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IMIC/INTERGU Initiative Copyright Experts Agree On Worldwide Resolution

BY MIKE HENNESSEY

MUNICH A resolution calling upon governments of the world to recognize the cultural and economic importance of the "copyright industries" was framed by a team of copyright experts as part of the culminating session of Billboard's 14th International Music & Home Entertainment Industry Conference (IMIC), held here June 5-8.

"Stand up and fight—and fight together!" was the urgent call made by Dr. Stephen Stewart, the distinguished international copyright

lawyer, who chaired the panel. Dr. Stewart, chairman of the Common Law Intellectual Property Institute in the U.K., presided over a panel that brought together for the first time experts representing various industries and composers, authors and performers.

The panel, assembled as a joint venture by Billboard and the International Copyright Society (INTERGU), whose 10th Congress immediately followed IMIC, met to debate "The Way Ahead," an endeavor to establish an international coalition to defend and update copyright law worldwide.

Bob Summer, president of RCA Records, provided a prelude to what

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'Gift' Review Lifts Image of NARM Campaign

BY SAM SUTHERLAND

MUNICH Two years after U.S. recording companies abandoned the "Gift Of Music" industry advertising push, the ongoing momentum of the effort is being felt in the highest recorded impact yet of gift purchases on overall sales.

That's the updated report offered by Mickey Kapp, Warner Special Products president and principal architect of the five-year Warner Communications industry research project that initially identified gift-giving as a ripe target for generic promotional emphasis. Citing recent Recording Industry Assn. of America (RIAA) sales research figures,

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BROADCASTERS TEAM FOR 'LIVE AID' BENEFIT

BY PAUL GREIN

LOS ANGELES The various broadcast media are cooperating to an unprecedented degree in the global transmission of "Live Aid," the all-star benefit concert to be held July 13 at JFK Stadium in Philadelphia and Wembley Arena in London.

The event is expected to be broadcast in more than 140 countries, including the Soviet Union and the People's Republic of China. In the U.S., the concert will be aired in its entirety on MTV and on the ABC Radio Network, and in part on ABC-TV and local independent stations in all of the major markets.

"That's a requirement I had in talking to everybody," says Michael

Mitchell, president of Worldwide Sports & Entertainment, which is producing the show, selling broadcast rights and handling all finances. "I wanted each group to cooperate with the other. We want cable, radio, networks and indies all to carry this show, and none of them like that."

Bob Pittman, MTV's executive vice president and chief operating officer, echoes that point. "Never before in the history of rock'n'roll has such an ensemble of artists gathered, nor have television and

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CD ONLY Specialty Dealers Gear Stores to A New Consumer

BY FRED GOODMAN

NEW YORK Compact Disc specialty stores are springing up around the country. The new breed of store owners, including new and veteran music retailers, say that the revolutionary technology, with its unique packaging, requires specialized marketing. They also say it has created a new consumer with a profile that differs from the typical record buyer.

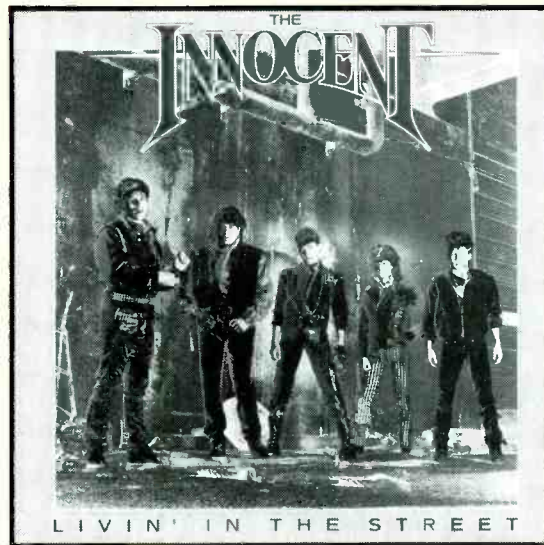
"The overall strength of the Compact Disc market is far beyond what I expected," says Doug Van Epps, who opened his 1,100 square foot Compact Disc Emporium in East Lansing, Mich. on March 1. Although he carries an inventory of 2,500 titles, Van Epps says a dealer doesn't have to stock that many titles.

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FLETCH the soundtrack album from Chevy Chase's hit comedy/thriller is guaranteed to ring up big numbers throughout the summer. With hot new songs by established chart-toppers Harold Faltermeyer, Dan Hartman, and Stephanie Mills, among others, the album is sure to be a multiformat smash.



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Importer Sued On Issue of Mechanicals

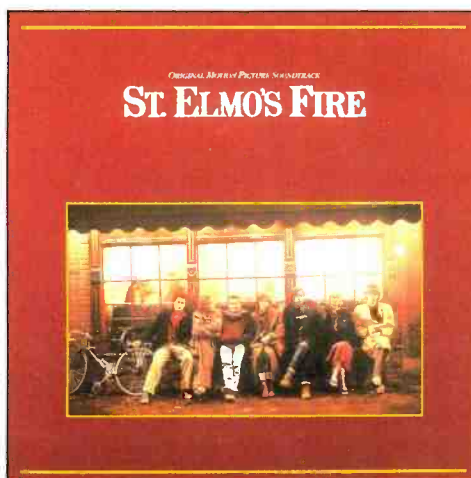
BY IRV LICHTMAN

NEW YORK The first known legal action by a music publisher charging an importer with copyright infringement has been filed in U.S. District Court in New Jersey.

The action was filed June 7 by T.B. Harms against Jem Records Inc. It's an outgrowth of an almost year-old effort by publishers through the Harry Fox Agency to warn wholesalers that failure to obtain U.S. mechanical licenses on imported goods containing their publisher members' copyrights is a violation of U.S. copyright law.

Such violations deprive publishers of "multi-millions of dollars" of income, according to Edward P. Murphy, president of the Harry Fox Agency, which collects mechanical royalties on behalf of its publisher clients. Publishers contend that

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Japanese Firms Releasing Music Titles

FIRST MAINSTREAM 8MM VIDEO RELEASE

TOKYO Programming has arrived for the 8mm video format, with five record companies here scheduling a July 21 release for the first mainstream product to come out on the new format anywhere in the world.

The five record labels involved are CBS/Sony, Epic/Sony, Nippon Columbia, Toshiba-EMI and Warner-Pioneer.

The only programming to be released on 8mm video to date is adult product, from the U.S. firm Caballero Home Video. Even though marketing efforts for the format have been going on for some time around the world, the July 21 venture will mark the first release of 8mm product aimed at a general audience.

The 8mm video standard is a universal one that was approved by more than 120 companies. Sony Corp. had recently begun special efforts to push the format, presumably to compensate for the sagging market share of its half-inch Beta VCR format.

Only one of the titles due out, Epic/Sony's "Wham! The Video," does not feature a Japanese act. Both Japan and the U.S. use the NTSC television format, so programming made in one nation can be broadcast in the other, and it's possible the 8mm "Wham!" could find its way to the U.S.

Prices will range from the yen equivalent of \$27.20 to \$39.20, according to length of playing time.

The first releases are music titles only because thus far only 30-, 60- and 90-minute 8mm videotapes are available. In September, when the second batch of software is set for release, the 120-minute tapes are expected to be ready, making the release of movie titles possible.

Of the music titles, CBS/Sony has three: trumpet player Terumasa Hino's "Transblu," pop band Square's "Resort" and singer Hiro-mi Go's "Allusion." Epic/Sony's titles are Motoharu Sano's "Concert Live 84-85," and "Wham! The Vid-

eo." Nippon Columbia's releases are pop singer Naoko Kawai's "Star Dust Garden" and local balladeer Harumi Miyako's "Forever." Toshiba-EMI is releasing Vivaldi's "Four Seasons In Kyoto" and new music singer Yumi Matsutoya's "Compartment," while Warner-Pioneer's sole release is pop artist Akina Nakamori's "In Europe."

The 8mm videocassettes, roughly the same size as audiotapes, are double-sealed in the factory, with the outer package about the same size as that for Beta half-inch videotapes, but only two-thirds of the thickness. The double packaging is planned to prevent confusion with audiotapes and to curb pilfering.

The 8mm software will be sold through Sony hardware outlets as well as major record stores with video departments. Initial pressings are expected to be around 1,000 units a title.

BMI Moves To Block Board Meeting 'Conspiracy' Charged in Latest TV Licensing Salvo

BY IS HOROWITZ

NEW YORK Broadcast Music Inc. has asked the Federal District Court here to block a special board meeting called for by a group of its shareholders whom the performing rights organization now says are part of a conspiracy to "fix and depress" music license fees paid to BMI by local television stations.

In a flurry of related activity last week, a BMI board meeting in Atlanta Monday (10) unanimously rejected a petition by the All-Industry Television Station Music License Committee to hold a special stockholders meeting (Billboard, June 15), and a day later filed for the court injunction to bar the conclave.

Federal Judge Edward Weinfeld has scheduled a hearing Tuesday (18) for arguments on the proposed injunction, turning down a request by BMI for a temporary enjoiner. Meanwhile, one of the dissident BMI shareholders—a tv station operator, as are the other defendants in the action—filed a counterclaim urging the court to order the meeting held.

These developments come as heated postscripts to the failed antitrust suit brought by the Buffalo Broadcasting Co. against BMI and ASCAP charging illegality of the blanket license as a royalty collection medium for local tv, and equally unproductive attempts to arrive at agreement on retroactive fee claims and new license conditions.

In its complaint, BMI alleges that the All-Industry Committee "is the guiding force behind a conspiracy now attempting to fix and depress the price of licenses." The document also names as defendants Leslie Arries, committee chairman and president of Buffalo Broadcasting, as well as King Broadcasting, Meredith Corp., Stauffer Communications, Taft Broadcasting and Tribune Broadcasting.

BMI charges that the defendants seek to "prevent or inhibit" BMI from offering licenses except on

terms the committee endorses. They also want to "coordinate" resistance by broadcasters to accept any licenses from BMI that call for fees greater than 58% of the amount paid ASCAP, says the complaint. The percentage cited is the traditional comparative formula called for in earlier agreements.

The meeting sought by the defendants, says BMI, would in effect "turn the BMI corporate machinery into an instrument for coordinating the conduct of BMI licenses." It would, the complaint continues, provide a forum for broadcasters to

"discuss the terms and rates at which they would take BMI licenses. The broadcasters would thereby eliminate competition among themselves by replacing individual negotiations with joint action."

Interference with its freedom to negotiate licenses with broadcasters will reduce BMI's revenues, and impair or destroy "its ability to attract and retain songwriters and music publishers as affiliates," argues the licensing organization.

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Retailers Are Charged As Stray Cats Infringers

BY JOHN SIPPEL

LOS ANGELES Can record/tape retailers be culpable in copyright disputes over recordings sold through their stores? That provocative question is raised in a consolidated multi-district civil case pending here before local Federal District Judge Pamela Ann Rymer, centering on allegations of copyright infringement and defamation tied to a Stray Cats recording.

The complaint, filed across the U.S. late last year, names various prominent dealers as defendants and arises from a single federal civil action initially filed here in 1983 by composer George Motola. In bringing suit against EMI Records and members of the now disbanded Stray Cats, Motola's action included Music Plus, Tower Records and Licorice Pizza as co-defendants.

Both that action and subsequent filings in other districts center on charges that Cats members Brian Setzer, Leon Drucker and James McDonnell distorted Motola's original lyrics to "Jeanie, Jeanie, Jeanie," a 1958 composition covered by

the rockabilly revival band on their "Built For Speed" album on EMI America. Plaintiff Motola charges that their rendition of the song perverted its original content, adding sexual allusions and expletives without his permission.

The subsequent 1984 complaints additionally cite violations of the Lanham Act, contending that the defendants falsely attribute authorship of the recorded version's lyrics to the plaintiff.

The complaint, prepared by attorneys John Walker of Glendale, and David Gerber and Steven Tapia of Loeb & Loeb here, also charges unfair competition. The court is asked to determine profits that the defendants accrued from the song's sales.

In addition, where applicable, charges of violation of state laws are included. For example, in the Illinois filing, the plaintiff contends that the state's deceptive trade practices law was violated in that Motola is listed on the label and backliner of the album as composer of the song as heard on the record-

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Amstrad Twin Tape Deck Case Begins

British Manufacturer Says It's Done Nothing Illegal

BY PETER JONES

LONDON Audio system manufacturer Amstrad was accused in the High Court here by the British Phonographic Industry (BPI) of "inciting people to break the law" by copying prerecorded cassettes on its high-speed twin cassette deck system.

Amstrad is seeking a court declaration that it has done nothing unlawful in selling the twin-deck system. And the company has complained about a letter from BPI to electrical dealers warning them against selling the hardware.

BPI counsel Sydney Kentridge opened the case, even though the in-

dustry watchdog group is the defendant, because he claimed it was up to Amstrad to prove it had acted within the law before it could obtain such a declaration.

However, he said the machines were "specifically designed" to allow people to copy tapes at high speed and so beat copyright laws. "The equipment has been advertised and sold in such a way as to incite members of the public to make recordings with a reckless disregard for the rights of the owners of the copyright," he said.

Kentridge said a notice attached to the twin-deck system warning against the recording of copyrighted material was "inadequate." The

machines are sold without a microphone, he said, and could be intended for no other purpose than to duplicate copyrighted music illegally.

Kentridge said that about 40 million prerecorded tapes were sold in the U.K. in 1984, compared to 70 million blank tapes. Amstrad had sold more than 25,000 stereo systems incorporating the twin tape decks.

He added that BPI has launched a separate High Court injunction against Amstrad, yet to be heard, seeking injunctions and damages.

In the current High Court hearing, Anthony Grabiner, counsel for Amstrad, claimed that BPI was in fact seeking to have home taping legitimized in order to justify its claim for legislation imposing a levy on blank cassettes.

He said BPI had abolished its own system of offering a license to people who wanted to tape recorded music, yet now opposed Amstrad's claim for a declaration about its machines. The BPI claim for damages, he added, followed formal complaints from the trade group about Amstrad advertising, complaints rejected by both the Advertising Standards Authority and the Independent Broadcasting Assn.

BPI called as witnesses members of the public who had bought Amstrad twin cassette machines, questioning them as to their reasons for choosing that particular type of hardware. One said he was not deterred by the fact that copying copyrighted material was illegal, but might have been deterred if he

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Twin Tape Decks Booming

Dubbing Machines in CES Spotlight

CHICAGO Double-well audiocassette decks may now account for 50% of total tape deck sales, according to executives at the recent Summer Consumer Electronics Show (CES) here.

First introduced about two years ago, the double-well decks, which feature completely separate recording and playback mechanisms, now appear in virtually every manufacturer's line and in every type of player, from Walkman to high-end machine.

Dubbing decks are only about 25% more expensive than single-cassette machines, executives here said, with most units selling for under \$200. Panasonic was selling one machine for more: a double cassette/Compact Disc portable with a retail price of \$600.

Manufacturers at CES said they were aware of the possible damage the dubbing deck trend could do to the music industry, and some were almost apologetic. "Once a couple of guys do it, we all have to do it as a defensive measure," one executive said.

Others felt differently. "A lot of copies are being made for friends," admitted Technics product manager Rick DelGuidice. But the machines are also being used for sequential playing, he said, with consumers playing two tapes in a row and thus

extending the running time of the format. Because of this, he maintained, the double-well players have only hurt music sales "to a small degree."

Some had qualms about the future, however, saying that the history of their industry does not bode well for the possibility of restricting sales of the double-well videocassette recorder.

No double-well video machines were on display at the show, though, and no manufacturers announced plans to market any in the U.S.

TONY SEIDEMAN

'Mama' Studio Album Due

Rodgers' Last Broadway Musical

NEW YORK A studio cast album of "I Remember Mama," Richard Rodgers' last Broadway musical, will be released in September.

The sessions were completed recently in London and New York by John Yap, the producer/owner of That's Entertainment Records, who will release the digitally recorded album in England and Europe under the That's Entertainment logo. Polydor will release the album here.

"I Remember Mama," with music

by Rodgers and lyrics mostly by Martin Charnin, opened in May, 1979 and had a run of 108 performances. Rodgers died in December of that year at the age of 77. While the Yap album will have a decided "original cast" flavor, "Mama" remains the only Rodgers show, beginning with 1943's "Oklahoma!," that was not followed shortly after its opening with a cast album.

The "Mama" recording features two members of the original cast, George Hearn and George Irving. Sally Ann Howes and Patricia Rutledge are also featured. Norman Newell is the musical director.

According to Ted Chapin, managing director of the Rodgers & Hammerstein Office, two songs dropped from the production have been reinstated into both the album and future stage productions. Chapin predicts that the reputation of Rodgers and that of Charnin, particularly as the lyricist for "Annie," will spur a number of stage productions of the musical. And, he adds, the album of its score will help things along.

That's Entertainment, which has an extensive catalog of cast albums, marketed the revival cast album of Rodgers & Hart's "On Your Toes" several years ago (that album was also released here on Polydor). It also issued a London cast album of a recent revival of another Rodgers & Hart classic, "Pal Joey."

IRV LIGHTMAN

Group Cops Six Awards

Statlers in Music City Sweep

NASHVILLE The Statler Brothers copped prizes in six of the seven categories in which the quartet was nominated at the 19th annual Music City News country awards show here last Monday (10). Awards were determined by a mail-in vote of the fan magazine's subscribers.

Barbara Mandrell, still recovering from a car wreck last year, celebrated her 25th year in show business by accepting the "Living Legend" trophy.

In a sweep that hardly gave them enough time to walk offstage with one award before being called back for another, the Statlers took bows for top entertainer, vocal group,

comedy act, country music video ("Elizabeth"), album ("Atlanta Blue") and country music tv special ("Another Evening With The Statler Brothers: Heroes, Legends And Friends").

The Judds were voted the "star-of-tomorrow" act and top duet. Lee Greenwood took honors as best male vocalist and for single record of the year ("God Bless The U.S.A."). Reba McEntire was named top female vocalist.

Gospel act of the year acclaim went to the Hee Haw Gospel Quartet, and "Nashville Now" was singled out as the top country music tv series.



Lending a Helping Hand. Representatives of the Country Radio Broadcasters present a check to concert promoter C.K. Spurlock, second from right, for the USA For Africa Fund. The proceeds, collected at the recent New Faces Show and dinner in Nashville, will be turned over to USA for Africa organizer Ken Kragen. Pictured with Spurlock are, from left, treasurer Jeff Walker, executive director Frank Mull and Charlie Monk, host of the annual New Faces Show and collector of the proceeds.

Executive Turntable

RECORD COMPANIES. Don Ellis is promoted to the newly created position of managing director for MCA Records & Music Group, U.K. In addition to his new responsibilities, he will continue as senior vice president of MCA International.

PolyGram Records names David Leach national director of pop promotion in New York. He was promotion representative for Midway Marketing. Also, Marggi Vangeli is elevated to manager of international promotion. She was marketing administrator for the label.

Sylvia Rhone is appointed director of national promotion for the black music division of Atlantic Records in New York. She joins from Elektra Records, where she was director of marketing, special markets.

Bob Catania is promoted to national promotion director at Island Records in New York. He was director of album promotion. Lisa Lipkin joins



LEACH



RHONE



CATANIA



SCHWARZ

the label as production coordinator. She served in the production department at Ross-Ellis Ltd.

Mary Martin becomes a&r talent manager for RCA Records Nashville. She was the manager of RCA artist Vince Gill. RCA Records in New York promotes Bruce Meltzer to manager of market research. He was administrator for that department. Replacing him is Trudi Long, who had been market research specialist. And Patricia Belnowski is elevated to administrator of sales data. She was secretary to the staff vice president and senior counsel at the label.

Brian Southall is appointed public relations director at EMI Music Europe & International, based in London. He was general manager of public relations for EMI Records U.K.

Michelle Myers is elevated to manager of press at CBS Records, Nashville. She served in a similar capacity for Epic/Portrait/Associated Labels, Nashville.

DISTRIBUTION/RETAILING. Christopher Gale joins ZBS Industries, a video software distributor, as general manager of its Western region in Los Angeles. He was with U.S. Pioneer Electronics.

HOME VIDEO. Playboy Video makes the following promotions in Los Angeles: Richard V. Sowa to executive vice president; Claudia Flintermann, vice president of ancillary marketing and distribution; and Lynn Edelstein, director of administration. Sowa was senior vice president of finance and administration. Flintermann was director of ancillary markets. Edelstein was director of personnel, West Coast operations.

MCA Home Video appoints Ann Schwarz director of advertising and merchandising in Universal City, Calif. She was general manager at Pacific Arts Video Records.

Alison Ayers is elevated to contract administrator for Media Home Entertainment in Culver City, Calif. She was assistant to the director of business affairs.

Richard Pinson is named to the newly created position of national accounts manager at Vestron Video in Los Angeles. He had been West Coast regional sales director.

PUBLISHING. Tree International promotes Dan Wilson and Walter Campbell to professional managers, sharing in the duties of former vice president Roger Sovine, who was recently named Nashville vice president of BMI. Wilson and Campbell served in the professional department of the Nashville publishing company.

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Neither Pazz nor Jop.

Earl Klugh's latest album, *Soda Fountain Shuffle*, defies description. It's not jazz, it's not pop, and it's certainly not a hybrid of the two. *Soda Fountain Shuffle* is attracting a new kind of music buyer, and it's now available on Warner Bros. Records, Cassettes and Compact Discs.

EARL
KLUGH
soda fountain shuffle



The new single, "Moonlight Dancing," ships June 26

7-28949



Written and Produced by Earl Klugh for Earl Klugh, Inc. © 1985 Warner Bros. Records Inc.

Original 'Toot Toot' Makes Country Noise

Rockin' Sidney Rockets Onto Chart via Epic Deal

This story prepared by Kip Kirby in Nashville and Fred Goodman in New York.

NEW YORK The "My Toot Toot" sweepstakes races on, with the original Rockin' Sidney version of the much-covered song reaching the Billboard Hot Country Singles chart this week. Originally released on the tiny Maison de Soul label out of Ville Platte, La., the record is being re-released by Epic this week. It enters the chart with a bullet at number 63, and is the third version of the song to chart.

The uptempo zydeco tune has proven a hotly sought property (Billboard, April 27). As "My Toot Toot" and "My Tu Tu" respectively,

it has produced pop and black chart action for Jean Knight and Denise LaSalle.

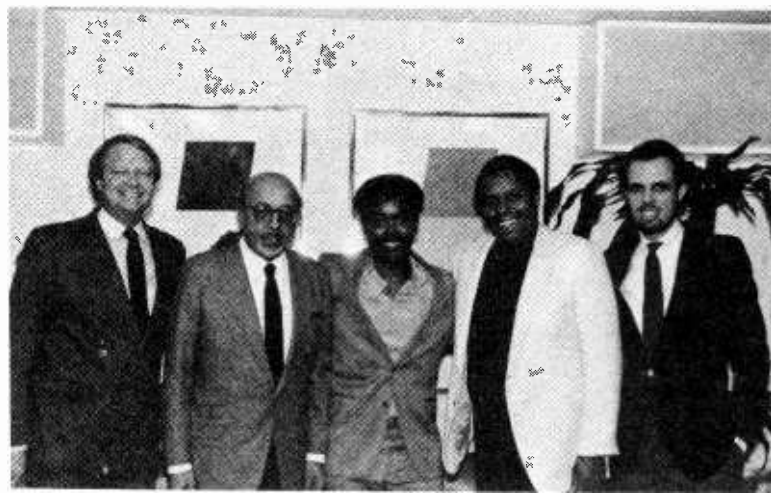
Floyd Soileau, who owns Maison de Soul, says he doesn't know how many covers of the tune are currently available. But he adds that "at least one German and one French version" are set for release in Europe this week, and that Cajun artist Jimmy C. Newman has recently covered it for the French country market. A Fats Domino/Doug Kershaw version is also available, and Soileau says other labels, including Motown, have requested a lead sheet.

Roy Wunsch, vice president of marketing for CBS Nashville, says CBS's acquisition of the recording

was "almost an accident. Jim Kemp, our product manager, got a copy of the Rockin' Sidney record from producer Huey Meaux. I knew about the Jean Knight version on the pop charts, but then we found out that Rockin' Sidney's was the original.

"When we started checking into the validity of the record, we found it was a hit already in places like Houston, Austin, San Antonio and Dallas. It had already sold close to 70,000 copies."

CBS will also be releasing a four-song EP featuring the single and three other tracks culled from Sidney's Maison de Soul album, "My Zydeco Shoes Got The Zydeco Blues." Soileau says he doesn't
(Continued on page 77)



Atlantic's Latest Arrival. Atlantic Records celebrates the signing of the Detroit-based group R.J.'s Latest Arrival to a worldwide contract with the label. Standing from left are the group's attorney/manager Jim Zumwalt, Atlantic chairman Ahmet Ertegun, R.J., and Atlantic's vice president/general manager of black music operations Hank Caldwell and a&r representative Aziz Goksel.

CMI Player Joins L.A. Local AFM Enters Computer Age

LOS ANGELES Local 47 of the American Federation of Musicians here has approved for membership a man believed to be the first card-carrying member who plays a musical computer.

Former guitarist Joshua West has a membership card indicating that as a player of a Fairlight 2 CMI (Computer Musical Instrument) he will be receiving scale payments equal to a single player, even though in the time period of his musical work he uses the device to emulate numerous different musical instruments.

The Australian-made computer, which West has owned for almost two years, is capable of digitally re-

producing the sound of any instrument to which its audio playback capability has been exposed. West was accepted as a member of the AFM chapter here only after he demonstrated his instrument's capability and discussed it with the local's board of directors.

West's first project as an AFM member will be a self-produced album on which, along with the sounds of his \$40,000 musical computer, he will blend the guitar of Jeff Baxter, one of the inventors of the Roland guitar synthesizer, and Lance Ong of Music Data, who will play synthesizer keyboards.

JOHN SIPPEL

CHART BEAT

by Paul Grein



MCA THIS WEEK scores its first No. 1 album in nearly a decade with the soundtrack to the smash Eddie Murphy comedy, "Beverly Hills Cop." It's MCA's first No. 1 album since Elton John's "Rock Of The Westies" in November, 1975.

The label's long absence from the No. 1 spot stands in sharp con-

trast to its hit-making posture in the mid-'70s. MCA amassed nine No. 1 albums between March, 1973 and November, 1975, thanks chiefly to Elton John, who topped the chart with six different releases. Olivia Newton-John also notched two No. 1 albums in that brief span. And the label topped the chart with the soundtrack to another smash film, 1974's "The Sting."

"Cop" takes over the top spot on the heels of four top 20 singles, two of which nearly hit the top of the Hot 100: Glen Frey's "The Heat Is On," which peaked at number two, and Harold Faltermeyer's "Axel F," which reached number three.

The album hits No. 1 in its 24th week on the Top Pop Albums chart, and its 15th week in the top five. Its surge to No. 1 is believed to be due to the fact that dealers bought quantities of the album in anticipation of MCA's announced hike of the list price from \$8.98 to \$9.98.

The No. 1 posting of "Cop" makes 1985 the fourth consecutive year that at least one soundtrack has topped the pop chart. "Charlots Of Fire" reached No. 1 in 1982, followed by "Flashdance" in '83 and "Footloose" and "Purple Rain" in '84.

'Beverly Hills Cop' soundtrack brings MCA back to the top

BRYAN ADAMS' "Heaven" jumps to No. 1 on this week's Hot 100, becoming the first hit by a Canadian artist to top the American chart since Anne Murray's Grammy-winning "You Needed Me" in November, 1978.

We'll let Laurie Woolsoncroft of Pacific Palisades, Calif. pick up the story from there. "Nick Gilder hit No. 1 one week earlier with 'Hot Child In The City,' but he was actually born in Britain, though he holds citizenship in both countries, as does Bryan. Ironically, both Bryan and Nick were members of the group Sweeney Todd, which reached number 90 in 1976 with "Roxy Roller."

"Gilder aside, the last Canadian-born male artist to top the chart was Andy Kim with 'Rock Me Gently' in September, 1974; the last Canadian group was Bachman-Turner Overdrive with 'You Ain't Seen Nothing Yet' in November, 1974."

Here, the plot thickens. Woolsoncroft points out that BTO was managed at the time by Bruce Allen, who is now managing Bryan Adams. (Stay with us long enough and we'll always come full circle.)

We might add that the No. 1 posting of "Heaven" is a nice wedding present for manager Allen, who was set to marry Vancouver

tv/radio personality Jane Macdougall this past Saturday.

One final note: "Heaven" hits No. 1 just four weeks after Simple Minds' "Don't You (Forget About Me)" relinquished the top spot. That's the fastest turnaround in No. 1 hits in A&M's 23-year history. The previous record was a five-week gap between the No. 1 posting of Herb Alpert's "Rise" and Styx's "Babe" in late 1979.

BRUCE SPRINGSTEEN'S smash album "Born In The U.S.A." this week wraps up 52 continuous weeks in the top five. That's the longest any album has remained in the top five since Michael Jackson's "Thriller," which was posted there for 71 consecutive weeks, from January, 1983 to May, 1984. But even that isn't the record for the modern pop era: The soundtrack to "The Sound Of Music" logged 73 weeks in the top five.

ARETHA FRANKLIN debuts on this week's Hot 100 at number 54 with "Freeway Of Love," produced and co-written by Narada Michael Walden. That's the highest chart debut for the Queen of Soul in more than 16 years, and one of the five highest debuts of her more than 60 Hot 100 singles.

Franklin bowed at number 50 in April, 1967 with her No. 1 classic, "Respect," and then bettered that mark with two 1968 releases. "(Sweet Sweet Baby) Since You've Been Gone" debuted at number 31 that March; "See Saw" bowed at number 35 that November. Franklin also debuted above 54 with "The Weight," which popped on the Hot 100 at number 52 in February, 1969.

MOVING FROM a long-running female superstar to the year's top new female vocalist, we should note that Sade has now reached the top five in five different musical formats. Her platinum album "Diamond Life" holds at number five on this week's jazz chart, having already reached the top five on the pop and black charts.

In addition, her smash single "Smooth Operator" reached the top five on the pop, black and adult contemporary charts, while an earlier release, "Hang On To Your Love," peaked at number five on the dance/disco chart

Zaentz, Furst To Keynote VSDA

NEW YORK Film producer Saul Zaentz and Vestron Video chairman Austin Furst will deliver keynote addresses at the fourth annual Video Software Dealers Assn. (VSDA) convention, slated for Aug. 25-29 at the Sheraton Washington and Shoreham hotels in Washington, D.C.

Zaentz, who most recently produced the film "Amadeus," was also co-producer of "One Flew Over the Cuckoo's Nest." Aside from his Saul Zaentz Co. studios, he heads Fantasy Records.

"I've never seen the videocassette as an enemy of the box-office," says Zaentz. "The videocassette gets people interested in and talking about a film. It actually makes more fans."

Furst, who formed Vestron Video in 1982, made his reputation in home video as an executive for Time/Life, where he worked for several of the communication giant's companies, including Home Box Office, Computer Television Inc. and Time/Life Films Inc.



This Man Ain't Singin' the Blues. At Chicago's Streeterville Studios, legendary rock and blues guitarist Roy Buchanan grins along with Alligator Records president Bruce Iglauer while listening to playbacks from Buchanan's upcoming release on the indie label, "When A Guitar Plays The Blues." Seated from left are engineer Justin Niebank and Buchanan. Standing are musicians Criss Johnson, Morris Jennings, Bill Heid and Larry Exum, co-producer Dick Shurman and Iglauer.

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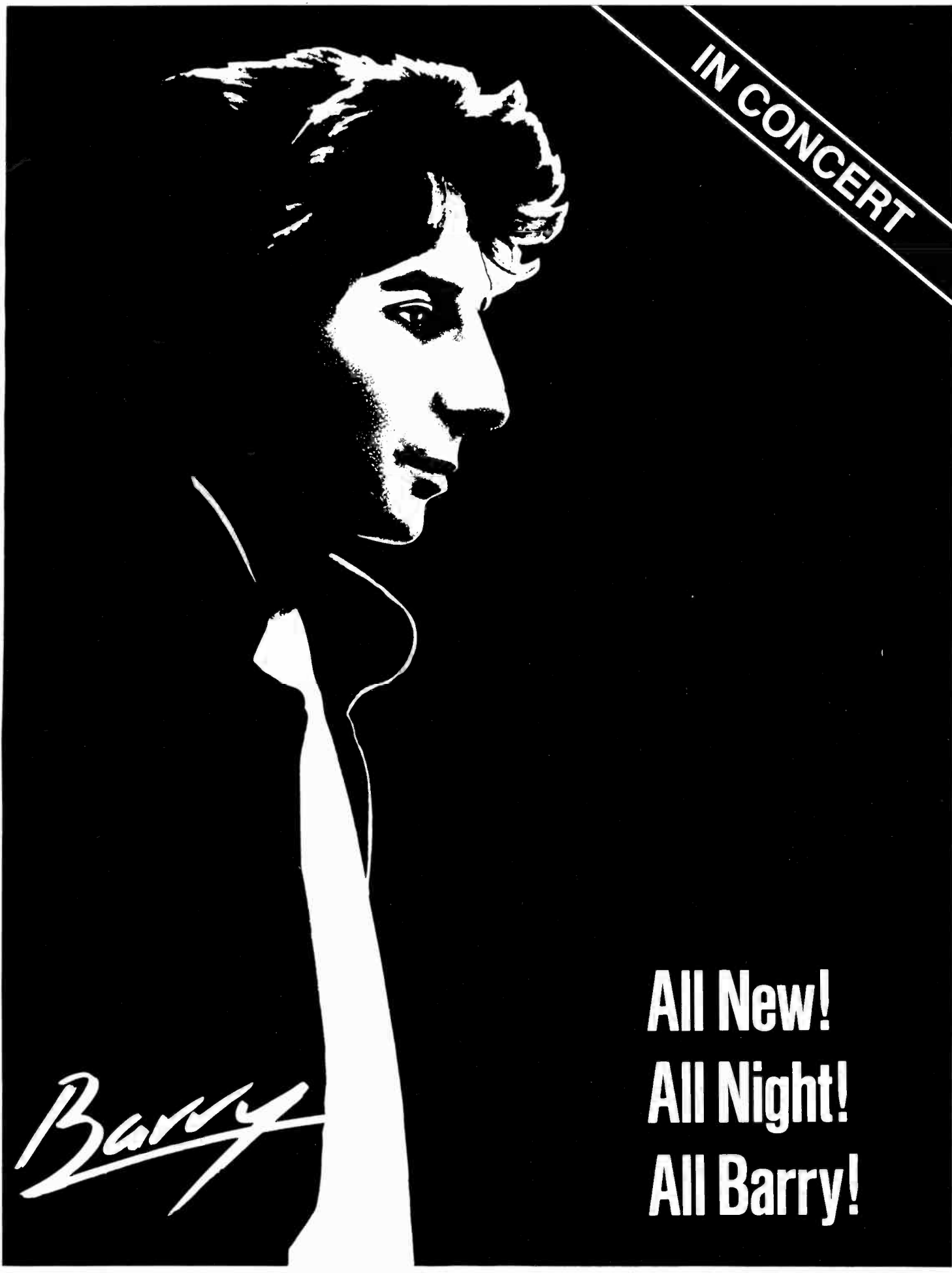
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Yokohama	Jun 5	Milwaukee	Jun 30	Worcester	Aug 12, 13	Fresno	Sep 1	Charleston, WV	Oct 15
Osaka	Jun 6	Cleveland	Jul 2, 3	Jacksonville	Aug 15	Concord	Sep 4, 5, 6	Richmond, VA	Oct 16
Fukuoka	Jun 7	Springfield, IL	Jul 5	Tampa	Aug 16	Portland, OR	Sep 9	Atlantic City	Oct 18, 19, 20
Osaka	Jun 8	W. Lafayette	Jul 6	Orlando	Aug 17	Seattle	Sep 10	Lake Tahoe	Oct 24, 25, 26
Nagoya	Jun 10	Cincinnati	Jul 12, 13	Pensacola	Aug 19	Spokane	Sep 11	Casper	Oct 28
Shizuoka	Jun 11	Toronto	Jul 22, 23	Huntsville	Aug 20	Costa Mesa	Sep 13, 14	Provo	Oct 29
Tokyo	Jun 12, 13, 14	Saratoga	Jul 25, 26	Baltimore	Aug 22, 23	Los Angeles	Oct 3, 4, 5	Boise	Oct 30
Honolulu	Jun 18, 19	Portland, ME	Jul 27	Tulsa	Aug 26	Hartford	Oct 11	Las Vegas	Nov 1, 2, 3

...newsline... IRELAND

THE IRISH FEDERATION of Phonographic Industries, the national IFPI branch, which compiles the weekly top 30 chart, has been linking in recent months with all companies to ensure that the rules governing chart compilation are as leak-proof as possible. Radio 2, which airs the charts each Sunday, has played a major role, and disk jockeys and producers have been brought into the talks. The Irish Music Charts Assn. can suspend or expel members in breach of chart rules, or fine offenders up to \$400 for a first offense.

"SCREEN TEST," the RTE production designed to find, encourage, develop and showcase new talent, held seven heats leading up to the finals. Overall winner was Fiona Kennedy, 22, an established Irish song contest competitor from Cork who sang "Don't It Make My Brown Eyes Blue" in the final. Second place went to the Stargazers, also from Cork, whose update of "Glow Worm" is now available on record.

RONAN McNULTY, a 17-year-old Dubliner, won the top prize of \$1,500 in the European Science Contest in Barcelona, sponsored by Philips Electrical of Ireland. He had picked up the Aer Lingus young scientist of the year award in January with his project, a system which can transcribe music played on a piano keyboard into manuscript form in full musical notation. The project was initially intended to help blind composers, including McNulty's father, but it is inexpensive and applicable to sighted musicians as well.

MARY BLACK, lead singer of De Danann, has been handed a gold disk for sales of 15,000 units of her first solo album on the Dara label. The presentation, made at the Guinness Dublin brewery, also linked with the 10th anniversary of the group and the release of its eighth album, "Anthem."

IRISH BAND Blue In Heaven, which has been touring with Spear Of Destiny in the U.K., has released its first album, "All The Gods' Men," on the Island label. **KEN STEWART**

BPI's Deacon: It Was a Very Good Year Director General Cites Stabilized Sales, CD Success

LONDON The past year was "one of the very best" for the U.K. record business, British Phonographic Industry director general John Deacon told the trade group's annual general meeting here, June 5.

The stabilization of sales achieved in 1983 has been sustained and consolidated, the Compact Disc has begun to fulfill its promise, the British government has shown a "heartening change of mind" on the home taping issue, and the first televised British Record Industry Awards show in February did much both for sales and for the overall image of the industry, Deacon said.

The BPI itself, he added, is much sharper commercially, and more effective in many areas. Its growing membership, now 130 companies, is a direct reflection of the benefits obtained from "the many arrangements and agreements which are reached on your behalf," according to Deacon, who gave much of the credit for this achievement to BPI chairman Maurice Oberstein, who will continue in the post for a further two years.

Music video, though still a relatively new medium for the record industry, has the potential to become a significant profit center provided the same marketing and distribution skills are applied that have been developed for prerecorded audio software, Deacon said. It also represents ideal program material for television, he continued, noting that Video Performance Ltd. (VPL) has been set up to ensure proper remuneration for use.

"We intend to avoid the mistakes that were made in establishing rates for the broadcasting of records," the BPI head warned, "and make sure that the enormous value of our videos as program material is properly reflected in payments for use."

Despite his generally optimistic tone, Deacon stressed the work that remains to be done, notably in the fields of copyright reform, record rental, piracy and the sale of hardware that encourages home copying.

The government's recent Green Paper document on home taping, though welcome, undervalued the right to copy music, Deacon said. Though the trade value of 1984 deliveries was up 14% on 1983 at \$410 million, the U.K. record industry's share of consumer expenditure has fallen 20% in the last six years, a drop Deacon called directly attributable to home taping.

"By adding 50 pence to the cost of a tape and five pounds (\$6.25) to the cost of a tape recorder," he said, "the government would be allowing a modest payment to rights owners and hardly denting sales of tapes and hardware at all."

Suggestions that collection and distribution of levy monies might be problematic are entirely spurious, said Deacon. The industry, he pointed out, has vast experience in handling rights payments.

Without adequate record rental legislation, Deacon said, the early introduction of digital audiocassettes might wreak the same havoc in the developing CD market. "We feel most strongly that unauthorized record rental should be a restricted act," he stressed, or else the full potential of CD will never be realized and a major contraction of the recording industry in Britain can be expected.

There are similar concerns, he noted, over the proliferation of

twin-head and high-speed dubbing tape recorders, which "patently provide the means to establish millions of illicit factories in homes around the country." BPI efforts last year resulted in the withdrawal of an Aiwa machine from the market and the curtailment of other manufacturers' activities with such equipment, Deacon said.

(Continued on page 64)

Amended Video Law

U.K. Crackdown on 'Nasties'

LONDON In a crackdown on so-called "video nasties," new government legislation here will make it an offense, punishable by fines of up to \$25,000, to supply videotapes that have been given an official censorship rating.

As of Sept. 1, under the amended Video Recordings Act, criminal sanctions against trading in new unclassified tapes or breaking censorship ratings will apply throughout the U.K.

Providing adult material to underage youngsters will carry fines of up to \$2,500. There will be a video evaluation committee, consisting of four directors of the British Board

of Film Classification. Existing tapes will be reviewed and rated, according to age, in half-yearly stages from September, 1986, for three years.

While the British video industry seems generally in favor of the new legislation, there are wide complaints about the proposed charges for classification: roughly \$5.75 per screen minute for new films, which comes to about \$700 for a two-hour feature.

And the industry takes exception to the board's refusal to exempt even the most "harmless" of movies, such as "Mary Poppins," from the classification process.

PolyGram's Austrian Wing Reports Increase in Profits

BY MANFRED SCHREIBER

VIENNA A combination of international reorganization and cost-cutting policies allowed PolyGram in Austria to increase its profitability from 0.2% to 1.8% between 1983 and 1984 on a turnover that remained steady at around \$12.5 million, according to company president Wolfgang Arming.

The 1984 revenues accounted for 30.4% of the total turnover of all member companies of the Austrian group of IFPI. The total was some 0.7% below PolyGram's 1983 share, but Arming says he expects the arrival of new distributed labels, including A&M and ECM, to boost his company's market share in the current financial year.

Analysis of earnings shows 11.2% of turnover coming from singles, 57.3% from LPs, 25.2% from cassettes and 6.3% from Compact Discs. In terms of repertoire, 46.6% came from international pop, 31.1% from domestic pop and 22.3% from classical product. Classical repertoire's share was the highest it's been in the company's history.

In 1983, PolyGram dominated the new CD market, selling 41,600 of the 55,000 disks bought in Austria. In 1984, sales increased by half to 63,000, while the CD market as a whole doubled to 116,000 units. Arming predicts PolyGram's own sales will double this year.

CD product represented 16% of classical turnover last year, though classical product manager Ewald Markl says the 320 CD titles available were not solely responsible for his department's success in breaking the 20% barrier for the first time.

PolyGram's share of the video market, where the VHS and V2000 formats dominate with shares of 56% and 41% respectively, is currently more than 10%, with software business almost equally divided between sale and rental. Arming promises every effort to boost this share, though he's not an enthusiastic supporter of video clips, which he calls "too heavy a burden" on costs.

A number of new moves are under way to increase the company's competitiveness. Work has begun on a new PolyGram building in Vienna, due for completion next year, which will house all the company's operations under one roof. And sales reps are soon to be equipped with mini-computers that include bar code readers and can transmit data by telephone, thereby enabling regional reps to order stock more rapidly than before.

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Showcase Clubs

PAY-FOR-PLAY . . . IT'S A LIVE ISSUE

BY BARRY KORNFELD

Let's eavesdrop on a rock club owner booking a band.

"Okay, you do three sets a night for six nights and you get a percentage of the admission charge (\$5 weeknights, \$7 weekends).

"We keep the first \$6,600, which is the average take for 1,200 people, and then your percentage kicks in. You start at 30% of the take for the next several hundred people, and then you get 40% of the next 450, 50% of the next 450, and so on. We don't pay you for people you don't bring in, so any who don't specifically say they came to see your band will not be counted.

"If you draw less than 430 people, you'll have to pay us \$1,000 for lights and sound. Then we'll deduct \$1 to \$2 off that \$1,000 for each of the next 770 people, so that by the time you've pulled in 1,200 people you won't owe us a thing. By the way, we'd like to have the \$1,000 in advance, in case you cancel on us.

"Our advertising budget is only a couple of hundred bucks. You should plan on spending \$1,000 to \$2,000 for a mailing to your fans.

"A cut of the drinks? What are you, my partner? Sure, our drinks are a little high, but you can't expect bar prices in a nightclub. After all, we're giving our customers live music."

Ludicrous, isn't it? But it's a deal that really exists, set by one of New York City's major showcase clubs. And there are plenty of takers. The only difference is that it's not for one band playing 18 sets; it's for 18 bands playing one set each. So divide the numbers by 18 (with some adjustments for differences between weeknights and weekends) and that's the deal. To sweeten the pot, the bands typically pay another \$100 or so in van rentals, parking and miscellaneous fees.

While the deal cited is one of the worst in the New York area, there are charming variants in other sections of the country. We're told, for instance, that San Francisco clubs require bands to buy tickets to their

own gigs. In Los Angeles, the sole payment at some clubs is an unlimited guest list, while others pay nothing for weeknight gigs. However, if the band draws 48 people, it gets a weekend gig. Thanks a lot.

I'm sure you're asking why on earth anyone would agree to such terms. They must be (pick one or more): a) stupid; b) untalented; c) amateurs. Unfortunately, the reality is more likely to be that they (pick both): d) have little choice; e) are desperate.

So why do they play at these clubs? Because their only hope for success is to build enough of a following to attract the attention of a record company, make a record, and thus achieve manumission from the

paid when we got a gig. Not much, but enough to provide a modicum of dignity for our efforts. And a surprising number of us were able to eke out a meager existence as full-time musicians and performers. It's hard to believe that I would ever look upon those as the "good old days."

I won't bore you with the minutiae of how court decisions and union apathy brought us from there to here. Suffice it to say that things are what they are, and we must deal with them as they are.

In an effort to help rock musicians help themselves, our relatively new administration of Local 802 (American Federation of Musicians) is sponsoring a rock/r&b or-

many of you—recording and publishing people, managers and agents—are the most important factors in the club owner's equation.

And think about this. If your nephew came to you and said, "I answered a 'Songwriters Earn Big \$\$\$' ad, and they told me they were sure they could get Tina Turner to record my song—but I would have to send \$500 to make a demo," what would you tell him?

Well, if you don't come up with the same response about pay-for-play showcase clubs, you are tacitly helping to legitimize and institutionalize a similar deception.

But maybe you don't care about any of this. Maybe you hate unions (although this isn't really a union matter), and besides, musicians are really sub-humans who deserve what they get, especially the ones with the orange hair and freaky sunglasses. Okay, then let me appeal to your self-interest.

How many talented artists have packed it in rather than put up with this kind of treatment? Make no mistake, it's humiliating to pay to play. It's worse than all the other slings and arrows thrown at young performers. And some simply can't afford it.

Might Elvis not have gone back to truck driving, and the Beatles, the Stones and all the others given up before they really began? In the great weeding-out process, is willingness to pay to play a meaningful criterion?

We don't expect to turn things around overnight. And we know that we can't get a decent wage for these acts in the foreseeable future without putting most of these clubs out of existence. But that's no reason for not returning some minimum of dignity for their efforts.

The music business has always been generous in its support of worthy causes, and here is one in our own backyard. No, I don't think we can compare our cause with world hunger, or anything like that. All we want is your good will and the knowledge that you care.

'How many artists have packed it in rather than put up with such treatment?'



Barry Kornfeld, a musician and former record executive, is treasurer of AFM Local 802 in New York.

slavery of the showcase club circuit. And you know what the odds of that are. What's worse, the bands know it too. But if they don't play the showcase clubs they have no chance whatsoever. So even if they know they're getting shafted, they're stuck with it. It's the only game in town.

In my experience, these young people are bright, talented and dedicated. However, they have one fatal flaw: They are addicted to making music. They pay for this heinous crime in dollars and dignity.

It was not always thus. During my tenure as a contemporary musician (the New York folk scene of the late '50s to mid-'60s), we got

ganizing committee, an ad hoc group of union and non-union musicians who are dedicated to improving the rock scene. In addition to establishing a music business seminar series and other services for the rock community, the committee has decided to attack the pay-for-play aspect of the showcase scene.

We're proud that one of our supporters is John Hammond Sr. But that should be no surprise to those who know him. John was fighting for human rights and dignity decades before it was fashionable.

What does all this have to do with you? After all, you're not running a showcase club, and you don't control the owners. But the fact is that

Letters to the Editor

CONTEMPORARY OLDIES

Steven Prazak's Commentary (June 8) overstated the case for a dearth of melody in today's pop music (Dusty Springfield, really?). But in many ways he is sadly on target.

I spent two recent weeks in clubs in Florida and New York dancing to songs my musically progressive mother bought almost 20 years ago. Heard multiple times were "I'm A Believer," "Baby Love," "Day Tripper," "Heard It Through The Grapevine" and "ABC." Past hits by the Beach Boys, Temptations, Presley and even Sam the Sham & the Pharaohs were much in evidence.

Of course, there are many current hits as well. But the preponderance of tunes from the '60s in purportedly contemporary clubs was remark-

able—and something new. Even more interesting is that with few exceptions, it was the oldies that got people moving. And these were people whose birthdates often coincided with the year the single was released!

Laura Foti
RCA Video Productions
New York

A MATTER OF TIME

In response to Steven Prazak's Commentary on lost melodies (June 8), I feel the creative juices of the current breed of recording artists are flowing ever so slowly. The record-buying public will soon tire of this "skinny, white English boy" music that is being churned out.

I can offer proof that this is already happening. At the Crush Bar

in Los Angeles, well over 500 people, most of them under the age of 25, are dancing every Friday night to soul music of the '60s. This is happening elsewhere, too. Young people are turning on to the music of a past generation because they are dissatisfied with current musical trends.

Still, it can only be a matter of time before really creative people emerge once again. The record industry cannot survive on folks who buy their product in "oldies-but-goodies" bins.

David Lopatin
Los Angeles

LONG OVERDUE

A big tip of the hat to Andrew John Ohar for his letter in support of

heavy metal (June 1). He said what many people feel. Despite a lack of airplay, acts like Van Halen, Iron Maiden, Ozzy Osbourne and Deep Purple sell millions of albums and sell out concerts all over the country.

Please follow Andrew's advice and give heavy metal its own column and chart. It's only fair, and long overdue.

Robert Korn
Northport, N.Y.

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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Waves Welcome at MTV. Members of Capitol recording act Katrina & the Waves visit with MTV VJ Marc Goodman. The group recently stopped by the studio while en route to their appearance at the Ritz in New York. Seated from left are Goodman, Katrina and group member Kimberley Rew.



A Triumphant Group. MCA Records presents Triumph with gold album certifications for their debut MCA album "Thunder Seven." The awards were given backstage at New Jersey's Meadowlands. Standing from left are Triumph's Rick Emmett and Mike Levine, MCA's executive vice president of marketing and promotion Richard Palmese, Triumph's Gil Moore and group manager Joe Owens.



All Together Now. Michael Sembello plays a song from his forthcoming album, his first for A&M. The album is scheduled to be released in July. Listeners are, from left, A&M's director of black a&r John McClain, label chairman Herb Albert, A&M's director of film music David Anderle and Sembello's personal manager Brian Avnet.



Just Sign on the Dotted Line. Dr. Gonzo has no problem reading the fine print in this contract, as he cements a "big" recording deal with Dublab Records. Pictured with the artist backstage at Cobb's Pub in San Francisco are, from left, Cobb's owner Tom Sawyer, Dublab president Pete Juliana, producer Roger Clark and Dublab vice president Ken Morrow.



Many Thanks. Tammy Wynette poses with CBS Atlanta staffers following a branch meeting at which the artist dropped in to thank them for the extra effort and attention they've given her. Standing with Wynette, from left, are CBS's sales manager Barry Mog, Southeast country marketing manager Tim Pritchett and Atlanta branch manager Roger Metting.



Famous Faces. Famous Music staffers meet with Mercury recording artists Animation in Los Angeles. The publishing firm represents the group worldwide. Standing from left are Famous Music's Alan Meina, group member Bill Wadhams, Johnson-Ross Management's Larry Ross, group member Greg Smith, Johnson-Ross's John Johnson, the group's attorney Lindsey Feldman and Famous Music's Wally Schuster. Seated are group members Don Kirkpatrick, Frenchy O'Brien, Astrid Plane and Charles Ottavio.



Happy 30th Anniversary. Conductor Bernard Haitink, right, presents the Beaux Arts Trio with three Compact Disc players, given in honor of the Philips artists' 30th anniversary. The gifts were given during a party thrown by the label in Amsterdam. The trio, from left, are Menahem Pressler, Bernard Greenhouse and Isidore Cohen.



Reaching Gold Heights. Ira Howard, senior music director of the recorded music division of Reader's Digest, presents the legendary Eddy Arnold, left, with a gold record for his direct mail Digest collection "Welcome To My World." The award was given during a party held at the Vanderbilt Plaza in Nashville in honor of the artist. The label's director of product development Simone Bedient looks on.

KLOL 'Taping Hour' Shelved

REACTION TO CBS VIDCLIP CHARGE COOLS

BY KIM FREEMAN

NEW YORK The relationship between CBS Records' new policy of charging for video clip usage and radio outlets producing or simulcasting video shows appears to be a less turbulent issue than had been expected (*Billboard*, June 8). At presstime, CBS officials were tight-lipped on the subject, but comments from two video-involved radio executives indicate that CBS may be willing to make special allowances to video programs that have radio ties.

The most vocal radio opponent to CBS's policy has been KLOL (K101) Houston, which announced its intention of staging a "free CBS taping hour" in protest earlier this month. The AOR outlet's manager Pat Fant now says the plan "has been shelved." Initially, the station threw its weight into the controversy on behalf of "K101 Rockplace," a bi-weekly video show aired on WTXH-TV Houston that the Rusk-owned outlet has produced for almost two years.

"We are still unwilling and unable to pay the flat rate [that CBS] suggested," notes Fant. "But, first and foremost, we are a radio station that has to cooperate with the rest

of the record industry."

Fant's main beef with the usage charge is that "K101 Rockplace" is not a profit center. It's a costly station promotion. As such, Fant says the show's unique status "should be recognized and not grouped together with all other video shows." Fant stops short of specifying what that recognition should translate into in terms of continued free service or cost breaks.

Fant explains that the proposed taping hour was announced by "K101 Rockplace" producer and K101 staffer Karl Van Kyle while Fant was on vacation. "But," he stresses, "it was not something Van Kyle just made up."

In addition to Fant's decision to cooperate with CBS, the retraction of the taping hour was also instigated by talks with the record company. Both Fant and CBS spokesman Bob Altschuler refer to these chats as "discussions" rather than applications of pressure.

As a result of these discussions, Fant says, "CBS has not given us an ultimatum, but the answers they have given have been in the spirit of 'yes, we will work with you'."

In a related, but less heated, case, WZON Bangor, Me. air talent/promotion director Chuck Foster, who

is also the creator and host of the local tv show "All Hits Video," says his response to CBS's announcement was, "It's been nice doing business with you." Another twice-weekly show, "All Hits Video" is simulcast Friday and Saturday nights on WZON.

WZON's ties with "All Hits Videos" are less strong than those between K101 and "K101 Rockplace," as "All Hits Video" had been on the air for two years before WZON began the simulcast in January. Still, Foster's complaints are similar to those of K101's Fant.

"My show barely covers its expenses," says Foster. He claims that Jerry Villacres, director of business affairs for CBS Music Video Enterprises, "quoted me a price of \$800 per month" for usage of CBS videos, a fee Foster says "there's no way we can afford." Villacres was not taking calls on the subject.

At presstime, Foster said he didn't know whether CBS product would be dropped from "All Hits Video" when the company's policy went into effect Saturday (15). Initially, he says, "I was contacted by Epic and Columbia representatives who said, 'For god's sake, call the'"

(Continued on page 15)

Washington Roundup

BY BILL HOLLAND

THE NAB HAS ANNOUNCED the six radio networks that have been chosen for representation on the association's board of directors. The appointees, which will serve two-year terms effective June 18, are ABC Inc., CBS Inc., Mutual Broadcasting, NBC Radio, Sheridan Broadcasting and United Stations Radio Networks.

SPEAKING OF THE NAB, the trade group has been awarded in the President's Citation Program For Private Sector Initiatives. The Reagan program was developed last year to encourage the growth

of voluntary services on the part of—that's right—the private sector. The NAB was cited for its national campaign to curb drunk and drugged driving and for developing Broadcap, the private, non-profit venture capital company founded to assist minorities in acquiring broadcast properties. The president awarded the citation at a White House ceremony Friday (14).

SOME BROADCASTERS ARE UP in arms over the recent FCC decision to approve hikes in audio services rates, according to the NRBA, which has received a pile of complaints over the "astronomical" private line rate increases, some said to approach 700%. Critics are check-

(Continued on opposite page)



Programmers reveal why they have jumped on particular new releases.

POP

WINZ-FM (I-95) Miami Beach program manager **Keith Isley** has had a change of heart about General Public. While he passed on their first single, "Never You Done That," the former English Beaters' latest IRS single, "Hot, You're Cool," has taken Isley by pleasant surprise. "It's dance-sounding, yet is a real mass appeal record as well," he notes. One thing he never doubted is "Eight Arms To Hold You" by the Arthur Baker-produced Goon Squad. It's a track from the "Goonies" soundtrack, and Isley far prefers it to the Cyndi Lauper single "The Goonies 'R' Good Enough." According to Isley, "Eight Arms" is the single local retailers say is really selling the album. Another retail-generated add at I-95 is Lime's "Unexpected Lover," a strong-selling 12-inch in Miami from TSR Records in Los Angeles.

BLACK/URBAN

WILD Boston program director **Elroy R.C. Smith** had his picks right on the tip of his tongue the day we called. In his opinion, Sade's single "Your Love Is King" has "that 'Smooth Operator' flavor that's so relaxing it can be appreciated at any time of day by all age groups, especially the older demos." Meanwhile, Smith says Whitney Houston's second offering, "Saving All My Love For You," is "a great followup where she's letting her singing abilities out even more," and Patti LaBelle's "Stir It Up" has "that definitely happy sound that will remind everyone" of the "Beverly Hills Cop" movie whence it came.

AOR

IRS Records crops up again and will be glad to hear that R.E.M. seems to have graduated permanently from the college/alternative radio ranks. At least that's the word from KMET Los Angeles program director **George Harris**, who is sinking the station's teeth into the group's latest single, "Cant Get There From Here." Harris says the single is generating rave responses from both listeners and Los Angeles record buyers. Doing double duty until recently as PD of WMMR Philadelphia, Harris says he is thrilled to see Philly faves the Hooters taking off. He's currently plying their single "All You Zombies" and predicts "And We Dance" will be a "huge record" for the station down the line. Other Met mainstays this week include "Midnight Mission" by the Textones and "People Get Ready," the Rod Stewart/Jeff Beck duet from the latter's Epic album.

COUNTRY

At WSM-AM-FM Nashville, group program director **Gregg Lindahl** is doing the things one does when in love. This week, Lindahl's musical affections go once again to developing Warner Bros. act the Forester Sisters, whose debut single "(That's What You Do) When You're In Love" blossomed into the top 10 in spring. Now it's "I Fell In Love Again Last Night" that the PD is plugging. "It's filled with all sorts of hooks," says Lindahl of the group's second single. "And it's uptempo, which is another thing we love here." Other than that, says Lindahl, it's been a quiet week for outstanding country singles. **KIM FREEMAN**

WWCO-AM Readies Switch to Stereo

Minneapolis Giant's Move Carries a Hefty Price Tag

NEW YORK Weary proponents of AM stereo were whooping it up last week as WCCO-AM Minneapolis officially announced its plans to go stereo. While the mono signal will not be completely discarded until Oct. 2 (WCCO's 61st birthday), the station has had the largest major market metro share in the country for several years, and its transition to stereo should set the standard for other AMs who have been maintaining a "wait and see" attitude on the relatively young transmission mode.

The AC and variety station's chief

engineer **Jerry Miller** says the year-long transformation will cost "pretty close" to \$200,000. That's an unusually high price, Miller points out, because WCCO did not have a stereo-capable studio and had to start from scratch last October. When the stereo format debuts, WCCO will have two 50,000-watt transmitters.

Given the station's unchallenged listenership status, marketing director **Jon Quick** is ready with explanations as to why WCCO took the big stereo step. "Despite what our critics might say, we still think

there's room for growth," he notes. "We've always been a station that's kept up with the state of the art, and we want to continue to deliver the best sound."

Creating consumer awareness of the definition and availability of AM stereo has long been acknowledged as crucial to the expanded band's mass acceptance. In large part, listeners with so-called AM/FM stereo receivers tend to believe they already have AM stereos. To create this awareness, WCCO has a two-tiered plan slated.

First, according to Quick, is a merchandising campaign with local audio equipment and car dealers. "We have to educate the management and staff there on the merits of AM stereo with the ulterior motive of convincing them that there's a market for AM stereo receivers," he notes. Part of this campaign will entail the use of comparative listening booths at these retail outlets; Quick says advertising discounts for dealers carrying AM stereo receivers may also be considered.

The second phase is convincing and educating the consumers. To achieve this goal, WCCO has a number of "down-to-earth" explanations planned, for both broadcast and print distribution. On both levels, WCCO's ace in the hole is its status. "We must reinforce the fact that the favorite radio station in the country" is behind the new band, Quick says.

KIM FREEMAN



Homeboy Makes Good. Westwood One chief Norm Pattiz, left, and company star Dr. Demento accept a golden "thank you" from rock satirist "Weird Al" Yankovic for their long-standing support. Before breaking big with his "Eat It" single and video, Yankovic was a mailboy at the WWI offices in Culver City, Calif.

VOX by Kim Freeman JOX

CONGRATULATIONS to the ABC Radio Networks on securing exclusive radio rights to the "Live Aid" concert July 13 (separate story, page 1). The approximately 18-hour event will be carried on ABC's three Youth Networks: Contemporary, FM and Rock Radio. Company spokesman **John Abrams** wants us to clarify that this is *not* a simulcast, but live coverage and interview bits from the two concerts at London's Wembley Stadium and Philadelphia's JFK Stadium. Rather than organizing its own fund-raising efforts, ABC is donating what must be phenomenal production expenses. Commercial support to defray these costs will be kept to a minimum of 30 seconds per hour, and a flexible five minutes an hour have been allotted for local windows.

ABC's Youth Network affiliates total about 450 stations. In the unlikely event that an affiliate chooses not to carry the programming or a market is without an affiliate, ABC is reportedly willing to make arrangements so that the entire country will have access to the historic event. Outside of the States, ABC's coverage will be carried by the Armed Forces Radio service, as well as unaffiliated stations in many other countries.

All of this must make a nice exit environment for **Robert Holmgren**, who is retiring from ABC after 34 years. For the past three years, Holmgren has been director of business and administration for ABC's owned and operated stations.

AT LONG LAST, WCJX (96X) Miami has revealed its format, and it's different enough that we don't blame them for keeping quiet. The station's interesting history has been detailed here earlier, so we'll jump right into the programming.

"It's going to appeal to the people who want true, old top 40," says Wodlinger Broadcasting's **Mark Wodlinger** of the 16-song playlist that will rotate 24 hours a day. Dubbed "Super 16," the hit-only format will change weekly and be announced in the Miami Herald. Wodlinger has a core of six little-known local personalities, and the station will have no commercial interruptions, probably for three months. It's been a busy period for **Constance Wodlinger's** firm, as they only got final FCC approval May 20 and 96X was expected to move its return date up to Friday (14).

THE BIG-TIME TALENT referred to as being on the move in the June 8 column is three-year KAFM Dallas morning man **Andy Barber**. He is indeed on the move, but circumstances have delayed the announcement of his new gig for not one week but three. We hope to fill you in next week.

We felt privileged to see a number of top 40's best friends last week when New York's Museum of Broadcasting dedicated an entire branch to the radio medium. During a series of seminars entitled "Radio After Radio," such notables as "**Cousin Brucie**" **Morrow**, **Ron Lundy**, **Harry Harrison**, **Dan Ingram** and **Bob Lewis** staged a DJ reunion aimed at letting the past enlighten the present. The panel was moderated by **Rick Sklar**, who has also donated much of his collection to the museum and put out a feeler for anyone with tapes of **Alan Freed's** early work. Formats, WOR New York personalities and talk radio were examined in other sessions during the week. For those who missed it, McGovern Guild kindly taped the session, and you might get the tapes from **Donna La-Vitola** at (212) 916-0559 if you're really nice.

FEAR AND LOATHING IN PHOENIX: That was the light-hearted word from WHTZ (Z-100) New York's **Scott Shannon** in anticipation of Malrite's annual meeting, held last week in the sweltering city of Phoenix. We suppose it was there that the Cleveland broadcaster made its sale of WZUU-AM-FM Milwau-

kee official. Amos Communications of Sidney, Ohio is the buyer awaiting FCC approval, and Malrite has turned the undisclosed purchase price into an acquisition of 80% of WLUZ-TV (Channel 7) in San Juan.

The air talent juggle at WFYR Chicago has happily come to a halt with the recruit of **Jeff Elliot** and **Jerry St. James** to fill the morning shift. Moving after three years in the same slot at WMJC Detroit, the duo starts on July 15. At that time, fill-in morning man **Bob Bateman** can return to his beloved afternoon drive shift . . . Best wishes for a speedy recovery go out to WNEW-AM's **William B. Williams**, host of the station's "Make Believe Ballroom" overnight program, who is in the hospital for routine surgery. "Milkman Matinee" host **Bob Jones** is filling in, and WNEW has a daily mail run going to Williams in case you're interested in supporting his spirits and Hallmark Cards.

Indianapolis-based Emmis Broadcasting has hired the Minneapolis advertising firm **Fallon, McElligott & Rice** to handle three of its stations as well as its ever-growing corporate image. The outlets involved are KMGG Los Angeles, WENS Indianapolis and WLOL Minneapolis.

NORMALLY, space limitations keep us away from running local awards radio stations or their personnel have won. But when a station wins 75% of the awards available, it's kind of hard to ignore. Such is the case with ABC-owned MOR outlet **WMAL** Washington, which won six of eight awards offered by the Chesapeake Associated Press Broadcasters Assn. **WMAL** triumphed in the following categories: news and human interest reporting, sports, editorials and public service.

ABC gets the rights to the 'Live Aid' show

Olivia Lawrence joins **WRXL/WRNL** Richmond as general sales manager. She has served in the same role at **WHYW-FM** Pittsburgh. The combo has also recruited **Mary Ann Jennings** as assistant news director/assignment editor. She's from **WKYU** Bowling Green, Ky. . . . Before we leave that part of the country, we must wish a happy 50th to Gilmore-owned **WSVA** Harrisburg, Va.

Broadcasting graduates looking to get their feet wet in the real radio world may want to check into **Laser 558**, the offshore top 40 station anchored 14 miles off the coast of London. New talents there include **WJJO** Minneapolis alumnus **Tommy Rivers**, who's the floating PD, and former **WDIZ** Orlando jock **Liz West**. The station's landlubber rep, **Jane Norris**, says **Laser 558** is always seeking new talent and can be reached at (914) 967-6515 . . . Looking for a bit more seasoned sailors is **Bill Journey**, operations manager of AC-formatted **WMXX-FM** Myrtle Beach. It's a Class A outlet now in the building process, and **Journey's** criteria are "mature style with production and live phone skills." Air checks should be sent to him at P.O. Box 1497, Myrtle Beach, Va. 29578.

Linda Fox gets a quick promotion to national programming coordinator at **FairWest/Johns Co.** in La Jolla, Calif. She joined the firm in March after 13 years of major market radio . . . At contemporary Christian station **WHLO** Akron, **William Snow** joins as general manager. He was sales vice president at **WGCL** Cleveland . . . **KalaMusic** signs up two new clients: **WQSF** Williamsburg and **KNGR** Sacramento . . . Promotion people take note: **WTYJ-FM** Fayette/Natchez, Miss. has expanded its basically r&b format to include tracks from the AC and pop charts. Your help in facilitating this transition with promo records would be greatly appreciated by one **Donnie Statford**, **WTYJ's** program director. He can be reached at (601) 442-9724.

THE **WPIX** NEW YORK vice president/general manager post gets filled by **Marvin Seller**. Moving up from the sales manager seat, **Seller** takes the slot that had been temporarily handled by **WPIX** Inc.'s senior vice president **David Polinger**. The second 'PIX promotion is **Ed Hurley**, who moves up from business manager to controller . . . **Kirk Patrick** takes the PD slot at **KLUV** Dallas, just a hop, skip and jump from his last gig as music director and afternoon drive at **KFMK** Houston.



Willie's Radio Family. After a concert at Radio City Music Hall in New York, Willie Nelson chats backstage with supportive Gotham radio executives. Standing from left are WAPP/WHN New York vice president/general manager **Pat McNally** and creative services director **Susan Storms**, WHN program director **Joel Raab**, **Wilson**, the United Stations' **Ed Salamon** and Columbia Records' **Jimmy Del Balzo**.

WASHINGTON ROUNDUP

(Continued from opposite page)

ing to see if the rates match up with phone company earnings. And of course, they'll be tapping the Commission's complaint process.

RKO HAS INITIATED another internal probe to check out allegations that one of its radio network executives altered and inflated data used to determine audience ratings. The in-house investigation is taking place right in the middle of an FCC license qualification hearing that will determine the fate of its television and radio stations.

THE MEXICAN COUNTERPART of the NAB, the **Camara Nacional de la Industria de Radio y Television**, has been asked by the NAB to "persuade" the Mexican government to tie up the loose ends of the Region 2 AM radio agreement. The U.S. and Mexico have already agreed on an okay for additional power to international Class C AM

stations (effective last December), but the overall bilateral agreement is still in limbo. The NAB has been urging the U.S. government as well.

RADIO '85, the second annual NAB/NRBA management and programming convention, is set for Sept. 11-15 at the **Loews Anatole Hotel** in Dallas. Here are some official phone numbers if you should need help or information: exhibitor info and registration—(301) 468-3210; registration and hotel info—(202) 347-5900; airline info and reservations—(800) 524-4450; program advertising info—(202) 429-5419; hospitality info—NRBA's **Linda Blatt** at (202) 466-2030 or NAB's **Hilda Jannesson** at (202) 429-5353. Press should call either NAB's **Bob Hallahan** at (202) 429-5479 or NRBA's **Wendell Wood** at (202) 466-2030.

After laying down the tracks, lay down and relax.

Conveniently located between Hollywood and Beverly Hills, **Le Parc Hotel** is close to the recording studios and west coast headquarters of the major labels.

Each of the 154 suites features a sunken living room with fireplace, wet bar, kitchenette and private balcony. Complimentary continental breakfast and limousine service within the area are just a few more reasons why **Le Parc** has become the Inn of the Industry.



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RADIO MOST ADDED

RETAIL BREAKOUTS



NATIONAL 187 REPORTERS

NEW ADDS	TOTAL ON
91	91
82	121
40	127
39	89
36	36

ARETHA FRANKLIN	FREEWAY OF LOVE	ARISTA
TEARS FOR FEARS	SHOUT	MERCURY
DEPECHE MODE	PEOPLE ARE PEOPLE	SIRE
RICK SPRINGFIELD	STATE OF THE HEART	RCA
"WEIRD AL" YANKOVIC	LIKE A SURGEON	ROCK N' ROLL

NATIONAL 186 REPORTERS

NUMBER REPORTING

THE POWER STATION	GET IT ON (BANG A GONG)	CAPITOL	26
STING	IF YOU LOVE SOMEBODY SET THEM FREE	A&M	24
TOM PETTY AND THE HEARTBREAKERS	MAKE IT BETTER (FORGET ABOUT ME)	MCA	20
DEPECHE MODE	PEOPLE ARE PEOPLE	SIRE	19
JERMAINE JACKSON	(CLOSEST THING TO) PERFECT	ARISTA	18

REGION 1

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

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

REGION 2

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

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

REGION 3

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

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

REGION 4

IL, IN, KY, MI, OH, WI

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

REGION 5

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

KFYR Bismarck, ND
KFMZ Columbia, MO
KIKK Davenport, IA
WDAY-FM (Y-94) Fargo, ND
KXKL-FM Grand Forks, ND
KBEQ (Q-104) Kansas City, MO
KZZC (ZZ-99) Kansas City, KS
KDWB-AM Minneapolis, MN
KDWB-FM Minneapolis, MN
WL0L Minneapolis, MN
KJYO (KJ-103) Oklahoma City, OK
KQKQ Omaha, NE
KKLS-FM Rapid City, SD
KKRC Sioux Falls, SD
KWK St. Louis, MO
KHTR St. Louis, MO
KDVV Topeka, KS
KAYI Tulsa, OK
KFMW Waterloo, IA
KEYN-FM Wichita, KS

REGION 6

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

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

REGION 7

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

KKXX Bakersfield, CA
KIMN Denver, CO
KOAQ (Q-103) Denver, CO
KPKE Denver, CO
KRRY-FM (Y-108) Denver, CO
KLUC Las Vegas, NV
KJIS Los Angeles, CA
KIQO Los Angeles, CA
KKHR Los Angeles, CA
KCAQ (Q-105) Oxnard, CA
KOPA Phoenix, AZ
KZZP Phoenix, AZ
KFMY Provo, UT
KDZA Pueblo, CO
KRSP Salt Lake City, UT
KSDO-FM (KS 103) San Diego, CA
KHITZ San Diego, CA
KIST Santa Barbara, CA
KHYT Tucson, AZ
KRQQ Tucson, AZ

REGION 8

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

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

REGION 1

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

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

REGION 2

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

A-1 One Stop New York, NY
All-Service One-Stop Union, NJ
Alpha Rack New York, NY
Benel Dist. Bronx, NY
C&M 1-Stop Hyattsville, MD
Eastern One-Stop Philadelphia, PA
Elroy Enterprises Roslyn, NY
Gallery of Sound Wilkes-Barre, PA
Harmony Music Bronx, NY
J&R Music World New York, NY
J.E.K. Enterprises Baltimore, MD
Kemp Mill Beltsville, MD
Mobile One-Stop Pittsburgh, PA
Music Factory Brooklyn, NY
Musical Sales Baltimore, MD
Musicden Edison, NJ
National Record Mart Pittsburgh, PA
Oasis Bethel Park, PA
Oasis Pittsburgh, PA
Record & Tape Ltd. Washington, DC
Record Bar Morgantown, WV
Richman Brothers Pennsauken, NJ
Sam Goody Baltimore, MD
Sam Goody Massapequa, NY
Seasons Four Records Hyattsville, MD
Shulman Records Cinnaminson, NJ
Tape King One Stop Hillside, NJ
The Wiz Brooklyn, NY
Tower New York, NY
Universal One-Stop Philadelphia, PA
Waxie Maxie Washington, DC
Wee Three Philadelphia, PA
Win's Records Long Island City, NY

REGION 3

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

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

REGION 4

IL, IN, KY, MI, OH, WI

Ambat/Record Theater Cincinnati, OH
Angott 1-Stop Detroit, MI
Bazzard's Nest Columbus, OH
Camelot N. Canton, OH
Central 1-Stop Columbus, OH
Flipside Records Arlington Heights, IL
Gemini One-Stop Cleveland, OH
HarmonyHouseRecords&Tapes Troy, MI
Laury's Records Des 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
Rapid Sales Madison, WI
Record City Skokie, IL
Record Works Belleville Park, IL
Rose Records Chicago, IL
Scott's 1-Stop Indianapolis, IN
Sound Video One Stop Niles, IL
Vinyl Vendors Kalamazoo, MI
Wax Works Owensboro, KY

REGION 5

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

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

REGION 6

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

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

REGION 7

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

Abbey Road One Stop Santa Ana, CA
Alta/West. Merch. Salt Lake City, UT
Associated One-Stop Phoenix, AZ
Canterbury's Pasadena, CA
Circles Phoenix, AZ
Dan-Jay Denver, CO
Licorice Pizza Glendale, CA
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

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

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

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

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

CBS VIDCLIP CHARGE

(Continued from page 12)

main office first." In those calls, Foster says, the "indication was that they [CBS] will work with us," although he had yet to get that comment from Villacres or other CBS executives.

A recurrent comment from Fant, Foster and WZON program director John Marshall is the question of why labels will charge for video exposure and not for radio exposure. Video production costs are the unarguable record company retort, and Foster has a ready response on this point.

"Of all the videos we ["All Hits"] get, only 50% of their vinyl equivalents will get on the air [on WZON]," he says. "Record companies will have to be more frugal with videos because the combination of video and radio exposure is still what it takes to break a record. The days of bands like Duran Duran becoming absolutely huge on the basis of video are gone."

Assistance in preparing this story provided by Tony Seideman in New York.

Kaufman Schedules Two Ad Seminars

NEW YORK Radio Advertising Dynamics president Richard Kaufman has scheduled two of his "Everything You Always Wanted To Know About Selling Radio Advertising" seminars for the 25th and 26th of this month. The first will be held at the Hyatt Regency in New Brunswick, N.J., with the second slated for the Garden City Hotel in Garden City, N.Y. The first seminar carries the endorsement of the New Jersey Broadcasters Assn.

Before forming his own company, Kaufman held various sales positions at KLOS and KHJ Los Angeles and KSFJ San Francisco. For more information on the seminars or Kaufman's other services, call (718) 225-1515.

New Dimensions In New Venture

SAN FRANCISCO New Dimensions Radio and the California Institute of Integral Studies, both located here, have joined forces to develop a new concept in educational programs that they intend to make available for broadcast and cassette distribution.

Long a producer and distributor of radio programs on holistic health, personal growth and new science, New Dimensions has teamed up with the graduate school to make use of its expertise in psychology, philosophy and religion. The shows resulting from this union will probably be heard through National Public Radio, as are New Dimensions' other programs.

Your Country's Calling.

Music Country Radio Network puts your listeners on the line with their favorite country music stars.

Music Country Radio Network has it all! The winning mix of country music and information, with call-in conversations between your listeners and country music's biggest stars...all live from Music City!

With Music Country Radio Network, you'll have quality programming all night long at lower cost...the kind of programming that draws regular listeners, builds audiences, and boosts ratings. Your nights will be more sell-able, and the results will show in your bottom line!

Music Country Radio Network is the only program of its kind and the only place to be in the country at night. Call for detailed information today!

For more information, contact Jeff Lyman at (615) 889-6595.



TOP ROCK TRACKS™

				Compiled from a national sample of AOR radio playlists.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	2	7	JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS.	TOUGH ALL OVER
2	5	15	3	STING A&M	IF YOU LOVE SOMEBODY SET THEM FREE
3	2	1	6	ROBERT PLANT ES PARANZA/ATLANTIC	LITTLE BY LITTLE
4	4	4	5	SUPERTRAMP A&M	CANNONBALL
5	3	7	5	BRUCE SPRINGSTEEN COLUMBIA	GLORY DAYS
6	6	6	5	NIGHT RANGER MCA	SENTIMENTAL STREET
7	9	31	4	HEART CAPITOL	WHAT ABOUT LOVE
8	8	8	7	JOE WALSH WARNER BROS.	THE CONFESSOR
9	11	22	5	TEARS FOR FEARS MERCURY	SHOUT
10	7	3	9	EURHYTHMICS RCA	WOULD I LIE TO YOU
11	13	14	7	THE HOOTERS COLUMBIA	ALL YOU ZOMBIES
12	12	32	4	DIRE STRAITS WARNER BROS.	MONEY FOR NOTHING
13	10	10	8	PHIL COLLINS ATLANTIC	SUSSUDIO
14	14	16	8	'TIL TUESDAY EPIC	VOICES CARRY
15	15	17	5	PAUL YOUNG COLUMBIA	EVERYTIME YOU GO AWAY
16	24	—	2	JEFF BECK AND ROD STEWART EPIC	PEOPLE GET READY
17	25	45	3	TOM PETTY AND THE HEARTBREAKERS MCA	MAKE IT BETTER
18	26	—	2	RATT ATLANTIC	LAY IT DOWN
19	20	25	7	GRAHAM PARKER AND THE SHOT ELEKTRA	WAKE UP (NEXT TO YOU)
20	21	23	7	ERIC CLAPTON DUCK/WARNER BROS.	SEE WHAT LOVE CAN DO
21	18	12	8	KIM MITCHELL BRONZE/ISLAND	GO FOR A SODA
22	34	42	3	ROBERT PLANT ES PARANZA/ATLANTIC	SIXES AND SEVENS
23	23	33	3	DON HENLEY GEFLEN	NOT ENOUGH LOVE IN THE WORLD
24	27	34	8	THE POWER STATION CAPITOL	GET IT ON (BANG A GONG)
25	17	11	12	TOM PETTY MCA	REBELS
26	16	5	9	MICK JAGGER COLUMBIA	LUCKY IN LOVE
27	30	—	2	VAN ZANT GEFLEN	YOU'VE GOT TO BELIEVE IN LOVE
28	36	—	2	MEN AT WORK COLUMBIA	EVERYTHING I NEED
29	39	39	4	DIRE STRAITS WARNER BROS.	WALK OF LIFE
30	19	9	11	BRUCE SPRINGSTEEN COLUMBIA	TRAPPED
31	43	—	2	BOB DYLAN COLUMBIA	TIGHT CONNECTION TO MY HEART
32	22	13	9	GLENN FREY MCA	SMUGGLER'S BLUES
33	NEW			U2 ISLAND	THREE SUNRISES
34	28	19	13	PHIL COLLINS ATLANTIC	INSIDE OUT
35	29	20	9	DOKKEN ELEKTRA	ALONE AGAIN
36	NEW			HELIX CAPITOL	DEEP CUTS THE KNIFE
37	47	—	2	GEORGE THOROGOOD EMI-AMERICA	WILLIE & THE HAND JIVE
38	38	41	4	GINO VANNELLI HIME	BLACK CARS
39	NEW			TALKING HEADS SIRE	ROAD TO NOWHERE
40	32	28	12	HOWARD JONES ELEKTRA	THINGS CAN ONLY GET BETTER
41	31	21	14	TEARS FOR FEARS MERCURY	EVERYBODY WANTS TO RULE THE WORLD
42	NEW			DURAN DURAN CAPITOL	A VIEW TO A KILL
43	35	35	6	WILLIE & THE POOR BOYS PASSPORT	BABY PLEASE DON'T GO
44	37	40	4	PAUL HYDE & PAYOLAS A&M	YOU'RE THE ONLY LOVE
45	44	29	6	LONE JUSTICE GEFLEN	WAYS TO BE WICKED
46	46	43	6	PRINCE & THE REVOLUTION PAISLEY PARK	RASPBERRY BERET
47	40	24	15	THE FIRM ATLANTIC	SATISFACTION GUARANTEED
48	33	18	10	JULIAN LENNON ATLANTIC	SAY YOU'RE WRONG
49	42	27	13	JOHN FOGERTY WARNER BROS.	CENTERFIELD
50	41	26	10	HUEY LEWIS & THE NEWS COLUMBIA	TROUBLE IN PARADISE



NRBA Survey: AC Still on Top Leading FM, Full-Time AM Format

WASHINGTON Adult contemporary is still in the lead as the top format for FM and full-time AM stations, according to the third annual National Radio Broadcasters Assn. (NRBA) programming survey. The survey also finds that country remains the top AM daytimer format. Is the survey just the same old story? Not quite. AC made a whopping leap of 6% over last year's figures. The survey also shows a tripling in AM stereo broadcasting, and a 4% slippage for AOR from last year. The survey drew the highest response to date from stations, with 46% of the questionnaires returned. The top 10 FM formats, according

to the survey, are AC, with 28%; country, 25%; top 40, 20%; easy listening, 10%; AOR, 5%; religious, 2%; soft rock, 2%; classical, 1%; urban contemporary, 1%; and oldies, 1%. The top 10 AM formats showed AC way ahead with 34%; country next with a solid 30%; then a long fall down to news/talk at 6%; oldies, 6%; top 40, 4%; big band, 4%; religious, 3%; easy listening, 2%; soft rock, 2%; and ethnic, 1%. The lineup was little different for AM daytimers, with country ahead at 40%, followed by AC, 24%; religious, 12%; oldies, 5%; and news/talk, 2%. **BILL HOLLAND**

Promotions

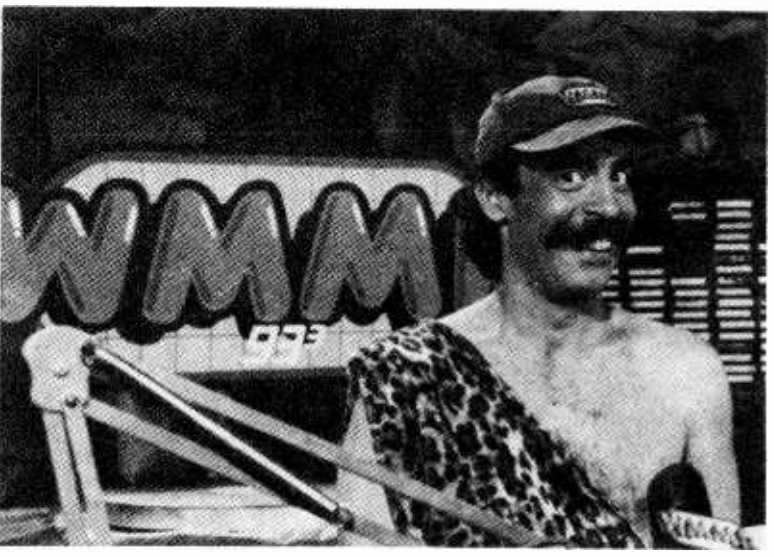
PLEASE BE SEATED
WHYI (Y-100) Miami (Top 40)
Contact: Frank Amadeo
The Y-100 staff may need a barrel of Ben Gay for their bottoms come June 28 when the crew sets out to sit in each of the 75,414 seats in the Orange Bowl. The motivation for this charitable sit-in is the first Y-100/March of Dimes Seat-A-Thon, and it's only the latest of many commendable fund-raisers the outlet has orchestrated.

You don't have to be a local to contribute your part to this phenomenal effort. In fact, Y-100 is extending a pledge invitation to all members of the music business in exchange for mentions on the station. Corporations are encouraged to sponsor entire seat sections with \$5,000 donations equaling 20 radio plugs and an appearance by the firm on a related tv telethon. At the other end of the range, individuals contributing between \$100 and \$500 will receive two thank-yous on Y-100.

THE PRICE IS RIGHT
WYNY New York
(adult contemporary)
Contact: Cathy Lehrfeld
Here's a promotion we common folk can really make use of. For the third

year in a row, WYNY is launching its cheap summer thrills campaign by promoting 97 free activities. The campaign has begun with a series of bus placards reading "How to see New York on \$0 a day," with riders urged to write WYNY for a complete list of the "97 ways." Then, each morning at 7, listeners will be tipped off to one item on the list.

ONE TON OF FOOD AND FUN
KFKF-FM Kansas City, Kan.
(country)
Contact: Ray Massie
Country fans here got a chance to be their own superstars, courtesy of KFKF, when the station staged its "Kansas City We Are The World" concert. Co-sponsored by the Worlds Of Fun Amusement Park there, the event drew more than 4,000 listeners, who joined voices for their version of the chart-topping charity tune. Also on the bill were several popular local acts who donated their time. Rather than sending the proceeds overseas, KFKF is channeling food and cash donations to the hometown hungry. To date, the proceeds amount to more than a ton of food and \$5,000. **KIM FREEMAN**



It's a Jungle in Here. WMMR Philadelphia's John DeBella poses as a caveman for a tv spot plugging the station's "Morning Zoo" show. Highlighted by rock-waving DJs and lots of monkey business, the commercial was produced by Creative Works of Gladwyne, Pa.

YesterHits™

Hits From Billboard 10 and 20 Years Ago This Week

- POP SINGLES—10 Years Ago**
- Love Will Keep Us Together, The Captain & Tennille, A&M
 - When Will I Be Loved, Linda Ronstadt, CAPITOL
 - Wildfire, Michael Murphey, EPIC
 - I'm Not Lisa, Jessi Colter, CAPITOL
 - Love Won't Let Me Wait, Major Harris, ATLANTIC
 - Sister Golden Hair, America, WARNER BROS.
 - The Hustle, Van McCoy & the Soul City Symphony, AVCO
 - Get Down, Get Down (Get On The Floor), Joe Simon, SPRING
 - Listen To What The Man Said, Paul McCartney & Wings, CAPITOL
 - Cut The Cake, Average White Band, ATLANTIC

- POP SINGLES—20 Years Ago**
- I Can't Help Myself, Four Tops, MOTOWN
 - Mr. Tambourine Man, Byrds, COLUMBIA
 - Wooly Bully, Sam the Sham & the Pharaohs, MGM
 - Crying In The Chapel, Elvis Presley, RCA VICTOR
 - Back In My Arms Again, Supremes, MOTOWN
 - Wonderful World, Herman's Hermits, MGM
 - Help Me Rhonda, Beach Boys, CAPITOL
 - Engine, Engine #9, Roger Miller, SMASH
 - For Your Love, Yardbirds, EPIC
 - Hush, Hush, Sweet Charlotte, Patti Page, COLUMBIA

- TOP ALBUMS—10 Years Ago**
- Captain Fantastic & The Brown Dirt Cowboy, Elton John, MCA
 - Venus And Mars, Paul McCartney, CAPITOL
 - That's The Way Of The World, Earth, Wind & Fire, COLUMBIA
 - Tommy Soundtrack, The Who, POLYDOR
 - Welcome To My Nightmare, Alice Cooper, ATLANTIC
 - Stampeede, Doobie Brothers, WARNER BROS.
 - Four Wheel Drive, Bachman-Turner Overdrive, MERCURY
 - Chicago VIII, COLUMBIA
 - Spirit Of America, Beach Boys, CAPITOL
 - Hearts, America, WARNER BROS.

- TOP ALBUMS—20 Years Ago**
- Mary Poppins, Soundtrack, VISTA
 - My Name Is Barbra, Barbra Streisand, COLUMBIA
 - The Sound Of Music, Soundtrack, RCA VICTOR
 - The Beach Boys Today!, CAPITOL
 - Dear Heart, Andy Williams, COLUMBIA
 - Introducing Herman's Hermits, MGM
 - Goldfinger, Soundtrack, UNITED ARTISTS
 - Girl Happy, Elvis Presley, RCA VICTOR
 - Bringing It All Back Home, Bob Dylan, COLUMBIA
 - My Fair Lady, Soundtrack, COLUMBIA

- COUNTRY SINGLES—10 Years Ago**
- You're My Best Friend, Don Williams, ABC/DOT
 - Tryin' To Beat The Morning Home, T.G. Sheppard, MELODYLAND
 - Lizzie & The Rainman, Tanya Tucker, MCA
 - Reconsider Me, Narvel Felts, ABC/DOT
 - When Will I Be Loved, Linda Ronstadt, CAPITOL
 - Little Band Of Gold, Sonny James, COLUMBIA
 - Misty, Ray Stevens, BARNABY
 - He's My Rock, Brenda Lee, MCA
 - There I Said It, Margo Smith, 20TH CENTURY
 - Touch The Hand, Conway Twitty, MCA

- SOUL SINGLES—10 Years Ago**
- Give The People What They Want, O'Jays, PHILADELPHIA INTL
 - Rockin' Chair, Gwen McCrae, CAT
 - Look At Me (I'm In Love), Moments, STANG
 - Slippery When Wet, Commodores, MOTOWN
 - Love Won't Let Me Wait, Major Harris, ATLANTIC
 - The Way We Were/Try To Remember, Gladys Knight & the Pips, BUDDAH
 - Sadie, Spinners, ATLANTIC
 - The Hustle, Van McCoy & the Soul City Symphony, AVCO
 - What Can I Do For You, Labelle, EPIC
 - Take Me To The River, Syl Johnson, HI

Featured Programming

IN A NEAT LINK between two facets of the music industry, Chrysalis Records and New York-based Radio International are pooling their resources to push young label act Go West and the group's latest single, "Call Me." Aptly titled "Go West With Go West," the joint promotion centers on point-of-purchase campaigns with retailers in 50 markets.

Through the end of this month, Radio International is airing a Go West contest on its "Rock Over London" program, with prizes ranging from a two-week tour of the western U.S. to, naturally, a phone call from the band. In return for this, Chrysalis is including "Rock Over London" plugs and local affiliate information for the contest on all of its in-store display material. In essence, Chrysalis gets added radio exposure on Go West, and Radio International taps into the record buying traffic. Or, as Radio International president Don Eberle puts it, "This is one of those rare times we can effectively and efficiently tie in syndication's concurrent industries."

Along similar lines, Westwood One appears to be making tour sponsorships a habit. At present, WWI is sharing Foreigner's U.S. tour tab with Coca-Cola. Rick Springfield's 35-city tour begins in Puerto Rico on June 28, and WWI is sharing the bill with Chewels Sugarless Gum—which is sort of humorous if you're one of those who considers Springfield a "bubble-gum" artist.

THE FOURTH OF JULY specials are starting to filter in. First, from Gotham-based DIR Broadcasting, we have a 12-hour program entitled "From Britain With Love II," which promises to chronicle 21 years of hits from England. The marathon broadcast also includes interviews that begin with Beatles producer George Martin and come full circle with Julian Lennon. Also on the DIR boards for that weekend is the one-hour "Music Of The '80's," which features music and comments from Madonna and Sade... Then, from Encino, Calif.-based Barnett-Robbins, we will be treated to "Rock 'n' Revolution," an offering now in its third year. The two-hour show is sponsored by Blue Nun Wine (Hiney Wine's major rival) and gives an un-narrated look at the history of rock. For urban outlets, Barnett-Robbins has the two-hour "Rhythm Revolution." It features DeBarge, New Edition and the Mary Jane Girls.

From Arlington, Va., Mutual Radio Network adds two new features to its programming roster. Entitled "Country Comments" and "Adult Contemporary Comments," the feeds are just that: 20- to 30-second comments from artists heard on each of those formats. The intent, according to Mutual's programming president Dick Carr, is to help affiliates better incorporate network features into daily programming. The bit makes for easy and interesting song intros for DJs, and creates the impression that the interviews were conducted locally.

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.

June 21-23, **Tom Petty & the Heartbreakers**, The Best Of Everything, NBC Radio Entertainment, two hours.

June 21-23, **Ray Lynch**, Musical Starstreams, Musical Starstreams, one hour.

June 21-27, **Charley Pride**, Country Today, MJI Broadcasting, one hour.

June 21-27, **Helix**, Metalshop, MJI Broadcasting, one hour.

June 22, **Lovin' Spoonful**, Solid Gold Saturday Night, United Stations, one hour.

June 22-23, **Tina Turner**, Rick Dees' Weekly Top 40, United Stations, four hours.

June 22-23, **Johnny Cash**, Weekly Country Music Countdown, United Stations, three hours.

June 22-23, **Wham!**, On The Radio, NSBA, one hour.

June 22-23, **Henry Mancini**, The Great Sounds, United Stations, four hours.

June 22-23, **Al Green**, Dick Clark's Rock Roll & Remember, United Stations, four hours.

June 22-29, **Kathy Mattea**, Steve Wariner, The Silver Eagle, DIR/ABC Entertainment Network, one hour.

June 23-29, **Ray Davies**, Part I, Rock Over London, Radio International, one hour.

June 23-29, **Shannon**, Dance Music International, Radio International, one hour.

June 23-30, **Katrina & the Waves**, King Biscuit Flower Hour, DIR/ABC Rock Radio Network, one hour.

June 24-30, **Ray Charles/Fourth of July Tribute**, Country Closeup, Narwood Productions, one hour.

June 24-30, **Andrews Sisters**, The Music Makers, Narwood Productions, one hour.

June 24-30, **Power Station**, Off The Record Specials with Mary Turner, Westwood One, one hour.

June 24-30, **Dorsey Brothers**, Encore with William B. Williams, Westwood One, two hours.

June 24-30, **Moe Bandy**, Joe Stampley, Live From Gilley's, Westwood One, one hour.

June 27, **Tears For Fears**, Paul Young, Supergroups, DIR/ABC Rock Radio Network, 90 minutes.

June 28-30, **Kool & the Gang**, Street Beat '85, Barnett-Robbins, two hours.

June 28-30, **Chicago**, Superstars Of Rock, Barnett-Robbins, two hours.

June 28-30, **Bellamy Brothers**, Hot Country Gold, Barnett-Robbins, two hours.

June 28-30, **Elvis Presley**, Jerry Lee Lewis, Memory Makers, Barnett-Robbins, three hours.

June 28-30, **Huey Lewis & the News**, Superstars Rock Concerts, Westwood One, 90 minutes.

June 28-July 4, **Motley Crue**, Metalshop, MJI Broadcasting, one hour.

Billboard

ADULT CONTEMPORARY MOST ADDED

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

RS	NEW	TOTAL
	ADDS	ON
PAUL YOUNG	12	49
EVERYTIME YOU GO AWAY COLUMBIA		
SISTER SLEDGE	10	22
FRANKIE ATLANTIC		
KATRINA AND THE WAVES	10	27
WALKING ON SUNSHINE CAPITOL		
DARYL HALL & JOHN OATES	10	30
POSSESSION OBSESSION RCA		
DEBARGE	10	55
WHO'S HOLDING DONNA NOW GORDY		

WSKY Asheville, NC
WRMM Atlanta, GA
WSB-AM Atlanta, GA
KEYI Austin, TX
WBAL Baltimore, MD
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
WSLI 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
WVRV Memphis, TN
WAIA Miami, FL
WISN Milwaukee, WI
WTMJ Milwaukee, WI
WLTE Minneapolis, MN
KWAU 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
WPJB Providence, RI
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
WVWM Toledo, OH
KRAV Tulsa, OK
WLTT Washington, DC
WMAL Washington D.C.,

FOR WEEK ENDING JUNE 22, 1985

Billboard

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HOT ADULT CONTEMPORARY

				THIS WEEK		LAST WEEK		2 WKS AGO		WKS ON CHART		TITLE		ARTIST	
				1	2	3	4	5	6	7	8	LABEL & NUMBER/DISTRIBUTING LABEL		Compiled from a national sample of radio playlists.	
1	4	5	8	1	4	5	8	THE SEARCH IS OVER		SCOTTI BROS. 4-04871/EPIC	1 week at No. One	◆ SURVIVOR			
2	1	1	10	2	1	1	10	AXEL F		MCA 52536		◆ HAROLD FALTERMEYER			
3	3	3	10	3	3	3	10	EVERYBODY WANTS TO RULE THE WORLD		MERCURY 880659-7/POLYGRAM		◆ TEARS FOR FEARS			
4	2	2	13	4	2	2	13	SUDDENLY		JIVE 1-9323/ARISTA Y OCEAN					
5	11	14		5	11	14		GETCHA BACK		CARIBOU 4-049C		◆ THE BECH BOYS			
6	7	12	7	6	7	12	7	ANGEL		SIRE 7-29008		MADONNA			
7	6	8	8	7	6	8	8	SAY YOU'RE WRONG		ATLANTIC 7-89567		◆ JULIAN LENNON			
8	10	13	7	8	10	13	7	NEVER ENDING STORY		EMI-AMERICA 8230		◆ LJMAHL			
9	13	20	4	9	13	20	4	JUST AS I AM		ARISTA 1-9353		◆ AIR SUPPLY			
10	14	15	7	10	14	15	7	YOU GIVE GOOD LOVE		ARISTA 1-9274		◆ WHITNEY HOUSTON			
11	8	7	13	11	8	7	13	FRESH		DE-LITE 880623-7/POLYGRAM		◆ KOOL & THE GANG			
12	12	11	9	12	12	11	9	DAYS ARE NUMBERS (THE TRAVELLER)		ARISTA 1-9349		THE ALAN PARSONS PROJECT			
13	5	4	15	13	5	4	15	SMOOTH OPERATOR		PORTRAIT 37-04807/EPIC		◆ SADE			
14	9	6	12	14	9	6	12	EVERYTHING SHE WANTS		COLUMBIA 38-04840		◆ WHAM!			
15	21	26	4	15	21	26	4	WHO'S HOLDING DONNA NOW		GORDY 1793/MOTOWN		DEBARGE			
16	22	28	4	16	22	28	4	EVERYTIME YOU GO AWAY		COLUMBIA 38-04867		◆ PAUL YOUNG			
17	17	18	7	17	17	18	7	HEAVEN		A&M 2729		◆ BRYAN ADAMS			
18	19	25	5	18	19	25	5	REAL LOVE		RCA 14058		DOLLY PARTON (DUET WITH KENNY ROGERS)			
19	20	21	5	19	20	21	5	CENTERFIELD		WARNER BROS. 7-29053		JOHN FOGERTY			
20	15	10	10	20	15	10	10	ONE LONELY NIGHT		EPIC 34-04848		◆ REO SPEEDWAGON			
21	24	29	4	21	24	29	4	FIND A WAY		A&M 2734		AMY GRANT			
22	16	16	8	22	16	16	8	THROUGH THE FIRE		WARNER BROS. 7-29025		◆ CHAKA KHAN			
23	18	9	15	23	18	9	15	CRAZY FOR YOU		GEFFEN 7-20051/WARNER BROS.		◆ MADONNA			
24	23	17	17	24	23	17	17	RHYTHM OF THE NIGHT		GORDY 1770/MOTOWN		◆ DEBARGE			
25	28	31	4	25	28	31	4	FOREVER		COLUMBIA 38-04931		KENNY LOGGINS			
26	31	38	3	26	31	38	3	WALKING ON SUNSHINE		CAPITOL 5466		◆ KATRINA AND THE WAVES			
27	32	—	2	27	32	—	2	POSSESSION OBSESSION		RCA 14098		◆ DARYL HALL & JOHN OATES			
28	25	19	13	28	25	19	13	GO DOWN EASY		FULL MOON/EPIC 34-04835/EPIC		◆ DAN FOGELBERG			
29	29	24	19	29	29	24	19	ONE MORE NIGHT		ATLANTIC 7-89588		◆ PHIL COLLINS			
30	33	—	2	30	33	—	2	NOT ENOUGH LOVE IN THE WORLD		GEFFEN 7-29012/WARNER BROS.		◆ DON HENLEY			
31	34	37	3	31	34	37	3	WAKE UP NEXT TO YOU		ELEKTRA 7-69654		◆ GRAHAM PARKER			
32	26	22	16	32	26	22	16	I'M ON FIRE		COLUMBIA 38-04772		◆ BRUCE SPRINGSTEEN			
33	36	—	2	33	36	—	2	SUSSUDIO		ATLANTIC 7-89560		◆ PHIL COLLINS			
34	27	23	14	34	27	23	14	I JUST WANNA HANG AROUND YOU		WARNER BROS. 7-29042		GEORGE BENSON			
35	NEW			35	NEW			FRANKIE		ATLANTIC 7-89547		SISTER SLEDGE			
36	30	27	22	36	30	27	22	NIGHTSHIFT		MOTOWN 1773		◆ COMMODORES			
37	37	33	14	37	37	33	14	WE ARE THE WORLD ▲ ⁴		COLUMBIA US7-04839		◆ USA FOR AFRICA			
38	38	39	3	38	38	39	3	THINGS CAN ONLY GET BETTER		ELEKTRA 7-69651		◆ HOWARD JONES			
39	NEW			39	NEW			I DON'T KNOW WHY YOU DON'T WANT ME		COLUMBIA 38-04809		ROSANNE CASH			
40	35	35	4	40	35	35	4	TILL MIDNIGHT		RCA 14049		EVELYN "CHAMPAGNE" KING			

○ 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.

BARNAKO: GET DOWN TO BUSINESS

Video Veteran Urges Fellow Dealers To Shape Up

BY BILL HOLLAND

WASHINGTON Frank Barnako, the former radio news director and, more recently, the former first president of the Video Software Dealers Assn. (VSDA), is preaching the gospel. By turns wry, deadpan, droll and bemused, using that radio baritone voice, he's telling it like it is.

His gospel? It's simple: Get down to business. "Vacuum the rug. Clean the windows. Take down the 'Coming Soon!' poster for 'Terminator.'" Wake up. That's the message he gives to his fellow video store owners across the country.

Barnako comes across well. He comes across just as strongly at lunch demolishing a Reuben sandwich as he did when he represented VSDA at Capitol Hill hearings last year and helped demolish the calcifying old-boy connection between Hollywood and the Hill.

The message is harsh at times. "The challenge we all face is this: We have to become better business people because better business people are becoming video retailers," he says. "7-Eleven is not going to let a three-week-old poster sit in a window."

His dictum: "The only way a mom-and-pop store can survive now is to take very good care of its cus-

tomers base. I might have 10 stores now, but each of them is a mom-and-pop store."

Barnako's 10 Video Place stores in the Washington area are indeed service-oriented. He says he has 60,000 members, and spends 8% of his gross on advertising.

This has proven successful, even though his main competitor is the giant Erol's family chain, a basically self-service operation with 60 branches throughout the area. "We're competitive in pricing with Erol's, although we're doing something different here," he says. The something, he says, is service.

"You've got to wave your flag and promote," he continues. "And so many of the dealers here don't promote. They don't spend a dime—in a shopper, never mind the Washington Post or a monthly newsletter to bring people into the stores."

"It's outrageous. Not another person in this town other than Video Place and Erol's spends \$1,000 a month in advertising. This isn't a hobby anymore."

The first Video Place opened in May, 1979 on a \$17,000 investment, Barnako says. "Now it's 10 times that. If a new guy, opening a shop today, has nothing to distinguish himself, no magnetism, no promotion budget to draw customers in from somewhere else—if he just

sits and waits, puts all his money just in product on the shelves rather than some into promotion . . ."

Once again, the main point: "You've got to have deep pockets and patience." And again: "The only way a mom-and-pop can survive is to take very good care of the customer base, and each of my stores has a different customer base that must be satisfied. In Bethesda, they want the foreign-language version of 'Amarcord.' On 13th St., they want 'Splatter University'—different audiences. I think of radio programming to an audience—we're trying to satisfy people."

And once again: "Some of my stores are the nicest video stores in America. They have unified colors, unified signage. We're dealing with an older audience than a record store, and we want them to come back again and again. We want it to be a pleasant experience. We really think we're in show business, not retailing. We're trying to get that across to people."

Stores Getting New Look Licorice Pizza Redesigns

BY EARL PAIGE

LOS ANGELES Licorice Pizza has unveiled a new store design that places more emphasis on prerecorded audiocassettes, Compact Discs and music video. The format is the first phase in a recently announced plan to double the size of the chain.

Dennis Winget, vice president of store operations for the Record Bar subsidiary, says that Licorice's investment in the new design, which focuses on converting older stores to the configuration, will find new store construction slow at first.

According to the five-year plan recently unveiled here jointly by Record Bar and Licorice Pizza executives (Billboard, May 25), the chain will add stores modestly to the present 34 for the next few years. "For one thing, we're putting in a computerized movie rental system that runs about \$25,000 a store," says Winget in explaining the chain's investment in existing outlets.

Winget does not identify the cost of other items in the new suburban Santa Ana store, adjacent to the giant 200-store South Coast Plaza.

But he does describe a new in-store airplay system.

That unit will combine four 25-inch Magnavox video monitors for programming music video. The audio portion will play only CDs and cassettes. Winget says the system cost \$5,000.

"It used to be that we would scrounge around and get any kind of system we could. We can no longer ignore the importance of high quality in-store demo equipment," he notes.

Another major design item is the separate section for cassettes. Acknowledging that Tower and Warehouse both innovated such sections locally, Winget says, "It's a good idea. We adopted it."

Evaluating the cassette inventory at "about \$80,000," Winget says it was not necessary to implement a pilferage deterrent system, and therefore to have to "wire" each piece of product, because of the layout. "People have to come into the section by passing the main counter, and we have an excellent view of the whole department."

The exterior of the department is
(Continued on page 61)



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by Mike Shalett

COUNTRY ACTS ATTRACT a different audience than pop groups do. But what is the demographic makeup of a country artist's concert attendees? Here is a general look at such an audience. The survey was conducted in what we would consider to be a strong country market, and the band surveyed has had chart success in country, adult contemporary and pop.

The audience on the night of the

about the show through announcements on the radio. Forty percent said they found out about the concert from a friend. Only 5% said they read about it in a newspaper.

What radio format are they listening to? While 53% said their favorite radio station was country, 15.4% said an adult contemporary station was their favorite, and another 11% said they favor top 40. Again, this shows great crossover

Our LP purchasers were lighter buyers. Half said they had only purchased one or two records in the past six months.

Music video has become a major part of the marketing apparatus for country acts. Had our respondents seen a video by the group they were seeing that night? Sixty-seven percent said yes.

Where had they seen the videos? Twenty-eight percent said they had seen it on The Nashville Network, 19% had viewed it on MTV, and 5% had viewed a video by the group on HBO's "Video Jukebox."

A look at country concert-goers reveals great crossover potential

survey was made up of more women than men (the percentage breakdown was 53.2% female and 46.4% male). Sixty percent of the audience was between 12 and 26 years of age; the remaining 40% was older. The numbers are equal in strength as we go up in age breakdown, with 9.3% between 27 and 29 years old and 9.3% over 40. We do not see that same pattern when surveying a pop audience.

Were these people exclusively country music fans? While two-thirds said that country was their favorite type of music, half of the remaining group said that soft rock was their favorite, and one-third of the remaining group listed hard rock. In today's ever-changing country music market, our fan is not a uni-dimensional music lover.

Half of the crowd found out

potential.

We also asked for their second favorite station, and here we saw even more evidence of crossover listening. The top 40 numbers were higher in response to this question.

Do these country concert-goers buy records and tapes? Eighty percent had previously bought recordings by the group they were seeing that evening. We found that most favor cassettes over vinyl. Two-thirds hadn't bought an album in the past six months. Seventy percent had bought a cassette.

In terms of their volume of purchases, 36% of the cassette buyers had bought one or two in the recent past, 38% had bought between three and five, and 17% had bought between six and 10. Eight percent of the cassette buyers said they had bought more than 10 in the past six months.

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

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

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On the Beam

BY SAM SUTHERLAND

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

MUNICH UPDATE: International music industry executives at last week's IMIC summit in Munich received revised forecasts for the Compact Disc marketplace. And while both the statistics and the speakers inevitably overlapped with CD presentations already underway at the Summer CES, a few high-

lights deserve mention.

Discussion of the Sony/Philips technology and its progress to date was focused during June 7 sessions, including a special address from PolyGram International chief Jan Timmer. Timmer could be excused for relishing the contrast in trade reaction to CD prospects since he first touted the technology to IMIC attendees in 1982. That gathering, he recalled, found some participants greeting the advent of the new configuration with "hostility," viewing the launch of a third audio format

with pessimism.

This year's IMIC, he observed, found trade leaders concerned only that production is struggling to meet demand. Timmer predicted that worldwide '85 hardware sales should hit two million units, with a global hardware base of 100 million CD player units attainable by 1990.

Timmer also reviewed the young CD market's success in outstripping earlier forecasts with respect to price points as well as sales penetration.

A subsequent panel on future

technologies and markets meanwhile found The Record Group's Stan Cornyn updating his NARM presentation for Compact Disc. It's worth noting that the label veteran has augmented his original overview with a new acronym—CV, for Compact (Disc) Video—to help characterize the balancing act between different data needs that will be required in developing these new generation products.

Complete coverage of the IMIC meetings will be included in an expanded editorial section in the July 6 issue.

DEUTSCHE DIGITAL: An informal glimpse of how hardware and

software is faring in West Germany was gleaned during our IMIC jaunt. And while visits to a few retail outlets and comment from German sources on the market hardly constitute a comprehensive overview, it's clear that Compact Discs are now an integral element in the overall recorded music market.

The earlier launch of the configuration has resulted in even lower prices than those emerging State-side, with one Munich source reporting entry level home CD players available for about 500 DM—roughly \$173 at the current rate of exchange.

Just as telling is the penetration
(Continued on page 61)

FOR WEEK ENDING JUNE 22, 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	ARTIST	
				LABEL & NUMBER/DISTRIBUTING LABEL			
1	1	1	4	PHIL COLLINS	ATLANTIC 2-91240	3 weeks at No. One	NO JACKET REQUIRED
2	2	2	4	BRUCE SPRINGSTEEN	COLUMBIA CK 38653		BORN IN THE U.S.A.
3	3	3	4	PRINCE & THE REVOLUTION	PASLEY PARK 2-25286/WARNER BROS.		AROUND THE WORLD IN A DAY
4	5	5	4	MADONNA	SIRE 2-25157/WARNER BROS.		LIKE A VIRGIN
5	4	4	4	SADE	PORTRAIT RK-39581/EPIC		DIAMOND LIFE
6	18	24	3	DIRE STRAITS	WARNER BROS. 2-25264		BROTHERS IN ARMS
7	7	6	4	JOHN FOGERTY	WARNER BROS. 2-25203		CENTERFIELD
8	6	7	4	PINK FLOYD	HARVEST CD 46001/CAPITOL		DARK SIDE OF THE MOON
9	9	12	4	TEARS FOR FEARS	MERCURY 824-300-2/POLYGRAM		SONGS FROM THE BIG CHAIR
10	8	8	4	WHAM!	COLUMBIA CK 39595		MAKE IT BIG
11	14	11	4	SOUNDTRACK	MCA MCAD 5553		BEVERLY HILLS COP
12	11	16	2	PINK FLOYD	COLUMBIA C2K 36183		THE WALL
13	10	13	4	TINA TURNER	CAPITOL CD 46041		PRIVATE DANCER
14	16	10	4	LIONEL RICHIE	MOTOWN 6059 MD		CAN'T SLOW DOWN
15	12	9	4	DON HENLEY	GEFFEN 2-24026/WARNER BROS.		BUILDING THE PERFECT BEAST
16	15	17	4	BRYAN ADAMS	A&M CD 5013		RECKLESS
17	19	22	4	HUEY LEWIS & THE NEWS	GHRYSALIS VK 41412		SPORTS
18	27	—	2	STEELY DAN	MCA D 5590		BEST OF STEELY DAN
19	17	21	4	THE POINTER SISTERS	PLANET PCD1-5410/RCA		BREAK OUT
20	13	15	4	CHICAGO	FULL MOON/WARNER BROS. 2-25060/WARNER BROS.		17
21	21	26	3	LEONARD BERNSTEIN	PHILIPS DG 415-2532		WEST SIDE STORY
22	22	19	4	JULIAN LENNON	ATLANTIC 2-80184		VALOTTE
23	20	14	4	FOREIGNER	ATLANTIC 2-81999		AGENT PROVOCATEUR
24	23	23	4	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE AGCD 385		FRESH AIRE 5
25	NEW			HOWARD JONES	ELEKTRA 960390-2		DREAM INTO ACTION
26	26	25	3	REO SPEEDWAGON	EPIC EK39593		WHEELS ARE TURNING
27	NEW			SOUNDTRACK	FANTASY WAM 900-1791-2		AMADEUS
28	29	—	2	STEVE PERRY	COLUMBIA CK 39334		STREET TALK
29	28	28	4	BILLY JOEL	COLUMBIA CK 38837		AN INNOCENT MAN
30	NEW			ANDREAS VOLLENWEIDER	COLUMBIA MK 37827		CAVERNA MAGICA

				CLASSICAL			
				Compiled from a national sample of retail sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST	ARTIST	
				LABEL & NUMBER/DISTRIBUTING LABEL			
1	1	1	4	BERNSTEIN: WEST SIDE STORY	DG 415-253	4 weeks at No. One	TE KANAWA, CARRERAS (BERNSTEIN)
2	2	2	4	WEBBER: REQUIEM	ANGEL DFO-38218		DOMINGO, BRIGHTMAN (MAAZEL)
3	4	5	4	AMADEUS SOUNDTRACK	FANTASY WAM-1791		NEVILLE MARRINER
4	3	3	4	TIME WARP	TELARC 80106		CINCINNATI POPS (KUNZEL)
5	5	4	4	TCHAIKOVSKY: 1812 OVERTURE	TELARC 80041		CINCINNATI POPS (KUNZEL)
6	6	7	4	HAYDN/HUMMEL/L MOZART: TRUMPET CON.	CBS MK-37846		WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
7	8	8	4	MOZART: REQUIEM	L'OISEAU LYRE 411-712		ACADEMY OF ANCIENT MUSIC (HOGWOOD)
8	7	6	4	COPLAND: APPALACHIAN SPRING	TELARC 80078		ATLANTA SYMPHONY
9	10	10	4	TELARC SAMPLER #1	TELARC 80101		VARIOUS ARTISTS
10	11	11	4	BACH: GOLDBERG VARIATIONS	CBS MK-37779		GLENN GOULD
11	9	9	4	AVE MARIA	PHILIPS 412-629		KIRI TE KANAWA
12	14	14	4	WITH A SONG IN MY HEART	PHILIPS 412-625		JESSYE NORMAN, BOSTON POPS (WILLIAMS)
13	15	17	4	STAR TRACKS	TELARC 80094		CINCINNATI POPS (KUNZEL)
14	13	18	4	BEETHOVEN: SYMPHONIES #5 & 6	DG 413-932		BERLIN PHILHARMONIC (KARAJAN)
15	17	15	4	TELARC SAMPLER #2	TELARC 80102		VARIOUS ARTISTS
16	12	12	4	BEETHOVEN: SYMPHONY #9	DG 410-987		BERLIN PHILHARMONIC (KARAJAN)
17	16	13	4	THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244		NEVILLE MARRINER
18	18	20	4	BIZET: CARMEN (EXCERPTS)	ERATO HBC1-5302		DOMINGO (MAAZEL)
19	23	29	4	MAMMA	LONDON 411-959		LUCIANO PAVAROTTI (MANCINI)
20	21	21	4	BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO	CBS MK-39059		YO-YO MA, CLAUDE BOLLING
21	19	16	4	GERSHWIN: RHAPSODY IN BLUE	TELARC 80058		CINCINNATI POPS (KUNZEL)
22	20	23	4	BERLIOZ: REQUIEM	TELARC 80068		ATLANTA SYMPHONY (SHAW)
23	28	28	4	PACHELBEL CANON	RCA RCD1-5468		PAILLARD CHAMBER ORCHESTRA
24	22	22	4	THE ART OF BEVERLY SILLS	ANGEL AV-34017		BEVERLY SILLS
25	NEW			BACH: BRANDENBURG CONCERTOS	ARCHIV 410-500		THE ENGLISH CONCERT (PINNOCK),
26	26	—	2	BACH: ORGAN WORKS	TELARC 80049		MICHAEL MURRAY
27	27	—	2	GERSHWIN: RHAPSODY IN BLUE	PHILIPS 411-123		DICHTER (MARRINER)
28	25	19	4	VIVALDI: FOUR SEASONS	ARCHIV 400-045		THE ENGLISH CONCERT (PINNOCK),
29	29	25	4	HANDEL: WATER MUSIC	ARCHIV 410-525		THE ENGLISH CONCERT (PINNOCK),
30	NEW			COPLAND: APPALACHIAN SPRING	PRO ARTE CDD-140		ST. PAUL CHAMBER ORCHESTRA (DAVIES)

CD-ONLY SPECIALTY DEALERS SEE NEW CONSUMER

(Continued from page 1)

ties to enter the marketplace.

"People who have come here after seeing 100 titles at the record store in the mall are overwhelmed," he says. "I do a lot with specialty titles, and the 30- to 35-year-olds are amazed to see CDs by artists like Joe Cocker and Steely Dan. You don't need 2,800 titles to get into it."

In Boston, retailers Fred Jeffery, John Pinkney and Don Rose are getting ready for the July 1 debut of their 700 square foot Boston Compact Discs. "The medium itself is responsible for expanding the consumer base for music," says Rose. "There are many consumers and potential consumers who haven't been in record stores in many years. By specializing, we can design from scratch for the CD consumer who may be a different consumer from the record store customer."

Layout, design and ambiance are

all major factors for CD-only retailers. "We are a very user-friendly operation," says Rose. "All of our 2,000 titles are being displayed out of the clamshell, and we'll play anything buyers want to hear. By the act of ignoring the other configurations, it will ingratiate us to the CD buyer."

Van Epps is also concentrating on building clientele through willingness to audition recordings, and says honesty is an important commodity for a specialized operation. "Some CDs are recorded poorly," he says, "and I just tell people to go and buy the record and save themselves \$5."

Although Van Epps is located across the street from the Univ. of Michigan, he says students account for only 10% of his sales at present. And in Rutland, Vt., Eben Sheldon of the 1,000 square foot Laser Revo-

lution says that even though there are four colleges in his area, he doesn't get much business from students yet.

"I've got one customer who goes to the Univ. of Vermont, and he says there are only two CD players in his dorm," says Sheldon. "About 10% to 15% of my business comes from younger buyers, but by and large most of my customers are yuppies, doctors and lawyers."

Rob Simonds is a partner in Minneapolis's two CD Establishment outlets, one of the first all-CD operations. "People like the concept of a separate store," he says, "and there's really no reason why you need more than 500 or 600 square feet. That gives you plenty of room to expand. You just have to reach the level where you don't want to have over 5,000 titles."

Balancing inventory is one of the

biggest challenges facing CD-only shops, since retailers note that the product mix and consumer profile are both changing rapidly.

"If 30 new releases came out on one day, I used to buy them all," says Simonds. "I can't do that anymore. People's buying habits are changing because there is more available and they are less hungry. Things that used to be scarfed up because it was 'the first this' or 'the first that' just don't sell automatically anymore."

"Also, the people entering the market now are buying the cheaper players, and I think that shows that they don't have the same money to spend that the original CD consumers have. The technology is creeping into the mainstream."

While specialty retailers like Simonds see shifts in buyer profile, major retail chains see little if any reason to market specifically towards the CD consumer. Out of six large chains, only Record Bar reports having considered CD-only outlets.

"We talked about having a store-within-a-store at one of our Tracks," says Ralph King, senior vice president of marketing for Record Bar. "But we're still in the process of developing our inventory as a chain. In terms of long-range store design, we've got cassette and CD-only stores on the board for five years down the road." At the moment, he adds, Atlanta is the only Record Bar market that seems capable of supporting a CD-only outlet.

If established chains are slow to move towards CD-specific stores, that's fine with the smaller retailers developing the market. "The chains think their operations can accommodate the configuration as it continues to develop," says Boston Compact Disc's Rose. "The reason why I think the market is open to independent CD retailers is because the large chains don't see the need for a specialty store."

"They look at their own stores as being able to absorb the configuration, slowly giving it more and more floor space. They see it as a fluctuation in the same consumer base, and I don't. By specializing, we can design from scratch. We feel we're a little more far-sighted."

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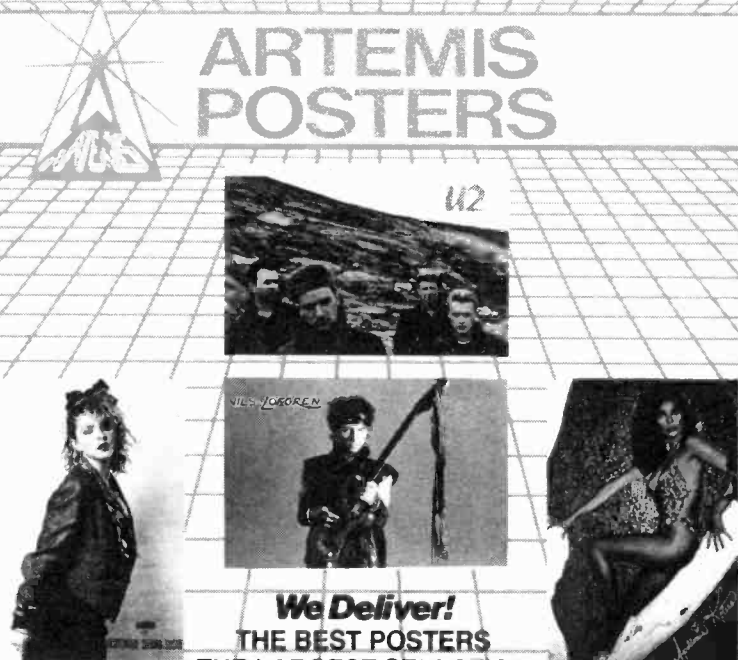


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New Releases

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POP ROCK

DEAD OR ALIVE

Youthquake
LP Epic BFE 40119/CBS/no list
CA BET 40119/no list

KID CREOLE & THE COCONUTS

In Praise Of Older Women And Other Crimes
LP Sire 1-25298/WEA/\$8.98
CA 4-25298/\$8.98

ORPHAN

Salute
LP Portrait 8FR 40059/CBS/no list
CA BFT 40059/no list

R.E.M.

Fables Of The Reconstruction
LP IRS IRS-5592/MCA/\$8.98
CA IRSC-5592/\$8.98

TAXXI

Expose
LP MCA MCA-5580/\$8.98
CA MCAC-5580/\$8.98

"WEIRD AL" YANKOVIC

Dare To Be Stupid
LP Rock 'n' Roll FZ 40033/CBS/no list
CA FZT 40033/no list

BLACK

CLARKE, STANLEY

Find Out!
LP Epic FE 40040/CBS/no list
CA FET 40040/no list

LAID BACK

Play It Straight
LP Sire 1-25288/WEA/\$8.98
CA 4-25288/\$8.98

RADIANCE

Pick-N-Choose
LP Qwest 1-25153/WEA/\$8.98
CA 4-25153/\$8.98

JAZZ

SPYRO GYRA

Alternating Currents
LP MCA MCA-5606/\$8.98
CA MCAC-5606/\$8.98

WATTS, ERNIE

Musican
LP Qwest 1-25283/WEA/\$8.98
CA 4-25283/\$8.98

COUNTRY

BANDY, MOE

Barroom Roses
LP Columbia FC 39906/CBS/no list
CA FCT 39906/no list

THE BELLAMY BROTHERS—

HOWARD & DAVID
LP MCA MCA-5586/\$8.98
CA MCAC-5586/\$8.98

BROOKS, KAREN

I Will Dance With You
LP Warner Bros. 1-25277/WEA/\$8.98
CA 4-25277/\$8.98

BUFFETT, JIMMY

Last Mango In Paris
LP MCA MCA-5600/\$8.98
CA MCAC-5600/\$8.98

CLOWER, JERRY

An Officer And A Ledbetter
LP MCA MCA-5602/\$8.98
CA MCAC-5602/\$8.98

(Continued on page 61)

	Compiled from a national sample of retail store and rack sales reports.			TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other
	THIS WEEK	LAST WEEK	WKS. ON CHART												
ENTERTAINMENT	1	1	75	FLIGHT SIMULATOR II	Sublogic	Simulation Package		•	•	•					
	2	3	15	F-15 STRIKE EAGLE	Micro Prose	Air Combat Simulation Game.		•	•	•	•				
	3	2	83	FLIGHT SIMULATOR	Microsoft	Simulation Package					•				
	4	5	26	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Text Adventure.		•	•	•	•	•		•	•
	5	8	13	KARATEKA	Broderbund	Action Arcade Game.		•							
	6	4	4	SUMMER GAMES II	Epyx	Arcade Style Sports Game		•	•	•	•				
	7	17	37	ZORK I	Infocom	Fantasy Strategy Text Adventure		•	•	•	•	•		•	•
	8	11	16	BRUCE LEE	Datasoft	Adventure Game		•	•	•					
	9	13	7	GATO	Spectrum HoloByte Inc.	Strategic Game					•				
	10	NEW ▶		SUPER HUEY	Cosmi	Helicopter Simulation				•					
	11	12	6	MICRO LEAGUE BASEBALL	Micro League Int'l Sports Assoc.	Baseball Strategy Game		•	•	•	•				
	12	6	45	SARGON III	Hayden	Chess Game		•			•				
	13	18	88	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		•	•	•	•				
	14	7	8	ADVENTURE CONSTRUCTION SET	Electronic Arts	Build your own graphic adventure game.				•					
	15	14	4	SOLO FLIGHT	MicroProse	Fun Flight Simulation		•	•	•	•				
	16	9	29	GHOSTBUSTERS	Activision	Strategy Arcade Game		•	•	•					
	17	NEW ▶		SPACE SHUTTLE	Activision	Shuttle Mission Simulation		•	•	•					
	18	NEW ▶		MAIL ORDER MONSTERS	Electronic Arts	Action Arcade Construction Set				•					
	19	19	2	BEACHHEAD II	Access	Strategy Arcade Game				•					
	20	15	3	CRUSADE IN EUROPE	MicroProse	Strategic Simulation		•	•	•	•				

EDUCATION	1	3	90	NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		•	♦♦	♦♦	•	•			
	2	2	38	TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.		•		•	•	•			
	3	1	73	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.		•		•	•				
	4	4	28	EARLY GAMES	Springboard Software	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2 1/2 to 6.		•	♦♦	♦♦	•			•*	
	5	9	69	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		•	•	•					
	6	NEW ▶		MUSIC SHOP	Broderbund	Allows you to create,edit and store your comp-ositions. It is also a music synthesizer.				•					
	7	NEW ▶		HAYDEN SAT PACK	Hayden	Combined Sat programs.		•	•	•	•				
	8	6	5	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.		•		•	•				
	9	NEW ▶		NUMBER TUMBLERS	Fisher-Price	Recommended ages 8-12. Builds Math skills.				•*					
	10	7	3	BANK STREET MUSIC WRITER	Mindscape	Write,edit and play back your own music compositions.		•		•	•				

HOME MANAGEMENT	1	1	48	PRINT SHOP	Broderbund	At Home Print Shop		•	•	•					
	2	2	11	PRINT SHOP GRAPHICS LIBRARY	Broderbund	An additional disk for use with the "Print Shop". Supplies 100 new graphics.		•		•					
	3	3	90	BANK STREET WRITER	Broderbund	Word Processing Package		•	•	•	•				
	4	4	14	ANDREW TOBIAS MANAGING YOUR MONEY	Meca	Home Financial Management System					•				
	5	10	24	PAPERCLIP	Batteries Included	Word Processing Package			•	•*					
	6	5	9	THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.		•		•	•				
	7	6	82	DOLLARS AND SENSE	Monogram	Home Financial Package		•		•	•				
	8	7	9	HOMEPACK	Batteries Included	Combines word processing,communications and data management in one package.		•	•	•	•				
	9	8	16	PFS: WRITE	Software Publishing	Word Processing Package		•			•				•
	10	9	2	LETTER WIZARD	Datasoft	Word Processing Program		•	•	•					

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TOP JAZZ ALBUMS™

THIS WEEK	2 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	1	13	STANLEY JORDAN	BLUE NOTE BT 85101/CAPITOL	5 weeks at No. One MAGIC TOUCH
2	2	7	GEORGE HOWARD	TBA TB 205/PALO ALTO	DANCING IN THE SUN
3	9	7	EARL KLUGH	WARNER BROS. 25262-1 (CD)	SODA FOUNTAIN SHUFFLE
4	4	11	RARE SILK	PALO ALTO 8086	AMERICAN EYES
5	5	13	SADE	PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
6	8	5	MILES DAVIS	COLUMBIA FC40023	YOU'RE UNDER ARREST
7	7	15	ANDREAS VOLLENWEIDER	COLUMBIA FM 39963 (CD)	WHITE WINDS
8	3	36	WYNTON MARSALIS	COLUMBIA FC 39530 (CD)	HOT HOUSE FLOWERS
9	10	13	DAVID DIGGS	TBA TB 207	STREETSHADOWS
10	11	19	GEORGE BENSON	WARNER BROS. 25178-1 (CD)	20/20
11	6	19	DAVID SANBORN	WARNER BROS. 25150-1	STRAIGHT TO THE HEART
12	12	11	CHET ATKINS	COLUMBIA FC 39591	STAY TUNED
13	16	7	MAYNARD FERGUSON	PALO ALTO PA 8077	LIVE FROM SAN FRANCISCO
14	14	15	DAVE GRUSIN	GRP 1011 (CD)	ONE OF A KIND
15	15	36	PAT METHENY GROUP	ECM 25000-1/WARNER BROS. (CD)	FIRST CIRCLE
16	19	7	TANIA MARIA	MANHATTAN ST-53000/CAPITOL	MADE IN NEW YORK
17	17	11	KENNY BURRELL & GROVER WASHINGTON	BLUE NOTE 85106/CAPITOL	TOGETHERING
18	30	3	KENNY G.	ARISTA AL8-8282	GRAVITY
19	13	9	WEATHER REPORT	COLUMBIA FC 39908	SPORTIN' LIFE
20	NEW		MICHAEL FRANKS	WARNER BROS. 25272	SKIN DIVE
21	25	5	BILLIE HOLIDAY	VERVE 823246-1/POLYGRAM	THE BILLIE HOLIDAY SONGBOOK
22	22	67	ANDREAS VOLLENWEIDER	COLUMBIA FM 37827 (CD)	CAVERNA MAGICA (... UNDER THE TREE-IN THE CAVE ...)
23	28	5	STANLEY TURRENTINE	BLUE NOTE BST-85105/CAPITOL	STRAIGHT AHEAD
24	18	13	YELLOWJACKETS	WARNER BROS. 1-25204	SAMURAI SAMBA
25	27	50	DAVE GRUSIN	GRP A-1006 (CD)	NIGHT LINES
26	20	30	AL JARREAU	WARNER BROS. 25106-1 (CD)	HIGH CRIME
27	NEW		SPECIAL EFX	GRP 1021 (CD)	MODERN MANNERS
28	21	15	WILTON FELDER	MCA 5510	SECRETS
29	35	3	AL DIMEOLA	MANHATTAN ST-53002/CAPITOL	CIELO E TERRA
30	31	5	EARL KLUGH	CAPITOL ST-12405	KEY NOTES
31	26	132	GEORGE WINSTON	WINDHAM HILL C-1025/A&M (CD)	DECEMBER
32	32	32	GROVER WASHINGTON JR.	ELEKTRA 60318 (CD)	INSIDE MOVES
33	34	3	DIDIER LOCKWOOD GROUP	GRAMAVISION 18-8412-1/POLYGRAM	DIDIER LOCKWOOD GROUP
34	37	3	SKYWALK	ZEBRA ZR 5004	SILENT WITNESS
35	29	25	ANDREAS VOLLENWEIDER	COLUMBIA FM-37793 (CD)	BEHIND THE GARDENS, BEHIND THE WALL ...
36	23	17	JEFF LORBER	ARISTA AL8-8269	STEP BY STEP
37	38	5	HERBIE HANCOCK	BLUE NOTE BST-84195/CAPITOL	MAIDEN VOYAGE
38	39	42	GEORGE WINSTON	WINDHAM HILL C 1012/A&M (CD)	AUTUMN
39	NEW		DAVID MURRAY BIG BAND	BLACK SAINT BSR 0085/POLYGRAM	LIVE AT SWEET BASIL
40	NEW		DIZZY GILLESPIE	GRP 1012 (CD)	NEW FACES

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JAZZ BLUE NOTES

by Sam Sutherland & Peter Keepnews



THE PEOPLE WHO RUN New York's venerable Kool Jazz Festival have been crossing their fingers very tightly in recent days, hoping fervently that the strike by hotel workers there will be settled by the time the festival begins on Friday (21).

It's not just that the Kool gala—which is arguably the jazz event of the year, not just in New York and not even necessarily just in this country—depends so heavily on the business of out-of-towners, who may well change their plans in view of the problems created by the hotel strike. There's also the very practical consideration that the festival's main ticket office and information center is located in the lobby of one of the struck hotels. How many people will opt to forego festival tickets rather than cross a picket line?

For the record, impresario George Wein and his staff are optimistic that the strike, if it's still on, will have little if any impact. The traditional festival kickoff on the lawn of Gracie Mansion, the Mayor's official residence, is set for Friday noon, and that night the 10-day musical marathon begins with an impressive triple play: Miles Davis at Avery Fisher Hall, Ella Fitzgerald at Carnegie, and

Dizzy Gillespie on the Hudson Day Liner, cruising around Manhattan.

BY THE TIME you read this, the winning combo will have been chosen in the Hennessy Jazz Search, the national talent competition sponsored by Hennessy Cognac. Deadline considerations preclude us from being able to report who emerged victorious at the finals, which were set to be held Thurs-

day (13) at the Playboy Club in Los Angeles. But we can tell you the names of the three finalists, chosen at competitions in New York, Chicago and L.A.

Representing Gotham was the Timothy Horner quintet, a basically straight-ahead outfit. The quintet of Ken Gueno, who favors a Latin-jazz mixture, was the Chicago entry. And the Los Angeles band was 7th Avenue—which, according to the press release from which we gleaned all this information, plays "contemporary jazz originals and characteristic electri-

The Kool Festival strikes again despite some hotel problems

fying post-bop acoustics." No, we don't know what that means either.

The winner of the finals, for which Joe Williams was set to serve as host, was to perform at the Playboy Jazz Festival at the Hollywood Bowl on Sunday (16), on a bill including Sarah Vaughan, Buddy Rich, Horace Silver, Bobby McFerrin and Spyro Gyra. According to Hennessy, more than 400 groups submitted tapes to this,

the firm's first jazz competition.

ALSO NOTED: Invitations have been sent out for the first Minneapolis Jazz Party, a three-day extravaganza modeled on the famous Colorado Jazz Party, at which 25 musicians will play in a variety of contexts. Among the performers set for the Sept. 14-16 bash, for which 325 guests will pay \$125 each, are Red Norvo, Clark Terry, Al Cohn, Flip Phillips and Dave McKenna. The organizers say it will be "the premier jazz event ever in Minnesota," and we believe them.

GOSPEL LECTERN

by Bob Darden



NEW RELEASES: Sparrow has two spectacular new albums, Steve Taylor's "On The Fritz" and Sheila Walsh's "Don't Hide Your Heart," as well as Rick Cua's hard-rocking "You're My Road." Also in the stores: Kathy Canada's literate "Watchers For The Dawn" on RedBud... The Joe Russell Band's "Show Me Preacher Man" on White Line Records... "The Bright Star Male Chorus Live" on Jewel... Cheryl Prewitt's surprising "Choose To Be Happy" on Love-Song... Brian & Camille's "Orphans In The City" for Reignbow Productions, which has already been added to an impressive number of radio stations for an

Taylor and Walsh head the list of new albums

proceeds to World Vision's efforts at hunger relief... "I've Just Seen Jesus" by Larnelle Harris on Benson's Impact label... Charles Vickers' "Let Your Light Shine" (dedicated to Dr. Mary McLeod Bethune)... Heavy metal band Philadelphia's "Tell The Truth" on the Patmos label... "Reflections II" by the Damaens and "Companions For The Journey" by Carey Landry, both for North American Liturgical Resources... The Cathedral Quartet's "Especially For You" on RiverSong... Heavy metal heroes Jerusalem's "Can't Stop Us Now" on Refugee Records.

"Good News Car Tunes" from Brentwood... "No Other Way" by the Delegation, "Wake Up America" by the Easter Brothers, "Southern Style" by the Smith Brothers and "I Love Jesus Better Than Ice Cream" by the Goads, all on Morada Records... Bo Capebianco's "You Are The One"... Mark & Helen Banning's soothing "Journey To The Light" from Creative Sound... The Blackwood Brothers' "That Brighter Day"... Phil Driscoll's "The Power Of Praise," John Michael Talbot's "Song For Worship, Vol. II" and Steve Green's "He Holds The Keys," all on Sparrow.

independent release... Jeff Benward's self-titled album for the new Communications Records... "Take Five," Word's first for-sale concert video sampler, featuring performances by Amy Grant, Leon Patillo, Randy Stonehill, Michael W. Smith and Mylon LeFevre... Ron Huff's gorgeous two-volume "Hymns For All Seasons."

Brentwood Records' first three Compact Discs: "Beside Still Waters" by the Don Marsh Orchestra, and "Christmastime For Singing" and "A Fresh New Touch," both by Bridge... "O Joyful Light" by Michael Joncas for North American Liturgical Resources... The Continental Singers & Orchestra's "Now Or Never" musical with various guest artists—

EVENTS: Word Records' first CD, "The Messiah," was among the first CDs in the Christian bookstores in early April. Since then, Amy Grant's "Age To Age" and "Unguarded" have been delivered, along with Russ Taff's "Medals" and Petra's No. 1 album "Beat The System"... The fast-growing Sparrow Corp. has moved from its longtime Canoga Park location to nearby Chatsworth, Calif. Sparrow's new address is 9255 Dearing Ave., Chatsworth 91311.



Here's Looking at You, John. John Denver takes a turn behind the camera in Los Angeles during the shooting of his first music video, "Don't Close Your Eyes Tonight," from his RCA album "Dreamland Express." Pictured from left are executive producer David Catzel, Denver, executive producer Kit Thomas and director David Hogan.

Producer Ends Partnership With Macmillan KEEFCO'S JOHN WEAVER GOES SOLO

BY JIM McCULLAUGH

LOS ANGELES One of the longest-running, most prolific partnerships in music video has ended, with producer John Weaver, who for the past eight years has been partnered with director Keith Macmillan as KEEFCO, forming John Weaver Productions here. KEEFCO will still be fully operational in the U.K. under Macmillan.

The initial project for Weaver's new enterprise is a long-form REO Speedwagon special shot recently at Kansas City's Kemper Arena. The 10-camera shoot, for CBS Video Music Enterprises, should result in MTV and Showtime cable specials, as well as a commercially available videocassette and videodisk.

A promotional clip is also being drawn from the footage for the song "Live Every Moment," the

fourth single from the group's platinum album "Wheels Are Turning." Post-production is taking place at Unitel's new facility on the Paramount Pictures lot.

Bruce Gowers directed the REO Speedwagon project, which also includes a good portion of backstage and pre-concert footage. Weaver indicates that he will be working closely with Gowers as well as with such other directors as Macmillan, Kim Paul Friedman, David Lewis, John Jopson and Joe Clark.

"Keith was spending much of his time in the U.K.," notes Weaver, "and I was running the U.S. KEEFCO operation. This new arrangement should work out well for both of us."

KEEFCO, one of the pioneering video music companies and one of the first to establish a beachhead in Hollywood, was responsible for more than 600 music videos, at least 50 of which are concerts.

In the U.K., KEEFCO's clients included such artists as Paul McCartney, Culture Club, the Who, Kate Bush, Queen and the Clash, while Stevie Wonder, Pat Benatar, Toto, Journey and Daryl Hall & John Oates were among the firm's U.S. clients.

Among KEEFCO's long-form projects are "Rock For Kampuchea," Billy Squier's "In The Dark" and Kiss's "Animalize Live Uncensored," a current best-selling videocassette title on RCA/Columbia Pic-

tures Home Entertainment's MusicVision label.

"The reason I got into this business in the first place eight years ago," says Weaver, "was because I could see the emergence of the home video marketplace. At that time, of course, the emphasis was on promotional clips. I want to concentrate now on home video music projects first and promotional clips second."

"The time is right for that now. The exploding VCR hardware population is already making long-form music video projects profitable."

In Search of the Right Image Seminar Studies Black Clips' Impact

NEW YORK Making certain a black artist's video and musical images match was one of the key topics discussed at a recent seminar at RCA Studios here, at which the New York chapter of the Black Music Assn. brought a team of music and video professionals together with an interested audience.

"We're not all shuckers and jivers," said Eric Meza, who heads Meza Movies Inc., the production company behind videos for such artists as Bill Withers, Process & the Doo Rags, the Manhattans and Johnny Gill. Claiming that much black video is "not presenting the right image of our artists," Meza

suggested that future black clips could "get closer to the music" as well as "more sincere and to the point."

Robert Ford, a partner in Prep Street Productions and Neutral Grey Music and the producer of albums for the likes of Kurtis Blow and Full Force, said that the reasons for producing a clip are often not well thought out.

"It's like nuclear bombs," he said. "The U.S. has one, the Russians have one, the Chinese and British, so everybody else has to have one." He claimed that record companies frequently grant videos to artists simply as a "stroke" or "symbol of commitment," and that as a result, "You get a lot of garbage [with artists] being thrown in front of a camera and let bounce around. People get turned off to a large degree because of the formula."

Concluded Ford, "No video is better than a bad video." Jeff Lee, vice president of network operations for Black Entertainment Television (BET), agreed "There's a fine line back-and-forth between music that is good and a visual that is good for the artist and the image shown on BET."

Lee said it was BET's policy "to portray blacks in a positive light." Some videos, he said, "quite honestly don't do that."

In this regard, Lee pointed to the rap "cartoon" videos of the Fat Boys, and said that the network had received letters complaining about the videos' image of the Boys "with pizza all over their faces." But he added, that group and other rap artists are highly popular at BET.

Darryl Sharpe, program director of Consolidated Broadcasting Corp. in Greensboro, N.C. and head of programming on Greensboro's 24-hour video station TV-61, said that MTV exclusivity had caused his station to program more local clips.

Sharpe was also critical of the record companies for not promoting their black artists and clips at TV-61 heavily enough.

JIM BESSMAN

...newsline...

U.S. CABLE PENETRATION reached 45.3% in May, according to the A.C. Nielsen Co. The number is an increase of 7% over May, 1984, and represents 38,673,270 households. The leading designated market area in terms of number of households is New York, with 2.5 million. The Los Angeles/Palm Springs area is second, with 1.6 million; after that come Philadelphia with 1.1 million, San Francisco/Oakland with one million, and Boston and Chicago with 875,000 each.

JOHN DENVER AND VH-1 are getting together for a promotion, titled "VH-1's Dreamland Express." The grand prize will be an evening with Denver in Denver on July 5. Start date for the contest was June 4; end date is June 24, with an entry deadline on the 25th. Denver will fly his own Lear jet to the winner's home airport, and take him or her to a concert at Red Rocks Amphitheatre. Also included will be ground transport via limousine, \$1,000 spending money and dinner with John. "VH-1 Dreamland Express" will be the network's third promotion. Its first two involved Linda Rondstadt and the Broadway show "Cats."

BY KIDS, FOR KIDS AND ABOUT KIDS is "Kid Stuff," a video put together by writer/producer James "Booty" Neal with a team of 14 young actors, aged 6-13. The clip has an "Alice In Wonderland"-like theme and, the producers claim, a very upbeat tone. A record of the song will be distributed nationally, while the clip itself is going into rotation on MTV Networks' kidvid cable web Nickelodeon. Neal and Mark Barkan wrote the song.

THE MUPPETS ARE GOING MUSIC VIDEO—in the pages of Muppet magazine. The publication has created a new section called MMTV—Muppet Music Television. Each month a Muppet character will get a full page as a rock star. First out: Kermit the Frog as Bruce Springsteen. In the future: Miss Piggy as Tina Turner.

COMEDY IS NOW MAKING a regular appearance on MTV, as of the June 5 premiere of the BBC production "The Young Ones." The show details the adventures of the students at "Scumbag College" in the U.K. Rights to 12 episodes have been purchased from Lionheart Television.

TONY SEIDEMAN

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Trbovich Shoots for Simple Approach The Best Clips Are Concert Clips, Director Says

BY ETHLIE ANN VARE

LOS ANGELES The trouble with most music videos today, says director Tom Trbovich, is that directors have too much of a "fix it in the mix" attitude, seeing the major duty of the director as editing, rather than directing.

"That's one of the reasons videos cost so much money to do now," Trbovich says. "More than they should."

For Trbovich, the best video is a concert video, and the best attitude is the one he uses when shooting

live television. Since his background includes 175 episodes of "Midnight Special" ("four 90-minute shows in two 10-hour days on four NBC stages") and the Orange Bowl and Long Beach Grand Prix, live tv is what he knows best.

"When you're working live," says Trbovich, "what you see is what you have to work with. You learn to trust yourself, to go with your instincts."

"In football, you're playing along with the player. If it's third and one, you gotta know if it's going to be a run or a pass, to take a chance on

where to point the cameras. In a concert, you learn the song and watch what they do."

Trbovich's highest-profile project of the moment is "We Are The World." He directed the six-camera, all-night shoot and he says, he knew when he went in that no amount of preproduction would adequately prepare him for what he would encounter.

"I remember the first 'Midnight Special' I did," he laughs. "I had the script totally marked, blocked for every camera angle. I was doing Black Oak Arkansas, and they were just tearing the place up. Halfway through the first song, I said, 'Uh, oh, this isn't happening.'"

"I found out that's not how you shoot rock'n'roll. I haven't looked at a shooting script since that night."

He flew by the seat of his pants for the Rolling Stones' pay-per-view satellite concert in 1982, and did the same for such specials as Bette Midler's HBO concert. He does, however, follow a shooting script when on an assignment like directing "Laverne And Shirley" or "Alice." But when it comes to rock video, tight budgets are one more reason for playing it by ear.

"You should be able to do one song from a concert for \$12,000, easy," he says. "Now, I loved Duran Duran's 'Wild Boys,' and I heard that cost something like \$600,000. You can't do that for \$12,000. But you can do a good clip for \$12,000."

Trbovich, who began his career as a page for ABC's "Shindig," is starting his first feature film this month: "The Boarding School," produced by Mustapha Akkad ("Halloween"). But although feature films have long been a career goal, they are not the ultimate career goal. Trbovich has two unfulfilled fantasies: He wants to direct Bob Seger in concert, and he wants to direct Bruce Springsteen in concert.

"I know every lyric, every song," he says. "I want to capture the excitement that the people in the audience are going nuts about."



Video Bayou. John Fogerty, second from left, relaxes with friends in New Orleans while on location for his recent cable special. Director Jerry Kramer is second from right.

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VIDEOS ADDED THIS WEEK	VIDEOS	WEEKS ON PLAYLIST	
VIDEOS ADDED THIS WEEK	PAT BENATAR INVINCIBLE Chrysalis	POWER	
	DIRE STRAITS WALK OF LIFE Warner Bros.	BREAKOUT	
	GODLEY & CREME CRY Polydor	POWER	
	JOHN PARR ST. ELMO'S FIRE (MAN IN MOTION) Atlantic	LIGHT	
	REO SPEEDWAGON LIVE EVERY MOMENT Epic	MEDIUM	
	SANTANA I'M THE ONE WHO LOVES YOU Columbia	LIGHT	
	RICK SPRINGFIELD STATE OF THE HEART RCA	LIGHT	
	BRUCE SPRINGSTEEN GLORY DAYS Columbia	POWER	
	THREE O'CLOCK HER HEAD'S REVOLVING IRS	LIGHT	
	POWER ROTATION <small>Sneak Preview Videos</small>	BRYAN ADAMS SUMMER OF '69 A&M	2
JEFF BECK & ROD STEWART PEOPLE GET READY Epic		3	
DAVID BOWIE LOVIN' THE ALIEN EMI America		6	
BOB DYLAN TIGHT CONNECTION TO MY HEART Columbia		4	
THE FIRM SATISFACTION GUARANTEED Atlantic		3	
DON HENLEY NOT ENOUGH LOVE IN THE WORLD Geffen		4	
NIGHT RANGER SENTIMENTAL STREET MCA		3	
TOM PETTY & THE HEARTBREAKERS MAKE IT BETTER (FORGET ABOUT ME) MCA		2	
THE POWER STATION BANG A GONG Capitol		4	
TEARS FOR FEARS SHOUT Mercury		3	
HEAVY ROTATION	PHIL COLLINS SUSSUDIO Atlantic	12	
	*EURYTHMICS WOULD I LIE TO YOU? RCA	7	
	HAROLD FALTERMEYER AXEL F MCA	5	
	*MICK JAGGER LUCKY IN LOVE Columbia	6	
	HOWARD JONES THINGS CAN ONLY GET BETTER Elektra	15	
	KATRINA & THE WAVES WALKING ON SUNSHINE Capitol	9	
	HUEY LEWIS & THE NEWS BAD IS BAD Chrysalis	16	
	*MADONNA INTO THE GROOVE Warner Bros.	13	
	*BRUCE SPRINGSTEEN I'M ON FIRE Columbia	13	
	*TIL TUESDAY VOICES CARRY Epic	16	
*WHAM! EVERYTHING SHE WANTS Columbia	11		
ACTIVE ROTATION	**THE BEACH BOYS GETCHA BACK Caribou/CBS	5	
	JOHN CAFFERTY & THE BEAVER BROWN BAND TOUGH ALL OVER Scotti Bros.	9	
	*DURAN DURAN A VIEW TO A KILL Capitol	5	
	DARYL HALL & JOHN OATES POSSESSION/OBSESSION RCA	6	
	COREY HART NEVER SURRENDER EMI America	5	
	*ROBERT PLANT LITTLE BY LITTLE Es Paranza	7	
	SUPERTRAMP CANNONBALL A&M	5	
	SURVIVOR THE SEARCH IS OVER Scotti Bros.	6	
	PAUL YOUNG EVERY TIME YOU GO AWAY Columbia	8	
	MEDIUM ROTATION	DEPECHE MODE PEOPLE ARE PEOPLE Sire	13
**THE DOORS ROAD HOUSE BLUES MCA Home Video/Elektra		4	
PAUL HARDCASTLE 19 Chrysalis		5	
HEART WHAT ABOUT LOVE Capitol		3	
THE HOOTERS ALL YOU ZOMBIES Columbia		6	
*CYNDI LAUPER THE GOONIES 'R' GOOD ENOUGH Epic		6	
LONE JUSTICE WAYS TO BE WICKED Geffen		10	
MEN AT WORK EVERYTHING I NEED Columbia		2	
GRAHAM PARKER & THE SHOT WAKE UP Elektra		10	
GINO VANNELLI BLACK CARS HME/CBS		9	
VITAMIN Z BURNING FLAME Geffen	11		
"WEIRD AL" YANKOVIC LIKE A SURGEON Rock'n'Roll/CBS	2		
BREAKOUT ROTATION	A-HA TAKE ON ME Warner Bros.	4	
	DEAD OR ALIVE YOU SPIN ME AROUND Epic	8	
	GO WEST CALL ME Chrysalis	8	
	KING LOVE AND PRIDE Epic	8	
	LORDS OF THE NEW CHURCH THE METHOD TO MY MADNESS IRS	7	
	MENUDO HOLD ON RCA	5	
	GEORGE THOROGOOD HAND JIVE EMI America	3	
	JOE WALSH THE CONFESSOR Warner Bros.	5	
	LIGHT ROTATION	ANIMATION LET HIM GO Mercury	5
		RUSS BALLARD FIRE STILL BURNS EMI America	3
KIM CARNES CRAZY IN THE NIGHT EMI America		4	
COCK ROBIN WHEN YOUR HEART IS WEAK Columbia		5	
RAY DAVIES RETURN TO WATERLOO Arista		4	
DOPPELGANGER COMMUNICATION BREAKDOWN Manhattan		5	
BRYAN FERRY SLAVE TO LOVE Warner Bros.		5	
DAN HARTMAN GET OUTTA TOWN MCA		6	
PAUL HYDE & THE PAYOLAS YOU'RE THE ONLY LOVE A&M		2	
JASON & THE SCORCHERS SHOP IT AROUND EMI America		2	
GREG KINN BOYS WON'T LEAVE GIRLS ALONE EMI America	4		
LIFE BY NIGHT PHONE TO PHONE Manhattan	3		
KENNY LOGGINS FOREVER Columbia	2		
FREDDIE MERCURY I WAS BORN TO LOVE YOU Columbia	4		
NEW ORDER PERFECT KISS Qwest/WB	2		
PARACHUTE CLUB AT THE FEET OF THE MOON RCA	2		
RICHARD THOMPSON WHEN THE SPELL IS BROKEN Polydor	5		
THE THOUGHT EIGHT MILES HIGH IRS	5		
TRANSLATOR COME WITH ME 415/Columbia	4		
NEW ROTATION	HELIX DEEP CUTS THE KNIFE Capitol	2	
	IAM SIAM SHE WENT POP Columbia	4	
	JOE LAMONT SECRETS YOU KEEP Private I/CBS	3	
	LONG RYDERS I HAD A DREAM Frontier	4	
	NUMAN & SHARPE CHANGE YOUR MIND Mercury	2	
	RAVEN ON & ON Atlantic	2	
NILE RODGERS LET'S GO OUT TONIGHT Warner Bros.	2		
ULI JOHN ROTH THE NIGHT THE MASTER COMES Capitol	5		

* 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.

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.

PAT BENATAR
Invincible (Theme from
 "The Legend Of Billie Jean")
 Tri-Star Pictures/Chrysalis
 Cream Cheese Productions
 Marty Callner

PEABO BRYSON
Take No Prisoners (In The Game Of Love)
 Take No Prisoners/Elektra
 Anthony Taylor/Greenback Films
 Storm Thorgerson

STANLEY CLARKE
Born In The USA
 Find Out!/Epic
 Cinsong Productions
 Kevin Dale

NONA HENDRYX
I Sweat (Going Through The Motions)
 Perfect Soundtrack/Arista
 HKM Productions
 Graham Henman/Michael Karbelnifoss

HOWARD JONES
Life In One Day
 Dream Into Action/Elektra
 Lexy Godfrey
 Terrence Donovan/Godley & Creme

"WEIRD AL" YANKOVIC
Like A Surgeon
 Dare To Be Stupid/Rock 'n' Roll/CBS
 Jay Levey/Bob Weiss/Hamilton Cloud
 Jay Levey

Clearance Guide for Video, Film Producers

LOS ANGELES Clearing House Ltd. has released its revised edition of "A Producer's Guide To Music Clearance." The 16-page booklet is written specifically for video and film producers who want to assimilate music into their work and who need to be alerted to use clearance problems.

Free copies of the guide are available from Clearing House, (213) 469-4611.

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| The Dawn Rider | Neath The Arizona Skies | West of the Divide |
| Blue Steel | Paradise Canyon | |



Priced slightly higher in Canada. All titles are in black and white, approximately one hour long. Sony and Beta are registered trademarks of the Sony Corporation. Beta Hi-Fi is a trademark of the Sony Corporation. Most Wanted Westerns is a trademark of the Sony Corporation of America. *George "Gabby" Hayes and/or Yakima Canutt appear in 13 of the 15 films.

SONY
VIDEO SOFTWARE OPERATIONS

Laserdisk Marketplace Gets New Life

Pioneer's Combo CD Player Spurs Hardware Activity

CHICAGO Pioneer Video's combination Compact Disc/Laser Vision videodisk player is pumping new life into the laserdisk marketplace, with several hardware companies at the recent Summer Consumer Electronics Show here moving into the format.

But increased activity on the hardware front may not be of immediate benefit to the firm that has singlehandedly carried the laser format since its introduction several years ago. Virtually all of the new entrants at the June 2-5 CES were high-end audio firms looking to sell their CD/LV players as a component in audio/visual systems rather than as a stand-alone machine, meaning few new dollars will enter

the laser-only marketing pool.

Confirmed laser video entrants at CES included Sansui, Alpine, NAD and Teac. All of the companies are high-end audio hardware manufacturers looking to gain a foothold in the video marketplace; although none would confirm it, all are said to be marketing machines originally manufactured by Pioneer.

List price on Pioneer's combo player, the CLD-900, is \$1,200. All of the prices offered by the new entrants to the marketplace were in the same range. Reflecting the trend among the new hardware entrants, Sansui's Stu Goldberg said his company's machine will sell in the \$1,000-\$1,200 range, and added, "We're just going to be selling it through our normal distribution systems; there won't be any advertising directly for it."

Pioneer Video president Ken Kai is optimistic about the future of his system nonetheless. "We are back in an expansion mode now," he says, pointing to a marketing campaign that will see laser video ads in such publications as Rolling Stone, Penthouse and Esquire, and adding that Pioneer has decided it will keep Ray Charles as a spokesman for at least another year.

Demand for laser videodisk product has been strong enough to put Pioneer's Carson, Calif. plant on backorders, Kai claims. He estimates current output from the facility at about 200,000 disks a month.

As Beta Hi-Fi did for Sony's Beta format, Pioneer's LV/CD seems to have given laserdisk strength in the marketplace. Despite the high tag on its LV/CD unit, the CLD-900 now accounts for 50% of Pioneer's

hardware volume, according to Kai.

Rumors on the show floor were that the strength of the CLD-900's performance may result in Pioneer getting some real marketing help by summer's end. It was reported that Sony, which already manufactures laser video players for the industrial market, is thinking of moving into the consumer marketplace with a combo CD/LV player.

But even Pioneer appears to be hedging its laser bets slightly. At the same time that the company is readying its big laserdisk push, it has made a deeper commitment to the videocassette marketplace than ever before, releasing its first Hi-Fi VCR, and also announcing its entry into the 8mm video marketplace.

As Sony did with its recent 8mm announcements, Pioneer touted the audio quality of the 8mm format as strongly as the video quality, noting that its player can be used as both a multi-track digital tape recorder that can play back 12 hours of music non-stop and as a two-hour VCR.

But the sound statistics on the Pioneer player are hobbled by the same worldwide standard that restricts the figures on Sony's units to a low end of 50Hz and a high end of 15,000 Hz, making a strong entry into an audiophile marketplace that demands a minimum frequency response of 20 Hz to 20 kHz doubtful (Billboard, June 15).

Even though Pioneer Video moved into the software business to support its laser disk players, Kai says the firm will not be doing so for 8mm. "Tape isn't our strong area", he says. "I think that's up to the studios."

TONY SEIDEMAN



Happy 25th. Roger Whittaker gets an assist in celebrating his 25th anniversary in show business from Sony Video Software Operations and RCA Records. Standing from left are Sony Video Software president John O'Donnell, Whittaker and RCA Records U.S./Canada vice president John Ford.

RIAA Certifications

Healthy Gold, Platinum Totals for May

NEW YORK Retailers and distributors may have complained of a soft market in May, but the Recording Industry Assn. of America's video certifications don't show it, with eight theatrical titles taking home gold and 11 platinum.

Last May, when the qualifications were considerably looser, the RIAA certified eight gold and two platinum titles.

Non-theatrical titles also had a good month. Eleven non-theatrical titles were certified gold in May, and five went platinum.

For theatrical product, a year-to-date comparison with last year's figures makes the home video marketplace look even stronger, especially in the platinum area. So far this year, 64 gold and 41 platinum certifications have been awarded; for the same period last year, there were 61 gold and 20 platinum certifications.

The strong platinum performance also provides some ammunition for the argument being made by some distributors and retailers that hit ti-

ties have been dominating the business this year to such a degree that catalog is almost dead in the water.

In order to win theatrical platinum, a title must sell a minimum of 100,000 units worth \$4 million. Gold certification requires sales of 50,000 units worth \$2 million at retail.

A total of 10 movies won both gold and platinum, with indie manufacturers putting in an especially good showing: "The Terminator" and "Flashpoint" (Thorn EMI Home Video), "The Pope Of Greenwich Village" (MGM/UA Home Video), "Oh God, You Devil" (Warner Home Video), "Night Patrol" and "Crimes Of Passion" (New World Video), "Dune" (MCA Home Video), "The Cotton Club" (Embassy Home Entertainment), and "Supergirl" and "Bolero" (International Video Entertainment). In addition, Warner Home Video's "Cujo" was certified platinum.

Winning theatrical gold were MGM/UA Home Video's "Ninja II—The Domination," Warner Home Video's "Willy Wonka And

The Chocolate Factory," and Embassy Home Entertainment's "Savannah Smiles" and "The Howling."

Children's titles dominated the non-theatrical certifications, taking home nine of the 16 awards handed out. Year-to-date totals for non-theatrical product are as impressive as those for films, with 76 gold and 30 platinum certifications so far in 1985.

Children's product had an especially strong hold on platinum, with International Video Entertainment's "Strawberry Shortcake In Big Apple City," "Care Bears Battle The Freeze Machine" and "Care Bears In The Land Without Feel-

(Continued on page 32)

FOR WEEK ENDING JUNE 22, 1985

Billboard

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TOP MUSIC VIDEOCASSETTES

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Price
1	1	7	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	SF	19.98
2	2	13	MADONNA ●	Sire Records Warner Music Video 3-38101	Madonna	1985	SF	19.98
3	3	13	PRIVATE DANCER ●	Picture Music Intl. Sony Video Software 97W50066-7	Tina Turner	1985	SF	16.95
4	4	13	ALL NIGHT LONG ▲	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1985	SF	19.95
5	5	9	DANCE ON FIRE ●	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	LF	39.95
6	6	13	SING BLUE SILVER ●	Tritec Duran Vision Thorn/EMI/HBO Video 2852	Duran Duran	1985	C	29.95
7	8	5	ANIMALIZE LIVE UNCENSORED	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	LF	29.95
8	7	13	U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	C	29.95
9	9	13	DANCING ON THE VALENTINE ●	Picture Music Intl. Sony Video Software 97W5075	Duran Duran	1984	SF	16.95
10	10	5	TEARS FOR FEARS	Polygram MusicVideo Sony Video Software 97W50068-9	Tears For Fears	1985	SF	16.95

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

Dealers Report 'Big Numbers'

MGM Musical Push Boffo

BY MOIRA McCORMICK

CHICAGO Retailers around the country say they are experiencing "big numbers" with an MGM/UA Home Video promotion involving 10 budget-priced musicals.

The 10 titles were reduced from \$59.95 and \$69.95 to \$29.95 at the beginning of May, according to sales and marketing vice president Saul Melnick. "We were going to end the promotion in June, but it's been so successful we're continuing through July," he says.

The budget titles are "Singin' In The Rain," "Gigi," "Seven Brides For Seven Brothers," "High Society," "Till The Clouds Roll By," "The Unsinkable Molly Brown," "The Bandwagon," "Bells Are Ringing," "On The Town" and "Royal Wedding."

"We're also adding 'That's Enter-

tainment II' at \$29.95," says Melnick. All titles, he adds, are tied in with the release of "That's Dancing" at \$79.95.

Though he declines to specify figures, Melnick says the musicals have been selling "five to six times" as many copies at their promotion rate than at full price. "By the end of the promotion, we expect to be selling 10 times as many," he adds.

MGM/UA has launched a national print campaign for the musical promotion, involving regional newspapers as well as USA Today.

Jeff Tuchman of Sound Video Unlimited in Niles, Ill., declares MGM's promotion "fantastic." "We moved 8,000 pieces where we would normally have only moved 1,000," he says.

In addition to featuring the musi-

(Continued on page 77)

KURT RUSSELL HEMINGWAY M



LL & MARIEL MEAN MONEY.

THE MEAN SEASON

A newspaper reporter and a mad multiple murderer entangle in "The Mean Season," the hot summer video that means cold cash. Critics raved, never said a mean word about "The Mean Season."

"The Mean Season sizzles... a headlong thriller. Kurt Russell's breakthrough movie."—NBC-TV

"With The Mean Season there is no doubt that Mr. Russell has arrived."—N.Y. Times

They applauded Kurt Russell as the newspaperman whom the murderer calls and offers an exclusive on the story because he likes Russell's writing style.

Mariel Hemingway, Russell's girlfriend, sets up the triangle as she tries to get him out of the mayhem to a small Colorado newspaper. Who wins? Who loses? Who lives? Order lots of "The Mean Season" videocassettes today.

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© 1985 THORN EMI/HBO Video

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	2	162	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95	
2	1	16	STAR TREK III: THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner - DeForest Kelley	1984	PG	29.95	
3	5	29	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95	
4	3	14	GONE WITH THE WIND ▲	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95	
5	6	3	THE KARATE KID	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG	79.95	
6	7	9	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	79.95	
7	10	8	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	NR	19.98	
8	8	29	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	29.98	
9	4	16	LIONEL RICHIE ALL NIGHT LONG ▲	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1984	NR	19.95	
10	11	64	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95	
11	13	31	RAQUEL, TOTAL BEAUTY AND FITNESS ▲◆	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	39.95	
12	9	16	TINA TURNER PRIVATE DANCER ●	Picture Music Intl. Sony Video Software 97W0066-7	Tina Turner	1984	NR	16.95	
13	12	72	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95	
14	16	3	DUNE ▲	Universal City Studios MCA Dist. Corp. 80161	Paul Atreides Sting	1984	PG-13	79.95	
15	17	8	THE DOORS "DANCE ON FIRE" ●	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	NR	39.95	
16	19	79	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	39.95	
17	14	6	THE COTTON CLUB ▲	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R	79.95	
18	15	120	STAR TREK II: THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	39.95	
19	25	53	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	39.95	
20	24	20	THE SONG REMAINS THE SAME	Warner Brothers Pictures Warner Home Video 11389	Led Zeppelin	1976	PG	39.98	
21	21	2	MISSING IN ACTION	Cannon Films Inc. MGM/UA Home Video 800557	Chuck Norris	1984	R	79.95	
22	RE-ENTRY		FIRST BLOOD ▲	First Blood Inc. Thorn/EMI/HBO Video 1573	Sylvester Stallone	1982	R	79.95	
23	31	2	SINGIN' IN THE RAIN	MGM/UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29.95	
24	30	4	ANIMALIZE LIVE UNCENSORED	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	NR	29.95	
25	29	2	CITY HEAT	Warner Brothers Pictures Warner Home Video 11433	Clint Eastwood Burt Reynolds	1984	PG	79.95	
26	36	9	ELVIS ALOHA FROM HAWAII	RCA Video PD./Presley Estate Media Home Entertainment M463	Elvis Presley	1973	NR	29.95	
27	38	7	LET'S JAZZERCIZE	Jazzercise/Feeling Fine PD. MCA Dist. Corp. 80005	Judi Sheppard-Missett	1983	NR	39.95	
28	18	11	U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	NR	29.95	
29	32	6	CARE BEARS BATTLE THE FREEZE MACHINE ▲	Family Home Entertainment MGM/UA Home Video F371	Animated	1983	NR	29.95	
30	35	18	DURAN DURAN SING BLUE SILVER ●	Tritec Duran Vision Thorn/EMI/HBO Video 2852	Duran Duran	1985	NR	29.95	
31	NEW▶		THE MENAGERIE	Paramount Pictures Paramount Home Video 60040-16	William Shatner Leonard Nimoy	1966	NR	29.95	
32	37	11	THE CORBOMITE MANUEVER	Paramount Pictures Paramount Home Video 60040-03	William Shatner Leonard Nimoy	1966	NR	14.95	
33	NEW▶		VOLTRON-CASTLE OF LION	World Events Prd Ltd Sony Video Software 99H0019-50020	Animated	1985	NR	49.95	
34	20	4	TEACHERS	CBS-Fox Video 4728	Nick Nolte Jo Beth Williams	1984	R	79.98	
35	22	23	DURAN DURAN DANCING ON THE VALENTINE ●	Picture Music Intl. Sony Video Software 97W5075	Duran Duran	1984	NR	16.95	
36	33	8	RAINBOW BRITE-PERIL IN THE PITS	Children's Video Library Vestron 1507	Animated	1985	NR	29.95	
37	23	2	RAINBOW BRITE & THE MIGHTY MONSTOMURK MENACE	Children's Video Library Vestron 1510	Animated	1985	NR	29.95	
38	26	30	THE EMPIRE STRIKES BACK ▲	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	79.98	
39	27	13	WHERE NO MAN HAS GONE BEFORE	Paramount Pictures Paramount Home Video 60040-07	William Shatner Leonard Nimoy	1966	NR	14.95	
40	28	12	REVENGE OF THE NERDS ▲	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R	79.98	

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

Buddy Rich Band Getting Multi-Format Showcase

LOS ANGELES Buddy Rich and his band will be showcased in a number of video and audio formats due to an elaborate cross-pollination of production and licensing efforts.

Los Angeles' Bogue-Reber Productions, in association with One Pass Productions of San Francisco, produced a Buddy Rich Band concert video special at One Pass's King Street Studios Soundstage in

April (Billboard, April 6).

The project consists of two 55-minute shows, entitled "Mr. Drums Buddy Rich And His Band, Live On King Street, San Francisco, The 'Channel One' Set" and "The 'West Side Story' Set."

Pioneer Artists, a division of Pioneer Video, has obtained worldwide Laserdisc digital-sound videodisk rights. Meanwhile, Sony Corp. has obtained the worldwide license for Beta Hi-Fi and VHS Hi-Fi videocassette rights, as well as rights for Sony Video 8mm format with digital sound.

Cafe Records, Mobile Fidelity Sound Lab Original Master Recordings' new subsidiary, has obtained the audio for a double-CD and triple-LP package, as well as a double-audiocassette offering.

The project was produced in association with the Bravo Channel and producer Roger Corman violated a May, 1980 pact calling for Warner to have exclusive home video rights to New Horizon's feature films through June, 1985.

LOS ANGELES Warner Home Video charges that New Horizon Pictures, Vestron Video and producer Roger Corman violated a May, 1980 pact calling for Warner to have exclusive home video rights to New Horizon's feature films through June, 1985.

The complaint, filed in Superior Court here, alleges WCI Home Video, then the plaintiff's monicker, contracted with Millineum, of which New Horizon was successor in interest, for all films which the defendant had made and rights to all future productions through the binder period.

The plaintiff claims New Horizon failed to keep it informed of new releases and granted home video rights to Vestron to three of its films, "Love Letters," "Deathstrokes" and "Suburbia."

Warner asks the court to determine damages.

Vestron, when contacted, declined comment.

Gery Reber, whose credits include the SQ/Tate System surround soundtrack production of David Bowie's "Serious Moonlight" and "Dolly Parton In London" for HBO, is the producer. Steve Michelson, president of One Pass, is executive producer, and Scott Ross, vice president of One Pass Operations, is director. Ken Rasek is the digital surround stereo soundtrack mixing engineer.

The videos were previewed to the industry Thursday (13) at the One Pass operation in San Francisco. The preview was attended by Rich and by Maynard Ferguson, who will be the subject of an upcoming concert video special. JIM McCULLAUGH

New Horizon, Vestron Hit by Warner Action



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Meet Morgan Hiller
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TUFF TURF

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Starring JAMES SPADER (ENDLESS LOVE) KIM RICHARDS (ASSAULT ON PRECINCT 13)
PAUL MONES (STREETS OF FIRE, WARRIORS)



NEW WORLD VIDEO

GET TUFF

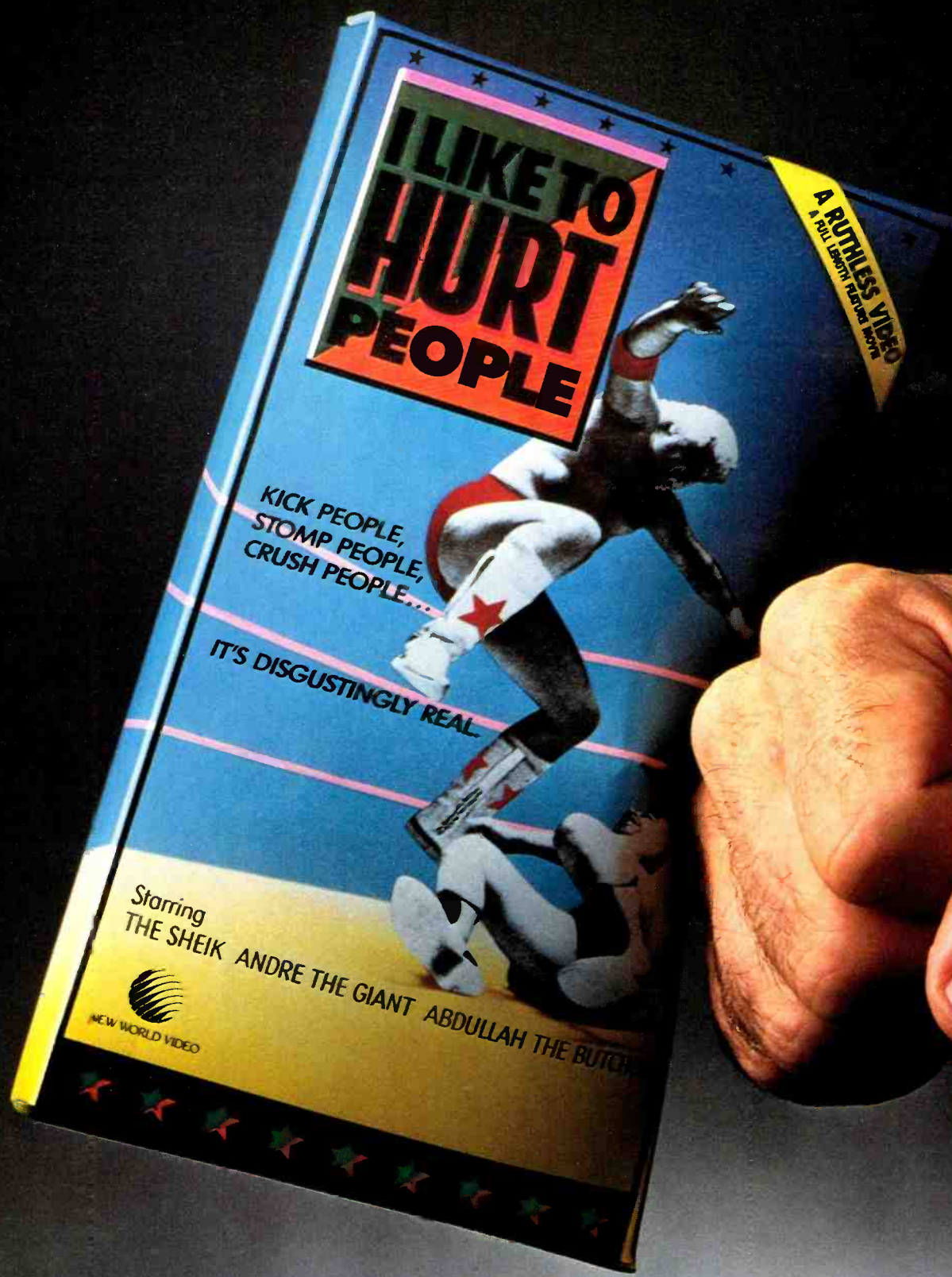
It's tough enough being Morgan Hiller, the new kid in school. But it's a horrendous nightmare when the girl you want happens to "belong" to Nick, the ruthless leader of the Tuffs. The most feared gang in school. And now Morgan's about to find out how they got their reputation.

A romantic, action movie starring James Spader ("Endless Love"), Kim Richards ("Assault on Precinct 13") and Paul Mones ("Streets of Fire," "Warriors"). With music by Marianne Faithfull, Jim Carroll, Jack Mack and the Heart Attack.

"Tuff Turf." It hurts to be in love. **Now on Videocassette.**



NEW WORLD VIDEO



It Doesn't Hurt To Watch.

Unless Dick the Bruiser, Andre the Giant and Abdullah the Butcher don't like your face. Because if they don't, they'll pop right out of the T.V. So watch defensively.

Especially since they've teamed up with Bobo Brazil, Heather Feather and Dusty Rhodes in a plot to overthrow the Shiek. He's the dirtiest, most disgusting, most feared man in the ring.

This no holds barred, ruthless *full length feature movie* is a must for anyone who calls him or herself a wrestling fan.

Get "I Like To Hurt People," and hope you only have to watch.

Now on Videocassette.



NEW WORLD VIDEO

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THIS WEEK		LAST WEEK		2 WKS. AGO		WKS. ON CHART		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		TITLE	
1	3	3	24	SOUNDTRACK	MCA 6143 (9.98) (CD)	1 week at No. One	BEVERLY HILLS COP				
2	1	7	7	PRINCE & THE REVOLUTION	PAUSLEY PARK 1-25286/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY					
3	2	2	16	PHIL COLLINS	ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED					
4	4	6	13	TEARS FOR FEARS	MERCURY 824 300-1M1/POLYGRAM (8.98)	SONGS FROM THE BIG CHAIR					
5	5	4	53	BRUCE SPRINGSTEEN	COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.					
6	7	8	31	BRYAN ADAMS	A&M SP5013 (8.98) (CD)	RECKLESS					
7	6	7	33	WHAM!	COLUMBIA FC39595 (CD)	MAKE IT BIG					
8	9	9	30	MADONNA	SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN					
9	10	12	11	THE POWER STATION	CAPITOL SJ-12380 (8.98)	THE POWER STATION					
10	8	5	18	SADE	PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE					
11	13	13	10	HOWARD JONES	ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION					
12	12	14	44	BILLY OCEAN	JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY					
13	11	10	11	TOM PETTY AND THE HEARTBREAKERS	MCA 5486 (8.98)	SOUTHERN ACCENTS					
14	18	29	5	EURHYTHMICS	RCA A.J.L.1-5429 (8.98)	BE YOURSELF TONIGHT					
15	17	22	28	KOOL & THE GANG	DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY					
16	15	15	22	JOHN FOGERTY	WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD					
17	16	16	18	DAVID LEE ROTH	WARNER BROS. 1-25222 (5.99)	CRAZY FROM THE HEAT					
18	20	24	15	THE MARY JANE GIRLS	GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU					
19	19	20	12	LUTHER VANDROSS	EPIC 39882	THE NIGHT I FELL IN LOVE					
20	14	11	10	USA FOR AFRICA	COLUMBIA USA 40043	WE ARE THE WORLD					
21	32	67	3	NIGHT RANGER	CAMEL/MCA 5593 (8.98)	7 WISHES					
22	21	18	54	TINA TURNER	CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER					
23	29	34	39	SURVIVOR	SCOTTI BROS. FZ 39578/EPIC (CD)	VITAL SIGNS					
24	23	19	14	DEBARGE	GORDY 6123GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT					
25	25	26	11	KATRINA AND THE WAVES	CAPITOL ST-12400 (8.98)	KATRINA AND THE WAVES					
26	26	32	10	'TIL TUESDAY	EPIC BFE 39458	VOICES CARRY					
27	28	30	34	GLENN FREY	MCA 5501 (8.98)	THE ALLNIGHTER					
28	22	17	28	DON HENLEY	GEFFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST					
29	34	49	4	SUPERTRAMP	A&M SP-5014 (8.98) (CD)	BROTHER WHERE YOU BOUND					
30	30	31	7	DAN FOGELBERG	FULL MOON/EPIC FE 39616/EPIC	HIGH COUNTRY SNOWS					
31	45	—	2	ROBERT PLANT	ES PARANZA 90265 (9.98) (CD)	SHAKEN 'N STIRRED					
32	24	21	9	RICK SPRINGFIELD	RCA A.J.L.1-5370 (9.98)	TAO					
33	33	33	17	GEORGE THOROGOOD	EMI-AMERICA ST-17145 (8.98) (CD)	MAVERICK					
34	39	42	13	WHITNEY HOUSTON	ARISTA AL-8212 (8.98)	WHITNEY HOUSTON					
35	38	54	3	DIRE STRAITS	WARNER BROS. 25264 (8.98)	BROTHERS IN ARMS					
36	35	28	31	REO SPEEDWAGON	EPIC QE39593 (CD)	WHEELS ARE TURNING					

THIS WEEK		LAST WEEK		2 WKS. AGO		WKS. ON CHART		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		TITLE	
56	52	52	35	DARYL HALL & JOHN OATES	RCA AFL1-5309 (9.98) (CD)	BIG BAM BOOM					
57	57	59	10	GRAHAM PARKER & THE SHOT	ELEKTRA 60388 (8.98) (CD)	STEADY NERVES					
58	51	41	18	ANIMOTION	MERCURY 822580-1/POLYGRAM (8.98) (CD)	ANIMOTION					
59	61	62	18	RUN-D.M.C.	PROFILE PRO1205 (8.98)	KING OF ROCK					
60	65	70	8	YNGWIE MALMSTEEN	POLYDOR 825 324-1/POLYGRAM (8.98)	RIISING FORCE					
61	62	64	7	LONE JUSTICE	GEFFEN GHS 24060/WARNER BROS. (8.98)	LONE JUSTICE					
62	63	66	6	CON FUNK SHUN	MERCURY 824 345-1M-1/POLYGRAM (8.98) (CD)	ELECTRIC LADY					
63	80	89	5	THE HOOTERS	COLUMBIA BFC 39912	NERVOUS NIGHT					
64	64	65	14	GO WEST	CHRYSALIS FV 41495 (8.98) (CD)	GO WEST					
65	NEW	NEW	NEW	BOB DYLAN	COLUMBIA FC 40110	EMPIRE BURLESQUE					
66	82	98	5	FREDDIE JACKSON	CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT					
67	69	82	4	JOE WALSH	FULL MOON/WARNER BROS. 1-25281/WARNER BROS. (8.98)	THE CONFESSOR					
68	72	57	18	ALABAMA	RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK					
69	68	56	85	LIONEL RICHIE	MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN					
70	66	53	15	VARIOUS ARTISTS	RCA CPL-2-5340 (12.98) (CD)	CHESS					
71	84	78	95	MADONNA	SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA					
72	70	61	79	CYNDI LAUPER	4 PORTRAIT BFR 38930/EPIC (CD)	SHE'S SO UNUSUAL					
73	74	74	13	JOAN ARMATRADE	A&M SP-5040 (8.98) (CD)	SECRET SECRETS					
74	77	77	6	MEAT LOAF	RCA AFL1-5451 (8.98)	BAD ATTITUDE					
75	58	47	37	NEW EDITION	MCA 5515 (8.98) (CD)	NEW EDITION					
76	78	79	17	ANDREAS VOLLENWEIDER	COLUMBIA FM 39963 (CD)	WHITE WINDS					
77	79	88	6	HANK WILLIAMS, JR.	WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O					
78	73	71	90	HUEY LEWIS & THE NEWS	5 CHRYSALIS FV 41412 (CD)	SPORTS					
79	104	—	2	AMY GRANT	A&M SP-5060 (8.98)	UNGUARDED					
80	NEW	NEW	NEW	MEN AT WORK	COLUMBIA FC 40078	TWO HEARTS					
81	85	91	5	LEONARD BERNSTEIN	DEUTSCHE GRAMOPHONE 415 2531/POLYGRAM (19.98) (CD)	WEST SIDE STORY					
82	59	50	56	CHICAGO	3 FULL MOON/WARNER BROS. 1-25060/WARNER BROS. (8.98) (CD)	17					
83	75	68	36	U2	ISLAND 90231/ATLANTIC (8.98)	THE UNFORGETTABLE FIRE					
84	86	96	5	STANLEY JORDAN	BLUE NOTE BT 85101/CAPITOL (8.98)	MAGIC TOUCH					
85	115	—	2	UTFO	SELECT 21614 (8.98)	UTFO					
86	83	63	39	DIANA ROSS	RCA AFL1-5009 (8.98) (CD)	SWEPT AWAY					
87	81	73	50	PRINCE & THE REVOLUTION	9 WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN					
88	71	69	13	MAZE FEATURING FRANKIE BEVERLY	CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE					
89	89	81	25	AUTOGRAPH	RCA AFL1-5423 (8.98)	SIGN IN PLEASE					
90	91	94	32	TEARS FOR FEARS	MERCURY 811 039-1/POLYGRAM (8.98) (CD)	THE HURTING					
91	94	99	6	ATLANTIC STARR	A&M SP-5019 (8.98)	AS THE BAND TURNS					

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	2	4	THE KARATE KID	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG
2	1	9	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R
3	3	6	THE COTTON CLUB ▲	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R
4	4	3	DUNE ▲	Universal City Studios MCA Dist. Corp. 80161	Paul Atreides Sting	1984	PG-13
5	14	2	MISSING IN ACTION	Cannon Films Inc. MGM/UA Home Video 800557	Chuck Norris	1984	R
6	5	4	CITY HEAT	Warner Brothers Pictures Warner Home Video 11433	Clint Eastwood Burt Reynolds	1984	PG
7	7	5	TEACHERS	CBS-Fox Video 4728	Nick Nolte Jo Beth Williams	1984	R
8	6	7	BODY DOUBLE	RCA/Columbia Pictures Home Video 6-20411	Craig Wasson Melanie Griffith	1984	R
9	8	15	REVENGE OF THE NERDS ▲	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R
10	9	15	BACHELOR PARTY ▲	CBS-Fox Video 1440	Tom Hanks Adrian Zmed	1984	R
11	11	7	THIEF OF HEARTS	Paramount Pictures Paramount Home Video 1660	Steven Bauer Barbara Williams	1984	NR
12	NEW ▶		PLACES IN THE HEART	CBS-Fox Video 6836	Sally Field Lindsay Crouse	1984	PG
13	12	24	POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R
14	10	7	THE POPE OF GREENWICH VILLAGE ▲	MGM/UA Home Video 800490	Eric Roberts Mickey Rourke	1984	R
15	21	16	RED DAWN ▲	MGM/UA Home Video 800499	Patrick Swayze C. Thomas Howell	1984	PG-13
16	15	10	COUNTRY	Touchstone Home Video 241	Jessica Lange Sam Shepard	1984	PG
17	13	6	OH, GOD! YOU DEVIL ▲	Warner Brothers Pictures Warner Home Video 11418	George Burns Ted Wass	1984	PG
18	29	3	HEAVEN HELP US	Tri-Star Pictures Thorn/EMI/HBO Video 2986	Donald Sutherland Andrew McCarthy	1985	R
19	19	15	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG
20	16	8	SUPERGIRL ▲	Tri-Star Pictures USA Home Video 217-515	Helen Slater Peter O'Toole	1984	PG
21	20	5	OXFORD BLUES	CBS-Fox Video 4725	Rob Lowe	1984	PG-13
22	25	18	THE WOMAN IN RED ▲ ♦	Orion Pictures Vestron 5055	Gene Wilder Kelly Le Brock	1984	PG-13
23	18	10	IRRECONCILABLE DIFFERENCES ▲	Angeles Cinema Investors Vestron 5057	Ryan O'Neal Shelley Long	1984	PG
24	26	14	CRIMES OF PASSION ▲	New World Pictures New World Video 8512	Kathleen Turner Anthony Perkins	1984	NR
25	24	5	NINJA III- THE DOMINATION ●	Cannon Films Inc. MGM/UA Home Video 800546	Sho Kusugi Lucinda Dickey	1984	R
26	22	3	NIGHT PATROL ▲	New World Pictures New World Video 8425	Linda Blair Pat Paulsen	1985	R
27	NEW ▶		SONGWRITER	RCA/Columbia Pictures Home Video 6-20437	Willie Nelson Kris Kristofferson	1984	R
28	17	14	GONE WITH THE WIND ▲	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G
29	30	5	FIRST BORN	Paramount Pictures Paramount Home Video 1744	Teri Garr Peter Weller	1984	R
30	23	16	ONCE UPON A TIME IN AMERICA ▲	The Ladd Company Warner Home Video 20017-19	Robert De Niro James Woods	1984	NR
31	27	11	THE LITTLE DRUMMER GIRL ▲	Warner Brothers Pictures Warner Home Video 11416	Diane Keaton	1984	R
32	33	2	THE BROTHER FROM ANOTHER PLANET	Cincom Intl. Films Key Video 6831	Joe Morton	1984	R
33	NEW ▶		FALLING IN LOVE	Paramount Pictures Paramount Home Video 1628	Robert De Niro Meryl Streep	1984	R
34	28	19	ALL OF ME ▲	Thorn/EMI/HBO Video TVA2715	Steve Martin Lily Tomlin	1984	R
35	31	40	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG
36	38	24	THE NEVERENDING STORY ▲	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG
37	32	27	THE NATURAL ▲ ♦	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG
38	NEW ▶		CHOOSE ME	Media Home Entertainment M-787	Lesley Ann Warren Keith Carradine	1984	R
39	39	21	TIGHTROPE ▲	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R
40	34	11	THE RAZOR'S EDGE	RCA/Columbia Pictures Home Video 6-20410	Bill Murray Catherine Hicks	1984	PG-13

● 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.

Home video

...newsline...

NEW VID KID ON THE BLOCK is Concord Video of Los Angeles, with its Fun Learning series of 16 cassettes at a suggested list of \$18.95 per title. Playing time ranges from 45 minutes to one hour.

COMMTRON WILL DISTRIBUTE the VCP-2100 VCR through seven of its 12 warehouses on a test basis. At the same time, PortaVideo has inked a one-year agreement with the 500-store National Video chain to supply the VP-2100 to those outlets under the MovieMate trademark.

CRAIG CLAIBORNE'S NEW YORK TIMES VIDEO COOKBOOK will be out this fall from Warner Home Video. The two-hour cassette features more than 20 of Claiborne's most requested recipes. Suggested list is \$29.95. Random House Electronic Publishing recently released a Julia Child series.

HARDWARE NOTES: Infinity introduces a line of stereo television loudspeakers, the Video Reference Standard Series; and Monster Cable debuts its first video connecting cable, Monster Video.

ACTIVE HOME VIDEO of Los Angeles has acquired the home video rights to John Antonelli's film "Kerouac," a docu-drama based on the life and times of writer/poet Jack Kerouac. Another new title is "Victims Fight Back," a documentary on victims of violent crime.

MORE BIBLE VIDEO from Magnum Entertainment, which has formed the Guiding Image sub-label. Initial product consists of 15 titles, which will be available in 8,000 religious bookstores throughout the U.S. and Canada at a suggested list price of \$39.95. Running times per title range from 38 to 58 minutes. Hanna-Barbera recently announced an ambitious series of Bible-oriented home videos.

EXERCISE MANIA CONTINUES, as Continental Video offers "Bubba, Until It Hurts," featuring football star turned actor Bubba Smith. Suggested retail: \$39.95.

HERON COMMUNICATIONS INC. picks up domestic video rights to Trans World Entertainment's "Creature," which is still in theatrical release. The sci-fi/horror film was nominated for best horror film and best special effects by the Academy of Science Fiction & Horror Films.

Studios File Pa. Complaint Resorts Called Infringers

SCRANTON, Pa. Three resorts in the neighboring Pocono Mountains resort area are being charged with alleged violation of copyright laws for showing videocassettes purchased or rented at local video stores. The action was taken by seven major film production companies who filed a civil complaint in U.S. District Court here, seeking payment of up to \$10,000 for each alleged copyright infringement.

The action was taken against Buck Hill Inn, Skytop Lodge and Vacation Charters Ltd. of Pocono Manor. Joining in the suit are Twentieth Century-Fox Films, Paramount Pictures Corp., Universal Studios Inc., MGM, United Artists Entertainment Co., Columbia Pictures Inc., Walt Disney Productions and Tri-Star Pictures.

The suit claims the resorts reproduced or showed such major films as "Raiders Of The Lost Ark," "On Golden Pond" and "Apocalypse Now" without permission from the film producers. Spokesmen from all three resorts deny they violated the copyright laws, explaining that the resorts rented or purchased video recordings of the films available at local videocassette dealers.

The resorts say they have been showing the films for their guests, but have not been charging any admission for the viewings. W. Jack Kalins, president of Vacation Charters, notes that the film producers

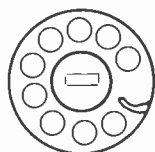
already receive a royalty from the tape's sale price or rental fee, and accuses them of trying to "control" the videocassette industry.

The suit also alleges that the resorts are using satellite dish antennas to intercept transmissions of copyrighted movies shown on cable television programs for a fee. Skytop Lodge is the only one of the three resorts that operates a satellite antenna, but a spokesman says the resort had voluntarily stopped showing the films transmitted on the Home Box Office satellite channel. Skytop Lodge has also voluntarily stopped showing films from cassettes purchased or rented at local video stores.

MAURIE H. ORODENKER

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Compiled from a national sample of retail store and one-stop sales reports and radio playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL	
1	2	5	10	HEAVEN	B. ADAMS, B. CLEARMOUNTAIN (B. ADAMS, J. VALLANCE)	◆ BRYAN ADAMS A&M 2729
2	6	12	7	SUSSUDIO	P. COLLINS, H. PADGHAM (P. COLLINS)	◆ PHIL COLLINS ATLANTIC 7-89560
3	1	1	15	EVERYBODY WANTS TO RULE THE WORLD	C. HUGHES (ORZABAL, STANLEY, HUGHES)	◆ TEARS FOR FEARS MERCURY 8806597/POLYGRAM
4	11	17	6	RASPBERRY BERET	PRINCE & THE NEW POWER GENERATION (PRINCE & REVOLUTION)	◆ PRINCE & THE REVOLUTION PAISLEY PARK 7-28972/WARNER BROS.
5	12	15	6	A VIEW TO A KILL	B. EDWARDS, J. CORSARO, DURAN DURAN (DURAN DURAN, J. BARRY)	◆ DURAN DURAN CAPITOL 5475
6	9	11	9	ANGEL	N. RODGERS (MADONNA, S. BRAY)	◆ MADONNA SIRE 7-29008/WARNER BROS.
7	7	7	16	IN MY HOUSE	R. JAMES (R. JAMES)	◆ THE MARY JANE GIRLS GORDY 17417/MOTOWN
8	5	6	14	THINGS CAN ONLY GET BETTER	R. HINE (H. JONES)	◆ HOWARD JONES ELEKTRA 7-69651
9	10	10	14	WALKING ON SUNSHINE	KATRINA & WAVES, P. COLLIER (K. REW)	◆ KATRINA AND THE WAVES CAPITOL 5466
10	13	16	10	THE SEARCH IS OVER	R. NEVISON (F. SULLIVAN, J. PETERIK)	◆ SURVIVOR SCOTTI BROS. 4-04871/EPIC
11	4	4	14	SUDDENLY	K. DIAMOND (K. DIAMOND, B. OCEAN)	◆ BILLY OCEAN JIVE 1-9323/ARISTA
12	14	14	12	SMUGGLER'S BLUES	G. FREY, A. BLAZEK (G. FREY, J. TEMPOHIN)	◆ GLENN FREY MCA 52546
13	8	2	14	EVERYTHING SHE WANTS	G. MICHAEL (G. MICHAEL)	◆ WHAM! COLUMBIA 38-04840
14	16	20	9	WOULD I LIE TO YOU?	D. A. STEWART (LENNOX, STEWART)	◆ EURYTHMICS RCA 14078
15	3	3	13	AXEL F	H. FALTERMEYER (H. FALTERMEYER)	◆ HAROLD FALTERMEYER MCA 52536
16	19	25	11	VOICES CARRY	M. THORNE (A. MANN, M. HAUSMAN, R. HOLMES, J. PESCE)	◆ 'TIL TUESDAY EPIC 34-04795
17	20	26	7	YOU GIVE GOOD LOVE	K. ASHIF (LALA)	◆ WHITNEY HOUSTON ARISTA 1-9274
18	15	9	14	FRESH	J. BONNEFONO, R. BELL, KOOL & THE GANG (J. TAYLOR, S. LINZER, KOOL & THE GANG)	◆ KOOL & THE GANG DE-LITE 880-623-7/POLYGRAM
19	22	28	6	THE GOONIES 'R' GOOD ENOUGH	C. LAUPER, L. PETZE (C. LAUPER, S. BROUGHTON LUNT, A. STEAD)	◆ CYNDI LAUPER PORTRAIT 34-04918/EPIC
20	23	31	7	EVERYTIME YOU GO AWAY	L. LATHAM (D. HALL)	◆ PAUL YOUNG COLUMBIA 38-04867
21	27	37	4	GLORY DAYS	B. SPRINGSTEEN, J. LANDAU, C. PLOTKIN, S. VAN ZANDT (B. SPRINGSTEEN)	◆ BRUCE SPRINGSTEEN COLUMBIA 38-04924
22	17	18	14	NEVER ENDING STORY	G. MORODER (G. MORODER, K. FORSEY)	◆ LIMAOHL EMI-AMERICA 8230
23	24	30	7	TOUGH ALL OVER	K. VANCE (J. CAFFERTY)	◆ JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 4-04891/EPIC
24	26	36	7	CRAZY IN THE NIGHT (BARKING AT AIRPLANES)	B. CUOMO, K. CARNES (K. CARNES)	◆ KIM CARNES EMI-AMERICA 8267
25	29	33	5	SENTIMENTAL STREET	P. GLASSER (J. BLADES)	◆ NIGHT RANGER CAMEL/MCA 52591/MCA
26	33	44	3	IF YOU LOVE SOMEBODY SET THEM FREE	STING, P. SMITH (STING)	◆ STING A&M 2738
27	18	8	18	DON'T YOU (FORGET ABOUT ME)	K. FORSEY (K. FORSEY, S. SCHIFF)	◆ SIMPLE MINDS A&M 2703
28	32	34	5	GETCHA BACK	S. LEVINE (M. LOVE, T. MELCHER)	◆ THE BEACH BOYS CARIBOU 4-04913/EPIC
29	35	40	5	JUST AS I AM	B. EZRIN (D. WAGNER, R. HEGEL)	◆ AIR SUPPLY ARISTA 52591
30	34	39	5	CANNONBALL	D. KERSHENBAUM, SUPERTRAMP (R. DAVIES)	◆ SUPERTRAMP A&M 2731
31	38	49	4	POSSESSION OBSESSION	D. HALL, J. OATES, B. CLEARMOUNTAIN, A. BAKER (D. HALL, J. OATES, S. ALLEN)	◆ DARYL HALL & JOHN OATES RCA 14098

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL	
51	53	62	5	NOT ENOUGH LOVE IN THE WORLD	D. HENLEY, D. KORTCHMAR, GLADYNY (D. HENLEY, D. KORTCHMAR, (MCH)	◆ DON HENLEY Geffen 7-29012/WARNER BROS.
52	55	59	5	FOREVER	K. LOGGINS, D. FOSTER (K. LOGGINS, D. FOSTER)	◆ KENNY LOGGINS COLUMBIA 38-04931
53	60	72	4	LET HIM GO	J. RYAN (B. WADHAMS)	◆ ANIMOTION MERCURY 880 737-7/POLYGRAM
54	NEW	NEW	NEW	FREeway OF LOVE	N. M. WALDEN (N. M. WALDEN, J. COHEN)	◆ ARETHA FRANKLIN ARISTA 1-9354
55	31	24	13	ONE LONELY NIGHT	K. CRONIN, G. RICHATH, A. GRATZER (N. DOUGHTY)	◆ REO SPEEDWAGON EPIC 34-04848
56	61	71	4	REACTION TO ACTION	A. SADKIN, M. JONES (M. JONES, L. GRAMM)	◆ FOREIGNER ATLANTIC 7-89542
57	69	82	3	STATE OF THE HEART	R. SPRINGFIELD, B. DRESCHER (E. MCCUSKER, R. SPRINGFIELD, T. PIERCE)	◆ RICK SPRINGFIELD RCA 14120
58	36	23	18	ONE NIGHT IN BANGKOK	B. ANDERSON, T. RICE, B. ULVAEUS (B. ANDERSSON, T. RICE, B. ULVAEUS)	◆ MURRAY HEAD RCA 13988
59	67	74	5	ROCK ME TONIGHT	P. LAWRENCE III (P. LAWRENCE)	◆ FREDDIE JACKSON CAPITOL 5459
60	37	27	15	SOME LIKE IT HOT	B. EDWARDS (PALMER, TAYLOR, TAYLOR)	◆ THE POWER STATION CAPITOL 5444
61	65	69	6	ALL YOU ZOMBIES	R. CHERTOFF (R. HYMAN, E. BAZILIAN)	◆ THE HOOTERS COLUMBIA 38-04854
62	71	85	3	MAKE IT BETTER (FORGET ABOUT ME)	T. PETTY, D. A. STEWART, J. VIVINE (T. PETTY, D. A. STEWART)	◆ TOM PETTY AND THE HEARTBREAKERS MCA 52605
63	59	60	7	MEETING IN THE LADIES ROOM	B. WATSON, V. CALLOWAY (R. CALLOWAY, B. WATSON, V. CALLOWAY)	◆ KLYMAXX CONSTELLATION/MCA 52545/MCA
64	57	57	8	DANGEROUS	M. SHARRON, G. SKARDINA (M. SHARRON, G. SKARDINA, S. MITCHELL)	◆ NATALIE COLE MODERN 7-99648/ATLANTIC
65	75	87	4	CALL ME	G. STEVENSON (P. COX, R. DRUMMIE)	◆ GO WEST CHRYSALIS 4-42865
66	62	63	7	HOLD ME	H. RICE (H. RICE)	◆ MENUJO RCA 14087
67	85	—	2	PEOPLE GET READY	J. BECK (C. MAYFIELD)	◆ JEFF BECK & ROD STEWART EPIC 34-05416
68	44	29	14	WE ARE THE WORLD	Q. JONES (M. JACKSON, L. RICHIE)	◆ USA FOR AFRICA COLUMBIA US7-04839
69	68	65	8	MY TOOT TOOT	I. BOLDEN (S. SIMEN)	◆ JEAN KNIGHT MIRAGE 7-99643/ATLANTIC
70	83	86	3	I WONDER IF I TAKE YOU HOME	FULL FORCE (FULL FORCE)	◆ LISA-LISA & CULT JAM WITH FULL FORCE COLUMBIA 38-04886
71	74	75	9	THROUGH THE FIRE	D. FOSTER, H. GATICA, A. MARDIN (D. FOSTER, T. KEANE, C. WEIL)	◆ CHAKA KHAN WARNER BROS. 7-29025
72	64	64	8	ALONE AGAIN	T. WERMAN (D. DOKKEN, J. PILSON)	◆ DOKKEN ELEKTRA 7-69650
73	81	—	2	STIR IT UP	K. FORSEY, H. HAROLDMEYER (A. WILLIS, D. SEMBELLO)	◆ PATTI LABELLE MCA 52610
74	NEW	NEW	NEW	LIKE A SURGEON	R. DREYER (B. STEINBERG, T. KELLY, A. YANKOVIC)	◆ "WEIRD AL" YANKOVIC ROCK N' ROLL 4-04937/SCOTTI BROS./EPIC
75	80	90	3	(CLOSEST THING TO) PERFECT	M. MARTIAN (M. MARTIAN, B. SUDANO, J. JACKSON)	◆ JERMAINE JACKSON ARISTA 1-9356
76	52	38	9	LUCKY IN LOVE	M. JAGGER, B. LASWELL, MATERIAL (M. JAGGER, C. ALONAR)	◆ MICK JAGGER COLUMBIA 38-04893
77	NEW	NEW	NEW	YOUR LOVE IS KING	R. MILLER (ADU, MATTEWMAN)	◆ SADE PORTRAIT 37-05408/EPIC
78	56	32	19	RHYTHM OF THE NIGHT	R. PERRY (D. WARREN)	◆ DEBARGE GORDY 1770/MOTOWN
79	89	—	2	WILLIE & THE HAND JIVE	T. MANNING, DELAWARE DESTROYERS (J. OTIS)	◆ GEORGE THOROGOOD AND THE DESTROYERS EMI-AMERICA 8270
80	58	35	16	INVISIBLE	T. SWAIN, S. JOLLEY (L. DOZIER)	◆ ALISON MOYET COLUMBIA 38-04781
81	70	45	19	NEW ATTITUDE	H. RICE, P. BUNNETTA, R. CHUDACOFF (S. ROBINSON, J. GILUTIN, B. HULL)	◆ PATTI LABELLE MCA 52517

PHILADELPHIA STUDIOS GET TOGETHER

Meetings Lay Groundwork for New Local Association

BY STEVEN DUPLER

NEW YORK Nine Philadelphia-based 24-track recording studios met in May, and again on Tuesday (11), for preliminary discussions regarding the formation of a Philadelphia-only recording association.

According to Kurt Shore of Kajem Recording, the group will deal with problems and issues that are "outside the scope of" the Society of Professional Audio Recording Studios (SPARS), with particular emphasis on the need to promote Philadelphia as a "world-class" center for recording.

"We're trying to put our competitiveness aside with this alliance," says Shore. "It's to all of our benefits to try and strengthen the Philadelphia recording community, and make it known that recording in this city offers many benefits to clients."

The eight other studios involved in the first meeting on May 13 were Alpha International Studios, Modern Audio, Queen Village Studios, Sigma Sound Studios (sponsor of the meeting), Starr Recording, Studio 4, The Warehouse and Virtue Recording.

Topics discussed at the initial gathering, says Shore, included inter-studio auxiliary equipment rentals, the establishment of a client information exchange as well as a technical information exchange, and studio management systems. He adds that the studio association will meet on a monthly basis. Joe and Phil Nicolo and Dave Johnson of Studio 4 are the hosts of this month's meeting.

According to Shore, one problem with SPARS is that it is not easy for a national trade association to pay close attention to issues and problems members may face on a local scale. Strangely enough, the only SPARS member studio in Philadelphia is Sigma Sound, whose owner, Joe Tarsia, is a former SPARS national president.

Tarsia, who describes himself as "deeply involved with SPARS," says his primary purpose in helping put together the studio meeting was to "introduce the other studios in Philadelphia to SPARS. My ultimate goal," he asserts, "is to see this alliance lead to SPARS membership for the studios involved."

According to Tarsia, it would not be to the Philadelphia alliance members' advantage to be "walking to a different drummer. Producers travel all over the country, and they want to see the same outboard gear and capabilities from studio to studio," he notes.

According to Joe Nicolo, one difficulty peculiar to Philadelphia studios is what he terms the "Sigma stigma," referring to the city's best-known recording studio, famous for its involvement with Kenny Gamble and Leon Huff and the soul explosion of the '70s. "It's like people think you only come to Philadelphia to cut an r&b record," he laughs.

(Continued on page 42)



Figures in the Studio. Metro America act Figures On A Beach recently completed their new 12-inch single, "Paradise," at Pearl Sound in Canton, Mich. Pictured in the back row are, from left, FOAB's Chris Ewen and Perry Pell, Scott Forman of Metro America, and Tony Kascynski, Mike Smith and Ricci Ara of FOAB. In the front row are engineer Ben Gross, right, and producer Ivan Ivan.

Video Track

NEW YORK

ZE RECORDS HAS announced the winner of its "John Cale Comes Alive On Videotape" competition, in which young video and film directors around the country submitted interpretations of Cale's "Never Give Up On You." The judges were MTV's Gale Sparrow, Andy Warhol, directors Jonathan Demme and Martin Kahan and Overview Productions' Bernadette Gorman. The winner was the "On The Air" class of the Enrichment Center of Yonkers, N.Y., which receives \$500 and the chance to work on a video with Overview. In addition, their tape will be screened on MTV and on ABC-TV's "Good Night L.A."

Rock video pioneer **Mick Rock**, who directed the early **David Bowie** clips for "Life On Mars," "Space Oddity" and "Jean Genie," as well as videos for **Paul McCartney**, the **Kinks** and others, has re-entered the video world. Rock recently directed the video for **Doppelganger's** Manhattan Records single "Communication Breakdown."

VCA Teletronics recently completed the off- and on-line editing on a 30-second television commercial for Atco artists **Loudness**. The spot, edited by VCA's **Andrew Kadison**, working with **Leading Edge Media** president/creative director **Dan Kushnick**, incorporates previously-filmed live footage of the

(Continued on page 39)

Audio Track

NASHVILLE

RECENT PROJECTS AT **Disc Mastering Inc.**, all mastered by **Randy Kling**, include: a **B.J. Thomas** Christmas album for CBS, produced by **Pete Drake**; **Charley Pride's** new single for RCA, "Let A Little Love Come In," produced by **Blake Mevis**; an RCA greatest hits country compilation featuring **Dolly Parton**, **Waylon Jennings**, **Elvis Presley**, **Alabama** and other artists, and a country single entitled "Mr. T" by **Johnny Maggard**.

At **Woodland Sound**, the **Thrasher Brothers** have been in with producer **Jerry Gillespie**, working on vocal tracks. Engineering is **Les Ladd**. And **Word Records**

act the **Florida Boys** have been in with producer **Herman Harper** and engineer **David McKinley**, adding string tracks. Finally, **Southern Exposure** is working with producer **Dallas Clark** on a new single.

Libby Lacey was in at **Hilltop Studios** tracking for her new single on **K-D Records**. The sides were written and produced by **Shane Sawyer**. Also, **Don Acuff** was in working on his new album for the same label, titled "Carrying On The Family Tradition."

Bay Le Brook, **Kathie Baillie**, **Alan LeBoeuf** and **Michael Brook** have recently been working at **Studio By The Pond** in Hendersonville, Tenn. with producer **Kyle Lehning**.

(Continued on page 42)

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Billboard TOP COMPUTER SOFTWARE

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

THIS WEEK		LAST WEEK		WKS. ON CHART		TITLE	Publisher	Remarks	SYSTEMS																			
1	2	3	4	5	6				7	8	9	10	11	12	13	14	15	16	17	18	19	20	Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy
1	1	75				FLIGHT SIMULATOR II	Sublogic	Simulation Package	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
2	3	15				F-15 STRIKE EAGLE	Micro Prose	Air Combat Simulation Game.	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
3	2	83				FLIGHT SIMULATOR	Microsoft	Simulation Package	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
4	5	26				THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Text Adventure.	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
5	8	13				KARATEKA	Broderbund	Action Arcade Game.	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
6	4	4				SUMMER GAMES II	Epyx	Arcade Style Sports Game	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
7	17	37				ZORK I	Infocom	Fantasy Strategy Text Adventure	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
8	11	16				BRUCE LEE	Datasoft	Adventure Game	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
9	13	7				GATO	Spectrum HoloByte Inc.	Strategic Game	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
10	NEW					SUPER HUEY	Cosmi	Helicopter Simulation	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
11	12	6				MICRO LEAGUE BASEBALL	Micro League Int'l Sports Assoc.	Baseball Strategy Game	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
12	6	45				SARGON III	Hayden	Chess Game	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
13	18	88				EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
14	7	8				ADVENTURE CONSTRUCTION SET	Electronic Arts	Build your own graphic adventure game.	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
15	14	4				SOLO FLIGHT	MicroProse	Fun Flight Simulation	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
16	9	29				GHOSTBUSTERS	Activision	Strategy Arcade Game	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
17	NEW					SPACE SHUTTLE	Activision	Shuttle Mission Simulation	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
18	NEW					MAIL ORDER MONSTERS	Electronic Arts	Action Arcade Construction Set	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
19	19	2				BEACHHEAD II	Access	Strategy Arcade Game	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
20	15	3				CRUSADE IN EUROPE	MicroProse	Strategic Simulation	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●

ENTERTAINMENT

1	3	90				NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	●	◆◆	◆◆	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
2	2	38				TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
3	1	73				MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
4	4	28				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.	●	◆◆	◆◆	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	◆★

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"IF YOU LOVE SOMEBODY SET THEM FREE" (AM-2738)

The first single.

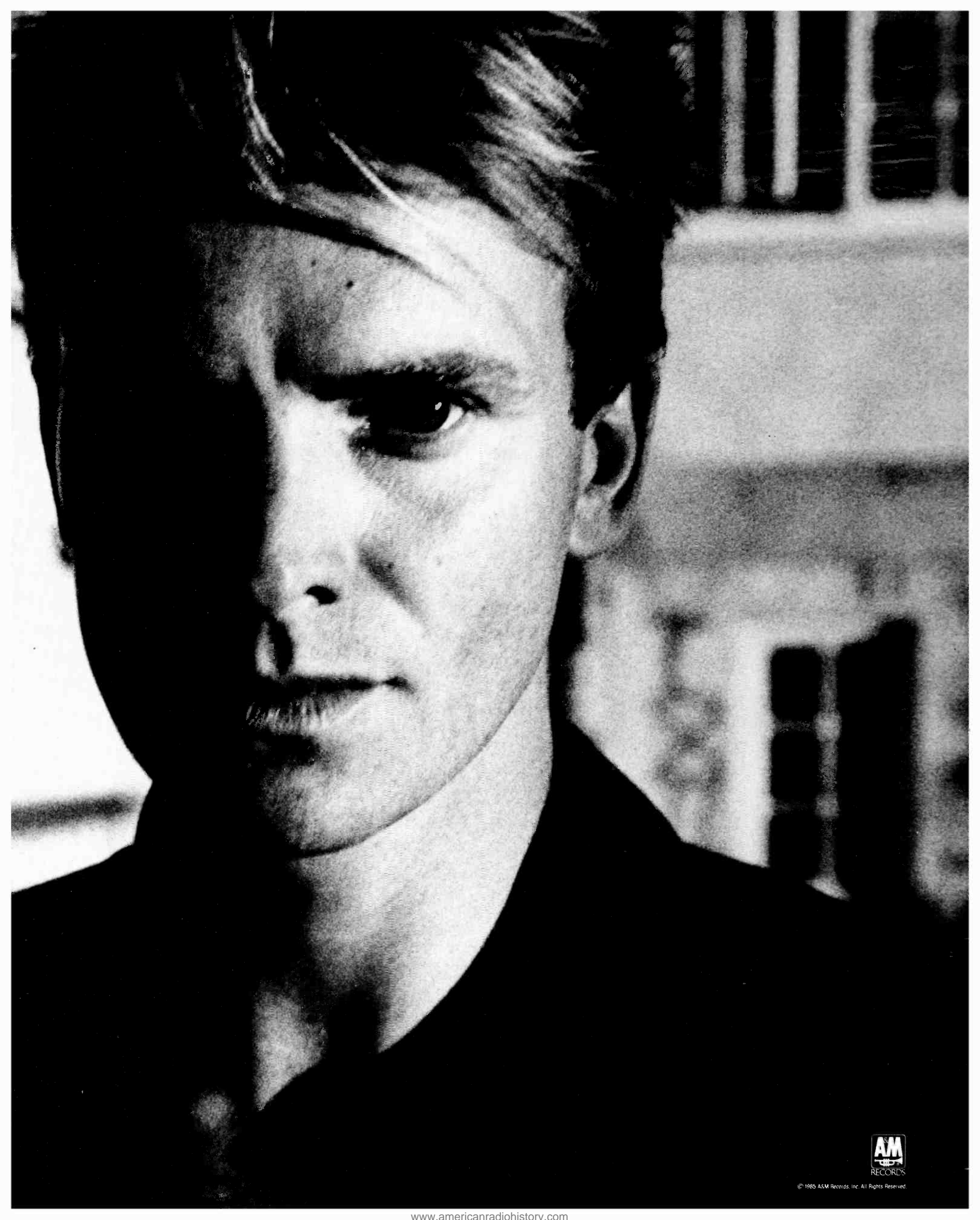
THE DREAM OF THE BLUE TURTLES (SP-3750)

The debut solo album.

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Produced by Sting and Pete Smith.

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AND BASF CHROME CASSETTE.**



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Sound Investment

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

COUNTERPOINT UPGRADES: Counterpoint Studios in New York has recently completed a major overhaul and equipment upgrading. The facility has enlarged the control room in Studio B, instituted a number of cosmetic and acoustical improvements, and added new gear, including automated SSL 6000E consoles with Total Recall in each of its two control rooms, two Otari MTR-90 Mk II 24-track recorders, four Otari MTR-12 two-track and four-track machines, as well as new outboard equipment from AMS, Lexicon, Eventide and Marshall. According to Counterpoint's owner Jerry Ragavoy, all the equipment, with the exception of the SSL boards, was purchased from New York's Martin Audio.

POST GETS NEW POINT OF VIEW: The Post Group in Los Angeles has installed Quantel Mirage's new "floating viewpoint," which enables an editor to take three-dimensional shapes with live video wrapped onto them and, using a trackball, rotate the shapes in real time with perspective, transparency and expansion. Maury Rosenfeld,

programmer for the Post Group, has already written about 150 programs for Mirage, and with the new hardware, 100 programs may now be used on-line at any time.

According to Rosenfeld, the new trackball allows the editor a far greater degree of control over the motion and rotation of Mirage effects.

THE ENVELOPE, PLEASE: Charlex, the New York-based video production house, has garnered nominations in an unprecedented 24 categories in the upcoming Video Production Assn. (VPA) Monitor Awards. The firm's finalists include nominations in the areas of special effects, editing, technical graphics design, national commercials, lighting director, camera work and video engineering.

THE SONY'S ARE COMING: A/T Scharff Rentals in New York reports that it expects to have the new Sony PCM-3202 digital two-track DASH mastering recorder in inventory and ready for renting by the end of August. The Sony machine, which can be edited either electronically or with a blade, has digital inputs and outputs in both the PCM-1610 and AES/EBU formats. It also features a built-in SMPTE synchronizer and generator, and takes 12 1/2-inch reels at 15 ips. Other new ar-

rivals at Scharff include the Micon and Cetec-Vega wireless microphone systems and the new NADY 701 diversity receivers.

BBE GETS JAZZY: Producer Ed Michel recently utilized BBE's new 202R processing device while transferring vintage live jazz sessions from monaural to digital for Contemporary Records, a subsidiary of Fantasy. The releases include "At Last," featuring Miles Davis and the Lighthouse All Stars (a live session recorded in 1953), as well as Chet Baker and Ben Webster sessions recorded in 1953 and 1960, respectively. According to Michel, the BBE was used to "clarify and sharpen the sound quality. It greatly improved phase relationships and opened up the high end."

Edited by STEVEN DUPLER

PHILADELPHIA STUDIOS

(Continued from page 37)

And the fact that New York City is only 90 minutes away, he adds, makes it even harder to establish the fact that the City of Brotherly Love is a viable alternative, with "just as much going for it as New York" in terms of studio technology and personnel.

Tarsia points out that the studio communities of New York, Los Angeles and Chicago have all had similar group meetings in the past to discuss local issues, but that those "loose associations" have not superseded SPARS membership in those areas. "Where there's enough of a studio community, there's always reason to meet, but SPARS membership lets you know what's going on around the rest of the country as well," he points out.

The current SPARS rate schedule is a two-tiered one: Studios grossing more than \$1 million annually pay \$1,000 per year for a sustaining membership, while those with revenues under the million mark pay \$365 per year.

"Unlike the Audio Engineering Society (AES), SPARS does not hold annual conventions as a source of income," notes Tarsia. "The dues are necessary to support ourselves as an organization, and we don't feel they are prohibitive."

AUDIO TRACK

(Continued from page 37)

NEW YORK

RAPPIN' AT Rawlston Recording: Chad Elliott has been laying tracks for a song to be used in the upcoming feature film "Rap Attack," and the Fat Boys are tracking for their new album. Both projects are being produced by Kurtis Blow and engineered by Akili Walker. Producer Randy Muller was also in, working on the upcoming Brass Construction album for EMI America. Tommy Weber engineered, with Cirland Noel assisting. And Ron St. Germaine was in doing overdubs for Obago Productions with assistant engineer John Juliano Jr.

LOS ANGELES

TORRANCE-BASED BAND Take 5 have been remixing their upcoming 12-inch EP at Excalibur Recording Studios with producer Steve Singer.

OTHER CITIES

CHICAGO BLUES HEAVIES Jimmy "Fast Fingers" Dawkins and Phil Guy were in recently at Soto Sound Studio in Evanston, recording albums for London-based JSP Records.

Phillip Michael Thomas (Tubbs of "Miami Vice" fame) was in recently at International Sound in North Miami Beach, mixing tracks for his debut album. Geoffrey Chong was behind the board.

At New River Studios in Ft. Lauderdale, Capitol artist Bob Seger

has been in overdubbing tracks for his new album. David Cole is at the board, assisted by Ted Stein. Also, Nemperor Records act the Romantics were in overdubbing and mixing their upcoming album. Co-producing and engineering duties were shared by Pete Solley and Gordon Fordyce, assisted by Ted Stein.

Doc Holliday was in at Hidden Meaning Studios in Warner Robins, Ga., mixing some new material. Local acts Controversy and K.I.T.-T.E.N. were also in, working with producer/engineer David Norman.

At Iris Sound Studio in Royersford, Pa., Coup D'Etat has been tracking with engineer Steve Ponzetto. Also, the Stand recently completed their first single, "Heart Attack," for Manor Records. Producer/engineer was David Ivory.

Diamond 2 Crew have been cutting their ASD Records 12-inch "We're Getting Too Old" at Reel Platinum Studios in Lodi, N.J. Producing are Hernandez and Allecca. Also, the all-female group Nasty Rumors are finishing up work on their "Pretty Girls" album. Hernandez and Allecca are co-producing with Dolores Gelsomine.

Anthrax has been mixing their second album at Pyramid Sound Studios in Ithaca, N.Y. Alex Perias is engineering, with Peter Bombar assisting. Carl Canedy produced.

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

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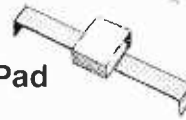
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10	7	3	BANK STREET MUSIC WRITER	Mindscape	Write, edit and play back your own music compositions.	•	•	•	•		

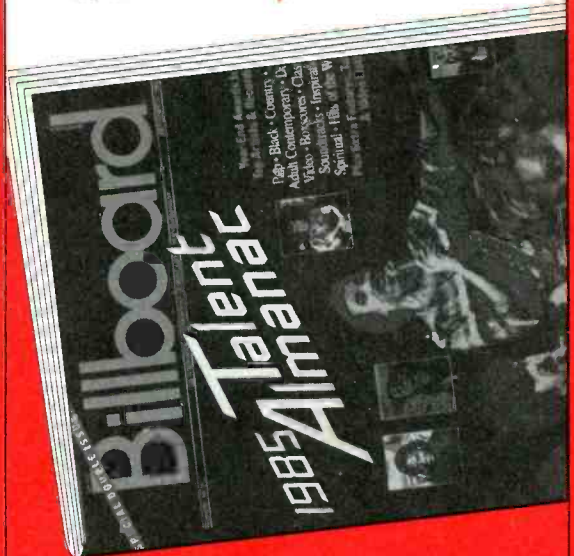
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1	1	48	PRINT SHOP	Broderbund	At Home Print Shop	•	•	•	•		
2	2	11	PRINT SHOP GRAPHICS LIBRARY	Broderbund	An additional disk for use with the "Print Shop". Supplies 100 new graphics.	•	•	•	•		
3	3	90	BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•		
4	4	14	ANDREW TOBIAS MANAGING YOUR MONEY	Meca	Home Financial Management System				•		
5	10	24	PAPERCLIP	Batteries Included	Word Processing Package			•	•	•	
6	5	9	THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.	•	•	•	•		
7	6	82	DOLLARS AND SENSE	Monogram	Home Financial Package	•	•	•	•		
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TOP CLASSICAL ALBUMS

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RANK	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
1	1	8		BERNSTEIN: WEST SIDE STORY DG 415 253 (CD)	6 weeks at No. One TE KANAWA, CARRERAS (BERNSTEIN)
2	2	16		WEBBER: REQUIEM ANGEL DFO 38218 (CD)	DOMINGO, BRIGHTMAN (MAAZEL)
3	3	32		AMADEUS SOUNDTRACK FANTASY WAM 1791 (CD)	NEVILLE MARRINER
4	4	16		WITH A SONG IN MY HEART PHILIPS 412 625 (CD)	JESSYE NORMAN, BOSTON POPS (WILLIAMS)
5	6	6		AVE MARIA PHILIPS 412 629 (CD)	KIRI TE KANAWA
6	5	36		MOZART: REQUIEM L'OISEAU LYRE 411 712 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
7	7	14		GERSHWIN: PORGY AND BESS PHILIPS 412 720 (CD)	SIMON ESTES, ROBERTA ALEXANDER
8	8	10		BEVERLY SILLS SINGS VERDI ANGEL AV-34017	BEVERLY SILLS
9	9	98		HAYDN/HUMMEL/L MOZART: TRUMPET CONCS. CBS IM-37846 (CD)	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
10	12	36		THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412 244 (CD)	NEVILLE MARRINER
11	11	36		GERSHWIN: AN AMERICAN IN PARIS ANGEL OS-38130 (CD)	LABEQUE SISTERS
12	14	12		BACH: BRANDENBURG CONCERTOS L'OISEAU LYRE 414 187 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
13	13	6		STRAVINSKY: LE SACRE DU PRINTEMPS LONDON 414 202 (CD)	MONTREAL SYMPHONY (DUTOIT)
14	10	32		BIZET: CARMEN (EXCERPTS) ERATO HBC1-5302 (CD)	MIGENES-JOHNSON, DOMINGO (MAAZEL)
15	15	20		CANTELOUBE: SONGS OF THE AUVERGNE, VOL. 2 LONDON 411 730 (CD)	TE KANAWA, ENGLISH CHAMBER ORCH. (TATE)
16	17	288		PACHELBEL: CANON/FASCH: TRUMPET CONCERTO RCA FRL 1 5468	PAILLARD CHAMBER ORCHESTRA
17	16	28		MOZART: REQUIEM PHILIPS 6514-320 (CD)	DRESDEN STATE ORCHESTRA (SCHREIER)
18	18	26		IN THE PINK RCA CRC1 5315 (CD)	JAMES GALWAY & HENRY MANCINI
19	21	20		BEETHOVEN: SYMPHONIES 5 & 9 DG 413 933	BERLIN PHILHARMONIC (KARAJAN)
20	19	34		BAROQUE SOLOS AND DUETS CBS IM 39061 (CD)	WYNTON MARSALIS, EDITA GRUBEROVA
21	NEW			BEETHOVEN: SYMPHONIES 4 & 7 DG 415-121 (CD)	BERLIN PHILHARMONIC (KARAJAN)
22	22	16		TIME WARP TELARC 10106 (CD)	CINCINNATI POPS (KUNZEL)
23	23	12		DEBUSSY: THE FALL OF THE HOUSE OF USHER ANGEL DS 38168	MONTE CARLO ORCHESTRA (PRETRE)
24	28	4		BACH: UNACCOMPANIED CELLO SUITES VOL. 3 CBS IM-39509	YO-YO MA
25	20	48		MAMMA LONDON 411 959 (CD)	LUCIANO PAVAROTTI (MANCINI)
26	26	10		PROKOFIEV: SYMPHONY NO. 5 RCA ARC1 5035 (CD)	SAINT LOUIS SYMPHONY (SLATKIN)
27	27	8		MASSNET: MANON ANGEL AVC 34010	BEVERLY SILLS
28	NEW			BERLIOZ: SYMPHONIE FANTASTIQUE ANGEL DS-38210 (CD)	PHILADELPHIA ORCHESTRA (MUTI)
29	24	68		BACH: UNACCOMPANIED CELLO SUITES (COMPLETE) CBS IM 37867	YO-YO MA
30	25	46		BIZET: CARMEN (COMPLETE) ERATO NUM-751133 (CD)	MIGENES-JOHNSON, DOMINGO (MAAZEL)
31	31	20		MOZART: EXSULTATE, JUBILATE L'OISEAU LYRE 411 832 (CD)	EMMA KIRKBY, ACADEMY OF ANCIENT MUSIC (HOGWOOD)
32	30	24		CAVERNA MAGICA CBS FM-37827 (CD)	ANDREAS VOLLENWEIDER
33	NEW			BACH: MAGNIFICAT PHILIPS 411-458 (CD)	ENGLISH BAROQUE SOLOISTS (GARDINER)
34	34	82		STRAUSS: FOUR LAST SONGS PHILIPS 6514-322 (CD)	JESSYE NORMAN (MASUR)
35	29	40		BOULEZ CONDUCTS ZAPPA-PERFECT STRANGER ANGEL DS-38170 (CD)	PIERRE BOULEZ, FRANK ZAPPA
36	32	10		MOZART'S GREATEST HITS CBS M-39436	VARIOUS ARTISTS
37	33	24		BEHIND THE GARDENS, BEHIND THE WALLS CBS FM-37793 (CD)	ANDREAS VOLLENWEIDER
38	35	34		VIVALDI: THE FOUR SEASONS L'OISEAU LYRE 410-126 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
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40	38	10		ZARZUELA ARIAS & DUETS CBS IM-39210	PLACIDO DOMINGO, PILAR LORENGAR

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CLASSICAL KEEPING SCORE
by Is Horowitz



A MASTER REMEMBERED: Measured against his massive contribution to the heritage of recording, memorial recognition by those labels with which **Eugene Ormandy** was associated during his many decades of recording activity has so far been modest indeed.

Angel, his most recent label affiliation, has just released an "In Memoriam" album which contains a magnificent reading by the Maestro and his Philadelphia Orchestra of a longtime specialty, "Also Sprach Zarathustra" by Richard Strauss. An early digital recording, it is programmed along with a pair of Sibelius tone poems and a never-before-released reading of Barber's "Adagio for Strings." Liner notes offer a short biography of the conductor who died last March, and a reprint from The New York Times of "an appreciation" by critic **Harold Schonberg**.

Strangely, no special release is yet scheduled by **CBS Masterworks**, for whom Ormandy directed a long string of best-selling albums over many years.

At **RCA Red Seal**, a new Ormandy album is due in October. It will include two Strauss performances never issued before: "Death and Transfiguration" and "Metamorphosen," both taped in Philadelphia in February, 1978, and among the last orchestral sessions to be recorded by the label in analog. The four-track master tapes have been mixed down digitally for the release.

Jay David Saks, who produced the set with **Paul Goodman** as engineer, says a more elaborate Ormandy tribute is in the planning stages, with its exact shape still to be determined.

DAVID & GOLIATH: An unusual alliance brings **Arabesque Records** and **CBS Masterworks** together in a project that will see each label release the same recording—but with a difference.

Arabesque producer **Ward Botsford** has just returned from London, where he recorded **Michael Tilson Thomas** directing the Philharmonia Orchestra in a performance of the complete "Nutcracker." It's a

project mounted by Arabesque, a subsidiary of spoken-word label Caedmon Records, but the tapes will be licensed to CBS for release as an all-music album.

For Arabesque, however, the same performance will underlie a reading by **Christopher Plummer** of text from **Maurice Sendak's** "The Nutcracker." This is likely to result in a three-record album, like the CBS music-only version, to be rushed through for release before Christmas.

Botsford says his recording may be the first to use toy instruments in two of the scenes of the ballet, as

Two labels pay tribute to Eugene Ormandy

called for in the Tchaikovsky score. Kazoo and toy drum joined more traditional instruments in the "Grandfather's Dance" and "Battle Scene."

It's a particularly busy period for Botsford, who travels to Boston this week to record **Handel's** "L'Allegro ed Il Penseroso" with **Banchetto Musicale**, an early music group using period instruments directed by **Martin Perlman**.

PROMOTION, JAPANESE STYLE: Three-minute telephone messages to callers-in (including two minutes of a Chopin concerto), plus a nationwide series of open-to-the-public piano lessons by pianist **Hiroko Nakamura**, are being used by **CBS/Sony** in Japan to push its "Nakamura Chopin Series, No. 2" album. The special telephone plug can be received by fans in four Japanese cities.

Nakamura also appears frequently on tv tutoring viewers on performance practices. Her first Chopin album, released last November, is already said to have reached the 40,000 mark, a powerful sales number for a classical album in Japan—or here, for that matter.

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35	43	58	3	GET IT ON (BANG A GONG) B. EDWARDS (M. BOLAN)	◆ THE POWER STATION CAPITOL 5479
36	45	68	3	NEVER SURRENDER P. CHAPMAN, J. ASTLEY, C. HART (C. HART)	◆ COREY HART EMI-AMERICA 8268
37	25	19	14	JUST A GIGOLO/I AIN'T GOT NOBODY T. TEMPLEMAN (L. CASUCCI, I. CAESAR, S. WILLIAMS, R. GRAHAM)	◆ DAVID LEE ROTH WARNER BROS. 7-29040
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39	40	43	8	WAKE UP (NEXT TO YOU) W. WITTMAN, G. PARKER (G. PARKER)	◆ GRAHAM PARKER & THE SHOT ELEKTRA 7-69654
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46	30	22	17	CRAZY FOR YOU J. LYBEAN (J. BETTIS, J. LIND)	◆ MADONNA Geffen 7-29051/WARNER BROS.
47	51	53	5	CENTERFIELD J. C. FOGERTY (J. FOGERTY)	JOHN FOGERTY WARNER BROS. 7-29053
48	54	61	6	FIND A WAY B. BANNISTER (A. GRANT, M. W. SMITH)	AMY GRANT A&M 2734
49	50	55	5	EVERYTHING I NEED C. HAY, G. HAM (C. HAY)	MEN AT WORK COLUMBIA 38-04929
50	28	21	10	SAY YOU'RE WRONG P. RAMONE (J. LENNON)	◆ JULIAN LENNON ATLANTIC 7-89567

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93	84	70	12	OH GIRL T. WERMAN (G. MERRILL, S. RUBICAM)	◆ BOY MEETS GIRL A&M 2713
94	91	73	18	ALL SHE WANTS TO DO IS DANCE D. HENLEY, D. KORTCHMAR, G. LADANYI (D. KORTCHMAR)	◆ DON HENLEY Geffen 7-29065/WARNER BROS.
95	100	91	3	REAL LOVE D. MALLOY (D. MALLOY, R. SBRANNON, R. MCCORMICK)	DOLLY PARTON (DUET WITH KENNY ROGERS) RCA 14058
96	92	81	19	I'M ON FIRE B. SPRINGSTEEN, J. LANDAU, C. PLOTKIN, S. VAN ZANDT (B. SPRINGSTEEN)	◆ BRUCE SPRINGSTEEN COLUMBIA 38-04772
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At Least Three Stadium Dates

WHAM! WILL MAKE IT BIG ON U.S. TOUR

BY PAUL GREIN

LOS ANGELES Since March, when Wham! scored its second hit single in the U.S., the group has had rather grand ambitions for its first major American tour: It wanted to headline stadiums, and didn't even want an opening act announced before tickets went on sale.

Even the agencies and promoters who were working with Wham! thought that was a bit much for an act that was largely unknown in the U.S. before last fall. But the duo, George Michael and Andrew Ridgeley, and their managers, Jazz Summers and Simon Napier-Bell, stubbornly held out for what they wanted.

The result: Wham! will be headlining six stadium dates this summer, with a possible seventh to be added. With as many as three additional dates to be announced. And the shows are selling on Wham!'s own strength, not as part of a package.

A Sept. 6 show at Miami Baseball Stadium went on sale May 31, and reportedly sold 25,000 tickets within 24 hours without any advertising. Shows set for Aug. 30 at Hollywood Park here and for Sept. 1 at Oakland Coliseum go on sale Monday (17). A fourth show, set for Sept. 8 at Veterans Stadium in Philadelphia, goes on sale Saturday (22).

Two other shows were finalized

last week: Aug. 27 at Toronto's CNE stadium and Sept. 4 at an unnamed site in Dallas, presumably the Cotton Bowl. Summer's adds that there will probably be another show somewhere in the Midwest.

Summers says the main reason the band wanted to play stadiums is due to time demands. "We wanted to play to the maximum amount of people in the minimum amount of time. We didn't really want to spend more than three weeks over there because of our schedule.

"Even in March we knew of the possibility of going to China, and that also meant making a film. George and Andrew also have to write the next album and get it recorded. And they hadn't had a break in over a year and needed time off.

"This gives the guys a rest, doesn't overwork them, and shows their strength in the marketplace. It's a big achievement to sell out stadiums on the first big album without a bill put together.

"We just decided we could do stadiums now, and there's not many bands that can do that, so let's go for it. We tend to do firsts in a lot of things."

While the group wanted to play stadiums all along, Summers acknowledges that few believed they could do it—at least without a strong support act on the bill to help sell tickets.

"When we approached what was our agent then, Premier Talent, I think they thought we were a little crazy saying we should do stadiums," Summers says. "I can understand people being reticent and saying, 'Blimey, you can't do this; you've only just had your second No. 1 single here.' But we felt confident about it, so we persevered."

Summers says he then started hearing from top U.S. promoters who were enthusiastic about the idea—provided there was a strong support act.

"We got to a point a few weeks ago where all the promoters were coming to us saying, 'Look, you've got to put a bill together.' They

(Continued on page 48)



'Til Saturday. Epic artists 'Til Tuesday pose with Dick Clark following a recent "American Bandstand" taping on which they performed their breakthrough hit, "Voices Carry." Pictured from left are Clark, Michael Hausman, Robert Holmes, Aimee Mann and Joey Pesce. (Photo: Ron Wolfson)

APA Getting Ready To Rock Again

Rissmiller Boosts Agency's Contemporary Music Thrust

BY JOHN SIPPEL

LOS ANGELES Conspicuously absent from the rock music arena since its heyday with Janis Joplin, the Grateful Dead and the Jefferson Airplane, the Agency for the Performing Arts (APA) is looking to get back on track with former concert promoter Jim Rissmiller at

the helm.

Rissmiller, who has headed APA's contemporary music department since last September, shepherds the activities of nine recently signed attractions, including Leon Redbone, Charley Sexton, B Movie, Richard Marx and White Wolf.

Rissmiller acknowledges that his signing thrust to date has been in new and developing acts. "Granted we haven't signed any big names yet," he allows. "But the bands we have signed are interesting musically, we all feel.

"I want to prove APA by making some of these new attractions happen and renewing interest in some established acts. I want the department to concentrate on a smaller number of acts."

The erstwhile West Coast concert magnate says that APA's interdepartmental approach will be beneficial to its acts. "APA is well integrated," he says. "Our personal appearance, legit, literary, tv, movie and music departments aren't compartmentalized.

"Why limit a musician to writing and playing music? Experience has proven that some musicians can score big as actors. APA can assist them in securing work for them in writing title songs, scoring, full soundtracks, even scripts."

Rissmiller adds that he is drawing on his concert promotion experience in his new post. "I've always recalled the advice and help given me by agents with whom I've dealt. I'm trying that same philosophy here. I want to work out deals good for both parties. I want to protect both my clients and my customers.

"I'm concerned with proper exposure for our acts. I don't just want to put a band out on the road for money. We have to be concerned about the demographics of audiences.

"In breaking an act, it's important that the audience understands the goals of the group. Dollars aren't the best criteria to introduce a new band."

Thus far, Rissmiller has signed two rock acts through Orange County personal manager Mike Ja-

cobs: Living Daylights, a five-person group, and Private Domain, a quartet already signed to Danny Goldberg's Gold Mountain label.

Rissmiller credits Jim Gosnell of APA's New York office with bringing in Prophet, signed to Total Experience Records. Another New York agent, D.J. McLachlan, signed White Wolf, a five-piece Canadian rock group that records for RCA.

Other recent signings include Charley Sexton, an Austin standout managed by Tim Neece; Richard Marx, a singer/composer managed by Gary Kief and Tom Dunlap; B Movie, a group on Sire that starts a U.S. tour July 3; and Leon Redbone, who is signed to a new label to be headed by former Island Records president Ron Goldstein.

Among other signings are And And And, a new wave quartet managed by Bobby Helms and Randal Cohen; Cats, a five-piece rock group headed by vocalist Cat Bagley, managed by Alan Paresier; and Fishbone, a visual black band managed by Roger Perry, signed to CBS.

Another recent recruit at the Marty Klein-headed agency is Bob Ringe, former Queen and William Morris agent. Ringe, who also co-headed RCA's a&r department for several years, will work in the local APA office with Rissmiller. The agency's other contemporary music booker is Nat Burgess in New York.

Saxophonist Cracks Pop Chart

Sanborn Reaping Crossover Rewards

BY THOMAS K. ARNOLD

NEW YORK For more than 10 years, David Sanborn has been one of the major catalysts behind the pop-jazz boom. But only recently, in the wake of the February release of his ninth album, "Straight To The Heart," has the 39-year-old saxophonist finally begun to reap his share of the rewards.

Sanborn's new album, which had a five-week run at No. 1 on Billboard's jazz chart, has also cracked the top 100 of the national pop charts. On the road, too, Sanborn is

experiencing greater success than ever.

His past tours were pretty much confined to small clubs or larger halls as an opener. Sanborn's current summer tour, however, which began April 26 in San Francisco and is scheduled to last until mid-August, is seeing him sell out 1,500-seaters on his own; and for the scattered dates on which he's sharing the bill with Al Jarreau, the crowds have been double or even triple that.

And Sanborn recently scored the Home Box Office movie "Finnegan Begin Again," which starred Robert

Preston and Mary Tyler Moore.

Yet hand-in-hand with Sanborn's success in bridging the worlds of pop and jazz has come an increasing amount of criticism from jazz purists, who tend to equate commercial success with selling out. Sanborn—after six years with the same management firm (Patrick Rains & Associates) and booking agency (William Morris)—responds with righteous indignation.

"That's why I dislike the whole 'pop-jazz' label," he says. "It implies a dilution of an art form I happen to have a great deal of respect for, and that creates a lot of unnecessary confusion, a sort of adversity between pop and jazz. It's like saying to jazz fans, 'You shouldn't listen to this because it's pop,' and telling pop fans, 'You shouldn't listen to this because it's jazz.'"

"People are going to listen to what they want to listen to. They don't care about labels."

Sanborn is even more sensitive to jazz purists' charges that the commercial success he and other fusionists are experiencing is coming at the expense of other, more traditional jazz players.

"You mean to tell me that before I came around these people listened to more esoteric jazz, and now they're not?" he asks.

"And out of all this came the implication that what I play is meaningless, that it's not 'serious' music—and that's something I resent even more. But I got over that a

(Continued on page 48)

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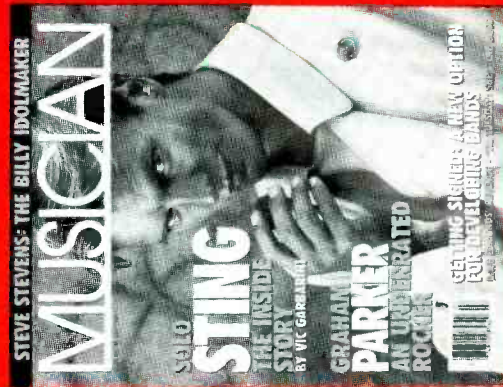

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53	47	39	33	JULIAN LENNON	▲	ATLANTIC 80184-1 (8.98) (CD)	VALOTTE	(108)	120	131	5	MENUDO	●	RCA AFL1-5420 (8.98)	REQUIEM
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WHAM! WILL MAKE IT BIG ON U.S. TOUR

(Continued from page 46)

were telling us to put the Hooters on in Philadelphia, and DeBarge was mentioned, an idea we quite like. Other promoters were saying, 'You must put General Public on.' We felt strongly we should be able to go on sale on our own, but none of the promoters would do this."

Summers says the turning point came May 31, when tickets went on sale for the Miami Baseball Stadium date. "By the end of the weekend [June 2], we'd sold more than 30,000 tickets, and we hadn't even put an ad in the paper."

"On Monday morning, every major promoter in the States was phoning John Stoll [the Miami promoter], who was saying that this was the fastest ticket ever out of Miami. And promoters said they would put Wham! up without a bill, which is exactly what we wanted to do."

Summers says that the Netherlander Organization is promoting the Hollywood Park date, Bill Graham Presents has the Oakland Coliseum date and Steve Starr has the Veterans Stadium date. He adds

DAVID SANBORN

(Continued from page 46)

long time ago; I'm into what I do, and if someone wants to dwell on that kind of cynicism, that's their problem."

Sanborn adds that he feels a major reason for what he calls a "copped attitude" on the part of jazz purists is that while his albums have consistently topped the national jazz charts, he's really not one of their own.

"I've never considered myself a pure jazz musician," he says. "I guess if I were pressed to define what I do, I'd say I play rhythm & blues. I come from a long tradition of listening to rhythm & blues, and my background as a player is more rock'n'roll than it is jazz. Even today, I don't confine myself; I listen to jazz, the Talking Heads, Miles Davis, classical music, opera, and Parliament/Funkadelic, and all that comes out in my music and my style of playing."

"Twenty years ago, musicians grew up in more clearly defined traditions: You were either a jazz player or a rock player, but not both. Today, however, players like Lee Ritenour and myself grew up listening to jazz as well as rock'n'roll, and accordingly we draw from a lot of different idioms."

that Pace Concerts will probably promote the Dallas date.

He adds that there were never firm plans for a 21-date American tour, as suggested in an interview with principals at Wham!'s new agency, Triad Artists (Billboard, June 15).

"That's what you probably should do," Summers allows. "If you're going to tour America, you should go around and do 50 dates, cover the whole country and consolidate your position. We didn't have time, though, and the band needed a rest."

But what's more important in a band's career than consolidating their position in the No. 1 market in the world?

"What's most important in a band's career when they're 22-year-old guys," counters Summers, "is not burning them out. George has been working non-stop for 18 months. And as he said in a recent meeting, 'There's plenty of time for me to tour America next year when I'm not under pressure.'"

Summers says a stadium tour "isn't the cheapest way of doing it, but then we don't have to do things the same way as everybody else." He adds that tickets on the tour will be priced at \$15 and \$17.50. And he notes that talks are underway with a corporate sponsor for the tour, as well as with large corporations about general sponsorships.

Wham! plans no other touring this year, according to Summers, but will probably tour after its third album is released next spring.



Van's Back. Van Morrison performs at the Beacon Theatre in New York as part of a 10-date American tour. (Photo: Chuck Pulin)

NEW ON THE CHARTS

KIM MITCHELL

Canadian guitarist Kim Mitchell vaults to number 110 on the Top Pop Albums chart with his Bronze/Island debut, "Akimbo Alogo." During the late '70s, Mitchell led Canada's heavy metal outfit Max Webster. But while touring the U.S. in 1979, the rocker decided to quit the band.

Following the break from Max, Mitchell produced Toronto's Coney Hatch, and served as a session player for various groups. In 1982 he released an EP under his own name, which caught the attention of Anthem Records' Tom Berry. Berry later teamed up with producer/manager Marc Durand to form Alert Records, and signed Mitchell to the new label. The result was "Akimbo Alogo," co-produced by Mitchell and engineer/producer Nick Blagona, which was released in Canada last fall.

Strong record sales drew the interest of Bronze/Island, which eventually led to a licensing agreement between the two companies. "Akimbo" was released in the U.S. in March, sporting a new cover and some remixed tracks.

A video clip for the album's debut single, "Go For Soda," produced and directed by Robert Bouvier, is currently being shown on MTV. Mitchell has been touring with RCA act Autograph, playing 2,000- to 3,000-capacity halls.

Mitchell is managed by Tom Berry, 41 Britain St., Toronto, Canada M5A 1R7; (416) 364-4200.

THE BEAT FARMERS

The Beat Farmers who move up to number 200 on the Top Pop Albums chart with "Tales Of The New West," are the first major success for Rhino Records since its inception.

The quartet evolved two years ago after its members had spent years playing in various local rock'n'roll, blues and country bands. In 1983 the group lived and rehearsed in an abandoned warehouse in El Centro, Calif., before heading for their new home, San Diego.

Rhino's a&r people discovered the musicians in a local club and signed them to the label. "Tales Of The New West," released in February, was produced by Steve Berlin (Los Lobos) and Mark Linett. At present, there are no plans for a video. The Beat Farmers are preparing to go to England to do a two-week stint with Columbia's Nick Lowe, and are making plans for additional U.S. tour dates.

The Beat Farmers are managed by Denny Bruce Management, Los Angeles, Calif.; (213) 475-9108.

Talent in Action

GEORGE BENSON ROBERTA FLACK

Radio City Music Hall, New York
Tickets: \$30, \$25, \$20

THE METAMORPHOSIS OF George Benson from hot jazz guitarist to cool pop crooner has been steadily accelerating in recent years. So it was somewhat surprising that three of the first four selections Benson performed at his sold-out June 1 Radio City concert, the third of three shows, were instrumentals—and that he played the hell out of them.

After that, though, Benson did almost no guitar playing until his powerful encore medley of "Breezin'," "This Masquerade" and "On Broadway." For the rest of his 90-minute set, backed by a nine-piece band and a 28-piece string section, the Warner Bros. artist alternately played the roles of romantic balladeer and glib purveyor of not-too-raucous dance ditties—with decidedly mixed results.

Benson certainly has a pleasant singing voice. And in the decade or so since "This Masquerade," it has grown in range and suppleness. But it's not particularly distinctive. And at Radio City, even on grandiose ballads like "The Greatest Love Of All" and "In Your Eyes," it was just a bit short on emotional impact.

Interestingly, Benson called attention to his own relative lack of character as a singer by performing renditions of "Mona Lisa" and "Georgia On My Mind" that paid explicit tribute to Nat "King" Cole and Ray Charles, respectively. While revealing an impressive talent for mimicry, Benson also reminded the audience that, when he is simply being himself, he is not in the same class as either singer.

Roberta Flack, who opened for Benson, has a much more impressive set of pipes; in fact, she has one of the most expressive voices in pop music. But the material she chose to showcase—with such significant exceptions as "Killing Me Softly With His Song," "The First Time Ever I Saw Your Face" and a very moving rendition of "Ballad Of The Sad Young Men"—was seldom as impressive as she was.

Flack also undercut the effectiveness of her show by making the presentation just a touch too elaborate for its own good. With two dancers, two backup vocalists, two grand pianos for her to play (one of them on a rising platform) and various other theatrical touches, the Atlantic artist's beautiful alto appeared at times to be in danger of getting lost in the shuffle. PETER KEEPNEWS

DAN HARTMAN

The Palace, Los Angeles
Tickets: \$12.50

DAN HARTMAN SEEMS an unusual choice to headline a rock club. Even considering that he worked for years with Edgar Winter and Rick Derringer—and in fact wrote Winter's AOR smash "Free Ride"—one still associates Hartman with the AC sound of his hit "I Can Dream About You." Audience skepticism about Hartman's rock credentials kept the crowd at the Pal-

ace on May 25 light, but those who came went away fairly pleased with what they got.

Hartman took the stage with a seven-piece backing band, including outstanding backup vocalist George Simms and hot saxophonist Carla Brownlee. Linda Curtis added interesting percussion, and bassist Ernie Provencher contributed strong rhythm licks. But even with all that onstage talent, Hartman's show refused to gel. Diversity is fine, but in this case the sudden shifts from Latino to soul to corporate rock wouldn't meld into a cohesive musical voice.

Wearing a guitar and a sleeveless leather shirt, Hartman was a hard-working frontman. But the curly-haired singer with the less-than-statuesque physique is short on charisma, and never really took charge of the room. His vocals were fine on songs like "We Are The Young" and "Name Of The Game," but it was Brownlee who first stirred real crowd response with her cover of "He's A Rebel."

In Hartman's favor, he led the group through extended jams of each song, which is far preferable to the all-too-common letter-perfect renditions of album cuts (or, in the case of certain female artists, lip-synchs) we've been getting lately. Still, one got the feeling that this was a necessary tactic to fill 60 minutes of set with 25 minutes of material.

Staging was haphazard, lighting was unexceptional, and sound was clean but without any special oomph. All in all, the show would have made a perfect opening act for, say, Toto—which is just where Hartman will be putting it for the rest of the month. ETHLIE ANN VARE

'TIL TUESDAY

The Palace, Los Angeles
Tickets: \$12.50

THE BUZZ SURROUNDING Epic newcomers 'Til Tuesday was reminiscent of the first time Eurythmics played in Los Angeles. Their May 31 show was packed to the rafters, and a second night was added to fill ticket demand. Riding on the stunning video for "Voices Carry," the Boston quartet had set up enormous expectations for themselves—expectations few groups could live up to.

Aimee Mann is no Annie Lennox. But she is a good Aimee Mann: a skilled bassist, excellent vocalist and beautiful woman with good stage presence. 'Til Tuesday's set may not have been the revelation that those first Eurythmics sets were, but it did showcase a promising band with great growth potential.

Mann was the focus of attention for the show, taking center stage and swaying as she played her bass. Guitarist Robert Holmes (the one who looks like a girl) added fine licks and harmonies; synthesist Joey Pesce's fills swirled around the hall. The only musical weak link was drummer Michael Hausman, whose beat from song to song varied too little to propel a 65-minute set.

Though a lack of variety was the (Continued on opposite page)

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Headliners Set for Zoofest Suburban Chicago Concert Series

BY MOIRA McCORMICK

CHICAGO Kenny Rogers, Dionne Warwick and Johnny Cash are among the headliners scheduled to appear at Zoofest '85, to be held here at south suburban Brookfield Zoo, June 29-July 6. Zoofest '85 is the second of an annual concert series dubbed "Music In The Zoo."

The Beach Boys, Johnny Cash and the Osmonds drew a total of 27,000 people over three days last summer during the zoo's 50th anniversary celebration, according to Ted Beatties, Brookfield Zoo's associate director, who adds that 40,000 are expected to attend Zoofest '85.

Last year's concerts were held at the nearby Riverside-Brookfield football field, but Zoofest '85 will take place on zoo premises. A temporary 15,000-seat outdoor arena is being constructed in the zoo's north-west corner.

Emphasizing the "family entertainment" nature of Zoofest '85's headliners, Beattie says the concerts are expected "to draw more attention to the zoo." Ticket prices (\$14.50 for all shows except Kenny

Rogers', which runs \$18.50) include admission to the zoo. Tickets are being handled by Ticketmaster, which has installed temporary computer terminals on zoo premises.

Beattie says Brookfield Zoo is hoping to raise \$200,000 from Zoofest '85. Last year's concerts, he adds netted a \$50,000 profit.

Zoofest '85 is being co-sponsored by the Chicago Tribune and five area radio stations.

The full lineup and respective co-sponsors are as follows:

June 29: Dionne Warwick with the Spinners (WGCI-FM);

July 2: Kenny Rogers with Sawyer Brown (WGN);

July 3: Bobby Vinton with Tom Dreesen (WJJD);

July 5: Johnny Cash and Waylon Jennings with June Carter Cash and Jessi Colter (WMAQ);

July 6—Loretta Lynn and Ronnie Milsap (WUSN-FM).

Chicago-based Paramount Productions, which specializes in corporate concert productions, is handling booking and technical setup for Zoofest '85.

TALENT IN ACTION

(Continued from opposite page)

worst flaw in 'Til Tuesday's material, there is still some eclecticism to be found. "You Know The Rest" has an almost Roxy Music feel, while "Don't Watch Me Bleed" is an upbeat rocker. The new composition "What About Love" echoes early Fleetwood Mac.

But it was "Voices Carry" that the audience was audibly anticipating, and it came across well. Without the clever plot-line of the video for enhancement, the band hardened the edges of the tune, putting it over with force of musicianship instead of visual imagery. It worked, as did the follow-up single, "Looking Over My Shoulder."

The audience cheered appreciatively, though many mumbled that they had hoped for something more. That's the trouble with having one high-profile single: You have to keep living up to it.

ETHLIE ANN VARE

LRB

Humphrey's, San Diego
Tickets: \$15

HISTORY HAS SHOWN that the same fate generally awaits "hit machines" once top 40 success no longer beckons: They simply disappear into the nether world of has-beens.

Somehow LRB, as the Little River Band is now billed, has managed to bend the rules a bit. Like all the other groups whose popularity was based primarily on a string of sound-alike chart-toppers, this Australian sextet practically ruled the top 40 airwaves in the late '70s and early '80s with such hits as "Lady," "Reminiscing" and "Help Is On The Way." But when the hits stopped coming more than two years ago, LRB didn't just pull a Houdini like all the rest; it evolved into a dynamic live band that actually sounds bet-

ter in concert now than it ever did in its commercial prime.

The group's two-night (May 24-25), four-show stint at this 900-seat outdoor facility showed just how much the band has changed in recent years. No longer a generic group running through its obligatory hits to polite applause, LRB played with a new sense of showmanship, musical quality and forcefulness—much of it due to lead singer John Farnham, who joined the band in 1982 just as its string of hits was coming to an end.

Not only is Farnham a much better singer than former frontman Glenn Shorrock; he is also far more charismatic on stage, jumping about like a madman and enticing the rest of the group to do the same. Since the LRB sound was always built more around its layered vocal harmonies than around a single lead voice, Farnham's presence is a lot more subtle than one might imagine; still, his delivery brought a new sense of passion to the old hits.

Bassist Wayne Nelson has taken a more visible position within the group; he shared the front part of stage with Farnham and guitarist Graham Goble, the group's chief songwriter and only remaining original member. Nelson won some of each night's loudest cheers when he took to the microphone for "Take It Easy On Me" and "The Night Owls," on which he sang lead. Lead guitarist Stephen Housden, too, proved a crowd favorite with his delicate, textured playing. And keyboardist David Hirshfelder, another newcomer whose background is in jazz, likewise contributed to the group's newfound status as a forceful rock band capable of blending musical finesse with simple, infectious melodies and song arrangements.

THOMAS K. ARNOLD



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GEORGE BENSON ROBERTA FLACK	Radio City Music Hall New York	May 30- June 1	\$439,800 \$30/\$25/\$20	16,011 17,538	Radio City Music Hall Productions
MADONNA BEASTIE BOYS	Radio City Music Hall New York	June 6-7	\$294,050 \$17.50/\$15.50	17,538 three sellouts	Radio City Music Hall Productions
MADONNA BEASTIE BOYS	The Spectrum Philadelphia	May 29	\$237,047 \$15.50/\$13.50	15,511 sellout	Stephen Star/The Concert Co.
ALABAMA	Sandstone Bonner Springs, Kan.	June 2	\$226,530 \$15	\$15,102 16,000	Feyline Presents
MADONNA BEASTIE BOYS	New Haven (Conn.) Coliseum	June 3	\$153,856 \$15.50/\$13.50	10,190 sellout	Cross Country Concerts
ALABAMA BILL MEDLEY	Thomas & Mack Center Las Vegas	May 31	\$141,927 \$25/\$17.50/\$15.50	8,009 10,000	Elks Helladorado
PATTI LABELLE CON FUNK SHUN	Greek Theatre Los Angeles	June 7	\$113,026 \$20/\$18/\$12.50	6,187 sellout	Nederlander
ANNE MURRAY	Chastain Park Atlanta	June 2	\$94,846 \$18.50/\$16.50/\$13.50	5,685 6,351	Alex Cooley/Southern Promotions
FABIAN BO DIDDLEY SHIRELLES PLATTERS LOU CHRISTIE LESLIE GORE DRIFTERS	Universal City (Calif.) Amphitheater	May 17	\$86,212 \$16/\$14.50	5,612 sellout	In-House
FRESH FEST TWO	Carolina Coliseum Columbia, S.C.	June 9	\$84,865 \$11	7,715 12,385	Pace Concerts
KENNY LOGGINS MARK McCOLLUM	Market Square Arena Indianapolis	June 4	\$79,540 \$13.50	5,892 7,308	Sunshine Promotions
HAPPY TOGETHER TOUR	Chastain Park Atlanta	May 31	\$77,975 \$15/\$12.50/\$10	6,351 sellout	Concert Promotions/Southern Promotions
PLANETARY INVASION TOUR	Radio City Music Hall New York	May 25	\$77,059 \$20/\$17.50	4,684 5,846	Radio City Music Hall Productions
SPYRO GYRA CRUSADERS	Chastain Park Atlanta	June 1	\$76,808 \$18.75/\$16.75	5,381 sellout	Mark Johnson/City of Atlanta Jazz Festival
LUTHER VANDROSS CHERYL LYNN READY FOR THE WORLD	Jacksonville (Fla.) Coliseum	May 31	\$76,640 \$13.50	6,230 7,000	Fantasma Prods./Stage Right Prods.
FABIAN BO DIDDLEY OTHERS	Circle Star Theater San Carlos, Calif.	May 19	\$68,996 \$11.75	5,872 7,300	FAO Productions/Artists Consultants
LUTHER VANDROSS CHERYL LYNN READY FOR THE WORLD	Lakeland (Fla.) Civic Center	June 2	\$64,733 \$13.50	5,491 10,000	Fantasma Prods./Stage Right Prods.
ANNIE MURRAY	Jacksonville (Fla.) Civic Center	June 1	\$60,390 \$15	4,578 6,000	Fantasma Prods.
HAPPY TOGETHER TOUR	Sunrise Theater Fort Lauderdale, Fla.	June 2	\$51,514 \$32/\$13	3,368 4,086	Cellar Door Prods.
HAPPY TOGETHER TOUR	Audobon Zoo New Orleans	June 5	\$49,746 \$13/\$10/\$9	4,609 6,000	Barry Mendelson
LUTHER VANDROSS	The Aladdin Las Vegas	June 7	\$49,028 \$18/\$16	3,001 7,065	Evening Star Prods.
HAPPY TOGETHER TOUR	Mud Island Memphis	May 30	\$45,725 \$12.50	3,658 5,000	Mid-South Concerts
JIMMY STURR BAND MYRON FLOREN	Garden State Arts Center Holmdel, N.J.	June 2	\$43,335 \$11/\$9/\$7	4,815 5,000	In-House
PETRA RANDY STONEHILL	Market Square Arena Indianapolis	May 25	\$39,284 \$10.50/\$8.50	5,317 10,250	Petrafiel Prods.
PETRA RANDY STONEHILL	Kiel Auditorium St. Louis	May 24	\$38,313 \$10.50/\$8.50	4,649 10,532	Petrafiel Prods.
SANTANA	Fox Theatre Atlanta	June 4	\$36,231 \$13.75	2,635 3,985	Chesapeake Concerts
STEVIE RAY VAUGHAN & DOUBLE TROUBLE FLASH KAHAN	Welsh Auditorium Grand Rapids, Mich.	June 8	\$35,815 \$13.50	2,653 3,354	Brass Ring Prods.
HAPPY TOGETHER TOUR	Ruth Eckard Hall Clearwater, Fla.	June 3	\$32,012 \$15.75/\$14.75/ \$13.75	2,170 2,182	In-House
JIMMY STURR BAND MYRON FLOREN	Vernon Valley (N.J.) Action Park	May 26	\$29,510 \$7	4,230 unlimited	In-House
PETRA	Prairie Capital Convention Center Springfield, Ill.	May 30	\$28,761 \$11/\$9.50	3,174 5,052	Jam Prods./Harvest Prods.
JEFFREY OSBORNE	Celebrity Theater Phoenix	June 6	\$25,890 \$15	1,726 2,701	Evening Star Prods.
PETRA RANDY STONEHILL	MECCA Arena Milwaukee	May 27	\$24,816 \$10.50/\$8.50	3,164 6,120	Petrafiel Prods.
SMITHS BILLY BRAGG	Royal Oak (Mich.) Music Theater	June 8	\$22,750 \$14	1,625 sellout	Brass Ring Prods.
DAVE GRUSIN LEE RITENOUR	Fox Theatre Atlanta	May 31	\$16,082 \$16.75/\$14.75	966 3,985	Festival Prods.
COMMODORES CHRIS BLISS	Prairie Capital Convention Center Springfield, Ill.	May 29	\$14,464 \$11.50/\$10.50	1,489 5,052	In-House

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Buyers Assn. Examines Slump

MEET PAINTS BLEAK CONCERT PICTURE

BY EDWARD MORRIS

NASHVILLE There was no joy in Nashville last week as the International Country Music Buyers Assn. (ICMBA) met to discuss the grim state of the country concert business.

While there was universal agreement that conditions were dismal for bookers and promoters, there were varied speculations about the causes of the slide. Among the villains most often cited were:

- Overexposure of artists on television.
- Market distortions caused by large fairs and corporate sponsorships.
- Inept record label leadership.
- Promoters "spoiling" ticket-buyers by offering them only top-name acts.
- The adulterating effect of "Urban Cowboy" on country music.

The most outspoken assessment came from club owner Jerry Garran, who observed: "Eight years ago, I could put any name act in my club and fill it. Now I don't have two acts under \$7,500 that I can make a dime on. I've never seen the club business so bad."

Garran echoed an observation made earlier by a promoter in the audience, who said, "One of the reasons we're in trouble is overexposure on tv and videos." He also pointed to sponsored tours as "something that's killing us," since packages of superstars are offered at ticket prices that are sometimes less than those charged for just one of the stars when privately promoted.

Large fairs often have the same distorting effect on a market, a buyer noted, because fairs use musical acts as just a part of the overall attraction's package and not something intended to turn a profit on its own.

"Managers and artists are so greedy to get that [tour] money," Garran charged, "but they're cut-

ting their nose off to spite their face." He added, "There are probably only 10 hard ticket draws in country music, and six are promoting their own shows. I'm just not making money off country acts."

Warming to an obviously sympathetic audience, Garran extended his criticism to both the country acts and their labels. He charged that many acts have needlessly large entourages: "They've even got bodyguards—and who in the world would bother them? The acts have got to be lean and mean."

Complaining that country music was becoming a refuge for acts from other fields, Garran said, "New country acts look the same. They have no identity. We need somebody who looks like a star." Record label heads, he said, are "computer guys" who "don't know any more about country music than James Brown does."

Garran, who operates the Silver Fox Club in Greenville, S.C., is married to singer Helen Cornelius.

Keynote speaker Irby Mandrell, who manages the careers of his daughters Barbara, Louise and Irene, urged promoters to root out co-op advertising dollars for their concerts—even resorting to such simple ploys as allowing a car dealership to park its samples beside the stage at outdoor events.

"The market is wide open," he proclaimed. "Everybody's wanting to spend money to get [product identification] to the people." And, he added, "Don't overlook regional products for sponsorships."

Mandrell argued that "the country music industry needs to look for something else [like "Urban Cowboy"] to get a boom going. We need another gimmick. But I don't know what that would be."

Charlie Douglas, disk jockey for Nashville's WSM and the Music Country Radio Network, disagreed with Mandrell on the need for another gimmick. "I think one of the problems was the 'Urban Cowboy'

syndrome," he said, noting that the movie made too many failing radio stations look to country music for ratings salvation. This, in turn, he continued, brought in DJs who didn't understand or like country music and who played only the hybrid "country" music they did understand, forcing record companies to respond accordingly.

Mandrell concurred that country music was being diluted: "There are so many records with synthesizers and strings and the country voice buried underneath." Labels, he said, "have brought in executives from L.A. and New York who don't know country music." And, he noted, "It's the hardest time I've ever

(Continued on page 54)



Gosdin Gravitates. Vern Gosdin recently signed with ASCAP. He's shown here presenting a copy of his new album, "Time Stood Still," to ASCAP's Southern director Connie Bradley. At the signing party from left are Gosdin's manager Robert John Jones, Bradley, Gosdin, his wife Beverly Gosdin and ASCAP's Merlin Littlefield.

NASHVILLE SCENE

by Kip Kirby



SUMMER IS SHOWCASE season in Nashville. In the past two weeks, there's been a sudden upsurge in the number of musical events and showcases. We've been out at our share (even co-hosting a talent segment of the three-day Nashville Summer Lights Festival featuring Gail Davies, Vince Gill, Ray Sawyer, Vicki Carrico, John Prine and Rodney Crowell); we're singling out two because both showcased new acts who, in our opinion, have "record deal" written all over them.

Webb Wilder: Remember the name. If buzzes can be believed, this four-piece act is Nashville's newest sensation. Who are **Webb Wilder & the Beatnecks**, and why is everybody talking about them?

Two hot new acts bask in the showcase spotlight

Because they're different—and because they're exciting. At the moment, it's a case of seeing them live; the band doesn't have a label. It does, however, have public relations support (**Network Ink**), representation (attorney Bill Carter, Reba McEntire's manager), and its own "discoverer" (the Country Music Foundation's Jay Orr). More than that, judging from the SRO crowds during two recent Friday night showcases at Bogey's, the Beatnecks have fans in high places.

How to describe the music? Buddy Holly meets Chuck Berry. The Ventures visit the LeRoi Brothers. Duane Eddy and Waylon in an all-night jam. Mod-billy with Austin progressions. Shades of Elvis Costello and Dave Edmunds liberally doused with Jerry Jeff undertones.

Webb Wilder is, need you ask, a *nom de guerre* used by the understatedly riotous front man of the group, whose companionable one-liners are slow-uptake laugh-getters. Wilder wears thick glasses, a suit and a cowboy hat, about what you'd expect from a man who likes to describe himself as "four-eyed" and "the last of the Boardinghouse People." His songs are full of interesting characters and combine a storyteller's insight with deftly placed irony, though sacrificing none of the band's rock and country lacings.

The Beatnecks have been together only three months. Their instrumental compactness is astonishing. So is the word of mouth and press response.

Feet do not remain floorbound at Wilder concerts. Can the act translate from live to label? We'd say yes—especially if the intermediate step includes a

hard video sell. This act might be just what the doctor ordered to combat airwave doldrums.

The second act is **Dave Gibson**, who opened the Nashville Music Assn.'s triple-billed Spotlight at the Performing Arts Center. Gibson preceded **Pure Prairie League** and **Poco** (both scouting label situations here) and acquitted himself so impressively that many in the audience later thought he stole the show. Gibson, a writer with the Oak Ridge Boys' Silverline/Goldline Music, assembled a razor-sharp band behind him (including virtuoso guitarist **Brent Mason**, reportedly about to sign with MCA); and he unleashed a powerful set of high energy songs.

The set included several songs recorded by such acts as **Steve Wariner** (Gibson co-wrote Wariner's current "Heart Trouble," and performed it at the show). Gibson's songwriting and vocals, coupled with his considerable stage charisma, make him a hot prospect for record companies searching for handsome, dynamic talent.

GEORGE JONES has joined the video revolution. Jones shot his first clip for a new song he's cut called "Who's Going To Fill Their Shoes." The song focuses on such irreplacable legends as **Roy Acuff**, **Lefty Frizzell**, **Jerry Lee Lewis**, **Waylon & Willie**, **Tompall Glaser** and **Elvis Presley**. For that matter, the song's title also applies to Jones himself.

Speaking of Willie Nelson, he's back in Austin next month for another edition of his Fourth of July Picnic. This one will mark the first public appearance of "The Highwaymen": Nelson, Waylon Jennings **Johnny Cash** and **Kris Kristofferson**. Meanwhile, we hear shooting has just about wrapped on the Austin set of Willie's long awaited movie, "Red Headed Stranger." Co-starring in the film are **Katherine Ross** and **Morgan Fairchild**.

And, speaking of Waylon, he was on hand bright and early two Saturdays ago to host the 10 a.m. Nashville screening of Sesame Street's first motion picture, "Follow That Bird." That bird, of course, is Big Bird, who was flown into town to attend the special screening at the capacious Belle Meade Theatre, which was packed with invited industry guests.

The movie was delightful—a certain summer boxoffice hit with built-in appeal for grownups and children alike—though one invited executive later commented that it was the most children he'd ever seen in one theatre. Among those attending (with progeny in tow) were **Rodney Crowell** and **Rosanne Cash**, **Vince Gill** and **Karen Brooks**. The music was written by Nashville songwriters and produced by **Steve Buckingham**.

Tips on Sponsorship Offered 'You Can't Just Ask,' Attendees Told

NASHVILLE "The gate and parking ain't making it. We need sponsors." So said Dean Unfeker of Special Promotions Inc., in his remarks to the June 8 ICMBA meeting here.

Unfeker argued that artists and managers too often miss the mark in seeking corporate sponsorships by making their request badly. The most common defects, he said, are poorly written proposals, proposals that "carry a certain amount of arrogance" and proposals that mismatch artists and potential sponsors.

To increase the chances of gaining sponsorship, Unfeker advised:

- "Unless you represent a major star, you can't just ask—you've got to make a presentation." And, he added, "The proposal must have undeniable logic. It must be a slick piece of work."
- "Start from the bottom. Don't

assume the sponsor has your level of expertise [in country music]. Executives live in a rarefied atmosphere. The proposal and request must be elementary." Unfeker also warned that "ad agencies are not going to be in your corner."

- "Know what you are and what you have to offer. What are the demographics of your audience?"

- "Know what your sponsor is looking for. Who buys its product?"

- "Know when and where your sponsor spends its money."

- "Analyze your sponsor's organization" to learn how it operates and who's important to the applicant.

- "Make everybody happy." Unfeker said a good proposal would show a sponsor the cost-effectiveness of sponsorship over straight advertising of its product.

EDWARD MORRIS

LACY J. DALTON ENDS LONG RECORDING HIATUS

BY KIP KIRBY

NASHVILLE Two years between albums is nothing unusual in rock music. In country, it's almost unheard of.

But Lacy J. Dalton's latest album, "You Can't Run Away From Your Heart," is her first release since 1983's "Dream Baby" and "Greatest Hits."

So where has she been? Taking time out, she says, to work through career problems that included a standoff with her record company.

"Columbia was insisting that I change producers," she explains. "I didn't want to. I'd worked with Billy [Sherrill] ever since he discovered

me on 'Crazy Blue Eyes,' and we'd had hits like '16th Avenue' together. I didn't think it was fair for me to switch."

But Dalton admits she wasn't entirely satisfied with their last collaboration, "Dream Baby." It was the first time she had taken an active role in the production, and she recalls that at one point, Sherrill turned to her and said, "This is the first time I've ever made an album by committee." She also says there were songs on the album such as "My Old Yellow Car" (now a hit by Dan Seals) that she felt should have been considered for singles but weren't.

Added to this was the fact that her manager Jim Morey was becom-

ing increasingly busy with Exile and the Pointer Sisters while his longtime firm of Katz, Gallin & Morey went through a painful partnership dissolution.

"It wasn't an easy time for me," Dalton says. "I even considered leaving the label at one point, though I'm glad now I didn't."

Instead, Dalton says, she decided to step back and take a hard look at her career to determine if CBS's reasoning was sound. She spent weeks studying Nashville records she liked and found herself leaning toward the production team of Marshall Morgan and Paul Worley.

"This was just before they started having all their success with the

Nitty Gritty Dirt Band and Ricky [Skaggs] and Eddy Raven," she laughs, "so Columbia wasn't too sure at first. Then Marshall and Paul got a string of No. 1's, and everything was fine. Plus I wanted producers who would spend time with me and my band in California before we went in to record."

As it turned out, Dalton cut her album in Nashville and didn't use her own band on the project (she hopes to on the next one). But she did ask Worley, a respected Nashville studio guitarist, to help her write one of the cuts, "The Night Has A Heart Of Its Own," and recorded another song co-written by Morgan.

Finding songs for the new album took forever, Dalton says. "When you're as strong as I am, you don't want songs so strong you end up scaring people. I have a lot of vocal strength, although I'm not as tough as my image sometimes comes off."

Dalton's new managers are Ed Tickner, who manages Emmylou Harris, and Australian-born Barry Coburn, now Tickner's partner in Nashville's Meter Management. She has switched her booking from the William Morris Agency to Entertainment Artists, headed by Dan Wojcik.

The game plan calls for Dalton to move away from the cabarets and
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FOR WEEK ENDING JUNE 22, 1985

Billboard TOP COUNTRY ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	3	8	4	HANK WILLIAMS, JR. WARNER/CURB 25267/WARNER BROS. (8.98)	1 week at No. One FIVE-O
2	1	1	18	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
3	2	2	17	SAWYER BROWN CAPITOL/CURB ST-12391/CAPITOL (8.98)	SAWYER BROWN
4	4	5	12	MEL MCDANIEL CAPITOL 12402 (8.98)	LET IT ROLL
5	9	9	10	THE OAK RIDGE BOYS MCA 5555 (8.98)	STEP ON OUT
6	6	7	14	WILLIE NELSON COLUMBIA FC 40008	ME AND PAUL
7	5	4	31	THE JUDDS ● RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
8	7	3	44	RAY CHARLES COLUMBIA FC-39415	FRIENDSHIP
9	10	11	13	GEORGE STRAIT MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
10	11	12	13	CONWAY TWITTY WARNER BROS. 25207 (8.98)	DON'T CALL HIM A COWBOY
11	8	6	35	ANNE MURRAY CAPITOL SJ-12363 (8.98) (CD)	HEART OVER MIND
12	15	19	6	LEE GREENWOOD MCA 5582 (8.98) (CD)	GREATEST HITS
13	18	21	5	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
14	13	14	34	RICKY SKAGGS EPIC FE-39410 (CD)	COUNTRY BOY
15	12	10	16	DOLLY PARTON RCA AHL1-5414 (8.98)	REAL LOVE
16	16	17	39	EXILE EPIC FE-39424	KENTUCKY HEARTS
17	17	18	6	KENNY ROGERS LIBERTY LO-51157/EMI-AMERICA (8.98)	LOVE IS WHAT WE MAKE IT
18	21	23	10	MERLE HAGGARD EPIC FE-39602	KERN RIVER
19	19	20	10	CRYSTAL GAYLE WARNER BROS. 25154 (8.98)	NOBODY WANTS TO BE ALONE
20	14	13	20	EMMYLOU HARRIS WARNER BROS. 25205 (8.98)	THE BALLAD OF SALLY ROSE
21	20	15	34	GEORGE STRAIT ● MCA FE-5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
22	22	24	6	RONNIE MILSAP RCA AHL1-5425 (8.98)	GREATEST HITS VOL. 2
23	25	35	4	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
24	23	16	34	EARL THOMAS CONLEY RCA AHL1-5175 (8.98)	TREADIN' WATER
25	26	36	6	JOHN SCHNEIDER MCA 5583 (8.98)	TRYING TO OUTFRAN THE WIND
26	29	43	4	CHARLY MCCLAIN EPIC FE 39871	RADIO HEART
27	24	22	14	SYLVIA RCA AHL1-5413 (8.98)	ONE STEP CLOSER
28	34	31	12	BARBARA MANDRELL MCA 5566 (8.98) (CD)	GREATEST HITS
29	32	27	13	DAVID ALLAN COE COLUMBIA FC 39617	DARLIN', DARLIN'
30	27	25	27	RAY STEVENS MCA 5517 (8.98)	HE THINKS HE'S RAY STEVENS
31	30	29	120	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	HANK WILLIAMS JR'S GREATEST HITS
32	31	32	58	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
33	44	49	5	ATLANTA MCA 5576 (8.98)	ATLANTA
34	35	38	54	HANK WILLIAMS, JR. ● WARNER/CURB 25088/WARNER BROS. (8.98)	MAJOR MOVES
35	33	34	7	TAMMY WYNETTE EPIC 39971/CBS (8.98)	SOMETIMES WHEN WE TOUCH
36	28	30	10	THE KENDALLS MERCURY 824-250-1/POLYGRAM (8.98)	TWO HEART HARMONY
37	38	45	12	REBA MCENTIRE MERCURY 824 342-1/POLYGRAM (8.98)	THE BEST OF REBA MCENTIRE
38	36	28	32	JOHN CONLEE MCA 5521 (8.98)	BLUE HIGHWAY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	42	39	5	RESTLESS HEART RCA CPL1-5369 (5.98)	RESTLESS HEART
40	43	57	4	VERN GOSDIN COMPLEAT 671012/POLYGRAM (8.98)	TIME STOOD STILL
41	41	46	32	DAN SEALS EMI-AMERICA ST-17131 (8.98)	SAN ANTONE
42	39	33	43	THE OAK RIDGE BOYS ● MCA 5496 (8.98) (CD)	GREATEST HITS 2
43	37	37	47	GLEN CAMPBELL ATLANTIC/AMERICA 90164/ATLANTIC (8.98)	LETTER TO HOME
44	48	55	3	T.G. SHEPPARD COLUMBIA FC 40007	LIVIN' ON THE EDGE
45	45	61	3	KEITH STEGALL EPIC 39892	KEITH STEGALL
46	40	26	32	REBA MCENTIRE MCA 5516 (8.98)	MY KIND OF COUNTRY
47	59	64	20	ED BRUCE RCA AHL1-5324 (8.98)	HOMECOMING
48	46	40	63	HANK WILLIAMS, JR. ● WARNER/CURB 23924/WARNER BROS. (8.98)	MAN OF STEEL
49	47	48	9	KATHY MATTEA MERCURY 824 308-1/POLYGRAM (8.98)	FROM MY HEART
50	57	60	3	JOHNNY LEE WARNER BROS. 25210 (8.98)	KEEP ME HANGIN' ON
51	49	52	35	KENNY ROGERS ▲ RCA AFL1-5043 (8.98) (CD)	WHAT ABOUT ME
52	51	50	42	JOHN SCHNEIDER MCA 5495 (8.98)	TOO GOOD TO STOP NOW
53	56	47	112	JOHN CONLEE MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS
54	52	56	37	JIMMY BUFFETT MCA 5512 (8.98)	RIDDLES IN THE SAND
55	58	—	2	VARIOUS ARTISTS WARNER BROS. 25284 (8.98)	MUSIC FROM "RUSTLERS' RHAPSODY" AND OTHER SONGS
56	63	67	14	NICOLETTE LARSON MCA 5556 (8.98)	SAY WHEN
57	54	41	19	STEVE WARINER MCA 5545 (8.98)	ONE GOOD NIGHT DESERVES ANOTHER
58	62	66	372	WILLIE NELSON ▲ ³ COLUMBIA JC 35305 (CD)	STARDUST
59	50	42	62	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON
60	65	—	2	CHARLEY PRIDE RCA AHL1-5426 (8.98)	GREATEST HITS VOL. 2
61	NEW ▶			LEON EVERETTE MERCURY 8240309-1	WHERE'S THE FIRE
62	64	—	2	LOUISE MANDRELL RCA AHL1-5454 (8.98)	MAYBE MY BABY
63	53	53	92	THE KENDALLS MERCURY 812-7791-1/POLYGRAM (8.98)	MOVIN' TRAIN
64	NEW ▶			T.G. SHEPPARD WARNER/CURB 25282	T.G. SHEPPARD
65	NEW ▶			VINCE GILL RCA CPL-5348	THE THINGS THAT MATTER
66	69	73	196	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
67	55	54	82	JIM GLASER NOBLE VISION NV-2001 (8.98)	THE MAN IN THE MIRROR
68	61	51	9	THE WHITES MCA/CURB 5562/MCA (8.98)	WHOLE NEW WORLD
69	72	65	85	GEORGE STRAIT ● MCA 5450 (8.98)	RIGHT OR WRONG
70	73	72	170	WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
71	70	69	171	ALABAMA ▲ ³ RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
72	71	68	118	ALABAMA ▲ ² RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
73	60	44	49	NITTY GRITTY DIRT BAND WARNER BROS. 25113 (8.98)	PLAIN DIRT FASHION
74	68	71	31	WAYLON JENNINGS RCA AHL1-5325 (8.98) (CD)	WAYLON'S GREATEST HITS - VOL. 2
75	66	58	8	TERRI GIBBS WARNER BROS. 25209 (8.98)	OLD FRIENDS

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	2	3	13	LITTLE THINGS R.CHANCEY (B.BARBER)	◆ THE OAK RIDGE BOYS MCA 52556
2	3	4	12	SHE KEEPS THE HOME FIRES BURNING R.MILSAP, T.COLLINS, R.GALBRAITH (D.MORGAN, P.FRIMMER, M.REID)	RONNIE MILSAP RCA 14034
3	4	5	14	NOBODY WANTS TO BE ALONE M.MASSER (M.MASSER, R.FLEMING)	◆ CRYSTAL GAYLE WARNER BROS. 7-29050
4	5	8	12	SHE'S A MIRACLE B.KILLEN (J.PENNINGTON, S.LEMAIRE)	◆ EXILE EPIC 34-04864
5	6	9	11	FORGIVING YOU WAS EASY W.NELSON (W.NELSON)	WILLIE NELSON COLUMBIA 38-04847
6	8	11	10	DIXIE ROAD J.CRUTCHFIELD (D.GOODMAN, M.A.KENNEDY, P.ROSE)	LEE GREENWOOD MCA 52564
7	10	12	10	HELLO MARY LOU J.KENNEDY (G.PITNEY, C.MANGFARACINA)	THE STATLER BROTHERS MERCURY 880-685-7/POLYGRAM
8	11	13	12	HEART TROUBLE T.BROWN, J.BOWEN (K.ROBBINS, D.GIBSON)	STEVE WARINER MCA 52562
9	12	14	13	MAYBE MY BABY R.C.BANNON (E.CARMEN)	LOUISE MANDRELL RCA 14039
10	13	15	10	OPERATOR, OPERATOR E.RAVEN, P.WORLEY (L.WILLOUGHBY, J.WILLOUGHBY)	EDDY RAVEN RCA 14044
11	15	17	8	LOVE DON'T CARE N.LARKIN, E.T.CONLEY (E.T.CONLEY, R.SCRUGGS)	◆ EARL THOMAS CONLEY RCA 14060
12	1	2	14	COUNTRY BOY R.SKAGGS (T.COLTON, R.SMITH, A.LEE)	◆ RICKY SKAGGS EPIC 34-04831
13	17	21	8	OLD HIPPIE E.GORDY, JR., J.BOWEN (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 52579/MCA
14	16	20	10	IT'S A SHORT WALK FROM HEAVEN TO HELL J.BOWEN, J.SCHNEIDER (K.BELL, T.SKINNER, J.L.WALLACE)	JOHN SCHNEIDER MCA 52567
15	18	24	7	I'M FOR LOVE J.BOWEN, H.WILLIAMS, JR. (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-29022/WARNER BROS.
16	19	23	6	40 HOUR WEEK (FOR A LIVIN') H.SHEDD, ALABAMA (D.LOOGINS, L.SILVER, D.SCHLITZ)	◆ ALABAMA RCA 14085
17	22	27	8	IT AIN'T GONNA WORRY MY MIND B.SHERRILL (R.LEIGH)	RAY CHARLES AND MICKEY GILLEY COLUMBIA 38-04860
18	23	28	8	LISSO THE MOON S.DORFF, J.E.NORMAN (S.DORFF, M.BROWN)	◆ GARY MORRIS WARNER BROS. 7-29028
19	21	26	9	SIZE SEVEN ROUND (MADE OF GOLD) B.SHERRILL (M.FIELDS, G.LUMPKIN)	GEORGE JONES AND LACY J. DALTON EPIC 34-04876
20	24	31	6	HIGHWAYMAN C.MOMAN (J.WEBB)	◆ W.JENNINGS, W.NELSON, J.CASH, K.KRISTOFFERSON COLUMBIA 38-04881
21	25	30	8	IT'S ALL OVER NOW J.ANDERSON, L.BRADLEY, J.E.NORMAN (B. & S.WOMACK)	JOHN ANDERSON WARNER BROS. 7-29002
22	7	6	15	LET IT ROLL (LET IT ROCK) J.KENNEDY (E.ANDERSON)	◆ MEL MCDANIEL CAPITOL 5458
23	27	33	5	REAL LOVE D.MALLOY (D.MALLOY, R.BRANNON, R.MCCORMICK)	DOLLY PARTON (DUET WITH KENNY ROGERS) RCA 14058
24	9	10	13	MY OLD YELLOW CAR K.LEHNING (T.SCHUYLER)	DAN SEALS EMI-AMERICA 8261
25	28	34	6	I DON'T THINK I'M READY FOR YOU J.E.NORMAN (DORFF, BROWN, REYNOLDS, GARRETT)	ANNE MURRAY CAPITOL 5472
26	29	35	7	SAVE THE LAST CHANCE B.LOGAN, R.MCCOLLISTER (W.ALDRIDGE, R.BYRNE)	JOHNNY LEE WARNER BROS. 7-29021
27	30	36	6	SHE'S SINGLE AGAIN B.MONTGOMERY (C.CRAIG, P.MCCANN)	◆ JANIE FRICKE COLUMBIA 38-04896
28	14	1	15	NATURAL HIGH M.HAGGARD, R.BAKER (F.POWERS)	◆ MERLE HAGGARD EPIC 34-04830
29	33	37	8	DIM LIGHTS, THICK SMOKE (AND LOUD LOUD MUSIC) V.GOSDIN, R.JONES (J.MAPHIS, R.L.MAPHIS, M.FIDLER)	VERN GOSDIN COMPLEAT 142/POLYGRAM
30	36	42	7	FOOLED AROUND AND FELL IN LOVE R.HALL (E.BISHOP)	◆ T.G. SHEPPARD COLUMBIA 38-04890
31	37	45	4	THE FIREMAN J.BOWEN, G.STRAIT (M.VICKERY, W.KEMP)	GEORGE STRAIT MCA 52586
32	38	44	6	(LOVE ALWAYS) LETTER TO HOME H.SHEDD (C.JACKSON)	GLEN CAMPBELL ATLANTIC/AMERICA 7-99647/ATLANTIC
33	20	7	15	DON'T CALL HIM A COWBOY C.TWITTY, D.HENRY, R.TREAT (D.HUPP, J.MCRAE, B.MORRISON)	CONWAY TWITTY WARNER BROS. 7-29057
34	41	54	3	LOVE IS ALIVE B.MAHER (K.M.ROBBINS)	◆ THE JUDDS RCA/CURB 14093/RCA
35	43	51	5	CAROLINA IN THE PINES J.E.NORMAN (M.MURPHEY)	MICHAEL MARTIN MURPHEY EMI-AMERICA 8265
36	45	52	4	I DON'T KNOW WHY YOU DON'T WANT ME D.MALLOY (R.CASH, R.CROWELL)	ROSANNE CASH COLUMBIA 38-04809
37	42	49	6	HE BURNS ME UP H.SHEDD (B.SPRINGFIELD)	LANE BRODY EMI-AMERICA 8266
38	49	64	3	MODERN DAY ROMANCE M.MORGAN, P.WORLEY (K.BROOKS, D TYLER)	NITTY GRITTY DIRT BAND WARNER BROS. 7-29027
39	48	58	4	I WANT EVERYONE TO CRY T.DUBOIS, S.HENDRICKS (W.NEWTON, M.NOBLE)	RESTLESS HEART RCA 14086
40	47	53	5	I NEVER MADE LOVE (TILL I MADE IT WITH YOU) J.BOWEN (B.MCDILL)	MAC DAVIS MCA 52573
41	35	38	10	TO BE LOVERS B.ARLIDGE (C.WHITSETT, B.ARLIDGE)	CHANCE MERCURY 880-555-7/POLYGRAM
42	51	56	5	A BAR WITH NO BEER J.KENNEDY (T.T.HALL)	TOM T. HALL MERCURY 800 690-7/POLYGRAM
43	58	69	3	USED TO BLUE R.SCRUGGS (F.KNOBLOCK, B.LABOUNTY)	SAWYER BROWN CAPITOL/CURB 5477/CAPITOL
44	32	22	13	WHITE LINE E.HARRIS, P.KENNERLEY (E.HARRIS, P.KENNERLEY)	EMMYLOU HARRIS WARNER BROS. 7-29041
45	54	63	4	IF YOU BREAK MY HEART B.FISHER (M.GARVIN, B.JONES, T.SHAPIRO)	THE KENDALLS MERCURY 880-828-7/POLYGRAM
46	55	59	4	DIXIE TRAIN C.JACKSON (C.JACKSON, J.WEATHERLY)	CARL JACKSON COLUMBIA 38-04926
47	56	66	4	YOU DONE ME WRONG H.SHEDD (R.PRICE, S.JONES)	MEL TILLIS RCA 14061
48	40	29	19	RADIO HEART N.WILSON (S.DAVIS, D.MORGAN)	◆ CHARLY MCCLAIN EPIC 34-04777
49	31	18	16	THERE'S NO LOVE IN TENNESSEE T.COLLINS (D.MORGAN, S.DAVIS)	BARBARA MANDRELL MCA 52537
50	65	—	2	HAVE I GOT A DEAL FOR YOU J.BOWEN, R.MCENTIRE (M.P.HEENEY, J.LEAP)	REBA MCENTIRE MCA 52604

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	61	74	3	YOU CAN'T RUN AWAY FROM YOUR HEART M.MORGAN, P.WORLEY (W.WALDMAN, J.PHOTOGLO)	LACY J. DALTON COLUMBIA 38-04884
52	26	16	19	FALLIN' IN LOVE B.MAHER (R.GOODRUM, B.MAHER)	SYLVIA RCA 13997
53	57	61	5	WE KNOW BETTER NOW J.CRUTCHFIELD (F.MYERS, S.OEAN)	DOTTIE WEST PERMIAN 82010/MCA
54	46	47	8	WHEN YOU GET A LITTLE LONELY E.GORDY, JR., T.BROWN (N.LARSON, J.LEO, W.WALDMAN)	NICOLETTE LARSON MCA 52571
55	39	19	14	WHEN GIVIN' UP WAS EASY B.MEVIS (K.PALMER)	ED BRUCE RCA 14037
56	34	25	11	DOWN ON THE FARM B.MEVIS (J.GREENBAUM, T.SEALS, E.SETSER)	CHARLEY PRIDE RCA 14045
57	63	72	3	ANY TIME J.E.NORMAN (H.LAWSON)	THE OSMOND BROTHERS WARNER/CURB 7-28982/WARNER BROS.
58	44	32	18	SOMETIMES WHEN WE TOUCH S.BUCKINGHAM (D.HILL, B.MANN)	MARK GRAY & TAMMY WYNETTE COLUMBIA 38-04782
59	75	—	2	PRETTY LADY K.LEHNING (K.STEGALL)	KEITH STEGALL EPIC 34-04934
60	64	68	4	SOMEONE'S GONNA LOVE ME TONIGHT J.E.NORMAN, SOUTHERN PACIFIC (T.GOODMAN, B.GOWDY)	SOUTHERN PACIFIC WARNER BROS. 7-29020
61	53	46	8	IT'S JUST ANOTHER HEARTACHE E.PRESTIDGE, J.E.NDRMAN (S.BOGARD, R.GILES)	BANDANA WARNER BROS. 7-29029
62	74	—	2	DON'T MAKE ME WAIT ON THE MOON B.BECKETT, J.E.NORMAN (J.MCBRIDE)	SHELLY WEST WARNER BROS. 7-28997
63	NEW			MY TOOT TOOT S.SIMIEN, F.SOULEAU, H.P.MEAUX (S.SIMIEN)	ROCKIN' SIDNEY EPIC 34-05430
64	NEW			COLD SUMMER DAY IN GEORGIA G.WATSON, L.BOOOTH (D.KNUTSON, A.L.OWENS)	GENE WATSON EPIC 34-05407
65	72	79	3	ONE BIG FAMILY R.MCDOWELL, E.WINFREY (R.MCDOWELL, M.REID, T.SEALS)	THE HEART OF NASHVILLE COMPLEAT 679001-7/POLYGRAM
66	71	76	3	PLAYING FOR KEEPS T.WEST (H.DUNN, T.SHAPIRO, C.WATERS)	HOLLY DUNN MTM 72052/CAPITOL
67	81	—	2	MAKE-UP AND FADED BLUE JEANS J.BOWEN (M.HAGGARD)	MERLE HAGGARD MCA 52595
68	76	—	2	A GOOD LOVE DIED TONIGHT B.RICE (R.MURRAH)	LEON EVERETTE MERCURY 880-829-7/POLYGRAM
69	NEW			DRINKIN' AND DREAMIN' J.BRIDGES, G.SCRUGGS (T.SEALS, M.D.BARNES)	WAYLON JENNINGS RCA 14094
70	52	41	17	WORKING MAN B.LOGAN (J.HURT, B.R.REYNOLDS)	JOHN CONLEE MCA 52543
71	77	81	3	YOU CAN'T MEASURE MY LOVE R.RUFF (D.BRAMLET, B.BURNETTE)	CARLETTE LUV 107
72	50	39	18	IN A NEW YORK MINUTE B.KILLEN (M.GARVIN, C.WATERS, T.SHAPIRO)	RONNIE MCDOWELL EPIC FE-39954
73	59	40	11	DON'T CRY DARLIN' B.SHERRILL (D.DILLON)	DAVID ALLAN COE COLUMBIA 38-04846
74	69	67	10	GO DOWN EASY D.FOGELBERG, M.LEWIS (J.BLODIN)	◆ DAN FOGELBERG FULL MOON/EPIC 34-04835/EPIC
75	83	—	2	PIECE OF MY HEART J.WILSON (B.BERNS)	SANDY CROFT CAPITOL 5471
76	NEW			HOTTEST "EX" IN TEXAS R.BAKER (B.BLACKMON, L.TRAUGHBER, C.VIPPERMAN)	BECKY HOBBS EMI-AMERICA 8273
77	66	57	19	SOMEBODY SHOULD LEAVE H.SHEDD (H.HOWARD, C.RAINS)	REBA MCENTIRE MCA 52527
78	NEW			WHY NOT TONIGHT D.HUNGATE, J.BOWEN (C.WATERS, B.JONES, T.SHAPIRO)	ATLANTA MCA 52603
79	NEW			UNWED FATHERS G.DAVIES, L.SKILAR (B.BRADDOCK, J.PRINE)	GAIL DAVIES RCA 14095
80	67	60	16	IF IT AIN'T LOVE (LET'S LEAVE IT ALONE) R.SKAGGS, M.MORGAN (D.FRAZIER)	THE WHITES MCA/CURB 52535/MCA
81	91	—	2	CALIFORNIA SLEEPING J.ALLEN (D.KIRBY, C.PUTNAM)	LOY BLANTON SOUNDWAVES 4570/NSD
82	68	71	4	IF IT WAS ANY BETTER (I COULDN'T STAND IT) J.MORRIS (E.BURTON, T.GRANT, M.MORRIS)	NARVEL FELTS EVERGREEN 1030
83	70	48	20	STEP THAT STEP R.SCRUGGS (M.MILLER)	◆ SAWYER BROWN CAPITOL/CURB 5446/CAPITOL
84	NEW			ALL I DO IS DREAM OF YOU G.MOTOLA, A.HENSON (A.FREED, N.H.BROWN)	MARGO SMITH BERMUDA DUNES 106
85	62	43	11	LOVE IS WHAT WE MAKE IT J.GUESS (R.MURRAH, K.STEGALL)	KENNY ROGERS LIBERTY 1524/EMI-AMERICA
86	73	77	3	IT'LL BE LOVE BY MORNING P.DRAKE (A.FRIZZELL, B.ROBERTS)	ALLEN FRIZZELL EPIC 34-04870
87	60	50	8	WE WORK E.STEVENS (K.VASSEY, B.J.WALKER, JR., D.MALLOY, E.STEVENS)	HILLARY KANTER RCA 14053
88	78	78	3	YOU CAN ALWAYS SAY GOODBYE IN THE MORNING R.BAKER (J.WEATHERLY)	JIM COLLINS WHITE GOLD 22250
89	80	62	16	YOU'RE GOING OUT OF MY MIND J.E.NORMAN (J.MCBEE, W.HOLYFIELD)	T.G. SHEPPARD WARNER/CURB 7-29071/WARNER BROS.
90	82	65	18	WARNING SIGN E.STEVENS, E.RABBITT, J.BOWEN (E.RABBITT, E.STEVENS)	EDDIE RABBITT WARNER BROS. 7-28089
91	87	84	15	TRUE LOVE E.GORDY, JR. (V.GILL)	VINCE GILL RCA 14020
92	79	55	7	WOMEN IN LOVE M.WRIGHT (B.MCDILL)	BILL MEDLEY RCA 14081
93	88	80	20	THERE'S NO WAY H.SHEDD, ALABAMA (L.PALAS, W.ROBINSON, J.JARRARD)	◆ ALABAMA RCA 13992
94	89	75	21	GIRLS NIGHT OUT B.MAHER (J.H.BULLOCK, B.MAHER)	THE JUDDS RCA/CURB 13991/RCA
95	84	70	14	WHO'S THE BLOND STRANGER J.BOWEN, T.BROWN, M.UTLEY (J.BUFFETT, M.UTLEY, W.JENNINGS, J.LEO)	◆ JIMMY BUFFETT MCA 52550
96	85	82	5	(SHE'S GOT A HOLD OF ME WHERE IT HURTS) SHE WON'T LET GO R.PENNINGTON (L.BACH)	RAY PRICE STEP ONE 341
97	86	73	22	(THAT'S WHAT YOU DO) WHEN YOU'RE IN LOVE J.L.WALLACE, T.SKINNER (T.SKINNER, K.BELL, J.L.WALLACE)	THE FORESTER SISTERS WARNER BROS. 7-29114
98	93	85	14	I'VE BEEN HAD BY LOVE BEFORE T.WEST (T.DAMPHIER)	JUDY RODMAN MTM 72050/CAPITOL
99	92	83	22	DON'T CALL IT LOVE D.MALLOY (D.PITCHFORD, T.SNOW)	DOLLY PARTON RCA 13987
100	98	86	5	STRAIGHT LACED LADY R.C.BANNON (R.C.BANNON, K.MCGREGOR)	TRACY LYNDEN RCA 14059

○ 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.

SALES		TITLE	ARTIST	HOT COUNTRY POSITION
THIS WEEK	LAST WEEK			
1	2	LITTLE THINGS	THE OAK RIDGE BOYS	1
2	3	SHE KEEPS THE HOME FIRES BURNING	RONNIE MILSAP	2
3	5	SHE'S A MIRACLE	EXILE	4
4	6	FORGIVING YOU WAS EASY	WILLIE NELSON	5
5	4	NOBODY WANTS TO BE ALONE	CRYSTAL GAYLE	3
6	9	DIXIE ROAD	LEE GREENWOOD	6
7	10	HELLO MARY LOU	THE STATLER BROTHERS	7
8	12	MAYBE MY BABY	LOUISE MANDRELL	9
9	11	HEART TROUBLE	STEVE WARINER	8
10	13	OPERATOR, OPERATOR	EDDY RAVEN	10
11	14	LOVE DON'T CARE	EARL THOMAS CONLEY	11
12	1	COUNTRY BOY	RICKY SKAGGS	12
13	16	IT'S A SHORT WALK FROM HEAVEN TO HELL	JOHN SCHNEIDER	14
14	19	OLD HIPPIY	THE BELLAMY BROTHERS	13
15	17	I'M FOR LOVE	HANK WILLIAMS, JR.	15
16	25	40 HOUR WEEK (FOR A LIVIN')	ALABAMA	16
17	24	IT AIN'T GONNA WORRY MY MIND	R.CHARLES/M.GILLEY	17
18	8	LET IT ROLL (LET IT ROCK)	MEL MCDANIEL	22
19	20	SIZE SEVEN ROUND (MADE OF GOLD)	G.JONES/L.J.DALTON	19
20	—	LA SSO THE MOON	GARY MORRIS	18
21	29	HIGHWAYMAN	JENNINGS, NELSON, CASH, KRISTOFFERSON	20
22	30	IT'S ALL OVER NOW	JOHN ANDERSON	21
23	7	MY OLD YELLOW CAR	DAN SEALS	24
24	15	NATURAL HIGH	MERLE HAGGARD	28
25	—	DIM LIGHTS, THICK SMOKE (AND LOUD MUSIC)	VERN GOSDIN	29
26	18	DON'T CALL HIM A COWBOY	CONWAY TWITTY	33
27	—	DON'T CRY DARLIN'	DAVID ALLAN COE	73
28	—	I DON'T THINK I'M READY FOR YOU	ANNE MURRAY	25
29	22	THERE'S NO LOVE IN TENNESSEE	BARBARA MANDRELL	49
30	28	DOWN ON THE FARM	CHARLEY PRIDE	56

AIRPLAY		TITLE	ARTIST	HOT COUNTRY POSITION
THIS WEEK	LAST WEEK			
1	2	LITTLE THINGS	THE OAK RIDGE BOYS	1
2	3	SHE KEEPS THE HOME FIRES BURNING	RONNIE MILSAP	2
3	4	NOBODY WANTS TO BE ALONE	CRYSTAL GAYLE	3
4	5	SHE'S A MIRACLE	EXILE	4
5	7	FORGIVING YOU WAS EASY	WILLIE NELSON	5
6	8	DIXIE ROAD	LEE GREENWOOD	6
7	9	HELLO MARY LOU	THE STATLER BROTHERS	7
8	12	HEART TROUBLE	STEVE WARINER	8
9	14	OPERATOR, OPERATOR	EDDY RAVEN	10
10	13	MAYBE MY BABY	LOUISE MANDRELL	9
11	15	LOVE DON'T CARE	EARL THOMAS CONLEY	11
12	17	40 HOUR WEEK (FOR A LIVIN')	ALABAMA	16
13	16	OLD HIPPIY	THE BELLAMY BROTHERS	13
14	19	I'M FOR LOVE	HANK WILLIAMS, JR.	15
15	18	IT'S A SHORT WALK FROM HEAVEN TO HELL	JOHN SCHNEIDER	14
16	1	COUNTRY BOY	RICKY SKAGGS	12
17	22	HIGHWAYMAN	JENNINGS, NELSON, CASH, KRISTOFFERSON	20
18	20	LA SSO THE MOON	GARY MORRIS	18
19	21	IT AIN'T GONNA WORRY MY MIND	R.CHARLES/M.GILLEY	17
20	24	SIZE SEVEN ROUND (MADE OF GOLD)	G.JONES/L.J.DALTON	19
21	25	IT'S ALL OVER NOW	JOHN ANDERSON	21
22	26	REAL LOVE	DOLLY PARTON (DUET WITH KENNY ROGERS)	23
23	27	I DON'T THINK I'M READY FOR YOU	ANNE MURRAY	25
24	6	LET IT ROLL (LET IT ROCK)	MEL MCDANIEL	22
25	10	MY OLD YELLOW CAR	DAN SEALS	24
26	28	SAVE THE LAST CHANCE	JOHNNY LEE	26
27	29	SHE'S SINGLE AGAIN	JANIE FRICKE	27
28	—	FOOLED AROUND AND FELL IN LOVE	T.G. SHEPPARD	30
29	30	DIM LIGHTS, THICK SMOKE (AND LOUD MUSIC)	VERN GOSDIN	29
30	—	THE FIREMAN	GEORGE STRAIT	31

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COUNTRY SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Country Singles chart.

LABEL	NO. OF TITLES ON CHART
RCA (19)	21
RCA/Curb (2)	
MCA (14)	17
MCA/Curb (2)	
Permian (1)	
WARNER BROS. (12)	15
Warner/Curb (3)	
EPIC (10)	11
Full Moon/Epac (1)	
COLUMBIA	10
CAPITOL (3)	7
Capitol/Curb (2)	
MTM (2)	
POLYGRAM	7
Mercury (5)	
Compleat (2)	
EMI-AMERICA (4)	5
Liberty (1)	
ATLANTIC	1
Atlantic/America (1)	
BERMUDA DUNES	1
EVERGREEN	1
LUV	1
NSD	1
Soundwaves (1)	
STEP ONE	1
WHITE GOLD	1

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

A-Z (LISTED BY TITLE)

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
16 40 HOUR WEEK (FOR A LIVIN')	(Music Corp. of America, BMI/MCA/Leeds, ASCAP/Patchwork, ASCAP/Don Schlitz, ASCAP)	
84 ALL I DO IS DREAM OF YOU	(Robbins, ASCAP)	
57 ANY TIME	(Rightsong, BMI)	
42 A BAR WITH NO BEER	(Hallnote, BMI)	
81 CALIFORNIA SLEEPING	(Cross Keys, ASCAP/Tree, BMI)	
35 CAROLINA IN THE PINES	(Mystery, BMI)	
64 COLD SUMMER DAY IN GEORGIA	(Tapadero, BMI/Cavesson, ASCAP)	
12 COUNTRY BOY	(Ackee, ASCAP)	
29 DIM LIGHTS, THICK SMDKE (AND LOUD LOUD MUSIC)	(Comet, BMI)	
6 DIXIE ROAD	(Southern Soul, BMI/Window, BMI)	
46 DIXIE TRAIN	(CBS, BMI/Latter End, BMI/Bright Sky, ASCAP)	
33 DON'T CALL HIM A COWBOY	(Southern Nights, ASCAP)	
99 DON'T CALL IT LOVE	(Pzazz, BMI/Snow, BMI) CPP	
73 DON'T CRY DARLIN'	(Dean Dillon, BMI/Larry Butler, BMI)	
62 DON'T MAKE ME WAIT ON THE MOON	(April, ASCAP)	
56 DOWN ON THE FARM	(Make Believeus, ASCAP/WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI)	
69 DRINKIN' AND DREAMIN'	(Two Sons, ASCAP/Blue Lake, BMI)	
52 FALLIN' IN LOVE	(April, ASCAP/Random Note, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP)	
31 THE FIREMAN	(Tree, BMI)	
30 FOOLED AROUND AND FELL IN LOVE	(Crabshaw, ASCAP)	
5 FORGIVING YOU WAS EASY	(Willie Nelson, BMI)	
94 GIRLS NIGHT OUT	(Welbeck, ASCAP/Blue Quill, ASCAP)	
74 GO DOWN EASY	(Irving, BMI/Danor, BMI)	
68 A GOOD LOVE DIED TONIGHT	(Blackwood Music, BMI/Shobi, BMI)	
50 HAVE I GOT A DEAL FOR YOU	(Songmedia, BMI/Friday Night, BMI)	
37 HE BURNS ME UP	(Unichappell, BMI)	
8 HEART TROUBLE	(Irving, BMI/Silverline, BMI)	
7 HELLO MARY LOU	(Unichappell, BMI/Six Continents, BMI/Champion, BMI) MCA	
20 HIGHWAYMAN	(White Oak, ASCAP)	
76 HOTTEST "EX" IN TEXAS	(Grand Coalition, BMI/Grand Alliance, BMI)	
36 I DON'T KNOW WHY YOU DON'T WANT ME	(Chelcait, BMI/Atlantic, BMI/Coolwell, ASCAP/Granite, ASCAP)	
25 I DON'T THINK I'M READY FOR YOU	(Happy Trails, BMI/Music Corp. of America, BMI)	
40 I NEVER MADE LOVE (TILL I MADE IT WITH YOU)	(Hall-Clement, BMI)	
39 I WANT EVERYONE TO CRY	(Warner-Tamerlane, BMI/Writers House, BMI/WB, ASCAP/Bob Montgomery, ASCAP)	
80 IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)	(Acuff-Rose, BMI)	
82 IF IT WAS ANY BETTER (I COULDN'T STAND IT)	(Tapadero, BMI/Lynn Shawn, BMI)	
45 IF YOU BREAK MY HEART	(Cross Keys, ASCAP/Tree, BMI/O'Lyric, BMI)	
15 I'M FOR LOVE	(Bocephus, BMI)	
72 IN A NEW YORK MINUTE	(Tree, BMI/O'Lyric, BMI)	
17 IT AIN'T GONNA WORRY MY MIND	(April, ASCAP/Lionhearted, ASCAP)	
86 IT'LL BE LOVE BY MORNING	(Allen Frizzell, BMI/Ski Slope, BMI)	
87 WE WORK	(Lionsmate, ASCAP/Fishin' Fool, BMI/Deb Dave, BMI)	
55 WHEN GIVIN' UP WAS EASY	(Cavesson, ASCAP)	
54 WHEN YOU GET A LITTLE LONELY	(Nick-Ov-Time, ASCAP/Screen Gems-EMI, BMI/Moon And Stars, ASCAP/WB-Elektra-Asylum, BMI/Mopage, BMI)	
44 WHITE LINE	(Emmylou, ASCAP/Irving, BMI)	
95 WHO'S THE BLOND STRANGER		
(Coral Reefer, BMI/Coconutley, ASCAP/Warner-Tamerlane, BMI/Blue Sky Rider Songs, BMI)		
78 WHY NOT TONIGHT	(Tree, BMI/Cross Keys, ASCAP/O'Lyric, BMI)	
92 WOMEN IN LOVE	(Hall-Clement, BMI)	
70 WORKING MAN	(Tapadero, BMI)	
88 YOU CAN ALWAYS SAY GOODBYE IN THE MORNING	(Bright Sky, ASCAP)	
71 YOU CAN'T MEASURE MY LOVE	(Littlefoot, BMI/Nekkid, BMI)	
51 YOU CAN'T RUN AWAY FROM YOUR HEART	(Screen Gems-EMI, BMI/Moon & Stars, BMI/Berger Bits, ASCAP)	
47 YOU DONE ME WRONG	(Cedarwood, BMI/Fort Knox, BMI)	
89 YOU'RE GOING OUT OF MY MIND	(CBS-U, ASCAP/Ideas Of March, ASCAP)	
14 IT'S A SHORT WALK FROM HEAVEN TO HELL	(Hall-Clement, BMI)	
21 IT'S ALL OVER NOW	(Abkco, BMI)	
61 IT'S JUST ANOTHER HEARTACHE	(Vogue, BMI/Dejamus, ASCAP)	
98 I'VE BEEN HAD BY LOVE BEFORE	(Coal Miners, BMI)	
18 LA SSO THE MOON	(Ensign, BMI)	
22 LET IT ROLL (LET IT ROCK)	(Arc, BMI)	
1 LITTLE THINGS	(Reynson, BMI)	
32 (LOVE ALWAYS) LETTER TO HOME	(Latter End, BMI)	
11 LOVE DON'T CARE	(Blue Moon, ASCAP/April, ASCAP/Labor Of Love, BMI)	
34 LOVE IS ALIVE	(Irving, BMI)	
85 LOVE IS WHAT WE MAKE IT	(Blackwood Music, BMI/Magic Castle, BMI)	
67 MAKE-UP AND FADED BLUE JEANS	(Shade Tree, BMI)	
9 MAYBE MY BABY	(SafeSpace, BMI/E.C.B., BMI/Warner-Tamerlane, BMI)	
38 MODERN DAY ROMANCE	(Golden Bridge, ASCAP/Mota, ASCAP)	
24 MY OLD YELLOW CAR	(Deb Dave, BMI/Briar Patch, BMI)	
63 MY TOOT TOOT		
(Sid Sim, BMI/Flat Town, BMI)		
28 NATURAL HIGH	(Mount Shasta, BMI)	
3 NOBODY WANTS TO BE ALONE	(Almo, ASCAP/Prince Street, ASCAP/Irving, BMI/Eaglewood, BMI)	
13 OLD HIPPIY	(Bellamy Bros., ASCAP)	
65 ONE BIG FAMILY	(Heart Of Nashville Foundation, ASCAP/BMI)	
10 OPERATOR, OPERATOR	(Goldline, ASCAP/Granite, ASCAP)	
75 PIECE OF MY HEART	(April, ASCAP/Keith Stegall, ASCAP)	
66 PLAYING FOR KEEPS	(Blackwood Music, BMI/O'Lyric, BMI/Tree, BMI)	
59 PRETTY LADY	(April, ASCAP/Keith Stegall, ASCAP)	
48 RADIO HEART	(Tapadero, BMI/Tom Collins, BMI)	
23 REAL LOVE	(Deb Dave, BMI/Mallven, ASCAP/Cotton Patch, ASCAP)	
26 SAVE THE LAST CHANCE	(Rick Hall, ASCAP/Terry Wood Ford, ASCAP)	
2 SHE KEEPS THE HOME FIRES BURNING	(Tom Collins, BMI/Collins Court, ASCAP/Lodge Hall, ASCAP)	
4 SHE'S A MIRACLE	(Pacific Island, BMI/Tree, BMI)	
96 (SHE'S GOT A HOLD OF ME WHERE IT HURTS) SHE WON'T LET GO	(Lyn Pen, BMI/Mercury Brothers, PRO)	
27 SHE'S SINGLE AGAIN	(Blackwood Music, BMI/April, ASCAP/New and Used, ASCAP)	
19 SIZE SEVEN ROUND (MADE OF GOLD)	(Taylor And Watts, BMI/Algee, BMI)	
77 SOMEBODY SHOULD LEAVE	(Tree, BMI/Choskee Bottom, ASCAP/Cross Keys, ASCAP)	
60 SOMEONE'S GONNA LOVE ME TONIGHT	(That's What She Said, BMI/Making Betts, BMI)	
58 SOMETIMES WHEN WE TOUCH	(Welbeck, ASCAP/ATV, BMI/Mann & Weil, BMI)	
83 STEP THAT STEP	(Gid, ASCAP)	
100 STRAIGHT LACED LADY	(Warner-Tamerlane, BMI/Three Ships, BMI)	
97 (THAT'S WHAT YOU DO) WHEN YOU'RE IN LOVE		
(Hall-Clement, BMI)		
49 THERE'S NO LOVE IN TENNESSEE	(Tom Collins, BMI/Tapadero, BMI)	
93 THERE'S NO WAY	(Alabama Band, ASCAP)	
41 TO BE LOVERS	(Acuff-Rose, BMI/Marledge, ASCAP)	
91 TRUE LOVE	(Benefit, BMI)	
79 UNWED FATHERS	(Tree, BMI/Big Ears, ASCAP/Bruised Orange, ASCAP)	
43 USED TO BLUE	(Montage, BMI/Captain Crystal, BMI)	
90 WARNING SIGN	(Deb Dave, BMI/Briar Patch, BMI)	
53 WE KNOW BETTER NOW	(Collins Court, ASCAP/Tom Collins, 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.

MEET PAINTS BLEAK CONCERT PICTURE

(Continued from page 50)

seen to get a record deal."

"There are people who get hit records who have never learned what to do on stage," maintained artist Eddie Reasoner. He said country labels should emulate rock and sign acts that are good on stage and try to capture that quality on record, rather than the other way around.

A speaker from the audience complained about the appearance of country acts and suggested there should be some kind of dress code: "I think when they go on stage they should at least look like they met somewhere before. And I think they shouldn't look like they've just over-

hauled their bus." Another speaker told Mandrell, "If you're looking for a gimmick, you should lower ticket prices."

Tony Conway of Buddy Lee Attractions told promoters they should turn down acts that charge them too much. "In country music, I honestly believe there's no one [who should charge] over \$12.50. We've got acts charging \$25, and it's not going to work. In 1985 and 1986, promoters are going to have to start promoting."

Bill Luther, who manages the Von Braun Civic Center in Huntsville, Ala., told the buyers that it

costs \$8,600 a day to run his facility "whether we do anything or not." Such expense, he added, is an impetus for creative promotions.

Luther said that many large companies in the Huntsville area buy large blocks of tickets to give to their employees. He warned, though, "If [Reagan's] tax package goes through, it's going to hurt our business, because companies won't be able to write off their ticket buys."

LACY J. DALTON

(Continued from page 51)

Vegas casinos where she's been performing into larger halls as part of a headline package.

She's currently touring with Hank Williams Jr., playing such venues as the Universal Amphitheatre, Red Rocks in Denver and the 16,000-seat Thomas A. Mach Arena. She'll also work with Merle Haggard in August and may do some dates with George Jones to capitalize on their charting duet single, "Size Seven Round (Made Of Gold)." She uses a four-piece back-up band and gets between \$4,000 and \$7,500 a night depending on the booking.

"We want to expose Lacy to younger audiences in larger halls," says manager Coburn. "She delivers onstage like few performers, especially women. If we get her in front of 40,000 or 50,000 people a week, Lacy will sell albums with no problem."

ACTIONMART

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Billboard

HOT COUNTRY SINGLES ACTION

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RADIO MOST ADDED



RETAIL BREAKOUTS

NATIONAL

130 REPORTERS

	NEW ADDS	TOTAL ON
WAYLON JENNINGS DRINKIN' AND DREAMIN' RCA	44	45
GENE WATSON COLD SUMMER DAY IN GEORGIA EPIC	31	47
NITTY GRITTY DIRT BAND MODERN DAY ROMANCE WARNER BROS.	29	107
REBA MCENTIRE HAVE I GOT A DEAL FOR YOU MCA	28	71
SAWYER BROWN USED TO BLUE CAPITOL/CURB	27	93

NATIONAL

63 REPORTERS

NUMBER REPORTING

DOLLY PARTON (DUET WITH KENNY ROGERS) REAL LOVE RCA	22
W. JENNINGS, W. NELSON, J. CASH, K. KRISTOFFERSON HIGHWAYMAN	22
JANIE FRICKE SHE'S SINGLE AGAIN COLUMBIA	18
JOHNNY LEE SAVE THE LAST CHANCE WARNER BROS.	17
ANNE MURRAY I DON'T THINK I'M READY FOR YOU CAPITOL	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
WMZQ Washington, DC
WPKX Washington, DC
WWVA Wheeling, WV

REGION 3

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

WJAZ Albany, GA
WWNC Asheville, NC
WPLO Atlanta, GA
WGUS Augusta, GA
WBQ Bristol, VA
WEZL Charleston, SC
WSOC-FM Charlotte, NC
WDOD Chattanooga, TN
WUSY Chattanooga, TN
WCOS Columbia, SC
WGTO Cypress Springs, FL
WFNC Fayetteville, NC
WESC Greenville, SC
WCRJ Jacksonville, FL
WIVK Knoxville, TN
WWOD Lynchburg, VA
WCMS Norfolk, VA
WHOO Orlando, FL
WWKA Orlando, FL
WPAP Panama City, FL
WKIX Raleigh, NC
WRNL Richmond, VA
WSLC Roanoke, VA
WQYK St. Petersburg, FL
WIRK West Palm Beach, FL
WTQR Winston-Salem, NC

REGION 4

IL, IN, KY, MI, OH, WI

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
KFKE Kansas City, MO
WDAF Kansas City, MO
KEBC Oklahoma City, OK
WOW Omaha, NE
KTTS Springfield, MO
KUSA St. Louis, MO
WIL-FM St. Louis, MO
KTPK Topeka, KS
KVOO Tulsa, OK
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
WTYV Dothan, AL
KHEY El Paso, TX
KPLX Fort Worth, TX
KIKK-FM Houston, TX
KILT Houston, TX
KSSN Little Rock, AR
KLLL Lubbock, TX
WMC-AM Memphis, TN
WOKK Meridian, MS
WKSJ-FM Mobile, AL
KNOE Monroe, LA
WLWI Montgomery, AL
WSM-AM Nashville, TN
WNOE New Orleans, LA
KYYX Odessa, TX
WPMO Pascagoula, MS
KBUC San Antonio, TX
KKYX San Antonio, TX
KRMD Shreveport, LA
KWKH Shreveport, LA
WACO Waco, TX
KLUR-FM Wichita Falls, TX

REGION 7

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

KRST Albuquerque, NM
KUZZ Bakersfield, CA
KSSS Colorado Spring, CO
KBQR-AM/FM Denver, CO
KLZ Denver, CO
KYGO Denver, CO
KVEG Las Vegas, NV
KIKF Orange, CA
KNIX-FM Phoenix, AZ
KSOP Salt Lake City, UT
KSON-AM San Diego, CA
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	TITLE	ARTIST	HOT BLACK POSITION
1	1	ROCK ME TONIGHT	FREDDIE JACKSON	1
2	5	SANCTIFIED LADY	MARVIN GAYE	2
3	3	SUDDENLY	BILLY OCEAN	5
4	4	ELECTRIC LADY	CON FUNK SHUN	9
5	2	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	6
6	10	CAN YOU HELP ME	JESSE JOHNSON'S REVUE	3
7	6	DEEP INSIDE YOUR LOVE	READY FOR THE WORLD	7
8	8	FREAK-A-RISTIC	ATLANTIC STARR	10
9	15	RASPBERRY BERET	PRINCE & THE REVOLUTION	4
10	13	HANGIN' ON A STRING	LOOSE ENDS	8
11	9	IN MY HOUSE	THE MARY JANE GIRLS	24
12	12	EVERYTHING SHE WANTS	WHAM!	13
13	17	SAVE YOUR LOVE (FOR # 1)	RENE & ANGELA	11
14	11	FRESH	KOOL & THE GANG	25
15	18	A WOMAN, A LOVER, A FRIEND	KLIQUE	15
16	7	MEETING IN THE LADIES ROOM	KLYMAXX	23
17	23	YOU TALK TOO MUCH	RUN-D.M.C.	19
18	16	DO YOU WANNA GET AWAY	SHANNON	22
19	—	SUSSUDIO	PHIL COLLINS	12
20	21	THROUGH THE FIRE	CHAKA KHAN	18
21	—	I WONDER IF I TAKE YOU HOME	LISA-LISA/FULL FORCE	21
22	27	MATERIAL THANGZ	DEELE	14
23	22	THINKING ABOUT YOUR LOVE	SKIPWORTH & TURNER	17
24	14	AXEL F	HAROLD FALTERMEYER	35
25	24	DANGEROUS	NATALIE COLE	16
26	28	BABIES	ASHFORD & SIMPSON	32
27	19	SMOOTH OPERATOR	SADE	39
28	—	TOO MANY GAMES	MAZE FEATURING FRANKIE BEVERLY	20
29	—	DANGEROUS	PENNYE FORD	48
30	—	LOVE ON THE RISE	KENNY G & KASHIF	26

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	ROCK ME TONIGHT	FREDDIE JACKSON	1
2	3	CAN YOU HELP ME	JESSE JOHNSON'S REVUE	3
3	6	RASPBERRY BERET	PRINCE & THE REVOLUTION	4
4	2	SANCTIFIED LADY	MARVIN GAYE	2
5	9	HANGIN' ON A STRING	LOOSE ENDS	8
6	7	DEEP INSIDE YOUR LOVE	READY FOR THE WORLD	7
7	18	SAVE YOUR LOVE (FOR # 1)	RENE & ANGELA	11
8	13	SUSSUDIO	PHIL COLLINS	12
9	15	MATERIAL THANGZ	DEELE	14
10	14	TOO MANY GAMES	MAZE FEATURING FRANKIE BEVERLY	20
11	17	THINKING ABOUT YOUR LOVE	SKIPWORTH & TURNER	17
12	5	ELECTRIC LADY	CON FUNK SHUN	9
13	10	DANGEROUS	NATALIE COLE	16
14	8	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	6
15	11	THROUGH THE FIRE	CHAKA KHAN	18
16	12	SUDDENLY	BILLY OCEAN	5
17	4	FREAK-A-RISTIC	ATLANTIC STARR	10
18	20	A WOMAN, A LOVER, A FRIEND	KLIQUE	15
19	25	TELEPHONE	DIANA ROSS	28
20	16	EVERYTHING SHE WANTS	WHAM!	13
21	23	LOVE ON THE RISE	KENNY G & KASHIF	26
22	27	I WONDER IF I TAKE YOU HOME	LISA-LISA/FULL FORCE	21
23	21	YOU TALK TOO MUCH	RUN-D.M.C.	19
24	26	ANIMAL INSTINCT	COMMODORES	27
25	—	WHO'S HOLDING DONNA NOW	DEBARGE	34
26	—	ATTACK ME WITH YOUR LOVE	CAMEO	29
27	—	19	PAUL HARDCASTLE	30
28	—	ITCHIN' FOR A SCRATCH	THE FORCE MD'S	36
29	—	LET'S GO OUT TONIGHT	NILE RODGERS	40
30	—	IT'S OVER NOW	LUTHER VANDROSS	44

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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 (7)	14
Mirage (2)	
Atlantic/Tommy Boy (1)	
Cotillion (1)	
Mirage/Emergency (1)	
Modern (1)	
Philly World (1)	
COLUMBIA	9
MCA (6)	8
Constellation/MCA (1)	
Virgin/MCA (1)	
MOTOWN (2)	8
Gordy (6)	
RCA (4)	8
Total Experience (3)	
Planet (1)	
ELEKTRA (4)	7
Solar (3)	
CAPITOL	6
ARISTA (4)	5
Jive (1)	
EPIC (3)	5
Portrait (1)	
Tabu (1)	
POLYGRAM	5
Mercury (3)	
Atlanta Artists (1)	
De-Lite (1)	
WARNER BROS. (3)	5
Paisley Park (1)	
Sire (1)	
A&M	3
PROFILE	2
CBS ASSOCIATED	1
CHRYSALIS	1
CRITIQUE	1
ISLAND	1
4th & B'Way (1)	
JAMPACKED	1
JEM	1
Golden Boy (1)	
MALACO	1
PALO ALTO	1
TBA (1)	
PANDISC	1
PHILLY WORLD	1
PRELUDE	1
SELECT	1
SOUNDTOWN	1
SUNNYVIEW	1
URBAN SOUND	1

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

A-Z (LISTED BY TITLE)

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
30 19	(Oval, ASCAP)	
76 ALL NIGHT	(Not Listed)	
71 ANGEL	(WB, ASCAP/Blue Disque ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP)	
27 ANIMAL INSTINCT	(Zomba, ASCAP)	
29 ATTACK ME WITH YOUR LOVE	(Larry Jr., BMI/King Kendrick, BMI/All Seeing Eye, ASCAP)	
35 AXEL F	(Famous, ASCAP)	
32 BABIES	(Nick-O-Val, ASCAP)	
31 BABY COME AND GET IT	(Dyad, BMI/Eiseman, BMI/Hen-AI, BMI/Kings Road, BMI)	
38 BODYSNATCHER	(Hip Trip, BMI/Midstar, BMI)	
59 BORN IN THE U.S.A.	(Bruce Springsteen, ASCAP)	
72 BOYFRIEND	(Swelka, BMI)	
47 BRING BACK YOUR LOVE	(Chappell, ASCAP/Richer, ASCAP)	
69 CALL ME MR. TELEPHONE	(MCA, ASCAP)	
3 CAN YOU HELP ME	(Crazy People, ASCAP/Almo, ASCAP)	
95 CANT STOP	(Stone City, ASCAP/National League, ASCAP)	
50 CANT WAIT TIL TOMMOROW	(Jennifer, BMI/Leigh, BMI/Walpergus, ASCAP/WB, ASCAP/Hook And Line, ASCAP)	
86 CHANGE YOUR MIND	(Fanny Mac, BMI)	
84 CHEY CHEY KULE	(Philly World, BMI)	
83 (CLOSEST THING TO) PERFECT	(Golden Torch, ASCAP/See This House, ASCAP/Gold Horizon, ASCAP/Sudano, BMI/Black Stallion, BMI)	
98 (COME ON) SHOUT	(Welbeck, ASCAP/Anidricks, ASCAP/Chilly D, ASCAP/WB, ASCAP)	
88 DANCIN' IN THE KEY OF LIFE	(Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)	
48 DANGEROUS	(Temp. Co., BMI)	
16 DANGEROUS	(Welbeck, ASCAP/Anidricks, ASCAP/Stephen Mitchell, ASCAP)	
7 DEEP INSIDE YOUR LOVE	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)	
22 DO YOU WANNA GET AWAY	(Emergency, ASCAP/Jobete, ASCAP/Green Star, ASCAP)	
85 DONT GET STOPPED IN BEVERLY HILLS	(Overdue, ASCAP/WB, ASCAP/Hip Trip, BMI/Lakiva, BMI/Irving, BMI/Dark Idol, BMI)	
60 DONT KEEP ME WAITING	(Hip Trip, BMI/Midstar, BMI)	
70 DONT SAY NO	(Mighty M, ASCAP/Matak, ASCAP/RC, ASCAP/Black Lion, ASCAP)	
41 DOUBLE OH-OH	(Bridgeport, BMI/Duexvon, BMI)	
9 ELECTRIC LADY	(Funk Groove, ASCAP/Zomba, ASCAP)	
13 EVERYTHING SHE WANTS	(Morrison Leahy, ASCAP/Chappell, ASCAP)	
43 FEEL SO REAL	(Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)	
51 FIDELITY	(Flyte Tyme, ASCAP)	
49 FRANKIE	(IDG, ASCAP)	
10 FREAK-A-RISTIC	(Almo, ASCAP/Jodaway, ASCAP)	
62 FREeway OF LOVE	(Gratitude Sky, ASCAP/Polo Grounds, BMI)	
25 FRESH	(Delightful, BMI)	
54 GIRLS LOVE THE WAY HE SPINS	(Grandmaster Flash, ASCAP/Grandpa Lou's, ASCAP)	
56 GLOW	(Stone City, ASCAP/National League, ASCAP)	
8 HANGIN' ON A STRING	(Virgin, ASCAP/Brampton, ASCAP)	
61 HOLD ME	(Unicity, BMI/Off Backstreet, BMI/Limited Funds, BMI)	
82 HOW CAN YOU SAY THAT IT'S OVER	(Nerobup, BMI/Tomjohn, BMI)	
99 I FOUND MY BABY	(Temp. Co., BMI)	
96 I JUST WANNA HANG AROUND YOU	(WB, ASCAP/Gravity Raincoat, ASCAP/Unicity, ASCAP/No Pain No Gain, ASCAP/Joh-Dan, ASCAP/AI Dente, ASCAP)	
74 I WANNA BE A B BOY	(Wicked Stepmother, ASCAP/Wedot, ASCAP)	
21 I WONDER IF I TAKE YOU HOME	(Personal, ASCAP/Mokojumbi, BMI)	
58 IF YOU LOVE SOMEBODY SET THEM FREE	(Magnetic, BMI/Reggatta, BMI/Illegal, BMI)	
53 I'M SORRY	(Temp.Co., BMI)	
24 IN MY HOUSE	(Stone City, ASCAP/Jay Warner, ASCAP)	
100 INNOCENT	(Flyte Tyme, ASCAP/Avante Garde, ASCAP)	
36 ITCHIN' FOR A SCRATCH	(T-girl, BMI/T-Boy, ASCAP/Go-Go, ASCAP)	
44 IT'S OVER NOW	(April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)	
89 JUST ANOTHER NIGHT (WITHOUT YOUR LOVE)	(Truman, BMI/Huemar, BMI/CBS, BMI/Diesel, BMI)	
37 KEEP GIVIN' ME LOVE	(Unichappell, BMI/Mr.Dupper, BMI/Chappell, ASCAP/Richer, ASCAP)	
42 KING TUT	(Oval, PRS)	
73 LEADER OF THE PACK	(ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)	
40 LET'S GO OUT TONIGHT	(Plan 9, ASCAP/WB, ASCAP)	
45 LOST IN LOVE	(Colgems-EMI, ASCAP)	
90 LOVE ATTACK	(Whooping Crane, BMI)	
26 LOVE ON THE RISE	(MCA, ASCAP/Little Tanya, ASCAP/Wayne A.Braitwaite, ASCAP/New Music, BMI) MCA	
81 LOVE WILL FIND A WAY	(Warner Bros., ASCAP/Brockman, ASCAP)	
14 MATERIAL THANGZ	(Hip Trip, BMI/Deete Reelee, BMI/Midstar, BMI)	
23 MEETING IN THE LADIES ROOM	(Hip-Trip, BMI/Midstar, BMI)	
92 MY TOOT TOOT	(Sid Sim, BMI/Flattown, BMI)	
79 MY TU-TU	(Sid Sim, BMI/Flattown, BMI)	
33 OH YEAH!	(Foster Frees, ASCAP/Shankman de Blasio, BMI/Bleuign, ASCAP/Pal Dog, ASCAP)	
64 ONE BAD APPLE	(Fame, ASCAP)	
78 OUT ON A LIMB	(April, ASCAP/Midnight Magnet, ASCAP)	
80 POSSESSION OBSESSION	(Hot-cha, BMI/Unichappell, BMI/Fust Buza, BMI)	
68 RAPPIN'	(Funk Groove, ASCAP/Zomba, ASCAP/Go-Go, ASCAP/Broome Street, ASCAP)	
4 RASPBERRY BERET	(Controversy, ASCAP)	
94 RHYTHM OF THE NIGHT	(Edition Sunset, ASCAP/Arista, ASCAP)	
1 ROCK ME TONIGHT	(Bush Burnin', BMI)	
2 SANCTIFIED LADY	(April, ASCAP/Bug Pie, ASCAP/Connie's Bank Of Music, ASCAP)	
11 SAVE YOUR LOVE (FOR # 1)	(A La Mode, ASCAP)	
55 SEXY WAYS	(Stone Diamond, BMI)	
52 SHOW SOME RESPECT	(Chappell, ASCAP/Rightsong, BMI/Sookloozy, BMI)	
39 SMOOTH OPERATOR	(Adu, MCPS/St.John, MCPS)	
63 STRANGE AND FUNNY	(Womack's London House, ASCAP/Ashtray, BMI)	
5 SUDDENLY	(Zomba, ASCAP/Willesden, BMI)	
12 SUSSUDIO	(Phil Collins, ASCAP/Pun, ASCAP)	
67 SWING LOW	(Arrival, BMI)	
65 TAKE NO PRISONERS (IN THE GAME OF LOVE)	(Chappell, ASCAP/Rightsong, BMI/Sookloozy, BMI)	
87 TAKE YOUR HEART AWAY	(Stonessee, ASCAP)	
91 TEASER	(Shapiro Bernstein, ASCAP/Painted Desert, BMI)	
28 TELEPHONE	(Pure Love, ASCAP)	
75 TELL ME WHATYOU WANT	(Jobete, ASCAP/Axtriss, ASCAP/House Of Champions, ASCAP/E.J.Gurren, ASCAP)	
57 THINGS CAN ONLY GET BETTER	(Howard Jones, BMI/Warner-Tamerlane, BMI)	
17 THINKING ABOUT YOUR LOVE	(Larry Spier, ASCAP)	
18 THROUGH THE FIRE	(Dyad, BMI/Foster Frees, ASCAP/Nerobup, BMI/Tom John, BMI)	
20 TOO MANY GAMES	(Amazement, BMI)	
93 WALKING ON THE CHINESE WALL	(Noa-Noa, ASCAP/Glass Sea, ASCAP/Make Zee, BMI)	
77 WATCHING YOU	(Philly World, 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 Moigull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

New Orleans Street Jocks Get Together

BY JEFF HANNUSCH

NEW ORLEANS Street Jocks Inc. is a newly formed group that hopes to organize the estimated 1,000 DJs in this dance-happy city.

New Orleans is noted for its live music, yet discos are in many cases outdrawing bands in head-to-head competition, according to SJI president Cleon C. Floyd. Today the Crescent City's largest DJ groups, the Disco Players and the Sugar Hill Bunch, regularly play to audiences in excess of 1,000.

Floyd says one of SJI's primary

goals is to regulate the fees jocks are paid. "We've had a lot of problems with jocks undercutting each other," he says. "We want to set prices according to the size of a club, admission, attendance, and if the club advertises. It's going to take a lot of cooperation from the jocks and the clubs, but we'd like to get to the point where we can help book jocks, and get an explanation if a jock gets fired before a new one is hired."

New Orleans has only one contemporary black radio station, so the club jocks play an important

role in breaking new releases. James Young, who works as a DJ under the name of Soulman Jimmy, claims it was local club play that led to the national breakout of records such as Jean Knight's "My Toot Toot" and Denise LaSalle's cover version, "My Tu Tu."

Floyd predicts that SJI will have more than 60 charter members. More information about SJI can be obtained by writing 2045 Huntsville St., Kenner, La. 70062.



He's Got a System. Mic Murphy, lead singer of Mirage group the System, talks about songwriting at a recent ASCAP East Coast songwriting workshop.

For fast action, use

ACTIONMART

the Billboard Classified. Call Jeff Serette toll free at (800) 223-7524 (NY residents dial 764-7388).

Billboard

HOT BLACK SINGLES ACTION

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RADIO MOST ADDED



RETAIL BREAKOUTS

NATIONAL 90 REPORTERS

ARTIST	NEW ADDS	TOTAL ON
ARETHA FRANKLIN FREEWAY OF LOVE ARISTA	45	46
RICK JAMES GLOW GORDY	32	53
PATTI LABELLE STIR IT UP MCA	22	22
STEVE ARRINGTON DANCIN' IN THE KEY OF LIFE ATLANTIC	22	25
LUTHER VANDROSS IT'S OVER NOW EPIC	20	56

NATIONAL 142 REPORTERS

ARTIST	NUMBER REPORTING
CAMEO ATTACK ME WITH YOUR LOVE ATLANTA ARTISTS	18
EUGENE WILDE CHEY CHEY KULE PHILLY WORLD	16
THE FOUR TOPS SEXY WAYS MOTOWN	12
LUTHER VANDROSS IT'S OVER NOW EPIC	12
PAUL HARDCASTLE 19 CHRYSALIS	12

REGION 1

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

WILD Boston, MA
WKND Hartford, CT
WNHC New Haven, CT
WDKX-FM Rochester, NY

REGION 2

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

WWIN-FM Baltimore, MD
WXYV Baltimore, MD
WRKS New York, NY
WNJR Newark, NJ
WOCQ Ocean City, MD
WDAS-FM Philadelphia, PA
WUSL Philadelphia, PA
WAMO Pittsburgh, PA
WDJY Washington, DC
WHUR Washington, DC

REGION 3

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

WAOK Atlanta, GA
WIGO Atlanta, GA
WVEE Atlanta, GA
WPAL Charleston, SC
WWWZ Charleston, SC
WGIV Charlotte, NC
WPEG Charlotte, NC
WJTT Chatanooga, TN
WRBD Ft. Lauderdale, FL
WOMG Greensboro, NC
WJAX-AM Jacksonville, FL
WJAX-FM Jacksonville, FL
WPDQ Jacksonville, FL
WEDR Miami, FL
WOWI Norfolk, VA
WRAP Norfolk, VA
WORLD Orlando, FL
WPLZ Petersburg, VA
WANT Richmond, VA
WEAS Savannah, GA
WRXB St. Petersburg, FL
WVDM Sumter, SC
WANM Tallahassee, FL
WWIL-FM Wilmington, NC
WAAA Winston-Salem, NC

REGION 4

IL, IN, KY, MI, OH, WI

WBMX Chicago, IL
WGCI-FM Chicago, IL
WJPC Chicago, IL
WBLZ Cincinnati, OH
WCIN Cincinnati, OH
WDMT Cleveland, OH
WJMO Cleveland, OH
WZAK Cleveland, OH
WDAO Dayton, OH
WGPR Detroit, MI
WJLB Detroit, MI
WKWM Grand Rapids, MI
WTLC Indianapolis, IN
WJYL Louisville, KY
WLLO 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

REGION 1

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

Cambridge 1-Stop Boston, MA
Cavages Cheektowaha, NY
Easy Records 1-Stop N.Quincy, MA
Hill Records E. Norwalk, CT
Mass One-Stop Boston, MA
Skippy White's Mattapan, MA

REGION 2

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

A-1 One Stop New York, NY
AI Wicke Records Elizabeth, NJ
Broadway Record Museum Camden, NJ
C&M 1-Stop Hyattsville, MD
Disc-O-Mat New York, NY
Gola Electronics Philadelphia, PA
Harmony Music Bronx, NY
J&R Music World New York, NY
Kemp Mill Beltsville, MD
King James Records Philadelphia, PA
Olsens Record & Tape Ltd. Washington, DC
P & L Records Philadelphia, PA
Record & Tape Collector Baltimore, MD
Record Outlet Pittsburgh, PA
Richman Brothers Pennsauken, NJ
Sabins Records Washington, DC
Sam K Records Washington, DC
Stratford Garden City, NY
The Wiz Washington, DC
The Wiz Brooklyn, NY
Tower New York, NY
Tower Washington, DC
Universal One-Stop Philadelphia, PA
Vogels Elizabeth, NJ
Waxie Maxie Washington, DC
Webb's Dept Store Philadelphia, PA
Win's Records Long Island City, NY
Your Record Shop Baltimore, MD

REGION 3

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

Album Den Richmond, VA
Bibb One Stop Charlotte, NC
Cals Records Jacksonville, FL
Camelot Decatur, GA
Camelot Atlanta, GA
Churchill's Richmond, VA
D.J. Records Jacksonville, FL
Frankie's Got It Norfolk, VA
Goldmine Records Atlanta, GA
Jerry Bassin's 1-Stop N.Miami Beach, FL
Nova Records 1-Stop Norcross, GA
One-Stop Records Atlanta, GA
Peaches N. Miami, FL
Peppermint Records Atlanta, GA
Pritchetts St. Petersburg, FL
Record Boutique Winston-Salem, NC
Second Act Atlanta, GA
Shazada Records Charlotte, NC
Southern Music Orlando, FL
Specs Records Miami, FL
Tidewater One-Stop Norfolk, VA
Tropical Records Miami, FL
Tucker's Record Shop Knoxville, TN

REGION 4

IL, IN, KY, MI, OH, WI

Angott 1-Stop Detroit, MI
Audi's One Stop Milwaukee, WI
Barneys Chicago, IL
Central 1-Stop Columbus, OH
Cleveland One-Stop Cleveland, OH
Color Rite Records Chicago, IL
Damon's Detroit, MI
Detroit Audio Systems Detroit, MI
Eklund Enterprises Kansas City, MO
Filmore Records Cleveland, OH
Fletcher's One Stop Chicago, IL
Gemini One-Stop Cleveland, OH
Greater Detroit Detroit, MI
Jimmy's Records Chicago, IL
Kendricks Records Detroit, MI
Metro Music Chicago, IL
Music Master Chicago, IL
Musicland Southfield, MI
Northern Records Cleveland, OH
Old Town Record Shop Hamtramck, MI
Professional Records & Tapes Detroit, MI
Radio Doctors Milwaukee, WI
Record Den Cleveland, OH
Record Rendezvous Cleveland, OH
Record Theatre N.Randall, OH
Singer One Stop Chicago, IL
Sound Asylum Toledo, OH
Sounds Good Chicago, IL

REGION 5

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

CML-One Stop St. Louis, MO
Hudson's Embassy St. Louis, MO
Musicland St. Louis, MO
Musicvision Jennings, MO
Northern Lights St. Paul, MN
Sound Town St. Louis, MO
Uptown Records St. Louis, MO

REGION 6

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

All South Distributors New Orleans, LA
Big State Distributors Dallas, TX
Bowie's Records Baton Rouge, LA
Brown Sugar New Orleans, LA
Curly Dallas, TX
Discount Records Nashville, TN
H&W Records Dallas, TX
Hastings Records Houston, TX
Kings Record Mart Dallas, TX
Mushroom New Orleans, LA
Music Center, One Stop Birmingham, AL
Peaches Memphis, TN
Peaches New Orleans, LA
Pop Tunes Memphis, TN
Poplar Tunes Memphis, TN
Reeses Records Dallas, TX
Sam's Records Dallas, TX
Select-O-Hits Memphis, TN
Sound Warehouse Metairie, LA
Southern Records New Orleans, LA
Southwest Distributing Houston, TX
Stans Record Service Shreveport, LA
Sunbelt Music Dallas, TX
Tape City U.S.A. Metairie, LA
Western Merch. One Stop Houston, TX
Wherehouse Metairie, LA

REGION 7

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

Circles Phoenix, AZ
City One Stop Los Angeles, CA
Flipside Records Los Angeles, CA
Fortune Records Inglewood, CA
Jazz City Los Angeles, CA
Malt Shop Denver, CO
Mid-Cities Los Angeles, CA
Music Brokers Los Angeles, CA
On Target San Diego, CA
Riverwood Music Inglewood, CA
Sun State Los Angeles, CA
Tower San Diego, CA
Wherehouse Gardena, CA
Wherehouse Los Angeles, CA
World Of Records Los Angeles, CA

REGION 8

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

Evans House Of Music San Francisco, CA
Leopold's Records San Jose, CA
Leopold's Records Berkeley, CA
Music Menu Seattle, WA
Music People Oakland, CA
Record Factory Oakland, CA
Tower San Francisco, CA
Tower Seattle, WA
Wauzi Records San Francisco, CA

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

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

TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	5	3	14	WHITNEY HOUSTON ARISTA AL8-8212 (8.98) 1 week at No. One	WHITNEY HOUSTON
2	1	1	14	LUTHER VANDROSS EPIC FE 39882	THE NIGHT I FELL IN LOVE
3	3	8	7	FREDDIE JACKSON CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
4	4	5	9	PRINCE & THE REVOLUTION PAISLEY PARK 25286-1/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
5	6	6	16	THE MARY JANE GIRLS GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
6	2	2	15	MAZE FEATURING FRANKIE BEVERLY CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
7	7	4	29	KOOL & THE GANG ● DE-LITE 822943-M-1/POLYGRAM (8.98) (CD)	EMERGENCY
8	9	10	17	JESSE JOHNSON'S REVUE A&M 6-5024 (6.98)	JESSE JOHNSON'S REVUE
9	12	12	48	BILLY OCEAN ▲ JIVE JL8-8213/ARISTA (8.98) (CD)	SUDDENLY
10	8	7	20	SADE PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
11	11	13	8	CON FUNK SHUN MERCURY 824345-1M-1 (8.98)	ELECTRIC LADY
12	15	—	2	MARVIN GAYE COLUMBIA FC39916	DREAM OF A LIFETIME
13	10	9	25	KLYMAXX CONSTELLATION/MCA 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
14	14	16	8	RICK JAMES GORDY 6135GL/MOTOWN (8.98)	GLOW
15	13	11	15	DEBARGE ● GORDY 6123 GL/MOTOWN (8.98)	RHYTHM OF THE NIGHT
16	20	19	20	RUN-D.M.C. ● PROFILE PRO 1205 (8.98)	KING OF ROCK
17	19	20	8	ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS
18	17	15	20	COMMODORES MOTOWN 6124ML (8.98)	NIGHTSHIFT
19	16	14	22	SOUNDTRACK ▲ MCA 5547 (8.98) (CD)	BEVERLY HILLS COP
20	22	23	21	WHAM! ▲ CDLUMBIA FC39595 (CD)	MAKE IT BIG
21	21	21	55	TINA TURNER ▲ ⁴ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
22	27	35	5	READY FOR THE WORLD MCA 5594 (8.98)	READY FOR THE WORLD
23	23	25	12	ALEXANDER O'NEAL TABU FZ 39331/EPIC	ALEXANDER O'NEAL
24	18	18	37	NEW EDITION ▲ MCA 5515 (8.98) (CD)	NEW EDITION
25	25	26	28	TEENA MARIE ● EPIC FE39528	STARCHILD
26	28	32	7	EARL KLUGH WARNER BROS. 25262-1 (8.98) (CD)	SODA FOUNTAIN SHUFFLE
27	40	—	2	UTFO SELECT 21614 (8.98)	UTFO
28	33	22	33	WHODINI ● JIVE JL8-8251/ARISTA (8.98)	ESCAPE
29	29	31	28	MADONNA ▲ ⁴ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
30	35	40	5	LOOSE ENDS MCA 5588 (8.98)	A LITTLE SPICE
31	32	34	21	GEORGE BENSON WARNER BROS. 25178-1 (8.98) (CD)	20/20
32	31	29	33	ASHFORD & SIMPSON ● CAPITOL ST-12366 (8.98)	SOLID
33	26	17	11	USA FOR AFRICA ▲ ² COLUMBIA USA 40043	WE ARE THE WORLD
34	34	36	47	THE POINTER SISTERS ▲ ² PLANET BXL1-4706/RCA (8.98) (CD)	BREAK OUT
35	36	28	10	MELBA MOORE CAPITOL ST-12382 (8.98)	READ MY LIPS
36	38	44	8	KLIQUE MCA 5532 (8.98)	LOVE CYCLES
37	43	48	6	PHIL COLLINS ▲ ² ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
38	44	50	5	KENNY G. ARISTA AL8-8282 (8.98)	GRAVITY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	41	6	SHANNON MIRAGE 90267/ATLANTIC (8.98)	DO YOU WANNA GET AWAY
40	37	27	25	THE GAP BAND TOTAL EXPERIENCE TEL8-5705/RCA (8.98)	GAP BAND VI
41	30	30	14	PAUL HARDCASTLE PROFILE PRO 1206 (8.98)	RAIN FOREST
42	42	53	5	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98)	MAGIC TOUCH
43	52	38	33	THE TEMPTATIONS GORDY 611GL/MOTOWN (8.98)	TRULY FOR YOU
44	45	46	7	BILL WITHERS COLUMBIA FC39887	WATCHING YOU, WATCHING ME
45	47	33	14	GLADYS KNIGHT & THE PIPS COLUMBIA FC 39423	LIFE
46	46	37	17	WILTON FELDER MCA 5510 (8.98)	SECRETS
47	24	24	6	THE REDDINGS POLYDOR 823332-1Y1/POLYGRAM (8.98)	IF LOOKS COULD KILL
48	49	54	28	MIDNIGHT STAR ● SOLAR 60384/ELEKTRA (8.98) (CD)	PLANETARY INVASION
49	41	42	10	STEVE ARRINGTON ATLANTIC 81245 (8.98)	DANCIN' IN THE KEY OF LIFE
50	50	56	36	CHAKA KHAN ▲ WARNER BROS. 25162-1 (8.98) (CD)	I FEEL FOR YOU
51	48	39	39	DIANA ROSS ● RCA AFL1-5009 (8.98) (CD)	SWEPT AWAY
52	51	45	13	SOUNDTRACK MOTOWN 6128ML (8.98)	BERRY GORDY'S THE LAST DRAGON
53	53	47	32	PHILIP BAILEY ● COLUMBIA FC 39542	CHINESE WALL
54	56	57	28	EUGENE WILDE PHILLY WORLD 90239/ATLANTIC (8.98)	EUGENE WILDE
55	NEW ▶			DEELE SOLAR 60410/ELEKTRA (8.98)	MATERIAL THANGZ
56	58	58	37	GLENN JONES RCA NFL1-8036 (8.98)	FINESSE
57	57	59	86	LIONEL RICHIE ▲ ⁸ MOTOWN 6059ML (8.98) (CD)	CAN'T SLOW DOWN
58	NEW ▶			NATALIE COLE MODERN 90270/ATLANTIC (8.98)	DANGEROUS
59	59	64	5	BOBBY WOMACK BEVERLY GLEN 10006 (8.98)	SOMEDAY WE'LL ALL BE FREE
60	60	74	31	AL JARREAU WARNER BROS. 25706-1 (8.98) (CD)	HIGH CRIME
61	61	62	9	THE EMOTIONS MOTOWN 6136ML (8.98)	IF I ONLY KNEW
62	64	52	7	GEORGE HOWARD TBA TB 205/PALO ALTO (8.98)	DANCING IN THE SUN
63	63	49	41	KURTIS BLOW MERCURY 822420-1M-1/POLYGRAM (8.98)	EGO TRIP
64	54	51	11	THIRD WORLD COLUMBIA FC 39877	SENSE OF PURPOSE
65	68	—	2	HOWARD JONES ELEKTRA 60390 (8.98)	DREAM INTO ACTION
66	55	43	17	GRANDMASTER FLASH ELEKTRA 60389 (8.98)	THEY SAID IT COULDN'T BE DONE
67	65	66	20	DAVID SANBORN WARNER BROS. 25150-1 (8.98)	STRAIGHT TO THE HEART
68	73	68	30	FAT BOYS ● SUTRA SUS 1015 (8.98)	FAT BOYS
69	70	60	36	JEFFREY OSBORNE ● A&M SP-5017 (8.98) (CD)	DON'T STOP
70	62	63	28	THE WHISPERS SOLAR 60356/ELEKTRA (8.98) (CD)	SO GOOD
71	69	55	16	JEFF LORBER ARISTA AL8-8269 (8.98)	STEP BY STEP
72	72	65	11	THE MANHATTANS COLUMBIA FC 39277	TOO HOT TO STOP IT
73	71	61	13	SOUNDTRACK MCA 5561 (8.98)	INTO THE NIGHT
74	66	67	32	DARYL HALL & JOHN OATES ▲ ² RCA AFL1-5309 (9.98)	BIG BAM BOOM
75	67	69	3	DENISE LASALLE MALACO 7422 (8.98)	LOVE TALKIN'

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

BILLBOARD'S BLACK CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Black Singles, 1948-1984
- Top Ten Black Singles, 1948-1984
- Top Black Singles Of The Year, 1946-1984
- Number One Black Albums, 1965-1984
- Top Ten Black Albums, 1965-1984
- Top Black Albums Of The Year, 1966-1984

FOR INFORMATION, WRITE: Billboard Chart Research, Attn: Debra Todd, 1515 Broadway, New York, NY 10036

HOT DANCE/DISCO

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLUB PLAY	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	8	THINKING ABOUT YOUR LOVE 4TH & B'WAY BWAY414/ISLAND	◆ SKIPWORTH & TURNER 1 week at No. One
2	3	17	4	ANGEL/INTO THE GROOVE SIRE 0-20335/WARNER BROS.	◆ MADONNA
3	1	2	10	I WONDER IF I TAKE YOU HOME COLUMBIA 44-05203	LISA LISA AND CULT JAM WITH FULL FORCE
4	7	23	3	19 CHRYSALIS 4V9-42875	◆ PAUL HARDCASTLE
5	5	11	6	SAVE YOUR LOVE (FOR #1) MERCURY 880 731-1	RENE & ANGELA
6	8	10	7	DANGEROUS (REMIX) MODERN 0-96885/ATLANTIC	◆ NATALIE COLE
7	10	15	6	YOU SPIN ME ROUND (LIKE A RECORD)/MISTY CIRCLES EPIC 49-05208	◆ DEAD OR ALIVE
8	11	18	5	WOULD I LIE TO YOU? RCA PW14079	◆ EURYTHMICS
9	13	13	8	FUZZ DANCE (EP) SIRE 25273/WARNER BROS.	VARIOUS ARTISTS
10	17	22	5	AROUND THE WORLD IN A DAY (LP CUTS) PAISLEY PARK 25286-1/WARNER BROS.	PRINCE & THE REVOLUTION
11	19	25	4	ANIMAL INSTINCT/LIGHTIN' UP THE NIGHT MOTOWN 4535MG	◆ COMMODORES
12	12	12	8	HANGIN' ON A STRING (CONTEMPLATING) MCA 23543	◆ LOOSE ENDS
13	23	26	4	KING TUT PROFILE PRO-7070	◆ PAUL HARDCASTLE
14	6	1	10	CALL ME MR. TELEPHONE MCA 23546	◆ CHEYNE
15	4	6	10	IMAGINATION CAPITOL V-8638	◆ BELOUIS SOME
16	21	21	7	TELEPHONE/CHAIN REACTION SIRE 0-20328/WARNER BROS.	STYLE
17	22	24	5	BLACK CARS HME 4W9-05205	◆ GINO VANNELLI
18	9	5	11	SUSSUDIO ATLANTIC 0-86895	◆ PHIL COLLINS
19	14	4	11	DO YOU WANNA GET AWAY MIRAGE 0-96892/ATLANTIC	◆ SHANNON
20	27	29	4	CAN YOU HELP ME/FREE WORLD A&M SP-12129	JESSE JOHNSON'S REVUE
21	16	7	9	EVERYTHING SHE WANTS/LIKE A BABY COLUMBIA 44-05180	◆ WHAM!
22	41	—	2	GLOW GORDY 4539GG/MOTOWN	RICK JAMES
23	28	35	3	TONIGHT (LOVE WILL MAKE IT RIGHT) FRESH FRE001X	HANSON & DAVIS
24	26	34	4	WORK THAT DREAM A&M SP-12128	NOVEMBER GROUP
25	34	39	3	THE NATURE OF THINGS (REMIX) WARNER BROS. 0-20331	NARADA MICHAEL WALDEN
26	31	36	4	SQUARE ROOMS MERCURY 822 241-1	◆ AL CORLEY
27	42	—	2	THE PERFECT KISS QWEST 0-20330/WARNER BROS.	◆ NEW ORDER
28	39	—	2	TOO TURNED ON VANGUARD SPV-82	ALISHA
29	29	31	5	PADLOCK (EP) GARAGE ITG2001/ISLAND	GWEN GUTHRIE
30	33	40	3	CELEBRATE YOUTH (REMIX) RCA PD14052	◆ RICK SPRINGFIELD
31	37	—	2	CRAZY IN THE NIGHT (BARKING AT AIRPLANES) EMI-AMERICA V-7857	◆ KIM CARNES
32	15	8	9	BABY COME AND GET IT PLANET YD-14042/RCA	◆ THE POINTER SISTERS
33	40	—	2	IT'S THAT EAST STREET BEAT SUPERTRONICS RY-008	CHOCOLATE
34	35	43	5	(LOVE IS ONLY) SKIN DEEP MASTERED MASU-12001/ARTIST INTERNATIONAL	LA JEUNE
35	44	—	2	BEST PART OF THE NIGHT (REMIX) ARISTA AD1-9365	JEFF LORBER BAND
36	45	49	3	ONE FOR YOU, ONE FOR ME MCA/CURB 23548/MCA	MARK SPIRO
37	NEW ▶			HOT YOU'RE COOL (REMIX) I.R.S. SP-70986/A&M	GENERAL PUBLIC
38	32	38	4	DOES ANYBODY KNOW ME?/HIT THE DECK WIDE ANGLE TTW 8545/TWIN TONE	LIPPS INC.
39	47	—	2	LUCKY IN LOVE (REMIX) COLUMBIA 44-05214	◆ MICK JAGGER
40	NEW ▶			LET'S GO OUT TONIGHT WARNER BROS. 0-20311	NILE RODGERS
41	43	48	3	DOES HE DANCE EPIC 49-05191	FRANCE JOLI
42	NEW ▶			POSSESSION OBSESSION/DANCE ON YOUR KNEES ◆ DARYL HALL & JOHN OATES RCA PW-14099	
43	NEW ▶			WALKING ON SUNSHINE CAPITOL (PROMO)	◆ KATRINA AND THE WAVES
44	46	—	2	DOUBLE OH-OH CAPITOL V-8642	GEORGE CLINTON
45	NEW ▶			BURNING FLAME (REMIX) GEFEN 0-20325/WARNER BROS.	◆ VITAMIN Z
46	50	—	2	GIVE ME YOUR LOVE TSR TSR 838	FUN FUN
47	49	50	3	SANCTIFIED LADY COLUMBIA 44-05188	MARVIN GAYE
48	18	16	9	YOU SHOULD HAVE KNOWN BETTER SIRE 0-20327/WARNER BROS.	T.C. CURTIS
49	24	20	7	NO. 1 A&M SP-12121	CHAZ JANKEL
50	NEW ▶			UNIVERSAL RADIO COLUMBIA 44-05211	NINA HAGEN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	12 INCH SINGLES SALES	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	10	3	ANGEL/INTO THE GROOVE SIRE 0-20335/WARNER BROS.	◆ MADONNA 2 weeks at No. One
2	5	22	3	19 CHRYSALIS 4V9-42875	◆ PAUL HARDCASTLE
3	2	1	12	I WONDER IF I TAKE YOU HOME COLUMBIA 44-05203	LISA LISA AND CULT JAM WITH FULL FORCE
4	3	3	9	EVERYTHING SHE WANTS COLUMBIA 44-05180	◆ WHAM!
5	4	2	11	DO YOU WANNA GET AWAY MIRAGE 0-96892/ATLANTIC	◆ SHANNON
6	9	12	6	DANGEROUS (REMIX) MODERN 0-96885/ATLANTIC	◆ NATALIE COLE
7	7	6	15	YOU SPIN ME ROUND (LIKE A RECORD) EPIC 49-05208	◆ DEAD OR ALIVE
8	6	5	10	EVERYBODY WANTS TO RULE THE WORLD MERCURY 880 659-1	◆ TEARS FOR FEARS
9	8	9	9	THINKING ABOUT YOUR LOVE 4TH & B'WAY BWAY414/ISLAND	◆ SKIPWORTH & TURNER
10	11	7	9	CALL ME MR. TELEPHONE MCA 23546	◆ CHEYNE
11	12	11	7	HANGIN' ON A STRING (CONTEMPLATING) MCA 23543	◆ LOOSE ENDS
12	29	29	5	BLACK CARS HME 4W9-05205	◆ GINO VANNELLI
13	10	4	12	FRESH DE-LITE 880 623-1/POLYGRAM	◆ KOOL & THE GANG
14	22	19	9	SUSSUDIO ATLANTIC 0-86895	◆ PHIL COLLINS
15	13	15	11	THINGS CAN ONLY GET BETTER ELEKTRA 0-66915	◆ HOWARD JONES
16	16	16	9	FRESH IS THE WORD SLEEPING BAG SLX-00014	MANTRONIX WITH M.C. TEE
17	14	13	7	SANCTIFIED LADY COLUMBIA 44-05188	MARVIN GAYE
18	28	—	2	THE PERFECT KISS QWEST 0-20330/WARNER BROS.	◆ NEW ORDER
19	15	17	9	ROCK ME TONIGHT CAPITOL V-8640	◆ FREDDIE JACKSON
20	21	21	6	WOULD I LIE TO YOU? RCA PW14079	◆ EURYTHMICS
21	20	20	4	TONIGHT (LOVE WILL MAKE IT RIGHT) FRESH FRE001X	HANSON & DAVIS
22	27	31	4	UNEXPECTED LOVERS TSR TSR 837	LIME
23	17	18	5	SAVE YOUR LOVE (FOR #1) MERCURY 880 731-1	RENE & ANGELA
24	18	8	15	IN MY HOUSE MOTOWN 4529MG	◆ THE MARY JANE GIRLS
25	24	39	3	ALL HUNG UP SUTRA SUD-030	ANGELA
26	19	14	15	NEW ATTITUDE/AXEL F MCA 23534	◆ PATTI LABELLE/HAROLD FALTERMEYER
27	32	24	5	CAN YOU HELP ME/FREE WORLD A&M SP-12129	JESSE JOHNSON'S REVUE
28	25	25	12	MEETING IN THE LADIES ROOM CONSTELLATION/MCA 23540/MCA	◆ KLYMAXX
29	39	—	2	TOO TURNED ON VANGUARD SPV-82	ALISHA
30	30	47	3	CALL ME/WE CLOSE OUR EYES CHRYSALIS 4V9-42871	◆ GO WEST
31	23	45	5	IT'S THAT EAST STREET BEAT SUPERTRONICS RY-008	CHOCOLATE
32	33	43	13	POINT OF NO RETURN ARISTA AD1-9326	EXPOSE
33	43	46	9	GIVE ME YOUR LOVE TSR TSR 838	FUN FUN
34	37	23	13	DON'T YOU (FORGET ABOUT ME) A&M SP-12125	◆ SIMPLE MINDS
35	38	32	7	ELECTRIC LADY MERCURY 880 636-1	CON FUNK SHUN
36	NEW ▶			THE NATURE OF THINGS (REMIX) WARNER BROS. 0-20331	NARADA MICHAEL WALDEN
37	48	34	4	FREAK-A-RISTIC A&M SP-12126	◆ ATLANTIC STARR
38	49	—	2	UNIVERSAL RADIO COLUMBIA 44-05211	NINA HAGEN
39	41	41	3	SHAKE THE DISEASE IMPORT (MUTE,UK)	DEPECHE MODE
40	NEW ▶			I FREAK FOR YOU POLYDOR 881 954-1	CAROL LYNN TOWNES
41	31	35	5	(COME ON) SHOUT MERCURY 880 694-1	◆ ALEX BROWN
42	42	33	5	RAPPIN' DUKE JWP 1456	RAPPIN' DUKE
43	40	48	5	WAITING ON MY ANGEL PERSONA JP111	JAMIE PRINCIPLE
44	47	—	2	DOES HE DANCE EPIC 49-05191	FRANCE JOLI
45	NEW ▶			BAD BOYS STARLITE B6000/FANTASY	BAD BOYS FEATURING K LOVE
46	26	26	10	NEVER ENDING STORY EMI-AMERICA V-7854	◆ LIMHAHL
47	NEW ▶			GET IT ON CAPITOL V-8646	◆ THE POWER STATION
48	NEW ▶			POSSESSION OBSESSION/DANCE ON YOUR KNEES ◆ DARYL HALL & JOHN OATES RCA PW-14099	
49	50	—	2	REAL LOVE JES SAY JS 9994/WARRIOR	JESSE'S GANG
50	NEW ▶			HUMAN NATURE IMPORT (CELEBRATION,CANADA)	GINO SOCCIO

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

1. CALL ME GO WEST CHRYSALIS
2. UNEXPECTED LOVERS LIME TSR
3. MATERIAL THANGZ DEELE SOLAR
4. BODYSNATCHERS/CURIOUS MIDNIGHT STAR SOLAR
5. LET'S CHANGE IT UP INNER LIFE PERSONAL
6. DON'T PLAY WITH FIRE/WITHOUT YOUR LOVE (EP) PAUL PARKER PERSONAL
7. TELL ME (LP CUT) CHAZ JANKEL A&M
8. LOVE & PRIDE (REMIX) KING EPIC
9. SHOUT (REMIX) TEARS FOR FEARS MERCURY

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

1. CITY LIFE/A FLY GIRL BOOGIE BOYS CAPITOL
2. THE BATTLE SPARKY DEE VS. THE PLAYGIRLS N/A
3. GLOW (REMIX) RICK JAMES GORDY

○ 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



FROM THE EAST COAST underground: Some very likely national breakouts, as well as a couple probably destined to remain local hits. **Strafe's** first major-label record, "React" (A&M 12-inch), is a fusion of poetic rambling and wicked rhythm. It's a breakdance record, like the phenomenal longterm sleeper from 1984, "Set It Off," but far more mainstream, having a polish that makes it altogether suitable for radio nationally. For the hard-core cult, there's a skeletal 10-minute version on the flip... From another well-known New York name: **Aleem's** "Confusion" (Nia 12-inch) is clearly the duo's most radio record ever, mellow by their standards, with a very Kashif-like melodicism. The breaks late in the cut and the dub version do make the necessary connections with the Aleems' other rough-and-tumble party records, though.

The Paul Simpson Connection's "Treat Her Sweeter" (Easy Street 12-inch) is in the deep New York groove that crosses Philly-beat with dub; it's already big with the loyal cult of "Love Is The Message" followers... **Godley & Creme**, of the endless, much-celebrated video clip direction credits, have, in "Cry" (Polydor 12-inch), what will undoubtedly be a major rock breakout that will cross as a low-tempo left fielder to more disco-oriented outlets. Two long versions are included, one with full vocals and another with a dream-like, bare mix... **Carolyn Harding's** "Gonna Get Your Love" (Emergency 12-inch) sports a lively Shannon-type rhythm, and is a notch above the continuing stream of clones.

FROM EUROPE: **Data's** "Blow" (Sire 12-inch promo), from the "Elegant Machinery" album, crosses Talking Heads-style Africanism with Kraftwerk's computer-chip beat, and sounds like it could develop the cult following of either one, given the chance... **Mai Tai's** neo-Chic "History" (Critique 12-inch) is becoming a major hit single in Britain at the moment; for its type (girl group disco), it's very well done... **Holland's Time Bandits**, who haven't had a single out here in

about three years, catch the same pop-dance groove of "Live It Up" with "I'm Only Shooting Love" (Columbia 12-inch), a pretty clear turntable hit, at least.

ASSORTED CUTS: Not one cut on **Nile Rodgers' "B-Movie Matinee"** (Warner Bros.) can be considered as immediately commercial as any of the big hits he's produced in the past couple of years; nevertheless, we're sure his work here will be used and re-used a lot, as the avant-garde model of many top 40 hits to come. Of clearest singles potential: "State Your Mind," the closest thing here to a classic Chic record in structure, and "Groove Master," a nearly wordless new-age disco... **Talking Heads' "The Lady Don't Mind"** (EMI U.K. 12-inch) represents a thorough change of direction, as anticipated: It's a throwback to the Heads' pre-funk dance-rock sound but treated sonically as a heavy dub by mixer **Eric Thorngren**. The flip, "Give Me Back My Name," is just strange, melodically, but has one of the best lines we've ever heard in anyone's song.

REMIXES: **Steve Arrington's** "Dancin' In The Key Of Life" (Atlantic 12-inch) is still one of our early-summer fave raves, and sounds very much like a pop hit—which, we note, turned out to be very much the case overseas for the previous single, "Feel So Real." Arrington, to make the point again, is a basically unsung but truly significant figure in the way funk sounds right now: As a member of Slave, his forceful drumming and unique vocal style were highly influential. For proof, check "Stone Jam" and "Show Time," two of the greatest black albums of the early '80s.

"One To One," from the current **Third World** album, has been remixed by **Shep Pettibone** for a Columbia 12-inch, and sounds like a purely mainstream r&b record with a really good bottom groove... **Rick James' "Glow,"** remixed on a Gordy 12-inch, deserves to be a major hit, if only to rectify the irony that James' biggest pop hit is by proxy of his Mary Jane Girls pro-

duction; it's already appearing on the dance chart by virtue of album play... **Alexander Robotnick's** "Problemes D'Amour" (Sire 12-inch promo), as remixed and post-produced by **Bruce Forest**, has elements of "Dirty Talk" and "Spank" as well—particularly the rhythmic drive one associates with either of them. Forest makes the vocals nearly transparent in the high end.

Just so you're aware: **Bob Dylan's** "Empire Burlesque" album, produced with much-reported involvement from **Arthur Baker**, doesn't have a particularly Baker-sounding cut on it, though "When The Night Comes Falling From The Sky" could be one with the right remix. Its numerous sidepeople—**Sly & Robbie, Bashiri Johnson** and **Richard Scher**—provide a groove not unlike the recent "Just Another Night"... Also: **Meat Loaf's** "Bad Attitude" album (RCA) has a surprising Euro-style synthesizer number produced by **Jim Steinman**, set to a fast, abandoned beat, with some witty Fairlight and tinkling disco percussion, too.



LICORICE PIZZA

(Continued from page 18)

defined by shelved modules of white formica covering that are easy to clean. Each module has four shelves. These custom-made module display units are also used in the store's movie section, providing continuity.

The entire wall separating the cassette section from the rest of the store has shelf modules back-to-back. They are filled with blank audio and videotape, plus accessories.

From a total standpoint, CDs get top billing as the first category customers see upon entering. The disks are displayed in regular LP bins.

Overall, an uncluttered look with relatively few signs characterizes the store. Winget explains that only five music categories will be used: pop-rock, classical, jazz, soundtracks and country.

Color motif is grey tones with a touch of red, as in the main category logos.

The movie department is in the rear of the unit, in keeping with most record/tape stores' aim of traffic direction. Six computer terminals are used. Unlike Wherehouse's new movie sections, Licorice is not displaying "live" copies. Shrinkwrapped empties are used for display and brought to the counter, where a library copy is obtained.

As Licorice stores go, this one is on the large side, 5,500 square feet.

NEW RELEASES

(Continued from page 21)

FRICKE, JANIE
Somebody Else's Fire
LP Columbia FC 39975/CBS/no list

MCENTIRE, REBA
Have I Got A Deal For You
LP MCA MCA-5585/\$8.98
CA MCAC-5585/\$8.98

NITTY GRITTY DIRT BAND
Partners, Brothers, And Friends
LP Warner Bros. 1-25304/WEA/\$8.98
CA 4-25304/\$8.98

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HOME VIDEO

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

FILMS

ANCHORS AWEIGH
Gene Kelly, Frank Sinatra
♠ MPI Home Video MP 1182/\$29.95

THE ARK OF NOAH
♠ Vanguard Video 8161/United Entertainment/\$39.95

BACK STREET
Susan Hayward, John Gavin
♠ MCA Home Video 80149/\$59.95

BLOOD COUPLE
Duane Jones, Marlene Clark
♠ Video Gems VG 5050/\$59.95

CHICK COREA & GARY BURTON:
LIVE IN TOKYO
♠ Pacific Arts PAVR-588/MCA/\$24.95

DIXIE DYNAMITE
Warren Oates, Christopher George
♠ United Home Video 7005/United Entertainment/\$49.95

DRUMS OF THE DEEP SOUTH
James Craig, Barbara Dayton, Guy Madison
♠ Video Gems VG 9008/\$39.95

ESCORT GIRLS

David Dixon, Maria O'Brien, Marika Mann
♠ Video Gems VG 2080/\$59.95

GEORGE
Marshall Thompson, Jack Mullaney, Inge Schoner
♠ United Home Video 7720/United Entertainment/\$39.95

GORGO
Bill Travers, William Sylvester, Vincent Winter
♠ United Home Video 6732/United Entertainment/\$29.95

THE GREAT BANK HOAX
Richard Basehart, Ned Beatty, Burgess Meredith
♠ Warner Home Video 11463/WEA/\$59.95

GREAT WHITE DEATH
Glen Ford
♠ Video Gems VG 6075/\$59.95

HERITAGE TO GLORY
♠ MPI Home Video MP 1183/\$29.95

HONKY
Brenda Sykes, John Nielson, Maia Danziger
♠ Unicorn Video M-93/\$49.95

HUNTED!
♠ Video Gems VG 4155/\$59.95

THE HEIRESS
Olivia deHavilland, Montgomery Clift, Ralph Richardson
♠ MCA Home Video 80153/\$59.95

LABORATORY
Camille Mitchell, Corinne Michaels, Garnett Smith
♠ United Home Video 7343/United Entertainment/\$49.94

THE LAST WAR
♠ Video Gems VG 6065/\$59.95

MADAME X
Lana Turner, John Forsythe, Ricardo Montalban
♠ MCA Home Video 80154/\$59.95

MAGNIFICENT OBSESSION
Jane Wyman, Rock Hudson, Barbara Rush
♠ MCA Home Video 80151/\$59.95

MYSTERIES FROM THE BIBLE
♠ Vanguard Video 1493/United Entertainment/\$39.95

NO TIME FOR SERGEANTS
Andy Griffith, Myron McCormick, Nick Adams
♠ Warner Home Video 11195/WEA/\$59.95

NOW VOYAGER
Barry Gibb, Michael Hordern
♠ MCA Home Video 80187/\$29.95

PROTOCOL
Goldie Hawn, Chris Sarandon, Richard Romanus
♠ Warner Home Video 11434/WEA/\$79.95
♠ 11434/\$34.98

RAFFERTY AND THE GOLD DUST TWINS
Alan Arkin, Sally Kellerman, Mackenzie Phillips
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THE RITZ
Jack Weston, Jerry Stiller
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THE RIVER
Sissy Spacek, Mel Gibson
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THE RUTHLESS FOUR
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Paul Parker—6 Track
Hey Hey Guy (3 Mixes)—Ken Lazlow
Check It Out—Fancy
Like A Rolling Stone—Mitch Ryder
Making Love—Fonda Rae
A Man Like Me—Bobby O
Eat You Up—Angie Gold
Finders Keepers—Shelk

Don't Be So Shy—Moti Special
Music In The Night—Solid Strangers
Mona Lisa—Xtra
You're In The Dark—Twins
SOS Fire In My Heart—Kenny Masters
Music and Motion—Sandra Robinson
Macho Man—Sinita
Little Bit Of Jazz (1985)—Nich Straker
Italo Remix: #3
No More War—Mirage
No Credit Card—Amanda Lear
I'm Gonna Make You—Gina Lamour
Stranger In Disguise—Marcia Raven
You Ain't Really Down—Status 4
Everybody Does It—Glamour Station
Techno Talk—Moscow TV

Disco Classics
Touch Me Where It's Hot—Erotic Durr Band
Menenergy—Patrick Cowley
Underwater—Harry Thuman
Feels Like I'm In Love—Kelly Marie
Superstition—Cerrone
La Bamba—A Rodriguez
Hit And Run Lover—Carol Jiani
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CRTC Lifts Some Radio Cross-Ownership Limits

BY KIRK LaPOINTE

OTTAWA The federal government has removed restrictions on the ownership of radio stations by companies that publish newspapers in the same market.

In a major rebuke of the former government's policies on media cross-ownership, the Conservative government has rescinded a July, 1982 directive that allowed the federal broadcast regulator to refuse to renew the licenses of broadcasters with same-market papers.

The directive, which was never imposed, nevertheless hung over the heads of broadcasters during the last three years. And it made life difficult for the Canadian Radio-Television & Telecommunications Commission, which had to decide in each case of media conglomerates whether to make an exception under the directive.

The powers to make exceptions were immense. The commission could renew the license if it determined that divestiture either would not be in the public interest or would create financial hardship for the firms which were being forced

to divest.

That was a loophole big enough that a truck could drive through it. In all six of the cases the commission considered relating to the directive, renewals were granted.

To continue to impose the directive would have "imposed an unnecessary burden" on the CRTC and the broadcast industry, says Shirley Serafini, director general for broadcasting in the federal Communications Dept.

In May, CRTC chairman Andre Bureau suggested that a relaxing of cross-ownership restrictions was in order, but he was referring to different ones. The commission now won't allow broadcasters to hold two AM or two FM licenses in a market, and it generally tries to keep cable and broadcast licenses from falling into the same hands in small markets.

But Bureau said the CRTC would be willing to relax such restrictions if it meant ensuring the long-term survivability of the business. That would seem to open the door for many small-town broadcasters to bid for cable firms.

Tears For Fears Scores Album Hits Triple Platinum in May

TORONTO Meteoric sales of the second Tears For Fears album, "Songs From The Big Chair," was the big May news in the Canadian record business, as the month's certifications by the Canadian Recording Industry Assn. (CRIA) confirm.

Equally impressive is the continuing success of Vancouver native Bryan Adams. His "Reckless" album has eclipsed the half-million mark in sales six months following its release, making it the first quintuple platinum domestic release since "Anne Murray's Greatest Hits."

Tears For Fears, which took the country by storm earlier in June with a sold-out tour of eastern Canada, racked up gold, platinum, double platinum and triple platinum for "Songs From The Big Chair" in May.

Another "Tears" release, the all-star Canadian single for Ethiopian famine relief called "Tears Are Not Enough," was also certified gold

through triple platinum in the month.

Apart from Adams and the stars who recorded "Tears" under the name Northern Lights, May was good to other Canadian artists. Gowan, currently supporting Tears For Fears on its American tour, saw his "Strange Animal" album certified platinum and his single "A Criminal Mind" certified gold. And Martine St. Clair's "Il y a de l'amour dans l'air" was certified gold.

Mick Jagger's "She's The Boss" went gold and platinum in Canada in May, as did REO Speedwagon's "Wheels Are Turning." Also certified gold in the month was Alison Moyet's "Alf."

Murray Head's "One Night In Bangkok" single, from the "Chess" album, was certified platinum, while "(Don't You) Forget About Me" by Simple Minds and "Everybody Wants To Rule The World" by Tears For Fears were certified gold, signifying sales of 50,000 units.

Maple Briefs

"IF YOU LOVE Somebody, Set Them Free," the first solo single by Sting, is also the first single in A&M's history to ship gold here. About 70,000 units moved out, including a limited edition gold vinyl version.

THE INSIDE TRACK in the bidding for K.D. Lang, recently given glorious coverage by Rolling Stone magazine, is still supposedly with CBS Nashville. But Lang is staying

tight-lipped about what label she's signing with. Her cross-Canada tours have been smash successes.

GOWAN RECENTLY SET a record for attendance at Ontario Place for his three-night stand. He's currently on tour with Tears For Fears in the U.S. to support his platinum Canadian album, "Strange Animal."

Group Dominates Countdown Presentation Seven Aussie Awards Go to INXS

BY GLENN A. BAKER

SYDNEY As widely predicted, INXS made an almost clean sweep of the sixth annual Countdown Music & Video Awards, Australia's version of the Grammys. The group won seven statues, missing only one award that was expected to go to them: that for best single, which went instead to the Eurogliders for "Heaven," a U.S. hit.

INXS won awards for best album ("The Swing,"), most popular male performer (Michael Hutchence), most popular group, most outstanding achievement, best group performance in a video, best video (in a tie with Mental As Anything), and best songwriter (Michael Hutchence & Andrew Farris).

Other awards went to Sharon O'Neill (most popular female performer and best female performance in a video), Hoodoo Gurus (best debut album, "Stoneage Romeos"), I'm Talking (most promising new talent and best debut single), Duran Duran (most popular international act), Martin Armiger

(best producer, for the "Sweet & Sour" television soundtrack albums), and Jimmy Barnes (best male performance in a video).

The awards were presented before 12,000 fans and industry figures at the Sydney Entertainment Center and telecast nationally. The 90-minute recording will reportedly be broadcast on the MTV network in the U.S.

Guest presenters included Julian Lennon, Nik Kershaw and Meat Loaf, with Mental As Anything leader Andrew "Greedy" Smith as host. Lennon performed his debut hit "Too Late For Goodbyes" with his full band, while INXS closed the event with "Burn For You" and a camped-up version of the 1967 Nancy Sinatra/Lee Hazlewood hit "Jackson," for which they were joined on stage by New Zealand singer Jenny Morris, leader of the band QED. The song has become a cult favorite since appearing as a track on a dance-mix cassette version of INXS's album "The Swing."

Apart from Lennon's performance, which seemed to stun the en-

tire audience, the highlight of the proceedings was Meat Loaf's entrance astride a Harley Davidson motorcycle, which he rode right to the podium.

The only Australian band to have equaled INXS's sweep of seven awards was Cold Chisel in 1983. That defunct band's lead singer Jimmy Barnes this year became the object of a pointed swipe by former Countdown anchorman Ian "Molly" Meldrum at a post-awards media conference.

Meldrum criticized Barnes for adopting the Midnight Oil line and refusing to collect his award during the ceremony. "I'm disappointed that people in this industry still have complexes about winning awards," he raged.

"When Peter Garrett was running for the Senate, he was available for pictures and appearances, but with awards he's not. Performers owe the public, the people who enable them to exist, a chance to see them."

BPI'S DEACON

(Continued from page 9)

He predicted that a High Court action this month involving the BPI and electronics firm Amstrad would test the legality of twin-cassette hardware and, if successful, "would serve as a beacon to the record industries of other countries who share our problem." If it's unsuccessful, he added, the BPI will redouble efforts to secure an additional surcharge on the hoped-for hardware levy for such machines.

On the subject of piracy, Deacon warned against complacency. Though the problem has been contained, he said, it is unlikely to go away, and a substantial fighting fund must be maintained. Only the retail sector has so far stood aloof from what is becoming an all-industry campaign, he said pointedly.

Besides involving retailers in a forthcoming generic advertising campaign, it will be one task of the BPI retail liaison committee, led by EMI U.K. managing director Peter Jamieson, to encourage retailer involvement in antipiracy action.

"Our hope," Deacon said, "is that this year will see some tangible recognition from the retail trade that in curbing pirate activities, the genuine retail market is protected."



One Golden Night. Murray Head gains a gold disk for Danish sales of his single hit from the "Chess" musical, "One Night In Bangkok." Making the presentation is Sys Fjelstrup, head of promotion for Tuba Records, Polar Music's licensee in Denmark.

INTERNATIONAL EDITOR

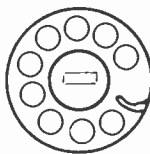
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2	3	KAYLEIGH MARILLION EMI
3	1	19 PAUL HARDCASTLE CHRYSALIS
4	9	SUDDENLY BILLY OCEAN JIVE
5	6	OBSESSION ANIMATION MERCURY/PHONOGRAM
6	2	A VIEW TO A KILL DURAN DURAN PARLOPHONE
7	5	OUT IN THE FIELDS GARY MOORE & PHIL LYNOTT 10/VIRGIN
8	10	THE WORD GIRL SCRITTI POLITTI VIRGIN
9	25	CRAZY FOR YOU MADONNA GEFEN
10	16	HISTORY MAI TAI VIRGIN
11	29	FRANKIE SISTER SLEDGE ATLANTIC
12	8	WALKING ON SUNSHINE KATRINA AND THE WAVES CAPITOL
13	22	CHERISH KOOL & GANG DE-LITE
14	14	ICING ON THE CAKE STEPHEN 'TIN TIN' DUFFY 10/VIRGIN
15	19	ALL FALL DOWN FIVE STAR TENT/RCA
16	35	JOHNNY COME HOME FINE YOUNG CANNIBALS LONDON
17	12	CALL ME GO WEST CHRYSALIS
18	7	LOVE DON'T LIVE HERE ANYMORE JIMMY NAIL VIRGIN
19	23	LOVING THE ALIEN DAVID BOWIE EMI AMERICA
20	NEW	BEN MARTI WEBB STARBLEND
21	21	DUEL PROPAGANDA ZTT/ISLAND
22	11	RHYTHM OF THE NIGHT DEBARGE GORDY
23	NEW	I'M ON FIRE/BORN IN THE USA SPRINGSTEEN CBS
24	37	PAISLEY PARK PRINCE & REVOLUTION WARNER BROS.
25	17	MOVE CLOSER PHYLLIS NELSON CARRERE
26	13	SLAVE TO LOVE BRYAN FERRY EG
27	15	I FEEL LOVE BRONSKI BEAT & MARC ALMOND FORBIDDEN FRUIT
28	27	SO IN LOVE ORCHESTRAL MANOEUVRES IN THE DARK VIRGIN
29	18	SHAKE THE DISEASE DEPECHE MODE MUTE
30	42	AXEL F HAROLD FALTERMEYER MCA
31	24	THINKING ABOUT YOUR LOVE SKIPWORTH & TURNER FOURTH & BROADWAY
32	44	IF YOU LOVE SOMEBODY SET THEM FREE STING A&M
33	20	FEEL SO REAL STEVE ARRINGTON ATLANTIC
34	40	WALKING ON THE CHINESE WALL PHILIP BAILEY CBS
35	26	MAGIC TOUCH LOOSE ENDS VIRGIN
36	31	I WAS BORN TO LOVE YOU FREDDIE MERCURY CBS
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38	32	DON'T YOU (FORGET ABOUT ME) SIMPLE MINDS VIRGIN
39	34	THE LIVE EP GARY NUMA NUMA
40	30	GET IT ON POWER STATION PARLOPHONE
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1	NEW	BRYAN FERRY BOYS AND GIRLS EG
2	2	VARIOUS OUT NOW! 28 HOT HITS CHRYSALIS
3	4	VARIOUS NOW DANCE EMI/VIRGIN
4	3	DIRE STRAITS BROTHERS IN ARMS VERTIGO
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7	5	MARC BOLAN & T REX BEST OF THE 20TH CENTURY BOY K-TEL
8	8	PHIL COLLINS NO JACKET REQUIRED VIRGIN
9	6	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
10	7	VARIOUS HITS2 CBS/WEA
11	11	GO WEST CHRYSALIS
12	10	EURYTHMICS BE YOURSELF TONIGHT RCA
13	14	THE BEST OF THE EAGLES ASYLUM
14	12	BBC WELSH CHORUS VOICES FROM THE HOLY LAND BBC
15	16	CHRIS REA SHAMROCK DIARIES MAGNET
16	15	PAUL YOUNG THE SECRET OF ASSOCIATION CBS
17	18	CHINA CRISIS FLAUNT THE IMPERFECTION VIRGIN
18	25	LEONARD BERNSTEIN/KIRI TE KANAWA/JOSE CARRERAS WEST SIDE STORY DEUTSCHE GRAMMOPHON
19	13	NEW ORDER LOW-LIFE FACTORY
20	24	DAVID CASSIDY ROMANCE MLM
21	23	BRYAN ADAMS RECKLESS A&M
22	17	THE BEST OF ELVIS COSTELLO TELSTAR
23	40	BILLY OCEAN SUDDENLY JIVE
24	21	BRONSKI BEAT THE AGE OF CONSENT FORBIDDEN FRUIT
25	NEW	BRUCE SPRINGSTEEN THE RIVER CBS
26	31	ALISON MOYET ALF CBS
27	NEW	BRUCE SPRINGSTEEN BORN TO THE RUN CBS
28	NEW	KATRINA AND THE WAVES CAPITOL
29	20	THE POWER STATION PARLOPHONE
30	27	TINA TURNER PRIVATE DANCER CAPITOL
31	34	PRINCE & REVOLUTION AROUND THE WORLD IN A DAY WARNER BROS.
32	28	WHAM! MAKE IT BIG EPIC
33	19	FREDDIE MERCURY MR BAD GUY CBS
34	32	SADE DIAMOND LIFE EPIC
35	NEW	JUDIE TZUKE THE CAT IS OUT LEGACY
36	22	DEAD OR ALIVE YOUTHQUAKE EPIC
37	NEW	BRUCE SPRINGSTEEN DARKNESS ON THE EDGE OF TOWN CBS
38	NEW	PHILIP BAILEY CHINESE WALL CBS
39	37	FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASUREDOME ZTT
40	38	MADONNA LIKE A VIRGIN SIRE

CANADA

(Courtesy The Record) As of 6/13/85

		SINGLES
1	5	SUSSUDIO PHIL COLLINS ATLANTIC/WEA
2	1	EVERYBODY WANTS TO RULE THE WORLD TEARS FOR FEARS VERTIGO/POLYGRAM
3	2	DON'T YOU (FORGET ABOUT ME) SIMPLE MINDS VIRGIN/POLYGRAM
4	3	RHYTHM OF THE NIGHT DEBARGE GORDY/QUALITY
5	6	EVERYTHING SHE WANTS WHAM! COLUMBIA/CBS
6	11	WOULD I LIE TO YOU EURYTHMICS RCA
7	NEW	NEVER SURRENDER COREY HART AQUARIUS/CAPITOL
8	17	BLACK CARS GINO VANNELLI POLYDOR/POLYGRAM
9	12	A VIEW TO A KILL DURAN DURAN CAPITOL
10	7	WALKING ON SUNSHINE KATRINA & THE WAVES ATTIC/A&M
11	4	CRAZY FOR YOU MADONNA SIRE/WEA
12	8	SMOOTH OPERATOR SADE PORTRAIT/CBS
13	15	AXEL F HAROLD FALTERMEYER MCA
14	13	OBSESSION ANIMATION MERCURY/POLYGRAM
15	NEW	RASPBERRY BERT PRINCE & THE REVOLUTION PAISLEY PARK/WEA
16	16	HEAVEN BRYAN ADAMS A&M
17	10	TEARS ARE NOT ENOUGH NORTHERN LIGHTS COLUMBIA/CBS
18	14	WE ARE THE WORLD USA FOR AFRICA COLUMBIA/CBS
19	18	TOKYO ROSE IDLE EYES WEA
20	20	THINGS CAN ONLY GET BETTER HOWARD JONES WEA
		ALBUMS
1	1	TEARS FOR FEARS SONGS FROM THE BIG CHAIR VERTIGO/POLYGRAM
2	2	PHIL COLLINS NO JACKET REQUIRED ATLANTIC/WEA
3	8	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
4	3	MADONNA LIKE A VIRGIN SIRE/WEA
5	9	EURYTHMICS BE YOURSELF TONIGHT RCA
6	6	DAVID LEE ROTH CRAZY FROM THE HEAT WARNER BROS./WEA
7	7	SUPERTRAMP BROTHER WHERE YOU BOUND A&M
8	4	SADE DIAMOND LIFE PORTRAIT/CBS
9	5	BEVERLY HILLS COP SOUNDTRACK MCA
10	17	KATRINA & THE WAVES ATTIC/A&M
11	11	BRUCE SPRINGSTEEN BORN IN THE U.S.A. COLUMBIA/CBS
12	13	BRYAN ADAMS RECKLESS A&M
13	10	PRINCE & THE REVOLUTION AROUND THE WORLD IN A DAY PAISLEY PARK/WEA
14	14	WHAM! MAKE IT BIG COLUMBIA/CBS
15	15	JOHN FOGERTY CENTERFIELD WARNER BROS./WEA
16	16	GOWAN STRANGE ANIMAL COLUMBIA/CBS
17	NEW	HOWARD JONES DREAMS INTO ACTION WEA
18	18	ROBERT PLANT SHAKEN 'N' STIRRED ES PARANZA/WEA
19	19	PAUL YOUNG THE SECRET OF ASSOCIATION COLUMBIA/CBS
20	20	FOREIGNER AGENT PROVOCATEUR ATLANTIC/WEA

WEST GERMANY

(Courtesy Der Musikmarkt) As of 6/17/85

		SINGLES
1	1	19 PAUL HARDCASTLE CHRYSALIS/ARIOLA
2	2	YOU CAN WIN IF YOU WANT MODERN TALKING HANSA/ARIOLA
3	6	AXEL F. HAROLD FALTERMEIER MCA/WEA
4	4	SHAKE THE DISEASE DEPECHE MODE MUTE/INTERCORD
5	3	LIVE IS LIFE OPUS POLYDOR/DGG
6	5	DON'T YOU (FORGET ABOUT ME) SIMPLE MINDS VIRGIN
7	13	ROCKY ITALO HEAT DEUTSCHE AUSTROPHON
8	10	TARZAN BOY BALTIMORA EMI
9	12	A VIEW TO A KILL DURAN DURAN PARLOPHONE/EMI
10	NEW	ROCK ME AMADEUS FALCO GIG/TELDEC
11	18	YOU'RE A WOMAN BAD BOYS BOUE COCONUT/ARIOLA
12	8	FEUER UND FLAMME NENA CBS
13	14	OBSESSION ANIMATION MERCURY/PHONOGRAM
14	7	THE HEAT IS ON GLENN FREY MCA/WEA
15	11	WE ARE THE WORLD USA FOR AFRICA CBS
16	9	AROUND MY DREAM SILVER POZZOLI TELDEC
17	NEW	CELEBRATE YOUTH RICK SPRINGFIELD RCA
18	15	CRY GODLEY & CREME POLYDOR/DGG
19	23	MIDNIGHT MAN FLASH & THE PAN EPIC/CBS
20	16	I'M ON FIRE BRUCE SPRINGSTEEN CBS
		ALBUMS
1	2	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM
2	1	MODERN TALKING THE FIRST ALBUM HANSA/ARIOLA
3	3	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
4	4	SUPERTRAMP BROTHER WHERE YOU BOUND A&M/DGG
5	5	SOUNDTRACK BEVERLY HILLS COP MCA/WEA
6	6	MATT BIANCO WHOSE SIDE ARE YOU ON? WEA
7	8	TINA TURNER PRIVATE DANCER CAPITOL/EMI
8	9	RICK SPRINGFIELD TAO RCA
9	7	PHIL COLLINS NO JACKET REQUIRED WEA
10	10	OPUS LIVE IS LIFE POLYDOR/DGG
11	11	FREDDIE MERCURY MR. BAD GUY CBS
12	20	EURYTHMICS BE YOURSELF TONIGHT RCA
13	13	MICK JAGGER SHE'S THE BOSS CBS
14	12	HERBERT GROENEMEYER 4630 BOCHUM EMI
15	15	PRINCE & REVOLUTION AROUND THE WORLD IN A DAY WARNER BROS./WEA
16	14	COMMODORES NIGHTSHIFT MOTOWN/RCA
17	16	JENNIFER RUSH CBS
18	NEW	SPIDER MURPHY GANG WAHRE LIEBE EMI
19	19	CHRIS REA SHAMROCK DIARIES MAGNETS/DGG
20	17	USA FOR AFRICA WE ARE THE WORLD CBS

AUSTRALIA

(Courtesy Kent Music Report) As of 6/17/85

		SINGLES
1	1	WOULD I LIE TO YOU EURYTHMICS RCA
2	7	ANGEL MADONNA SIRE
3	3	WE ARE THE WORLD USA FOR AFRICA CBS
4	9	50 YEARS UNCANNY X-MEN MUSHROOM
5	17	LIVE IT UP MENTAL AS ANYTHING REGULAR
6	5	RHYTHM OF THE NIGHT DEBARGE GORDY
7	6	DON'T YOU (FORGET ABOUT ME) SIMPLE MINDS VIRGIN
8	4	EVERYBODY WANTS TO RULE THE WORLD TEARS FOR FEARS MERCURY
9	8	WE CLOSE OUR EYES GO WEST CHRYSALIS
10	10	19 PAUL HARDCASTLE CHRYSALIS
11	2	CAN'T FIGHT THIS FEELING REO SPEEDWAGON EPIC
12	NEW	WALKING ON SUNSHINE KATRINA & WAVES CAPITOL
13	NEW	A VIEW TO A KILL DURAN DURAN EMI
14	18	WE WILL TOGETHER EUROGLIDERS CBS
15	14	WIDE BOY NIK KERSHAW MCA
16	12	NIGHTSHIFT COMMODORES MOTOWN
17	13	JUST A GIGOLO DAVID LEE ROTH WARNER BROS.
18	11	THE HEAT IS ON GLENN FREY MCA
19	15	ONE MORE NIGHT PHIL COLLINS WEA
20	16	SOME LIKE IT HOT POWER STATION PARLOPHONE
		ALBUMS
1	1	DIRE STRAITS BROTHERS IN ARMS VERTIGO
2	4	EURYTHMICS BE YOURSELF TONIGHT RCA
3	NEW	UNCANNY X-MEN 'COS LIFE HURTS MUSHROOM
4	2	VARIOUS SEAS OF HITS '85 CBS
5	5	PHIL COLLINS NO JACKET REQUIRED WEA
6	3	VARIOUS 1985 LET'S GO RCA
7	11	MENTAL AS ANYTHING FUNDAMENTAL REGULAR
8	9	PAUL YOUNG SECRET OF ASSOCIATION CBS
9	6	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
10	7	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
11	16	USA FOR AFRICA WE ARE THE WORLD CBS
12	15	KIDS IN THE KITCHEN SHINE WHITE LABEL
13	8	INXS DEKADANCE WEA
14	10	JULIAN LENNON VALOTTE VIRGIN
15	12	PRINCE & REVOLUTION AROUND THE WORLD IN A DAY WARNER BROS.
16	13	RICHARD CLAYDERMAN THE PRINCE OF ROMANCE WEA
17	14	BILLY OCEAN SUDDENLY LIBERATION
18	18	CYNDI LAUPER SHE'S SO UNUSUAL PORTRAIT
19	NEW	LIONEL RICHIE CAN'T SLOW DOWN MOTOWN
20	NEW	VARIOUS THE GREATEST ROCK 'N' ROLL COLLECTION K-TEL

JAPAN

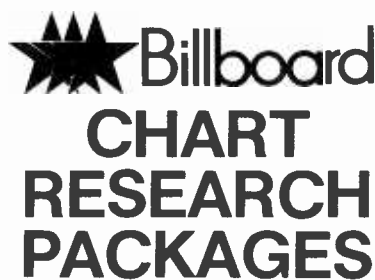
(Courtesy Music Labo) As of 6/17/85

		SINGLES
1	1	IMA DAKARA, YUMI MATSUOTOYA, KAZUMASA ODA, V KAZUO ZAITSU TOSHIBA-EMI-FUN HOUSE/KIRARA-SHINKO M-FAIRWAY M.
2	NEW	KIZUNA MASAHIKO KONDO CBS-SONY/JOHNNY'S
3	2	BOY NO THEME MOMOKO KIKUCHI VAP/BERMUDA-JCM GEI
4	5	BYE BYE MY LOVE SOUTHERN ALL STARS VICTOR/AMUSE
5	3	BOY NO KISETSU SEIKO MATSUDA CBS-SONY/SUN.M
6	4	AKAI TORI NIGETA AKINA NAKAMORI WARNER-PIONEER/MC CABIN-NTV.M
7	8	SILENCE GA IPPAI KIYOTAKA SUGIYAMA & OMEGA TRIBE VAP/NTV.M BERMUDA
8	NEW	SHIROI HONOH YUKI SAITO CANYON/PMP TOHO-FUJI KITTY
9	7	FUTARI NO NATSU NO MONOGATARI KIYOTAKA SUGIYAMA V OMEGA TRIBE VAP/BERMUDA/NTV.M
10	6	OCHINADE MADONNA TOSHIHIKO TAHARA CANYON/JOHNNY'S
11	13	TASOGARE OFF COURSE FUN HOUSE/FAIRWAY M.-PMP
12	10	SCHOOLGIRL C-C-B POLYDOR/NICHION
13	NEW	HEART BREAKER KYON KYON VICTOR/BURNING
14	16	HEART WA CUTE NA MAMADEITE SALLY PHILIPS/BURNING P
15	9	NIKUMARESONA NEW FACE KOJI KIKAWA SMS/WATANABE
16	12	WE ARE THE WORLD (12 INCH) USA FOR AFRICA CBS-SONY/NICHION
17	14	STAND UP YOU HAYAMI TARUS/NICHION
18	15	MI AMORE AKINA NAKAMORI WARNER-PIONEER/MC CABIN-NTV.M
19	18	KESSIN HIROMI IWASAKI VICTOR/NTV.M
20	NEW	HIROSHI TACHI KONYA WA ALL RIGHT FUN HOUSE/JCM-JSHIHARA
		ALBUMS
1	NEW	SEIKO MATSUDA O THE 9th WAVE CBS-SIBT
2	1	USA FOR AFRICA WE ARE THE WORLD CBS-SONY
3	NEW	CHIEMI HORI LONELY UNIVERSE CANYON
4	2	JUNICHI INAGAKI NO STRINGS FUN HOUSE
5	4	C-C-B SUTEKI NA BEAT POLYDOR
6	3	PRINCE & REVOLUTION AROUND THE WORLD IN A DAY WARNER-PIONEER
7	NEW	HIDEMI ISHIKAWA HAPPENING RVC
8	5	SOUNDTRACK TAN TAN TANUKI CANYON
9	7	TOSHIKI KADOMATSU GOLD DIGGER RVC
10	6	YOSHIYUKI OSAWA INFINITY EPIC-SONY
11	NEW	TAKURO YOSHIDA OREGA AISHITA BAKA FOR LIFE
12	11	AKINA NAKAMORI BITTER AND SWEET WARNER-PIONEER
13	NEW	HIROMI IWASAKI GIYAMAN VICTOR
14	14	TEARS FOR FEARS SONGS FROM THE BIG CHAIR PHONOGRAM
15	13	KIYOTAKA SUHIYAMA V OMEGA TRIBE NEVER ENDING SUMMER VAP
16	NEW	AYUMI NAKAMURA BE TRUE HUMMING BIRD
17	10	MEIKO NAKAHARA CHAKI CHAKI CLUB TOSHIBA-EMI
18	8	MIYUKI NAKAZIMA OIRONAOSHI CANYON
19	15	REBECCA WILD & HONEY CBS-SONY
20	15	GEORGE YANAGI TOBACCO ROAD WARNER-PIONEER

ITALY

(Courtesy Germano Ruscitto) As of 6/11/85-

		ALBUMS
1	1	USA FOR AFRICA WE ARE THE WORLD CBS
2	3	DURAN DURAN ARENA EMI
3	NEW	DIRE STRAITS BROTHERS IN ARMS POLYGRAM
4	NEW	ECCOMI QUA NINO D'ANGELO DURUM
5	2	SPANAU BALLET PARADE RCA
6	5	FRANCO BATTIATO MONDI LONTANISSIMI EMI
7	8	THE BEST OF LUCIO DALLA RCA
8	6	PAUL YOUNG THE SECRET OF ASSOCIATION CBS
9	13	PHIL COLLINS NO JACKET REQUIRED WEA
10	4	ORNELLA VANONI & GINO PAOLI INSIEME FIVE/CGD MM
11	7	RON RCA
12	NEW	ALICE GIOIELLI RUBATI EMI
13	14	WHAM! MAKE IT BIG CBS
14	9	EROS RAMAZZOTTI CUORI AGITATI DDD/CBS
15	NEW	SUPERTRAMP BROTHER WHERE YOU... AEM
16	NEW	EURYTHMICS BE YOURSELF TONIGHT RCA
17	NEW	DEAD OR ALIVE YOUTHQUAKE CBS
18	NEW	VARIOUS DEE JAY TIME COLOUR EMI
19	NEW	VARIOUS FREE TIME CBS
20	10	LUIS MIGUEL NOI RAGATI DI OGGI EMI



BILLBOARD CHART RESEARCH
Attn: Debra Todd
1515 Broadway
New York, NY 10036

ALBUMS

SPOTLIGHT Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

NEW & NOTEWORTHY highlights new and developing acts worthy of attention

PICKS new releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Send albums for review to: Sam Sutherland, Billboard 9107 Wilshire Blvd. Beverly Hills, Calif. 90210 or Fred Goodman, Billboard 1515 Broadway New York, N.Y. 10036

Country albums should be sent to: Kip Kirby, Billboard 14 Music Circle East Nashville, Tenn. 37203

POP

PICKS

TWISTED SISTER

Under The Blade
PRODUCER: Pete Way
Atlantic 7-81256

Now that they've established themselves in the world of heavy metal, this remixed version of the group's first independent U.K. release should rack up sales for the bad boys of rock'n'roll. The project is built on the same sort of aggressive anthems and defiant attitude that made the group famous. Now on the Atlantic imprint, the album houses a bonus track and carries a list price of \$6.99.

ORIGINAL SOUNDTRACK RECORDING

Pumping Iron II: The Women
PRODUCERS: Various
Island 90273

Music to watch Amazons by. Features one of the year's best singles in Skipworth & Turner's "Thinking About Your Love," as well as outstanding tracks from the Island catalog. Includes previously released tunes by Black Uhuru, Grace Jones, NYC Peech Boys, Art Of Noise and Will Powers.

THE STYLE COUNCIL

Internationalists
PRODUCERS: Peter Wilson, Paul Weller
Geffen 24061

Second U.S. outing by Paul Weller and Mick Talbot is an ambitious use of pop's vocabulary that manages to twist and examine the familiar in such a way as to show new facets. Spotty, but with more than a few strong moments.

RECOMMENDED

LeROI BROTHERS

Lucky Lucky Me
Producer: Vince McGarry
Profile PRO 1029

Former Columbia act beefs up the "rock" and tones down the "billy" for a rollicking Profile debut. The title track is crisp and polished enough for top 40, while the rest of the album ranges from metal inklings on "Give Up The Ghost" to placid country on "Walk With Me Darlin'." In mixing many genres, the LeROI Brothers hold things together with angular guitar work and occasional accordion and harmonica surprises.

SIMON TOWNSHEND'S MOVING TARGET

PRODUCER: Neil Kernon
21/Polydor 825 872

The Who-meister's kid brother links up with a regular band to deliver a less self-conscious, more commercially astute pop/rock set; solid, melodic pop/rock aimed at both mainstream and AOR ears.

ZEITGEIST

Translate Slowly
PRODUCERS: Johns Croslin, Viehweg
DB/Landslide DB75

Hard-driving Austin quartet has been hung with an "acid country" tag. While it's not inappropriate, it's also not the whole story. Music ranges from explosive to introspective. From the trend-setting label that introduced Guadalupe Diary.

RHYTHM CORPS

Esprit De Corps
PRODUCER: Ben Grosse
Metro-America MA1007

Second EP from Michigan rockers. Jagged pop with plenty of punch and strong vocals. Best track: "Vanishes."

A-HA

Hunting High And Low
PRODUCERS: Tony Mansfield, Alan Tarney
Warner Bros. 25300

Impressive U.S. debut for Norwegian pop trio based in the U.K.; lively writing elevates these techno-pop confections, as do soaring lead vocals and lush production.

EVAN ROGERS

Love Games
PRODUCERS: Carl Sturken, Evan Rogers, Tony Wells
RCA NFL1-8048

Melodic pop originals by Rogers and co-producer Sturken, laced with understated r&b elements and polished to a CHR sheen; first single, "Hold On," is a medium-tempo croon that could click.

ILLUSIONS

PRODUCER: Jeff Glixman
Geffen GHS-24067

Debut for this hard rock quintet builds muscular, blues-powered tracks around the high-register vocal style of lead singer Jay, to oddly androgynous effect; reaction from genre's macho minions should be intriguing.

SCRITTI POLITTI

Cupid & Psyche 85
PRODUCERS: Various
Warner Bros. 25302

Striking vocal stylings, clever arrangements melding techno-pop and r&b and playful yet melodically strong originals spark this debut; unfortunately, various prior EPs and singles have failed to click, and rob the set of the wider impact it deserves.

DAN AR BRAS

Acoustic
PRODUCER: Dan Ar Bras
Green Linnet SIF 3035

This Breton guitarist, songwriter and singer underscores the label's current expansion beyond its base in modern folk music from the British Isles; by turns graceful and dramatic. Vocals are in French.

LUI COLLINS

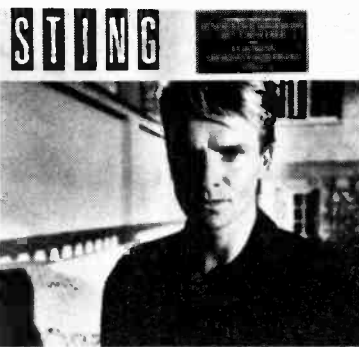
There's A Light
PRODUCER: John Cunningham
Green Linnet SIF 1061

Baptism Of Fire
PRODUCER: Horace Williams Jr.
Green Linnet SIF 1060

Made In New England
PRODUCERS: Various
Green Linnet SIF 1060

New England folk stylist joins this label, bringing two earlier Philo catalog albums along; all offer a familiar blend of pastoral imagery and gentle acoustic settings, but it's the new "There's A Light" that should shine brightest for folk stalwarts, thanks to richly eclectic instrumentation, sharp production.

SPOTLIGHT



The Dream of the Blue Turtles

SCORPIONS

World Wide Live
PRODUCER: Dieter Dierks
Mercury 842 344

The German quintet that helped propel metal back into the spotlight should have little difficulty overcoming the recent backlash, since their writing and arranging downplays that genre's bombast by focusing on more melodic pop underpinnings. This double live set offers no surprises, functioning as a de facto hits collection thanks to vigorous concert readings of hits like "Rock You Like A Hurricane," "Still Loving You" and other AOR favorites. But a \$10.98 list tag, plus a shrewd balance between arena atmosphere and crisp sonic detail, should overcome the usual barriers to both double sets and concert albums.



TALKING HEADS

Little Creatures
PRODUCERS: Talking Heads
Sire 25305

This set brings the adventurous quartet full circle, paring basic arrangements back to the four key players while leaving room for some subtle but effective grace notes from a deceptively large supporting cast. The material likewise recalls their earliest work in its swing away from the r&b pulse so prominent in recent studio sets, yet there's also evidence of new styles, from the gospel and cajun threads evident in the first single, "Road To Nowhere," to the sweet country lode of "Creatures Of Love," a disarming treatise on sex and procreation. Overall, it's the band's most accessible work yet, epitomized by the familiar rock guitar motifs that drive the opener, "And She Was." As such, the set meshes with the current shift toward rock Americana, and does so without a trace of calculation.

VARIOUS ARTISTS

Street Heat
PRODUCERS: Eric Dufauré, The Village Voice
Cachalot CA 131

Third release in Cachalot's "Stars Of The Street" series focusing on street musicians. Artists here range from folk to blues to jazz and include several standouts.

TAXXI

Expose
PRODUCERS: John Ryan, Tom Dowd
MCA 5580

Trio jumps to MCA after several releases on Fantasy. Power chords meet dance-oriented rock. A group worth watching, as the single "Still In Love" shows.

BLACK

PICKS

CAMEO

Single Life
PRODUCER: Larry Blackmon
Atlanta Artists 824 546

Nouvelle funk strategy that clicked on "She's Strange" continues with this sequel, which again sculpts its pop and r&b songs into often striking shapes via front man Blackmon's tongue-through-cheek vocal declamations. No single track here matches the title single of that predecessor in atmosphere or sheer muscle, but the trio's surefooted sense of dance floor demands and Blackmon's arch rap-inflected delivery guarantee black and club interest.

RECOMMENDED

R.J.'S LATEST ARRIVAL

PRODUCER: The Wiz
Atlantic 81260

A man and his drum machine. Very slick hip-hop with strong funk component. A lot of fun.

TYRONE DAVIS

Sexy Thing
PRODUCER: Leo Graham
Future FR 001

Gutsy soul vocalist can still put 'em over, but the arrangements are far too predictable and the tunes are mediocre. He deserves better.

LINDA TILLERY

Secrets
PRODUCERS: Ray Obiedo, Linda Tillery, Tony Eldon
411/Redwood BLF 736

Bay Area award-winner Tillery delivers a multi-faceted album that illustrates her fluency in gospel, jazz and r&b. In the latter category, "Special Kind Of Love" is an upbeat ballad, crooned in a husky tenor. Other standout spots include "Count On Me" with its funky, staccato chorus and the angst-ridden pleas on "Basin Street."

COUNTRY

PICKS

REBA McENTIRE

Have I Got A Deal For You
PRODUCERS: Jimmy Bowen, Reba McEntire
MCA 5585

Despite the title, this album is sensitive, poignant and personal and will further expand the singer's reach (it's got two of McEntire's own songs, and she co-produced it). She's never sounded better than on "Don't Forget Your Way Home," "Red Roses (Won't Work Now)" and her fine "Only In My Mind." A sterling effort by a premier country vocalist.

JANIE FRICKE

Somebody Else's Fire
PRODUCER: Bob Montgomery
Columbia FC 39975

This is one of Fricke's best albums yet. The songs (with a couple of exceptions) are lyrically strong and melodically varied, and Fricke's voice adapts to the material effectively and effortlessly. The title cut, "Don't Make Me A Liar Again" and "What A Heart Won't Do" are all standouts.

JOHN ANDERSON

Tokyo, Oklahoma
PRODUCERS: John Anderson, Lou Bradley, Jim Ed Norman
Warner Bros. 25211-1

Purist or not, there are many strings to John Anderson's bow, as he amply demonstrates here. From basic blues to hard-edged country to country rock and maybe a little beyond, Anderson takes on a variety of material. "Even A Fool Would Let Go" and "Till I Get Used To The Pain" merit special mention.

THE BELLAMY BROTHERS

Howard & David
PRODUCERS: Emory Gordy Jr., Jimmy Bowen
MCA 5586

There are some abysmally weak and derivative songs on this album—and some that echo earlier Bellamy hits without improving the original quality. Happily, these are balanced by such strong contenders as "I'm Gonna Hurt Her On The Radio" and "The Single Man And His Wife."

MOE BANDY

Barroom Roses
PRODUCER: Blake Mevis
Columbia FC39906

Mevis' sparkling production makes this one of Bandy's best. Away from his "Good Ol' Boys" persona (with Joe Stampley), Bandy delivers a serious, tender ballad as powerfully

Billboard® HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT 100 POSITION
		TITLE	ARTIST	
1	4	HEAVEN	BRYAN ADAMS	1
2	1	EVERYBODY WANTS TO RULE THE WORLD	TEARS FOR FEARS	3
3	3	SUDDENLY	BILLY OCEAN	11
4	8	WALKING ON SUNSHINE	KATRINA AND THE WAVES	9
5	5	IN MY HOUSE	THE MARY JANE GIRLS	7
6	13	A VIEW TO A KILL	DURAN DURAN	5
7	11	SUSSUDIO	PHIL COLLINS	2
8	10	SMUGGLER'S BLUES	GLENN FREY	12
9	2	AXEL F	HAROLD FALTERMEYER	15
10	9	THINGS CAN ONLY GET BETTER	HOWARD JONES	8
11	12	ANGEL	MADONNA	6
12	15	RASPBERRY BERET	PRINCE & THE REVOLUTION	4
13	6	FRESH	KOOL & THE GANG	18
14	7	EVERYTHING SHE WANTS	WHAM!	13
15	16	WOULD I LIE TO YOU?	EURHYTHMICS	14
16	14	NEVER ENDING STORY	LIMAH	22
17	21	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	17
18	19	THE SEARCH IS OVER	SURVIVOR	10
19	22	VOICES CARRY	'TIL TUESDAY	16
20	24	THE GOONIES 'R' GOOD ENOUGH	CYNDI LAUPER	19
21	30	GLORY DAYS	BRUCE SPRINGSTEEN	21
22	—	EVERYTIME YOU GO AWAY	PAUL YOUNG	20
23	25	CRAZY IN THE NIGHT (BARKING AT AIRPLANES)	KIM CARNES	24
24	—	SENTIMENTAL STREET	NIGHT RANGER	25
25	18	DON'T YOU (FORGET ABOUT ME)	SIMPLE MINDS	27
26	—	TOUGH ALL OVER	JOHN CAFFERTY/BEAVER BROWN BAND	23
27	20	JUST A GIGOLO/I AIN'T GOT NOBODY	DAVID LEE ROTH	37
28	23	CRAZY FOR YOU	MADONNA	46
29	—	19	PAUL HARDCASTLE	32
30	—	IF YOU LOVE SOMEBODY SET THEM FREE	STING	26

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	3	SUSSUDIO	PHIL COLLINS	2
2	2	HEAVEN	BRYAN ADAMS	1
3	7	RASPBERRY BERET	PRINCE & THE REVOLUTION	4
4	5	ANGEL	MADONNA	6
5	1	EVERYBODY WANTS TO RULE THE WORLD	TEARS FOR FEARS	3
6	4	THINGS CAN ONLY GET BETTER	HOWARD JONES	8
7	13	A VIEW TO A KILL	DURAN DURAN	5
8	12	THE SEARCH IS OVER	SURVIVOR	10
9	9	IN MY HOUSE	THE MARY JANE GIRLS	7
10	11	WALKING ON SUNSHINE	KATRINA AND THE WAVES	9
11	6	EVERYTHING SHE WANTS	WHAM!	13
12	15	WOULD I LIE TO YOU?	EURHYTHMICS	14
13	8	SUDDENLY	BILLY OCEAN	11
14	18	VOICES CARRY	'TIL TUESDAY	16
15	20	EVERYTIME YOU GO AWAY	PAUL YOUNG	20
16	17	SMUGGLER'S BLUES	GLENN FREY	12
17	21	THE GOONIES 'R' GOOD ENOUGH	CYNDI LAUPER	19
18	22	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	17
19	23	TOUGH ALL OVER	JOHN CAFFERTY/BEAVER BROWN BAND	23
20	24	GLORY DAYS	BRUCE SPRINGSTEEN	21
21	10	AXEL F	HAROLD FALTERMEYER	15
22	14	FRESH	KOOL & THE GANG	18
23	26	SENTIMENTAL STREET	NIGHT RANGER	25
24	—	IF YOU LOVE SOMEBODY SET THEM FREE	STING	26
25	28	GETCHA BACK	THE BEACH BOYS	28
26	27	CRAZY IN THE NIGHT (BARKING AT AIRPLANES)	KIM CARNES	24
27	19	NEVER ENDING STORY	LIMAH	22
28	16	DON'T YOU (FORGET ABOUT ME)	SIMPLE MINDS	27
29	—	JUST AS I AM	AIR SUPPLY	29
30	—	PEOPLE ARE PEOPLE	DEPECHE MODE	33

HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
COLUMBIA	13
ATLANTIC (6)	11
Mirage (2)	
Es Paranza (1)	
Island/Bronze (1)	
Modern (1)	
EPIC (5)	11
Portrait (3)	
Scotti Bros. (2)	
Caribou (1)	
WARNER BROS. (3)	11
Geffen (4)	
Sire (2)	
Paisley Park (1)	
Qwest (1)	
MCA (6)	8
Camel/MCA (1)	
Constellation/MCA (1)	
A&M	7
CAPITOL	7
RCA	6
ARISTA (4)	5
Jive (1)	
MOTOWN (2)	5
Gordy (3)	
POLYGRAM	5
Mercury (4)	
De-Lite (1)	
EMI-AMERICA	4
ELEKTRA	3
CHRYSALIS	2
CBS	1
HME (1)	
SCOTTI BROS./EPIC	1
Rock N' Roll (1)	

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - Licensing Org.	SHEET MUSIC DIST.
32	19	(Unichappell, BMI/Hot-cha, BMI) CHA/HL
94	ALL SHE WANTS TO DO IS DANCE (Kortchmar, ASCAP)	48 FIND A WAY (Bug & Bear, ASCAP/Meadowgreen, ASCAP) HL
61	ALL YOU ZOMBIES (Dub Notes, ASCAP/Human Box, ASCAP)	52 FOREVER (Milk Money, ASCAP/Foster Frees, BMI) WBM/PPP
72	ALONE AGAIN (Megadude, ASCAP/WB, ASCAP/Elektra-Asylum, ASCAP)	83 FRANKIE (IDG, ASCAP)
6	ANGEL (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM	98 FREAK-A-RISTIC (Almo, ASCAP/Jodaway, ASCAP) CPP/ALM
43	ANIMAL INSTINCT (Zomba, ASCAP)	54 FREEWAY OF LOVE (Gratitudo Sky, ASCAP/Polo Grounds, BMI)
15	AXEL F (Famous, ASCAP) CPP	18 FRESH (Delightful, BMI) CPP
44	BLACK CARS (Black Keys, BMI/Screen-Gems, BMI) WBM	35 GET IT ON (BANG A GONG) (TRO-Essex, ASCAP)
82	BURNING FLAME (Chappell, ASCAP)	28 GETCHA BACK (Daywin, BMI/Careers, BMI) CPP
65	CALL ME (ATV, BMI) CLM	21 GLORY DAYS (Bruce Springsteen, ASCAP) CPP
30	CANNONBALL (Silver Cab, ASCAP/Almo, ASCAP) CPP/ABP	86 GO FOR SODA (Mark-Cain, ASCAP)
47	CENTERFIELD (Wenaha, ASCAP) CPP	19 THE GOONIES 'R' GOOD ENOUGH (Warner-Tamerlane, BMI/Perfect Punch, BMI/Rella, BMI/Pet Me, BMI) WBM
75	CLOSEST THING TO PERFECT (Golden Torch, ASCAP/See This House, ASCAP/Golden Horizon, BMI/Sudano, BMI/Black Stallion, BMI) CPP	1 HEAVEN (Adams, BMI/Calypto Toonz, PROC/Irving, BMI) CPP/ALM
46	CRAZY FOR YOU (Warner-Tamerlane, BMI/WB, ASCAP) WBM	66 HOLD ME (Unicity, BMI/Off Backstreet, BMI/Limited Funds, BMI)
24	CRAZY IN THE NIGHT (BARKING AT AIRPLANES) (Moonwindow, ASCAP) CPP	70 I WONDER IF I TAKE YOU HOME (Personal, ASCAP/Mokojumbi, BMI)
64	DANGEROUS (Welbeck, ASCAP/Anidracks, ASCAP/Stephen Mitchell, ASCAP) CLM	26 IF YOU LOVE SOMEBODY SET THEM FREE (Magnetic, BMI/Reggatta, BMI/Illegal, BMI) HL
92	DO YOU WANNA GET AWAY (Emergency, ASCAP/Green Star, ASCAP/Jobete, ASCAP) CPP	96 I'M ON FIRE (Bruce Springsteen, ASCAP) CPP
27	DON'T YOU (FORGET ABOUT ME) (MCA, ASCAP/Music Corporation Of America, BMI) MCA	7 IN MY HOUSE (Stone City, ASCAP/Jay Warner, ASCAP) CPP
3	EVERYBODY WANTS TO RULE THE WORLD (Nymph, BMI) CPP	80 INVISIBLE (Beau-Di O Do, BMI/All Boys, BMI) CPP
49	EVERYTHING I NEED (April, ASCAP) CPP/ABP	37 JUST A GIGOLO/I AIN'T GOT NOBODY (Chappell, ASCAP/Intersong, ASCAP/Edwin H. Morris, ASCAP/Jerry Vogel, ASCAP) HL
13	EVERYTHING SHE WANTS (Morrison Leahy, ASCAP/Chappell, ASCAP) CHA/HL	29 JUST AS I AM (Don Kirshner, BMI/Blackwood Music, BMI/Rightson, BMI/Mystery Man, BMI) CPP/ABP/HL
20	EVERYTIME YOU GO AWAY	87 THE LADY OF MY HEART (Foster Frees, BMI/Garden Rake, BMI/MCA, ASCAP) CPP
53	LET HIM GO (Big Wad, ASCAP/Famous, ASCAP) CPP	
74	LIKE A SURGEON (Billy Steinberg, ASCAP/Denise Barry, ASCAP/Brigitte Baby, BMI/Polifer, BMI)	
38	LITTLE BY LITTLE (Talktime, ASCAP)	
89	LOST IN LOVE (Colgems-EMI, ASCAP) WBM	
76	LUCKY IN LOVE (Promopub B.V., PRS) CPP	
62	MAKE IT BETTER (FORGET ABOUT ME) (Gone Gator, ASCAP/Blue Network, ASCAP) WBM	
63	MEETING IN THE LADIES ROOM (Hip Trip, BMI/Midstar, BMI) CPP	
69	MY TOOT TOOT (Sid Sim, BMI/Flattown, BMI) CPP	
22	NEVER ENDING STORY (Giorgio Moroder, ASCAP/Colgems-EMI, ASCAP) WBM	
36	NEVER SURRENDER (Liesse, ASCAP)	
81	NEW ATTITUDE (Unicity, ASCAP/Off Backstreet, BMI/Brass Heart, BMI/Rockomatic, BMI/Robinhill, ASCAP)	
97	NIGHTSHIFT (Rightsong, BMI/Franne Golde, BMI/Tuneworks, BMI/Walter Orange, ASCAP) CPP/CHA/HL	
51	NOT ENOUGH LOVE IN THE WORLD (Cass County, ASCAP/Kortchmar, ASCAP) WBM	
88	OBSESSION (Pacific Island, BMI/Careers, BMI/Makiki, ASCAP/Arista, ASCAP) CPP	
93	OH GIRL (Irving, BMI/Boy Meets Girl, BMI) CPP/ALM	
55	ONE LONELY NIGHT (Janisongs, ASCAP) WBM	
58	ONE NIGHT IN BANGKOK (MCA, ASCAP) MCA	
33	PEOPLE ARE PEOPLE (Sonet, BMI/Warner-Tamerlane, BMI) WBM	
67	PEOPLE GET READY (Warner-Tamerlane, BMI) WBM	
31	POSSESSION OBSESSION (Hot-cha, BMI/Unichappell, BMI/Fust Buzza, BMI)	
4	RASPBERRY BERET (Controversy, ASCAP) WBM	
56	REACTION TO ACTION (Somerset, ASCAP/Evansongs, ASCAP/Stray Notes Music, ASCAP) WBM	
95	REAL LOVE (Deb Dave, BMI/Mallven, ASCAP/Cottonpatch, ASCAP) CPP	
78	RHYTHM OF THE NIGHT (Edition Sunset, ASCAP/Arista, ASCAP) CPP	
59	ROCK ME TONIGHT (Bush Burnin', BMI)	
50	SAY YOU'RE WRONG (Charisma, ASCAP/Chappell, ASCAP) CHA/HL	
10	THE SEARCH IS OVER (Rude, BMI/WB, ASCAP/Easy Action, ASCAP) WBM	
25	SENTIMENTAL STREET (Kid Bird, BMI/Rough Play/BMI) HL	
45	SHOUT (Nymph, BMI) CPP	
91	SHOW SOME RESPECT (Chappell, ASCAP/Rightson, BMI/Sookloozzy, BMI) CHA/HL	
40	SMOOTH OPERATOR (Adu, MCPS/St. John, MCPS)	
12	SMUGGLER'S BLUES (Red Cloud, ASCAP/Night River, ASCAP) WBM	
60	SOME LIKE IT HOT (Ackee, ASCAP/Tritec, ASCAP/N.V., ASCAP)	
90	ST. ELMO'S FIRE (MAN IN MOTION) (Gold Horizon, BMI/Foster Frees, BMI/John Parr, PRS)	
57	STATE OF THE HEART (Chappell, ASCAP) CHA/HL	
73	STIR IT UP (Unicity, ASCAP/No Pain No Gain, ASCAP/Off Backstreet, BMI/Streamline Moderne, BMI)	
11	SUDDENLY (Zomba, ASCAP/Willesden, BMI) CPP	
2	SUSSUDIO (Phil Collins, ASCAP/Pun, ASCAP) WBM	
100	THAT WAS YESTERDAY (Somerset Songs Inc., ASCAP/Evansongs, ASCAP/Stray Notes Music, ASCAP) WBM/HL	
8	THINGS CAN ONLY GET BETTER (Howard Jones, BMI/Warner-Tamerlane, BMI) WBM	
71	THROUGH THE FIRE (Dyad, BMI/Foster Frees, BMI/Neropub, BMI/Tom John, BMI) CPP	
84	'TIL MY BABY COMES HOME (April, ASCAP/Uncle Ronnie's, ASCAP/Thriller, ASCAP) CPP/ABP/MCA	
23	TOUGH ALL OVER (John Cafferty, BMI)	
5	A VIEW TO A KILL (Tritec, ASCAP/Blackwood Music, BMI) HL/PPP/B-3	
16	VOICES CARRY (Intersong, ASCAP/Til Tunes, ASCAP) CHA/HL	
39	WAKE UP (NEXT TO YOU) (Ellisclan, PRS)	
9	WALKING ON SUNSHINE (Screen Gems-EMI, BMI/Megasongs, BMI) WBM	
99	WALKING ON THE CHINESE WALL (Noa-Noa, ASCAP/Glass Sea, ASCAP/Make Zee, BMI) WBM	
68	WE ARE THE WORLD (Mijac, BMI/Brockman, ASCAP) WBM	
42	WHAT ABOUT LOVE? (Welbeck, ASCAP/Irving, ASCAP/Calypto Toonz, PROC) CPP/ALM/CLM	
85	WHEN YOUR HEART IS WEAK (Edwin Ellis, BMI/Nurk Twins, BMI)	
34	WHO'S HOLDING DONNA NOW (Foster Frees, BMI/Garden Rake, BMI/April, ASCAP/Random Notes, ASCAP) CPP/ABP	
79	WILLIE & THE HAND JIVE (Eldorado, BMI)	
14	WOULD I LIE TO YOU? (Blue Network, ASCAP)	
17	YOU GIVE GOOD LOVE (Little Tanya, ASCAP/MCA, ASCAP)	
41	YOU SPIN ME AROUND (LIKE A RECORD) (Chappell, ASCAP) CHA/HL	
77	YOUR LOVE IS KING (Silver Angel, ASCAP)	

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

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hanson
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...

MANY MUSIC EXECUTIVES plan to be on hand at the fifth annual Governor's Conference on Music, June 29-30, sponsored by the Louisiana Music Commission of the Louisiana Dept. of Commerce and Loyola Univ. of New Orleans. Held at the New Orleans Hilton, the conference will be attended by ASCAP president Hal David, Des McCanley of ATV Music Ltd. of London, Atlantic Records West Coast general manager Paul Cooper, and music industry attorney John Mason. One unusual tradition at the conference is "Cassette Roulette," a process whereby tapes from participating songwriters are put into a large basket, then selected at random and played to an audience of producers, label reps and critics.

SHEILA DAVIS takes her well-known lyric writing course, for years presented in New York, to Nashville for a seven-hour crash course on June 29 at Belmont College. The "Successful Lyric Writing" endeavor has a general admission fee of \$25, or \$15 to members of The Songwriters Guild, original sponsors of the Davis course. The lyricist has a recently published book, "The Craft Of Lyric Writing."

PROHIBITION WEDNESDAYS: For four consecutive Wednesdays, June 12-July 3, CBGB, the rock showcase in New York, is serving only alcohol-free beer, the Moussy brand. For the kickoff night, the alcohol-free product was served along with rock groups Paleface, Blue Frye and the Sweethearts.

A STUDENT REMEMBERED: WKCR, the Columbia Univ. radio station, offers a 24-hour tribute to the late composer Richard Rodgers, who attended the university and wrote some of its student musicals, on June 28, his birthdate. The marathon tribute starts at 1 a.m. on Friday. This year's tribute will not be a chronological offering of Rodgers' songs, but will focus on special surprises and never-before-aired versions of his material. Rodgers died in 1979 at the age of 77.

EXECUTIVE TURNTABLE

(Continued from page 4)

PRO AUDIO/VIDEO. The Konica Audio/Video Division of Konica U.S.A. appoints **Larry Josephs** Eastern regional sales manager in Englewood Cliffs, N.J. He joins from Canon U.S.A., where he was district sales representative.

Gary Wolfson is named advertising manager for Proton Corp. in Compton, Calif. He was corporate communications manager at The Federated Group.

RELATED FIELDS. **Barry D. Kluger** is named director of press relations for MTV Networks in New York. He joins from USA Network, where he was director of public relations.

Mitchell Schneider is promoted to executive vice president of Michael Levine Public Relations in Los Angeles. In addition to his new post, he will continue as music division director.

Channel V66, WVJV-TV in Boston, has named **Bert Gould** director of marketing and promotion. He joins from radio station WPIX New York, where he was director of operations and creative services.

Nancy Wellman is named vice president of Herbert Barrett Management in New York. She was associate director of Young Concert Artists.

Video Pool Services appoints **John Hillsman** vice president of promotion/marketing in Chicago. He was senior film programmer for Films Inc.



Love, Johnny. Columbia recording artist Johnny Mathis signs copies of his new release "Right From The Heart" during a reunion with Kathy Wakefield and Earl Rose, writers of the album's title song. Standing behind Mathis from left are Wakefield, Rose, CBS Songs director of West Coast operations Donna Young, and CBS Songs a&r vice president Denny Diante, who produced the album.

New Companies

Fred Lawrence & Associates, a talent agency, formed by Fred Lawrence, Bob Zievers and Deirdre Donahue. Company exclusively represents Anne Murray, the Manhattan Transfer, Alan Thicke, Toni Basil and Paul Revere & the Raiders. 9044 Melrose Ave., Los Angeles, Calif. 90069; (213) 273-5255.

Executive Records, an independent label, formed by Mike Uzzell and Ray Carroll. First album release is by Nantucket V. 3920 Merton Dr., P.O. Box 18348, Raleigh, N.C. 27619; (919) 782-8869.

Planet Dallas Studios & Publishing, formed by James K. Devlin, Richard Rooney and Randy Welch. P.O. Box 215029, Dallas, Tex. 75221; (214) 521-2216.

The Sound Of London Records, an independent label specializing in dance-oriented product, formed by Dr. Roger Fields. First single is

"I'm Too Cool" by Young & Company. 141 S. Harrison St., East Orange, N.J. 07018; (201) 674-5886.

Lickona, Watson & Casey Productions, a film and video production company. Principal creative partner is Terry Lickona, producer of "Austin City Limits" and other music-related tv projects. Marketing and project development consultant is Caridi Video in New York. 816 Congress Ave., Suite 1200, Austin, Tex. 78701; (512) 495-6441.

Stacy Lynn Productions, formed by William J. Dell II. Company will emphasize promotion of artists William Dell, Amelia Tamburro and Richard Preston Parker. First release is "You Are Everything." 127 Montana St., Pittsburgh, Pa. 15214; (412) 734-4272.

Performing Artists Papering Service, formed by Seamus Donnell. Company offers complimentary tickets to Los Angeles equity-waiver theatre and rock clubs for a \$50 annual fee. 607 Marine St., Suite 7B, Santa Monica, Calif. 90405; (213) 399-3367.

Libra Corn Records, an independent recording, publishing and management company, formed by H. Ellis Simpson. First release is a 12-inch single, "Dance Drome," by Sharpio. 2318 Highview Rd., Atlanta, Ga. 30311; (404) 752-7767.

Lifelines

BIRTHS

Girl, **Samantha Brooke**, to **Glenn and Gaynor Wheatley**, June 7 in East Melbourne, Australia. He is president of the Wheatley Organization, which manages LRB.

Boy, **Andrew Harper**, to **Sam and Anita Hogin**, June 7 in Nashville. She is senior vice president of The Picalic Group of Companies. He is a songwriter for Old Friends Music.

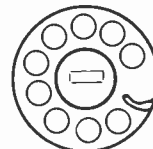
MARRIAGES

Tori Smith to **Julie Jackson**, May 31 in Shalimar, Fla. He is manager of Record Bar #24 in Mary Esther, Fla.

Bruce Allen to **Jane Macdougall**, June 15 in Vancouver. He manages Bryan Adams, Loverboy and Paul Hyde & the Payolas. She is a local tv personality and morning drive DJ at Vancouver radio station CFOX.

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Bubbling Under

THE HOT 100 SINGLES

- 101 SEE WHAT LOVE CAN DO ERIC CLAPTON WARNER BROS./DUCK 7-28986 (WARNER BROS.)
- 102 YOU'VE GOT TO BELIEVE IN LOVE VAN ZANT GEFEN/NETWORK 7-29037 (WARNER BROS.)
- 103 DOUBLE OOH-OOH GEORGE CLINTON CAPITOL 5473
- 104 TOO MANY GAMES MAZE FEATURING FRANKIE BEVERLY CAPITOL 5474
- 105 ROAD TO NOWHERE TALKING HEADS SIRE 7-28987 (WARNER BROS.)
- 106 MATERIAL THANGZ DEELE SOLAR 7-69644 (ELEKTRA)
- 107 ITCHIN' FOR A SCRATCH THE FORCE MD'S ATLANTIC/TOMMY BOY 7-89557
- 108 YOU TALK TOO MUCH RUN-D.M.C. PROFILE 5069
- 109 SANCTIFIED LADY MARVIN GAYE COLUMBIA 38-04861
- 110 TAKE NO PRISONERS (IN THE GAME OF LOVE) PEABO BRYSON ELEKTRA 7-69632

THE TOP POP ALBUMS

- 201 AIR SUPPLY GREATEST HITS ARISTA AL8-8024
- 202 EVERYTHING BUT THE GIRL LOVE NOT MONEY SIRE 25274 (WARNER BROS.)
- 203 BELOUIS SOME SOME PEOPLE CAPITOL ST-12345
- 204 THE KNITTERS POOR LITTLE CRITTER ON THE ROAD SLASH/WARNER BROS. 25310
- 205 SOUNDTRACK A VIEW TO A KILL CAPITOL ST-12413
- 206 NINA HAGEN IN EKSTASY COLUMBIA 40004
- 207 THE FOUR TOPS MAGIC MOTOWN 6130 ML (MCA)
- 208 NILE RODGERS B MOVIE MATINEE WARNER BROS. 25290
- 209 BOBBY WOMACK SOMEDAY WE'LL ALL BE FREE BEVERLY GLEN 10006
- 210 GINO VANNELLI BLACK CARS HME 40077 (CBS)

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.

JUNE

June 20-23, **Tenth Annual Upper Midwest Communications Conclave**, Raddison Plymouth Hotel, Minneapolis. (612) 927-4487.

June 21-22, **Bobby Poe's 14th Annual Radio/Records Seminar & Awards Banquet**, Marriott Airport Hotel, Atlanta.

June 22-25, **National Assn. of Music Merchants (NAMM) Show**, Rivergate Expo Center, New Orleans.

June 25-27, **Computer Graphics '85 West**, National Computer Graphics Assn., Los Angeles. (703) 698-9600.

June 27-29, **ShowBiz Expo '85**, Santa Monica Civic, Los Angeles. (213) 668-1811.

JULY

July 9-10, **Video Retailers Assn. (VRA) Conference**, Seattle Trade Center, Seattle. (916) 888-7232.

July 22-27, **Musicians' & Songwriters' Workshop**, Colorado Mountain College, Breckenridge, Colo. (303) 453-6757.

AUGUST

Aug. 4-6, **Rockamerica's Third Annual Video/Music Seminar**, Roosevelt Hotel, New York. (212) 475-5791.

Aug. 15-18, **Jack The Rapper's Family Affair '85**, Marriott Marquis Hotel, Atlanta. (305) 423-2328.

Aug. 25-28, **Video Software Dealers Assn. Convention**, Sheraton Washington and Shoreham Hotels, Washington, D.C. (609) 424-7117.

SEPTEMBER

Sept. 11-14, **Jazz Times Convention**, Roosevelt Hotel, New York. (301) 588-4114.

Sept. 11-15, **NAB/NRBA Radio Convention & Programming Conference (RCPC)**, Dallas Convention Center.

Sept. 13, **Second Annual MTV Music Awards**, Radio City Music Hall, New York.

Sept. 25-28, **New Music Seminar**, Marriott Marquis Hotel, New York. (212) 722-2115.

Sept. 29, **New Jersey Record Collectors Show/Convention**, Holiday Inn, Springfield, N.J. (201) 548-6700.

Sept. 30-Oct. 3, **National Assn. of Recording Merchandisers (NARM) Retail/Manufacturer Advisory Committee Meeting**, Sheraton Harbor Island, San Diego. (609) 424-7404.

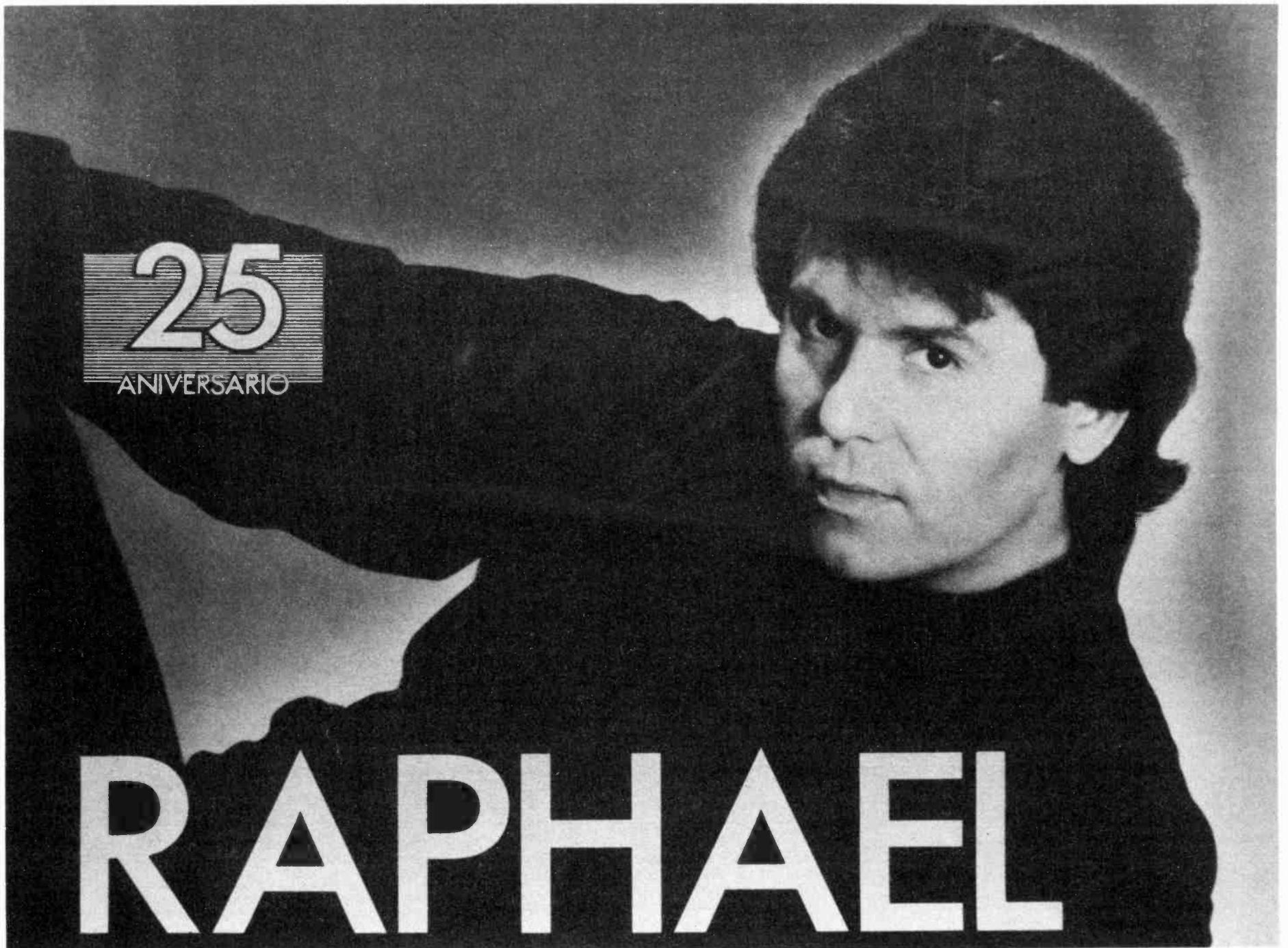
OCTOBER

Oct. 16-18, **Musexpo/Videxpo '85**, Kensington Exhibition Center, London. (01) 968-4567.

NOVEMBER

Nov. 20-24, **Billboard's Seventh Annual Video Music Conference**, Sheraton Premiere Hotel, Universal City, Calif. (213) 273-7040.

MY GIFT TO THE PEOPLE



Special 25th Anniversary "Thank You" Concert*

*Saturday, June 22, 1985
Estadio Campo De Real • Madrid, Spain
Capacity: 125,000

A WORLDWIDE HISPAVOX * ARTIST
EMI *AN EMI MUSIC GROUP COMPANY

Personal Management: Francisco Gordillo
Agency: **XXX** William Morris

TOP POP ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	3	3	24	SOUNDTRACK ▲ MCA 6143 (9.98) (CD) 1 week at No. One	BEVERLY HILLS COP
2	1	1	7	PRINCE & THE REVOLUTION PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
3	2	2	16	PHIL COLLINS ▲ ² ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
4	4	6	13	TEARS FOR FEARS ● MERCURY 824 300-1M1/POLYGRAM (8.98)	SONGS FROM THE BIG CHAIR
5	5	4	53	BRUCE SPRINGSTEEN ▲ ⁶ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
6	7	8	31	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
7	6	7	33	WHAM! ▲ COLUMBIA FC39595 (CD)	MAKE IT BIG
8	9	9	30	MADONNA ▲ ⁴ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
9	10	12	11	THE POWER STATION ● CAPITOL SJ-12380 (8.98)	THE POWER STATION
10	8	5	18	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
11	13	13	10	HOWARD JONES ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
12	12	14	44	BILLY OCEAN ▲ JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
13	11	10	11	TOM PETTY AND THE HEARTBREAKERS ● MCA 5486 (8.98)	SOUTHERN ACCENTS
14	18	29	5	EURHYTHMICS RCA AJL1-5429 (8.98)	BE YOURSELF TONIGHT
15	17	22	28	KOOL & THE GANG ● DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
16	15	15	22	JOHN FOGERTY ▲ WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD
17	16	16	18	DAVID LEE ROTH ● WARNER BROS. 1-25222 (5.99)	CRAZY FROM THE HEAT
18	20	24	15	THE MARY JANE GIRLS GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
19	19	20	12	LUTHER VANDROSS ▲ EPIC 39882	THE NIGHT I FELL IN LOVE
20	14	11	10	USA FOR AFRICA ▲ ² COLUMBIA USA 40043	WE ARE THE WORLD
21	32	67	3	NIGHT RANGER CAMEL/MCA 5593 (8.98)	7 WISHES
22	21	18	54	TINA TURNER ▲ ⁴ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
23	29	34	39	SURVIVOR ● SCOTTI BROS. FZ 39578/EPIC (CD)	VITAL SIGNS
24	23	19	14	DEBARGE ● GORDY 6123GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
25	25	26	11	KATRINA AND THE WAVES CAPITOL ST-1 2400 (8.98)	KATRINA AND THE WAVES
26	26	32	10	'TIL TUESDAY EPIC BFE 39458	VOICES CARRY
27	28	30	34	GLENN FREY MCA 5501 (8.98)	THE ALLNIGHTER
28	22	17	28	DON HENLEY ▲ GEFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
29	34	49	4	SUPERTRAMP A&M SP-5014 (8.98) (CD)	BROTHER WHERE YOU BOUND
30	30	31	7	DAN FOGELBERG FULL MOON/EPIC FE 39616/EPIC	HIGH COUNTRY SNOWS
31	45	—	2	ROBERT PLANT ES PARANZA 90265 (9.98) (CD)	SHAKEN 'N STIRRED
32	24	21	9	RICK SPRINGFIELD RCA AJL1-5370 (9.98)	TAO
33	33	33	17	GEORGE THOROGOOD EMI-AMERICA ST-17145 (8.98) (CD)	MAVERICK
34	39	42	13	WHITNEY HOUSTON ARISTA AL8-8212 (8.98)	WHITNEY HOUSTON
35	38	54	3	DIRE STRAITS WARNER BROS. 25264 (8.98)	BROTHERS IN ARMS
36	35	28	31	REO SPEEDWAGON ▲ EPIC QE39593 (CD)	WHEELS ARE TURNING
37	37	37	6	BON JOVI MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
38	27	27	19	COMMODORES ▲ MOTOWN 6124ML (8.98) (CD)	NIGHTSHIFT
39	36	23	16	SOUNDTRACK A&M SP-5045 (8.98)	THE BREAKFAST CLUB
40	31	25	17	THE FIRM ● ATLANTIC 81239 (8.98) (CD)	THE FIRM
41	42	43	9	LIMAH L EMI-AMERICA ST-17142 (8.98)	DON'T SUPPOSE
42	40	35	25	FOREIGNER ▲ ² ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR
43	54	93	3	MARVIN GAYE COLUMBIA FC 39916	DREAM OF A LIFETIME
44	41	38	15	MICK JAGGER ● COLUMBIA FC 39940 (CD)	SHE'S THE BOSS
45	48	58	5	PAUL YOUNG COLUMBIA BFC 39957 (CD)	SECRET OF ASSOCIATION
46	46	48	15	JESSE JOHNSON'S REVUE A&M SP-6-5024 (6.98)	JESSE JOHNSON'S REVUE
47	56	85	3	JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 39405/EPIC (CD)	TOUGH ALL OVER
48	43	36	83	THE POINTER SISTERS ▲ ² PLANET BEL1-5410/RCA (9.98) (CD)	BREAK OUT
49	49	45	12	ALISON MOYET COLUMBIA BFC 39956	ALF
50	50	51	7	RICK JAMES GORDY 6135GL/MOTOWN (8.98)	GLOW
51	55	60	37	DOKKEN ELEKTRA 60376 (8.98) (CD)	TOOTH & NAIL
52	44	44	21	KLYMAXX CONSTELLATION/MCA 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
53	47	39	33	JULIAN LENNON ▲ ATLANTIC 80184-1 (8.98) (CD)	VALOTTE
54	53	46	12	ERIC CLAPTON WARNER BROS./DUCK 1-25166/WARNER BROS. (8.98) (CD)	BEHIND THE SUN
55	60	55	10	KENNY LOGGINS COLUMBIA FC 39174	VOX HUMANA

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	52	52	35	DARYL HALL & JOHN OATES ▲ ² RCA AFL1-5309 (9.98) (CD)	BIG BAM BOOM
57	57	59	10	GRAHAM PARKER & THE SHOT ELEKTRA 60388 (8.98) (CD)	STEADY NERVES
58	51	41	18	ANIMOTION MERCURY 822580-1/POLYGRAM (8.98) (CD)	ANIMOTION
59	61	62	18	RUN-D.M.C. ● PROFILE PRO1205 (8.98)	KING OF ROCK
60	65	70	8	YNGWIE MALMSTEEN POLYDOR 825 324-1/POLYGRAM (8.98)	RISING FORCE
61	62	64	7	LONE JUSTICE GEFEN GHS 24060/WARNER BROS. (8.98)	LONE JUSTICE
62	63	66	6	CON FUNK SHUN MERCURY 824 345-1M-1/POLYGRAM (8.98) (CD)	ELECTRIC LADY
63	80	89	5	THE HOOTERS COLUMBIA BFC 39912	NERVOUS NIGHT
64	64	65	14	GO WEST CHRYSALIS FV 41495 (8.98) (CD)	GO WEST
65	NEW ▶			BOB DYLAN COLUMBIA FC 40110	EMPIRE BURLESQUE
66	82	98	5	FREDDIE JACKSON CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
67	69	82	4	JOE WALSH FULL MOON/WARNER BROS. 1-25281/WARNER BROS. (8.98)	THE CONFESSOR
68	72	57	18	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
69	68	56	85	LIONEL RICHIE ▲ ⁸ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
70	66	53	15	VARIOUS ARTISTS RCA CPL-2-5340 (12.98) (CD)	CHESS
71	84	78	95	MADONNA ▲ ² SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
72	70	61	79	CYNDI LAUPER ▲ ⁴ PORTRAIT BFR 38930/EPIC (CD)	SHE'S SO UNUSUAL
73	74	74	13	JOAN ARMATRADING A&M SP-5040 (8.98) (CD)	SECRET SECRETS
74	77	77	6	MEAT LOAF RCA AFL1-5451 (8.98)	BAD ATTITUDE
75	58	47	37	NEW EDITION ▲ MCA 5515 (8.98) (CD)	NEW EDITION
76	78	79	17	ANDREAS VOLLENWEIDER COLUMBIA FM 39963 (CD)	WHITE WINDS
77	79	88	6	HANK WILLIAMS, JR. WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
78	73	71	90	HUEY LEWIS & THE NEWS ▲ ⁵ CHRYSALIS FV 41412 (CD)	SPORTS
79	104	—	2	AMY GRANT A&M SP-5060 (8.98)	UNGUARDED
80	NEW ▶			MEN AT WORK COLUMBIA FC 40078	TWO HEARTS
81	85	91	5	LEONARD BERNSTEIN DEUTSCHE GRAMOPHONE 415 2531/POLYGRAM (19.98) (CD)	WEST SIDE STORY
82	59	50	56	CHICAGO ▲ ³ FULL MOON/WARNER BROS. 1-25060/WARNER BROS. (8.98) (CD)	17
83	75	68	36	U2 ▲ ISLAND 90231/ATLANTIC (8.98)	THE UNFORGETTABLE FIRE
84	86	96	5	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98)	MAGIC TOUCH
85	115	—	2	UTFO SELECT 21614 (8.98)	UTFO
86	83	63	39	DIANA ROSS ● RCA AFL1-5009 (8.98) (CD)	SWEPT AWAY
87	81	73	50	PRINCE & THE REVOLUTION ▲ ⁹ WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN
88	71	69	13	MAZE FEATURING FRANKIE BEVERLY CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
89	89	81	25	AUTOGRAPH ● RCA AFL1-5423 (8.98)	SIGN IN PLEASE
90	91	94	32	TEARS FOR FEARS MERCURY 811 039-1/POLYGRAM (8.98) (CD)	THE HURTING
91	94	99	6	ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS
92	93	95	5	SHANNON MIRAGE 90267/ATLANTIC (8.98)	DO YOU WANNA GET AWAY
93	95	83	31	FRANKIE GOES TO HOLLYWOOD ● ISLAND 90232-1 (2-LPS)/ATLANTIC (12.98)	WELCOME TO THE PLEASURE DOME
94	88	80	28	TEENA MARIE ● EPIC FE 39528	STARCHILD
95	97	103	19	DEPECHE MODE SIRE 25194-1/WARNER BROS. (8.98)	SOME GREAT REWARD
96	100	102	5	WILLIE & THE POOR BOYS PASSPORT PB 6047/JEM (8.98)	WILLIE & THE POOR BOYS
97	98	100	31	WHODINI ● JIVE JL-8251/ARISTA (8.98)	ESCAPE
98	67	40	17	SOUNDTRACK ● GEFEN GHS-24063/WARNER BROS. (9.98) (CD)	VISION QUEST
99	90	72	14	SANTANA COLUMBIA FC39527 (CD)	BEYOND APPEARANCES
100	105	120	3	NEW ORDER QWEST 25289/WARNER BROS.	LOW LIFE
101	136	168	12	DEPECHE MODE SIRE 25124/WARNER BROS. (8.98)	PEOPLE ARE PEOPLE
102	99	86	28	LOS LOBOS WARNER BROS./SLASH 25177-1/WARNER BROS. (8.98)	HOW WILL THE WOLF SURVIVE
103	87	75	14	PAUL HARDCASTLE PROFILE PRO 1206 (8.98)	RAIN FOREST
104	102	90	22	GEORGE BENSON WARNER BROS. 1-25178 (8.98)	20/20
105	113	122	4	KENNY G. ARISTA AL8-8282 (8.98)	GRAVITY
106	101	97	14	THE BLASTERS WARNER BROS./SLASH 1-25093/WARNER BROS. (8.98)	HARD LINE
107	76	76	8	BOY MEETS GIRL A&M SP-6-5046 (6.98)	BOY MEETS GIRL
108	120	131	5	MENUDO RCA AFL1-5420 (8.98)	MENUDO
109	92	92	12	ANDREW LLOYD WEBBER ANGEL 38218/CAPITOL (11.98) (CD)	REQUIEM
110	112	115	6	KIM MITCHELL BRONZE/ISLAND 90257/ATLANTIC (8.98)	AKIMBO ALOGO

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

(Continued on page 75)

April 27, 1983...

**The New
MCA RECORDS
Is Launched**

18,768

Hours Later We're

#1



**DOUBLE PLATINUM
BEVERLY HILLS COP**

And the heat is still on

'LIVE AID' BENEFIT CONCERT

(Continued from page 1)

radio networks cooperated so fully in support of a cause."

The concert is set to feature such top artists as Paul McCartney, Mick Jagger, Bob Dylan, Stevie Wonder, Elton John, David Bowie, Rod Stewart, Paul Simon, Phil Collins, Sting, Huey Lewis & the News and Robert Plant. It may also feature a reunion of the Who.

Mitchell estimates that the event will raise "from a low side of \$25 million to a high side of \$50 million," all of which will be directed to aid the starving in Africa. He expects the greatest amount of money to be raised in the form of pledges, followed in order by rights fees for tv and radio broadcast, corporate sponsorship and ticket sales.

The broadcast will serve as a worldwide telethon, with all monies funneled into non-profit corporations the accounting firm of Laventhol & Horwath is setting up in more than 100 countries. "The telethon could raise \$10 million or \$50 million," Mitchell says.

He adds that the other money-making components are each expected to pull in between \$5 million and \$10 million. Worldwide Sports & Entertainment is seeking to line up five corporate sponsorships, each of which Mitchell says will be a multi-million-dollar package. The ticket sales are expected to bring in \$5 million, of which \$3.5 million will be from the Philadelphia show. Tickets at the 90,000-capacity JFK Stadium will be priced at \$35 to \$50.

Mitchell emphasizes that the point of the show isn't just to raise

money, but to educate and inspire. He notes that a closed-circuit broadcast in numerous cities might have raised more money, but would have limited the public's access to the show.

"We purposely chose not to go that route," he says. "We wanted to make sure everyone was exposed to the message."

The Philadelphia show is expected to begin at 10 a.m. and run until midnight. Each performance spot will run 22 minutes, followed by an eight-minute stage change. During those breaks, the show will air three-minute taped messages from various world figures, as well as live entertainment by what Mitchell describes as "some of the biggest names in Hollywood."

Mitchell says there's a special reason to keep these inserts upbeat. "Coming off the rock concert with that energy, you can't show heavy Ethiopian pictures of dead babies in a Jerry Lewis sort of telethon. We're creating an incredible amount of upbeat energy."

Mitchell says the idea for this event came from Bob Geldof, who also instigated the smash Band Aid British charity single "Do They Know It's Christmas." Mitchell says that Geldof conceived the project and started contacting artists in late April, and that he and Geldof first met on May 9 to begin planning in earnest.

"From start to finish this project will have consumed 10 weeks," says Mitchell, whose background is in coordinating massive events. As se-

nior vice president of the Olympic Committee, he was charged with planning and finance of the 1984 games.

"This show is easily as complicated, and from a technical point of view, more complicated than the Olympics," Mitchell says. "It's not just a concert. A concert is a small part of what's going on here. We think it will be the largest single telecast in history. We'll have for example, the largest phone system ever created for the telethon. AT&T has told us it will make Mother's Day look like a piker."

Mitchell adds that the show will use seven satellites and will entail the production of four different feeds. He notes that there will be pickups from the Soviet Union, Germany, Italy, England and Australia.

Reminded that the USA For Africa organizers have said that they decided to make a record rather than a stage concert because of the logistical difficulties of mounting a concert, Mitchell counters, "The concert is a sleepwalk compared to the scope of what this is."

The culmination of the Philadelphia show, from 8-11 p.m. EDT, will be broadcast live on ABC-TV. That telecast, which will also feature tape highlights from the Wembley show, is being produced by Larry Klein and executive produced by Dick Clark.

The acts for the Wembley show are being booked by Geldof and Harvey Goldsmith, and for the Philadelphia show by Bill Graham. According to a report out of London,

current plans call for Paul McCartney to close the British end of the show singing "Let It Be" with just acoustic guitar accompaniment; he would then be joined onstage by strolling superstars. It would be the ex-Beatle's first live appearance in six years, the last being for a fundraiser for Kampuchea victims.

In the U.K., the event will be broadcast live on BBC-I television and on the corporation's Radio One pop network for 15 non-stop hours. Tickets for the show at the 72,000-capacity Wembley Arena sold out within two hours of going on sale. They were priced at the U.S. equivalent of \$31.25.

According to Mitchell, a limited number of tickets for the Philadelphia show will be available in all major U.S. cities. "We wanted to make sure that everyone has some opportunity to be involved," he says.

Mitchell adds that JFK Stadium was selected because of the shortage of time before the show. "We looked at Washington, New York and Philadelphia," he says. "Washington as a symbol might have had more impact; New York might have had better logistics for the artists. But both would have required months of work on the stadiums."

Mitchell notes that use of the stadium is being donated, as are the services of all performing artists, as well as his own company. "If we paid for everything, it would cost about \$20 million to put this on, but we're getting in-kind contributions to alleviate costs. The only costs we're incurring at all are actual hard production costs: trucks, unions, tv crews and renting the satellites.

"When we started," concludes Mitchell, "everybody said, 'It's impossible; you can't do it.' It has now turned around to, 'It's impossible, but we have to do it.'"

Assistance in preparing this story provided by Fred Goodman and Kim Freeman in New York, and Peter Jones in London.

For the Record

The "We Are The World" videocassette is on the RCA/Columbia Pictures Home Entertainment MusicVision label, while the laser videodisk is available from Pioneer Artists. An article in the June 15 Billboard listed the wrong company for this title.

When you want to reach leading video retailers . . .

BILLBOARD!

We mean business!

'GIFT OF MUSIC' REVIEW

(Continued from page 1)

Kapp reports that during 1984 gift purchases rose to 22.5% of all record, tape and Compact Disc purchases.

That sales segment, representing an estimated 152.9 million units valued at \$983 million, compares with the base figure of 14%, or 87.1 million units, estimated during 1978 in the second Warner Communications research extract to provide data on gifts. During 1981, Kapp adds, gifts rose to 18.3%, or 116.3 million units, according to the WCI project, since dismantled.

Kapp's first public disclosure of the subsequent RIAA figures on gift-giving came on June 6 at the Hotel Sheraton here during the first business session at Billboard's International Music & Home Entertainment Industry Conference (IMIC). Prior to the presentation, he reviewed the original research effort that led to the initial NARM commitment to an institutional advertising, merchandising and promotion campaign, as well as the subsequent history of its perceived failure, which prompted the manufacturers' retreat.

Kapp himself was quick to stress that WCI's figures and those of the more recent RIAA research reflect different methodologies, qualifying any direct comparisons as approximate at best. However, the slow but steady upward trend continued in the latter findings is consistent with the incremental gains originally forecast.

The industry's own utilization of the gift theme, Kapp recalled, began in earnest after a 1982 NARM convention presentation in which

Kapp reported on research conducted by Dr. Martin Fishbein and Dr. Susan Middlestadt of the Univ. of Illinois. Seeking to buttress sales against an eroding consumer base, the report singled out intermittent buyers as the most promising consumer segment for cultivation—and gift-giving as an activity that could provide the motivational lure.

A NARM plan requiring manufacturers to contribute to a collective war chest, and the mechanism of half-cent donations on units shipped, posed the first stumbling block to a true institutional effort. During 1983, Kapp said, labels deemed results from "Gift Of Music" efforts disappointing.

"That 'poor sales' performance, in the eyes of the manufacturers, led to the selection of a new ad agency that year, and the targeting of a heavy tv advertising blitz in Los Angeles to persuade the business of the concept's viability," Kapp said. But with any added sales occurring during the year's traditional volume and gift purchase peak, and likely obscured by the difficulty of breaking out specific tallies due to that massive overall volume, "the industry decided it was not cost effective," based on the lack of a dramatic upsurge.

"Generic campaigns like that have to be measured differently from our industry's norm, when you decide whether you've got a hit after a matter of weeks or months," Kapp observed. A generic campaign "has to be measured over the long-run, in terms of cumulative effect.

"In fairness, the first agency brought into this area warned us

that we wouldn't be able to see a quick turnaround. But this is a different style of marketing from what most of us were accustomed to."

Kapp also hinted that the cost-effectiveness of the project may have been hampered as much by politics as by any intrinsic feature of institutional advertising. During the later stages of the campaign, for example, WCI's existing research was reportedly excluded by the coordinating group's manufacturer members, apparently because of fears that the data somehow favored its corporate benefactors. As a result, substantial funds were then required to pay for new research which essentially verified the original findings.

If the industry dropped the campaign, why have gift purchases continued to rise? Kapp credited the continued use of the "Gift Of Music" logo and now common holiday gift promotions throughout the marketing calendar among record/tape retailers.

The newer RIAA findings won't inspire a revival of the "Gift Of Music" effort, in Kapp's view, because it would cost the record companies money. The campaign did what it set out to do by bringing back the intermittent buyer, but no matter what the execution had been—even if it had been conducted nationally, and in a measurable fashion—"it still would have added up as 'inefficient' in their perception, because the measurement itself wouldn't have been sufficiently longterm in nature."

Billboard

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Billboard® **TOP POP ALBUMS** continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
111	111	112	40	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
112	96	87	13	FIONA ATLANTIC 81242 (8.98)	FIONA
113	125	136	5	RED 7 MCA 5538 (8.98)	RED 7
114	114	116	7	EARL KLUGH WARNER BROS. 1-25262 (8.98) (CD)	SODA FOUNTAIN SHUFFLE
115	132	155	4	MILES DAVIS COLUMBIA FC 40023	YOU'RE UNDER ARREST
116	107	104	87	PHIL COLLINS ● ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
117	124	135	4	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
118	117	121	27	GEORGE THOROGOOD EMI-AMERICA ST-17076 (8.98)	BAD TO THE BONE
119	119	105	17	LOUDNESS ATCO 90246 (8.98)	THUNDER ON THE EAST
120	118	119	97	BILLY JOEL ▲ ⁴ COLUMBIA QC 38837 (CD)	AN INNOCENT MAN
121	106	101	48	THE TIME ▲ WARNER BROS. 25109-1 (8.98) (CD)	ICE CREAM CASTLE
122	103	84	13	SOUNDTRACK MOTOWN 6128 ML (8.98)	BERRY GORDY'S THE LAST DRAGON
123	109	107	31	SOUNDTRACK FANTASY WAM-1791 (2LPS)/ (19.98) (CD)	AMADEUS
124	110	111	9	ALEXANDER O'NEAL TABU FZ-39881/EPIC	ALEXANDER O'NEAL
125	128	137	5	THE 3 O'CLOCK I.R.S. 5591/MCA (8.98)	ARRIVE WITHOUT TRAVELLING
126	108	106	64	THE CARS ▲ ² ELEKTRA 60296 (8.98) (CD)	HEARTBEAT CITY
127	129	133	36	CHAKA KHAN ▲ WARNER BROS. 25162-1 (8.98) (CD)	I FEEL FOR YOU
128	123	109	16	THE ALAN PARSONS PROJECT ARISTA AL8-8263 (8.98) (CD)	VULTURE CULTURE
129	133	161	3	THE DOORS ELEKTRA 60417 (8.98)	CLASSICS
130	130	138	81	U2 ● ISLAND 90127/ATLANTIC (5.98)	UNDER A BLOOD RED SKY
131	NEW	NEW	NEW	READY FOR THE WORLD MCA 0094 (8.98)	READY FOR THE WORLD
132	116	108	33	PHILIP BAILEY ● COLUMBIA BFC 39542	CHINESE WALL
133	122	117	88	SOUNDTRACK ▲ MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
134	121	113	16	KEEL GOLD MOUNTAIN 6-5041/A&M (6.98)	THE RIGHT TO ROCK
135	RE-ENTRY	RE-ENTRY	RE-ENTRY	AMY GRANT ● A&M SP-5058 (8.98)	STRAIGHT AHEAD
136	160	—	75	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
137	135	124	20	DAVID SANBORN WARNER BROS. 25150-1 (8.98) (CD)	STRAIGHT TO THE HEART
138	134	110	13	JASON & THE SCORCHERS EMI-AMERICA ST-17153 (8.98)	LOST AND FOUND
139	140	130	17	THE SMITHS SIRE 1-25269/WARNER BROS. (8.98)	MEAT IS MURDER
140	139	125	13	ACCEPT PORTRAIT BFR 39974/EPIC	METAL HEART
141	141	146	4	DAVID BYRNE ECM 1-25022/WARNER BROS. (9.98)	MUSIC FOR THE KNEE PLAYS
142	142	139	35	GENERAL PUBLIC I.R.S. SP-70046/MCA (8.98) (CD)	ALL THE RAGE
143	144	148	66	BRYAN ADAMS ▲ A&M SP-4919 (8.98) (CD)	CUTS LIKE A KNIFE
144	146	143	114	Z Z TOP ▲ ⁴ WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
145	NEW	NEW	NEW	ROSANNE CASH COLUMBIA FC 39468	RHYTHM AND ROMANCE
146	154	—	2	MICHAEL FRANKS WARNER BROS. 25275 (8.98)	SKIN DIVE
147	190	—	2	LONNIE MACK ALLIGATOR AL-4739 (8.98)	STRIKE LIKE LIGHTNING
148	170	174	5	BILL WITHERS COLUMBIA FC 39887	WATCHING YOU, WATCHING ME
149	147	123	25	FAT BOYS ● SUTRA SUS1015 (8.98)	FAT BOYS
150	163	169	5	CARPENTERS A&M SP-6601 (12.98)	YESTERDAY ONCE MORE
151	156	151	53	RUN-D.M.C. ● PROFILE PRO 1202 (8.98)	RUN D.M.C.
152	149	152	71	BRUCE SPRINGSTEEN ● COLUMBIA JC 33795 (CD)	BORN TO RUN
153	127	128	30	DEEP PURPLE ▲ MERCURY 824003-1/POLYGRAM (8.98) (CD)	PERFECT STRANGERS
154	161	166	577	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (8.98) (CD)	DARK SIDE OF THE MOON
155	137	129	74	VAN HALEN ▲ ⁵ WARNER BROS. 1-23985 (8.98) (CD)	1984

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
156	143	126	18	RAY CHARLES COLUMBIA 39415	FRIENDSHIP
157	148	147	11	THIRD WORLD COLUMBIA FC 39877	SENSE OF PURPOSE
158	126	118	33	ASHFORD & SIMPSON ● CAPITOL ST-12366 (8.98)	SOLID
159	179	—	2	MAMA'S BOYS JIVE JLB-8265/ARISTA (8.98)	POWER & PASSION
160	NEW	NEW	NEW	NILS LOFGREN COLUMBIA BFC 39982	FLIP
161	155	149	23	BRONSKI BEAT MCA 5538 (6.98)	THE AGE OF CONSENT
162	167	167	103	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
163	145	145	9	CHET ATKINS COLUMBIA FC 29591	STAY TUNED
164	165	185	59	JOHN CAFFERTY/BEAVER BROWN BAND ▲ SCOTTI BROS. BFZ 38929/EPIC (CD)	EDDIE & THE CRUISERS-SOUNDTRACK
165	176	190	3	PAUL HYDE & PAYOLAS A&M SP-5025 (6.98)	HERE'S THE WORLD FOR YOU
166	168	173	10	ALCATRAZZ CAPITOL ST-12385 (8.98)	DISTURBING THE PEACE
167	177	—	2	SUZANNE VEGA A&M SP 6-5072 (6.98)	SUZANNE VEGA
168	152	153	29	MIDNIGHT STAR ● SOLAR 60384/ELEKTRA (8.98) (CD)	PLANETARY INVASION
169	131	114	14	RAVEN ATLANTIC 81241 (8.98)	STAY HARD
170	173	175	28	WHAM! COLUMBIA BFC 38911	FANTASTIC
171	172	176	4	CHINA CRISIS WARNER/VIRGIN 1-25296/WARNER BROS. (8.98)	FLAUNT THE IMPERFECTION
172	166	159	16	WILTON FELDER MCA 5510 (8.98)	SECRETS
173	153	127	16	VAN MORRISON MERCURY 822 895-1/POLYGRAM (8.98) (CD)	A SENSE OF WONDER
174	164	163	29	TRIUMPH MCA 5537 (8.98) (CD)	THUNDER SEVEN
175	158	154	136	PRINCE ▲ ² WARNER BROS. 1-23720 (2LPS) (12.98) (CD)	1999
176	169	141	9	NIK KERSHAW MCA 5548 (8.98)	THE RIDDLE
177	151	150	32	THE TEMPTATIONS GORDY 6119 GL/MOTOWN (8.98)	TRULY FOR YOU
178	189	—	85	MOTLEY CRUE ▲ ² ELEKTRA 60289 (8.98) (CD)	SHOUT AT THE DEVIL
179	178	156	37	KURTIS BLOW MERCURY 822420-1/POLYGRAM (8.98)	EGO TRIP
180	180	179	16	JEFF LORBER ARISTA AL8-8269 (8.98) (CD)	STEP BY STEP
181	138	140	15	DONNIE IRIS HME HFW-39949/CBS	NO MUSS... NO FUSS
182	150	142	29	GIUFFRIA CAMEL/MCA 5524/MCA (8.98)	GIUFFRIA
183	162	164	9	MELBA MOORE CAPITOL ST-12382 (8.98)	READ MY LIPS
184	181	181	40	STEVIE WONDER ▲ MOTOWN 6108ML (8.98) (CD)	THE WOMAN IN RED-SOUNDTRACK
185	187	157	31	AL JARREAU WARNER BROS. 1-25106 (8.98) (CD)	HIGH CRIME
186	191	195	82	BILLY IDOL ▲ ² CHRYSALIS FV 41450 (CD)	REBEL YELL
187	175	170	8	VAN ZANT GEFEN/NETWORK GHS-24059/WARNER BROS. (8.98)	VAN ZANT
188	185	165	23	THE GAP BAND TOTAL EXPERIENCE TEL8-5705/RCA (8.98)	GAP BAND VI
189	174	144	6	MELISSA MANCHESTER MCA 5587 (8.98)	MATHEMATICS
190	NEW	NEW	NEW	SAM COOKE RCA AFL1-5181 (8.98)	SAM COOKE LIVE AT THE HARLEM SQUARE CLUB
191	195	194	37	WYNTON MARSALIS COLUMBIA FC39530 (CD)	HOT HOUSE FLOWERS
192	198	191	38	KISS ▲ MERCURY 822495-1/POLYGRAM (8.98) (CD)	ANIMALIZE
193	193	199	6	LEE GREENWOOD MCA 5582 (8.98)	GREATEST HITS
194	196	172	140	LIONEL RICHIE ▲ ⁴ MOTOWN 6007 ML (8.98) (CD)	LIONEL RICHIE
195	192	177	36	JEFFREY OSBORNE ● A&M SP-5017 (8.98) (CD)	DON'T STOP
196	183	187	98	GEORGE WINSTON ● WINDHAM HILL C-1025/A&M (9.98) (CD)	DECEMBER
197	184	162	16	THE GAP BAND TOTAL EXPERIENCE 343-1/RCA (8.98)	GAP GOLD
198	159	160	6	FREDDIE MERCURY COLUMBIA FC 40071	MR. BAD GUY
199	199	193	80	BRUCE SPRINGSTEEN ▲ COLUMBIA PC 2-36854 (CD)	THE RIVER
200	186	188	3	THE BEAT FARMERS RHINO RNLP-853 (8.98)	TALES OF THE NEW WEST

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

The 3 O'Clock 125	Ray Charles 156	Glenn Frey 27	Howard Jones 11	Wynton Marsalis 191	Prince 175	Talking Heads 111	Bill Withers 148
Accept 140	Chicago 82	Kenny G. 105	Stanley Jordan 84	The Mary Jane Girls 18	Prince & The Revolution 2, 87	Tears For Fears 90, 4	Stevie Wonder 184
Bryan Adams 143, 6	China Crisis 171	The Gap Band 188, 197	Katrina And The Waves 25	Maze Featuring Frankie Beverly 88	REO Speedwagon 36	The Temptations 177	Paul Young 45
Alabama 68	Eric Clapton 54	Marvin Gaye 43	Keel 134	Meat Loaf 74	Raven 169	Third World 157	
Alcatrazz 166	Phil Collins 116, 136, 3	General Public 142	Nik Kershaw 176	Men At Work 80	Ready For The World 131	George Thorogood 118, 33	Z Z Top 144
Animation 58	Commodores 38	Go West 64	Chaka Khan 127	Menuido 108	Red 7 113	'Til Tuesday 26	
Joan Armatrading 73	Con Funk Shun 62	Amy Grant 135, 79	Kiss 192	Freddie Mercury 198	Lionel Richie 69, 194	The Time 121	
Ashford & Simpson 158	Sam Cooke 190	Lee Greenwood 193	Earl Klugh 114	Midnight Star 168	Diana Ross 86	Triumph 174	
Chet Atkins 163	Miles Davis 115	Klymaxx 52	Kool & The Gang 15	Kim Mitchell 110	David Lee Roth 17	Tina Turner 22	
Atlantic Starr 91	Debarge 24	Paul Hyde & Payolas 165	Julian Lennon 53	Melba Moore 183	Run-D.M.C. 59, 151	U2 83, 130, 162	
Autograph 89	Deep Purple 153	Daryl Hall & John Oates 56	Julian Lennon 53	Van Morrison 173	Sade 10	USA For Africa 20	
Philip Bailey 132	Despeche Mode 101, 95	Paul Hardcastle 103	Don Henley 28	Alison Moyet 49	David Sanborn 137	UTFO 85	
The Beat Farmers 200	Dire Straits 35	Paul McCartney 103	The Hooters 63	New Order 100	Santana 99		
George Benson 104	Dokken 51	Whitney Houston 34	Limahl 41	New Edition 75	Shannon 92	Van Halen 155	
Leonard Bernstein 81	The Doors 129	Billy Idol 186	Nils Lofgren 160	Night Ranger 21	The Smiths 139	Van Zant 187	
The Blasters 106	Bob Dylan 65	Donnie Iris 181	Kenny Loggins 55	Alexander O'Neal 124	SOUNDTRACKS	Luther Vandross 19	
Kurtis Blow 179	Eurythmics 14	Freddie Jackson 66	Lone Justice 61	Billy Ocean 12	Amadeus 123	VARIOUS ARTISTS	
Bon Jovi 37	Fat Boys 149	Mick Jagger 44	Jeff Lorber 180	Jeffrey Osborne 195	Beverly Hills Cop 1	Chess 70	
Boy Meets Girl 107	Wilton Felder 172	Rick James 50	Los Lobos 102	Graham Parker & The Shot 57	The Big Chill 133	Suzanne Vega 167	
Bronski Beat 161	Fiona 112	Al Jarreau 185	Loudness 119	The Alan Parsons Project 128	The Breakfast Club 39	Andreas Vollenweider 76	
David Byrne 141	The Firm 40	Jason & The Scorchers 138	Lonnie Mack 147	Tom Petty And The Heartbreakers 13	Berry Gordy's The Last Dragon 122	Joe Walsh 67	
John Cafferty/Beaver Brown Band 164,	Dan Fogelberg 30	W.Jennings,W.Nelson,J.Cash,	Madonna 8, 71	Pink Floyd 154	Vision Quest 98	Andrew Lloyd Webber 109	
47	John Fogerty 16	K.Kristofferson 117	Yngwie Malmsteen 60	Robert Plant 31	The Woman In Red 184	Wham! 170, 7	
Carpenters 150	Foreigner 42	Billy Joel 120	Melissa Manchester 189	The Pointer Sisters 48	Rick Springfield 32	Whodini 97	
The Cars 126	Michael Franks 146	Jesse Johnson's Revue 46	Teena Marie 94	The Power Station 9	Bruce Springsteen 5, 152, 199	Hank Williams, Jr. 77	
Rosanne Cash 145	Frankie Goes To Hollywood 93				Supertump 29	Willie & The Poor Boys 96	
					Survivor 23	George Winston 196	

COPYRIGHT EXPERTS AGREE ON WORLDWIDE RESOLUTION

(Continued from page 1)

Dr. Stewart described as the "great coalition" panel with the delivery June 7 of his first major speech since assuming the role of chairman of the Recording Industry Assn. of America (RIAA). Summer, detailing the impact of home taping and counterfeiting on copyright holders, said the association would not "condone uncompensated duplication of prerecorded music."

In this regard, Summer said he would ask the RIAA board to "begin the process by allocating a portion of its current budget to a long-term program to educate the public to the necessity of protecting the works of authors and performers, preparatory to obtaining legislative verification of our rights . . . I will look to artists, rights holders and retailers to join in the effort."

The IMIC/INTERGU resolution appealed to governments to update and upgrade laws protecting intellectual property 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 video tape, 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 and television but also via cable and satellite."

The resolution also urged governments to "make the protection granted effective and enforceable through streamlined procedures and penalties adequate to deter piracy, which is the theft of intellectual property, and facilitating search and seizure operations and any other means available to the enforcement agencies."

The urgent need to frame all-encompassing legislation to combat abuses facilitated by technological advances was a constantly recurring theme through the six days of the IMIC/INTERGU assemblies. The joint session resolution was widely seen as a watershed in the longterm endeavor to unite the various segments of the copyright industries.

There was general agreement that in addition to lobbying governments, there is a massive propaganda job to be done to inform the public of the threats posed to creators of works of the mind.

Dr. Stewart called upon the conference delegates to work to convince legislators and the public that "copyright is not a tax on knowledge and entertainment but a pass-

port to the enjoyment of both at very reasonable prices."

Among the objectives set out by Dr. Stewart was that 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.

Dr. Stewart appealed to the collecting agencies to set up a working party to achieve this objective. "I'm very encouraged to see now some very purposeful movement towards the unity of action that I have been urging for many years," he said.

The IMIC/INTERGU resolution is to be sent to all the relevant government ministers around the world.

To reinforce the theme of coalition, U.S. copyright lawyer Jon Baumgarten told the conference that only three days earlier the American Copyright Council had

announced the formation of a similar coalition and had held a Congressional briefing to announce its aims and objectives (Billboard, June 15).

In his address, RCA's Summer said that as a consequence of home taping, piracy and counterfeiting, "either a drop in the economy, or the failure to repeat the megahit 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."

With a touch of whimsy meant for a serious purpose, Summer described a character created by L. Frank Baum in his "The Road To Oz" who, Summer suggested, "gave us [a] descriptive reference . . . to our common enemy the record

pirate." Summer referred to Baum's "Soodlerland," inhabited by the Soodlers, a race bearing a passing resemblance to human beings.

"The principle difference is in the arrangement of their heads (observe the gathering metaphor)," Summer said. "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 Soodler, 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 . . . I propose that we adopt 'Soodling' as the specific term for unauthorized duplication of prerecorded music."

IMPORTER SUED ON ISSUE OF MECHANICALS

(Continued from page 1)

product legally manufactured abroad is subject to U.S. licensing if sold here.

The Harms/Jem action is but one of a number of suits instituted over the past several weeks, including two class actions, that Murphy says constitute a major effort to recover losses sustained by alleged failure of defendants to account for mechanical royalties.

As for imports, a letter mailed on behalf of the Fox Agency's membership to more than 100 U.S. wholesalers starting last August (Billboard, Aug. 25) said that failure to comply with the law could lead to legal action. The letter, in addition to referring to section 602(a) of the U.S. Copyright Act—which grants publishers rights to authorize the sale and manufacture of their copyrights on recordings—cited federal court decisions that favored CBS Records in a parallel import action against Scorpio Distributors.

The court held that the First Sale Doctrine is not applicable in instances where copyright infringement is taking place. Under the First Sale Doctrine, a wholesaler or retailer can dispose of a product he buys in any manner he chooses as long as no laws are violated.

Although "some compliance" is noted by Alan Shulman, attorney for the plaintiff and counsel for the Harry Fox Agency, he concedes that the legal action against Jem reflects a need to take alleged violators to court so that publisher rights in this matter are established and complied with on a broader basis.

In the T.B. Harms action, Jem is accused of copyright infringement by failing to gain authority from Harms to market here a cut on an imported album, "His Greatest Hits, Frank Sinatra, New York, New York." The Harms copyright in question is "Ol' Man River."

In charging unauthorized importation, distribution and sale of the infringing record, based on Section 602(a) of the Copyright Act, Harms demands monetary damages as provided by law. He also demands that sale of the offending record be stopped and court fees be paid by the defendant.

At presstime, Marty Scott, president of Jem, said he had not been served with the complaint and could not comment directly about it. He stated, however, that he bought the Sinatra album "directly from the manufacturer, WEA of New Zealand, pursuant to an agreement that

authorized us to import these records. In other words, we did everything that was called for under the law."

In the two class actions, music publishers have gone to court in New York and Florida charging defendants with failure to pay mechanical royalties. In both filings, it's claimed that the defendants' licenses to the copyrights were revoked by the publishers following 30 days' notice that such violations be corrected.

Salsoul Records, its owner Joe Cayre, and RCA Records, which manufactures and distributes the label, are said to have failed to account for more than 700 copyrights held by more than 120 publishers. In the May 31 filing in U.S. District Court of New York, Conrad Music, on behalf of itself and the others, claims infringement on its copyright "Here I Stand." The license to this song and others not named were revoked in August and September last year.

Cayre could not be reached for comment, and a spokesman for RCA said it was not the company's policy to comment on legal actions.

In the second class action, Kid Stuff Records, based in Florida, is charged with similar violations involving more than 240 copyrights and more than 100 publishers. Acting on behalf of the publishers in the June 7 action in U.S. District Court of Florida is Lowery Music, which claims copyright violation on "Games People Play."

Failure to account for mechanical royalties is also cited in separate filings by seven publishers in U.S. District Court of New York against a New York record manufacturer, Atreb Music, and Ed Hatcher, described in the complaint as the firm's chief operating officer and majority shareholder. The publisher plaintiffs are Conrad Music, Glad Music, Algee Music, Low-Sal Inc., Lowery Music, Semanya Music and Buckhorn Music.

Five music publishers have gone to U.S. District of Hawaii charging defendants Hula Records and Donald P. Mc Diarmid Jr. with unauthorized use of their copyrights. The publishers are Granite Music, Famous Music, Criterion Music, Milene Music and Acuff-Rose Publications.

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Breakfast Reception. Broadcast Music Inc. throws a special reception in honor of the song "Don't You (Forget About Me)," from the movie "The Breakfast Club," which was a recent No. 1 single. Pictured from left are BM's Ron Anton and Allan McDougall, Universal Pictures' vice president in charge of music Brendan Cahill, the song's co-writer Steve Schiff and MCA's Rick Shoemaker and John Stone.

Grass Route

By KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.



Dignified Flashers. Members of Capitol act Flash Kahan chat with fans backstage after their opening performance for the Hofstra Univ. stop in New York during John Cafferty & the Beaver Brown Band's tour. Standing from left are Capitol's Nancy Farbman, band members Doug Kahan and Bruce Flash, the label's Maureen O'Connor and Bob Bland, WBAB Long Island's Ralph Tortora, and Capitol's Arthur Field.

LOTS OF SEEDS & SPROUTS to catch up on this week. First, "Itchin' For A Scratch" by the **Force M.D.'s** is bubbling under the singles chart this week. That's a **Tommy Boy** single from Atlantic's "Rappin'" soundtrack, which allows us to call your attention to a truly wild 12-inch jacket from that progressive indie. On the cover of **Hiko** featuring the **Great Peso's** "She's Wild," you'll find Tommy Boy's **Monica Lynch** posing as a funk-out Lady Liberty. The question is: How deep in her closet did she have to go for those priceless disco platforms?

Speaking of good questions, here's a typically clever query included in **Profile's** weekly newsletter. Normally, the New York indie has some industry trivia quiz contest going with a cash prize for retail, radio and print media readers. This week, the contest has a complete set of instructions centered on the **LeRoi Brothers'** "Lucky Lucky Me" album. Whoever calls in with the longest and most accurate list of good luck symbols found on the album cover wins \$50 and, naturally, a plug in "The Profile."

Profile shares this newsletter contest concept with **Emergency Records** in New York, and other indies issue printed updates on a regular basis. We are surprised, however, that more labels haven't adopted this relatively cheap method of keeping the industry up to date on label happenings. Aside from conveying radio and retail activity on product, the newsletter is a good way of representing a label's character and commitment.

RECENTLY, WE GOT what looks like a personal letter from **Jackson Browne** that came by way of Oakland's **Redwood Records**. It concerns two label releases from **Salvador Bustos** and **Guardabarranco** (Salvador and Katia Cardenal), whose albums represent some of the first Nicaraguan music available in the States. Browne produced both albums in Los Angeles after meeting the artists in Nicaragua. In light of the picture our government has painted of Nicaragua, Browne writes that his hope in producing these projects was to provide "a much truer picture of Nicaragua and its people, as well as an introduction to three distinctive examples of the country's new song movement."

Enigma Records has moved from Torrance, Calif. to bigger offices in El Segundo. The new address is 1750 East Holly Ave., Box 2428, El Segundo 90245-1528. The phone number is (213) 640-6869. Visitors last week included **Scott Foreman** of the fast-growing **Metro America** label and **Metro Disc** distributing in Detroit. We opted not to model the Halloween garments **Metro America** sent us as a promo item last fall, but still got the label's excellent new release by **Rhythm Corps**. In town from Washington, D.C. was **Ras Records'** **Cynthia Abrams**, who joined us for a Friday night club tour, the highlights of which were Gotham veterans **Urban Blight** and recent Canadian import **One Life**. Both were great and are unsigned at present.

After showcasing the group at the NAIRD convention, **Richman Bros.** of Pennsauken, N.J. has announced its status as national distributor of **Billy Price & the Keystone Rhythm Band's** new live al-

bum. The release is from **Antenna**, the Philadelphia label formed by Cornerstone Management that launched the **Hooters**. Other distribution news includes **Tant Enterprises'** warehouse party June 22 in Montaque, Mich. Refreshments, music and jazz movies are promised, and attendees are urged to "bring your musical instruments" for an indie jam.

New label **Lost Records** debuts out of New York with a catchy press release and stickers blaring "Burn All Your Records." Not to worry, that's just the title of **The Scene Is Now's** first 20-song album. Another new label crops up out of Garwood, N.J., called **WM**. It's run by **Billy Martin**, who has nothing to do with the Yankees and everything to do with getting some national distribution for the **Whirling Dervishes'** "History Kicks You" EP. The disk has already been selected by **Thirsty Ear Communications** (home of the S.C.R.E.A.M. samplers) for distribution to their 250 college radio subscribers.

New out of Dayton, Ohio is **Addison Records**, a label formed by **Edward Addison**. Wary of the indie distribution network, Addison is servicing retailers direct on its first release, "The Tribute To Lennon And The Beatles." It's a double album by the group **Glass Onion**, from which Addison hopes to spawn film and video projects. Out of San Francisco, **Marty Blecman's Megatone** label is running full steam with **Modern Rocketry's** self-titled album. Yes, relays **Blecman**, the group and the music are gay and glad of it. Expect to find a blend of disco, r&b and dance on the project, as Bay Area brainstormers **Ken Kessie** and **Morey Goldstein** produced it.

Chrysalis Experiment New Hardcastle 'Cassingle'

NEW YORK Chrysalis Records is aiming to help Paul Hardcastle's "19" cross from the dance to the pop market with a special commercial cassette.

Dubbed "19 Minutes Of '19'," and priced at the equivalent of a \$4.98 list, the cassette-only package features the three mixes available on 12-inch as well as the seven-inch single version. It's the label's only "cassingle" release to date, and Rick Dobbis, vice president of marketing for Chrysalis, says there are no others on the boards at present.

"This recording is not typical in any sense," says Dobbis. "Although there is a strong dance version out there aimed at the 12-inch buyer, we felt that we would have a pop hit as well, and that there would be a

great many cassette buyers who would want to have it."

The release is being accompanied by several point-of-purchase supports, including 12-inch bin cards that indicate the availability of the cassette, a cardboard standup shelf-talker for cassette section display, and a CBS countertop cassette dispenser that's been stickered to advertise its contents.

Dobbis says that initial orders far outstripped the label's expectations, buoying his ultimate projections for the experimental configuration. "The initials demonstrate that the retailers understand the uniqueness of the music can be bolstered by a unique product," he says.

FRED GOODMAN

BMI MOVES TO BLOCK BOARD MEETING

(Continued from page 3)

In response, defendant King Broadcasting filed a general denial to the BMI charges in Federal Court, and in a counterclaim alleges that actions by the performing rights organization reflect "an utter disregard for the interests of BMI shareholders."

There has been a lack of good faith on BMI's part, says King, and BMI "has refused to address the local television broadcasters' legiti-

mate concerns about obtaining a meaningful per program license format and licenses which are not tied to a station's revenues."

The counterclaim finds no "legitimate" basis for refusing the special meeting, and argues that BMI's objections are designed to permit its management "to operate in isolation from and contravention of its shareholders."

King asks the court to order the special shareholder meeting held, require that BMI furnish a complete list of shareholders so that proxies may be sought, and order BMI not to engage in actions prior to the meeting that would "negate" or "frustrate" its purposes.

MGM PUSH

(Continued from page 27)

calls on page one of Sound Video's regular mailer, Tuchman says the one-stop further encouraged dealers to try the promotion by offering a "Singin' In The Rain" shower radio to all retailers who bought at least one of each title involved.

Ed Weiss, general manager of two-unit Movies Unlimited in Philadelphia, deems the promotion "excellent," noting, "We've sold 10 times what we would have otherwise."

According to promotions manager Guy Hamilton of 58-unit Erol's in northern Virginia, at least three of the reduced titles are in the chain's top 100 sellers, including "Singin' In The Rain," "Seven Brides" and "Molly Brown." "Singin'" currently ranks number 11, he says.

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RETAILERS CHARGED IN STRAY CATS CASE

(Continued from page 3)

ing. The complaint also reiterates Motola's charge that he was defamed under Illinois law.

Retailers are charged in the filings as de facto accomplices to those infractions, in that they participated in the sales of the contested product. That link is similar to the inclusion of retail defendants in an earlier, more notorious copyright infringement case, the so-called **Betamax** suit, in which **MCA Inc.** and **Universal Pictures** cited retail outlets as co-defendants with principal defendant **Sony Corp.**

Retail defendants in the individual actions are: Cleveland: **Camelot**, **Record Den**, **B&B Record Sales**, **Record Theatre and Records Unlimited**; Philadelphia: **Gola Electronics**, **AVI Electronics**, **Listening Booth**, **Radio 437**, **Sound Odyssey**, **Sound Of Market Street**, **Wall To Wall Sound** and **Wee Three Records**; Atlanta: **Franklin Music**, **Oz Campus Stores**, **Record Bar**, **Siebert's** and **Turtles**.

Dallas: **Hastings Records & Tapes**, **Hit Records**, **Melody Shop** and **Sound Warehouse**; Western Pennsylvania: **NRM Inc.**, **Lou's Music Connection** and **Record Outlet**; St. Louis: **C.M.L. Inc.** and **Sound Disk-tributors**; New York City: **Crazy Eddie**, **Disc-O-Mat III**, **Harmony Music Corp.**, **J&R Music World**, **King Karol Tapes**, **The Record**

Hunter and **Sam Goody**; Houston: **Mr. Music**, **Pickwick International**, **Soundwares**, **South Main Records** and **Tower Records & Tapes**.

Chicago: **Inter Leisure Corp.**, **Downtown Records**, **Laury's Discount Records**, **Musicland**, **Peaches** and **Rose's Records**; Detroit: **Bad Records**, **Harmony House** and **Sam's Jam**; Boston: **Strawberries**, **Good Vibrations**, **Beggar's Banquet** and the **Harvard Cooperative Society**.

There is no indication when the cases will come to trial. It is possible that there could be a delay of from six months to three years before the matter is heard, based upon each local court's case backlog.

AMSTRAD CASE

(Continued from page 4)

had known of private individuals being prosecuted for breaking the law. These witnesses were indemnified against legal action for possible copyright breach.

At presstime, the hearing stood adjourned until this week.

'MY TOOT TOOT'

(Continued from page 6)

know which four songs will be used, adding that CBS took an option on seven. If Epic decides to release a subsequent album, **Rockin' Sidney** and **Soileau** will deliver an additional five new cuts.

Soileau says he and **Sidney** retain the publishing rights to the tunes, and have assigned subpublishing rights to virtually all parts of the world. The **Rockin' Sidney** recording is handled by **PolyGram** in Europe, excluding the U.K., where CBS has it. Ironically, CBS also has the **Denise LaSalle** version for Great Britain.

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Adult Video Manufacturers Downplay Market Troubles

BY TONY SEIDEMAN

CHICAGO The adult video marketplace and the battles that surround it were among the top topics at the recent Summer Consumer Electronics Show (CES) here. Dealers found themselves facing an increasingly hostile environment, with manufacturers attempting to play the troubles down.

Manufacturers and retailers often seemed to be in different worlds. On a panel called "Adult Video: New Marketing Approaches," producers asked dealers about p-o-p and marketing efforts, and at least one retailer responded with the comment that in his town, recommending an adult videotape to a consumer is legally the same as solicitation, right down to the penalties involved.

But the problems didn't seem to lessen retailer commitment to adult

Nashville Acts Team for New Charity Album

NASHVILLE Another album made to raise money for famine victims in Africa and the U.S. has been released, this time by a group of local Nashville acts under the title "Nashville Homegrown."

Represented on the locally distributed album are Will Rambeau & the Delta Hurricanes, Rococo, Mark Germino, Neopolitan, Timberline, the Nerve, the White Animals, Civic Duty, Tom Kimmel, John Scott Sherrill & the Wolves in Cheap Clothing, the Prisoners of Love and the Nashville Bluegrass Band. The Nashville Bluegrass Band appears courtesy of Rounder Records, and the White Animals appear courtesy of Dread Beat Records.

Project coordinators on the hunger relief album are Eric Elder and Dave Flamming. All proceeds from the sale of the \$7 album will be distributed through Church World Relief for African Famine Relief and by Second Harvest Food Bank. The album is available in Nashville at Discount Records, Cat's Records, Record Bar, Sound Shops and the Great Escape, or by mail from P.O. Box 40325, Nashville, Tenn. 37204.

product. There was a standing-room-only crowd for the adult video panel, and when one manufacturer asked if any retailers had gotten out of the adult video business because of the current wave of censorship actions, only three dealers out of the more than 150 present raised their hands.

Adult video manufacturers at CES claimed that news of increasing censorship efforts has had little or no impact on their sales, with most major titles still shipping in the 5,000- to 10,000-unit range.

Signs of the pressure faced by the industry were subtle but frequent. Only a few days before CES, the president of a leading video manufacturer, Hal Freeman of Hollywood Video Production, was convicted in Los Angeles on charges of "pandering," i.e., profiting from paying women to perform sexual acts.

Freeman was convicted on five counts and could be sentenced to three years in jail on each count. He expressed little fear the sentence would be upheld, claiming that the judge for his case avoided dealing with a number of major issues.

The current wave of censorship actions is not a great threat to the adult video industry, Freeman and other adult video executives here said. According to them, about once every four years there is a wave of censorship activity which eventually subsides and leaves everything pretty much the same as it was before.

But signs at the convention were that the adult industry is taking some action to protect itself and its retailers against possible police actions. Retailers present noted that the packaging for adult product is becoming less explicit, and at least one firm made note of the fact that it has hired some art directors from the record industry to design its packaging in the future.

Panelists at the Video Software Dealers Assn.'s adult video seminar advised retailers to be careful about the way they present adult material, but at the same time to beware of seeming ashamed of the product they're presenting.

Creating a separate adult section is a good idea, they noted, but care must be taken to make sure it is brightly lit and has as little of an "adult bookstore" atmosphere as possible.

INSIDE TRACK

THE NEW YORK metropolitan area is about to get its first video music station, as WWHT, once an over-the-air pay channel, becomes "U-68," an almost-all-music station. The U-68 signal will also be broadcast by WSNL in Middle Island, N.Y., giving the station virtually complete coverage of the area. Word is that U-68 isn't the only music video station that's decided to launch, despite the ongoing controversies of the video music business; the Houston area is also reportedly about to get its own video music outlet... Chrysalis Records is taking care to make sure it's covered for almost any possibilities in the video clip fee controversy. The company has sent a carefully worded letter to outlets using its video product reminding them of the "favored nations" clause in their contracts. "Chrysalis has the right to receive the same compensation paid for the use of videos provided by other companies," the company says, but it carefully adds, "Please be advised Chrysalis Records will not enforce the clause at this time. We will be evaluating our policy, and will advise you on or before Sept. 1, 1985 what our policy will be, if any."

A MAJOR INDUSTRY FIRM will announce its entry into the independent promotion area shortly. The company will unveil a strategy that's bound to shake the present indie promo network... Watch for Prelude Records to come up with a distribution deal for Future Records, which has the torrid "Sexy Thing" by Tyrone Davis.

HOLIDAZE: More and more record/tape chains, now more heavily into video rentals, are mulling more and more national holidays on which they'll remain open. Mall-oriented stores are an exception, as hours/days open are prescribed. "We'll be open in our four mall stores July 4, but our free-standings will be closed." Harmony Hut's Lloyd Welch informs Track. Music Plus has deleted its annual July 4 picnic so its stores can remain open on that day for the first time. Most sacrosanct holidays: Christmas and Thanksgiving. Tower has traditionally been open 365 days a year. "We used to close at 10 p.m. sometimes on Christmas Eve and New Year's Eve," a former Tower veteran says, "if it was Deadsville."

FADEOUT: The Sultan of Schlock is retiring. Manny Wells is in the throes of retiring after a three-decade industry career that spans King Karol, Bruno's when the now defunct New York distrib was the RCA rep, and his own Surplus Records & Tapes. Wells will hang up his cleats between abodes in New Jersey and Palm Beach, Fla. He just returned Stateside after a month in the Orient, honeymooning with his recent bride, Margaret Strauss... Former Elektra biggie Mel Posner attempting to return to the industry with a new label of his own... Rumors again hot and heavy that PolyGram has been acquired. This time the moneyman is said to be Mishulem Riklis, the Las Vegas hotel magnate and hubby of Pia Zadora. Alan Hirschfeld and

Elliot Goldman figure in the reported deal.

THE INDEPENDENT DISTRIBUTION advisory committee of NARM hies to the Doral On The Beach in Miami, Oct. 10-12, where talk is there'll be some explosive matter on the agenda. The 1985 confab is to be co-chaired by Dennis Baker of Action, Cleveland, and Eric Paulson of Navarre, Minneapolis. Other planners include Don Gillespie, Jem, and Billy Emerson, Big State, both of Dallas; Tony Dalessandro, M.S., Chicago; George Hocutt, California, L.A., and Jerry Winston, Malverne, New York... The Second Circuit Court of Appeals ruled last week that CM Records, the St. Louis firm run by A.J. Cervantes that operated Destiny Records, could not file suit against MCA Records for breach of contract. The judges granted summary judgment in favor of MCA, supporting the defendant label's stand that the action was filed while CM's corporate charter was forfeited, thus making it impossible to file for breach of binder.

McCOY TYNER, who recently recorded a one-shot trio album for Palo Alto, has signed with Manhattan Records... Minneapolis has a new weekend jazz club, Gabriel's, operated by Richard Bramen... Track is happy to report that Shelby Lathower, wife of CBS International vice president Maury, is 100% recovered after vascular surgery... The New York Metropolitan Chapter of the Video Software Dealers Assn. is holding its second meeting on the night of Monday (17) at the Hebrew Arts Center, 129 W. 67th St. Cocktails will be served at 6:45. Among the subjects on the agenda are the election of a board of directors and panels on reducing losses from theft and pilferage. For more information, call De Rae at New York Video, (212) 755-4640.

LOOK FOR FORMER CBS/MCA marketing biggie Al Bergamo to announce a link with Barry White. The two are mapping a U.S. and foreign business swing to seek licensees and distribution for White's new label... The 13th annual New England Record & Tape Distributors/Sub-Distributors bash at Francis Farm, Rehoboth, Mass., is set for July 8. Reserve a place at this full day of fun by sending a contribution of \$18 to Rube Zeidman, Rhody Records & Tapes, Warwick, R.I. The day is a benefit for his late wife Eunice's favorite charity, a children's Sunday school program. Call (401) 738-8003 for reservations... City 1-Stop's Sam Ginsburg hosts his fourth annual Black Music Day at the downtown L.A. site Friday (21)... Barrie Bergman hosts the annual Record Bar convention Sept. 11-15 at the Marriott, Hilton Head Island, S.C. And John Farr gathers his Target record division minions about him at the Amfac Hotel in Minneapolis, Aug. 13-16... Word is that Ira Heilicher will make a big move in the next month. Neither Ira nor his father Amos would comment.

Edited by JOHN SIPPPEL

Embassy Aggressive in Video Acquisitions

BY JIM McCULLAUGH

LOS ANGELES Embassy Home Entertainment has acquired home video rights to more than 100 films in the last 100 days in one of the most aggressive acquisition flurries yet by a home video firm. Many of the acquisitions have late 1985 or early 1986 theatrical release dates.

A major plum is the domestic home video rights to "Kiss Of The Spider Woman," which earned actor William Hurt a best actor award at the recent Cannes Film Festival.

Other acquisitions include: North American rights to the Kings Road Production of "The Best Of Times" with Robin Williams and Kurt Russell; foreign theatrical, worldwide home video and television rights to the Geoff Reeves production of "Half Moon Street"; and all worldwide rights, including theatrical, television and home video, to "Dark Age," currently in development at

RKO Pictures.

In addition, Embassy has acquired all North American rights to three New Zealand-set films from Mirage, "Shaker Run," "Bride To Nowhere" and "Came A Hot Friday," the domestic home video rights to European Classics' "Camilla", and five films scheduled for theatrical release shortly: "La Chevre," "The Home And The World," "My Best Friend's Girl," "Tchao Pantin" and "The Mystery Of Alexina."

From Island Alive come the domestic home video rights to "The Hit," "The Inheritors" and "Trouble In Mind." From Lance Entertainment come rights to "Never Too Young To Die," "Emanon" and "Street Dreams." The acquisitions also cover the home video rights to the 30-title Alexander Korda library, which includes such titles as "Catherine The Great," "Clouds Over Europe," "Drums," "Elephant

Boy," "The Four Feathers," "Lydia," "Lion Has Wings," "Men Are Not Gods," "The Private Life Of Henry VIII," "Rembrandt," "The Scarlet Pimpernel," "Sanders," "That Hamilton Woman" and "Wedding Rehearsal."

Three documentary series have been acquired, augmenting Embassy's wartime history library. They are the 13-part series "Vietnam, The Ten Thousand Day War"; "Crusade In The Pacific," the 26-part March Of Time Series; and "American Caesar," a five-part documentary about Gen. Douglas MacArthur. The acquisition also includes nine martial arts and two action-adventure films, including "Slaughter In San Francisco," "Dynamo," "Man Called Tiger," "Three Avengers," "Treasure Of The Amazon" and "The Mack."



Like Father, Like Son. Producer/arranger Arif Mardin, right, and his son Yusuf show off their most recent accomplishments. Shortly after Arif was awarded an honorary Doctor of Music degree at Berklee College of Music's commencement ceremonies in Boston, Yusuf was presented with a Bachelor of Music Degree in professional music.



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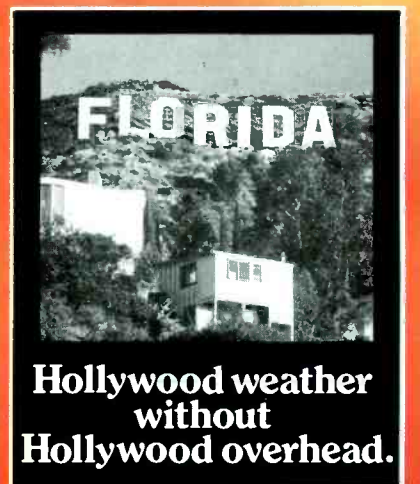
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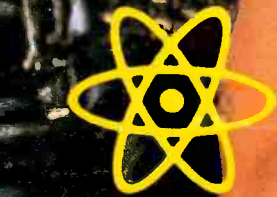
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