, as Video Barn in Clairmont County got busted by enforcement officers last week. It was the Jack Messer Video Store prosecution there that galvanized the nation . . . That rumor Track printed weeks ago about Al Teller mounting the CBS Records helm as president appears imminent . . . Watch for Gene Silverman of Video Trends, acquired by the powerful Charles Levy circulating firm, to announce he is going to northern Florida with a distrib point . . . Sheena Easton just finished recording "Christmas All Over The World" for the forthcoming "Santa Claus—The Movie," starring Dudley Moore. Track comes on EMI America.

LOS ANGELES SUPERIOR COURT jury awarded the now-defunct Cinevision rock concert promotion firm \$4.6 million in a breach of contract litigation, ignited when the city of Burbank banned seven rock concerts from its Starlight Amphitheatre, claiming they failed to provide family-type entertainment. Burbank is appealing the verdict . . . The current issue of Medley, the RCA Music Service monthly that goes to members of its record/tape club, offers catalog albums at 50% off . . . The Laskys are inviting their 80-odd Budget Tape & Records franchisees to the first confab the Danjay Music franchiser has held since 1980. It's set for the Stapleton Plaza in Denver, Oct. 9-11 . . . Southern accounts will not see Carl "Sandy Beach" Strobach in their offices for about six weeks. The much-traveled Disneyland Records trencherman is undergoing hernia surgery in his home city, Miami.

SANFORD I. "BUD" WOLFF resigned last week as national executive secretary of AFTRA, a post he's held

for a decade. The knowledgeable industry union executive, who also served a high post with the AFM at one time, will hold his office until June, 1986, when John C. Hall Jr. takes over. Wolff negotiated a number of important audio recording agreements during his tenure.

THE NARM one-stop advisory group is doing more than mulling the widespread introduction of home video into its members' inventories. Track learns it will encourage home video manufacturers to grant distributor or distributor privileges when the two groups meet during the Oct. 28-29 huddles at LaPosada, Scottsdale . . . NARM's \$25 exhibit-only fee for its impending Washington convention does not include attendance at the seminars, as erroneously reported . . . The California Supreme Court ruled last week that it is not illegal under state law to sell satellite dishes used to intercept pay tv signals, overturning the 1981 conviction of two Sacramento retailers who sold such equipment . . . Following Matsushita's announcement that it would manufacture videotape recorders in the U.S., Sanyo now says it will start producing VCRs in the U.S. in 1986, with initial output pegged at around 600,000 annually. Japanese VCR exports to the U.S. rose to 1.46 million in June, compared to 1.02 million in June 1984.

VSDA & FRITO-LAY: In the first banding together of the dealers' 29 regional chapters in a marketing rather than legislative effort, VSDA and Frito-Lay are teaming for a national coupon-redemption promotion, Track hears. VSDA is polling members as to how best to handle the coupons . . . It's 30 years since George David Weiss provided the lyrics to George Shearing for "Lullaby Of Birdland," but the Songwriters' Guild president has completed two songs, "Imitations" and "You Changed My Life," co-written with the pianist. The publisher? Big Seven, which published "Lullaby" with Phil Kahl still at the helm.

AND THE HEAT GETS HIGHER: ALARM's Bud Richardson and Bell, Calif. police under Tom McReynolds recovered \$1.2 million in allegedly counterfeit tape labels, primarily Latin, in a bust at PAL Printing, 6719 Salt Lake Ave. there. The plant also produced J-card cassette inserts. Booked on suspicion of grand theft and trademark infringement were Hector and Virginia Aviles of Bell and Daniel Rios and Alejandro Peneda of Venice, Calif. RIAA investigators and FBI agents later in the week hit a tape duplicator at two locations: 7061B Havenhurst, Van Nuys, and 18512 Mayall, Northridge, where Steven J. Bennett, an Australian national, was allegedly duplicating tape illicitly. Confiscated were 11,500 blank tapes, 8,699 finished tapes and almost 500,000 labels. Plants appeared to be able to produce about 4,000 tapes weekly, most of which were shipped to Western states. It was mostly U.S. product, with 45 CBS, 18 RCA, 16 Warner Bros. and 18 MCA titles reportedly on the premises. The FBI is continuing the investigation. Edited by JOHN SIPPEL

## Labels Play Key Role in 'Walk Thru' Tour

BY JOHN SIPPEL

LOS ANGELES The industry's top label entities will play a featured role in a national touring exhibition of rock memorabilia sponsored by Pepsi-Cola.

Pepsi's Walk Thru Rock, with 13 individual audio/visual theatre programs, begins a 23-city North American trek Sept. 11-15 at Kansas City's Bartle Hall. The following labels will be represented in 12- to 15-minute video programs: CBS, WEA, RCA, Arista, A&M, Capitol/EMI, PolyGram, MCA, Motown, Island and Chrysalis. Phil Lobel of Walk Thru Entertainment in Denver is the creator and producer of the event, with Steve Schmerler of SAS Entertainment, Los Angeles, having negotiated the label involvement.

Ken Wolf of Walk Thru is currently working out the details of a program wherein a single chain or

chains would operate a fully stocked record/tape/accessories store at each exhibition site.

Some three and a half hours of videos have been selected to provide big-screen laser entertainment for 11 theatres within the exhibit area. Each theatre will have about 15 to 18 minutes of audio/visual presentations. Separate theatres will cover the following: rock's early days, Elvis and rockabilly, teen idols and surf music, girl groups, the British invasion, the Beatles, San Francisco and psychedelia, hard rock, singer/songwriters, bandstand dance and '70s flashbacks.

Lobel is working out promotional ties with a single radio station in each of the 24 cities. Thus far, KYY's Kansas City, WRIF Detroit and WSHE Miami are locked in for such programs.

Other venues that will host five-day stops by the touring exhibit are: Cobo Hall, Detroit, Sept. 18; Orange

County Convention Center, Orlando, Fla., Oct. 2; Coconut Grove Convention Center, Oct. 16; Cook Convention Center, Memphis, Nov. 13; Georgia World Congress, Atlanta, Nov. 20; New Orleans Convention Center, Nov. 27; Astrohall, Houston, Dec. 11; Dallas Market Center, Dec. 18.

Also: MECCA, Milwaukee, Jan. 8; Commonwealth Convention Center, Louisville, Jan. 15; Indiana Convention Center, Feb. 26; McCormick Place, Chicago, March 5; Kiel Auditorium, St. Louis, March 19; Ohio Center, Columbus, March 26; Buffalo Convention Center, April 9; David Lawrence Center, Pittsburgh, April 16; Canadian National Exposition, Toronto, April 23; Cincinnati Convention Center, May 29; Philadelphia Civic Center, June 4; St. Paul Civic Center, June 25; Cleveland Convention Center, July 9; and Nassau Coliseum, New York, July 16.



No Tears or Fears Here. PolyGram Records officials surprise Tears For Fears with platinum albums for the chart-topping album "Songs From The Big Chair," after the group's sold-out show at the Pacific Amphitheatre in Costa Mesa, Calif. Pictured from left are PolyGram's senior vice president of marketing Harry Anger and senior vice president of international a&r Jim Lewis, Phonogram U.K. a&r rep David Bates, PolyGram president and chief executive officer Guenter Hensler, and band members Curt Smith and Roland Orzabal.





# GRUSIN

Here is the person who has not been touched by the music of producer, arranger, composer and performer Dave Grusin. Not only one of the hottest names in film composition ("Dr. Golden Pond," "Tootsie," "The Graduate," "The Champ" and Steven Spielberg's latest "Goonies"). Dave has also been a secret ingredient in albums by Quincy Jones, Billy Joel and Grover Washington, Jr., plus the Grammy award winning solo artist behind "Mountain Dance," "Night Lines," "One Of A Kind" and "Dave Grusin and the N.Y./L.A. Dream Band."

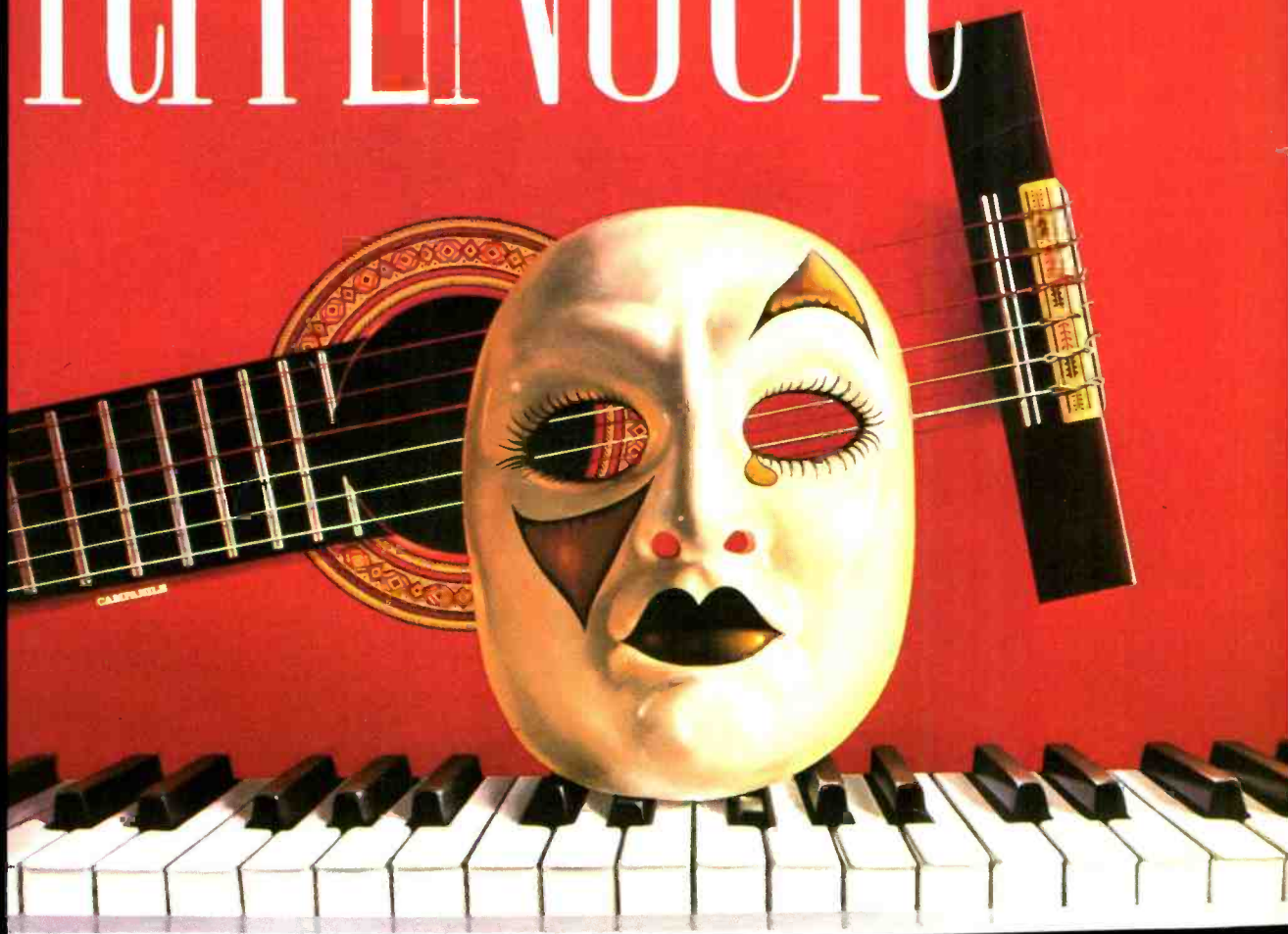


# RITENOUR

Since bursting onto the music scene only 10 years ago, Lee Ritenour has earned the reputation as one of the most distinctive young guitar players of his time.

Having graced the albums of such artists as Steely Dan, Cher, Herbie Hancock, Barbra Streisand and Diana Ross, Lee has gone on to prove himself an outstanding solo artist with albums like "Rio" and "On The Line."

He has been a featured player on the film soundtracks "Saturday Night Fever," "Taxi Driver," "A Star Is Born" (wrote love theme for "Officer and a Gentleman"), and will unveil his original film score in this summer's "American Flyer."



Two of the most wanted players in the business, in a collaboration whose time has come. The unique powers of Dave Grusin, Lee Ritenour and special guest Brazilian pop vocalist/songwriter Ivan Lins in a musical journey to unexpected new places.

# HARLEQUIN

GRP-A-1015



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