

Billboard

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

JULY 27, 1985/\$3.50 (U.S.)

**More major market
Arbitrons released**
See pages 12, 14**British invasion continues
as Paul Young jumps
to No. 1 on Hot 100**
See page 62**Wham! and Prince
back on Hot 100**
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LIVE AID HAILED AS POP MUSIC'S TRIUMPH

BY PAUL GREIN

NEW YORK It's being hailed as pop music's finest hour(s). The July 13 Live Aid fund-raising telecast, which was seen by a record 1.6 billion viewers in 156 countries, continues to draw strong praise from around the world. As the London Financial Times noted: "Never has pop stood so high in public esteem."

The organizers of the simultaneous day-long Saturday concerts at Philadelphia's JFK Stadium and London's Wembley Arena are now looking ahead to the second phase of their involvement: overseeing an accounting of funds and the creation of a possible video documentary utilizing footage from the concert and backstage.

Michael Mitchell, president of

Worldwide Sports & Entertainment, says he's planning to meet this week with Bob Geldof, who initiated the event, to discuss the possibility of a documentary film.

This issue's coverage of Live Aid includes reports on the broadcasting of the event, on pages 3 and 35; a review, also on page 3; photographs, page 11; and an editorial, page 19.

"We're looking at what was produced and seeing how can we best use it for the cause," he says. "There's a lot of interest in this event in the world market, and I think a two- or three-hour documentary packaged for movie houses would be a natural."

"A video is obviously quicker and

easier to do. We'll go out and talk to some folks and see what we kind of deal we can come up with."

Mitchell says that the concert raised more than \$40 million to aid African famine relief. He adds that an exact accounting is impossible at this point because many callers couldn't get through to make their pledges.

"We won't know for a couple of months exactly how much was raised," he says. "We were getting 200,000 calls an hour, and only about 15,000 an hour were getting through. We don't know how many people are writing the post office box number, which we flashed on the screen."

Mitchell emphasizes that he and the other organizers are "in this for the duration. We've dedicated ourselves for another 10 weeks to make sure all the money is accounted for

properly," he says. "This was so public that if we didn't take the next steps properly, it would damage fund-raising in the entire country for a long time."

While some of the musicians and organizers involved in Live Aid are hoping for a repeat performance, or at least a permanent filmed record of the event, others say they hope

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More All-Board CDs Due Elektra, Warner Bros. Unveil Plans

BY FRED GOODMAN

NEW YORK Elektra Records is releasing the Compact Disc version of Motley Crue's "Theatre Of Pain" in a new all-board package in early August. Additionally, Warner Bros. will expand its use of non-jewel box packaging in the configuration to include new releases and already available best sellers within the next two months.

Despite mostly negative consumer response to the first all-board package used for Prince's "Around The World In A Day," a Warner

Bros. spokesman says the CD has sold in excess of 60,000 pieces, and adds that the company is "convinced that board packaging is via-
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WEA Pushes for 4-by-12 Cassette

SANDUSKY, Ohio With Motley Crue's new album already available in a special cassette wrapper, WEA wants the record industry to adopt a similar disposable 4-by-12-inch cassette package next year. Speaking as a keynoter at the Camelot retail chain's convention here July 12, WEA vice president Russ Bach said it is his distribution company's
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ADVERTISEMENTS



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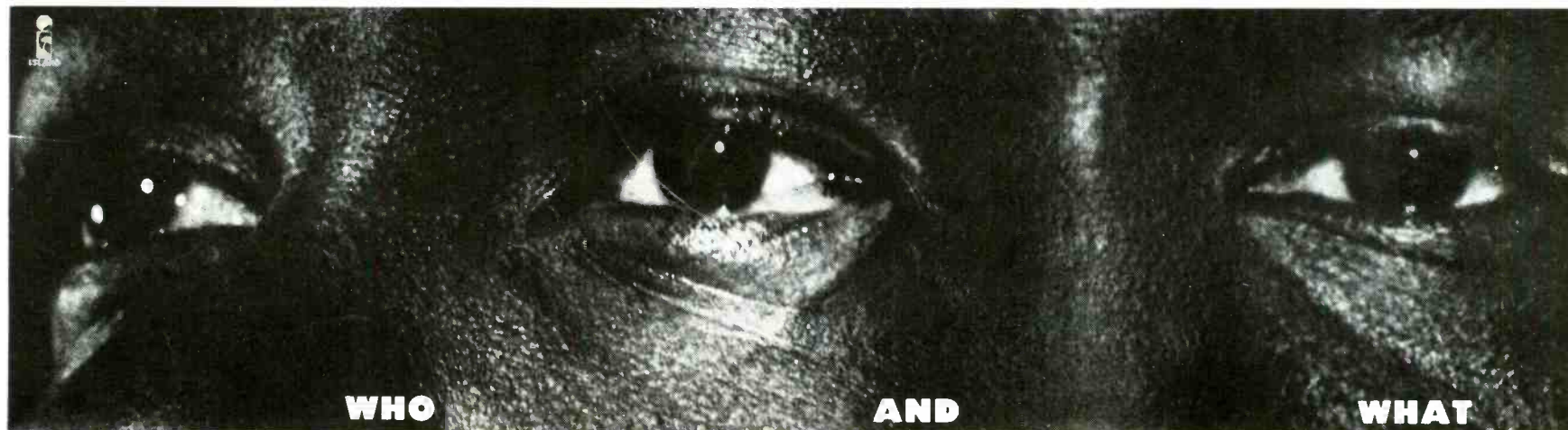
London Getting World's Largest Record Store

BY MIKE HENNESSEY

LONDON The world's largest record store will open here before the end of the year. Thorn EMI says it plans to add a 50,000 square foot emporium to its 40-outlet HMV chain as part of an aggressive retail expansion drive. The megastore project has been enthusiastically greeted by the British music industry as a show of confidence in the market's future prosperity.

HMV Shops says it will spend two million pounds (\$2.76 million) on the project, a three-story music center situated on the north side of Oxford St. It will be part of Oxford Walk, a mall currently occupied by 52 stores, and will represent HMV's third West End outlet. The second, opened last year at the Trocadero complex near Piccadilly, has proved a great success.

The world's largest record store at present is said to be the record/tape department of the Saturn retail complex in Cologne, Germany. It has 32,000 square feet of selling space, annual reserves of around \$18 million, a staff of 400 and an an-
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It's **MAD MAX BEYOND
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(THUNDERDOME)**
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THE LIVING.**



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and let Tina take
you to the Max.

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RADIO DOES ITS PART FOR LIVE AID

Broadcasters Praise Event's 'Overwhelming Spirit'

BY BILL HOLLAND

WASHINGTON Enthusiasm, unselfishness, commitment and a big dose of hustle and ingenuity were the elements that more than 180 radio stations across the country conveyed to listeners who faithfully tuned in to ABC's Live Aid radio feed.

The excitement continued all last week, stations across the country report. "It was even a surprise to

me," one veteran broadcaster says. "I felt like a kid all weekend, until my body finally told me otherwise on Monday. It's just unbelievable, the overwhelming spirit of the thing."

In Los Angeles, KLOS PD Tim Kelly, like hundreds of other radio pros, found himself caught up in the drama of the big day, returning home after a marathon stint only to switch on both radio and television to catch the final hours. KLOS has

reportedly collected more than \$150,000 in listener commitments thus far, according to Kelly, and the feed yielded the station "probably one of the highest coming days in the station's history."

Andy Lockridge, PD at KTXQ (Q-102) Dallas/Ft. Worth, put it simply: "Every radio I heard was tuned in to Live Aid and Q-102."

GM Steve Reichert of KLIZ-FM Brainerd, Minn. reports that with only a six-day lead, his station collected nearly 1,000 pounds of non-perishable food items in a drawing promotion for tickets. "If we'd had a little more time," he says, "we could have tripled the amount."

Though proximity to JFK Stadium was not a factor in either the enthusiasm or the commitment of station staffers who worked their part of the big broadcast, stations closest to Philadelphia were better able to score personal station triumphs related to on-the-spot coverage and local cut-ins. "We wanted it, right from the very beginning," says Smokey Rivers, PD of Washington's WAVA. "And the immediacy that the electronic media bring to such a cause—well, by Friday it was intense, and Saturday, it was just overwhelming."

Spokespersons from station after station that had sent staffers to cover the Philadelphia concert said they were astounded not only by the enormity of the transcontinental event, but also by the singleness of

(Continued on page 70)

Live Aid Pumps New Life Into Retailers' Business

BY EARL PAIGE

LOS ANGELES Both chain and independent record/tape stores felt the pulse of Live Aid, with blank audio and videotape sales reflecting the impact of the global fund-raising event.

"We were scrambling around Friday night for blank VHS," says David Brichler Jr., vice president and general manager of Texas Tapes 'N Records in Houston. Brichler also cites sales action on old albums by the British band Status Quo as evidence that the talent spectrum of the event created broad retail excitement.

Both major Philadelphia chains—

Wee Three, with 18 mall units, and 74-unit Wall To Wall/Listening Booth—geared up and benefitted from the concert there. Wall To Wall's vice president of music purchasing Mannie Drucker says the chain conducted a promotion with TDK. "We donated a quarter for each blank tape. We did four times the normal volume on blank audio and videotape all during the week preceding the concert."

At Wee Three, buyer Harris Blickman says, "We saw heavy sales of mostly major artists, Paul Young in particular." Like others surveyed at chains, Blickman says it's too soon to get a pulse on specif-

(Continued on page 70)

Balance of Styles and Eras

A Show That Had Something for Everybody

BY PAUL GREIN

PHILADELPHIA The facts and figures of Live Aid were neatly summarized by Lionel Richie in the closing moments of the July 13 show: 16 hours, 40 bands, \$40 million.

Much more detail can be found throughout this week's issue: Live Aid was the biggest broadcast in history, the biggest concert, the biggest fund-raiser.

All of that is true, but the show was much more than that. It was also probably the best organized and most enjoyable festival show the 90,000 people who crowded into JFK Stadium or the 80,000 who filled London's Wembley Arena will ever see.

The organizers struck a near-perfect balance of styles and representation of eras. There was, literally, something for everybody. The Philadelphia show featured acts as disparate as Joan Baez, Black Sabbath, Run-D.M.C., the Four Tops and Judas Priest. And that was just before lunchtime.

With talent this wide-ranging, the show could easily have seemed a hodgepodge. But the sense of common purpose held it together.

That sense of purpose was underscored several times during the day, never more vividly than when actor Jeff Bridges looked out at the audience of 90,000 and said that a solution to the famine in Africa would save that many lives every two and a half days.

Baez attempted to put the concert in historical perspective by declaring: "This is your Woodstock, and it's long overdue." Indeed, much of the show suggested a passing of the torch to a new generation of pop stars, or at least a comfortable mingling of old and new.

This was the sense when Grace Slick introduced Chrissie Hynde of the Pretenders as having "the most unique voice of any rock singer I know." Or when U2 capped their Wembley show with a version of the Rolling Stones' old hit "Ruby Tuesday." Or when such contemporary hotshots as Thomas Dolby and Pat Metheny sat in with such established performers as David Bowie and Santana, respectively.

A spirit of generosity was also at the root of the many reunions: the Who, Led Zeppelin, Crosby, Stills, Nash & Young, Black Sabbath.

As promoter Bill Graham noted from the JFK stage, "One of the great things about reunions is that you remember the love and sharing, and forget all the bulls**t."

The concert's first emotional peak came in mid-afternoon, when hometown favorite Teddy Pendergrass made his first concert appearance since a near-fatal auto accident three years ago. Other highly charged moments included Phil Collins' early evening appearance, after having flown over from the Wembley show on the Concorde; the unexpected reunion of Crosby, Stills, Nash & Young; and the joyous stroll down memory lane by

Daryl Hall & John Oates and ex-Temptations David Ruffin and Eddie Kendricks.

But the high point of the show was clearly Mick Jagger and Tina Turner's playful, witty, sexy duet on "State Of Shock," a song that had heretofore seemed merely a catchy riff. The duet was so hot that it rendered somewhat anti-climatic the two segments that followed it: Bob Dylan's recital of "Blowin' In The Wind" and an all-star finale of

(Continued on page 70)

'World' Album Enters CD Chart

The USA For Africa album "We Are The World" debuts this week at number 26 on the Top Pop Compact Discs chart.

It should be noted that, as previously reported, the CD version of the historic fund-raiser for famine relief appears on the PolyGram label, while the LP and cassette versions are released on Columbia.

However, the listing for the Columbia configurations also contains the CD symbol. On the CD chart, of course, the PolyGram name and number appear. The Top Pop Albums chart this week lists the album in the number 78 position in its 15th week on the listing.

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IFPI Blasts Bogus Versions of 'World'

Pirate 'Charity' Traced to Turkey, Taiwan, Thailand

BY PETER JONES

LONDON As donations for African famine relief pour in from around the world in the wake of the Live Aid spectacular, IFPI here has revealed that at least 25 pirate versions of USA For Africa's "We Are The World" have been circulating in Asia and the Middle East.

According to James Wolsey, director of antipiracy and overseas operations for the international label group, the main countries where pirates are robbing the famine victims are Turkey, Taiwan and Thailand.

In Turkey, he says, copies have been circulated of a compilation tape that contains both "We Are The World" and "Tears Are Not Enough" by Northern Lights, the Canadian charity single for Africa.

This act of piracy has been attacked in the Turkish press for "taking food out of the mouths of starving people."

On a visit to Taiwan, J.C. Giouw, IFPI's Southeast Asia antipiracy coordinator, says he found a dozen different pirate versions of "We Are The World" among the best-selling records. However, it is hoped that new antipiracy laws soon to cover Taiwan will make it possible to bring those responsible to justice.

In Thailand, several thousand copies of a further dozen separate versions of the charity recording have been seized by authorities. But IFPI says they represent only a small proportion of the pirated copies actually sold there. The records retail in Thailand for half the price of the legitimate recording.

Wolsey recalls that IFPI expo-

sure of the illegal manufacture in Singapore of Band Aid's "Do They Know It's Christmas?" in January led to such a public outcry that the government was forced to take action.

"I just hope," he adds, "that a similar expression of disgust and anger at those who steal from the starving will now persuade the Taiwanese and Turkish authorities to clamp down hard on the pirates."

IFPI's most recent survey of worldwide cassette piracy shows that nearly half the prerecorded tapes sold in 1984 were counterfeit or pirate copies.

Meanwhile, in other areas, including Europe and Scandinavia, a problem over cover versions is clearly building.

In Copenhagen, Billboard correspondent Knud Orsted reports that some 10,000 copies of a cover version of the "We Are The World" album have been sold in Danish supermarkets and record stores. The performing group is noted as Show Band 85, but there is no warning on the album that it is indeed a cover version and that no superstars are involved.

The band used is not even Danish. The sound quality is poor, and the records are released on Music Star, the label of Mogens Willadsen, a Danish cassette duplicator. Retail price is \$3, less than a third of the price of the genuine album. According to the Nordic Copyright Bureau (NCB), just three cents on this record, described as being for charity, goes to the Africa Foundation fund, yielding \$300 from 10,000 sales.

"Marketing of this cover version is not illegal as such," says CBS Denmark executive Bent Mouritzen, "but we say legitimate businessmen should think carefully before selling this kind of package of such a special title." Several major Danish rackjobbers have refused to handle the cover version.

Chappell action, the publisher claims infringement on "How High The Moon" in a videocassette called "Your Hit Parade (March 2, 1957)."

Both suits, in addition to demanding that the videocassettes be removed from the market, seek \$50,000 per infringement as provided by the U.S. Copyright Law in instances of willful infringement.

Sonneborn's attorney, Peter Lane of the law firm of Adesso, Mero-vitch & Lane in Mt. Vernon and Rye, N.Y., states on behalf of his client: "I think the record will clearly demonstrate that our client is not a willful infringer as alleged in these lawsuits."

The plaintiffs are represented by the New York law firm of Silverman & Shulman. The firm represents the Harry Fox Agency, which collects mechanical/synch royalties on behalf of its publisher clients.

IRV LICHTMAN

Publishers File Video Suit

Manufacturer Called Infringer

NEW YORK Three music publishers have filed suit in U.S. District Court in Connecticut charging a prerecorded videocassette manufacturer with copyright infringement.

The actions, separately filed July 11 by Jewel Music and Regent Music, part of the Goodman Group, and Chappell Music, claim that Jonathan Sonneborn has offered for sale two videocassette releases containing two standards without authority from the copyright holders.

In the action, Sonneborn is referred to as president of three corporations based in Connecticut, also named in the complaint: Reel Images, Video Images and Video Yesterday. The action by Jewel Music and Regent Music alleges that its copyright, "Flying Home," the swing era classic written by Benny Goodman and Lionel Hampton, was used without authorization in a videocassette titled "Jukebox Saturday Night (1941-1952)." In the

BMI, TV Stations Reach Agreement

NEW YORK Broadcast Music Inc. and local tv stations, reflecting their recent resolve to settle their differences (Billboard, July 6), have agreed to an out-of-court settlement of their royalty dispute.

Both the performing rights society and the tv stations, represented by the All-Industry Television Station Music License Committee, issued a joint statement last Tuesday (16) announcing a new licensing agreement.

After trading a series of recriminations in the long-standing dispute, both parties late last month resumed face-to-face discussions. The negotiations to arrive at a new royalty agreement followed the tv stations' failure in the nation's highest court to challenge blanket licensing as a violation of antitrust laws.

Last week's announcement contained no specific settlement terms, but BMI president Ed Cramer termed the new agreement "a set-

tlement, not a victory for either side."

Leslie G. Arries Jr., chairman of the tv committee, said his committee was "extremely" pleased with the outcome of the negotiations. He noted in a statement released by the committee that "we have agreed with BMI upon rate court procedures which will avoid in the future the prospect of license impasses and unilateral fee increases imposed by BMI on the broadcasting industry which characterized the latest round of negotiations."

The joint statement, signed by Cramer and Arries, noted that the new license would remain in effect through 1987. Local tv stations are likely to get details of the settlement either late this week or early next week.

The statement further noted that "pending completion of the new license forms, your station should continue to pay BMI at the 1980 payment level. Interim bills comput-

ed at this level will be in the mail to you shortly. Payments will be retroactively adjusted in accordance with the new license."

In view of the agreement, BMI's Cramer said that although a meeting of the rights group's board in New York this Thursday (25) would be held on schedule, its agenda would be reduced from "five or six items to one or two." A New York federal court had ordered the meeting following demands of station owner shareholders, who sought to change BMI bylaws. Such changes would prevent BMI from instituting rate adjustments unless a majority of the board approved them.

IRV LICHTMAN

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A Moving Event. More than 1,100 music industry executives, celebrities and other notables rise to a standing ovation as the Music Industry Chapter for the City of Hope presents Tony Scotti, left, with this year's "Spirit Of Life" trophy. The event was held at the Century Plaza in Hollywood. Leading the cheers are Motown president Jay Lasker, center, and master of ceremonies Casey Kasem.

Executive Turntable

BILLBOARD. Linda Moleski is promoted to editorial assistant in Billboard's New York headquarters. Moleski, who had been editorial receptionist, joined the publication last October from Torbet Radio.

RECORD COMPANIES. CBS Records in New York promotes Ronald C. Wilcox to vice president of business affairs, East Coast. He was director of that area. He will be replaced by Mitchell Tenzer, who was records counsel for the records section of the CBS law department. Also elevated is Susan Dempsey to associate director of media, broadcast advertising for CBS Records advertising and design. She was manager of radio advertising for that department.

Andrew Fuhrmann is appointed director of talent acquisition at Capitol Records in New York. He was manager of a&r for the label. In Hollywood, Tasha Mack joins Capitol as press and artist development coordinator. She was assistant media director for Avalon Attractions/TBA Media.

Anthony J. Kawas is appointed director of budgets and financial planning for PolyGram Records in New York. He was director of budgeting and financial reporting for the CBS-owned television stations.

Doug Cerrone is named to the newly created post of music video coordinator for MCA Records in Universal City, Calif. He has been with the label's video department for the past six months.

Soaring Records names Gene Mahler to the newly created post of vice president of marketing in Boynton Beach, Fla. He joins from Magnum Records, where he was marketing director.



WILCOX



TENZER



DEMPSEY



FUHRMANN

DISTRIBUTION/RETAILING. WEA promotes Matt Roller to regional credit manager for the New York, Philadelphia and Boston branches. He was the Philadelphia branch credit manager. Also, Bob Mascari is upped to warehouse manager at WEA's Chicago branch. He was central returns warehouse manager.

Ingram Distribution Group promotes Kurt A. Lehnhardt to assistant vice president of corporate development and planning and Danny H. Taylor to assistant controller of tax and special projects. Lehnhardt was controller. Taylor was tax and fixed assets manager.

HOME VIDEO. Thorn EMI/HBO Video appoints Angelo D'Amelio vice president/chief financial officer in New York. He was controller for New York Air. In addition, Don Edward is promoted from chief accountant to controller for the company.

Tony Wells is appointed to the newly created position of managing director of Warner Home Video/Australia and New Zealand, based in Sydney. He joins from WEA International, where he was director of financial management services.

Laura Rose is named international licensing director for MGM/UA Home Entertainment Group in New York. She was marketing manager for Marvel Comics Group's international licensing division.

Media Home Entertainment, Culver City, Calif., makes the following promotions: Pam Tourangeau to director of publicity; David Butler, district sales manager for the Western region; and Mitchell Randall, Southwestern sales representative. Tourangeau, who has been with the publicity department for the past year, replaces Vicki Greenleaf, who has joined the publicity staff at 20th Century-Fox. Butler was Northwestern sales representative. Randall was a merchandiser for the company.

Karen Fox is elevated to the newly created position of contract adminis-

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1,450,000 Common Shares

Sound Warehouse in Stock Offering

BY JOHN SIPPEL

LOS ANGELES The Dallas-based Sound Warehouse chain, confirming previous reports (Billboard, July 13), says it is offering 1,450,000 common shares of stock at an average of \$19 per share through Goldman, Sachs & Co.

Of the money to be raised from the float, \$9.1 million would be used to purchase 2,224,914 shares of co-founder Kay Moran's stock, and the remainder would finance new store openings, pay off certain bank loans and subsidize general corporate activities, according to the stock prospectus.

While prerecorded music, including LPs, cassettes and Compact Discs, accounted for 66.9% of the chain's gross in fiscal 1985, ending May 31, the prospectus reflects the growing industry trend toward greater volume yield from the rental of prerecorded video. Video, in-

VSDA's New L.A. Chapter Talking Tough

LOS ANGELES Flush with confidence after having helped to defeat a local City Council proposal aimed at adult video, the newly organized Video Software Dealers Assn. (VSDA) chapter here claims it can mount a consumer lobbying force of one million VCR users.

Explaining the chapter's clout, steering committee member Fred Chriss, owner of Videactive, a single store, told an audience here July 17 that it relates to the enormous market. "The number of video stores here is awesome, and so is the competition," he said. "But we have an advantage in that there is an equally vast number of customers giving us power at the local, state and federal levels of government."

The assertiveness of the chapter was in sharp contrast to the turnout at the Sheraton Universal of only around 200. The organizing meeting here May 9 drew nearly 500, largest of any VSDA chapter meeting.

First-Half Financial Report RCA Records, Video Up

NEW YORK Sales and earnings for RCA's records and video division were up by an unspecified amount in the second quarter, according to the company's first-half financial report.

RCA, which does not generally break out sales and earnings reports by division, said the record group's performance was bolstered by "success of new domestic record releases and the strong performance of RCA's domestic joint venture with Columbia Pictures to distribute home video cassettes."

Overall, RCA Corp.'s net income rose 5% in the quarter. Earnings for the three months ended June 30 were \$115.8 million on sales of \$2.5 billion. Figures for the comparable quarter of 1984 were \$109.9 million

in earnings based on sales of \$2.48 billion.

Net income for the first half of 1985 was \$180.8 million, as compared with \$160.2 million in the first half of 1984. Sales for the half were \$4.94 billion, against \$4.84 billion a year ago.

Earnings for shareholders were \$1.36 per share of common stock for the quarter, and \$1.94 for the half, as compared with \$1.13 and \$1.53 respectively in 1984.

For its other entertainment divisions, RCA reported a decline in sales and earnings for its Consumer Electronics lines, noting that production of VCRs exceeded demand and resulted in lower prices.

Audio and video hardware, available in nine stores, and the sale of prerecorded video and accessories averaged around 25% of the firm's gross in the three-year period.

Of the stores selling prerecorded video, title availability ranged from 55 to approximately 800, averaging out at 120. In video rental stores, title totals ranged from 850 to approximately 2,450, averaging at 1,550.

Sound Warehouse is introducing a computerized video rental concept at a cost of \$35,000 per store. The stores have issued 180,000 identification numbers for renters and are issuing them at a rate of 3,000 weekly, the prospectus reports.

Sound Warehouse stores range in size from 1,500 to 19,000 square feet, averaging out at 9,000 square feet, a size close to that of a dozen new openings planned in calendar 1985 and 1986. Located predominantly in free-standing and strip-center sites, future stores will continue that trend, emphasizing easy parking as a key factor that the chain's two mall-oriented stores do not offer.

The company intends to open stores within an 850-mile radius of its Bromo Distributing Dallas home base and its Bromo Oklahoma City

ancillary warehouse. Complete cost of new store openings is estimated at between \$500,000 and \$1 million, with funds being generated internally and "through trade payables."

Product costs, averaging around 69% of product sales for fiscal 1981, 1982 and 1985, soared to an average of 72.5% in 1983 and 1984 because of the introduction of video game and computer software and hardware. By the start of fiscal 1985, Sound Warehouse had deleted both computer and video game merchandise. According to the prospectus, selling costs hovered around 1% during the five years, and general and administrative costs were at 7%.

Product sales for the five consecutive years (Continued on page 70)



Beaming at the Beacon. Columbia recording artist Paul Young, center, is greeted backstage by the label's senior vice president and general manager Al Teller, left, and CBS/Records Group president Walter Yetnikoff following his recent performance at the Beacon Theatre in New York.

CHART BEAT

by Paul Grein

PAUL YOUNG'S "Every Time You Go Away" (Columbia) jumps to No. 1 on this week's Hot 100, five years after the song first appeared as an album cut on Daryl Hall & John Oates' "Voices." That was the first album produced by the duo, and also their first to be certified platinum.

While Hall & Oates might reasonably wish that they had released "Every Time" themselves, they can't really complain about the singles action on "Voices." The album yielded four top 30 hits, including two that reached the top five.

Besides, this outside hit may do more in the long run for Hall's profile as a songwriter than it would have if Hall & Oates had released it themselves. Hall's writing has tended to be taken for granted in Hall & Oates' seemingly effortless assembly line of hits.

"Every Time" is the first No. 1 hit in the U.S. for Paul Young, who first topped the U.K. chart two years ago with "Wherever I Lay My Hat (That's My Home)."

Young is the seventh consecutive foreign act to occupy the top spot on the Hot 100, following Simple Minds, Wham!, Tears For Fears, Bryan Adams, Phil Collins and Duran Duran. And with Tears For Fears' "Shout" leaping from number nine to number two, the string of successive No. 1 hits by foreign acts is almost certain to extend to eight. It could even extend to nine: Sting's "If You Love Somebody Set Them Free" this week jumps two notches to number five.

While we're on the subject of the Hot 100, we should note that Night Ranger, Corey Hart and Power Station all notch their second top 10 singles this week. Night Ranger's "Sentimental Street" jumps to number eight, Hart's "Never Surrender" to nine and Power Station's "Bang A Gong" to 10.



Paul" in March. (Unfortunately, we're not the "Paul"; the title refers to Paul English, Nelson's drummer.)

We know what you're thinking: Has anyone else amassed 33 chart albums in a 10-year span? The answer is yes, but only some of the biggest names in the history of the album chart, including Johnny Mathis, James Brown and Mantovani.

The record for the most albums on the chart in a 10-year period is held jointly by Frank Sinatra and Elvis Presley, both of whom notched 41 chart albums in 10 years. Sinatra's most productive period on the chart stretched from December, 1956 to December,

'Every Time You Go Away' is a triumph for Young and Hall

"A View To A Kill" dips to number four after two weeks at No. 1.

THE BEACH BOYS' self-titled album (Caribou) holds at number 52 this week, its ascent stalled by the decline of the group's surprise hit single, "Getcha Back." Still, just by cracking the top 200, the album put the Beach Boys over the top as the group with the most charted albums in the rock era.

"The Beach Boys" is the group's 38th album to crack the pop album chart, which puts it ahead of the Temptations and the Ventures, both of whom have collected 37 chart albums; the Beatles, who earned 35; and the Supremes, who notched 34.

The Beach Boys first cracked the album chart in November, 1962, with "Surfin' Safari." They first made the top 10 the following year with "Surfin' U.S.A.," which peaked at number two.

TEN YEARS AGO this week, a singer from Austin entered Billboard's pop album chart for the first time in his career. The singer was Willie Nelson; his album was "Red Headed Stranger," which yielded the smash single "Blue Eyes Crying In The Rain."

In the 10 years since that auspicious debut, Nelson has hit the pop chart with an incredible 33 albums, the most recent being "Me And

1966; Presley's ran from November, 1964 to November, 1974.

For both gentlemen, that averages out to more than one charted album every three months for a solid decade. That's one statistic that Michael Jackson will never touch, to say nothing of Fleetwood Mac and Boston.

We would be sorely remiss if we didn't note that both of the above items were suggested by facts and figures in Joel Whitburn's indispensable new tome, "Top Pop Albums: 1955-1985."

"I GOT YOU BABE" by UB40 with Chrissie Hynde enters the Hot 100 this week at number 89, 20 years to the month after the song first cracked the chart for Sonny & Cher.

That's just one bit of good news this week for A&M, which also finds itself with two albums in the top 10 for the first time in more than two years. The label is represented by Bryan Adams and Sting, who also shared in the label's last double victory in July, 1983, when the Police's "Synchronicity" was listed in the top 10 alongside Adams' "Cuts Like A Knife."



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HOLLAND ...newsline...

THE GUILDER EQUIVALENT of some \$700,000 has been invested in the ambitious Dutch rock musical "I Jan Cremer," set to open here Aug. 10. It's based on the erotic novel of the same title, a worldwide best-seller originally published in 1964.

DUTCH INDEPENDENT LABEL CNR has signed a distribution deal for Holland with Belgian label ARS, which has not gone bankrupt as originally reported. First release within the framework of the deal is the 12-inch single "Zyleco," by Belgian band the Parking Meters.

BRUCE SPRINGSTEEN, whose two concerts at the Rotterdam Feneyoord soccer stadium were full-house spectacles, donated \$20,000 from his share of the takings to a foundation for homeless people in Rotterdam.

THE ROADRUNNER LABEL, which specializes in heavy metal repertoire, is behind a major promotion campaign for Canadian hard-rock act Lee Aaron, which recently toured Europe. In the next few months, Roadrunner is releasing 25 Compact Disc titles by European and U.S. heavy metal bands.

DOLLY PARTON is on the cover of the first issue of Nashville, a new Netherlands monthly covering country and country-rock music. It's intended as direct competition for Country Gazette, the leading country music publication in the Benelux.

PHONOGRAM HOLLAND has released a benefit album for Greenpeace, with all royalties going to the worldwide environmental organization. The package includes tracks from Queen, Eurythmics, Kate Bush, George Harrison, Madness and Nik Kershaw.

WILLEM HOOS

PRS Scrapping Performance Royalty System

Instances of Fraud Cited in Switch to Radio Emphasis

LONDON Following a number of instances of fraud, attempted fraud and false accounting in respect to program returns relating to live public performances, Britain's Performing Right Society is scrapping its program returns system for live popular music performances in the U.K. and Ireland. Instead, it will base distribution of at least 70% of royalties from these sources on radio logs.

"The system we have been using for live performances just isn't working, and hasn't worked in a long, long time," said Roger Greenaway, chairman of the PRS general council, in announcing the move at the organization's annual meeting here, July 11.

PRS director of operations Marshall Lees described the existing returns system as "very arbitrary," adding: "There are more than 80,000 premises around the country presenting live music. Only 10% of these, those paying a license of more than 80 pounds a year, are covered by returns. And of these, half do not supply returns, and the information that is supplied is dubious."

In the last two years, Greenaway reported, more than 30 PRS member have been convicted of, or suspected of, falsifying returns. While the Society's directors have decided against expulsion of those involved, Greenaway warned that the decision in no way guaranteed that future offenders would be immune from expulsion.

Also under review by the PRS are the criteria for membership—which, Greenaway said, was growing at an alarming rate. "We may have to think in terms of a membership fee," he said.

Membership of the PRS increased by 1,231 in 1984, bringing the total to 19,150. That total is comprised of 15,551 composers and lyricists, 1,168 successors to deceased writers, 2,410 publishers and 21 other copyright owners.

In his address to the meeting, Greenaway attacked the failure of government adequately to control the activities of pirate broadcasters, "not only those who operate outside national jurisdiction in the North Sea but also those who operate under the noses of the authorities." He said that the Society's concern over pirates had been made clear to the U.K. and Irish governments.

The sustained strength of the American dollar throughout 1984, the Society's 70th year, and the

powerful British assault on the U.S. music scene, combined to boost the income of the society by more than 35%.

Taking all figures at an exchange rate of \$1.30 to the pound sterling, performance income from the U.S. rose from seven million pounds (\$9.1 million) in 1983 to 9.5 million pounds (\$12.35 million) last year. The Society's total gross revenue was up by 7.6 million pounds to 67.7 million (\$88.01 million). Revenue from overseas, representing a third of the total, was 22.3 million pounds (\$28.99 million), an increase of 4.4 million (\$5.72 million).

Domestic licensing income from radio, television and public performances in the U.K. and Ireland was up 8.4% from 38.9 million pounds (\$50.57 million). Public performance income contributed 1.8 million pounds (\$2.34 million) of this increase, a rise of 12.4% to 16.3 million pounds (\$21.19 million). Income from radio and television did little more than keep pace with inflation, with an increase of 6.1% (1.5 million pounds, or \$1.95 million) to 25.9 million pounds (\$33.67 million).

After deduction of licensing and administration costs, awards, sponsorship and donations to musical causes, the total net distributable income was 55.1 million pounds

(Continued on page 60)

Copyright Reform Applauded, With Reservations

French Rights Groups Welcome New Law

BY MICHAEL WAY

PARIS The French performing and mechanical rights societies SACEM and SDRM have given a warm welcome, with certain reservations, to the new copyright law that makes France the seventh country to incorporate provision for a royalty for private audio and video copying into its legislation.

The law provides for remuneration to authors, composers and producers of phonograms and videograms on the manufacture or import of blank audio and videotape (Billboard, July 13).

Presenting the annual report of the two societies, SACEM director general Jean-Loup Tournier and president Pierre Delanoe called the audio/visual law taken through Parliament by culture minister Jack Lang "innovating and globally positive."

In particular, Tournier praised the introduction of a royalty on blank tapes, the extension of copyright "life" from 50 to 70 years, heavier sanctions against piracy, and recognition of neighboring rights for artists and record producers.

But he criticized proposed reductions of copyright payments by private associations deemed by the authorities as of "general interest." Tournier described this as "a vague notion which could open the door to wide abuse."

In the annual report, Tournier said SACEM and SDRM registered receipts of 1,532 million francs (some \$175 million) in France and abroad last year, an increase of 6.32% on 1983. But he stressed that this was the second successive year

that the increase had been below France's annual rate of inflation.

This was due, he said, to the continuing crisis in the record industry, falling cinema attendances, a poor international showing by French artists, the closure of more medium-capacity dance halls, and even threats to discotheques because of "intense" competition.

During 1984, SACEM and SDRM distributed some 1,119 million francs (roughly \$120 million) to their members, an increase of 7.15% over 1983.

Official statistics show a 6% drop in single sales over 1983 returns, a massive 19% dip in LPs and a 1% drop in prerecorded cassettes. How-

ever, the SACEM report does point to strong French hopes for the Compact Disc, especially following the opening of France's first pressing facility.

On the product side, Tournier said repertoire from the U.S. and U.K. still dominated the French music scene. He criticized the new local radio stations for giving predominance to this material when there had been high hopes at their introduction that the stations would give a much-needed boost to French productions.

However, rights income from French product used overseas was still slightly higher than that paid

(Continued on page 60)



Brothers in Success. Dire Straits leader Mark Knopfler collects a special CD award—a hologram of three CDs floating in space—from PolyGram International executive vice president Aart Dalhuisen after a sold-out Rotterdam concert. The show was part of the Philips Compact Disc-sponsored tour Dire Straits is undertaking in support of its "Brothers In Arms" album, which has reportedly sold nearly 100,000 CDs worldwide.

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Editorial

WARRIORS AGAINST WORLD HUNGER

In little more than seven months, the international music industry has been the charitable force behind more than \$100 million raised to provide life-saving supplies to millions of starving people. The efforts and the banners under which they flew—Band Aid, USA For Africa and Live Aid, to name but a few—and the men of music who have been key players in their develop-

ment—Bob Geldof and Ken Kragen—are now global household names. Likewise, there have been many smaller and regional (but no less worthwhile) efforts. We salute all who played a part in what has surely been the world's greatest rescue effort.

The consumer media, of course, has reflected this massive undertaking of caring by the men and women

of music. But the public should know that the industry "gives at the office," too. By this, we mean internal charitable events staged to fight disease and intolerance. Ken Kragen himself is a veteran warrior against world hunger, in association with such performers as Kenny Rogers and the late Harry Chapin.

Bob Geldof has spoken of the dangers of "compassion fatigue," ap-

prehensive that the public will eventually lose interest in such causes. Whether or not he's right—and not everyone is as pessimistic—we know from experience that such fatigue has seldom afflicted the music industry's year-to-year endeavors, requiring day-to-day efforts, which contribute mightily to the welfare and enlightenment of humanity.

Winning Governmental Support

THE CASE FOR PRESENTING A BETTER CASE

BY LEO BOUDEWIJNS

With the growing crisis of uncompensated use of the products of the international music industry, it becomes more vital than it has ever been to win widespread governmental support for the defense of our rights.

Yes, we need to inform the public and to sustain and augment a PR campaign.

But what we also need, I suggest, is a "GR" campaign: a government relations initiative that will really put our message across to the world's administrators and legislators.

At the recent IFPI council meeting in Geneva, I was a member of a panel asked to address the issue of "government policies towards the music industry." Stan Gortikov, president of the Recording Industry Assn. of America, who was also on that panel, summed up the U.S. situation very succinctly: "The government doesn't care about us, they ignore us, and they wish we would go away and stop bothering them."

He, like me, then spoke about the music industry's policy towards government—because, let's face it, there is a huge job to be done in this area.

I suppose there may still be some people who have the illusion that ministers and their civil servants are daily engaged in finding new fields of endeavor in which they can lead the way and guide us through the dark deserts of chaos and anarchy.

But the truth of the matter is that government policies are hardly ever created out of free will; they are mostly wrested, almost extorted, by pressure groups in our society. Whether we like it or not, we must

accept that our world has become so complicated, the issues so mysterious, the field of expertise so vast and increasingly impenetrable to the layman, that the average politician just doesn't have the faintest idea of what we are talking about.

We can't blame politicians and governments for not being omniscient. Although using politicians as scapegoats for the inadequacies and iniquities of the human race is a pastime as old as history, we really aren't going to get anywhere by constantly lobbing critical hand grenades at our political leaders. After all, over the past decade, we have run through a succession of governments of varying political hues, and

been a pretty ineffectual pressure group. Of course, we cannot take industrial action to make our point, and we have to acknowledge that there are not many votes in the issues we're concerned about. Also, our image as an industry has sometimes had extravagant, profligate overtones, and perhaps we are seen to enjoy ourselves too much to have any real problems.

Furthermore, the rights for which we are campaigning, if implemented and defended, will cost the consumer a little more money, and that's something that will not have instant appeal to the consumer organizations.

I therefore suggest we adopt a

'Are we, as a music industry, really effective as a pressure group?'

Leo Boudewijns is managing director of the Dutch national IFPI group.

they cannot all have been oblivious to our wishes and demands, can they?

So let us ask ourselves, instead: Are we, as a music industry, really effective as a pressure group?

I think the answer is that we absolutely are not.

We have exerted a tremendous influence on modern society; we have made available to the world exciting new channels of musical communication and amazing new technological developments which have changed tastes and social patterns.

But in political terms, we have

new weapon for our fight: the weapon of "persuasive communication."

We have to acknowledge that power-play is not our game. Yet our arguments are strong, our views are sound and our proposals technically irrefutable. And we have in the IFPI the best legal instrument in the world.

But sometimes, our reports, our documents, our feasibility studies and our statistical research analyses are inclined to verge on the indigestible and inaccessible. Remember that politicians are mostly simple human beings, some only just,

Letters to the Editor

FINGER POINTING

Once again the crooked finger of censorship is being pointed at songwriters, this time through George David Weiss' overly emphatic Commentary (June 29).

The majority of records he speaks about are, in fact, ones that are more likely to be bought than heard on radio or seen on video programs. We all know that some acts write ambiguous songs that on occasion become hits owing to controversy. But how often does that happen? I could cite examples, but like Mr.

Weiss I won't because they are few.

The baby boomers are all adults now, and there is more mature subject matter on radio than ever. These people include such songwriters as appear on "We Are The World."

It's entirely up to parents what they want their children and/or household to hear. So let censorship lie at home. Only if hit songs *en masse* begin recklessly to suggest physical or sexual abuse should a thick black line be drawn—first by the music industry and then, offi-

cially, by the law.

Bill Smith, Editor
Vinyl Performance
West Hill, Ontario, Canada

TRIMMING TO SIZE

After all the negative comments I've read about the all-paper packaging for the Prince Compact Disc, I was feeling unhappy with Warner Bros. for their decision. But after purchasing the product myself, I found it quite satisfactory. The only problem I had was that the jacket wouldn't fit into my CD storage

case. However, after trimming one-quarter of an inch from the open side, it slid into the case nicely and still protected the disk completely.

I prefer the jewel box, but if this packaging can reduce the cost significantly I am all for it. But that's where another problem comes in. At all the stores I checked, the price was the same as for other CDs. I expect some benefit for giving up the jewel case.

Daniel W. Larson
Cold Spring, Minn.

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Live Aid: The Music Industry Gives the Gift of Life. Live Aid, held simultaneously at Philadelphia's JFK Stadium and London's Wembley Arena on July 13, set several records: the biggest concert in history, the biggest live broadcast, the biggest charity fund-raiser. The event featured more than 40 acts, from such '60s veterans as the Four Tops and Crosby, Stills, Nash & Young to such '70s favorites as Black Sabbath and Santana to such '80s superstars as Lionel Richie and Madonna. On this page are some of the highlights of the JFK Stadium show, from the opening greeting by Joan Baez to the all-star "We Are The World" finale 16 hours later. (All photos by Chuck Pulin)



Fun in the Sun. An American flag and a beach ball reflect the spirit and sense of fun at Live Aid.



Live Aid Aides. Event organizers Michael Mitchell and Bill Graham huddle at the end of the 16-hour show.



Philly Soul. David Ruffin, Daryl Hall, Eddie Kendricks and John Oates glide through a medley of Temptations classics.



Zeppelin Reunion. Robert Plant and Jimmy Page reunite for a series of Led Zeppelin classics.



Soul Serenade. Valerie Simpson and Nick Ashford sing "Reach Out And Touch" with Teddy Pendergrass, who was making his first concert appearance since his near-fatal auto accident.



Rock's Royalty. Tina Turner and Mick Jagger bring down the house with a sizzling duet on "State Of Shock."



Into the Groove. Madonna shakes her tambourine during a version of "Holiday."



Grand Finale. Lionel Richie and Harry Belafonte, principals in USA For Africa, lead the ensemble through a grand finale of "We Are The World."



In the Wind. Bob Dylan, flanked by Ron Wood and Keith Richards, closes the show with "Blowin' In The Wind."



Passing the Torch. Joan Baez opens the event by saying, "This is your Woodstock and it's long overdue."

New Blood in Gotham Radio Infinity's WXRK Kicks Off Album Rock With Live Aid

BY KIM FREEMAN

NEW YORK As predicted, Infinity Broadcasting's troubled hit outlet here, WKTU, underwent major surgery on the morning of July 13 to re-emerge as album rocker WXRK (K-Rock). Kicking off with ABC's coverage of the Live Aid concert on Saturday, followed by a Bruce Springsteen salute on Sunday, K-Rock's music mix as of last Thursday (18) ran the gamut from Bryan Adams to lots of Led Zeppelin.

Quincy McCoy, who had programmed WKTU through its last month and a half, steps into the afternoon drive slot for a vacationing Dan Ingram. Overnight man Rosko left the outlet the night of July 12 with some not-so-kind words on the situation.

Acting PD at K-Rock is Pat Evans from Infinity AOR outlet KOME San Jose, who is rumored to be a strong candidate for the permanent post. Jeff Pollack is consulting the outlet with his partner Tommy Hadges.

WXRK vice president and general manager Tom Chiusano says the format and call switch had been in the works for a while, but was only finalized the week before the transition. "We invested in lots of research," says Chiusano, "to confirm what our ears told us. There's a big hole for album rock."

Neil McIntyre, who had programmed WKTU until McCoy took over, is positive about K-Rock's new future. "Infinity is unmatched in backing an idea once they decide (Continued on opposite page)



Have Sand, Will Travel. John Cigna, the morning man on AC outlet KDKA Pittsburgh, kicks up his heels during a beach party promotion for the Civic Arena there. Joining Cigna are eight tons of imported sand, palm trees, shape-up instructors and various members of his morning crew. All were present to help Jeep Comanche and the Arena announce ticket sales for a forthcoming Beach Boys concert.

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OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

POP

Long a proponent of adventurous pop programming, **WBZZ** Pittsburgh (B-94) PD **Nick Bazoo** has some typically interesting record picks this week. Among them is a remake of Sonny & Cher's "I Got You Babe" (A&M) by British reggae favorites UB40 and the Pretenders' Chrissie Hynde. "It's a record we'll have to contend with in the coming weeks," says Bazoo, "because we're open to anything that sounds this good." Like most other personality-oriented programmers, Bazoo is also high on Billy Crystal's "You Look Marvelous" (A&M), which he calls a "very timely record that gets great response across the age board." Having joined B-94 recently from KMEL San Francisco, Bazoo says programming plans include "getting into a stronger relationship with clubs as early indicators because urban and dance records are so strong now." Adds resulting from this philosophy include Lisa Lisa & Cult Jam featuring Full Force's "I Wonder If I Take You Home" (Columbia). Bazoo reports that the track debuted at number five on station sales charts after just one week of play. Meanwhile, Wham!'s "Freedom" (Columbia) exemplifies "what a great top 40 record sounds like," in Bazoo's opinion, and Prince's "Pop Life" (Paisley Park/Warner Bros.) "will wear longer and has a better pop appeal" than the artist's previous single, "Raspberry Beret." Bazoo's final word of wisdom concerns remixes, in which he feels both radio and record companies are beginning to take higher stock. "They add new life to records that are already burning," notes Bazoo, who is currently working Jellybean Benitez's version of Sting's "If You Love Somebody Set Them Free" (A&M) and a rendition of Paul Hardcastle's "19" (Chrysalis) that deletes the Vietnam subject matter.

URBAN

Another careful tracker of the local club scene, **WDMT** Cleveland's PD **Dean Dean Rufus** is enthused about Kiara's "Quiet Guy" (Cannon), which he explains simply as a "classic contemporary ballad." A track Rufus says he is determined to break is Shannon's "Do You Wanna Get Away" (Mirage). "This could be as big as her first hit, 'Let The Music Play,'" says Rufus. "The only problem is that most people don't know the song is Shannon's because it's in a completely different vein." Garnering a great phone response at WDMT is the Family's "Screams Of Passion" (Paisley Park/Warner Bros.), which Rufus says "has everything—a little of Prince, a little of the Time sound." Five Star's "All Fall Down" (RCA) is "a good uptempo track that generated instant positive response," he says. Also a believer in remixes, Rufus just hired what he calls "Cleveland's version of New York's Latin Rascals," Mike Chapman and The Doctor. When we phoned, WDMT had a nifty version of the duo's dub on Aretha Franklin's "Freeway Of Love" on the listen line.

SPRING ARBITRON RATINGS

Following are 12 plus, average quarter hour share, metro survey area. Monday-Sunday, 6 a.m. to midnight.

Call	Format	Winter '85	Spring '85	Call	Format	Winter '85	Spring '85	Call	Format	Winter '85	Spring '85
DETROIT				MINNEAPOLIS							
WJR	MOR	7.2	10.4	KIFM	AC	3.6	3.7	WCCO	MOR	22.4	22.5
WJLB	urban	5.6	6.3	KFSD	classical	2.7	3.6	KSTP-FM	AC	9.9	9.9
WJOI	easy listening	7.2	6.1	KPQP	nostalgia	4.1	3.2	WLWL	contemporary	8.5	9.4
WRIF	AOR	6.6	6.0	KSON-FM	country	3.0	2.8	WAYL	easy listening	7.4	7.0
WHYT	contemporary	5.0	5.5	XTRA-AM	oldies	2.7	2.7	KDWB-FM	contemporary	5.2	7.0
WCZY-FM	contemporary	4.8	5.5	KBZT	AC	2.6	2.3	KQRS-FM	AOR	6.1	6.8
CKLW	nostalgia	4.0	5.2	KYXY	AC	3.1	2.2	KKEY	country	6.4	5.2
WWJ	news	5.6	4.9	KMLO	nostalgia	1.6	2.1	KTCZ	contemporary	3.2	4.2
WNIC-FM	AC	3.9	4.1	KCBQ-FM	country	2.1	1.7	WLTE	AC	3.7	3.7
WLLZ	AOR	3.1	3.8	XHITZ	contemporary	1.2	1.7	WDGY	country	4.1	3.3
WOMC	AC	3.8	3.7	KCBQ-AM	country	1.3	1.4	KSTP-AM	news/talk	3.7	2.7
WVWW	country	2.8	3.6	KEZL-FM	AC	1.2	1.3	KJJO	oldies	2.2	2.3
WXYT	talk	5.1	3.4	CLEVELAND				KMGW	AC	.8	2.1
WGPR	urban	1.5	2.9	WMMS	AOR	12.8	11.0	KLBB	MOR	1.3	1.6
WJZZ	jazz	3.2	2.6	WDOK	easy listening	8.1	9.1	CINCINNATI			
WKSG	oldies	3.3	2.5	WQAL	easy listening	7.5	7.7	WKRQ	contemporary	9.6	10.6
WMJC	AC	2.76	2.4	WLTF	AC	5.4	7.3	WLW	AC	6.5	10.3
WCXI-AM	country	2.2	1.8	WGCL	contemporary	6.7	6.2	WKRC	AC	10.3	9.6
WCLS	AC	2.0	1.8	WZAK	urban	5.2	6.0	WWEZ	easy listening	6.0	9.4
WLTI	AC	-	1.8	WZMJ	AC	6.0	5.9	WEBN	AOR	8.7	7.4
WNIC-AM	AC	-	1.6	WBBG	nostalgia	4.5	5.5	WRRM	AC	7.4	6.6
WCXI-FM	country	1.9	1.6	WDMT	urban	4.0	4.2	WBLZ	urban	5.2	6.3
WCHB	urban	1.3	1.4	WGAR-FM	country	5.4	3.7	WCKY	news/talk	6.5	5.5
WHND	oldies	1.0	1.3	WRMR	AC	-	3.5	WLLT	AC	4.3	5.1
WQRS	classical	1.3	1.2	WERE	news/talk	5.2	3.4	WUBE	country	4.6	4.2
ST. LOUIS				WWWE	AC	2.9	3.1	WKXF	country	4.8	2.8
KMOX	MOR	20.9	19.7	WHK	oldies	1.6	2.7	WWSK	AOR	4.0	2.8
KSHE	AOR	11.9	12.9	WRQC	contemporary	2.1	2.6	WSCN	black	3.0	2.3
WIL-FM	country	6.2	6.7	WJMO	black	2.1	1.7	WDJO	oldies	4.4	1.9
KMJM	urban	7.0	6.2	WABQ	black gospel	2.2	1.6	WSAI	country	1.9	1.6
KEZK	easy listening	7.2	5.6	WGAR-AM	country	1.3	1.6	WNOP	jazz	.6	1.0
KSD	AC	5.2	5.0	WCLV	classical	2.1	1.3				
KWK	contemporary	3.8	4.9	WONE-FM	AOR	1.0	1.0	BALTIMORE			
KHTR	contemporary	4.5	4.8					WLIF	easy listening	10.1	9.9
WRTH	nostalgia	3.1	4.3	WBAL	AC	8.0	8.6	WBSB	contemporary	6.7	7.4
KUSA	country	4.3	3.5	WBSB	contemporary	6.7	7.4	WIYY	AOR	5.9	6.9
KYKY	AC	3.3	3.5	WYOC	country	6.0	5.4	WXYV	urban	5.4	5.4
KADI	AC	1.5	2.3	WPOC	country	6.0	5.4	WMKR	contemporary	3.2	4.8
KXOK	talk	2.5	2.0	WQAL	AC	3.0	4.4	WFBR	AC	3.0	4.4
KATZ	black	2.0	1.7	WGBR	religion	4.5	3.3	WYST-FM	AC	3.7	3.3
WZEN	urban	1.4	1.4	WYST-FM	AC	3.7	3.3	WWIN-AM	urban	3.4	3.1
WESL	black	1.0	1.4	WWIN-AM	urban	3.1	2.9	WCAO	country	2.5	2.9
KGLD	oldies	2.1	1.3	WBBB	urban	3.6	2.8	WCBM	news/talk	3.1	2.5
WMRY	AC/variety	-	1.3	WCBM	news/talk	3.1	2.5	WITH	nostalgia	2.3	2.5
WIL-AM	country	1.2	1.1	WVDC	AOR	1.9	2.2	WQSR	AC	1.6	2.1
KFOU-FM	classical	-	1.0	WQSR	AC	1.6	2.1	WRBS	religion	1.1	1.2
SAN DIEGO				WYST-AM	AC	-	1.2	WHFS	AOR	1.2	1.1
KFMB-AM	AC	5.5	9.2	WRQX	contemporary	1.5	1.1	WHUR	urban	1.0	1.0
KGB	AOR	6.9	8.6					For the Record			
KJQY	easy listening	9.7	7.8					In last week's Arbitron story, the ratings for three stations were listed incorrectly. In Chicago, Bonneville easy listening outlet WLOO posted a gain from 5.8 to 6.5, putting it in a strong number two position. In the same market, urban-formatted WBMX moved up from 4.5 to 5.3, putting it almost a full point ahead of top 40 WBBM-FM for the fourth slot there.			
KFMB-FM	AC	6.5	6.2					In Los Angeles, easy listening KBIG edged out competitor KJOI with a 4.4. In addition, Spanish-formatted KSKQ was inadvertently omitted from the market listing. It moved up from a .6 to a 1.5 in the Spring 1985 book.			
XTRA-AM	AOR	4.1	6.1								
KSDD-AM	news/talk	5.4	5.5								
KSDD-FM	contemporary	6.1	5.4								
KLZZ-FM	AC	5.3	4.0								
XHRM	urban	4.8	4.0								

VOX by Kim Freeman JOX

DAN INGRAM'S location in the coming weeks is a subject of hot debate in New York following WKTU's switch to album rocker WXRK last Saturday. He's on vacation for another week and will reportedly make his decision upon returning. Last week, however, Ingram's name was noticeably absent from K-Rock promos, with the only personalities mentioned being morning man Jay Thomas, the Madame and former PD Quincy McCoy, who is filling Ingram's 4-7 p.m. shift for the time being. As interesting a career move as it would be for the top 40 veteran to try his hand at AOR, we expect Ingram is more likely to end up at WCBS-FM.

Another rumor of the week has WPIX New York fishing around for something other than love songs—which is not weird in itself, except that Frankie Crocker was reportedly approached for a programming post . . . KMET Los Angeles PD George Harris is growing up with the AOR format and going solo. As of Aug. 15, he'll leave LaLa Land for Philadelphia, where he'll launch Harris Communications. As a consultant, he'll be pushing his adult rock format, which worked well for KMET and brilliantly for Philly stalwart WMMR—which Harris has been advising since leaving the WMMR PD slot for KMET. Not surprisingly, his first client is KMET.

WE ALL KNOW what a morning without orange juice is like, but what about a Nashville sunrise without country talents Gerry House and Charlie Chase? Chase delivered his final words as host of WSM's "Waking Crew" last Monday (15), and House is said to be leaving his "House Foundation" program on WSIX within the next few months. Chase will be furthering a tv career. Meanwhile, House is expected to join Gaylord Broadcasting, which owns WSM, where he may replace Chase on the "Waking Crew." House will definitely continue his work with The Nashville Network, which Gaylord also owns.

In case you were as confused as we were on the new WLS-AM-FM Chicago program director, the Jan Jeffries in question is not the WMET Chicago morning show team member, as we stated last week. WLS's new programmer is indeed familiar in the Windy City, from his PD-ship at G-106 there, but he's been out of the market for the last three months as a consultant for Sunbelt Communications. WLS's Jeffries may score some quick points with the air staff there by brushing up on his golf skills, as personality Larry

Lujack was once again threatening to win the Illinois Open Golf Championship, held last week.

Best wishes go out to ABC Radio Networks press commando John Abrams, whose back chose to go seriously out of whack just prior to last week's Live Aid event. With the help of his colleagues, Abrams disseminated ABC coverage info from his bed, where he'll be for the next couple of weeks . . . And honorable mention to WRQX Washington (Q107) music director Mary Tatten, who filled the PD gap between Alan Burns and newly installed Randy Lane with just the right stuff, according to several D.C. radio observers . . . In neighboring Gaithersburg, Md., Bob Bradley joins WMTG as PD. He was with WMJR Manassas, Va.

What does WKTU's switch mean for Dan Ingram?

IF YOU'RE LOOKING for a programming or on-air gig, Drake-Chenault may be looking for you. The firm is searching for both entities for many of its small and medium market clients, and the word as usual is don't call, write. Tapes and resumes should be sent to programming vice president Bob Laurence at P.O. Box 1629, Canoga Park, Calif. 91304.

At AC-formatted KGW Portland, Ore., Cindy Pelton officially takes the "assistant" off her promotion director title . . . We assume she was assisting Roxann Miller, KGW's former marketing and promotion director, who recently joined The Research Group in Seattle. Her new role is research associate, a title which also applies to Mike Anthony, who departs KCNR-AM-FM Portland to join The Research Group, too . . . KCNR, by the way, was recently sold by Duffy Broadcasting to William Failing of Vancouver Broadcasting, which also owns KKSJ-AM Portland. Failing is looking to spin off KCNR-AM, a daytimer.

KEBC Oklahoma City continues to "keep everybody country" by moving Dave Dodson from part-time midday man to full-time promotions assistant and adding Bill Zervakos to the sales team. The latter had been a local real estate developer before joining KEBC. Also arriving at the country outlet is midday man Todd Haugen, a recruit from KBUN-AM-FM Bemidji, Minn. . . Leaving Oklahoma City is Steve Mace, former assignment editor at WKY there and new news director at KLIF/KPLX Dallas/Ft. Worth . . . Getting the associate news director title at WOW-AM-FM Omaha is Doug Larsen, a member of the station's news staff for the last 18 months.

INFINITY'S WXRK

(Continued from page 12)

what track they're on," he observes.

McIntyre says he believes WKTU's biggest problem since WHZ (Z-100) came on the scene in 1983 was shaking the "Oh, that's the disco station" image. "Changing call letters was the only way they could lose that stigma," he says. Referring to K-Rock's new slogan, "New York's number two rock station—but not for long," McIntyre calls it a "throwback to the Avis car rental 'we try harder' approach."

K-Rock's competition, of course, is WNEW-FM, where PD Charlie Kendall says, "Musically they sound quite good. Once they get their jocks in place, it will be the radio battle of the century."

On the battle between WNEW-FM and WXRK, McIntyre contends that K-Rock will have an advantage for a while "simply because it's new." He says the switch "was very well timed with the Live Aid broadcast," and envisions a situation wherein WNEW-FM may become the Woodstock generation rocker, while K-Rock will be the "modern rocker" born with this decade's monumental concert.

Due to production difficulties, Yesterhits does not appear in this issue of Billboard. The feature will resume regular publication next week.

...newslines...

AL FETCH is the new vice president/general manager at AC-formatted WSNY and its urban-formatted AM sister station WVKO in Columbus, Ohio. "I wasn't looking," says Fetch, "but the opportunity of going into a \$30 million radio market with 16 stations from a \$20 million radio market with 22 stations makes good economic sense to me. WSNY is on the verge of being a Columbus empire; the basic tools and foundation are already there." Fetch has been VP/GM at WYRK-FM Buffalo for the past four years, and with the outlet's owner, Stone Broadcasting, for the past seven.

THE RADIO NETWORK ASSN. has elected Bob Lobdell president and executive director. Most recently sales vice president for Katz's Republic Radio, Lobdell was credited as "an important contributor to our industry for many years" by the RNA's chairman, Richard Brescia of CBS Radio Networks. In addition to CBS, the RNA is comprised of ABC, NBC, Mutual, Satellite Music Network, Transtar Radio, The United Stations and Westwood One.



FETCH



LOBDELL



ATKINS

PITTSBURGH BROADCAST VETERAN Ted Atkins resigned Monday (15) as VP/GM of WTAE/WHTX, the Hearst combo there. He will be a new partner with former KPRI/KOJO San Diego VP/GM Dex Allen and four attorneys in acquiring KSAZ (formerly KROY) Sacramento. Atkins was released early from the 18 months left on his contract.

Robert Hartsell

August 5, 1917 - July 6, 1985

... and the beat goes on ...

MCA MUSIC
a division of MCA Inc

RADIO MOST ADDED

RETAIL BREAKOUTS



NATIONAL 186 REPORTERS

	NEW ADDS	TOTAL ON
WHAM! FREEDOM COLUMBIA	116	122
PRINCE & THE REVOLUTION POP LIFE WARNER BROS.	108	117
THE MOTELS SHAME CAPITOL	43	106
PHIL COLLINS DON'T LOSE MY NUMBER ATLANTIC	36	158
LAURA BRANIGAN SPANISH EDDIE ATLANTIC	34	35

NATIONAL 184 REPORTERS

	NUMBER REPORTING
THE POINTER SISTERS DARE ME RCA	42
MOTLEY CRUE SMOKIN' IN THE BOYS ROOM ELEKTRA	28
BILLY OCEAN MYSTERY LADY JIVE	26
BILLY JOEL YOU'RE ONLY HUMAN (SECOND WIND) COLUMBIA	26
HOWARD JONES LIFE IN ONE DAY ELEKTRA	18

REGION 1 CT, MA, ME, NY State, RI, VT

WZON Bangor, ME
WIGY Bath, ME
WHTT Boston, MA
WXKS-FM (KISS) Boston, MA
WBEN-FM Buffalo, NY
WNYS Buffalo, NY
WPHD Buffalo, NY
WKPE Cape Cod, MS
WERZ Exeter, NH
WKSS (Kiss) Hartford, CT
WTIC-FM Hartford, CT
WKCI (KC-101) New Haven, CT
WSPK Poughkeepsie, NY
WPRO-FM Providence, RI
WYRQ Rochester, NY
WPXY Rochester, NY
WGFY 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
WYSR 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
WBBQ-FM Augusta, GA
WSSX Charleston, SC
WBCY Charlotte, NC
WROQ Charlotte, NC
WNOX-FM Columbia, SC
WNKS (Kiss) Columbus, GA
WNFI (I-100) Daytona Beach, FL
WDCG (G-105) Durham/Raleigh, NC
WQSM Fayetteville, NC
WANS Greenville, SC
WOKI Knoxville, TN
WHYI (Y-100) Miami, FL
WINZ-FM (I-95) Miami, FL
WKZQ-FM Myrtle Beach, SC
WYAV (Wave 104) Myrtle Beach, SC
WNVZ Norfolk, VA
WBJW Orlando, FL
WRVQ (Q-94) Richmond, VA
WXLK (K-92) Roanoke, VA
WZAT (Z-102) Savannah, GA
WRBQ (Q-105) Tampa, FL
WMGG Tampa Bay, FL
WZNE (Z-98) Tampa Bay, FL
WSEZ Winston-Salem, NC

REGION 4 IL, IN, KY, MI, OH, WI

WKDD Akron, OH
WBWB Bloomington, IN
WCIL-FM Carbondale, IL
WBBM-FM (B-96) Chicago, IL
WGCI-FM Chicago, IL
WLS-AM Chicago, IL
WLS-FM Chicago, IL
WKRR (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
WKTU 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
KHK Davenport, IA
WDAY-FM (Y-94) Fargo, ND
KKXL-FM Grand Forks, ND
KBEQ (Q-104) Kansas City, MO
KZZC (ZZ-99) Kansas City, KS
KDWB-AM Minneapolis, MN
KDWB-FM Minneapolis, MN
WLOL Minneapolis, MN
KJYO (KJ-103) Oklahoma City, OK
KQKO 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
KKBC (93-FM) Houston, TX
KMJQ (Magic102) Houston, TX
KRBE-FM Houston, TX
KEGL Irving, TX
KTYX Jackson, MS
KTYK Little Rock, AR
KBFM McAllen-Brownsv, TX
WMC-FM (FM-100) Memphis, TN
WJDQ (Q-101) Meridian, MS
WABB-FM Mobile, AL
WHYI-FM Montgomery, AL
WWKX (KX-104) Nashville, TN
WZKS (Kiss) Nashville, TN
WEZB (B-97) New Orleans, LA
WQUE-FM New Orleans, LA
KITY San Antonio, TX
KTFM San Antonio, TX
KWTX-FM Waco, TX

REGION 7 AZ, Southern CA, CO, HI, Southern NV, NM, UT

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

REGION 8 AK, Northern CA, ID, MT, Northern NV, OR, WA, WY

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

REGION 1 CT, MA, ME, NY State, RI, VT

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

REGION 2 DE, D.C., MD, NJ, NY Metro, PA, WV

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

REGION 3 FL, GA, NC, SC, East TN, VA

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

REGION 4 IL, IN, KY, MI, OH, WI

Ambat/Record Theater Cincinnati, OH
Angott 1-Stop Detroit, MI
Buzard'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
Record City Skokie, IL
Rose Records Chicago, IL
Scott's 1-Stop Indianapolis, IN
Sound Video One Stop Niles, IL
Vinyl Vendors Kalamazoo, MI
Wax Works Owensboro, KY

REGION 5 IA, KS, MN, MO, NE, ND, OK, SD

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

REGION 6 AL, AR, LA, MS, West TN, TX

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

REGION 7 AZ, Southern CA, CO, HI, Southern NV, NM, UT

Abbey Road One Stop Santa Ana, CA
Alta/West. Merch. Salt Lake City, UT
Associated One-Stop Phoenix, AZ
Canterbury's Pasadena, CA
Circles Phoenix, AZ
Dan-Jay Denver, CO
Licorice Pizza Glendale, CA
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 San Diego, CA
Tower Las Vegas, NV
Tower Panorama City, CA
Tower San Diego, CA
Tower Sherman Oaks, CA
Tower Los Angeles, CA
Tower Tempe, AZ
Tower West Covina, CA
Wherehouse Gardena, CA
Wherehouse Mission Valley, CA

REGION 8 AK, Northern CA, ID, MT, Northern NV, OR, WA, WY

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

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

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

TOP ROCK TRACKS

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

Promotions

RAB Publishes New Co-op Source Book

NEW YORK Volume II of the Radio Advertising Bureau's "Radio Co-op Sources 1985" has been issued, with a total of 5,050 cooperative advertising campaigns. The book includes plans involving complete reimbursement and/or complete subsidy arrangements.

The updated source information is also available to RAB members on the trade group's RABCOOP computer network.

COME SAIL AWAY

WHLI/WKJY Nassau County, N.Y. ("Music Of Your Life"/ easy listening)

Contact: Pat Young

In a neat twist on the usual roaming mobile unit concept, WHLI/WKJY has tapped into the Long Island beach scene via a sailboat. With the WHLI calls printed on one side of the sail and WKJY on the other, the 14-foot family craft, known as the Holder 14, is hugging the shores of various beaches to promote both the combo and the Boat Store in Massapequa.

In a competition similar to the "spot the van" contest run by many stations, the first listener to spot the WHLI/WKJY sailboat each Saturday and Sunday through Aug. 25 is the day's winner. The two weekly prizes are sailing lessons courtesy of Great South Bay Charters. While they're struggling with their sea legs and stomachs, these winners can focus their sights on the Holder 14, which will be awarded to one aspiring sea dog at the end of August.

In case of inclement weekend weather, the boat will be parked somewhere along the north and south shores of the island. Combo general manager Irv Davis says the idea beats the banners many stations fly above beaches from an airplane. "Sunbathers look at the first one of those and then don't bother," he claims.

While a beach-oriented promotion may seem better suited to the teen audience, Davis claims that the ma-

ajority of people bathing on the shores that WHLI/WKJY is patrolling are 35-plus, "and they don't want to be distracted by the big ghetto blasters." KIM FREEMAN

ACTIONMART

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serette at (800) 223-7524.

Cincinnati GMs Join Forces Campaign Targets Drunk Driving

NEW YORK Did your ears deceive you, or was that really WSAI/WKXF Cincinnati general manager Jim Wood delivering a message on country competitor WUBE? It was really Jim Wood, and he is just one of 11 Cincinnati GMs participating in a manager message swap designed to combat drunk driving in the city.

Hatched by WDJO/WUBE general manager Jim Stanton, the idea became a reality on July 11 with Stanton, Wood and their cohorts cropping up on completing airwaves. One of the recorded warnings goes as follows: "This is Jim Stanton, manager of one of Cincinnati's other radio stations. There are lots of choices on the radio dial to fit any mood you're in. But there's one choice all of us at every

Cincinnati station agree on. That's the sensible choice not to mix drinking and driving."

The campaign crosses all formats from oldies to CHR, adult urban to modern country. In addition to Wood and Stanton, the GM's participating include WBLZ's Peter Eden, WEBN's Frank Wood, WKRC's John Soller, WKRQ's Mark Hubbard, WLLT's Frank Kockritz, WLW's David Martin, WRXY's Bob Deluca, WRRM's Gordon Obarski and WWEZ's Steve Kline.

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Featured Programming

COMMENDATIONS TO Westwood One, ABC Radio Networks and Worldwide Sports & Entertainment, who were able to reach a gentlemen's agreement on Live Aid radio coverage without pursuing the court action WWI briefly initiated to protect its exclusive broadcast rights on several artists.

Four days before the event began on July 13, WWI agreed to waive its exclusive radio broadcast rights to Tina Turner, Elton John, the Pretenders, REO Speedwagon, Rick Springfield, Bryan Adams, Tom Petty & the Heartbreakers, the Hooters and Daryl Hall & John Oates. In return, ABC and Worldwide Sports & Entertainment allowed WWI to broadcast live, hourly reports from backstage at both JFK Stadium and Wembley Arena. These reports were distributed via the Satcom 1-R, and any station with compatible equipment was able to carry them. All the profits from the update broadcasts went to the Live Aid Foundation.

RSI COMMUNICATIONS, the Lynbrook, N.Y.-based management and sales office for Western European offshore radio station **Radio Caroline**, has turned that connection into a new syndicated show. The three-hour "European Top 40" is hosted and produced by **Chris Carey**, a former Radio Caroline director now running **Radio Nova** in Dublin.

Based on various airplay charts throughout Europe, the program's playlist is evenly populated with hits from American and European artists. RSI's **Vince Monsey** claims that this mix makes "European Top 40" suitable for CHR, new music and AOR outlets. Consultant **Lee Abrams** of the Atlanta-based **Burkhart/Abrams** is currently recruiting affiliates for the show, which is available on a barter basis.

Fans of the "Hiney Wine" comic bits will be pleased to hear that the fictitious vintners, the Hineys, will soon be the subject of a feature film. Conceived several years ago by Ft. Worth-based **Dorsey & Donnelly Enterprises**, the shorts are heard on roughly 175 outlets in the U.S. and Canada, and last year spawned a book on the many uses for an empty Hiney. Appropriately, the film is being written by **Mel Brooks** and **Ronnie Graham** for release next year. . . . Meanwhile, from the Bronx, **Progressive Radio Networks'** two-minute "News Blimp" offers its own views on the "porn-rock" issue in this week's edition. Other topics explored on the program include an African plant believed to be 1,000 times sweeter than sugar, and studies that claim a little booze can be beneficial.

IN NEW YORK, **MJI Broadcasting** hires two producers for its budding "Rock Today" program, a one-hour industry update show: freelance journalist **Jeffrey Peisch** and Scene magazine contributing editor **Raj Bahadur**. . . . Also in Gotham, **Narwood Productions** ups **Rhonda Yellin** to production manager.

KIM FREEMAN

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

July 28, **Thomas Dolby, Part II**, Rock Over London, Radio International, one hour.

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

July 29-Aug. 4, **Howard Jones**, The Hot Ones, United Stations, one hour.

July 29-Aug. 4, **Survivor, John Cafferty**, Off The Record Specials with Mary Turner, Westwood One, one hour.

July 29-Aug. 4, **Katrina & the Waves**, In Concert, Westwood One, 90 minutes.

July 29-Aug. 4, **Daryl Hall & John Oates, Part II**, Star Trak Profiles, Westwood One, one hour.

July 29-Aug. 4, **Tom T. Hall**, Live From Gilley's, Westwood One, one hour.

July 29-Aug. 4, **Melba Moore**, Special Edition, Westwood One, one hour.

Aug. 2-4, **Eric Tingstad**, Musical Starstreams, Musical Starstreams, two hours.

Aug. 2-4, **Teena Marie**, Street Beat '85, Barnett-Robbins, two hours.

Aug. 2-4, **Beatles, Beach Boys, Robbie Dupree**, etc., Spirit Of Summer, CBS Radioradio, one hour.

Aug. 2-4, **Anne Murray**, Hot Country Gold, Barnett-Robbins, two hours.

Aug. 2-4, **Jethro Tull**, Memory Makers, Barnett-Robbins, two hours.

Aug. 2-4, **Olivia Newton-John**, Superstar Portraits, Barnett-Robbins, two hours.

Aug. 2-4, **REO Speedwagon**, Superstar Concert Series, Westwood One, 90 minutes.

Aug. 3-4, **Frankie Valli & the Four Seasons**, Top 30 USA, CBS Radioradio, three hours.

Aug. 3-4, **Culture Club**, On The Radio, NSBA, one hour.

Aug. 3-4, **Searchers**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Aug. 3-4, **Eddie Fisher**, The Great Sounds, United Stations, three hours.

Aug. 3-4, **Ricky Skaggs**, Weekly Country Music Countdown, United Stations, four hours.

Aug. 4-10, **Power Station**, Rick Dees' Weekly Top 40, United Stations, four hours.

Aug. 4-11, **Kleer**, Dance Music International, Radio International, one hour.

Aug. 5, **Roger Taylor, Part I**, Rock Over London, Radio International, one hour.

Aug. 9-11, **Donna Summer**, REO Speedwagon, Johnny Rivers, Spirit Of Summer, CBS Radioradio, one hour.

Aug. 10-11, **Madonna**, On The Radio, NSBA, one hour.

Aug. 10-11, **Tommy Roe**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Billboard ADULT CONTEMPORARY MOST ADDED

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

	NEW ADDS	TOTAL ON CHART
74 REPORTERS		
BILLY OCEAN	15	45
MYSTERY LADY JIVE		
BILLY JOEL	15	56
YOU'RE ONLY HUMAN (SECOND WIND)		
WHAM	10	10
FREEDOM		
RONNIE MILSAP	10	29
LOST IN THE FIFTIES TONIGHT		
KOOL & THE GANG	8	57
CHERISH		

WSKY Asheville, NC
WRMM Atlanta, GA
WSB-AM Atlanta, GA
KEYI Austin, TX
WFBR Baltimore, MD
WJBC Bloomington, IL
KBOI Boise, ID
WBEN-AM Buffalo, NY
WGR Buffalo, NY
KTWO Casper, WY
WVAF Charleston, WV
WBT Charlotte, NC
WCLR Chicago, IL
WYEN Chicago, IL
WKRC Cincinnati, OH
WLLT Cincinnati, OH
WLTF Cleveland, OH
WMJI Cleveland, OH
WIS Columbia, SC
WTVN Columbus, OH
KMGC Dallas, TX
WLAD Danbury, CT
WHIO-AM Dayton, OH
KHOW Denver, CO
KRNT Des Moines, IA
WEIM Fitchburg, MA
WENS Indianapolis, IN
WYYN-FM Jackson, MS
WIVY Jacksonville, FL
KLSI Kansas City, MO
KUDL Kansas City, KS
KMJJ Las Vegas, NV
KMGG Los Angeles, CA
KOST Los Angeles, CA
WHAS Louisville, KY
WRKA Louisville, KY
WMAZ Macon, GA
WIBA Madison, WI
WRVR Memphis, TN
WVIA Miami, FL
WISN Milwaukee, WI
WTMJ Milwaukee, WI
WLTE Minneapolis, MN
KWAY Monterey, CA
WHHY Montgomery, AL
WLAC-FM Nashville, TN
WCTC New Brunswick, NJ
WPIX New York, NY
WVDE Norfolk, VA
KLTE Oklahoma City, OK
KOIL Omaha, NE
WIP Philadelphia, PA
KKLT Phoenix, AZ
KOY Phoenix, AZ
WTAE Pittsburgh, PA
WWSW Pittsburgh, PA
KGW Portland, OR
WPRO-AM Providence, RI
WRVA Richmond, VA
KQSW Rock Springs, WY
WGSW Saginaw, MI
KSL Salt Lake City, UT
KFMB-AM San Diego, CA
KFMB-FM San Diego, CA
K-101 San Francisco, CA
WGY Schenectady, NY
KKPL Spokane, WA
KSD St. Louis, MO
KKJO St. Joseph, MO
WQI Tampa, FL
WWWMM Toledo, OH
KRAV Tulsa, OK
WLTT Washington, DC
WMAL Washington D.C.,

HOT ADULT CONTEMPORARY

Compiled from a national sample of radio playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	2	9	WHO'S HOLDING DONNA NOW	GORDY 1793/MOTOWN 2 weeks at No. One DEBARGE
2	2	3	9	EVERYTIME YOU GO AWAY	COLUMBIA 38-04867 ♦ PAUL YOUNG
3	5	6	9	JUST AS I AM	ARISTA 1-9353 ♦ AIR SUPPLY
4	4	5	12	YOU GIVE GOOD LOVE	ARISTA 1-9274 ♦ WHITNEY HOUSTON
5	3	1	13	THE SEARCH IS OVER	SCOTTI BROS. 4-04871/EPIC ♦ SURVIVOR
6	6	4	10	GETCHA BACK	CARIBOU 4-04913/EPIC ♦ THE BEACH BOYS
7	7	10	9	FIND A WAY	A&M 2734 ♦ AMY GRANT
8	8	11	7	POSSESSION OBSESSION	RCA 14098 ♦ DARYL HALL & JOHN OATES
9	10	14	9	FOREVER	COLUMBIA 38-04931 ♦ KENNY LOGGINS
10	17	25	4	CHERISH	DE-LITE 880869-7/POLYGRAM KOOL & THE GANG
11	13	18	7	NOT ENOUGH LOVE IN THE WORLD	GEFFEN 7-29012/WARNER BROS. ♦ DON HENLEY
12	12	17	5	YOUR LOVE IS KING	PORTRAIT 37-05408/EPIC ♦ SADE
13	23	40	3	YOU'RE ONLY HUMAN (SECOND WIND)	COLUMBIA 38-05417 ♦ BILLY JOEL
14	9	8	15	EVERYBODY WANTS TO RULE THE WORLD	MERCURY 880659-7/POLYGRAM ♦ TEARS FOR FEARS
15	18	19	6	FRANKIE	ATLANTIC 7-89547 ♦ SISTER SLEDGE
16	24	35	3	MYSTERY LADY	JIVE 1-9374 /ARISTA BILLY OCEAN
17	19	22	6	I DON'T KNOW WHY YOU DON'T WANT ME	COLUMBIA 38-04809 ♦ ROSANNE CASH
18	11	9	12	ANGEL	SIRE 7-29008 MADONNA
19	16	13	10	REAL LOVE	RCA 14058 DOLLY PARTON (DUET WITH KENNY ROGERS)
20	15	12	12	HEAVEN	A&M 2729 ♦ BRYAN ADAMS
21	25	30	4	FREEWAY OF LOVE	ARISTA 1-9354 ♦ ARETHA FRANKLIN
22	22	16	18	SUDDENLY	JIVE 1-9323/ARISTA ♦ BILLY OCEAN
23	14	7	12	NEVER ENDING STORY	EMI-AMERICA 8230 ♦ LIMAH
24	20	15	15	AXEL F	MCA 52536 ♦ HAROLD FALTERMEYER
25	21	21	8	WALKING ON SUNSHINE	CAPITOL 5466 ♦ KATRINA AND THE WAVES
26	28	36	3	WE DON'T NEED ANOTHER HERO (THUNDERDOME)	CAPITOL 5491 ♦ TINA TURNER
27	34	—	2	LOST IN THE FIFTIES TONIGHT	RCA 14135 RONNIE MILSAP
28	33	33	4	NEVER SURRENDER	EMI-AMERICA 8268 ♦ COREY HART
29	26	24	14	DAYS ARE NUMBERS (THE TRAVELLER)	ARISTA 1-9349 THE ALAN PARSONS PROJECT
30	30	29	17	EVERYTHING SHE WANTS	COLUMBIA 38-04840 ♦ WHAM!
31	36	—	2	POWER OF LOVE	CHRYSALIS 4-42876 ♦ HUEY LEWIS & THE NEWS
32	31	27	20	SMOOTH OPERATOR	PORTRAIT 37-04807/EPIC ♦ SADE
33	32	31	15	ONE LONELY NIGHT	EPIC 34-04848 ♦ REO SPEEDWAGON
34	38	—	2	TIRED OF BEING BLONDE	EPIC 34-05419 ♦ CARLY SIMON
35	35	32	7	SUSSUDIO	ATLANTIC 7-89560 ♦ PHIL COLLINS
36	29	28	18	FRESH	DE-LITE 880623-7/POLYGRAM ♦ KOOL & THE GANG
37	27	20	10	CENTERFIELD	WARNER BROS. 7-29053 ♦ JOHN FOGERTY
38	NEW			DON'T CLOSE YOUR EYES	RCA 14115 JOHN DENVER
39	NEW			TAKE NO PRISONERS	ELEKTRA 7-69632 ♦ PEABO BRYSON
40	37	23	13	SAY YOU'RE WRONG	ATLANTIC 7-89567 ♦ JULIAN LENNON

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.

BONK SEES MAJOR CAMELOT GROWTH

Chain's Executive VP Predicts 300 Stores by 1990

BY FRED GOODMAN

SANDUSKY, Ohio Camelot Music expects to double its size by 1990, according to Jim Bonk, the Canton, Ohio-based chain's executive vice president.

Speaking to store managers here on July 14 during the chain's annual convention, Bonk said 300 stores and total sales of \$300 million are feasible goals for 1990. The 174-store web grossed \$126 million in fiscal 1984 and expects to hit the \$150 million mark this year.

Camelot has opened 17 new stores in the past year, and two more are slated to open before year's end. Expansion into video rental has added 64 movie departments into existing stores, with an additional 25 to open this year.

Gross profits for this fiscal year, which runs through August, are up 1%, according to Bonk, who said the company has "tried to increase profits and hold down expenses."

The move into video notwithstanding (separate story, this page), Camelot is optimistic about continued growth in its traditional music lines. Director of music purchasing Lew Garrett calling this area "bigger than ever," with new

titles by Ratt and Motley Crue selling 20,000 and 30,000 copies for the chain respectively in their first week of release.

Nor are hit titles Camelot's only concern; Garrett pledged that the chain will "continue to expand deep catalog" via labels like Windham Hill. Deep catalog accounts for 29% of the chain's music sales.

Compact Disc inventory for the chain covers 1,200 titles, a third of them in classics. With an improved vendor fill of 70%, Garrett said the chain will now be able to up its inventory to 2,000 CD titles by the end of the year. "We will be competitive in pricing, marketing and advertising of Compact Discs," he said.

In other configurations, Garrett noted that Camelot's sale ratio is more skewed than the national 50/50 cassette/LP split, with cassettes accounting for 65% of the chain's prerecorded music sales. However, he emphasized the need to continue aggressive marketing of the LP.

"We expect the LP to produce 25% of our gross music sales or \$25 million in the fiscal year," Garrett said. "You can't ignore that."

Accessories continue to provide a major chunk of the chain's income. Garrett noted, however, that Came-

lot has trimmed the number of accessory lines it carries from 335 to 185 with "no loss of volume."

A whopping 10%-12% of the chain's overall take is in blank tape. Customized Camelot packaging is being discussed with blank tape vendors, and has already been realized in one promotion with Sony.

Although total sales of \$150 million in 1985 would represent a tripling of Camelot's sales in a five-year period, Bonk said that expenses have continued to rise, and that total gross profit in 1984 was "not what we had wanted." While lauding the field staff for their efforts in expanding the chain's sale

(Continued on page 20)



Tower of Tears. Mercury recording group Tears For Fears recently autographed copies of their album "Songs From The Big Chair" for fans at Tower Records' downtown Manhattan store. Pictured from left are PolyGram marketing coordinator Judy Furmanek, PolyGram New York branch manager Joe Parker, Roland Orzabal of Tears For Fears, PolyGram singles specialist Barry Fisch, Curt Smith of Tears For Fears, PolyGram New York promotion staffer John Weston and PolyGram merchandising specialist Wayne Chernin.

Eugster Optimistic About Video Sales

Musicland President Sees Low Prices Spurring Market

BY EARL PAIGE

In this second of two parts, Musicland's Jack Eugster, this year's president of the National Assn. of Recording Merchandisers (NARM), discusses video.

MINNEAPOLIS Recent moves to lower-priced home video software are welcome news for Musicland Group president Jack Eugster, who singles out RCA/Columbia Pictures and especially Paramount Home Video. In fact, he notes, Paramount is moving toward "permanent" low prices for some product.

Ever since last Christmas, when Paramount promoted 25 titles at a \$25 list price, Eugster has been hopeful about mass merchandisers developing a sales market for home video. In March, he told the NARM convention audience that a Christmas season push in one quarter of Musicland's stores resulted in moving more than 20,000 pieces of the Paramount product "in just two months."

Eugster likes to focus on the CED experience because he says it makes his point about the necessity for an appealing price point. "Videodisks sold well; it wasn't a rental market. Why? Was the product different, the buyer different? Not in our stores.

"Comedy, classics, kid stuff, song and dance and adventure movies are watched over and over again. The only unique feature was that the CEDs were low-priced—under \$25. That makes them sell."

Eugster has repeatedly said he is not anti-rental and, in fact, has disclosed that Musicland is experimenting with rental plans in various configurations. He sees the rental and sales markets coexisting.

He points to a recent Nielsen study that found that 50% of all VCR owners will buy tapes at \$19.95. "Even if low-priced sales product is available," he says, "people who want to rent will still do so. I implore the video companies to embrace the so often recommended system of bringing out movies at a high price for the rental market for

three to four months and then lowering the price to stimulate the sale market.

"To make a sale market," Eugster continues, "the list price has to be right—\$19.95-\$24.95; the spread between cost and list has to be right—30%-40%; and enough good theatrical product has to be available regularly. How do we break out of this 'Catch 22'?"

"Little sale product will emerge unless the record retailers can prove it sells, and we can't do so unless a substantial number of good movies are out there every day to be marketed. It will take real leadership to guide us through this quicksand."

Eugster, who has stirred up considerable comment with his prediction of the LP's decline, says he thought that his prognostications

about the home entertainment store of the future, and home video's role, would be even more provocative.

He pays tribute to NARM's foresight in 1982 in embracing the Video Software Dealers Assn. (VSDA). While noting that NARM members saw the entertainment business was changing and therefore saw the security of linking with video stores, Eugster goes even further. He urges foresight for both NARM and VSDA stores.

"Music is entertainment, and so is video. Let's look for a day when the record store has metamorphosed and given birth to a new store concept: the home entertainment software store—music and movies. The future is within our grasp if we reach out and make it happen. If NARM members don't, someone else will."

Bressi: Video Departments Boost Camelot's Profits

SANDUSKY, Ohio One of the first record retailers to commit to video rentals in mall stores, Camelot Music says the largest of its 64 video departments is improving the gross profit of those outlets by 15%. The chain plans to have 90 movie departments by year's end.

In a special business session here on July 14, during the chain's annual convention, vice president of purchasing Joe Bressi told store managers from the Canton, Ohio-based outfit's 174 stores that video departments have raised profits significantly. In addition, Bressi said, video provides a growth item, monopolizes customers for the chain, and brings money in through several sources.

Speaking of the defensive need for the addition of video departments, Bressi said, "As our good customers buy VCRs, the amount of time they spend listening to music will decrease. We will lose some music business." Yet he noted several offensive advantages as well.

"By signing members to our movie club, we monopolize customers," he said. "We take away customers from the competitor." As an example, he pointed to a film club with 2,700 members at a Camelot outlet that shares a mall with Record Bar in Winston-Salem, N.C. Estimating that there are 20 million homes within 10 miles of Camelot's location, Bressi suggested that growth and income from the chain's movie club—which currently numbers 50,000—is potentially massive.

Profits from rentals are also capable of going significantly higher

than those the chain normally enjoys on its product lines. Pinpointing Camelot's average markup on an item at 35%, Bressi said intelligent stocking could result in a 100% profit on videocassettes.

Using the \$79.95-list "The Terminator" as an example, Bressi said the tape was sold in the stores at \$61.58, a 35% markup over the wholesale cost. Sixty-five rentals to Camelot customers at \$3 apiece would produce \$195, representing a gross profit of 68%. If the tape stays in circulation an additional year and produces another 72 rentals at the same overnight price, it would produce an additional \$216, realized as 100% gross profit.

While allowing that his example was a "best case scenario," Bressi said it also indicates the kind of business of which a hit title is capable. He added that he expects video rentals to push up the company's gross by 2% to 4% in the next fiscal year. Camelot grossed \$126 million last year.

Bressi described proper depth in hit titles as "a fine line." Adding that success in the record business means "having enough copies of the hits," he noted, "In the movie rental business, the rule of thumb is, 30 calls requires one copy. If it's in the store on the weekend, we're losing money. The other side of the coin is having the units for the customers."

The chain has also been able to recycle many of its excess titles through new department openings.

"It makes the new openings practi-

(Continued on page 20)

CD Store Grows Rapidly

Calif. Dealer Stocking 7,900 Units

WESTMINSTER, Calif. Industry novice Randy Sequeira has increased the inventory of his Compact Disc Warehouse here from 2,400 units to 7,900 of the laser-read disks in just seven months of operation.

"I had to go for every possible title," Sequeira explains. "I think we have almost 4,000 different titles in stock.

"I've changed the store's floor plan to provide more elevated browser space," he continues. "We've added 400 square feet of CD browsers. I found my fixtures were too low, so I put eight-inch risers under all of them."

The 1,000 square foot CD-only store, located in a local strip center, no longer rents CD players or software. Sequeira took the money from the sales of his more than a dozen used players to bulwark his mailing list and increase the frequency of his mailings. He's found that his store has developed a strong nucleus of more than 500

customers, whom he wants to bombard with specials and new release information.

Sequeira has reduced his staff from four to three. He maintains that the staff is stronger and more efficient with the addition of Sergio Vera, a Tower Records veteran who is steeped in classics and jazz, which generate a dominant portion of Sequeira's gross.

Vera reports that early reaction to the release of London's budget-priced Popular Price Collection first dozen releases has been excellent. The store sells them at \$6.99 and \$9.99. First-line CDs range from \$11.99 to \$13.99.

Sequeira has introduced a "trade-in" policy, offering to buy back any CD for \$5. These used disks are in a special bin, selling for \$8.99 each.

Compact Disc Warehouse is now buying direct from all major branch-distributed vendors as well as such one-stops as Abbey Road, Greenworld and Sounds Good for fill.

JOHN SIPPEN



Reggae Night. George Briner, right, marketing director for Licorice Pizza, congratulates Lloyd Parkes of the band We The People following a Reggae Sunsplash show at the Greek Theatre in Los Angeles.

On the Beam

BY SAM SUTHERLAND

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

CD PACKAGING WRINKLES have smoothed considerably in recent weeks, paced by the gradual introduction of printed board outer boxes for new and catalog titles from CBS, RCA and A&M. All three labels appear to have bowed to merchandiser preference for the greater display potential of the 6-by-

12-inch board unit over generic clamshell designs.

The board option, introduced by WEA and later buttressed by MCA's use of that style for its Compact Discs, isn't likely to spread storewide for most accounts. Smaller vendors are continuing to supply product in clamshell packs or in shrink-wrapped jewel boxes; at the same time, older merchandise from the newest board box converts is keeping the clamshell active in the pipeline. But, from the dealers' standpoint, the spread of the board

6-by-12 is being widely supported for its higher visibility in the bins.

Use of all-board CD packaging, on the other hand, remains on hold. Letters to various audio buff monthlies continue to protest the lone experiment in such designs, Prince's "Around The World In A Day" CD from Warner Bros., in strident terms. Retailer enthusiasm for that "jewel-less" format has palpably wilted in the wake of consumer complaints, suggesting that a broader swing toward such a pack-

(Continued on page 59)

FOR WEEK ENDING JULY 27, 1985

Billboard TOP COMPACT DISCS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	2	9	BRUCE SPRINGSTEEN COLUMBIA CK 38653	BORN IN THE U.S.A. 4 weeks at No. One
2	2	1	9	PHIL COLLINS ATLANTIC 2-81240	NO JACKET REQUIRED
3	3	4	9	TEARS FOR FEARS MERCURY 824-300-2/POLYGRAM	SONGS FROM THE BIG CHAIR
4	6	7	9	JOHN FOGERTY WARNER BROS. 2-25203	CENTERFIELD
5	7	8	9	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
6	8	5	9	PRINCE & THE REVOLUTION PAISLEY PARK 2-25286/WARNER BROS.	AROUND THE WORLD IN A DAY
7	4	3	8	DIRE STRAITS WARNER BROS. 2-25264	BROTHERS IN ARMS
8	5	6	9	MADONNA SIRE 2 25157 WARNER BROS.	LIKE A VIRGIN
9	12	12	9	BRYAN ADAMS A&M CD 5013	RECKLESS
10	10	9	9	SOUNDTRACK MCA MCAD 5553	BEVERLY HILLS COP
11	15	15	9	DON HENLEY GEFEN 2 24026/WARNER BROS.	BUILDING THE PERFECT BEAST
12	9	10	9	SADE PORTRAIT RK-39581 EPIC	DIAMOND LIFE
13	11	11	9	HUEY LEWIS & THE NEWS CHRYSALIS VK 41412	SPORTS
14	14	14	9	TINA TURNER CAPITOL CD 46041	PRIVATE DANCER
15	18	18	5	STEELY DAN MCA D-5570	DECADE OF HITS
16	20	22	9	LIONEL RICHIE MOTOWN 6059 MD	CAN'T SLOW DOWN
17	27	30	3	BRYAN FERRY WARNER BROS. 2-25082	BOYS AND GIRLS
18	16	16	4	SUPERTRAMP A&M CD 5014	BROTHER WHERE YOU BOUND
19	13	13	6	HOWARD JONES ELEKTRA 960390 2	DREAM INTO ACTION
20	22	19	9	WHAM! COLUMBIA CK 39595	MAKE IT BIG
21	19	21	7	PINK FLOYD COLUMBIA C2K 36183	THE WALL
22	NEW			EURYTHMICS RCA PCD 1-5429	BE YOURSELF TONIGHT
23	NEW			PAPA DOO RUN RUN TELARC CD 70501	CALIFORNIA PROJECT
24	17	17	5	ROBERT PLANT ES PARANZA 2 90265 ES PARANZA/ATLANTIC	SHAKEN-N-STIRRED
25	26	—	2	TOM PETTY AND THE HEARTBREAKERS MCA MCA 05486	SOUTHERN ACCENTS
26	NEW			USA FOR AFRICA POLYGRAM 824822-2	WE ARE THE WORLD
27	28	26	9	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AGCD 385	FRESH AIRE 5
28	29	27	9	THE POINTER SISTERS PLANET PCD1 54110/RCA	BREAK OUT
29	25	25	3	PHIL COLLINS ATLANTIC 2-80035	HELLO, I MUST BE GOING
30	23	—	2	PINK FLOYD COLUMBIA CK 34474	ANIMAL

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

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TOP MIDLINE ALBUMS

THIS WEEK	4 WKS AGO	WKS ON CHART	ARTIST		TITLE
			LABEL & NUMBER	DISTRIBUTING LABEL (ORIG YEAR RELEASED)	
1	2	100	ELTDN JDHN MCA 37215 (1974)	56 weeks at No. One	ELTON JOHN'S GREATEST HITS
2	1	92	AEROSMITH COLUMBIA PC 36865 (1980)		AEROSMITH'S GREATEST HITS
3	3	100	THE WHO MCA 37217 (1971)		WHO'S NEXT
4	5	156	BILLY JOEL COLUMBIA PC 32544 (1974)		PIANO MAN
5	4	98	ELTDN JDHN MCA 37216 (1977)		ELTON JOHN'S GREATEST HITS VOL. II
6	7	20	BRUCE SPRINGSTEEN COLUMBIA PC 31903 (1973)		GREETINGS FROM ASBURY PARK
7	6	140	DON MCLEAN UNITED ARTISTS LN 10037 (1971)		AMERICAN PIE
8	9	106	STEELY DAN MCA 37214 (1977)		AJA
9	11	156	DAVID BOWIE RCA AYL1 3843 (1972)		THE RISE AND FALL OF ZIGGY STARDUST
10	10	90	AEROSMITH COLUMBIA PC 33479 (1975)		TOYS IN THE ATTIC
11	8	28	TDM PETTY MCA 37248 (1979)		DAMN THE TORPEDOES
12	12	152	THE MDNKEES ARISTA ALS 8061 (1976)		THE MONKEES' GREATEST HITS
13	13	98	LYNYRD SKYNRD MCA 37211 (1973)		PRONOUNCED LEH-NERD SKI-NERD
14	14	86	JIMMY BUFFETT MCA 37150 (1977)		CHANGES IN LATITUDES, CHANGES IN ATTITUDES
15	17	58	STEPPENWOLF MCA 37049 (1973)		16 GREATEST HITS
16	16	150	THE WHO MCA 37003 (1978)		WHO ARE YOU
17	20	16	CREEDENCE CLEARWATER REVIVAL FANTASY F-8402 (1970)		COSMO'S FACTORY
18	18	50	THE GUESS WHD RCA AYL 1 3662 (1971)		THE BEST OF THE GUESS WHO
19	15	148	THE WHO MCA 37000 (1970)		LIVE AT LEEDS
20	19	106	JEFF BECK EPIC PE 33409 (1975)		BLOW BY BLOW
21	22	62	MARVIN GAYE MOTOWN M5 191 (1976)		MARVIN GAYE'S GREATEST HITS
22	21	88	RICK SPRINGFIELD RCA AYL 1 4767 (1982)		SUCCESS HASN'T SPOILED ME YET
23	24	46	QUINCY JONES A&M SP 3248 (1981)		THE DUDE
24	23	100	STEELY DAN MCA 37220 (1980)		GAUCHO
25	28	50	JEFF BECK EPIC PE-33849 (1976)		WIRED
26	29	68	JANIS JOPLIN COLUMBIA PC 32168 (1973)		JANIS JOPLIN'S GREATEST HITS
27	25	36	STYX A&M SP-3223 (1977)		THE GRAND ILLUSION
28	34	8	CREEDENCE CLEARWATER REVIVAL FANTASY F 8397 (1969)		WILLY AND THE POOR BOYS
29	26	156	DAN FOGELBERG EPIC PF 33137 (1974)		SOUVENIRS
30	32	12	CREEDENCE CLEARWATER REVIVAL FANTASY F 8393 (1969)		GREEN RIVER
31	27	142	JOE JACKSON A&M SP 3187 (1979)		LOOK SHARP!
32	31	36	ELVIS COSTELLO COLUMBIA PC 35709 (1979)		ARMED FORCES
33	30	58	STEELY DAN MCA 37040 (1972)		CAN'T BUY A THRILL
34	NEW		SIMON AND GARFUNKEL COLUMBIA PC 9914 (1970)		BRIDGE OVER TROUBLED WATER
35	33	40	STYX A&M SP 3240 (1981)		PARADISE THEATER
36	35	120	ELVIS COSTELLO COLUMBIA PC 35331 (1978)		THIS YEAR'S MODEL
37	36	32	SIMON AND GARFUNKEL COLUMBIA PC 9529 (1968)		BOOKENDS
38	37	66	RUSH MERCURY SRM1 1023 (1975)		FLY BY NIGHT
39	38	126	SPYRO GYRA INFINITY 37148 (1979)		MORNING DANCE
40	39	102	JUDAS PRIEST COLUMBIA PC 34787 (1977)		SIN AFTER SIN

(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.

'Survivor's Guide' to the Industry

Chicago Seminar Focuses on Black Music

BY MOIRA McCORMICK

CHICAGO More than 120 representatives of Chicago's retail, radio and record pool industries turned out for a day-long free seminar entitled "Networking: A Survivor's Guide To The Black Music Industry," held here June 26 at Kennedy-King High School.

According to RCA Records regional merchandising rep Art Turner, one of the seminar's organizers, "Networking" was set up not only to coincide with Black Music Month, but also to honor the city's three top black-oriented one-stops, Fletcher's, Barney's and Colorite. It was sponsored by an aggregation of major record labels under the heading Midwest Black Music Coalition, led by Turner, PolyGram merchandising/sales representative Beverly Mundy and CBS accounts service rep Clifford Russell.

The first set of panels was moderated by Motown regional sales man-

ager John Davis. Speakers and their topics included Donna Beasley of Burrell Advertising ("Advertising In Your Business"), WBXM program director Lee Michaels ("Computers And Inventory Control"), A&M regional representative June Mhoon ("Artist Development"), Word Records' James Bullard ("Gospel Music: Its Time Has Come"), accountant Nathan Kirkwood ("Forecasting And Inventory") and producer Carl Davis ("Networking").

During the lunch break, gospel and r&b videos were showcased on twin video screens, provided by the Chicago Assn. of Music Programmers (CHAMP). Videos were provided by WEA, MCA, Arista, RCA, PolyGram and CBS.

Afternoon seminars were moderated by RCA regional director Daria Langford. Speakers and their topics included accountant Ralph Moore ("Financial Packaging"), PolyGram's Beverly Mundy and WEA's

Frank Williams ("Future Of CD"), RCA's Turner and Metro Music's Ed Carter ("Video: Can It Sell Records?"), CBS's Russell ("Merchandising And Product Positioning"), WGCI-FM program director Graham Armstrong and one-stop founder Ester Fletcher ("Radio And Retail"), and big band leader Red Saunders ("Black Music In The Key Of Life").

RCA's Turner said the seminar, which is expected to become an annual event, "brought a lot of dealers and other industry people together to communicate about problems that exist as well as looking to the future."

"Not only was there a uniting excitement around June being Black Music Month," noted Dennis Maria-sis of CHAMP, who also provided audio and CD setups, "but there was an awareness of product, a lot of questions and answers—and everyone got to know their label reps."

BONK SEES MAJOR CAMELOT GROWTH

(Continued from page 18)

base, he noted that new operations and accounting procedures are being introduced at the store level to streamline and maximize transactions at the store level.

"Our present projects are geared towards your bottom line," comptroller Jim Brelish told the store managers. Among the new programs are an accounts payable and general ledger program for the Telxon System 38. The program, designed for the chain by J.D. Edwards of Denver, is expected to produce faster store reports and monthly profit profiles. Also in place are stepped-up internal audit and security teams, with stores subscribing to a shrinkage control report.

Improvements in Visa/Mastercard transactions are also planned, with Camelot switching its program to Ameritrust Bank and preparing for installation of Sweda AT-2 electronic credit card scanners. The change in banks was due to continued problems in getting charge slips and supplies on time. Also coming is a charge system that allows Camelot stores to accept bank asset cards as a check transaction; a chainwide electronic bad check file; and direct payroll deposits for employees.

Programs in warehousing and distribution are also geared towards the bottom line, according to that department's vice president, Bob David. "Now that we're using the new facility and computer, we want to make sure things are correct," he said. "To do it, we need your input."

David also noted that changes in the trucking industry are having wide-ranging effects on Camelot's distribution. Chief among them is the move by many trucking companies to non-union services. Trucking costs for the chain are up \$250,000 this year over last year's \$1.5 million, David said, but that total "would have been higher" without discounts expected to save the com-

pany \$750,000.

Additionally, competition for shipper UPS from newcomer RPS resulted in a saving of \$50,000 for the chain. Currently under consideration is a plan to go to a container shipping system with a distribution center.

Concurrent with the chain's expansion, advertising vice president Gerry Gladioux predicted an accelerated growth in advertising expenditures and credits. Gladioux said Camelot spent between \$4 million and \$5 million in co-op dollars this fiscal year, and predicted that the chain's advertising expenditure will be between \$10 and \$15 million by 1990, based on projected growth.

Gladioux also noted that Camelot is getting better use out of mall tab-

loids. "We used to despise it," he said of the now required advertising commitments. "In the old days the promotions never came off, and the developers found no support from the stores without lease stipulations."

Most of Camelot's leases require mall tabloid advertising six, eight or 12 times a year, and the chain's involvement with mall tabloids "will continue to grow with every new lease we sign or renew," Gladioux said. He noted an increasingly professional look for most tabloids, many of which now include four-color work. "They're heavy projects for us," he said, with his department requiring eight to 12 weeks to meet mall deadlines.

CAMELOT VIDEO DEPARTMENTS

(Continued from page 18)

cally free," Bressi said, adding that there would probably be enough excess titles called back by the fall to make discount sale bins feasible.

Although Camelot has been opening rental departments, the chain is also looking to develop its video sales base further. Having sold approximately 1,000 copies of "Gone With The Wind," the chain sees a large sale market looming.

"The movie sale business is increasingly important to us," said Carol Babeli, Camelot's movie buyer. "VCR ownership is growing, and the demographics are changing. As the studios dropped their prices, we saw an opportunity. The average video store just rents; we're setting ourselves up for repeat business by making our customer into a collector."

Chief sale genres, according to Babeli, are children's, how-to, collections, budget and music videos, with heavy metal offering the chain's best selling titles in the latter category. Camelot has sold close to 10,000 videos in the "Star Trek"

series, and sees strong sales from VCR games from Parker Bros., including "Clue" and "Charades." Also highly touted were the children's "Transformer" packages, which pair a video with a toy.

Although Camelot has added video to many of its larger outlets—and is looking to move into larger mall spaces in some markets—it has not ignored its smaller stores. A presentation by vice president of operations Larry Mundorf demonstrated the installation of a full-line video department into a 1,600 square foot record outlet.

Among the space-saving devices created were wall column protrusions that built out the walls and expanded existing facings by 40%. Hot rental titles are stored behind the counter, and the rest of the rental inventory shelved in a rear office.

Looking ahead, Bressi predicted that 1986 will see a continued evolution of Camelot's video mix. "Selling video will become as natural as selling music software," he said.

FRED GOODMAN

Billboard TOP COMPUTER SOFTWARE



New Releases ALBUMS

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

POP/ROCK

DIO
Sacred Heart
LP Warner Bros. 1-25292/WEA/\$8.98
CA 4-25292/\$8.98

LOPEZ, PHIL
You've Got Some Loose Change
LP Cygnet CRI 8571/no list

MCDONALD, MICHAEL
No Lookin' Back
LP Warner Bros. 1-25291/WEA/\$8.98
CA 4-25291/\$8.98

YOUNG, NEIL
Old Ways
LP Geffen GHS 24068/WEA/\$8.98
CA M5G 24068/\$8.98

BLACK

THE FAMILY
LP Paisley Park/Warner Bros. 1-25322/WEA/\$8.98
CA 4-25322/\$8.98

HOLLIDAY, JENNIFER
Say You Love Me
LP Geffen GHS 24073/WEA/\$8.98
CA M5G 24073/\$8.98

ONE WAY
Wrap Your Body
LP MCA MCA-5552/\$8.98
CA MCAC-5552/\$8.98

SHEILA E.
Romance 1600
LP Paisley Park/Warner Bros. 1-25317/WEA/\$8.98
CA 4-25317/\$8.98

COUNTRY

BAILEY, RAZZY
Arrival
LP MCA MCA-5615/\$8.98
CA MCAC-5615/\$8.98

FORESTER SISTERS
LP Warner Bros. 1-25314/WEA/\$8.98
CA 4-25314/\$8.98

(Continued on page 59)

AMERICA'S #1 Fun Combat Simulator!



From your distributor or
MicroProse Software
301/667-1151

	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	3	31	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Text Adventure.		•	•	•	•	•		•	•	
	2	2	20	F-15 STRIKE EAGLE	MicroProse	Air Combat Simulation Game.		•	•	•	•					
	3	1	80	FLIGHT SIMULATOR II	Sublogic	Simulation Package		•	•	•						
	4	5	88	FLIGHT SIMULATOR	Microsoft	Simulation Package				•	•					
	5	4	18	KARATEKA	Broderbund	Action Arcade Game.		•		•						
	6	20	34	GHOSTBUSTERS	Activision	Strategy Arcade Game		•	•	•						
	7	7	9	SUMMER GAMES II	Epyx	Arcade Style Sports Game		•	•	•	•					
	8	8	7	BEACHHEAD II	Access	Strategy Arcade Game				•						
	9	6	12	GATO	Spectrum HoloByte Inc.	Strategic Game					•					
	10	11	42	ZORK I	Infocom	Fantasy Strategy Text Adventure		•	•	•	•	•			•	•
	11	9	4	WISHBRINGER	Infocom	Fantasy Adventure Game		•	•	•	•	•				•
	12	10	50	SARGON III	Hayden	Chess Game		•		•	•					
	13	17	93	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		•	•	•	•					
	14	NEW		SPYHUNTER	Bally	Action Arcade		•		•						
	15	14	9	SOLO FLIGHT	MicroProse	Fun Flight Simulation		•	•	•	•					
	16	12	21	BRUCE LEE	Datasoft	Adventure Game		•	•	•						
	17	18	2	GEMSTONE WARRIOR	SSI	Strategy Arcade Game				•						
	18	NEW		COMPUTER QUARTERBACK	SSI	Action Simulation				•						
	19	NEW		KAMPFGROPPE	SSI	Strategy Simulation				•						
	20	19	8	CRUSADE IN EUROPE	MicroProse	Strategic Simulation		•	•	•	•					

	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													
EDUCATION	1	1	95	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	43	TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.		•		•	•	•				
	3	3	78	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	33	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	8	74	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		•	•	•						
	6	6	3	AGENT U.S.A.	Scholastic	Educational program designed to sharpen geographic and mathematical skills by using deductive reasoning. Recommended ages 9 and up.		•	•	•	•					
	7	7	10	BUILD A BOOK	Scarborough	Children can create a story with friends and pets names to print out and make their own book. Recommended ages 2-12.		•		•	•					
	8	5	8	BANK STREET MUSIC WRITER	Mindscape	Write, edit and play back your own music compositions.		•		•	•					
	9	10	4	CAVE OF THE WORD WIZARD	Timeworks	A program that develops spelling skills while using a video game format. The program has a Wizard that actually speaks to you. Recommended ages 6 to Adult.				•						
	10	9	6	NUMBER TUMBLERS	Fisher-Price	Recommended ages 8-12. Builds Math skills.				••						

	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													
HOME MANAGEMENT	1	1	53	PRINT SHOP	Broderbund	At Home Print Shop		•	•	•						
	2	2	16	PRINT SHOP GRAPHICS LIBRARY	Broderbund	An additional disk for use with the "Print Shop". Supplies 100 new graphics.		•		•						
	3	9	3	PRINT SHOP GRAPHICS LIBRARY II	Broderbund	A second disk for use with the "Print Shop" more new graphics.		•		•						
	4	5	14	THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.		•		•	•					
	5	4	14	HOMEPAK	Batteries Included	Combines word processing, communications and data management in one package.		•	•	•	•					
	6	3	95	BANK STREET WRITER	Broderbund	Word Processing Package		•	•	•	•					
	7	7	87	DOLLARS AND SENSE	Monogram	Home Financial Package		•		•	•					
	8	8	19	MANAGING YOUR MONEY, ANDREW TOBIAS	Meca	Home Financial Management System				•						
	9	6	29	PAPERCLIP	Batteries Included	Word Processing Package			•	••						
	10	10	7	LETTER WIZARD	Datasoft	Word Processing Program		•	•	•						

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PANELS SET FOR BILLBOARD CONFERENCE

LOS ANGELES An in-depth look at how video music is developing as a major commercial product category, its relationship to the creative community, and the increasing role of music in television and film are among the topics to be spotlighted at Billboard's seventh annual Video Music Conference. The event is scheduled for Nov. 21-24 at the Sheraton Premiere Hotel in Universal City here.

Last year's Billboard Video Music Conference drew more than 800 registrants, reinforcing the event's position as the industry's leading video music forum. Among the major events at last year's conference were the first open meeting of the Music Video Producers Assn. and a decision by the Recording Industry Assn. of America to establish gold and platinum award categories for non-theatrical product.

About 20 companies, including Arista, Atlantic, RCA, Epic, PolyGram and MTV, had hospitality suites at last year's convention, while considerably more than that

number exhibited. Firms on the floor included RockAmerica, the Music Video Producers Assn., Telegenics and Wavelength Video.

A breakdown of 10 panel discussions set to take place includes:

- "Video Music: From Promises To Profits." Leading home video companies, distributors and retailers discuss the facts, figures, myths and realities of how music video product is faring in the world consumer marketplace.

- "The Multi-Channel Matrix." A status report on cable, broadcast television, pay-per-view, syndication and other mushrooming transmission avenues for music video.

- "RPM To Frames Per Second." The continuing evolution of record label activity in music video.

- "Rolling The Credits." Producers, directors and other behind-the-scenes creative contributors discuss state-of-the-art video craft.

- "Future Rushes." A glimpse into the startling technology now available to music video creation.

- "Releasing The Final Print."

Legal issues, unions, licensing and other pertinent topics involved in negotiating the music video deal.

- "Programming For Depth Of Field." New vistas in music video programming: clips, short-form, long-form, experimental.

- "Cutting Room Floor To Cutting Edge." The progressive advancement of music video marketing, promotion and exploitation.

- "On Your Mark." Artists discuss the growing importance of music video and their role in it.

- "Listening To The Screen." The increasing significance of music in film and television.

The conference will once again be capped off by an awards presentation, scheduled for Saturday, Nov. 23.

Additional information can be obtained through Billboard home entertainment editor/conference organizer Jim McCullaugh at (213) 273-7040, or through conference coordinator Kris Sofley at (818) 842-1212.

'All Hit' Playlist 'Not Carved in Granite' Maine Clip Show Offers a Mixed Programming Bag

BY JIM BESSMAN

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

NEW YORK Playing to perhaps 750,000 viewers in Maine, among them "pine trees, moose and occasional squirrels," Bangor's "All Hit Videos" offers three hours of programming on weekends on ABC affiliate WVII. Using what producer Chuck Foster calls a "CHR-ish" format, the show programs 14 clips per hour, though not necessarily restricted to contemporary hits.

"We're named 'All Hit' and we do play hits, but I like to think we do others, too," says Foster of his video show, which has graced Bangor's Channel 7 since September, 1983. He says that his video playlist is "based on hits, but not carved in

granite," so that the Fools' recent "Do Wah Diddy Diddy" clip, for example, got substantial play even though it was on an independent label and not a major national success.

At the same time, a major label heavy metal act like Accept gets shown, as "the original, dizzy version of 'Midnight Mover' is great to play when people are getting back from the bars."

In looking at a late June schedule, Foster points to characteristics of "All Hit Videos" that make it different from the broadcast and cable video music programming otherwise available in the area. Besides current offerings from such artists as John Cafferty & the Beaver Brown Band, Paul Young and the Power Station, along with oldies like Van Halen's "Panama," the program included John Parr's "St. Elmo's Fire" theme.

"We played that video before the

movie became a hit," says Foster, citing it as an example of his program's frequent position of "being ahead" of the competition.

In addition to music video programming, Foster tries to insert comedy material regularly, either in clip form (Rodney Dangerfield's "Rappin' Rodney," for example) or in footage taken from comedy specials. He also has custom mixed two related videos by the same artist; he recently fashioned an eight-minute clip by combining David Lee Roth's "California Girls" and "Just A Gigolo," after receiving permission

(Continued on page 25)



Low-Voltage Moment. Members of Atlantic group AC/DC ponder the artistic direction the band's video shoot will take. Standing from left are director Brian Ward and AC/DC's Malcom Young and Angus Young.

...newslines...

BALLOTS FOR THE SECOND ROUND of the second annual MTV Video Music Awards are due on Wednesday (24). The network says voters will have to get their forms in the mail by that date.

SOME MAJOR TALENT will be showing up on Home Box Office later this summer and this fall: Daryl Hall & John Oates in "The Liberty Concert" during August, and Phil Collins in "No Jacket Required: Sold Out" in September. Hall & Oates will premiere on the pay-cable channel on Aug. 17 and play repeatedly after that. Collins' "No Jacket" will make its first showing towards the end of September; no solid date for the show has been set yet.

CONTEST WINNERS will get airtime on "Friday Night Videos" early next month. Making appearances in a video clip will be 24 winners of a contest sponsored by the NBC-TV show and Agree Shampoo & Conditioner. Winners were brought to New York for a victory party on June 27, and then taped over the next three days. The music underscoring the clip is Glenn Frey's "The Heat Is On." The youngest victor was 14 years old, the oldest 54; they came from all parts of the U.S., including Texas, Louisiana, California and Wisconsin. "Friday Night Videos" director John Servidio teamed up with David Hodge to direct the clip, while coordinating producer Lou Del Prete handled production chores.

SOMETIMES TWO EGOS don't fit into one video. Frank Stallone has re-cut the video clip for "Peace In Our Life," which happens to be the theme from "Rambo: First Blood, Part II." The original "Peace" clip was made up of segments from the movie. But since it looked like a trailer for brother Sly's film, the younger Stallone re-edited and re-shot it to feature Frank the singer. The new version, according to Frank, has now been added to VH-1's playlist.

SWEET VIDEO ACCENTS: Tom Petty & the Heartbreakers walked off with the first "Grand Prix" for best video clip given by the Montreux Golden Rose Television Festival for their "Don't Come Around Here No More." The award was presented during a recent Europe-wide television broadcast.

MARK MCGANN IS THE NEW ACTOR Carson Productions has cast as John Lennon for its made-for-tv movie "Imagine: The Story Of John And Yoko." The first actor cast for the Lennon role, who went by the stage name of Mark Lindsay, was removed from the role after it turned out his original name was Mark Chapman, which is also the name of the man who shot Lennon in 1980.

CALIFORNIA'S ORANGE COUNTY is getting its own video music show, "Glitch." "Glitch" will feature Orange County artists exclusively," the show's producers claim, and they're asking for half- or three-quarter-inch masters to be sent to Glitch/Saddleback Television, 28000 Marguerite Parkway, Mission Viejo, Calif. 92690. The program will air on five cable systems reaching 750,000 people.

TONY SEIDEMAN/JIM McCULLAUGH

Musicians Turned Directors

Godley & Creme 'Play With Pictures'

BY LINDA MOLESKI

NEW YORK "Pictures have always been our first love," admits Kevin Godley of Godley & Creme. "We kind of wandered into the music business because it was of interest to us." As video directors, he adds, "We found our true vocation again."

Once an integral part of the group 10cc, Godley and his partner Lol Creme have played a major role in pioneering video music trends over the last five years. "We helped create a situation that allows us to play with pictures and music," explains Godley. Proof of their success in combining the two lies in such award-winning videos as Herbie Hancock's "Rockit," the Police's "Every Breath You Take" and Duran Duran's "Girls On Film."

The duo is certain that the video music medium has helped break newer bands like Duran Duran.

"With video you control what the artist looks like," Godley says. "You create the image."

One example of their image-making process is the band Go West. "We created them from scratch," says Creme of the group's video "We Close Our Eyes." "They were two guys off the street who had never done anything before, and we thought it was a challenge. They were putty in our hands; we changed their teeth and all sorts of things."

Though their original goal was to make feature films, that idea has been "detained," says Godley, "because now we feel the video industry is just as important as the film industry."

"It's ours," boasts Creme, "and we don't want to lose it. We want to expand it."

And the two are trying to do just that with the recent formation of The Video Label. According to the

artists, the company will be similar to a record label, but it will have a catalog of music with pictures instead of simply music. "It will be," says Creme, "a video record company."

The Video Label's product will be something that the public can purchase in local retail outlets and not something that will be used as "a promotional device for television or record companies," says Creme.

Godley and Creme met in art college 25 years ago and have been a creative team ever since. They decided that the most appropriate way to celebrate their silver anniversary was to put together a compilation album of their best work, "The History Mix Volume I," which was recently released on the Polydor label.

The duo say the idea for the album was the result of a night out with producer Trevor Horn. "We went to a recording studio [in New

(Continued on page 25)

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AS OF JULY 17, 1985 PROGRAMMING

This report does not include videos in recurrent or oldie rotation.

WEEKS IN
PLAYLIST

VIDEOS ADDED THIS WEEK	POWER ROTATION <small>Sneak Preview Videos</small>	HEAVY ROTATION	ACTIVE ROTATION	MEDIUM ROTATION	BREAKOUT ROTATION	LIGHT ROTATION	NEW ROTATION
BILLY JOEL YOU'RE ONLY HUMAN (SECOND WIND) Columbia POWER	PHIL COLLINS DON'T LOSE THAT NUMBER Atlantic 2	*BRYAN ADAMS SUMMER OF '69 A&M 7	*JEFF BECK & ROD STEWART PEOPLE GET READY Epic 8	RUSS BALLARD FIRE STILL BURNS LMI America 8	A-HA TAKE ON ME Warner Bros 9	*DAVID BOWIE LOVIN' THE ALIEN EMI America 11	B-MOVIE SWITCH ON OR SWITCH OFF Warner Bros 2
LONE JUSTICE SWEET SWEET BABY Geffen LIGHT	DIRE STRAITS MONEY FOR NOTHING Warner Bros 3	*DURAN DURAN A VIEW TO A KILL Capitol 10	*PAT BENATAR INVINCIBLE Chrysalis 16	BON JOVI IN AND OUT OF LOVE Mercury 2	ANIMATION LET HIM GO Mercury 10	ERIC CLAPTON SHE'S WAITING Warner Bros 4	DREAMLAND TELEVISION DRIFAMS Independent 2
MR. MISTER BROKEN WINGS RCA BREAKOUT	ROBERT PALMER ALL ROUND THE WORLD Paramount Pictures 3	*EURYTHMICS WOULD I LIE TO YOU? RCA 12	DEPECHE MODE PEOPLE ARE PEOPLE Sire 18	DEAD OR ALIVE YOU SPIN ME AROUND Epic 13	JOHN CAFFERTY & THE BEAVER BROWN BAND CITY Scotti Bros CBS 3	RAY DAVIES RETURN TO WATERLOO Artista 1	GOWAN A CRIMINAL MIND Columbia 3
MOTLEY CRUE SMOKIN' IN THE BOYS ROOM Elektra POWER	RATT LAY IT DOWN Atlantic 5	COREY HART NEVER SURRENDER LMI America 10	HEART WHAT ABOUT LOVE Capitol 8	ARETHA FRANKLIN FREWYAY OF LOVE Arista 5	COCK ROBIN WHEN YOUR HEART IS WEAK Columbia 10	DRAMA PARALYZE RCA 4	HUBERT KAH ANGEL 07 MCA 4
OINGO BOINGO WEIRD SCIENCE MCA LIGHT	STING IF YOU LOVE SOMEBODY SET THEM FREE A&M 5	*ROBERT PLANT LITTLE BY LITTLE Es Paranza Atlantic 12	**CYNDI LAUPER THE GOONIES 'R GOOD ENOUGH II Epic 4	*GODLEY & CREME CRY Polydor 6	BRYAN FERRY SLAVE TO LOVE Warner Bros 10	JOHN FOGERTY CENTERFIELD Warner Bros 5	MELISSA MANCHESTER ENERGY MCA 2
ROBERT PLANT PINK & BLACK Es Paranza Atlantic POWER	TALKING HEADS ROAD TO NOWHERE Sire 5	*THE POWER STATION BANG A GONG Capitol 9	*NIGHT RANGER SENTIMENTAL STREET MCA 8	PAUL HARDCASTLE 19 Chrysalis 10	HELIx DEEP CUTS THE KNIFE Capitol 7	GO WEST CALL ME Chrysalis 1	PROPHET EVERYTHING YOU ARE RCA 2
WORLD SITISENZ LOCK IT UP Capitol NEW		*PRINCE & THE REVOLUTION RASPBERRY BRET Paisley Park Warner Bros 5	JOHN PARR ST. ELMO'S FIRE (MAN IN MOTION) Atlantic 7	*DON HENLEY NOT ENOUGH LOVE IN THE WORLD Geffen 9	KING LOVE AND PRIDE Epic 13	GRIM REAPER FEAR NO EVIL RCA 4	RATIONAL YOUTH NO MORE NO LESS Capitol 2
		*BRUCE SPRINGSTEEN GLORY DAYS Columbia 6	*TOM PETTY & THE HEARTBREAKERS MAKE IT BETTER (FORGET ABOUT ME) MCA 6	CARLY SIMON TIRED OF BEING BLOND! Epic 4	R.E.M. CAN'T GET THERE FROM HERE IRS 2	NILS LOFGREN SECRETS IN THE STREET Columbia 3	BJORN SKIFS THE ARBITER RCA 5
		*TEARS FOR FEARS SHOUT Mercury 8	REO SPEEDWAGON LIVE EVERY MOMENT Epic 6	*TINA TURNER WE DON'T NEED ANOTHER HERO Capitol 1	**SCORPIONS BIG CITY NIGHTS Mercury 4	MARILLION KAYLEIGH Capitol 2	TIME BANDITS I'M ONLY SHOOTING LOVE Columbia 2
		PAUL YOUNG EVERY TIME YOU GO AWAY Columbia 13	SURVIVOR THE SLARCH IS OVER Scotti Bros CBS 1		RICK SPRINGFIELD STATE OF THE HEART RCA 6	O.M.D. SO IN LOVE A&M 3	
					**TAXXI STILL IN LOVE MCA 3	SADE YOUR LOVE IS KING Portrait 5	
					GEORGE THOROGOOD HAND JIVE EMI America 8	MICHAEL SEMBELLO GRAVITY A&M 4	
						THE TEXTONES MIDNIGHT MISSION Gold Mountain A&M 4	
						THREE O'CLOCK HER HEAD'S REVOLVING IRS 6	
						SIMON TOWNSHEND BARRIERS 21 PolyGram 3	
						THE TRUTH EXCEPTION OF LOVE IRS 4	
						SUZANNE VEGA MARLENA ON THE WALL A&M 4	
						Y&T SUMMERTIME GIRLS A&M 2	

* 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.



MAINE'S 'ALL-HIT' CLIP SHOW

(Continued from page 22)

from Roth's label and management. Additionally, he'll program label-supplied video profiles as lead-ins to the artists' clips.

"All Hit Videos," which is simulcast in AM stereo on Bangor's CHR station WZON, is on for one hour on Friday nights at midnight and two hours Saturday nights at 11:15 p.m. It has commercial breaks only on the half hour—"part of the reason we do as well as we do," says Foster, noting the commercial-laden alternatives.

Coming on 30 minutes ahead of NBC rival "Friday Night Videos," the local show is often able to beat the national one with broadcast premieres of former MTV exclusive clips, and frequently has the slot all to itself when "Friday Night Videos" is preempted by local sports programming.

As Foster notes, "All Hit Videos" is not a "fancy" show. Foster, who is also WZON's promotion director and evening DJ, takes a similar DJ approach to his role as mostly off-screen VJ. "People tune in to see the videos, not me," he explains, adding that the show's structure, which "constantly changes so it doesn't get stale," has other similarities with CHR radio.

Among these are a "Video Top Nine" feature based on WZON's "Top Nine At Nine" segment, which is based on call-in requests. Accordingly, "All Hit Videos" has a 24-hour request line which records as

GODLEY & CREME

(Continued from page 22)

York] and nothing concrete came out of it, except a desire to do the album properly at a later date, which we did in England, and 'Cry' happened," says Godley.

The video for "Cry," which is the album's first single, was directed—naturally—by Godley & Creme themselves. Although it is currently getting extensive airplay on MTV, the two say they have mixed feelings about the video music channel. "The professionalism is wonderful," says Godley. "It's a showcase for what we do best. But it's only as good as the videos it shows."

Upcoming projects for the artists include a compilation tape of music videos they have directed, which will be put out on The Video Label in the next two to three months, and an expansion of their parent company MediaLab via the taking on of a "creative team—people whose job it is to sit around and come up with bizarre ideas," says Creme.

In addition, Godley & Creme recently completed production on Sting's video "If You Love Somebody Set Them Free."

As for artists they'd like to work with on future videos, Creme says they'd like to take on such old favorites as Bruce Springsteen, Michael Jackson and Frank Sinatra.

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Other radio-style programming features include artist interviews taped backstage at concert venues, and on-air dedications. Foster says a recent show included a total of 157 dedications, divided by one "dedication song" per half-hour so that romantic fare like Bryan Adams' "Heaven" or Chicago's "You're The Inspiration" are preceded by 30 seconds of "dedicated to" names.

To generate additional audience feedback, "All Hit Videos" is "very promotion-oriented," says Foster. A recent "sweepstakes" awarded audio and video hardware from a Sound Source outlet in Bangor, and the show regularly gives away rec-

ords and cassettes through contests as simple as an "I Wanna Win" postcard entry drawing.

On three occasions, "All Hit Videos" has departed from its standard format with special programming—most recently a Live Aid special, which was broadcast one hour before ABC-TV coverage of the gala charity event.

Foster also notes that there is a one-hour "cable edition" of the broadcast program that goes out to local origination channels on area cable systems, Monday through Friday. He says this satisfies the needs of many cable systems, including Portland's, "which don't have MTV and have no plans to."

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.

ERIC CLAPTON
She's Waiting
Behind The Sun/Warner Bros.
Tamara Wells/Split Screen Productions
Jim Yukich

DIRE STRAITS
Money For Nothing
Brothers In Arms/Warner Bros.
Simon Fields/Limelight
Steve Barron

AMY GRANT
Find A Way
Unguarded A&M
Alan Hecht, Fred Alan Inc
Thomas Schlamme

KID CREOLE & THE COCONUTS
Endicott
In Praise Of Older Women & Other Crimes/Sire
Michelle Galits/Broadway Productions
August Darnell

RATT
Lay It Down
Invasion Of Your Privacy Atlantic
Ratt 'N' Roll Entertainment Time Coast Productions
Marshall Berle

STING
If You Love Somebody Set Them Free
The Dream Of The Blue Turtles A&M
Media Lab Productions
Godley & Creme

TEXTONES
Midnight Mission
Midnight Mission/Gold Mountain A&M
Steve Beswick Wolfe Company
Francis Delea

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Kid Creole 'Endicott' • Prince 'Paisley Park'
• Dead Or Alive 'In Too Deep' • Beach Boys 'Getcha Back' • Jeff Beck/Rod Stewart 'People Get Ready' • Animal Nightlife 'Love Is Just The Great Pretender' • Style Council 'Come To Milton Keynes' • Kristy McColl 'On The Beach' • Aretha Franklin 'Freeway Of Love' • Sting 'If You Love Somebody' • Talking Heads 'The Lady Don't Mind' • Squeeze 'Last Time Forever' • Paul Young 'Tomb Of Memories' • Harold Faltermeyer 'Axel F.' • Bruce Springsteen 'I'm On Fire' • Adam Ant 'Vive Le Rock' • Opus 'Live Is Life'

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Dealers Urged: Do It Yourself

MCA Exec Blasts Used Tape Brokers

BY EARL PAIGE

LOS ANGELES Home video suppliers are going on the offensive against used tape brokers. An example came during a recent meeting of retailers in suburban Riverside here when MCA representative Bob Stolarski challenged storekeepers to "become your own broker."

Stolarski, who was eventually peppered with questions on nearly every aspect of home video, led off the July 10 meeting of the Riverside chapter of the Video Software Dealers Assn. (VSDA) by outlining how to stage a used tape sell-off.

Dealers, he said, should have all stock marked as to list "and put the declaration 'This is for sale' on the tape itself in your Amray boxes. We

cannot assume the customer realizes he or she can purchase movies."

Offering a formula for arriving at used prices, Stolarski said, "Go 10% over cost, or 10%-20% below list, or maybe 50 cents or \$1 off for every time it rented, which may result in selling it well below cost."

Stolarski urged dealers to plan their sales of used titles and know what the titles are. "You have to keep up with discounts daily," he stressed. "This is why in grocery stores you find items with three or four price tags."

Warning that staging effective sell-off sales "will not be easy," Stolarski also advocated "knowing your customers and their tastes." Even on new releases, he suggest-

ed, offers can be made to the effect, "We can sell you this title at wholesale in 60 days."

The hottest topic Stolarski's handled was defectives. He said MCA "spot checks" during production and defended the manufacturer's methods by noting that each piece is "identified as to date, what shift and in what plant" it was duplicated.

When returns come to MCA in Sun Valley, he said, they are sent, sometimes as far as Chicago, "to Bell & Howell and then credited as a debit. It can take 30 days. Hopefully, you get a new copy meanwhile from your distributor."

Stolarski described MCA's co-op as a "100% commitment." He said distributors base allocation on a store's "buying power." But certain product can be part of the allowance policy, he noted. He described "Into The Night" as an "incentive item legitimately used as co-op for in-store giveaways as an example."

To one inquiry, Stolarski responded that there can be co-op for used sales advertising. He said MCA has a catalog program "two or three times a year."

Typical of how manufacturer reps field generic questions at VSDA meetings, Stolarski was repeatedly asked why the prices on prerecorded video have not come down. In fact, Bob Caliva, president of Aaron's Camera-Video in Norco, Calif., maintained that prices are going up.

Acknowledging that blank tape costs "are spiraling down" and other manufacturing economies are being realized, Stolarski retorted, "Royalties are under attack by ac-

(Continued on page 33)



Too Scary To Even Look At. A quaking customer, eyes shut with fear, warily receives a curse from International Video Entertainment Thrillervideo spokeswoman Elvira, Mistress Of The Dark. Elvira is the one on the right with the large mass of dark hair on her head. The evil occasion occurred at a Manhattan Video Shack outlet.

FOR WEEK ENDING JULY 27, 1985

Billboard

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TOP VIDEODISKS

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	3	7	THE KARATE KID	RCA/Columbia Pictures Home Video 30406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG	CED	29.95
2	NEW		DUNE ▲◆	Universal City Studios MCA Dist. Corp. 80161	Paul Atreides Sting	1984	13	Laser	34.98
3	6	17	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	CED Laser	29.95 29.95
4	NEW		THE TERMINATOR ▲	Thorn/EMI/HBO Video RCA Video Disc 16340	A. Schwarzenegger	1984	R	CED	29.95
5	2	7	THE COTTON CLUB ▲	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R	CED Laser	29.95 34.95
6	1	15	GONE WITH THE WIND ▲◆	MGM/UA Home Video 100284	Clark Gable Vivien Leigh	1939	G	CED Laser	49.95 49.95
7	4	7	BACHELOR PARTY ▲	CBS-Fox Video 1440	Tom Hanks Adrian Zmed	1984	R	CED Laser	29.98 34.98
8	NEW		CITY HEAT ▲	Warner Brothers Pictures Warner Home Video 11433	Clint Eastwood Burt Reynolds	1984	PG	Laser	34.98
9	10	7	BODY DOUBLE ◆	RCA/Columbia Pictures Home Video 30411	Craig Wasson Melanie Griffith	1984	R	CED Laser	29.95 29.95
10	5	5	REVENGE OF THE NERDS ▲	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R	CED Laser	29.98 34.98

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

...newslines...

VCR SALES HEATED UP with the start of summer, with June's sales figures posting a moderate rebound from May's sluggish stats, VCR sales to dealers for June were up to 980,000 units, an 58% increase over the same period last year, according to the Electronic Industries Assn.'s Consumer Electronics Group. Figures for the first half of the year still reflect 1985's power house opening, with numbers up by 62% from the year before to 4.7 million units. Last year by this time, 2.9 million VCRs had been sold.

SOME STRENGTH ALSO APPEARED to be seeping back into other consumer electronics products, with color tv sets up by 13% from last June, projection tv sets up by 32.3%, and color video cameras up by 36.5%. Black-and-white tv sales remained weak, however, down by 16% from June '84. Only projection set sales looked strong on a six-month basis, however, with sales up by 28.9% to 100,611. Color set sales posted a first-half increase of only 1.3%, to 7.4 million units; color tv cameras were up 10.3% to 211,991; and black-and-white sets were down 25% to 1.6 million units.

CBS/FOX VIDEO PRESIDENT AND CEO Larry Hilford has elected not to renew his contract with the company. The CBS/Fox Video board of directors has formed a search committee, and Hilford will be staying on until a new chief is found. Word is that the departure is due to a dispute over contract terms. Hilford has been with CBS/Fox Video almost since its formation in 1982. There's no information yet on any potential replacements, or on the impact the departure might have on the company.

MGM/UA HOME VIDEO is aiming to ride the back-to-school season to home video success by scheduling an extension of its "Great Books" program through September. Suggested list price of the 20 titles involved will be \$24.95, and many of the features in the program have never been out on cassette before. New titles due include "Dr. Jekyll And Mr. Hyde," "The Three Musketeers," "David Copperfield" and "National Velvet." A major media and p-o-p campaign is planned.

EROTIC ART WILL BE the subject of one of Vestron Video's latest endeavors. The company is putting out "The Secret World Of Erotic Art," based on the books "Erotic Art Of The Masters" and "Twentieth Century Masters Of Erotic Art." Included will be erotic art from the ancient Greeks and Romans, Japanese, American Indians, Persians and Eskimos. Among the chapter titles are "Unlocking Secrets," "High Class Sex" and "Devils And The Flesh." Ship date for the title is Aug. 28.

SOME HIGHLY REGARDED children's titles are due from Karl/Lorimar Home Video. Due out are the Scholastic/Lorimar animated programs "The Get Along Gang" and "The Magic Of Herself The Elf," both priced at \$19.95. John Sebastian performs songs for "The Get Along Gang," while Judy Collins does the same for "Herself The Elf." Karl/Lorimar is avoiding the use of filler for the titles, selling both at their tv running times of 22 minutes. The company is also releasing a 98-minute sports title, "SnoWonder," replete with ski scenes and ski scenery, and priced at \$39.95.

THE SPANISH-LANGUAGE video marketplace has another entrant, with Video Visa Inc. shipping an initial release of 25 titles and planning a flow of 10 titles a month. The company claims a catalog of 500 titles, with Mexican and Paramount Pictures product predominating. Paramount titles the company plans to release include "Star Trek" films, "Raiders Of The Lost Ark" and "Escape From Alcatraz." Bell & Howell/Columbia Pictures Video Services will be handling duplicating duties. The company has high-powered backing, in the form of Mexico's television conglomerate Televisa. Prices appear to be in the \$59.95-\$69.95 range; U.S. base is at 9200 Sunset Blvd., Suite 824, Los Angeles 90069.

CREATIVE VIDEO SERVICES has put in orders for eight Sony "Sprinters"—high-speed video duplication machines. The company, a division of NCB Entertainment Group (which also owns International Video Entertainment), has been the only home video firm to invest in the high-speed machines, having purchased its first unit at the 1984 Summer Consumer Electronics Show. The company currently has two Sprinters in operation, each producing 1,000 cassettes a day. The company will maintain its current stock of 2,500 "slave" Beta-format duplicating machines, using the new units as a means to "enhance" its capacity.

IVE HAS CAST Los Angeles Raiders coach Tom Flores, L.A. Rams assistant coach Bruce Snyder and actresses Robin Mattson and Indy Shriver in its "Gameplan: The Language And Strategy Of Pro Football." Washington Redskin John Riggins will be host. Jack Winter is acting as writer/producer. "Gameplan" will go into release when IVE debuts its Sports Video label in October.

TONY SEIDEMAN

FUGITIVE SAMURAI

Betrayed, Disgraced—
And Thirsting
For Vengeance!

A Samurai's only possessions are
his honor and his sword.

Itto Ogami—High Executioner to the Shogun—has been betrayed by his political enemies and sentenced to a dishonorable death.

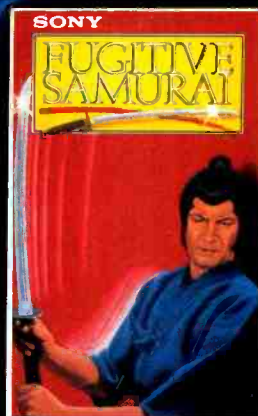
Seeking to restore the honor of his name, Ogami—The Wolf—must flee the Shogun's grasp and live long enough to prove his innocence.

Taking only his sword and his son, Ogami embarks on a bloody journey of righteousness and revenge as he seeks to destroy those who would disgrace his family's name. Hunted mercilessly by the Shogun's troops, by his enemies, and by those who seek the reward put on his head, Ogami must fight his way through feudal Japan, challenging and defeating all who stand in the way of his quest for honor.

Can Ogami—a true Samurai Warrior—endure the ceaseless violence which surrounds him?

SONY
VIDEO SOFTWARE OPERATIONS

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Beta
hi-fi
STEREO

VHS
hi-fi
STEREO

TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	1	3	WE ARE THE WORLD THE VIDEO EVENT	USA For Africa MusicVision 6-20475	USA For Africa	1985	NR	14.95
2	2	167	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
3	9	5	WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95
4	5	34	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
5	10	13	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	NR	19.98
6	4	19	GONE WITH THE WIND ▲◆	MGM, UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
7	8	8	THE KARATE KID	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG	79.95
8	3	21	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95
9	14	5	LIFE WITH MICKEY!	Walt Disney Home Video 260	Mickey Mouse	1985	NR	29.95
10	6	5	CLOSE ENCOUNTERS OF THE THIRD KIND-SPECIAL EDITION	RCA/Columbia Pictures Home Video 6-20162	Richard Dreyfuss Teri Garr	1977	PG	29.95
11	7	7	SINGIN' IN THE RAIN	MGM/UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29.95
12	RE-ENTRY		MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1984	NR	19.98
13	16	21	LIONEL RICHIE ALL NIGHT LONG ▲◆	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1984	NR	19.95
14	15	69	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
15	17	4	2010 THE YEAR WE MAKE CONTACT	MGM/UA Home Video 800591	Roy Scheider John Lithgow	1984	PG	79.95
16	23	4	STARMAN	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG	79.95
17	11	21	TINA TURNER PRIVATE DANCER ●	Picture Music Intl. Sony Video Software 97W0066-7	Tina Turner	1984	NR	16.95
18	29	5	HULKAMANIA	Titan Sports Inc. Coliseum Video WF002	Hulk Hogan	1985	NR	59.95
19	24	4	2001: A SPACE ODYSSEY ▲	MGM/UA Home Video 700002	Keir Dullea Gary Lockwood	1968	G	29.95
20	31	7	MISSING IN ACTION	Cannon Films Inc. MGM, UA Home Video 800557	Chuck Norris	1984	R	79.95
21	12	14	THE TERMINATOR ▲	Thorn/EMI HBO Video TVA2535	A. Schwarzenegger	1984	R	79.95
22	13	36	RAQUEL, TOTAL BEAUTY AND FITNESS ▲◆	Total Video, Inc. Thorn/EMI Home Video 2651	Raqueel Welch	1984	NR	39.95
23	33	13	THE DOORS "DANCE ON FIRE" ●	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	NR	39.95
24	NEW▶		THE FLAMINGO KID	ABC Films Inc. Vestron 5072	Matt Dillon Richard Crenna	1985	PG-13	No listing
25	NEW▶		THE VISIONS OF DIANA ROSS	MusicVision 6-20454	Diana Ross	1985	NR	19.95
26	35	30	STRIPES	RCA/Columbia Pictures Home Video 6-20221	Bill Murray Harold Ramis	1981	R	29.95
27	26	6	THE MENAGERIE	Paramount Pictures Paramount Home Video 60040-16	William Shatner Leonard Nimoy	1966	NR	29.95
28	25	5	SEVEN BRIDES FOR SEVEN BROTHERS	MGM/UA Home Video 700091	Howard Keel Jane Powell	1954	NR	29.95
29	18	5	DONALD'S BEE PICTURES	Walt Disney Home Video 255	Donald Duck	1985	NR	29.95
30	21	34	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	29.98
31	30	5	HIGH SOCIETY	MGM/UA Home Video 600292	Bing Crosby Grace Kelly	1956	NR	29.95
32	19	34	FIRST BLOOD ▲◆	First Blood Inc. Thorn/EMI/HBO Video 1573	Sylvester Stallone	1982	R	79.95
33	40	5	THE UNSINKABLE MOLLY BROWN	MGM/UA Home Video 600578	Debbie Reynolds Harve Presnell	1964	NR	29.95
34	22	8	DUNE ▲◆	Universal City Studios MCA Dist. Corp. 80161	Paul Atreides Sting	1984	PG-13	79.95
35	20	77	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
36	27	9	ANIMALIZE LIVE UNCENSORED	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	NR	29.95
37	34	84	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	39.95
38	28	22	ANNIE	RCA/Columbia Pictures Home Video 6-20127	Andrea McArdle Albert Finney	1982	G	29.95
39	39	29	TOOTSIE ▲◆	RCA/Columbia Pictures Home Video 6-20246	Dustin Hoffman Jessica Lange	1982	PG	29.95
40	37	11	THE COTTON CLUB ▲	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R	79.95

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

Home video

Metro Video Distributing In N.Y. Times Ad Push

BY TONY SEIDEMAN

NEW YORK Metro Video Distributing and The New York Times are teaming up for one of the biggest regional advertising campaigns in home video history.

Metro will be sponsoring a full-page advertisement opposite Times home video section every Sunday for the next year. The page will be called "The Home Video Bulletin," and will be divided into two parts, with the top two-thirds consisting of manufacturer advertisements for the latest video product and the bottom of ads for local video stores.

Total annual cost for the promotion will be \$1.3 million, according to Metro's Arthur Morowitz. The cost will be met by dealer ad purchases, manufacturer co-op money and Metro's own money. Reportedly, only Metro customers will be allowed to participate in the venture.

The "Home Video Bulletin" is similar to a Schwartz Bros. program that was recently called off due to lack of retailer interest (Billboard, June 8). Fees for participation in the "Bulletin" are much greater than those for the Schwartz Bros. program, in which retailers could get in a local paper for as little as \$15 a week. Minimum participation in the Metro program will be four weeks at about \$250 a week.

This will purchase one "spot" of advertising. "Spots" are one column wide and about three-quarters of an inch high.

If a retailer decides to go into the "Bulletin" for 52 weeks, the cost of one spot goes down to \$210. Purchase of an eight-spot box for the four-week minimum comes to \$1,700 a week; a 52-week run would cost \$1,400 a week.

The New York Times claims that its Sunday edition reaches 721,000 VCR owners, and that its readers are 40% more likely to own VCRs than non-readers. It also claims that 564,000 of its readers have bought videocassettes in the last 12 months.

Retailers at a Metro event introducing the program were curious but appeared somewhat reluctant to invest. Some said they didn't want to pay for an advertisement that would put their names next to their competition's.

Morowitz admitted that the "Home Video Bulletin" concept will require a great deal of work if it is to succeed. But he said his company is willing to make the investment needed.

Besides Metro Video, Morowitz's A&H Video also owns the Video Shack retail chain, Art Ad House and other ventures.



... bought, rented, hired, whatever you need, we'll tell the world in



Call Jeff Serrette today —(800) 223-7524 (NY residents dial 212-764-7388).

THE BROADCASTER


DO YOU WISH YOUR TV OR VCR SOUNDED AS GOOD AS YOUR STEREO?

IT CAN!

BROADCASTER IS A HIGH-QUALITY WIRELESS TRANSMITTER WHICH BROADCASTS HI-FI SOUND FROM YOUR TV OR VCR TO YOUR FM STEREO, OR TO ANY FM RADIO UP TO 100 FT AWAY.

WATCH YOUR TV AND LISTEN TO YOUR STEREO

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3"x4"x1"

\$45.00 incl. tax, handling and U.P.S. Orders shipped same day. Returnable in 10 days for full refund

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ENCINO, CA 91436

VERY CONVENIENT FOR THE HARD OF HEARING, WITH HEADPHONE RADIO

TA-DA!



Here's the fun today's kids want, on a family of videocassettes made especially for them.

Magic Window™ offers a forward-looking view of children's entertainment, built around popular characters and series, colorful plastic packaging and a proven \$24.95 suggested retail price. It's backed by the kind of advertising and merchandising support you've come to expect from RCA/Columbia Pictures Home Video.

We're celebrating Magic Window's opening with three new videocassettes, each packed with a

Available on Videocassette in August.

*Premium packages available in U.S.A. only, while supplies last.

Presenting A Bright, New Look In Home Video For Kids

valuable premium.* The latest adventures of He-Man And The Masters of The Universe™ come with an official He-Man™ battery-powered toothbrush.

Our delightful collection of Beany and Cecil™ cartoons includes a lovable Cecil Hand Puppet™. And to introduce the furry tales of Heathcliff, his Magic Window Bonus Box contains a plate, cup and bowl set. Added value... without added price.

Introducing Magic Window. It's time to let the fun shine in!

\$24⁹⁵
EACH
Suggested
Retail
Price



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Beany & Cecil™ © 1985 Bob Clampett. All Rights Reserved.
© 1985 Filmation Associates. All Rights Reserved. He-Man and the Masters of the Universe™ characters © 1984 Mattel, Inc. All Rights Reserved.
He-Man and the Masters of the Universe and other character names are trademarks of Mattel, Inc. Used with permission.
© Artwork and Design 1985 RCA/Columbia Pictures Home Video. All Rights Reserved. 2901 W. Alameda Avenue, Burbank, CA 91505 POP Hot Line 1-800-RCA-CPHV

VHS Beta
hi-fi hi-fi

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4th ANNUAL

VSDA

Video Software Dealers Association

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The International Newsweekly of Music and Home Entertainment

National Geo Tapes Selling Well in Japan

TOKYO TD-Core, which entered the prerecorded video business here in early February, is finally getting positive results from sales of National Geographic videotapes.

The first series of six tapes is being sold through the instructional/textbook departments of book shops nationwide. However, individual tapes can be bought at video shops, record stores and audio/video equipment outlets. It's all part of a longterm strategy that will see the release of a 30-tape range of National Geographic product during the five-year contract between the two companies.

Masayuki Kanaguri of TDK-Core's video planning division says National Geographic magazine has around 15,000 subscribers in Japan and is by no means as well known here as in the U.S. and major European territories.

The first six tapes each run roughly one hour and are priced at \$34. Titles include "Among The Wild Chimpanzees" and "Australia's Animal Mysteries." Core hopes to sell the batch to schools and libraries.

Meanwhile, TDK-Core begins releasing LaserVision videodisks this month.

NEW ON THE CHARTS

A NIGHTMARE ON ELM STREET

Media Home Entertainment's first co-production with a feature film production company, New Line Cinema, has proven to be a successful one: After making the companies a reported \$11 million during its theatrical release last December, "A Nightmare On Elm Street" is now generating home video dollars, residing at number 9 on this week's Video Rental chart.

Media describes the horror film as an "illusion/dream reality," in which a killer haunts people's nightmares and eventually kills them. Written and directed by Wes Craven, the movie stars John Saxon, Ronie Blakley and Heather Langenkamp.

Promotional material supporting "A Nightmare On Elm Street" includes posters, pop-up counter cards and window banners. Co-op advertising funds are available through distributors. The title is available in VHS and Beta formats, with a suggested list price of \$79.95.

LINDA MOLESKI

ACTIONMART

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serette at (800) 223-7524.

Pioneer Bowing New Japanese Laser Players

TOKYO Pioneer, whose compatible Compact Disc/LaserVision videodisk player is a major seller in the Japanese marketplace, is introducing four new LaserVision videodisk players here over the next two months.

Last week, Pioneer introduced the LD-7100, selling for \$600, which replaces the LD-7000, priced at \$800. Next on the market, in mid-August, will be the LD-5100, coming in at the lower end of the market (\$475) and replacing the LD-5000, which has been selling for about \$680.

Last of the new models for in-home use is the LD-8100 for "karaoke" sing-along service, priced at \$640. The fourth in the new batch is the LD-V300, a commercial portable LaserVision system for exclusive use of 20-centimeter videodisks, which is due for an early September debut.

The LD-V300 will retail at \$1,000, while the five-inch color monitor is priced at \$320 and the system case at \$120.

Pioneer is currently producing 24,000 videodisk players monthly. The company plans to double production as soon as possible, largely through the new range of hardware items.

Together with the LD-71200, Pioneer is also releasing the DA-1 LaserVision digital sound processor, the first such processor in the industry. Priced at \$160, it can be connected to the LD-7100, LD-5100 and LD-8100. All three models have horizontal resolution of 370 lines.

The LD-V300 can be used for sales and promotion as well as door-to-door sales. It's lightweight and comes with a wired remote control. Pioneer is set to turn out 500 units monthly.

\$29⁹⁵
 U.S.
 Suggested
 Retail Price

**ONE
HOT
TICKET!**

THE CARS

LIVE 1984-1985

27 SE
 K BOX
 8 SEAT

Includes:
 "Hello Again"
 "Good Times Roll"
 "You Might Think"
 "Drive"
 And More!

NATIONAL RELEASE DATE: August 28, 1985
VHS: MA1018; Beta: MB1018; 58 Minutes.

© 1985 Vestron MusicVideo
 1011 High Ridge Road
 P.O. Box 4000
 Stamford, CT 06907

**COMING
in August**

**BILLBOARD
VSDA**

SHOW ISSUE

Issue: August 31
 Ad deadline: August 9

**KEEP IT!
REFER TO IT!
IT'S A
TREND-SETTER**

THE AUGUST MUSIC COLLECTION



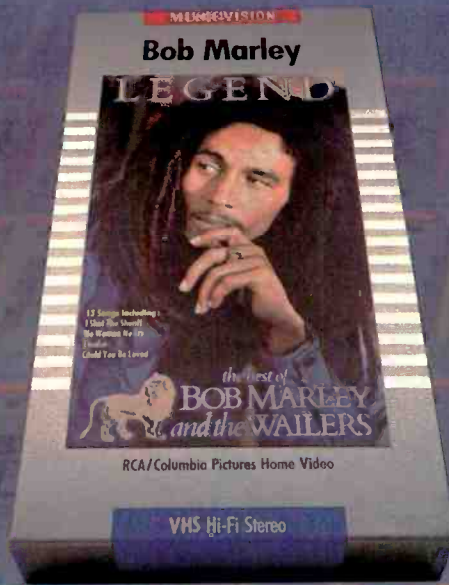
SCORPIONS

World Wide Live

The much-awaited long-form video from the world's premiere heavy metal band. This ingenious concert, conceptual and documentary videocassette follows the fun-loving **Scorpions** around the globe during their recent 1984-85 tour.

A must for the devoted fans of these platinum power rockers, who have just released their 10th LP. The explosive 11-song concert includes the hits "Blackout," "Big City Nights," "No One Like You," "Rock You Like A Hurricane" and "Still Loving You!"

A PMV Presentation.

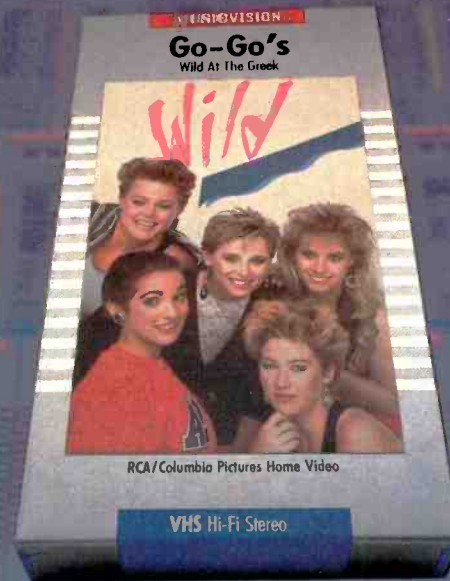


BOB MARLEY

Legend

An extraordinary tribute to a crucial artist of our times, whose influence and appeal continue to be felt throughout the world.

This definitive videocassette collection represents the best of Jamaica's **Bob Marley**. It features concert performances, video clips and rare interviews well worth revisiting. The 13 songs include "I Shot The Sheriff," "No Woman No Cry," "Exodus" and "Could You Be Loved."



GO-GO'S

Wild At The Greek

An evening of pure fun under the stars! America's favorite all-girl band puts on a knock-out concert at the beautiful Greek Theatre in the Hollywood hills.

The **Go-Go's** wow their audience with hit music from three gold LPs. Thirteen great songs include: "We Got The Beat," "Our Lips Are Sealed," "Head Over Heels," and "Vacation!"

This volume is the perfect companion to their previously released conceptual videocassette, **Go-Go's-Prime Time**.



JOE COCKER

Mad Dogs and Englishmen

A collector's classic from the Woodstock era. This 1970 feature-length film stars the eccentric **Joe Cocker**—one of the most exciting blue-eyed soul singers of our generation—on tour and on stage with a 40-piece musical entourage that includes **Leon Russell**, **Chris Stainton** and **Rita Coolidge**.

20 songs are performed, most of them rock standards like: "With A Little Help From My Friends," "The Letter," "She Came In Through The Bathroom Window," and "Feelin' Alright!"

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating
1	1	9	THE KARATE KID	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG
2	3	4	STARMAN	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG
3	2	14	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R
4	5	4	2010 THE YEAR WE MAKE CONTACT	MGM/UA Home Video 800591	Roy Scheider John Lithgow	1984	PG
5	4	6	PLACES IN THE HEART	CBS-Fox Video 6836	Sally Field Lindsay Crouse	1984	PG
6	18	2	THE FLAMINGO KID	ABC Films Inc. Vestron 5072	Matt Dillon Richard Crenna	1985	PG-13
7	6	7	MISSING IN ACTION	Cannon Films Inc. MGM/UA Home Video 800557	Chuck Norris	1984	R
8	7	5	PROTOCOL	Warner Brothers Pictures Warner Home Video 11434	Goldie Hawn	1984	PG
9	17	2	A NIGHTMARE ON ELM STREET ▲	Media Home Entertainment M790	John Saxon Ronee Blakley	1984	R
10	12	4	MICKI & MAUDE	RCA/Columbia Pictures Home Video 6-20456	Dudley Moore Amy Irving	1984	PG-13
11	10	9	CITY HEAT ▲	Warner Brothers Pictures Warner Home Video 11433	Clint Eastwood Burt Reynolds	1984	PG
12	8	5	THE RIVER ▲ ◆	Universal City Studios MCA Dist. Corp. 80160	Sissy Spacek Mel Gibson	1984	PG-13
13	20	2	JOHNNY DANGEROUSLY	CBS-Fox Video 1456	Michael Keaton Joe Piscopo	1984	PG
14	9	11	THE COTTON CLUB ▲	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R
15	11	8	DUNE ▲ ◆	Universal City Studios MCA Dist. Corp. 80161	Paul Atreides Sting	1984	PG-13
16	13	4	GHOULIES	Empire Pictures Vestron 5081	Lisa Pelikan Jack Nance	1985	PG-13
17	15	10	TEACHERS	CBS-Fox Video 4728	Nick Nolte Jo Beth Williams	1984	R
18	22	3	BIRDY	Tri-Star Pictures RCA/Columbia Home Video 6-20457	Matthew Modine Nicolas Cage	1985	R
19	14	12	BODY DOUBLE ◆	RCA/Columbia Pictures Home Video 6-20411	Craig Wasson Melanie Griffith	1984	R
20	21	2	AVENGING ANGEL ▲	New World Pictures New World Video 8506	Betsy Russell Rory Calhoun	1985	R
21	16	20	REVENGE OF THE NERDS ▲	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R
22	26	15	COUNTRY	Touchstone Home Video 241	Jessica Lange Sam Shepard	1984	PG
23	37	3	LAST HOUSE ON THE LEFT	Vestron 5077	David Hess Lucy Grantham	1972	R
24	29	12	THE POPE OF GREENWICH VILLAGE ▲ ◆	MGM/UA Home Video 800490	Eric Roberts Mickey Rourke	1984	R
25	27	4	1984	Virgin Cinema Films Ltd. USA Home Video 217547	John Hurt Richard Burton	1984	R
26	19	20	BACHELOR PARTY ▲	CBS-Fox Video 1440	Tom Hanks Adrian Zmed	1984	R
27	24	6	FALLING IN LOVE	Paramount Pictures Paramount Home Video 1628	Robert De Niro Meryl Streep	1984	R
28	25	12	THIEF OF HEARTS	Paramount Pictures Paramount Home Video 1660	Steven Bauer Barbara Williams	1984	NR
29	23	21	RED DAWN ▲ ◆	MGM/UA Home Video 800499	Patrick Swayze C. Thomas Howell	1984	PG-13
30	36	19	GONE WITH THE WIND ▲ ◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G
31	28	33	FIRST BLOOD ▲ ◆	First Blood Inc. Thorn/EMI/HBO Video 1573	Sylvester Stallone	1982	R
32	32	6	CHOOSE ME ●	Media Home Entertainment M-787	Lesley Ann Warren Keith Carradine	1984	R
33	40	24	ALL OF ME ▲	Thorn/EMI/HBO Video TVA2715	Steve Martin Lily Tomlin	1984	R
34	38	11	OH, GOD! YOU DEVIL ▲	Warner Brothers Pictures Warner Home Video 11418	George Burns Ted Wass	1984	PG
35	NEW ▶		2001: A SPACE ODYSSEY ▲	MGM/UA Home Video 700002	Keir Dullea Gary Lockwood	1968	G
36	34	10	NINJA III- THE DOMINATION ● ◆	Cannon Films Inc. MGM/UA Home Video 800546	Sho Kusugi Lucinda Dickey	1984	R
37	39	7	THE BROTHER FROM ANOTHER PLANET	Cincom Intl. Films Key Video 6831	Joe Morton	1984	R
38	30	8	HEAVEN HELP US ●	Tri-Star Pictures Thorn/EMI/HBO Video 2986	Donald Sutherland Andrew McCarthy	1985	R
39	31	29	POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R
40	35	20	STAR TREK III- THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG



No Sweat. RCA artist Nona Hendryx relaxes during the shoot of the clip for her song "I Sweat," from the movie "Perfect." Standing from left are director Graham Henyan, Hendryx, producer Tom Micel and cinematographer Mike Karbelonokoff. (Photo: Chuck Pulin)

Judge: Stores Must Pay Viewing-Room Royalties

BY MAURIE H. ORODENKER

WILLIAMSPORT, Pa. Businesses that rent movies on videocassette may not allow patrons to watch them in private viewing rooms without paying royalties to movie companies, according to a July 1 ruling by a federal judge here.

Senior Middle District Judge Malcolm Muir granted summary judgment to 10 major motion picture producers who had contended in their suit that showing videocassettes publicly is the same as operating a movie theatre. The producers said stores that rent the videocassettes for public viewing in rooms should pay the same royalties that theatres do.

Judge Muir ruled the film producers are entitled to a permanent injunction against Nickelodeon Video Showcase stores in State College and Lock Haven, both in central Pennsylvania, both of which rent rooms to customers for viewing videocassettes. Judge Muir ruled that the actions of the two video stores infringed on copyrights owned by the movie companies, and ordered attorneys in the case to prepare an injunction order for him to sign.

The movie producers joined as plaintiffs in the case included Columbia Pictures Industries Inc., Embas-

sy Pictures, MGM/UA Entertainment Co., United Artists Corp., Paramount Pictures Corp., 20th Century-Fox Film Corp., Universal City Studios Inc., Walt Disney Productions Inc., Buena Vista Distributors Co. Inc. and Warner Bros. Inc.

Aveco Inc., the parent company of the two video stores, was the defendant in the case. Aveco contended that its operations differ from motion picture theatres because the patrons at its Showcase stores, and not film projectionists, operate the movie equipment. Judge Muir, however, found that the Nickelodeon Video Showcase operation was like a movie theatre because the viewing rooms could seat 25 people.

The complaint filed by the motion picture producers listed 342 recent films shown at Nickelodeon Video Showcase. The film producers sought damages and an accounting of all Aveco profits from showing the videocassettes.

USED TAPE BROKERS

(Continued on page 26)

tors and their management. At MCA, we have three or four profit centers that have to be satisfied before we get to home video distribution. It's a very complex internal situation."

Asked about 8mm home video, Stolarski said home video vendors "are very cautious." He said public domain titles might be the first releases in 8mm and drew a comparison to the phaseout of CED videodisks as a result of a configuration with minimum support.

"You can see what's happening in Beta," he noted, warning that "it's very risky" to have multiple configurations.

On home duplicating, Stolarski said MCA is waiting on systems such as Macrovision, used by Embassy Home Entertainment on "The Cotton Club." "We understand they have gone back to re-tweak" the system, he said.

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Hal Roach Film Restoration Process

Dealers Enthusiastic About 'Colorization'

BY EARL PAIGE

LOS ANGELES Home video dealers are reacting with enthusiastic curiosity to the film restoration process called "colorization," if the response at trade meetings here is any indication.

On successive nights recently, the process, which was developed by Hal Roach Studios, was introduced at Video Software Dealers Assn. (VSDA) chapter meetings in suburban Orange and Riverside counties.

According to Cheryl Lynne Gersch, Hal Roach's director of marketing, the company will follow its "colorized" release of the 1937 "Topper" with a series of toned-up movies that were shot in black and white. Hal Roach is also testing product submitted from other studios.

By next year, a movie could be "colored" in two or three days, according to Gersch, and costs should decrease from the current \$2,000 per minute. It cost \$180,000 to process the 97-minute "Topper." The classic comedy, starring Cary Grant and Constance Bennett, lists for \$29.95.

Much of the discussion between Gersch and VSDA members centered on the potential for the process, basically a computer-directed re-creation. Old television series

were mentioned as candidates for the process; Gersch said "Sea Hunt" is being submitted by an outside vendor.

There are some 1,000 films in the Hal Roach library, Gersch said, although she noted that many are licensed to Media Home Entertainment, which also made a presentation at one meeting. "It's believed there are 17,000 b&w's in Hollywood and 30,000 overseas," she said.

Some dealers keyed on "colorization" in terms of its potential for boosting more "wholesome" film fare. "There are a lot of adults today not entertained by violence and blood and guts," said Linda Papker of Video Etc. in Wrightwood, Calif.

Dealers inquired as to whether the process could restore old movies already shot in color, with Gersch confirming the possibility. But she hedged when a dealer asked if someone could shoot a movie in low-budget b&w and then process it, saying there would be no savings.

In fact, because "It's A Wonderful Life" runs 130 minutes, this release will carry a \$39.95 list, Gersch noted. Another "colorized" film due soon is Laurel & Hardy's "Way Out West."

Some dealers insist the collectors' market consumer still wants the original film, in black and white.

While adhering to that idea, Rudy Neely of Video Show in Fullerton nevertheless acknowledged that b&w's rent very slowly, noting, "We do nothing with 'Zorro' and some others."

Gersch, too, remarked negatively about the success of b&w classics and public domain releases. This found Dave Butler and Mitch Randall of Media Home Entertainment at a disadvantage in following her presentation, since they announced 25 more releases in the Nostalgia Merchant line, eight of them PD titles.

Butler emphasized the care Media takes in film restoration. "We often go to the Library of Congress and remaster," he said.

More repartee developed as Butler responded to a question put to the Orange County audience by keynote speaker Noel Gimbel of Sound Video Unlimited: "You dealers have just heard Media announce it is coming out with 25 Nostalgia Merchant titles. Is that too many?"

One dealer responded that it was. Even at the \$19.95-\$39.95 list range, the store operator said, there is too much product coming out to be able to purchase enough for rental inventories.

"We know it's a lot," Butler said. "We don't expect you to buy them all—just Noel."

Non-Traditional Marketing New Approach for Paul Winter Title

BY JIM McCULLAUGH

LOS ANGELES Open Circle Productions, a young music video production house in San Francisco, is attempting to help pioneer both a relatively new music video genre and a marketing concept for it.

According to David Vassar, who is partnered with John Lyddon in the company, Open Circle has produced "Canyon Consort," a long-form music video featuring Paul Winter. Shot in and around the Grand Canyon, the video combines music with nature in a ambient, ethereal fashion. Footage depicts Winter and his entourage of players exploring nature and performing music in natural surroundings.

"There is room in the marketplace for films such as these," says Vassar, "although we've been told there isn't any."

The work has been seen and critically acclaimed at the San Francisco and Seattle film festivals and had a more recent screening at the Fox Venice here. Vassar and Lyddon co-produced, while Vassar directed.

Open Circle already has a distributor selling theatrical rights in Europe, while a PBS airing is slated for the spring of next year. Beyond that, Vassar indicates he is looking at cable and home video as further

avenues for distribution.

But while those avenues will lead to mainstream distribution, Vassar indicates Open Circle will market a select number of cassettes in some interesting non-traditional outlets.

"Paul has a very loyal audience," he notes, "but his Living Music Records label sells in such uncommon places as museum gift shops. They would be typically overlooked by major home video companies. We'd like to duplicate about 1,000 cassettes and place them in those places where Paul's LPs are selling."

"We may even run a mail order ad in a publication like the Sierra Club Bulletin. Then there is a breed of bookstores that cater to nature-oriented material, which would also carry Paul's album as well as a videocassette of this type."

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JIMMY CASTOR

performed the version of his composition "It's Just Begun" in the theatrical version of the motion picture "Flashdance." The version of "It's Just Begun" used in the videocassette and videodisc versions of "Flashdance" was not performed by Jimmy Castor.

Paramount Home Video, Inc. inadvertently credited Jimmy Castor as the performer of "It's Just Begun" in the videocassette and videodisc versions of "Flashdance."



Mission Control. Gold Mountain/A&M recording artists the Textones are pictured at the remix session for the title cut of their new album 'Midnight Mission.' Pictured from left are Gold Mountain Records' Burt Stein; Don Henley, who provided harmony and background vocals; Textones leader Carla Olson; producer Barry Goldberg, and (seated) Joe Chiccarrelli.

16 Satellites, 15 Stage Cameras LIVE AID: TRIUMPH OF TV TECHNOLOGY

BY MIA AMATO

PHILADELPHIA The 16-hour Live Aid benefit concert, telecast from JFK Stadium here, represented a considerable achievement in television production logistics.

Despite the occasional loss of the satellite feed from London, and stage delays caused by faulty amps and monitors, the backstage operation ran exceptionally smoothly. This was especially so, considering that the production involved the use of 16 satellites, 15 stage cameras, hundreds of on-site technicians and almost 1,500 stage crew members.

"We used 16 satellites, 12 for tv and four for radio," says Michael Mitchell, president of Worldwide Sports & Entertainment, which produced the July 13 global broadcast. "Just to give you some idea of comparison, they only used three satellites for the Olympics."

The 15 stage cameras at JFK Stadium were wire-linked to the stadium control room truck. "We relied on the Skycam and the Goodyear blimp for frontal stage shots and overhead shots," says Live Aid director/producer Vincent Scarza.

Mobile video studios were supplied by E.J. Stewart of Philadelphia and Challenger Productions. Audio services were provided by Le Mobile, Mobile Audio and New York's Record Plant. Satellite traffic was coordinated by Synsat, with satellite earth stations brought up by Houston-based STARZ. The various hardware and staff were not donated by the companies, according to Scarza, but they were discounted.

Howard Zuckerman, whose HZA Inc. specializes in packaging tv

sports and concert events, arranged for all the broadcast equipment, which required 32 tractor-trailers crammed with the latest in video hardware. "The stadium control room truck fed into what we called the 'world coord' truck, which uplinked the satellite signal to other countries," he explains.

The two mobile video studios used for this belong to F&F Productions, a division of Hubbard Broadcasting. "There was actually a second control room at the BBC, which transferred the signal to European 625-line standard, and also handled the worldwide distribution of the program," says Zuckerman.

At JFK Stadium, the master trucks also sent out three separate

feeds: one to ABC-TV, one to MTV and one for the syndicated program, which went out to independent tv stations around the U.S. A fourth feed was routed to three Mitsubishi DiamondVision screens and an Ediphor tv projector, so the JFK audience could enjoy stage closeups and watch other live performances sent by satellite from Japan, Holland, Australia, Germany, the Soviet Union and, of course, London's Wembley Arena.

Executive director Tony Varda and director/producer Scarza spelled each other during the long broadcast day—supervising wrap-arounds, picking camera shots for the on-stage hosts, deciding when to

(Continued on page 36)

Audio Track

NEW YORK

AT SYSTEMS TWO in Brooklyn, producer **John Glen** has been tracking for **I Giullari Di Piazza's** upcoming album of 16th century Italian folk music. Engineering are **Michael Marciano** and **Joe Raqueseo**. Also there, the group **Trick Tee** recently completed its debut album with producer **Gregg Giordano** and engineer **Audie Adair**.

Onaje Allan Gumbs has been working at **Right Track Studios**, recording a solo piano project featuring the music of **Ronald Shannon Jackson**. **David Breskin** is producing and **Ron St. Germain** engineering, assisted by **Tim Crich**.

At **Quadrasonic**, vocalist **Lisa Lost** has been in with her band, **Lynk-Mon-Silk**, mixing a single. **Lost** and **Frankie Monroe** are co-producing, with **Matthew Kasha** engineering, assisted by **David Ford**. Also, **Peter Tosh** has been in mixing his self-produced new album with **Dennis Thompson** at the controls, aided by **Tom Gonzalez**. Finally, **Garland Jeffries** is working there on a self-produced project with engineer **Kasha**.

Kaufman Astoria Studios recently played host to the **Power Station** before they embarked on their current national tour. The band used the studio's Stage H, *(Continued on page 36)*

Video Track

NEW YORK

A NEW TV PILOT, "Rockshowcase," has been completed by **PRM Teleproductions** and director **Frank Ryan**. It's hoped that the 60-minute, live-on-tape show will become a weekly program featuring an opening number by the host, performances by two bands, cameo guest shot cutaways and a special weekly feature with the "Rockshowcase All-Star Band." For the pilot, Artist International recording artist **Justine Johns** was host, while the two bands featured were **Big Byte** recording artists **Roanoke** and local artist **Oona**. The All-Star Band was headed by **Paul Butterfield** and featured **Chris Spedding**, **Mike**

Pedcin Jr., **Harvey Brooks**, **Anton Fig**, **Tommy Mandell** and backup vocalist **Amanda Blue**. Cameo appearances were made by **Phoebe Snow**, **Rick Derringer** and **David Clayton Thomas**.

At **Planet Sound Audio-Video Studios**, **Paul Gold** recently directed a video for the band **Normal Men** for **PPD Productions**.

Unitel Video recently wrapped post-production for music videos from **Cyndi Lauper**, **Talking Heads** and **Drama**. For the Heads, producers **Michael Mazlow** and **Sandy McLeod** transferred and edited "Stay Up Late," the video from "Little Creatures." Conceived by drummer **Chris Frantz** and directed *(Continued on page 36)*

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Floppy Disk Breakthrough Storage System Gets OK

NEW YORK The U.S. Patent Office has issued a Notification of Allowance to CompuSonics Inc. president David Schwartz, covering all 24 patent claims filed by Schwartz for a new magnetic storage system which increases density and thus recordability of floppy disks.

Specifically, the new magnetic storage system increases floppy disk density by increasing the number of tracks that can be reliably read and written on each side of a disk. The new system, says the company, may allow more than 1,000 tracks to be placed on each side of a disk, via a unique magnetic head positioning system that utilizes specially formatted and coated disks, as well as a new head design.

In terms of real time recording, a CompuSonics spokesperson says, the successful manufacture of the new storage system is expected to increase the allowable recording time on a CompuSonics-formatted disk significantly. Standard floppy disks use less than 100 tracks per side, primarily because of disk drive and disk tolerance limits.

According to Schwartz, CompuSonics is now developing a prototype of the new storage system. It is expected to be finalized for production in 1986, and subsequently incorporated into the firm's DSP-1000 digital disk audio recording system, which itself is not yet in production.

VIDEO TRACK

(Continued from page 35)

by Ted Bafaloukos, the clip employs a flying rig that controls cables attached to each band member. Peter Sova directed the photography for the video. Unitel also provided transfer and editing services for the clip for Drama's "Paralyze," from the group's RCA album "Scenes From A Distance." The video was directed by Bob Small and produced by Jim Burns.

Producer Jon Small recently completed Billy Joel's latest music video, "You're Only Human (Second Wind)," from Joel's "Greatest Hits, Vol. I & II," for Picture Vision (Billboard, July 20). The topic is teenage suicide, and director Richard Friedman and writer Jeff Schock can be credited with borrowing from the best by lifting the premise of Frank Capra's "It's A Wonderful Life." Just as the teenager is about to jump off a bridge, Joel appears and shows him how much sorrow he would cause and how worthwhile his life has been. The shoot took five days, with location footage at the 59th Street Bridge.

Another recent Picture Vision project was director Jay Dubin's work on Daryl Hall & John Oates' show at New York's Apollo Theatre. Dubin used eight cameras and a luma crane for the shoot.

LOS ANGELES

DIRECTOR JULES LICHTMAN of F/M FilmGroup has directed a "magazine story-like" clip on A&M artist Jeffrey Osborne. The video takes a "close personal look" at Osborne and his career, and features an interview with the singer, intercut with excerpts from his three previous clips as well as concert footage. The video will be used by A&M as a promotional vehicle for Osborne's upcoming summer tour.

Stanley Clarke's rap version of Bruce Springsteen's "Born In The U.S.A." was directed by Kevin Dole, who combined stop-motion animation with live performance shots and moving objects to create a rather unusual clip. The production company with Cinesong.

Mediatech West, a joint venture of Unitel Video Inc. and Mediatech Inc., has purchased a 34,000 square foot building at Hollywood Blvd., where its videotape duplication and distribution services operations commence at the end of this month. According to Mediatech president Tom Bauer, the new facility will "concentrate on the television syndication and home video markets, in addition to serving the commercial, educational and industrial markets." Edited by STEVEN DUPLER

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

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LIVE AID: TRIUMPH OF TV TECHNOLOGY

(Continued from page 35)

insert prerecorded video messages from celebrities who urged viewers to contribute money for the famine relief efforts. In addition, three musical directors took turns calling camera shots for the performances.

"Live tv was extinct for many years, and it's very rare to find directors with experience with this kind of live broadcast," Scarza says. "We were very fortunate to have three good people—Lou Horvitz, Windy Charles and Sandy Fullerton—who have all had experience with live shows or musical programs like 'Solid Gold'."

The reunions occurring at JFK weren't limited to the stage: Nearly all the mobile services companies had worked with Howard Zuckerman when he served as director for the Los Angeles Olympics last year, and most hadn't seen each other since that time. "I used to work at ABC, so it's great to see so many old friends," comments Dick Horan, who owns and designed Challenger Productions' \$2.7 million mobile studio.

In the Challenger vehicle's con-

trol room, MTV's own technical director and switcher operator had been working since 4 a.m. Friday. To the master feed they added MTV logos, commercials and VJ footage from two hand-held cameras and two "Bruces"—unmanned cameras aimed at the stage.

For ABC's prime time coverage Saturday night, Dick Clark Productions brought ABC's trucks in and cut to host Clark with a separate camera in the stadium's press box. The syndicated program, produced inside the E.J. Stewart mobile video unit, also used a press box camera, as well as a portable studio where background stadium shots were then added with chroma-key.

Because of ABC's radio and television involvement, all below-the-line technicians (camera and tape operators, wire handlers, etc.) were union members. "ABC is picking up most of that cost," explains Worldwide Sports & Entertainment's Mitchell. "The union is going through contract negotiations with the network right now, and we didn't want to burden them by ask-

ing for any special favors."

Those production costs are tied into the same contract the ABC Network inked for the Live Aid broadcast rights. According to Zuckerman, a day-long telephone connection linking the Wembley Arena and JFK Stadium control rooms was part of the ABC donation as well.

Mitchell states that MTV did not pay cash for its broadcast rights, but rather allowed the channel's studios and transmission equipment to be used for satellite coordination. On the London side, Hal Uplinger, overseer of all international contracts for the show, says that BBC technicians were paid straight union wages for eight hours, with all overtime charges donated to the Band Aid Foundation.

Staging, lighting and sound reinforcement were donated by several companies, including Mountain, Showco, McManus and Ceefax.

Mia Amato is senior editor, teleproduction for Millimeter magazine.

AUDIO TRACK

(Continued from page 35)

which provided them with 12,000 square feet and an advanced grid system capable of supporting the nine tons of sound and lighting equipment needed for the rehearsals.

B.J. Thomas has been in at the Hit Factory recording a new album for Columbia, scheduled for a September release, with producer Gary Klein and engineer John Davenport. Highlighting the package will be some songs written by Gerry Goffin and Carole King.

LOS ANGELES

RUSTY GARNER has been mixing Canadian band Luba's new 12-inch single at Capitol Recording. Also there, Garner is mixing the Motels' new 12-inch, "Shame," for Capitol. Engineering both sessions is Paul Sabu.

At Monterey Sound, Bill Maxwell was in recently producing composer/artist Bob Ayala's upcoming album. Engineering were Win Kutz and Christopher Banniger, assisted by Matthew Warnick.

Recent live recording activity by Westwood One's mobile units has included Tom Petty in Austin, Daryl Hall & John Oates in Jersey City, and Petty again in Dallas.

Columbia artist Deneice Williams has been tracking at Sunset Sound with producer Greg Mathieson and engineer David Leonard. Also there, Dave Grusin has been in producing Diane Schuur's new project for GRP, with Don Murray at the board, assisted by Paul Levy. And Stevie Nicks has been tracking for her next Modern/Atlantic project with producer Rick Nowels. Engineering tasks are being shared by Don Murray and Gabe Veltri.

OTHER CITIES

RECENT PROJECTS AT Normandy Sound, Warren R.I., include: Charlie Farren recording and mixing new material with engineer Phil Greene and assistant Fletcher; the Indigos recording a new album, with Greene at the console; Ed Ashworth recording an album, with Tom Soares engineering; and Criti-

cal Few recording an album with engineer Bob Winsor and assistant Rick Levett.

Mega-Force recording artists T.T. Quick have been working on a new album with producer Michael Wagener and engineer Alex Perialas at Pyramid Sound in Ithaca, N.Y.

Recent work at Philadelphia's Kajem Sound includes: a new album by Pieces Of A Dream for Manhattan Records, produced by Eumir Deodato and engineered by Mallory Earl, and tracks for London artist Junior, produced by Dexter Wansel and engineered by Mitch Goldfarb.

At Planet Dallas Studios in Dallas, songwriter/guitarist Greg Wietzel has been working on an album, with Rick Rooney at the console.

The Social Voyeurs recently completed their self-produced four-song EP at The Power House in Camden, N.J. At the board was Power House chief engineer Mark Schultz.

Mason Williams has completed mixing his new album, "Of Time And Rivers Flowing," at Recording Arts Studios in Eugene, Ore. Don Ross produced and engineered the project, which features arrangements by Art Mattox.

At Paragon Recording Studios in Chicago, Robert Irving III (synthesist, producer and songwriter on Miles Davis' latest album) is producing an album for Expansion Records, featuring Tony Ransom. Marty Feldman is engineering, with Bob Kearney assisting.

ZeroBudget Records at the Victims are in at Chicago's Streeterville Studios working on an album project. Tim Hale and Steve Harm are producing, with Hale also engineering.

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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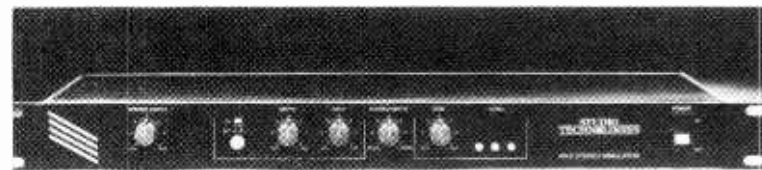
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ROGERS FIRST-HALF BOXOFFICE CHAMP

Prince, Diamond, Collins Also Earned Big Road \$\$

BY PAUL GREIN

NEW YORK Kenny Rogers, Prince & the Revolution, Neil Diamond and Phil Collins were the most successful touring acts of the first six months of 1985, according to a recap of the 50 top-grossing concert bookings from January to June prepared by Billboard's sister publication, Amusement Business.

Rogers was the overall champ, with seven dates listed among the top 50. He was followed by Prince, Diamond and Collins, with five each, and U2 and the Grateful Dead, with four. Trailing those acts were Daryl Hall & John Oates and Luciano Pavarotti, with three listings each, and Liberace, Johnny Mathis, Iron Maiden and Bruce Springsteen & the E Street Band, with two.

New York's Radio City Music Hall was the most successful venue in the first half of '85, according to the Boxscore recap. Six Radio City engagements ranked among the top 50: Liberace, Eddie Murphy, Johnny Mathis/Dionne Warwick, Willie Nelson & Family, Iron Maiden and George Benson/Roberta Flack.

The Spectrum in Philadelphia was a close runner-up, with five shows in the top 50: the Grateful Dead, Pavarotti, Phil Collins, Hall & Oates and U2. The Meadowlands Arena in East Rutherford, N.J. was repre-

sented by three bookings: U2, Hall & Oates and Bryan Adams.

The Monarch Entertainment Bureau emerged as the most successful independent concert promoter of the first half of the year, with five listings among the top 50 engagements. The firm promoted two listed dates by the Grateful Dead, and one each by U2, Hall & Oates and Bryan Adams.

Electric Factory Concerts had four bookings in the top 50: the Grateful Dead, U2, Hall & Oates and Phil Collins. Avalon Attractions had three: Iron Maiden, U2 and Collins. Independent promoters with two listed dates included Bill Graham Presents (Prince, Collins), MTV National Tour Presentations (U2, Hall & Oates) and the Don Law Co. (U2, Bruce Springsteen).

Most of Kenny Rogers' shows were in tandem with Dolly Parton, though other listed dates featured Ray Charles, the Oak Ridge Boys, Dottie West and Frankie Valli. All were opened by Sawyer Brown, the "Star Search" champions who have gone on to become country hit-makers.

The major addition to the ranks of concert headliners was U2, the Irish band signed to Island Records. The band sold out three shows each at the Meadowlands, the Sports Arena in Los Angeles and the Centrum in

Worcester, Mass., and two at the Spectrum. Three of U2's four listed dates were opened by Lone Justice, the fourth by the Red Rockers.

Other key opening acts on the top-grossing dates included Sheila E. (for Prince), Lillo Thomas (for Eddie Murphy), Twisted Sister and Queensryche (for Iron Maiden), 'til tuesday (for Hall & Oates) and Fiona (for Bryan Adams).

The single top-grossing engagement of the first six months was Liberace's 21-show stand at Radio City, April 4-21. The series of shows drew a total attendance of 117,996, and grossed \$2,489,727.

That's nearly twice the gross of the second-ranked series of shows, Prince's six sellouts at the Cow Palace in San Francisco, Feb. 27-March 5. Those shows drew 78,496 fans and grossed \$1,373,711.

Neil Diamond had the third and fourth top-grossing engagements, with five-show sellouts at Seattle Center and the Cow Palace. The Seattle dates, March 29-April 2, drew 71,636 and grossed \$1,129,367; the Cow Palace shows, March 11-15, drew 68,000 and grossed \$1,069,045.

The top festival event of the first six months was a June 15 show at Ft. Payne High School in Ft. Payne, Ala., featuring Alabama, the Charlie Daniels Band, the Bellamy Brothers, the Judds, Bill Medley, Eddie Raven and the Forester Sisters. The show, promoted by Keith Fowler Promotions, drew 54,687 and grossed \$820,305.

Opera star Luciano Pavarotti continued to demonstrate his popular appeal in the first half of the year, with lucrative dates at the St. Louis Arena, the Spectrum and Lawlor Events Center in Reno. Tickets for the St. Louis date, held in conjunction with the St. Louis Symphony Orchestra, were scaled from \$20 to \$250; tickets for the Reno show weren't far behind, running from \$15 to \$175.

While Pavarotti's shows were the priciest of the first six months, dates at Radio City also tended to be on the high end of ticket pricing. Tickets for the Mathis/Warwick and Benson/Flack dates were priced at \$20, \$25 and \$30; those for Eddie Murphy and Willie Nelson & Family ranged from approximately \$20 to \$25. Liberace's Radio City shows had a lower bottom-end ticket of \$16.50.



Down Under. Paul Young, center, receives a surfboard from Dennis Handlin, CBS Records' managing director, during his recent Australian concert tour. On hand for the presentation was world surfing champion Tom Carroll, left.

Big Changes in the Works At Atlanta's Fox Theatre

BY RUSSELL SHAW

ATLANTA The Fox Theatre, an Atlanta tradition since 1929 and an important concert venue for at least a decade, is seeking to adapt to the times by increasing its size and streamlining many of its performance-related acoutrements. The venue is scheduled to reopen Aug. 13 after six weeks of downtime.

The upgrading is being overseen by the Fox's owner, Atlanta Landmarks Inc. It's budgeted at approximately \$900,000, according to Fox general manager Ed Neiss.

"Our improvements are coming in two basic areas: seating and technical-related aspects," says Neiss. "Both are being done as a result of a meeting of our board last year in which we realized we had to move quickly to maintain our competitive position."

The Fox is slated to pick up 712 seats, raising its capacity to 4,697. To accomplish the seating gain, 533 chairs are being added on the main floor of the theatre, with an additional 179 available for installation in the orchestra pit.

Neiss claims that the Fox has already realized tangible benefits relating to the seating expansion. "We recently obtained the Broadway show '42nd Street' for two weeks in January," he says. "We couldn't have done that without our commitments to improve and expand."

In addition, the Fox has booked a series of week-long performances by such adult contemporary-oriented stars as Perry Como, Liza Minnelli, Eddy Arnold, Steve Lawrence & Eydie Gormé, the Captain & Tennille and Johnny Mathis & Dionne Warwick.

Despite the Fox's reputation, the plant had been at a physical disadvantage in terms of seating capacity. The theatre's former capacity of 3,985 was somewhat less than the 4,700 of its crosstown rival, the Atlanta Civic Center, and much less than the Omni's half-house seating arrangement, which accommodates 9,400.

In order to raise the necessary

funds, Atlanta Landmarks has undertaken a major capital development campaign. Central tenets of the effort have been 25-cent surcharges on all Fox tickets, an ongoing series of solicitations in the Atlanta corporate community, and a "fabulous premiums" offer, in which several tiers of membership earn attractive perks.

Don Simpson and Jerry Bruckheimer Music Means a Lot to 'Cop' Producers

LOS ANGELES Film producers Don Simpson and Jerry Bruckheimer, whose boxoffice smashes "Flashdance" and "Beverly Hills Cop" have both yielded No. 1 soundtracks, take a special interest in the music in their movies.

The two men, who also worked together on the 1980 film "American Gigolo," have made a practice of conceptualizing the music in their films, and using that as a blueprint during production.

"We think about the music along with the story and the script," says Bruckheimer. "With 'Beverly Hills Cop,' we had a sound for the movie early on. All through the process of making and editing the film, we had the sound of the 'Axel F' theme in our minds. We had conceptualized several of the songs and discussed with different producer/writers the kind of feel we wanted."

Simpson adds that they already have the musical idea for their next film, "Top Gun," which is set to star Tom Cruise. "The first time we heard 'Born In The U.S.A.' on the radio," he says, "we turned to each other and said, 'That's the sound for our movie.'"

Simpson says they'll approach Columbia about getting the rights for the Bruce Springsteen song, but adds that they're not holding their breaths. "I think I'll be six foot four before that happens," he quips, "and I'm only five foot nine."

While noting that he considers music important to the success of their films, Simpson stresses that it

isn't the most important thing.

"We pay attention to the script first," he says. "The movie is everything. The music comes not only secondarily, but way down the line. If we were to remake 'Bridge On The River Kwai,' and we might, we wouldn't put a pop score into it."

"We don't make 'jukebox movies,'" Simpson adds. "I wouldn't want someone to think we sit there with a cookie cutter and plan out 10 plots [for music] as we're writing the script."

Simpson adds that he and Bruckheimer supervise the music to their own movies, rather than recruiting independent specialists to oversee that task.

"Jerry and I have involved ourselves in every facet of filmmaking except direction," he says. "Between us, we've worked on film editing, photography, writing, acting and music. We don't ask for as-

Massachusetts Promoter Acquires New Venue

LOS ANGELES Michael Striar, who operates the Glen Ellen Country Club near Millis, Mass., has acquired the Leroy Theatre, a 2,500-seat turn-of-the-century vaudeville house. Striar, a part-time concert promoter since his days at Hampshire College in Amherst, Mass., is also studying the creation of sites near Providence and in New Hampshire.

sistance."

"Beverly Hills Cop" has yielded four top 20 singles over a six-month span, while "Flashdance" generated only two smash hits, Irene Cara's title song and Michael Sembello's "Maniac."

While Bruckheimer says a hit movie and soundtrack tend to "regenerate one another," Simpson notes that it's difficult to say how much the success of one helps the other."

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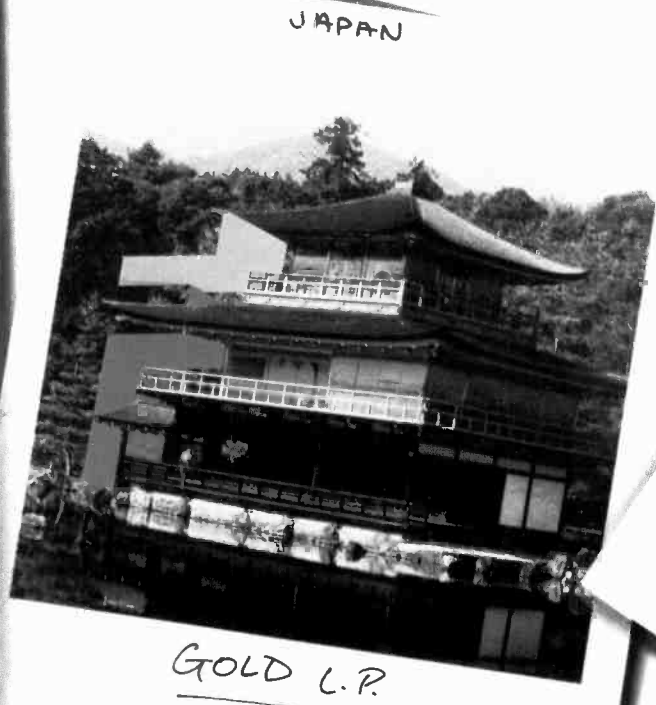
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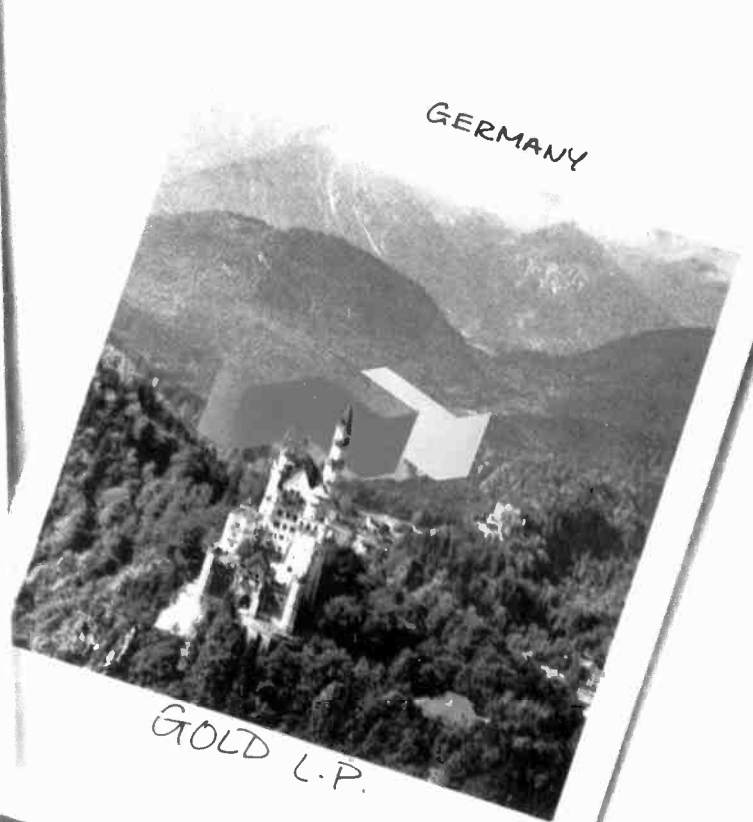
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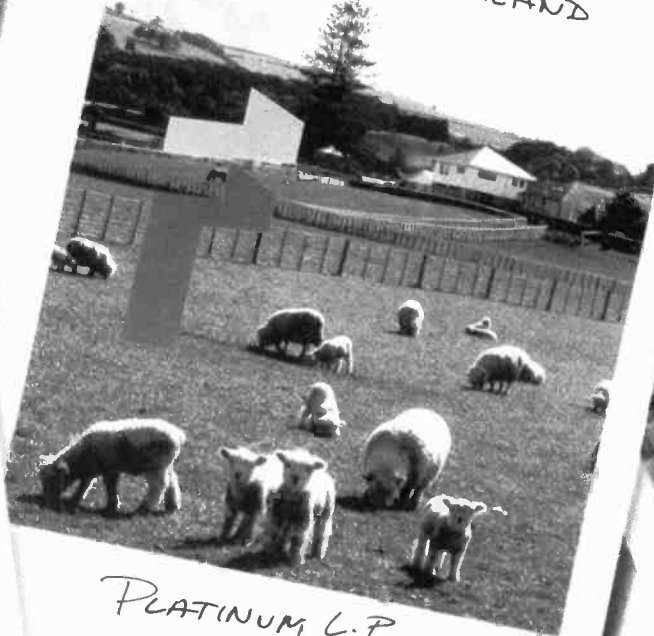
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Marti Sharron Closing Studio 'Gender Gap'

BY ETHLIE ANN VARE

LOS ANGELES That songwriter Marti Sharron had two singles on the chart simultaneously (Alex Brown's "Come On Shout" and Natalie Cole's "Dangerous") was a feat. That she was signed to an exclusive co-publishing deal with heavyweight Almo-Irving Music was an honor. That she picked up an ASCAP award for "Jump (For My Love)" was a feather in her cap.

But all this may just be the tip of the iceberg for Sharron, who is establishing herself as one of the most successful—indeed, one of the only—female producers in the industry.

"Most women producers are also artists," says Sharron. "Teena Marie, Valerie Simpson. There's still a gender gap there." Sharron herself, a "shower singer," learned production simply because it was something she always wanted to do.

Sharron, who is currently producing tracks for Anita Baker and Durell Coleman with engineer/partner Gary Skardina, saw her career snowball after she co-wrote the Pointer Sisters' Grammy-winning hit "Jump." Her song "Own The Night" is the projected first single off MCA's upcoming "Miami Vice" soundtrack album, and may even be used as the tv show's title theme next season. Philip Bailey's "I Go Crazy," which she also co-wrote, is slated to be his next single. After years of rejection, Sharron is seeing her ambitions fulfilled.

"You have to approach music not only creatively, but as a business," she says. "You have to target your song to the artist, and really know where the artist is coming from."

You also, if you're going to invade the male sanctum of the recording studio, always have to "be a little better," Sharron says she has found. "They [male musicians] can be very patronizing. But the more I lose my cool and my control, the more they're going to come in for the kill. So I say 'Let's break for a second,' go outside, and pray on it."

As a born-again Christian, Sharron looks forward to writing for contemporary Christian artists like Amy Grant. But she is best known for her r&b/pop numbers, and has earned the title "Queen of Aerobic Music."

"There's definitely a stamp to my music," she says. "Even I lose weight on it. It's modern, uptempo, happy and trivial in a sense."

Although A&M's Almo-Irving division has rights to her songwriting for the next three years, Sharron is free to produce projects for any label or artist. "I'm obligated to produce a certain number of my own songs per year," she says, "but if I want to produce any other act on different labels, that's fine."

Sharron, who is looking forward to working with such new stablemates as Paul Williams and Rod Temperton, has set one more goal for herself. "I sure would like to produce a male artist," she smiles.

Talent in Action

LUTHER VANDROSS
CHERYL LYNN

*Universal Amphitheatre,
Universal City, Calif.
Tickets: \$17.50, \$15*

LUTHER VANDROSS delivered a show here July 4 that was an intriguing mix of music and theatre: There were enough lights, sets and extras to mount a revival of "Hello, Dolly!" The elaborate staging gave the show a witty, stylish quality, sort of like a two-hour enactment of Chic's "Good Times." The showy aspects served another, more important function: They helped offset the sense of melancholy and longing that's at the heart of much of Vandross' material.

Vandross' anguished versions of Bacharach & David's "A House Is Not A Home" and Leon Russell's "Superstar" have cemented his reputation as one of the finest ballad singers in contemporary music. Indeed, his approach to those songs is so literal that his show would be unbearably downbeat were it not for the brightening effects of the stage business and his on-stage personality. Vandross was exceptionally light-hearted and playful, approximating Michael Jackson's moonwalk at one point, joking about Eddie Murphy's jibes about his weight at another.

Vandross' show was the opener of a five-night stand at the Amphitheatre, which is believed to be a record for a black artist without a substantial crossover audience. Indeed, four years after his emergence with "Never Too Much," Vandross remains slotted as an "r&b artist." Despite the fact that all four of his Epic albums have been certified platinum, Vandross has yet to claim a top 20 pop single.

His show shed some light on his crossover difficulties. Vandross makes few concessions to pop tastes: His versions of ballads are drawn-out in the r&b tradition. Even the references he made in his patter tended to be about black celebrities.

Not all of the songs in Vandross' nearly two-hour set were ballads. He also included dynamic versions of such uptempo rhythm pieces as "Never Too Much," "Busy Body" and his "Bad Boy"/"Having A Party" medley. His band lent strong support throughout, as did his seven (count 'em) backup singer/dancers.

The show was opened by Cheryl Lynn, whose set incorporated her black radio smashes "Got To Be Real" and "Encore." Lynn blends the intense, show-stopping style of a Jennifer Holliday with a more sassy feminist stance.

At times, she tried too hard to be contemporary, as in "Infidelity," which contained this charming lyric: "I don't want to catch a disease/ And I'm not talking about the flu." If Lynn is going to continue to open

for a performer as classy as Vandross, she should check her tendency to be too trendy. **PAUL GREIN**

GLENN FREY

*Universal Amphitheatre,
Universal City, Calif.
Tickets: \$17.50, \$15*

THAT GLENN FREY has become the most visible ex-Eagle may be due more to luck than judgment; both his MCA solo albums sold disappointingly until "The Allnighter" was resuscitated by Frey's soundtrack work on "Beverly Hills Cop" and "Miami Vice." Frey wasn't about to look a gift horse in the mouth on July 9; not only did he mention "Miami Vice" every other song, but he took the stage wearing Don Johnson's jacket.

In fact, Frey mentioned *everything* twice. He stopped to chat after every number, telling the audience who co-wrote the tune, who played backup on the tune or where he was when he made up the tune. Audience rapport is nice, but Frey came across like a DJ who knew he was on a week's notice.

With a veteran crew including players from Shalamar, Rufus, Jack Mack & the Heart Attack, the Amazing Rhythm Aces and Loggins & Messina, Frey put across a solid, professional set. It was slick without being perfunctory, and instrumentation was tight all around. There were 15 players up there at one point, and the music was never muddy or cluttered.

But the music was also pretty predictable, relying on tried-and-true rock'n'roll riffs and ostentatious horn work for excitement. When a cover of Frankie Ford's "Sea Cruise" is one of your best songs, you have to wonder about your songwriting.

On the second encore following a 65-minute set, Frey wowed the crowd by playing one Eagles song, "Heartache Tonight." The full house also responded well to "The Heat Is On," "Smuggler's Blues" and "Party Town." It was a happy hometown crowd cheering a homeboy who had made good, and if the homeboy tried a little too hard to come across like the boy next door, at least one could understand his motivations.

But if Frey wants to pretend he's just a friendly bar band, he should play bars—for less than \$17.50 a head. One Huey Lewis & the News is good enough to go around.

ETHLIE ANN VARE

JOHN DENVER

*Red Rocks Amphitheatre, Denver
Tickets: \$15.40*

JOHN DENVER came home to the Rockies July 6 for a remarkably diverse show that mixed his old country-shaded hits, tender love songs, symphonic pieces, rock-edged material and even a reggae tune. The show was a benefit for the Denver Symphony Orchestra, which backed Denver on several selections, and the Windstar Foundation, an ecological concern which Denver founded.

The show drew a sold-out, warmly responsive crowd, underscoring the fact that Denver has held on to his concert audience despite an absence of major pop hits in the past

(Continued on page 55)

AMUSEMENT BUSINESS

BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
LIVE AID	JFK Stadium Philadelphia	July 13	\$3,552,800 \$50/\$35	89,484 Sellout	Bob Geldof/Bill Graham Presents/ Electric Factory Concerts
GRATEFUL DEAD	Merriweather Post Pavilion Columbia, Md.	June 30- July 1	\$491,439 \$16/\$11	38,394 two sellouts	Monarch Entertainment Bureau
GRATEFUL DEAD	Saratoga Springs (N.Y.) Performing Arts Center	June 27	\$420,208 \$17.50/\$10	40,100 sellout	Monarch Entertainment Bureau
GRATEFUL DEAD	Ventura (Calif.) County Fairgrounds	July 13-14	\$375,000 \$15/\$13.50	25,000 two sellouts	Avalon Attractions
GRATEFUL DEAD	Hersheypark Hershey, Pa.	June 28	\$295,515 \$15/\$13.50	21,890 25,000	Monarch Entertainment Bureau
ERIC CLAPTON GRAHAM PARKER & THE SHOT	Red Rocks Amphitheatre Denver	July 11-14	\$261,424 \$15.95/\$14.85	16,998 17,909 one sellout	Feyline Presents
ROBERT PLANT	Reunion Arena Dallas	June 24	\$233,100 \$15	16,190 sellout	Pace Concerts
NEW YORK FRESH FESTIVAL	Joe Louis Arena Detroit	June 29	\$209,400 \$12	18,000 sellout	Pace Concerts/CW & Associates
ALABAMA	Astrodome Houston	July 6	\$171,976 \$7	30,373 unlimited	Dale Morris & Associates
BRYAN ADAMS KIM MITCHELL	St. Paul (Minn.) Civic Center	July 6	\$169,679 \$14.50	11,702 sellout	Beaver Prods/Jam Prods.
GRATEFUL DEAD	Blossom Music Festival Cuyahoga Falls, Ohio	June 25	\$167,269 \$14/\$11	15,214 18,773	Monarch Entertainment Bureau
AL JARREAU DAVID SANBORN	Blossom Music Festival Cuyahoga Falls, Ohio	July 8	\$164,558 \$13	13,951 18,773	Chris Ehlman
ROBERT PLANT	The Omni Atlanta	June 27	\$159,550 \$15	11,129 11,700	Pace Concerts
GRATEFUL DEAD	Pittsburgh Civic Arena	July 2	\$157,465 \$14.75/\$13.75	11,510 17,580	Monarch Entertainment Bureau
AMY GRANT PHILIP BAILEY	Greek Theatre Los Angeles	July 9-10	\$153,021 \$15/\$14	10,531 12,374 one sellout	Nederlander Organization
BRYAN ADAMS KIM MITCHELL	Fort Wayne (Ind.) Coliseum	July 11	\$152,867 \$13.50	10,000 sellout	Sunshine Promotions
BRYAN ADAMS KIM MITCHELL	Market Square Arena Indianapolis	July 10	\$148,702 \$13.50	11,015 13,000	Sunshine Promotions
GRATEFUL DEAD	Riverband Music Theater Cincinnati	June 24	\$143,900 \$15/\$10	11,451 16,000	Monarch Entertainment Bureau
AMY GRANT PHILIP BAILEY	Red Rocks Amphitheatre Denver	July 1	\$136,917 \$15.95/\$14.95/ \$13.50	9,000 sellout	Feyline Presents
CROSBY, STILLS & NASH THE BAND	Red Rocks Amphitheatre Denver	July 10	\$136,763 \$15.95/\$14.95	9,000 sellout	Feyline Presents
ROBERT PLANT	Market Square Arena Indianapolis	July 5	\$127,080 \$15	8,472 13,000	Sunshine Promotions
RICK SPRINGFIELD 'TIL TUESDAY	LSU Assembly Center Baton Rouge, La.	July 6	\$123,989 \$14.50	8,551 sellout	Beaver Prods.
TOM PETTY & THE HEARTBREAKERS LONE JUSTICE	Sun Dome Tampa, Fla.	July 12	\$122,514 \$14	9,218 sellout	Gulf Artists Prods.
BRYAN ADAMS KIM MITCHELL	Mesker Music Theater Evansville, Ind.	July 9	\$121,500 \$13.50	9,000 sellout	Sunshine Promotions
BRYAN ADAMS KIM MITCHELL	Veterans Auditorium Des Moines	July 5	\$119,164 \$13.50	8,827 sellout	Beaver Prods.
REO SPEEDWAGON CHEAP TRICK	Freedom Hall Johnson City, Tenn.	July 6	\$118,703 \$13.50/\$12.50	8,990 sellout	Sunshine Promotions
DAN FOGELBERG	Irvine Meadows Amphitheatre Laguna Hills, Calif.	July 14	\$118,512 \$17.50/\$12.50	7,704 15,000	Avalon Attractions
ERIC CLAPTON GRAHAM PARKER & THE SHOT	Sandstone Amphitheatre Bonner Springs, Kan.	July 9	\$117,908 \$15.50/\$11.50	9,153 16,008	Feyline Presents
RICK SPRINGFIELD 'TIL TUESDAY	Monroe (La.) Civic Center	July 8	\$111,412 \$14.50	7,958 sellout	Beaver Prods.
ERIC CLAPTON	Indianapolis Sports & Music Center	July 6	\$111,197 \$13.50/\$12.50	8,283 8,700	Sunshine Promotion
LUTHER VANDROSS CHERYL LYNN	San Francisco Civic Center	July 13	\$104,302 \$20/\$17.50/\$15	5,527 5,700	Bill Graham Presents
JIMMY BUFFETT & THE CORAL REEFER BAND	Chastain Park Atlanta	June 21	\$100,816 \$18.50/\$16.50/\$13.50	6,351 sellout	Alex Cooley Prods.
ALABAMA	Comiskey Park Chicago	July 3	\$99,169 \$7.50	30,360 unlimited	Dale Morris & Associates
NEW YORK FRESH FESTIVAL	MECCA Arena Milwaukee	June 26	\$94,105 \$11	8,946 sellout	Pace Concerts/CW & Associates
TOM PETTY & THE HEARTBREAKERS RANK & FILE	Omaha Civic Auditorium	June 28	\$93,510 \$14.50/\$13.50	7,192 10,000	Contemporary Presentations
NEW YORK FRESH FESTIVAL	Public Hall Cleveland	June 30	\$90,414 \$12/\$8.50	8,692 11,000	Pace Concerts/CW & Associates/ Hank LaConti
LUTHER VANDROSS CHERYL LYNN	San Francisco Civic Center	July 11	\$86,325 \$20/\$17.50/\$15	4,503 5,700	Bill Graham Presents
OAK RIDGE BOYS MARK GRAY	Westbury (N.Y.) Music Fair	June 30	\$86,253 \$16.75	5,559 5,724	In-House
AL JARREAU DAVID SANBORN	Indianapolis Sports & Music Center	July 5	\$82,558 \$13.50/\$12.50	6,123 7,400	Sunshine Promotions
AMY GRANT PHILIP BAILEY	Compton Terrace Phoenix	July 4	\$76,090 \$13.50/\$12.50/ \$11.50	6,123 20,000	Sunshine Promotions

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MTM Music Building Songwriter Roster

BY EDWARD MORRIS

NASHVILLE MTM Music Group here has signed nearly two dozen songwriters to its three-company publishing wing. And although the preponderance of activity is in country music—just as it has been in its record division—MTM is stressing the creation of across-the-charts copyrights.

"As soon as everyone quits worrying about what's pop and what's country," says publishing director Meredith Stewart, "we'll have more quality music. We listen to as much as we can off the streets because we want to keep fresh music going."

Prior to coming to MTM, Stewart headed publishing for Loretta Lynn's Coal Miners Music. Working with Stewart are professional manager Bernie Walters, formerly with

ATV Music and Leon Russell, and song-plugger Bob Stafford, late of Silverline-Goldline Music.

MTM's fledgling catalogs are Lawyer's Daughter (BMI), Uncle Artie (ASCAP) and Blu-Pal (SESAC).

Several of the newly signed writers are also MTM Records artists, including Holly Dunn, Judy Rodman, Bill Thornbury, Mike Ragogna (of the Almost Brothers act), Richard Chisum and Mike Sanders, finalists in the 1984 Wrangler Country Showdown, and P.J. and Doug Voltage, of the Voltage Brothers'.

Dunn, who wrote for CBS Songs, and Rodman, who has a cut with Dave Loggins on the new Loretta Lynn album, both saw their first MTM singles hit the country charts. The Voltage Brothers' upcoming single, "Love Is A Criminal," will be MTM Records' debut in the r&b

market.

Also on the writing roster are Rick and Janis Carnes, whose credits include "You Put The Blue In Me," "Can't Even Get The Blues" and "Pins & Needles"; rock writers Ron Miller and Nick DiStefano; recent BMI award winner (for "The Sound Of Goodbye") Hugh Prestwood; Fred Knipe, Radney Foster, Billy Aerts, Melba Westmoreland, Pat Lawless, Anne Stokes, Bill Lloyd and Beth Nielsen Chapman.

MTM has the next Linda Clifford cut, "Real Love (Please Stand Up)," which will also be on the soundtrack of the movie "Head On." Rodman's current single, "You're Gonna Miss Me When I'm Gone," is by Prestwood; the debut country single from Almost Brothers, "Don't Tell Me Love Is Kind," is by Ragogna.



BMI and I. Broadcast Music Inc. has signed RCA artist Hillary Kanter to a longterm writer agreement. Pictured at the signing are BMI senior vice president Frances Preston (seated, left) and Kanter, and, standing from left, BMI's Del Bryant, producer Even Stevens and BMI's Roger Sovine and Joe Moscheo.

NASHVILLE SCENE

by Kip Kirby



LINDA RONSTADT may not be returning to Nashville, but it appears she's returning to country music, at least for one album. Ronstadt is in the studio in Los Angeles working on what will be her first all-country album in years.

She's cut three duets with singer/songwriter J.D. Souther, plus one new original tune. The rest of the two-record set will reportedly contain re-released material from earlier Ronstadt albums. Elektra is hoping to have the Ronstadt country package ready in the stores by fall for Christmas gift-giving.

It will be interesting to see how country fans respond to Ronstadt after her rock, standards and operatic ventures; our guess is that with the right song choices, it won't take any time for her to get back on

Ronstadt is returning to some familiar sounds

country playlists. The album is being supervised by Ronstadt's longtime producer/manager Peter Asher.

NOW THAT Don Williams and John Conlee have left MCA Records, will they head over to rejoin Jim Foglesong at Capitol/EMI America? One who already has is Tanya Tucker. She's also reuniting with producer Jerry Crutchfield for her debut Capitol/EMI album, and found time to headline a Caesar's Palace engagement in Las Vegas with Ray Stevens.

Speaking of Don Williams, by the way, Nashville got a chuckle recently when the normally reticent entertainer suddenly launched a public diatribe against the new formula Coca-Cola in a local Nashville newspaper. Said one industry executive who has known Williams for years and was astonished to see him so uncharacteristically outspoken: "All these years of hijackings, hostages, gas crises and environmental disasters—and it takes a change in a soft drink to rile Don."

KATHY MATTEA got so engrossed watching Gary Morris' soundcheck at Music Village U.S.A. two weeks ago when they were booked there together that she slipped off the stage and fell on her arm. When the pain hadn't subsided shortly before her first set of the night, Mattea went to a nearby hospital emergency room.

But she still managed to go on for her 6 p.m. show

only a half hour behind schedule. And from the performances she delivered in both sets, no one in the audience had any inkling she had her arm taped in an Ace bandage.

Not to be outdone, Mel McDaniel also slipped and fell (not onstage but in a Florida hotel room). But, thinking he had merely bruised some ribs, he neglected to visit a doctor—until he got to California, that is, when he realized he couldn't ignore the pain any longer.

McDaniel says he was surprised to learn that, instead of bruised ribs, he had three broken ones. However, it still hasn't slowed the singer down on his current tour, and won't delay the release of his forthcoming Capitol album.

BEAT RODEO, a delightful '60s mix of Buddy Holly and the Beatles with splashes of country instrumentation dancing through its arrangements, is IRS Records' first country experiment. So committed to Beat Rodeo is IRS that label president Jay Boberg is making his first visit to Nashville for the band's Aug. 3 showcase at Rooster's. Also in the audience to see Beat Rodeo will undoubtedly be much of the local MCA Records staff (MCA distributes IRS), as well as executives from Criterion Music.

Criterion not only represents such IRS song catalogs as the Police, Sting, Let's Active and the Alarm, but also Rodney Crowell, Rosanne Cash and Larry Willoughby. Willoughby and Memphis writer Keith Sykes will showcase the night before the Beat Rodeo show when they headline the Boardwalk Cafe.

RUSTY VAIL, a lovely California singer who brought part of her band with her to Nashville for a recent Bluebird Cafe showcase, turned in a most impressive debut here. Vail (whose sister and roommate is actress Elizabeth Ashley) says she wanted to see if her songwriting abilities would go over in Nashville, an issue quickly resolved by the instantaneous audience response she received during her powerful performance.

Vail had a full house at the Bluebird (not easy to do when you're unknown and from out of town), including former Orleans lead singer John Hall. Hall has been in Nashville lately working on unnamed projects. Could they include a revival of Orleans, perhaps? Hall's not saying, exactly, but he indicates it's definitely not out of the question, and adds that he's had "awfully positive" label reactions to such a possibility.

Dirt Band Push Targets Non-Commercial Radio, TV

BY KIP KIRBY

NASHVILLE The Nitty Gritty Dirt Band is the subject of an unusual promotion strictly geared toward public radio and tv stations.

A 12-inch single containing "Leon McDuff" and "Telluride," two cuts from the Dirt Band's new "Partners, Brothers And Friends" album, is being shipped early in August to approximately 150 non-commercial radio stations, most of which are also affiliated with National Public Radio.

Another 100 or so public television stations will be sent a five-and-a-half minute video clip containing a live performance of "Telluride," interviews with band members Jimmy Ibbotson and John McEuen conducted during a recent concert appearance at Red Rocks near Denver, and scenic panoramas of the Colorado city after which the song is named.



Two on the Road. Gary Morris joins Kathy Mattea on the KHAK audience appreciation show in Cedar Rapids, Iowa.

The emphasis is on the acoustic side of the Nitty Gritty Dirt Band's music, with both single and video prepared specifically for the public broadcasting outlets.

Overseeing the promotion is Jerry Mills, who was hired by Warner Bros. Records to research the needs of public radio and tv stations as an alternative marketing method for the label. Prior to this project, Mills experimented with smaller-scale versions for Emmylou Harris' "Ballad Of Sally Rose" album and John McEuen's debut solo release.

Mills, a one-time mandolinist sideman with the Nitty Gritty Dirt Band, notes that a majority of public radio stations devote extensive programming hours to non-mainstream music. And, he adds, this indicates a potential sales market and avenue of exposure.

"There are 150 of these stations doing whole shows around acoustic programming," Mills says. "They're playing songs that are never heard on commercial radio."

Pointing out that acoustic music always has been part of the Dirt Band's sound, Warner Bros. executive Nick Hunter adds, "A lot of the group's fans are in the 30- to 40-year-old age bracket, people who don't listen to country radio but might buy albums if they heard cuts they like."

Warner Bros. is shouldering the cost of the 12-inch single and splitting the production cost of the video with Feyline's Chuck Morris (the band's manager). Doug Stewart, whose previous video credits include projects with the Police, U2 and John Denver, directed the clip for "Telluride," with Mills serving as producer.

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EVERGREEN MEETS THE INDIE LABEL CHALLENGE

NASHVILLE The challenge of existing in today's marketplace as an independent country label is being met by Evergreen Records.

The two-year-old label is headquartered in Nashville. Its roster of artists—Robin Lee, Lobo, Narvel Felts—recently expanded with the addition of Freddy Weller.

Following a string of charted singles, Evergreen is preparing to release its first album this month, Narvel Felts' "Hey Lady." Following this will be self-titled debut album by Robin Lee, and a Freddy Weller album titled "Shootin' From The Heart."

Evergreen's vice president and

head of a&r, veteran producer Johnny Morris, says he's a convert to the effectiveness of video as a marketing tool since a clip done for Lee's single "Want Ads" spurred airplay by country stations who added the single after receiving copies of the video. (The clip was also picked up by HBO.) Evergreen has done two videos thus far, with a third one scheduled for Lee's next single.

Meanwhile, Evergreen is concentrating efforts on the current pairing of Lee and Lobo. Their duet, "Paint The Town Blue," is said to be getting strong reaction from programmers, and Lee has visited stations in five Southeast markets to

help promote it. The label mailed out 2,000 posters to key secondary markets and its distributors, following up with 1,600 T-shirts similarly plugging the duet.

Morris says he recognizes the value of secondary markets, non-reporting stations and the indie distribution network in terms of Evergreen's success. "It's a building process for an indie label, and most major stations frankly admit they don't have room for us until we prove we can have a hit," he explains.

Evergreen has formed its own in-house marketing and distribution department to coordinate shipping

and merchandising efforts. T.J. Sharp has been named sales manager for the label, and Jacque Sharp has joined as marketing coordinator.

Simultaneously, a separate in-house booking agency has been formed under the name TSJ to handle touring for Evergreen artists. "Again, it's a question of control," says Morris. "When you're the little guy, you have to do things yourself."

Staff for Evergreen has grown to six in the past year, and the label has hired Aristo Music Associates Inc. in Nashville to handle its public relations.

KIP KIRBY

FOR WEEK ENDING JULY 27, 1985

Billboard TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	9	HANK WILLIAMS, JR. WARNER/CURB 25267/WARNER BROS. (8.98)	6 weeks at No. One FIVE-O
2	2	2	23	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
3	3	3	15	THE DAK RIDGE BOYS MCA 5555 (8.98)	STEP ON OUT
4	5	4	19	WILLIE NELSON COLUMBIA FC 40008	ME AND PAUL
5	4	5	18	GEORGE STRAIT MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
6	6	6	11	LEE GREENWOOD MCA 5582 (8.98) (CD)	GREATEST HITS
7	7	7	18	CONWAY TWITTY WARNER BROS. 25207 (8.98)	DON'T CALL HIM A COWBOY
8	10	11	10	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
9	13	14	11	RONNIE MILSAP RCA AHL1-5425 (8.98)	GREATEST HITS VOL. 2
10	14	16	9	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
11	12	13	22	SAWYER BROWN CAPITOL/CURB ST-12391/CAPITOL (8.98)	SAWYER BROWN
12	8	8	36	THE JUDDS ● RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
13	9	12	21	DOLLY PARTON RCA AHL1-5414 (8.98)	REAL LOVE
14	11	10	49	RAY CHARLES COLUMBIA FC-39415	FRIENDSHIP
15	15	15	15	MERLE HAGGARD EPIC FE-39602	KERN RIVER
16	16	9	17	MEL MCDANIEL CAPITOL 12402 (8.98)	LET IT ROLL
17	17	19	44	EXILE EPIC FE-39424	KENTUCKY HEARTS
18	22	23	11	JOHN SCHNEIDER MCA 5583 (8.98)	TRYING TO OUTFRIN THE WIND
19	18	18	39	RICKY SKAGGS EPIC FE-39410 (CD)	COUNTRY BOY
20	21	20	39	GEORGE STRAIT ● MCA FE-5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
21	20	21	15	CRYSTAL GAYLE WARNER BROS. 25154 (8.98)	NOBODY WANTS TO BE ALONE
22	26	31	4	ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
23	24	25	9	CHARLY MCCLAIN EPIC FE 39871	RADIO HEART
24	23	22	39	EARL THOMAS CONLEY RCA AHL1-5175 (8.98)	TREADIN' WATER
25	27	32	10	RESTLESS HEART RCA CPL1-5369 (5.98)	RESTLESS HEART
26	28	27	63	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
27	33	—	2	JANIE FRICKE COLUMBIA 39975	SOMEBODY ELSE'S FIRE
28	29	30	15	THE KENDALLS MERCURY 824-250-1/POLYGRAM (8.98)	TWO HEART HARMONY
29	31	48	5	DAN FOGELBERG FULL MOON/EPIC FE 39616/EPIC	HIGH COUNTRY SNOWS
30	19	17	40	ANNE MURRAY CAPITOL SJ-12363 (8.98) (CD)	HEART OVER MIND
31	32	33	9	VERN GOSDIN COMPLEAT 671012/POLYGRAM (8.98)	TIME STOOD STILL
32	25	24	25	EMMYLOU HARRIS WARNER BROS. 25205 (8.98)	THE BALLAD OF SALLY ROSE
33	34	35	4	LACY J. DALTON COLUMBIA FC 40028	CAN'T RUN AWAY FROM YOUR HEART
34	42	44	8	T.G. SHEPPARD COLUMBIA FC 40007	'LIVIN' ON THE EDGE
35	35	43	67	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON
36	37	40	8	JOHNNY LEE WARNER BROS. 25210 (8.98)	KEEP ME HANGIN' ON
37	40	45	4	EDDIE RABBITT WARNER BROS. 1-25278 (8.98)	EDDIE RABBITT #1'S
38	39	37	10	ATLANTA MCA 5576 (8.98)	ATLANTA

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	36	36	48	THE OAK RIDGE BOYS ● MCA 5496 (8.98) (CD)	GREATEST HITS 2
40	30	28	125	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	HANK WILLIAMS JR'S GREATEST HITS
41	45	47	12	TAMMY WYNETTE EPIC 39971 (8.98)	SOMETIMES WHEN WE TOUCH
42	38	38	7	MERLE HAGGARD MCA 5573 (8.98)	HIS BEST
43	44	34	17	BARBARA MANDRELL MCA 5566 (8.98) (CD)	GREATEST HITS
44	43	41	25	ED BRUCE RCA AHL1-5324 (8.98)	HOME COMING
45	46	29	17	REBA MCENTIRE MERCURY 824-342-1/POLYGRAM (8.98)	THE BEST OF REBA MCENTIRE
46	47	42	19	SYLVIA RCA AHL1-5413 (8.98)	ONE STEP CLOSER
47	48	49	52	GLEN CAMPBELL ATLANTIC/AMERICA 90164/ATLANTIC (8.98)	LETTER TO HOME
48	54	—	2	JIMMY BUFFETT MCA 5600 (8.98)	THE LAST MANGO IN PARIS
49	49	46	117	JOHN CONLEE MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS
50	52	65	3	MAC DAVIS MCA 5590 (8.98)	TILL I MADE IT WITH YOU
51	51	60	123	ALABAMA ▲ ² RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
52	50	53	8	KEITH STEGALL EPIC 39892	KEITH STEGALL
53	41	26	59	HANK WILLIAMS, JR. ● WARNER/CURB 25088/WARNER BROS. (8.98)	MAJOR MOVES
54	56	56	175	WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
55	57	58	19	NICOLETTE LARSON MCA 5556 (8.98)	SAY WHEN
56	58	61	14	KATHY MATTEA MERCURY 824-308-1/POLYGRAM (8.98)	FROM MY HEART
57	55	51	37	DAN SEALS EMI-AMERICA ST-17131 (8.98)	SAN ANTONE
58	63	64	201	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
59	60	68	14	THE WHITES MCA/CURB 5562/MCA (8.98)	WHOLE NEW WORLD
60	61	70	7	LOUISE MANDRELL RCA AHL1-5454 (8.98)	MAYBE MY BABY
61	67	73	24	STEVE WARINER MCA 5545 (8.98)	ONE GOOD NIGHT DESERVES ANOTHER
62	64	50	32	RAY STEVENS MCA 5517 (8.98)	HE THINKS HE'S RAY STEVENS
63	NEW	▶		REBA MCINTYRE MCA 5585	HAVE I GOT A DEAL FOR YOU
64	NEW	▶		THE BELLAMY BROTHERS MCA/CURB 5586	HOWARD & DAVID
65	NEW	▶		NITTY GRITTY DIRT BAND WARNER BROS. 25304	PARTNERS, BROTHERS AND FRIENDS
66	53	39	37	JOHN CONLEE MCA 5521 (8.98)	BLUE HIGHWAY
67	59	57	377	WILLIE NELSON ▲ ³ COLUMBIA JC 35305 (CD)	STARDUST
68	72	59	6	LEON EVERETTE MERCURY 8240309-1/POLYGRAM	WHERE'S THE FIRE
69	62	66	176	ALABAMA ▲ ³ RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
70	71	72	47	JOHN SCHNEIDER MCA 5495 (8.98)	TOO GOOD TO STOP NOW
71	68	62	90	GEORGE STRAIT ● MCA 5450 (8.98)	RIGHT OR WRONG
72	65	63	37	REBA MCENTIRE MCA 5516 (8.98)	MY KIND OF COUNTRY
73	70	71	6	VINCE GILL RCA CPL-5348	THE THINGS THAT MATTER
74	66	54	68	HANK WILLIAMS, JR. ● WARNER/CURB 23924/WARNER BROS. (8.98)	MAN OF STEEL
75	74	75	36	WAYLON JENNINGS RCA AHL1-5325 (8.98) (CD)	WAYLON'S GREATEST HITS - VOL. 2

○ 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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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	4	13	LOVE DON'T CARE 1 week at No. One. N.LARKIN, E.T. CONLEY (E.T. CONLEY, R. SCRUGGS)	EARL THOMAS CONLEY RCA 14060
2	3	5	13	OLD HIPPIE E.GORDY, JR., J.BOWEN (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 52579/MCA
3	4	6	11	40 HOUR WEEK (FOR A LIVIN') H.SHEDD, ALABAMA (D.LOGGINS, L.SILVER, D.SCHLITZ)	ALABAMA RCA 14085
4	5	7	12	I'M FOR LOVE J.BOWEN, H.WILLIAMS, JR. (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-29022/WARNER BROS.
5	7	8	11	HIGHWAYMAN C.MOMAN (J.WEBB)	W. JENNINGS, W. NELSON, J. CASH, K. KRISTOFFERSON COLUMBIA 38-04881
6	8	10	10	REAL LOVE D.MALLOY (D.MALLOY, R.BRANNON, R.MCCORMICK)	DOLLY PARTON (DUET WITH KENNY ROGERS) RCA 14058
7	1	2	15	DIXIE ROAD J.CRUTCHFIELD (D.GOODMAN, M.A.KENNEDY, P.ROSE)	LEE GREENWOOD MCA 52564
8	10	13	11	I DON'T THINK I'M READY FOR YOU J.E.NORMAN (DORFF, BROWN, REYNOLDS, GARRETT)	ANNE MURRAY CAPITOL 5472
9	11	16	11	SHE'S SINGLE AGAIN B.MONTGOMERY (C.CRAIG, P.MCCANN)	JANIE FRICKE COLUMBIA 38-04896
10	12	18	9	THE FIREMAN J.BOWEN, G.STRAIT (M.VICKERY, W.KEMP)	GEORGE STRAIT MCA 52586
11	14	19	8	LOVE IS ALIVE B.MAHER (K.M.ROBBINS)	THE JUDDS RCA/CURB 14093/RCA
12	13	17	12	SAVE THE LAST CHANCE B.LOGAN, R.MCCOLLISTER (W.ALDRIDGE, R.BYRNE)	JOHNNY LEE WARNER BROS. 7-29021
13	16	24	9	I DON'T KNOW WHY YOU DON'T WANT ME D.MALLOY (R.CASH, R.CROWELL)	ROSANNE CASH COLUMBIA 38-04809
14	18	26	8	MODERN DAY ROMANCE M.MORGAN, P.WORLEY (K.BROOKS, D.TYLER)	NITTY GRITTY DIRT BAND WARNER BROS. 7-29027
15	17	23	11	(LOVE ALWAYS) LETTER TO HOME H.SHEDD (C.JACKSON)	GLEN CAMPBELL ATLANTIC/AMERICA 7-99647/ATLANTIC
16	9	9	13	LASSO THE MOON S.DORFF, J.E.NORMAN (S.DORFF, M.BROWN)	GARY MORRIS WARNER BROS. 7-29028
17	19	25	10	CAROLINA IN THE PINES J.E.NORMAN (M.MURPHEY)	MICHAEL MARTIN MURPHEY EMI-AMERICA 8265
18	20	27	9	I WANT EVERYONE TO CRY T.DUBOIS, S.HENDRICKS (W.NEWTON, M.NOBLE)	RESTLESS HEART RCA 14086
19	21	28	8	USED TO BLUE R.SCRUGGS (F.KNOBLOCK, B.LABOUNTY)	SAWYER BROWN CAPITOL/CURB 5477/CAPITOL
20	23	31	10	I NEVER MADE LOVE (TILL I MADE IT WITH YOU) J.BOWEN (B.MCDILL)	MAC DAVIS MCA 52573
21	25	33	7	HAVE I GOT A DEAL FOR YOU J.BOWEN, R.MCINTIRE (M.P.HEENEY, J.LEAP)	REBA MCINTIRE MCA 52604
22	6	3	15	HELLO MARY LOU J.KENNEDY (G.PITNEY, C.MANGFARACINA)	THE STALTER BROTHERS MERCURY 880-685-7/POLYGRAM
23	28	35	6	MY TOOT TOOT S.SIMEN, F.SOILEAU, H.P.MEAUX (S.SIMEN)	ROCKIN' SIDNEY EPIC 34-05430
24	30	36	6	DRINKIN' AND DREAMIN' J.BRIDGES, G.SCRUGGS (T.SEALS, M.D.BARNE S)	WAYLON JENNINGS RCA 14094
25	33	39	5	I FELL IN LOVE AGAIN LAST NIGHT J.L.WALLACE, T.SKINNER (P.OVERTREET, T.SCHUYLER)	THE FORESTER SISTERS WARNER BROS. 7-28988
26	15	1	16	FORGIVING YOU WAS EASY W.NELSON (W.NELSON)	WILLIE NELSON COLUMBIA 38-04847
27	29	34	9	IF YOU BREAK MY HEART B.FISHER (M.GARVIN, B.JONES, T.SHAPIRO)	THE KENDALLS MERCURY 880-828-7/POLYGRAM
28	34	38	8	YOU CAN'T RUN AWAY FROM YOUR HEART M.MORGAN, P.WORLEY (W.WALDMAN, J.PHOTOLOG)	LACY J. DALTON COLUMBIA 38-04884
29	36	40	7	PRETTY LADY K.LEHNING (K.STEGALL)	KEITH STEGALL EPIC 34-04934
30	37	42	6	COLD SUMMER DAY IN GEORGIA G.WATSON, L.BOOTH (D.KNUTSON, A.L.OWENS)	GENE WATSON EPIC 34-05407
31	39	47	5	CRY JUST A LITTLE BIT B.MAHER (B.HEATLIE)	SYLVIA RCA 14107
32	22	21	12	FOOLED AROUND AND FELL IN LOVE R.HALL (E.BISHOP)	T.G. SHEPPARD COLUMBIA 38-04890
33	40	48	4	BETWEEN BLUE EYES AND JEANS C.TWITTY, D.HENRY, R.TREAT (K.MCDUFFIE)	CONWAY TWITTY WARNER BROS. 7-28966
34	24	20	13	DIM LIGHTS, THICK SMOKE (AND LOUD LOUD MUSIC) V.GOSDIN, R.JONES (J.MAPHIS, R.L.MAPHIS, M.FIDLER)	VERN GOSDIN COMPLEAT 142/POLYGRAM
35	42	63	3	LOST IN THE FIFTIES (IN THE STILL OF THE NIGHT) R.MILSAP, T.COLLINS, R.GALBRAITH (M.REID, T.SEALS, F.PARRIS)	RONNIE MILSAP RCA 14135
36	26	15	13	IT'S ALL OVER NOW J.ANDERSON, L.BRADLEY, J.E.NORMAN (B.S.WOMACK)	JOHN ANDERSON WARNER BROS. 7-29002
37	44	50	5	HOMETOWN GOSSIP R.SKAGGS, M.MORGAN (G.DAVIS, R.ALLEN)	THE WHITES MCA/CURB 52615/MCA
38	46	53	4	WITH JUST ONE LOOK IN YOUR EYES N.WILSON, SNEED BROTHERS (S.DAVIS, D.MORGAN)	CHARLY MCCLAIN (WITH WAYNE MASSEY) EPIC 34-05398
39	43	49	6	HOTTEST "EX" IN TEXAS R.BAKER (B.BLACKMON, L.TRAUGHBER, C.VIPPERMAN)	BECKY HOBBS EMI-AMERICA 8273
40	47	67	3	SHE'S COMIN' BACK TO SAY GOODBYE E.STEVENS, E.RABBITT, J.BOWEN (E.RABBITT, E.STEVENS)	EDDIE RABBITT WARNER BROS. 7-28976
41	31	14	15	IT'S A SHORT WALK FROM HEAVEN TO HELL J.BOWEN, J.SCHNEIDER (K.BELL, T.SKINNER, J.L.WALLACE)	JOHN SCHNEIDER MCA 52567
42	50	60	4	MEET ME IN MONTANA P.WORLEY, K.LEHNING (P.DAVIS)	MARIE OSMOND (WITH DAN SEALS) CAPITOL/CURB 5478/CAPITOL
43	49	57	4	KERN RIVER M.HAGGARD, G.MARTIN, R.REYNOLDS (M.HAGGARD)	MERLE HAGGARD EPIC 34-05426
44	27	12	13	IT AIN'T GONNA WORRY MY MIND B.SHERRILL (R.LEIGH)	RAY CHARLES AND MICKY GILLEY COLUMBIA 38-04860
45	32	11	17	SHE'S A MIRACLE B.KILLEN (J.PENNINGTON, S.LEMAIER)	EXILE EPIC 34-04864
46	53	64	4	BLUE HIGHWAY B.LOGAN (D.HENRY, D.WOMACK)	JOHN CONLEY MCA 52625
47	35	22	15	OPERATOR, OPERATOR E.RAVEN, P.WORLEY (L.WILLOUGHBY, J.WILLOUGHBY)	EDDY RAVEN RCA 14044
48	38	29	11	HE BURNS ME UP H.SHEDD (B.SPRINGFIELD)	LANE BRODY EMI-AMERICA 8266
49	54	61	4	LET A LITTLE LOVE COME IN B.MEVIS (B.MCDILL)	CHARLEY PRIDE RCA 14134
50	45	30	17	SHE KEEPS THE HOME FIRES BURNING R.MILSAP, T.COLLINS, R.GALBRAITH (D.MORGAN, P.TRIMMER, M.REID)	RONNIE MILSAP RCA 14034

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	55	59	5	PAINT THE TOWN BLUE J.MORRIS (R.LAVOIE)	ROBIN LEE AND LOBO EVERGREEN 1033
52	63	77	3	IF IT WEREN'T FOR HIM E.GORDY, JR. (V.GILL, R.CASH)	VINCE GILL RCA 14140
53	59	65	4	HE WON'T GIVE IN A.REYNOLDS (J.PIERCE)	KATHY MATTEA MERCURY 880 667-7/POLYGRAM
54	57	62	5	I'LL BE YOUR FOOL TONIGHT D.TOLLE (T.ARATA)	JIM GLASER MCA/NOBLE VISION 52619/MCA
55	64	—	2	LOVE TALKS B.KILLEN (B.JONES, M.GARVIN, T.SHAPIRO)	RONNIE MCDOWELL EPIC 34-05404
56	60	69	5	GYPSIES IN THE PALACE J.BOWEN, M.UTLEY, T.BROWN (J.BUFFETT, G.FREY, W.JENNINGS)	JIMMY BUFFETT MCA 52607
57	69	—	2	YOU MAKE ME WANT TO MAKE YOU MINE R.LANDIS (D.LOGGINS)	JUICE NEWTON RCA 14139
58	48	41	14	SIZE SEVEN ROUND (MADE OF GOLD) B.SHERRILL (M.FIELDS, G.LUMPKIN)	GEORGE JONES AND LACY J. DALTON EPIC 34-04876
59	65	79	3	I WILL DANCE WITH YOU B.BECKETT (J.W.ROUTH)	KAREN BROOKS (WITH JOHNNY CASH) WARNER BROS. 7-28979
60	41	37	9	YOU DONE ME WRONG H.SHEDD (R.PRICE, S.JONES)	MEL TILLIS RCA 14061
61	52	46	7	DON'T MAKE ME WAIT ON THE MOON B.BECKETT, J.E.NORMAN (J.MCBRIDE)	SHELLY WEST WARNER BROS. 7-28997
62	70	74	3	NOBODY EVER GETS ENOUGH LOVE K.LEHNING (D.MORGAN, S.A.DAVIS)	CON HUNLEY CAPITOL 5485
63	71	82	3	YOU CAN LEAD A HEART TO LOVE (BUT YOU CAN'T MAKE IT FALL) S.BUCKINGHAM (J.CHAMBERS, L.JENKINS, M.TWITTY)	TAMMY WYNETTE EPIC 34-05399
64	58	43	18	LITTLE THINGS R.CHANCEY (B.BARBER)	THE OAK RIDGE BOYS MCA 52556
65	74	—	2	RHYTHM GUITAR E.HARRIS, P.KENNERLEY (E.HARRIS, P.KENNERLEY)	EMMYLOU HARRIS WARNER BROS. 7-28952
66	51	32	17	HEART TROUBLE T.BROWN, J.BOWEN (K.ROBBINS, D.GIBSON)	STEVE WARINER MCA 52562
67	68	72	4	WHEN SOMETHING IS WRONG WITH MY BABY J.KENNEDY, J.STAMPLEY (I.HAYES, D.PORTER)	JOE STAMPLEY EPIC 34-05405
68	79	—	2	HEART DON'T DO THIS TO ME J.BOWEN, L.LYNN (J.WILDE, K.VASSY)	LORETTA LYNN MCA 52621
69	77	—	2	TWENTIETH CENTURY FOOL L.BUTLER (B.NEARLY, J.PHOTOLOG)	KENNY ROGERS LIBERTY 1525/CAPITOL
70	NEW	▶		SOME FOOLS NEVER LEARN T.BROWN, J.BOWEN (J.S.SHERRILL)	STEVE WARINER MCA 52644
71	NEW	▶		SMOOTH SAILING (ROCK IN THE ROAD) B.MONTGOMERY, S.BUCKINGHAM (J.SLATE, S.PIPPIN, M.GRAY)	MARK GRAY COLUMBIA 338-05403
72	62	45	19	NOBODY WANTS TO BE ALONE M.MASSER (M.MASSER, R.FLEMING)	CRYSTAL GAYLE WARNER BROS. 7-29050
73	66	58	6	WHY NOT TONIGHT D.HUNGATE, J.BOWEN (C.WATERS, B.JONES, T.SHAPIRO)	ATLANTA MCA 52603
74	84	—	2	WHAT USED TO BE CRAZY J.CHAMBERS (J.CHAMBERS, L.JENKINS)	BAMA BAND COMPLEAT 144/POLYGRAM
75	NEW	▶		DROWNING IN MEMORIES B.LOGAN (G.NICHOLSON, C.RAINS)	T GRAHAM BROWN CAPITOL 5499
76	81	—	2	YOU JUST HURT MY LAST FEELING B.BOBO, R.PENNINGTON (H.COCHRAN, R.PORTER)	SAMMI SMITH STEP ONE 342
77	73	66	7	MAKE-UP AND FADED BLUE JEANS J.BOWEN (M.HAGGARD)	MERLE HAGGARD MCA 52595
78	56	44	18	MAYBE MY BABY R.C.BANNON (E.CARMEN)	LOUISE MANDRELL RCA 14039
79	NEW	▶		FIGHTIN' FIRE WITH FIRE C.HARDY (B.HARDEN)	RAZZY BAILEY MCA 52628
80	72	55	7	A GOOD LOVE DIED TONIGHT B.RICE (R.MURRAH)	LEON EVERETTE MERCURY 880-829-7/POLYGRAM
81	NEW	▶		HEAVEN KNOWS B.BARTON (R.SQUIRES, B.WILLIAMS, J.DARRELL)	AUDIE HENRY CANYON CREEK 85-5020
82	NEW	▶		YOU COULD BE THE ONE WOMEN B.ARLEDGE (J.BACON, E.TREE)	CHANCE MERCURY 880 959-7/POLYGRAM
83	61	52	8	YOU CAN'T MEASURE MY LOVE R.RUFF (D.BRAMLET, B.BURNETTE)	CARLETTE LUV 107
84	NEW	▶		HARD BABY TO ROCK L.ROGERS (M.COLLE, P.THOMAS, D.LUTTRELL)	TARI HENSLEY MERCURY 880 801-7
85	NEW	▶		A FAR CRY FROM YOU J.KENNEDY (S.EARLE, J.HINSON)	CONNIE SMITH EPIC 34-05414
86	67	56	6	UNWED FATHERS G.DAVIES, L.SKLAR (B.BRADDOCK, J.PRINE)	GAIL DAVIES RCA 14095
87	76	70	4	ROCKIN' IN A BRAND NEW CRADLE S.BUCKINGHAM, J.E.NORMAN (J.CHAMBERS, L.JENKINS)	TERRI GIBBS WARNER BROS. 7-28993
88	75	68	18	MY OLD YELLOW CAR K.LEHNING (T.SCHUYLER)	DAN SEALS EMI-AMERICA 8261
89	78	54	9	DIXIE TRAIN C.JACKSON (C.JACKSON, J.WEATHERLY)	CARL JACKSON COLUMBIA 38-04926
90	82	75	20	LET IT ROLL (LET IT ROCK) J.KENNEDY (E.ANDERSON)	MEL MCDANIEL CAPITOL 5458
91	NEW	▶		ALICE RITA AND DANA C.FIELDS (C.W.FIELDS)	DAVID WALSH CHARTA 196
92	83	71	20	DON'T CALL HIM A COWBOY C.TWITTY, D.HENRY, R.TREAT (D.HUPP, J.MCRAE, B.MORRISON)	CONWAY TWITTY WARNER BROS. 7-29057
93	80	51	19	COUNTRY BOY R.SKAGGS (T.COLTON, R.SMITH, A.LEE)	RICKY SKAGGS EPIC 34-04831
94	92	90	4	THE EYES HAVE IT L.MORTON (R.GILES, B.FISCHER)	LEE WRIGHT PRAIRIE DUST 5185
95	86	80	8	ONE BIG FAMILY R.MCDOWELL, E.WINFREY (R.MCDOWELL, M.REID, T.SEALS)	THE HEART OF NASHVILLE COMPLEAT 679001-7/POLYGRAM
96	87	84	15	GO DOWN EASY D.FOGELBERG, M.LEWIS (J.BOLOTIN)	DAN FOGELBERG FULL MOON/EPIC 34-04835/EPIC
97	89	83	5	MY SPECIAL ANGEL D.KNIGHT (J.DUNCAN)	JAMES & MICHAEL YOUNGER PERMIAN 82011/MCA
98	90	78	8	ANY TIME J.E.NORMAN (H.LAWSON)	THE OSMOND BROTHERS WARNER/CURB 7-28982/WARNER BROS.
99	91	88	13	IT'S JUST ANOTHER HEARTACHE E.PRESTIDGE, J.E.NORMAN (S.BOGARD, R.GILES)	BANDANA WARNER BROS. 7-29029
100	94	93	23	IN A NEW YORK MINUTE B.KILLEN (M.GARVIN, T.SHAPIRO)	RONNIE MCDOWELL EPIC FE-39954

Products with the greatest airplay and sales gains this week. ♦ Video clip availability. ● Recording Industry Assn. of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.

Billboard Hot Country Singles SALES & AIRPLAY

A ranking of the top 30 country singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Country Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT COUNTRY POSITION
		TITLE	ARTIST	
1	2	LOVE DON'T CARE	EARL THOMAS CONLEY	1
2	5	OLD HIPPIE	THE BELLAMY BROTHERS	2
3	4	40 HOUR WEEK (FOR A LIVIN')	ALABAMA	3
4	3	I'M FOR LOVE	HANK WILLIAMS, JR.	4
5	7	HIGHWAYMAN	JENNINGS,NELSON,CASH,KRISTOFFERSON	5
6	8	REAL LOVE	DOLLY PARTON (DUET WITH KENNY ROGERS)	6
7	1	DIXIE ROAD	LEE GREENWOOD	7
8	10	I DON'T THINK I'M READY FOR YOU	ANNE MURRAY	8
9	11	SHE'S SINGLE AGAIN	JANIE FRICKE	9
10	12	THE FIREMAN	GEORGE STRAIT	10
11	14	LOVE IS ALIVE	THE JUDDS	11
12	13	SAVE THE LAST CHANCE	JOHNNY LEE	12
13	16	I DON'T KNOW WHY YOU DON'T WANT ME	ROSANNE CASH	13
14	17	MODERN DAY ROMANCE	NITTY GRITTY DIRT BAND	14
15	19	I WANT EVERYONE TO CRY	RESTLESS HEART	18
16	20	MY TOOT TOOT	ROCKIN' SIDNEY	23
17	21	CAROLINA IN THE PINES	MICHAEL MARTIN MURPHEY	17
18	23	(LOVE ALWAYS) LETTER TO HOME	GLEN CAMPBELL	15
19	25	USED TO BLUE	SAWYER BROWN	19
20	15	FORGIVING YOU WAS EASY	WILLIE NELSON	26
21	27	I NEVER MADE LOVE (TILL I MADE IT WITH YOU)	M.DAVIS	20
22	6	HELLO MARY LOU	THE STATLER BROTHERS	22
23	—	HAVE I GOT A DEAL FOR YOU	REBA MCENTIRE	21
24	22	SHE'S A MIRACLE	EXILE	45
25	9	LASSO THE MOON	GARY MORRIS	16
26	18	IT'S A SHORT WALK FROM HEAVEN TO HELL	JOHN SCHNEIDER	41
27	30	IF YOU BREAK MY HEART	THE KENDALLS	27
28	28	IT'S ALL OVER NOW	JOHN ANDERSON	36
29	26	DIM LIGHTS, THICK SMOKE (AND LOUD MUSIC)	VERN GOSDIN	34
30	29	OPERATOR, OPERATOR	EDDY RAVEN	47

THIS WEEK	LAST WEEK	AIRPLAY		HOT COUNTRY POSITION
		TITLE	ARTIST	
1	2	LOVE DON'T CARE	EARL THOMAS CONLEY	1
2	4	40 HOUR WEEK (FOR A LIVIN')	ALABAMA	3
3	3	OLD HIPPIE	THE BELLAMY BROTHERS	2
4	5	I'M FOR LOVE	HANK WILLIAMS, JR.	4
5	7	HIGHWAYMAN	JENNINGS,NELSON,CASH,KRISTOFFERSON	5
6	9	REAL LOVE	DOLLY PARTON (DUET WITH KENNY ROGERS)	6
7	10	I DON'T THINK I'M READY FOR YOU	ANNE MURRAY	8
8	11	SHE'S SINGLE AGAIN	JANIE FRICKE	9
9	13	THE FIREMAN	GEORGE STRAIT	10
10	14	LOVE IS ALIVE	THE JUDDS	11
11	12	SAVE THE LAST CHANCE	JOHNNY LEE	12
12	8	LASSO THE MOON	GARY MORRIS	16
13	16	(LOVE ALWAYS) LETTER TO HOME	GLEN CAMPBELL	15
14	17	I DON'T KNOW WHY YOU DON'T WANT ME	ROSANNE CASH	13
15	18	CAROLINA IN THE PINES	MICHAEL MARTIN MURPHEY	17
16	1	DIXIE ROAD	LEE GREENWOOD	7
17	19	MODERN DAY ROMANCE	NITTY GRITTY DIRT BAND	14
18	21	USED TO BLUE	SAWYER BROWN	19
19	22	I WANT EVERYONE TO CRY	RESTLESS HEART	18
20	23	I NEVER MADE LOVE (TILL I MADE IT WITH YOU)	M.DAVIS	20
21	25	HAVE I GOT A DEAL FOR YOU	REBA MCENTIRE	21
22	28	DRINKIN' AND DREAMIN'	WAYLON JENNINGS	24
23	6	HELLO MARY LOU	THE STATLER BROTHERS	22
24	—	I FELL IN LOVE AGAIN LAST NIGHT	FORESTER SISTERS	25
25	29	IF YOU BREAK MY HEART	THE KENDALLS	27
26	30	MY TOOT TOOT	ROCKIN' SIDNEY	23
27	—	YOU CAN'T RUN AWAY FROM YOUR HEART	LACY J. DALTON	28
28	15	FORGIVING YOU WAS EASY	WILLIE NELSON	26
29	—	PRETTY LADY	KEITH STEGALL	29
30	—	COLD SUMMER DAY IN GEORGIA	GENE WATSON	30

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COUNTRY SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Country Singles chart.

LABEL	NO. OF TITLES ON CHART
MCA (14)	18
MCA/Curb (2)	
MCA/Noble Vision (1)	
Permian (1)	
RCA (15)	16
RCA/Curb (1)	
WARNER BROS. (14)	16
Warner/Curb (2)	
EPIC (13)	14
Full Moon/Epic (1)	
COLUMBIA	9
POLYGRAM	9
Mercury (6)	
Compleat (3)	
CAPITOL (4)	7
Capitol/Curb (2)	
Liberty (1)	
EMI-AMERICA	4
ATLANTIC	1
Atlantic/America (1)	
CANYON CREEK	1
CHARTA	1
EVERGREEN	1
LUV	1
PRAIRIE DUST	1
STEP ONE	1

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

A-Z (LISTED BY TITLE)

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
3	40 HOUR WEEK (FOR A LIVIN')	(Music Corporation Of America, BMI/MCA, ASCAP/Leeds, ASCAP/Patchwork, ASCAP/Don Schlitz, ASCAP)
91	ALICE RITA AND DANA	(Jason Dee, BMI)
98	ANY TIME	(Rightsong, BMI)
33	BETWEEN BLUE EYES AND JEANS	(Hall-Clement, BMI/Lionel Delmore, BMI)
46	BLUE HIGHWAY	(Cross Keys, ASCAP/Oven Bird, ASCAP)
17	CAROLINA IN THE PINES	(Mystery, BMI)
30	COLD SUMMER DAY IN GEORGIA	(Tapadero, BMI/Cavesson, ASCAP)
93	COUNTRY BOY	(Ackee, ASCAP)
31	CRY JUST A LITTLE BIT	(Colgems-EMI, ASCAP)
34	DIM LIGHTS, THICK SMOKE (AND LOUD LOUD MUSIC)	(Comet, BMI)
7	DIXIE ROAD	(Southern Soul, BMI/Window, BMI)
89	DIXIE TRAIN	(CBS, BMI/Latter End, BMI/Bright Sky, ASCAP)
92	DON'T CALL HIM A COWBOY	(Southern Nights, ASCAP)
61	DON'T MAKE ME WAIT ON THE MOON	(April, ASCAP)
24	DRINKIN' AND DREAMIN'	(Two Sons, ASCAP/Blue Lake, BMI/WB, ASCAP)
75	DROWNING IN MEMORIES	(Cross Keys, ASCAP/ChoskeeBottom (Tree Group), ASCAP)
94	THE EYES HAVE IT	(Dejamus, ASCAP/Bobby Fischer, ASCAP)
85	A FAR CRY FROM YOU	(Goldline, ASCAP)
79	FIGHTIN' FIRE WITH FIRE	(King Coal, ASCAP)
10	THE FIREMAN	(Tree, BMI)
32	FOOLED AROUND AND FELL IN LOVE	(Crabshaw, ASCAP)
26	FORGIVING YOU WAS EASY	(Willie Nelson, BMI)
96	GO DOWN EASY	(Irving, BMI/Danor, BMI)
80	A GOOD LOVE DIED TONIGHT	(Blackwood Music, BMI/Shobi, BMI)
56	GYPSIES IN THE PALACE	(Coral Reefer, BMI/Willin' David, BMI/Blue Sky Rider Songs, BMI/Red Cloud, ASCAP)
84	HARD BABY TO ROCK	(Vogue, BMI/Partner, BMI/Sigon, BMI)
21	HAVE I GOT A DEAL FOR YOU	(Songmedia, BMI/Friday Night, BMI)
48	HE BURNS ME UP	(Unichappell, BMI)
53	HE WON'T GIVE IN	(Mulberry Street, ASCAP)
68	HEART DON'T DO THIS TO ME	(Songcastle, MCA/Lionsmate, ASCAP)
66	HEART TROUBLE	(Irving, BMI/Silverline, BMI)
81	HEAVEN KNOWS	(Sawgrass, BMI)
22	HELLO MARY LOU	(Unichappell, BMI/Six Continents, BMI/Champion, BMI) MCA
5	HIGHWAYMAN	(White Oak, ASCAP)
37	HOMETOWN GOSSIP	(Glenwood, ASCAP/Sister John, BMI/Dickerson, BMI)
39	HOTTEST "EX" IN TEXAS	(Grand Coalition, BMI/Grand Alliance, BMI)
13	I DON'T KNOW WHY YOU DON'T WANT ME	(Chelcalt, BMI/Atlantic, BMI/Coolwell, ASCAP/Granite, ASCAP)
8	I DON'T THINK I'M READY FOR YOU	(Happy Trails, BMI/Music Corporation Of America, BMI)
25	I FELL IN LOVE AGAIN LAST NIGHT	(Writers Group, BMI/Scarlet Moon, BMI)
20	I NEVER MADE LOVE (TILL I MADE IT WITH YOU)	(Hall-Clement, BMI)
18	I WANT EVERYONE TO CRY	(Warner-Tamerlane, BMI/Writers House, BMI/WB, ASCAP/Bob Montgomery, ASCAP)
59	I WILL DANCE WITH YOU	(Song Of Cash, ASCAP)
52	IF IT WEREN'T FOR HIM	(Benefit, BMI/Monster Beach, BMI/Atlantic, BMI)
27	IF YOU BREAK MY HEART	(Cross Keys, ASCAP/Tree, BMI/O'Lyric, BMI)
54	I'LL BE YOUR FOOL TONIGHT	(Grandison, ASCAP/Hacienda, ASCAP)
4	I'M FOR LOVE	(Bocephus, BMI)
100	IN A NEW YORK MINUTE	(Tree, BMI/O'Lyric, BMI)
44	IT AIN'T GONNA WORRY MY MIND	(April, ASCAP/Lion Hearted, ASCAP)
41	IT'S A SHORT WALK FROM HEAVEN TO HELL	(Hall-Clement, BMI)
36	IT'S ALL OVER NOW	(Abkco, BMI)
99	IT'S JUST ANOTHER HEARTACHE	(Vogue, BMI/Dejamus, ASCAP)
43	KERN RIVER	(Mt. Shasta, BMI)
16	LASSO THE MOON	(Ensign, BMI)
49	LET A LITTLE LOVE COME IN	(Hall-Clement, BMI)
90	LET IT ROLL (LET IT ROCK)	(Arc, BMI)
64	LITTLE THINGS	(Reynsong, BMI)
35	LOST IN THE FIFTIES TONIGHT	(Lodge Hall, ASCAP/Two Sons, ASCAP/WB, ASCAP/Lee, BMI)
15	(LOVE ALWAYS) LETTER TO HOME	(Latter End, BMI)
1	LOVE DON'T CARE	(Blue Moon, ASCAP/April, ASCAP/Labor Of Love, BMI)
11	LOVE IS ALIVE	(Irving, BMI)
55	LOVE TALKS	(Cross Keys, ASCAP/Tree, BMI/O'Lyric, BMI)
77	MAKE-UP AND FADED BLUE JEANS	(Shade Tree, BMI)
78	MAYBE MY BABY	(Safespace, BMI/E.C.B., BMI/Warner-Tamerlane, BMI)
42	MEET ME IN MONTANA	(WEB IV, BMI)
14	MODERN DAY ROMANCE	(Golden Bridge, ASCAP/Mota, ASCAP)
88	MY OLD YELLOW CAR	(Deb Dave, BMI/Briar Patch, BMI)
97	MY SPECIAL ANGEL	(Warner-Tamerlane, BMI)
23	MY TOOT TOOT	(Sid Sim, BMI/Flattown, BMI)
62	NOBODY EVER GETS ENOUGH LOVE	(Tom Collins, BMI/Tapadero, BMI)
72	NOBODY WANTS TO BE ALONE	(Almo, ASCAP/Prince Street, ASCAP/Irving, BMI/Eaglewood, BMI)
2	OLD HIPPIE	(Bellamy Bros., ASCAP)
95	ONE BIG FAMILY	(Heart Of Nashville Foundation, ASCAP/BMI)
47	OPERATOR, OPERATOR	(Goldline, ASCAP/Granite, ASCAP)
51	PAINT THE TOWN BLUE	(Lynn Shawn, BMI/Guyasuta, BMI)
29	PRETTY LADY	(April, ASCAP/Keith Stegall, ASCAP)
6	REAL LOVE	(Deb Dave, BMI/Mallven, ASCAP/Cottonpatch, ASCAP)
65	RHYTHM GUITAR	(Emmylou, ASCAP/Irving, BMI)
87	ROCKIN' IN A BRAND NEW CRADLE	(Cross Keys, ASCAP)
12	SAVE THE LAST CHANCE	(Rick Hall, ASCAP/Terry Wood Ford, ASCAP)
50	SHE KEEPS THE HOME FIRES BURNING	(Tom Collins, BMI/Collins Court, ASCAP/Lodge Hall, ASCAP)
45	SHE'S A MIRACLE	(Pacific Island, BMI/Tree, BMI)
40	SHE'S COMIN' BACK TO SAY GOODBYE	(Deb Dave, BMI/Briarpatch, BMI)
9	SHE'S SINGLE AGAIN	(Blackwood Music, BMI/April, ASCAP/New and Used, ASCAP)
58	SIZE SEVEN ROUND (MADE OF GOLD)	(Taylor And Watts, BMI/Algee, BMI)
71	SMOOTH SAILING (ROCK IN THE ROAD)	(Warner, BMI/Down N'Dixie, BMI/Irving, BMI)
70	SOME FOOLS NEVER LEARN	(SweetBaby, BMI)
69	TWENTIETH CENTURY FOOL	(WB, ASCAP/Nearlytunes, ASCAP/Warner-Tamerlane, BMI/Nearlysong, BMI)
86	UNWED FATHERS	(Tree, BMI/Big Ears, ASCAP/Bruised Orange, ASCAP)
19	USED TO BLUE	(Montage, BMI/Captain Crystal, BMI)
74	WHAT USED TO BE CRAZY	(Cross Keys, ASCAP)
67	WHEN SOMETHING IS WRONG WITH MY BABY	(Irving, BMI/Pronto, BMI)
73	WHY NOT TONIGHT	(Tree, BMI/Cross Keys, ASCAP/O'Lyric, BMI)
38	WITH JUST ONE LOOK IN YOUR EYES	(Tapadero, BMI/Little Shop Of Morgansongs, BMI)
63	YOU CAN LEAD A HEART TO LOVE(BUT YOU CAN'T MAKE IT FALL)	(Cross Keys, ASCAP/Neverbreak(Tree Group), ASCAP)
83	YOU CAN'T MEASURE MY LOVE	(Littlefoot, BMI/Nekkid, BMI)
28	YOU CAN'T RUN AWAY FROM YOUR HEART	(Screen Gems-EMI, BMI/Moon & Stars, BMI/Berger Bits, ASCAP)
82	YOU COULD BE THE ONE WOMEN	(WB Music, ASCAP)
60	YOU DONE ME WRONG	(Cedarwood, BMI/Fort Knox, BMI)
76	YOU JUST HURT MY LAST FEELING	(Tree, BMI/Southwing, ASCAP)
57	YOU MAKE ME WANT TO MAKE YOU MINE	(Leeds, ASCAP/Patchworks, ASCAP)

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent filed 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.

JANIE FRICKE, 'RELUCTANT' NO MORE, KEEPING BUSY

BY EDWARD MORRIS

NASHVILLE As the first release from her newest album continues to edge toward familiar top 10 territory, Janie Fricke is promoting the album, "Somebody's Else's Fire," with the same methodical steadiness that led to her being dubbed "the reluctant superstar," back in the late '70s when she was making the transition from studio backup work to onstage soloist.

The Columbia artist has done the requisite video (her second one) for her new single, "She's Single Again." She recently visited record distributors in Atlanta, Los Angeles

and Washington, covering all the promotional amenities from having dinners with the accounts to singing for the employees in the warehouses.

In Washington, Fricke also made the round of radio stations. In Atlanta, she toured the facility that distributes records to all U.S. military bases.

Despite a generally depressed summer concert market for country artists, Fricke reports a full schedule—in some cases working as a single act, and in others packaged with Merle Haggard, the Oak Ridge Boys or Exile.

Observing that "a lot of parks

and other places of entertainment have gone out of business because the acts have put their prices too high," Fricke asserts, "We've kept our prices real reasonable."

Winning the Country Music Assn.'s female vocalist award in 1982 and 1983 was a big career leap for the Indiana native, but she credits her two and a half years of touring with Alabama as being her single greatest boost.

"It was the best thing that could have ever happened to me," she says. "All that exposure just helped me so much. At that time I was still pretty unestablished. A lot of people didn't know who I was."

Her first No. 1 record, "Don't Worry 'Bout Me Baby," also surfaced in 1982.

For most of the '70s, Fricke was building a first-rate reputation as a jingle singer in Memphis, and later, Nashville. But her vocal versatility—the quality that made her a prize catch for commercial producers—was something of a drawback when she changed careers.

"Doing commercials, the producers would always have to tell me what they thought I should sound like," she recalls. "So I would have to change my voice every session. All of a sudden, I was doing records, and I was supposed to find

my own identity and sound my own way. It was kind of hard at first."

Billy Sherrill initially took Fricke under his production tutelage. Later she switched briefly to Jim Ed Norman. Finally, she came to her present producer, Bob Montgomery. By her account, these switches have always been at her label's insistence.

She says she's still puzzled about the "reluctant superstar" tag: "I was never sorry I made a decision to start recording. I was just slow in getting started—and I wanted to be slow. I didn't want to jump into being a solo artist and trying to have a

(Continued on opposite page)

Billboard

HOT COUNTRY SINGLES ACTION

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RADIO MOST ADDED



RETAIL BREAKOUTS

NATIONAL 129 REPORTERS

NEW ADDS	TOTAL ON
36	36
28	70
27	82
25	70
21	36

STEVE WARINER	SOME FOOLS NEVER LEARN	MCA	36	36
JUICE NEWTON	YOU MAKE ME WANT TO MAKE YOU MINE	RCA	28	70
VINCE GILL	IF IT WEREN'T FOR HIM	RCA	27	82
RONNIE MCDOWELL	LOVE TALKS	EPIC	25	70
MARK GRAY	SMOOTH SAILING (ROCK IN THE ROAD)	COLUMBIA	21	36

NATIONAL 64 REPORTERS

NUMBER REPORTING

THEFORESTERSISTERS	IFELLINLOVEAGAINLASTNIGHT	WARNERBROS	24
WAYLON JENNINGS	DRINKIN' AND DREAMIN'	RCA	24
LACY J. DALTON	YOU CAN'T RUN AWAY FROM YOUR HEART	COLUMBIA	20
REBA MCENTIRE	HAVE I GOT A DEAL FOR YOU	MCA	17
GENE WATSON	COLD SUMMER DAY IN GEORGIA	EPIC	12

REGION 1 CT, MA, ME, NY State, RI, VT

- WGNA Albany, NY
- WBOS Boston, MA
- WYRK Buffalo, NY
- WOKQ Dover, NH
- WPOR-FM Portland, ME
- WHIM Providence, RI
- WSEN-FM Syracuse, NY

REGION 2 DE, D.C., MD, NJ, NY Metro, PA, WV

- WCAO Baltimore, MD
- WRKZ Hershey, PA
- WHN New York City, NY
- WXTU Philadelphia, PA
- WPXK Washington, DC
- WWVA Wheeling, WV

REGION 3 FL, GA, NC, SC, East TN, VA

- WJAZ Albany, GA
- WWNC Asheville, NC
- WPLD Atlanta, GA
- WGUS Augusta, GA
- WXBQ Bristol, VA
- WEZL Charleston, SC
- WSOC-FM Charlotte, NC
- WDOD Chattanooga, TN
- WUSY Chattanooga, TN
- WCOS Columbia, SC
- WGTO Cypress Springs, FL
- WFNC Fayetteville, NC
- WESC Greenville, SC
- WCRJ Jacksonville, FL
- WIVK Knoxville, TN
- WWOD Lynchburg, VA
- WCMS Norfolk, VA
- WHOD Orlando, FL
- WWKA Orlando, FL
- WPAP Panama City, FL
- WKIX Raleigh, NC
- WRNL Richmond, VA
- WSLC Roanoke, VA
- WQYK St. Petersburg, FL
- WIRK West Palm Beach, FL
- WTQR Winston-Salem, NC

REGION 4 IL, IN, KY, MI, OH, WI

- WSLR Akron, OH
- WYNE Appleton, WI
- WUSN Chicago, IL
- WUBE Cincinnati, OH
- WGAR-FM Cleveland, OH
- WMNI Columbus, OH
- WONE Dayton, OH
- WCXI-AM/FM Detroit, MI
- WWWW Detroit, MI
- WAXX-FM Eau Claire, WI
- WROZ Evansville, IN
- WGEE Green Bay, WI
- WFMS Indianapolis, IN
- WIRE Indianapolis, IN
- WITL Lansing, MI
- WAMZ Louisville, KY
- WTSO Madison, WI
- WMIL Milwaukee, WI
- WXCL Peoria, IL
- WKKN Rockford, IL

REGION 5 IA, KS, MN, MO, NE, ND, OK, SD

- KHAK Cedar Rapids, IA
- KSO Des Moines, IA
- KLXL Dubuque, IA
- KFGO Fargo, ND
- KWMT Fort Dodge, IA
- KFKF Kansas City, MO
- WDAF Kansas City, MO
- KEBC Oklahoma City, OK
- WOW Omaha, NE
- KTTS Springfield, MO
- KUSA St. Louis, MO
- WIL-FM St. Louis, MO
- KTPK Topeka, KS
- KVOO Tulsa, OK
- KFDI Wichita, KS

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

REGION 6 AL, AR, LA, MS, West TN, TX

- KEAN-AM/FM Abilene, TX
- KMML Amarillo, TX
- KASE Austin, TX
- WYNK Baton Rouge, LA
- WZZK Birmingham, AL
- KOUL Corpus Christi, TX
- WTVY Dothan, AL
- KHEY 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
- WNQE New Orleans, LA
- KYXX Odessa, TX
- WPMO Pascagoula, MS
- KBUC San Antonio, TX
- KKYX San Antonio, TX
- KRMD Shreveport, LA
- KWKH Shreveport, LA
- WACO Waco, TX
- KLUR-FM Wichita Falls, TX

REGION 7 AZ, Southern CA, CO, HI, Southern NV, NM, UT

- KRST Albuquerque, NM
- KUZZ Bakersfield, CA
- KSSS Colorado Spring, CO
- KBRQ-AM/FM Denver, CO
- KLZ Denver, CO
- KYGO Denver, CO
- KQIL Grand Junction, CO
- KVEG Las Vegas, NV
- KIKF Orange, CA
- KNIX-FM Phoenix, AZ
- KSOP Salt Lake City, UT
- KCUB Tucson, AZ

REGION 8 AK, Northern CA, ID, MT, Northern NV, OR, WA, WY

- KGHL Billings, MT
- KGEM Boise, ID
- KHSL Chico, CA
- KUGN Eugene, OR
- KMAK Fresno, CA
- KMIX Modesto, CA
- KNEW Oakland, CA
- KUPL-AM/FM Portland, OR
- KWJJ Portland, OR
- KOLO Reno, NV
- KRAK Sacramento, CA
- KGAY Salem, OR
- KMPS Seattle, WA
- KGA Spokane, WA
- KRPM Tacoma, WA

REGION 1 CT, MA, ME, NY State, RI, VT

- Peter's One Stop Norwood, MA
- Record Town Latham, NY

REGION 2 DE, D.C., MD, NJ, NY Metro, PA, WV

- A&C Records Pittsburgh, PA
- Elkins One Stop Charleston, WV
- J.E.K. Enterprises Baltimore, MD
- Kemp Mill Beltsville, MD
- Mobile One-Stop Pittsburgh, PA
- Musical Sales Baltimore, MD

REGION 3 FL, GA, NC, SC, East TN, VA

- Bibb One Stop Charlotte, NC
- Dean's Record One Stop Richmond, VA
- Lieberman Norcross, GA
- One-Stop Records Atlanta, GA
- Peaches Clearwater, FL
- Peaches West Palm Beach, FL
- Record Bar Atlanta, GA
- Record Bar Columbus, GA
- Ripete Records Fayetteville, NC
- Sounds Familiar Columbia, SC
- Southern Music Orlando, FL
- Tucker's Record Shop Knoxville, TN

REGION 4 IL, IN, KY, MI, OH, WI

- Ambat/Record Theater Cincinnati, OH
- Arc Distributing Cincinnati, OH
- Arrow Dist Solon, OH
- Gemini One-Stop Cleveland, OH
- Martin & Snyder Dearborn, MI
- National Record Mart Akron, OH
- National Record Mart St. Clairsville, OH
- Radio Doctors Milwaukee, WI
- Singer One Stop Chicago, IL
- Sounds Unlimited Niles, IL
- Wax Works Owensboro, KY

REGION 5 IA, KS, MN, MO, NE, ND, OK, SD

- Lieberman Kansas City, MO
- Lieberman Minneapolis, MN
- Musical Sales Minneapolis, MN
- Phil's One Stop Oklahoma City, OK
- Uptown Records St. Louis, MO

REGION 6 AL, AR, LA, MS, West TN, TX

- ABC One Stop San Antonio, TX
- Camelot Austin, TX
- Central South One-Stop Nashville, TN
- E&R One Stop San Antonio, TX
- Handleman Co. Little Rock, AR
- Lieberman Dallas, TX
- Music City One-Stop Nashville, TN
- Poplar Tunes Memphis, TN
- Record Bar Baton Rouge, LA
- Record Bar New Orleans, LA
- Record Service Houston, TX
- Sound Warehouse Metairie, LA
- Southwest Distributing Houston, TX
- Top Ten Records Dallas, TX
- Western Merch. One Stop Dallas, TX

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.

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Country



McDowell and Masses. Epic recording artist Ronnie McDowell takes the stage during the three-day Budweiser Downtown Hoedown in Detroit. The free event—which also featured Glen Campbell, Charley Pride, Earl Thomas Conley, Reba McEntire, Shelly West, John Anderson and Pinkard & Bowden—drew 610,000 country fans. It was promoted by radio station WWWW.

Burgess, McLean In Administration Deal

NASHVILLE Davé Burgess Enterprises has signed a longterm administration agreement with singer/writer Don McLean and his publisher, the Benny Bird Co. Burgess, who is also administrator for Hank Williams Jr.'s Bocephus Music, is negotiating a record contract for McLean, who has not recorded since 1981.

Among McLean's most active copyrights are "American Pie," "And I Love You So" and "Vincent."

Burgess can be reached at (615) 791-0002.

For the Record

In a story about Super Country Cruises (Billboard, July 13), American Travel should have received credit for handling the first two cruises.

JANIE FRICKE

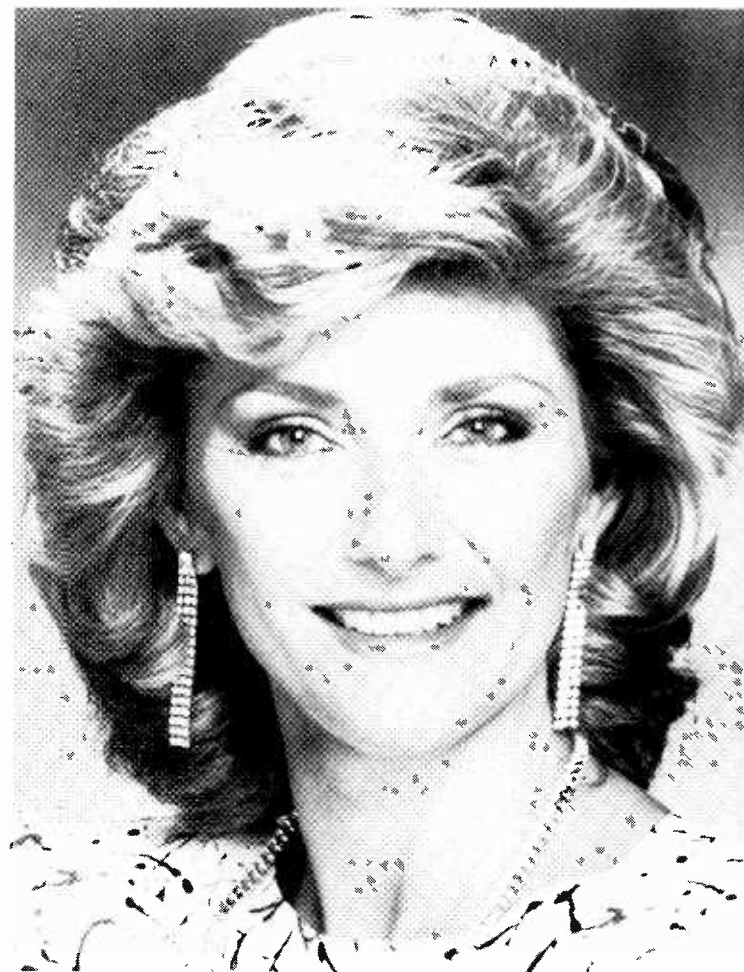
(Continued from page 46)

big, hot No. 1 hit right off the bat.

"I didn't know about choosing good songs at the beginning, and I didn't know what kind of songs I wanted to be doing, and I didn't want to tour a lot. I still wanted to be able to do studio work."

Her schedule has now all but divorced her from jingle work, although last year she did one for McDonald's. In the past few months, she has also done album duets with fellow CBS artists Merle Haggard, Ray Charles and George Jones.

Fricke is managed by her husband, Randy Jackson, and booked through William Morris.

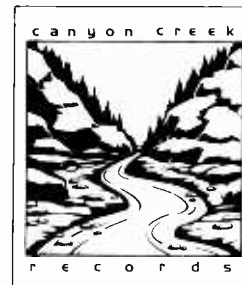


Janie Fricke

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NEW SINGLE ATTACKS APARTHEID

Arthur Baker, Little Steven Team for 'Sun City'

BY NELSON GEORGE

NEW YORK South Africa is the source of an important philosophical debate in the record industry: Should American artists turn down lucrative engagements at South Africa's Sun City resort, or should they decline to let politics stand in the way of making music?

Two prominent white American musicians have sided with those urging a boycott of that area, and they've made a record to spread the message. "Sun City," produced by Arthur Baker and Steve "Little Steven" Van Zandt, former guitarist in Bruce Springsteen's band and former EMI America recording artist, condemns entertainers who have played the resort. The two hope to get other performers to contribute vocals to the yet-unsigned single.

"Sun City" is the outgrowth of several trips to South Africa by Little Steven within the last year. "During his visits there he met with leaders of the political opposition and found that there were many different views on how to defeat apartheid," Baker says. "But what they all agreed on was that American entertainers should not play Sun City."

"They said, 'Spread that message.' He wrote the song and made

a demo, which we expanded, on and then cut the track June 15."

Since then, the two men have been approaching artists and record companies about getting involved in the project. The record's arrangement has the dynamic rhythms and breaks associated with Baker's many dance productions and remixes, while the lyrics and the naming of acts who played Sun City recall the intensity of Little Steven's two EMI albums.

In fact, the direct references to recording artists have made some labels leery of the record. "I'd be willing to remove the references if a label really objected," Baker says. "I feel it is important for this record to come out in a major way, so I wouldn't let that stand in the way."

Several members of the rap community, among them Afrika Bambaataa, Melle Mel, Run-D.M.C. and Kurtis Blow, have expressed interest in appearing with Little Steven on "Sun City." Baker is now reaching out to entertainers who have turned down appearances at the South African resort.

One major white rock band reportedly expressed concern that it might be too soon after the Live Aid broadcast for a record aimed at aiding anti-apartheid forces. But Baker counters, "This is something that

needs to be said, because the general public and performers of every type have to be made sensitive to the issue."

Baker has, as usual, been busy with a number of projects. The most important is the preparation of his first solo album for Epic. The album's highlight may be "Addiction," a duet between Eddie Kendricks and David Ruffin with Daryl Hall and John Oates providing backing vocals. Baker, who did arrangements for the ex-Temptations' first appearance with Hall & Oates at the Apollo Theatre, says a medley single featuring Kendricks, Ruffin, Hall and Oates singing "My Girl" and "The Way You Do the Things You Do" will be released as a single from the live album recorded at the Harlem entertainment landmark.

An animated video of Baker's "Eight Arms To Hold You" from the "Goonies" soundtrack is now in post-production.



Platinum Blond. Tina Turner is honored at the recent Black Radio Exclusive conference in Los Angeles for the quadruple platinum success of her "Private Dancer" album. From left, Capitol Records' marketing/promotion senior vice president Walter Lee, the label's black promotion vice president Ronnie Jones and Manhattan Records promotion vice president Varnell Johnson hold on to Tina's jewelry.

Bill Withers Records Again

Singer Gets 'Past the Front Desk'

BY STEVEN IVORY

LOS ANGELES Where has Bill Withers been?

In the early to mid-'70s, such hits as "Ain't No Sunshine," "Grandma's Hands" and "Use Me" established the singer/songwriter as one of the most consistent artists of the period. However, Withers grew inactive after 1977. A 1980 "Greatest Hits" package on Columbia was his last album release.

"Watching Me, Watching You," his first album of all-new material in almost a decade, marks Withers' formal return. During his years of relative inactivity, Withers says, he was "at my house, making love to my wife and raising my kids."

That comment offers a rather thin veil for Withers' disdain for the big business tactics of making music. "The reason I hadn't released a record of my own before now is that

I couldn't get my music past the front desk," he claims. "Not just at Columbia, but anywhere."

"I don't want to name names, but my music was turned down by the best of them. The answer I usually got was that no one wanted to hear my kind of music. So I went back to my house, put some ribs on the grill, had friends over and just basically lived my life."

Withers in fact credits some of those friends with fueling his pursuit of recording. The prodding of some of his musician friends led Withers to contribute lead vocals to the Crusaders' "Soul Shadows" and Grover Washington Jr.'s "Just The Two Of Us," the latter earning Withers a Grammy in 1982 for best r&b vocal performance. Still, Withers says, the album he recorded after winning the Grammy "is somewhere on a shelf" because no one thought it was commercial enough to release.

"I've never put my happiness in the hands of people behind a desk at a record company," he says. "Sure, I was disappointed that I wasn't recording, but making records didn't stop me from enjoying life. I'm a man, a survivor. I can always get a nine-to-five and go on about my life."

Instead, Withers is cautiously going about the task of resurrecting his career. He doesn't have a manager ("Why do I need one? To tell me what I already know?"), but says he would consider employing one if he decides to tour.

THE RHYTHM & THE BLUES

by Nelson George



THE OFFICES OF Tommy Boy Records are on the second floor of a rather nondescript building on Manhattan's fashionable East Side. But once a month it is filled with the sounds of New Yorkers from farther uptown and all around the Big Apple. On that day, label president Tom Silverman and female funkmaster Monica Lynch hold open auditions for rappers, human beat boxes, and even people who sing and play instruments.

On July 11, a particularly humid day, Tommy Boy's offices were jam packed with amateur hip-hoppers of every description. The most flamboyant were the Unknown Rappers, a duo who wore paper bags over their heads as they recited a hook that went "Popcorn, peanuts, puppet MCs," which even had their rivals chanting along. Guess you had to be there.

More mainstream in the Run-D.M.C. style of macho were Rap Magic from Paterson, N.J. Everyone was impressed that a group from way out in Paterson could throwdown. A duo called Eternal Force from Queens had one of the evening's best couplets: "Took her to see 'The Mutilator' / She turned out to be a lady vampire."

The audition's most controversial performance was by Domination from the Bronx. His rap "Change The Record" claimed that everybody in the room was nothing but "Run-D.M.C. biters," and that he was going to "house" them with his new style. Domination got points for heart, but overall the response was chilly.

Even if Tommy Boy signs no one from these auditions—which seems unlikely considering the number of quality rappers and singers who showcased their wares—these monthly opportunities create much good will for the label. The old days when people could just walk into a label and audition are mostly gone. But this blast from the past suggests just how much talent there still is out on America's street corners.

SHORT STUFF: Prince gives his first major interview in five years to Rolling Stone in August. The now short-haired star talks about all the things you want to know about, but not in the detail you'd wish . . . There is talk that a sequel to "The Last Dragon" is set to film in September, with Michael Schultz returning as director, but minus Vanity . . . The respect in which the former members of Chic are held by the rock community was underscored at the Live Aid concerts. In addition to playing with the Power Station, drummer

Tony Thompson joined Phil Collins in playing with the reunited Led Zepplin, while Nile Rodgers strummed behind both Madonna and the concluding "We Are The World" jam. And don't forget that "A View To A Kill," performed in Philadelphia by Duran Duran, was produced by Bernard Edwards.

Freddie Jackson, now opening for Melba Moore, will hit the road on his own in August and September, capitalizing on the surprising success of his "Rock Me Tonight" single and album . . . Geri Hirschey's "Nowhere To Run," a history of soul music told via profiles, is now available in paperback from Penguin. . .

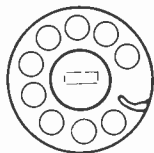
Tommy Boy opens its doors to amateur hip-hoppers

Jesse Johnson's new A&M single "I Want My Girl" may be a pop/AC breakthrough for the ex-Time guitarist . . . Arif Mardin, just finished with Peabo Bryson, is producing Culture Club's next album and parts of David Bowie's next effort, and will begin work with his favorite singer, Chaka Khan, in late August . . . Jeffrey Osborne is appearing in a 30-second television and radio spot encouraging membership in the NAACP. The commercial is sponsored by Coors beer, a company that last last year signed a fair share agreement with the NAACP that guaranteed the hiring of more blacks by the brewery.

Kenny Gamble and Leon Huff are near a deal with Manhattan Records that would involve the O'Jays and Phyllis Hyman. The O'Jays' album is already completed and would contain two of Gamble & Huff's trademark "message" songs, "I Love America" and "Eyes On Africa." The Hyman project is yet to be completed. Meanwhile, the former Arista signee can be heard on Joe Sample's MCA single "The Survivor" . . . Rumors are floating about that the lead singer of a prominent Los Angeles vocal group is at odds with the strong-willed head of his label over his future. The singer reportedly wants out, but the label head is reluctant to let him go . . . Sheila E. is back with a new single, "Sister Fate," on Prince's Paisley Park imprint. The album will be called "Romance 1600." Later this summer look for another single, "Polyrock," from the "Krush Groove" soundtrack on Warner Bros.

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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	3	SAVE YOUR LOVE (FOR #1)	RENE & ANGELA	1
2	2	HANGIN' ON A STRING	LOOSE ENDS	3
3	1	ROCK ME TONIGHT	FREDDIE JACKSON	7
4	5	WHO'S HOLDING DONNA NOW	DEBARGE	2
5	6	ATTACK ME WITH YOUR LOVE	CAMEO	4
6	7	I WONDER IF I TAKE YOU HOME	LISA-LISA/FULL FORCE	6
7	13	FREEWAY OF LOVE	ARETHA FRANKLIN	5
8	4	RASPBERRY BERET	PRINCE & THE REVOLUTION	8
9	9	19	PAUL HARDCASTLE	9
10	10	TOO MANY GAMES	MAZE FEATURING FRANKIE BEVERLY	14
11	18	GLOW	RICK JAMES	11
12	16	THINKING ABOUT YOUR LOVE	SKIPWORTH & TURNER	12
13	17	ITCHIN' FOR A SCRATCH	THE FORCE MD'S	13
14	20	IT'S OVER NOW	LUTHER VANDROSS	10
15	14	TELEPHONE	DIANA ROSS	15
16	11	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	23
17	8	CAN YOU HELP ME	JESSE JOHNSON'S REVUE	24
18	22	I'M SORRY	WILL KING	26
19	12	SUSSUDIO	PHIL COLLINS	22
20	27	STIR IT UP	PATTI LABELLE	16
21	—	SEXY WAYS	THE FOUR TOPS	21
22	19	MATERIAL THANGZ	DEELE	30
23	15	SANCTIFIED LADY	MARVIN GAYE	37
24	—	LEADER OF THE PACK	UTFO	33
25	29	INTO THE GROOVE	MADONNA	19
26	25	DOUBLE OH-OH	GEORGE CLINTON	35
27	—	IF YOU LOVE SOMEBODY SET THEM FREE	STING	18
28	—	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	17
29	—	FLY GIRL	BOOGIE BOYS	48
30	21	A WOMAN, A LOVER, A FRIEND	KLIQUE	49

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	5	FREEWAY OF LOVE	ARETHA FRANKLIN	5
2	4	WHO'S HOLDING DONNA NOW	DEBARGE	2
3	6	ATTACK ME WITH YOUR LOVE	CAMEO	4
4	1	SAVE YOUR LOVE (FOR #1)	RENE & ANGELA	1
5	9	IT'S OVER NOW	LUTHER VANDROSS	10
6	8	I WONDER IF I TAKE YOU HOME	LISA-LISA/FULL FORCE	6
7	11	GLOW	RICK JAMES	11
8	10	19	PAUL HARDCASTLE	9
9	2	HANGIN' ON A STRING	LOOSE ENDS	3
10	3	RASPBERRY BERET	PRINCE & THE REVOLUTION	8
11	24	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	17
12	16	STIR IT UP	PATTI LABELLE	16
13	21	IF YOU LOVE SOMEBODY SET THEM FREE	STING	18
14	7	THINKING ABOUT YOUR LOVE	SKIPWORTH & TURNER	12
15	23	DANCIN' IN THE KEY OF LIFE	STEVE ARRINGTON	20
16	12	TELEPHONE	DIANA ROSS	15
17	15	ITCHIN' FOR A SCRATCH	THE FORCE MD'S	13
18	20	WHEN YOU LOVE ME LIKE THIS	MELBA MOORE	28
19	19	INTO THE GROOVE	MADONNA	19
20	18	FIDELITY	CHERYL LYNN	25
21	—	WILD AND CRAZY LOVE	THE MARY JANE GIRLS	27
22	29	COOL, CALM, COLLECTED	ATLANTIC STARR	34
23	—	CHERISH	KOOL & THE GANG	29
24	13	TOO MANY GAMES	MAZE FEATURING FRANKIE BEVERLY	14
25	—	I WANT MY GIRL	JESSE JOHNSON'S REVUE	40
26	25	SEXY WAYS	THE FOUR TOPS	21
27	26	SWING LOW	R.J.'S LATEST ARRIVAL	31
28	14	ROCK ME TONIGHT	FREDDIE JACKSON	7
29	—	PLEASURE SEEKERS	THE SYSTEM	38
30	—	WE DON'T NEED ANOTHER HERO	TINA TURNER	36

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BLACK SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot Black Singles chart.

LABEL	NO. OF TITLES ON CHART
ATLANTIC (5)	13
Mirage (2)	
Atlantic/Tommy Boy (1)	
Cotillion (1)	
Garage/Island Trading Co. (1)	
Mirage/Emergency (1)	
Modern (1)	
Philly World (1)	
COLUMBIA	9
MCA (7)	9
Constellation/MCA (1)	
Virgin/MCA (1)	
ARISTA (5)	7
Jive (2)	
RCA (5)	7
Total Experience (2)	
WARNER BROS. (4)	7
Sire (2)	
Paisley Park (1)	
CAPITOL	6
ELEKTRA (3)	6
Solar (2)	
Asylum (1)	
POLYGRAM	6
Mercury (3)	
Atlanta Artists (1)	
De-Lite (1)	
Polydor (1)	
A&M	5
EPIC (2)	5
Portrait (1)	
Private I (1)	
Tabu (1)	
MOTOWN (2)	5
Gordy (3)	
PROFILE	2
CHRYSALIS	1
CONSTELLATION/MCA	1
CRITIQUE	1
DANYA/FANTASY	1
Reality (1)	
ISLAND	1
4th & B'Way (1)	
JAMPACKED	1
PANDISC	1
PAULA	1
PRELUDE	1
SELECT	1
SOUNDTOWN	1
SUNNYVIEW	1
SUTRA	1

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

A-Z (LISTED BY TITLE)

TITLE	Publisher - Licensing Org	Sheet Music Dist.
9	(Oval, ASCAP)	
90	(Blue Mer., ASCAP/Virgin, ASCAP)	
95	(Not Listed)	
87	(Rashida, BMI/Uno/BMI/Gritbit/BMI)	
43	(Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)	
42	(Zomba, ASCAP)	
4	(Larry Jr., BMI/King Kendrick, BMI/All Seeing Eye, ASCAP)	
63	(American League, BMI/Tricky Track, BMI)	
67	(MCA, ASCAP/Klauea, BMI/Rightsong, BMI/Franne Golde, BMI)	
64	(Hip Trip, BMI/Midstar, BMI)	
99	(MCA, ASCAP)	
24	(Crazy People, ASCAP/Almo, ASCAP)	
29	(Delightful, BMI)	
69	(Philly World, BMI)	
92	(Golden Torch, ASCAP/See This House, ASCAP/Gold Horizon, BMI/Sudano Songs, BMI/Black Stallion, BMI)	
34	(Almo, ASCAP/Don't You Know, ASCAP/Music 4 You, ASCAP/Irving, BMI/Pamalybo, BMI)	
20	(Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)	
60	(WB, ASCAP/Bob Montgomery, ASCAP/Restless Heart, ASCAP)	
47	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)	
56	(Temp, BMI)	
96	(Mighty M, ASCAP/Matak, ASCAP/RC, ASCAP/Black Lion, ASCAP)	
35	(Bridgeport, BMI/Duexxon, BMI)	
98	(Funk Groove, ASCAP/Zomba, ASCAP)	
93	(Morrison Leahy, ASCAP/Chappell, ASCAP)	
50	(Kuwa, ASCAP/Fools Prayer, BMI)	
25	(Flyte Tyme, ASCAP)	
48	(Lilo, BMI/Yeldarps, ASCAP)	
32	(IDG, ASCAP)	
100	(Almo, ASCAP/Jodaway, ASCAP)	
5	(Gratlude Sky, ASCAP/Polo Grounds, BMI)	
11	(Stone City, ASCAP/National League, ASCAP)	
3	(Virgin, ASCAP/Brampton, ASCAP)	
54	(Cotillion, BMI/Brantree, BMI/Lovelane, BMI)	
83	(Backlog, BMI)	
52	(Intersong, ASCAP)	
72	(Spectrum VII, ASCAP)	
40	(Crazy People, ASCAP/Almo, ASCAP)	
6	(Personal, ASCAP/Mokjumbi, BMI)	
18	(Magnetic, BMI/Reggatta, BMI/Illegal Songs, BMI)	
45	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
61	(Bee-germaine, BMI)	
55	(Prince Street, ASCAP/Almo, ASCAP/April, ASCAP/Random Notes, ASCAP)	
26	(Temp, BMI)	
19	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP)	
13	(T-girl, BMI/T-Boy, ASCAP/Go-Glo, ASCAP)	
75	(Jobete, ASCAP)	
10	(April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)	
62	(Truman, BMI/Huemar, BMI/CBS, BMI/Diesel, BMI)	
33	(ADRA, BMI/K.E.D., BMI/Mokjumbi, BMI)	
81	(Plan 9, ASCAP/WB, ASCAP)	
86	(Wicked Stepmother, ASCAP/Wedot, ASCAP)	
74	(Irving, BMI/Buchanan, BMI)	
73	(Whooping Crane, BMI)	
94	(MCA, ASCAP/Little Tanya, BMI/Wayne A Braitwaite, ASCAP/New Music Group, BMI) MCA	
30	(Hip Trip, BMI/Deele Reelee, BMI/Midstar, BMI)	
68	(MCA, ASCAP/Bobby Hart, ASCAP)	
58	(Zomba, ASCAP/Willesden, BMI)	
89	(Assorted, BMI/Mighty Three, BMI)	
78	(Adekavode, BMI/Phlesto, BMI/Harrindur, BMI/Keith Diamond, BMI/Willesden, BMI)	
66	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)	
71	(Fame, BMI)	
80	(Worlars, ASCAP)	
59	(April, ASCAP/Midnight Magnet, ASCAP)	
41	(Wakefield, ASCAP)	
76	(Mistral, BMI/WarnerBros., BMI)	
77	(Arlee Three, BMI/Redlock, BMI)	
38	(Science Lab, ASCAP/Green Star, ASCAP)	
97	(Hot-cha, BMI/Unichappell, BMI/Fusti Buzza, BMI)	
84	(WB, ASCAP/Bleu Disque, ASCAP)	
8	(Controversy, ASCAP)	
7	(Bush Burnin', BMI)	
57	(Anjue, ASCAP)	
37	(April, ASCAP/Bug Pie, ASCAP/Connie's Bank Of Music, ASCAP)	
1	(A La Mode, ASCAP)	
17	(Prince Street, ASCAP/Screen Gems-EMI, BMI)	
21	(Anjue, ASCAP)	
70	(Bleung, ASCAP)	
79	(Famous, ASCAP/Ensign, BMI)	
16	(Uncity, ASCAP/No Pain No Gain, ASCAP/Off Backstreet, BMI/Streamline, BMI)	
44	(Womack's London House, ASCAP/Ashtray, BMI)	
82	(Not Fragile, ASCAP/Shapiro Bernstein&Co., ASCAP/Green Star, ASCAP)	
51	(Zomba, ASCAP/Willesden, BMI)	
88	(Skool Boyz, BMI)	
22	(Phil Collins, ASCAP/Pun, ASCAP)	
31	(Arrival, BMI)	
39	(Chappell, ASCAP/Rightsong, BMI/Sookloozy, ASCAP)	
65	(Stoness, ASCAP)	
15	(Pure Love, ASCAP/Bernard Edwards, ASCAP/WB, ASCAP)	
12	(Larry Spier, ASCAP)	
91	(Dyad, BMI/Foster Frees, BMI/Neropub, BMI/Tom John, BMI)	
14	(Amazement, BMI)	
85	(De-Sir Rom, BMI/Su-ma, BMI)	
36	(Irving, BMI/Myaxe, PRS)	
28	(Willesden, BMI)	
2	(Foster Frees, BMI/Garden Rake, BMI/April, ASCAP/Random Notes, ASCAP)	
27	(Stone City, ASCAP/National League, ASCAP)	
49	(Regent, ASCAP/Lena, BMI)	
23	(Little Tanya, BMI/MCA, ASCAP) MCA	
53	(Protoons, ASCAP/Rush Groove, ASCAP)	
46	(Silver Angel, ASCAP)	

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

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



An Inspired Summer. Donna Summer joins Andrae Crouch during his performance at the Christian Broadcast Network's annual luncheon at the Century Plaza Hotel in Los Angeles.

BILLBOARD'S BLACK CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Black Singles, 1948-1984
- Top Ten Black Singles, 1948-1984
- Top Black Singles Of The Year, 1946-1984
- Number One Black Albums, 1965-1984
- Top Ten Black Albums, 1965-1984
- Top Black Albums Of The Year, 1966-1984

WRITE: Billboard Chart Research, Attn: Debra Todd, 1515 Broadway, New York, NY 10036

Billboard

HOT BLACK SINGLES ACTION

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RADIO MOST ADDED



RETAIL BREAKOUTS

NATIONAL 91 REPORTERS

ARTIST	TITLE	NEW ADDS	TOTAL ON
THE POINTER SISTERS	DARE ME	38	65
BAR KAYS	YOUR PLACE OR MINE	27	26
SHANNON	STRONGER TOGETHER	23	29
DAZZ BAND	HOT SPOT	21	21
NATALIE COLE	A LITTLE BIT OF HEAVEN	21	40

NATIONAL 142 REPORTERS

ARTIST	TITLE	NUMBER REPORTING
TINA TURNER	WE DON'T NEED ANOTHER HERO (THUNDERDOME)	15
BILLY OCEAN	MYSTERY LADY	14
STEPHANIE MILLS	BIT BY BIT (THEME FROM FLETCH)	13
JESSE JOHNSON'S REVUE	I WANT MY GIRL	11
TEDDY PENDERGRASS	SOMEWHERE I BELONG	10

REGION 1

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

WILD Boston, MA
WKND Hartford, CT
WNHC New Haven, CT
WDX-FM Rochester, NY

REGION 2

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

WWIN-FM Baltimore, MD
WXYV Baltimore, MD
WRKS New York, NY
WNJR Newark, NJ
WOCQ Ocean City, MD
WDAS-FM Philadelphia, PA
WUSL Philadelphia, PA
WAMO Pittsburgh, PA
WDJY Washington, DC
WHUR Washington, DC

REGION 3

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

WAOK Atlanta, GA
WIGO Atlanta, GA
WVEE Atlanta, GA
WPAL Charleston, SC
WWWZ Charleston, SC
WGIV Charlotte, NC
WPEG Charlotte, NC
WJTT Chatanooga, TN
WDPN Columbia, SC
WRBD Ft. Lauderdale, FL
WQMG Greensboro, NC
WJAX-AM Jacksonville, FL
WJAX-FM Jacksonville, FL
WPDQ Jacksonville, FL
WEDR Miami, FL
WOWI Norfolk, VA
WRAP Norfolk, VA
WORL Orlando, FL
WPLZ Petersburg, VA
WANT Richmond, VA
WEAS Savannah, GA
WRXB St. Petersburg, FL
WWDW Sumter, SC
WANM Tallahassee, FL
WWIL-FM Wilmington, NC
WAAA Winston-Salem, NC

REGION 4

IL, IN, KY, MI, OH, WI

WBMX Chicago, IL
WGCI-FM Chicago, IL
WJPC Chicago, IL
WBLZ Cincinnati, OH
WCIN Cincinnati, OH
WDMT Cleveland, OH
WJMO Cleveland, OH
WZAK Cleveland, OH
WDAO Dayton, OH
WGPR Detroit, MI
WJLB Detroit, MI
WKWM Grand Rapids, MI
WTLC Indianapolis, IN
WJYL Louisville, KY
WLOU Louisville, KY
WLUM Milwaukee, WI
WNOV Milwaukee, WI

REGION 5

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

KPRS Kansas City, MO
KAEZ Oklahoma City, OK
KMJM St. Louis, MO
WESL St. Louis, MO
WZEN St. Louis, MO

REGION 6

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

WXOK Baton Rouge, LA
WATV Birmingham, AL
WENN-FM Birmingham, AL
KNOK Ft. Worth, TX
KCOH Houston, TX
KMJQ Houston, TX
WJMI Jackson, MS
WKKI 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 Cheektowah, NY
Easy Records 1-Stop N. Quincy, MA
Hill Records E. Norwalk, CT
Mass One-Stop Boston, MA
Skippy White's Mattapan, MA

REGION 2

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

A-1 One Stop New York, NY
Al Wicke Records Elizabeth, NJ
Broadway Record Museum Camden, NJ
C&M 1-Stop Hyattsville, MD
Disc-O-Mat New York, NY
Gola Electronics Philadelphia, PA
Harmony Music Bronx, NY
J&R Music World New York, NY
Kemp Mill Beltsville, MD
King James Records Philadelphia, PA
Olsons Record & Tape Ltd. Washington, DC
P & L Records Philadelphia, PA
Record & Tape Collector Baltimore, MD
Record Outlet Pittsburgh, PA
Richman Brothers Pennsauken, NJ
Sabins Records Washington, DC
Sam K Records Washington, DC
Stratford Garden City, NY
The Wiz Washington, DC
The Wiz Brooklyn, NY
Tower New York, NY
Tower Washington, DC
Universal One-Stop Philadelphia, PA
Vogels Elizabeth, NJ
Waxie Maxie Washington, DC
Webb's Dept Store Philadelphia, PA
Win's Records Long Island City, NY
Your Record Shop Baltimore, MD

REGION 3

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

Album Den Richmond, VA
Bibb One Stop Charlotte, NC
Cals Records Jacksonville, FL
Camelot Decatur, GA
Camelot Atlanta, GA
Churchill's Richmond, VA
D.J. Records Jacksonville, FL
Frankie's Got It Norfolk, VA
Goldmine Records Atlanta, GA
Jerry Bassin's 1-Stop N. Miami Beach, FL
Nova Records 1-Stop Norcross, GA
One-Stop Records Atlanta, GA
Peaches N. Miami, FL
Peppermint Records Atlanta, GA
Pritchett's St. Petersburg, FL
Record Boutique Winston-Salem, NC
Second Act Atlanta, GA
Shazada Records Charlotte, NC
Southern Music Orlando, FL
Specs Records Miami, FL
Tidewater One-Stop Norfolk, VA
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
Record Den Cleveland, OH
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.

LATIN NOTAS

by Enrique Fernandez



"WHAT I REALLY LIKE is rock'n'roll," explains **María Conchita Alonso**. The Cuban-born singer had made a career as a disco star in her adopted home, Venezuela. But her recent success has been as a Spanish-language balladeer, on an **A&M** album for which she garnered a Grammy nomination.

María Conchita has just recorded an English-language version of her hit single "Acaríciame." The singer, who was a hot tv actress in Venezuela, has also been pursuing a very successful acting career in the U.S., the high point of which so far was her leading role opposite **Robin Williams** in last year's hit film "Moscow On The Hudson."

Two more films starring the ebullient María Conchita are scheduled for release this year—which might mean the time has come to reactivate her English-language singing.

In Venezuela, María Conchita earned two gold records for her PolyGram disco albums.

FERNANDITO VILLALONA, the hot young star of the Dominican merengue scene, is eagerly awaited in the U.S. by his fans. His recent arrest on a drug charge in the Dominican Republic last week may delay things again.

Though he was acquitted on a similar charge a year ago, the U.S. Consulate had denied him permission to perform in this country. Promoters and associates were hoping for a favorable review of the case next month so Fernandito could come to New York for a scheduled Felt Forum appearance in September. This was the first time a merengue star had commanded such a large venue for a solo show in the U.S.

SPEAKING OF MERENGUE, New York-based promoter **José Tejada** has moved to new offices, a sign of

his expanding operation commandeering U.S. merengue promotion. Tejada, who pioneered the promotion of Dominican music in the U.S. back when merengue was considered salsa's poor cousin, is now riding the current merengue wave.

A few years ago, the Dominican impresario was moving into the booming children's music scene, staging monster shows that featured everyone in the genre short of **Menudo**. And he was bringing the top names in Latin pop—**José José**, **Rocío Jurado**, **Camillo Sesto**, **Emmanuel**—to New York concert halls.

María Conchita Alonso rocks out in English

Today his outfit, **Tejada Talent**, is solidly with merengue, a genre the promoter never abandoned. "I'll promote merengue until the day I die," boasts Tejada. "It's my music."

PACO DE ONIS, director of the Caribbean Music Festival in Cartagena, Colombia, is in New York to edit a video program of last year's festival. De Onis is planning to sell the final product internationally.

For next year's festival, de Onis plans to turn the event into a traveling goodwill show. "As soon as the festival is over, we're going to put some of the best and most representative groups in a plane and go island-hopping, giving free shows," he says. "Our last stop will be Miami."

De Onis has already found partial corporate sponsorship for the project. He says he's confident he will get full support.

CLASSICAL KEEPING SCORE

by Is Horowitz



MOZART ON THE MOVE: One of the more ambitious Mozart packages to be offered through direct mail, and almost certainly the most comprehensive package devoted exclusively to his music on cassette, comes from **Time-Life Music**. It's not cheap, but it encompasses all one needs to enjoy a generous sampling of the composer's

Vladimir Ashkenazy and **Alicia de Larrocha**.

Time-Life calls its package "The Portable Mozart Collection," and notes that the cassettes are all duplicated in real time on chrome tape (Dolby, of course). Shipping and handling costs bump up the \$175 charge somewhat, and it's not made clear if batteries are included

way across the nation. Zamfir now makes his home in Montreal.

Certainly one of the best-selling "Messiah" albums ever is the **Colin Davis** performance on Philips. Some 350,000 sets are said to have moved out to the public since the three-record package was released in 1967. Now it's about to be retired to make way for a new Davis reading, this with the Bavarian Radio Symphony and a quartet of soloists including **Simon Estes** and **Margaret Price**. Release this fall will also get special promotional treatment, says Zannini.

It may not happen right away, but the betting is that the old Davis "Messiah," one of the first to use performing forces that approximated Handel's own, will return a year or so hence in one of Philips' midprice series.

Soviet pianist **Andrei Gavrilov**, now living in the West, has recently recorded the Chopin Waltzes for **Angel**. Another Gavrilov project in the works is the Bach keyboard concertos, with the Academy of St. Martin-in-the-Fields as accompanying orchestra. On the violin front, **Angel** has a new **Anne-Sophie**

(Continued on page 73)

'The Portable Mozart Collection': 16 cassettes, a book and a player

output away from an electric outlet.

For \$175, consumers get 16 cassettes in a carrying case, a personal stereo cassette player and a 244-page book on Mozart. The more popular piano concertos and symphonies are included, as well as a sprinkling of chamber music, and the Requiem. The project was developed by **Gregor Benko**, a&r manager at **PolyGram Special Projects**, from whom the recordings are licensed. Featured artists include **Sir Georg Solti**, **Herbert von Karajan**, **Neville Marriner**,

for the cassette player.

LOOKING AHEAD: A New York concert by Pan piper **Zamfir** Sept. 22 kicks off a cross-country tour that will run through November. And the release by **Philips** this month of Zamfir's seventh album for the label, "Fantasy," is only the first step in what promises to be a major promotional push behind artist and product.

Label chief **Nancy Zannini** cites a range of special campaigns and in-store display material that will be tied to Zamfir as he works his

FOR WEEK ENDING JULY 27, 1985

Billboard

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TOP LATIN ALBUMS

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

		THIS WEEK		2 WKS. AGO		WKS. ON CHART		ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	5					JOSE JOSE	REFLEXIONES	ARIOLA 6051
	2	3	5					ROBERTO CARLOS	ROBERTO CARLOS 85	(BS) 12324
	3	2	5					EMMANUEL	EMMANUEL	RI 7337
	4	4	5					LUCIA MENDEZ	SOLO UNA MUJER	ARIOLA 6053
	5	6	5					MIGUEL GALLARDO	TU AMANTE O TU ENEMIGO	RI 7308
	6	14	5					ROCIO DURCAL	CANTA A JUAN GABRIEL	ARIOLA 6043
	7	11	5					JUAN GABRIEL	RECUERDOS 2	ARIOLA 6035
	8	5	5					PIMPINELA	CONVIDENCIAS	(BS) 11323
	9	8	5					RAPHAEL	SIGO SIENDO AQUEL	CBS 80393
	10	9	5					MARISELA	SIN EL	(BS) 90305
	11	12	5					CARLOS MATA	PORQUE TE QUIERO	SONOTONE 65108
	12	10	5					BEATRIZ ADRIANA	ARREPENTIDA Y SOLA	PROFONO 90410
	13	17	5					ANTONIO CORTES	CHIQUITE TE ERES MIA	RI VIVAL 620
	14	7	5					DANNY RIVERA	ASI CANTABA CHEITO GONZALEZ VOL. 2	ARTI 3 141
	15	13	5					JOSE FELICIANO	COMO TU QUIERES	RCA 733R
	16	18	5					JOAN SEBASTIAN	RUMORES	MUSART 6005
	17	22	5					DYANGO	AL FIN SOLOS	ODFON 9024
	18	16	5					NELSON NED	A MI NUEVO AMOR	TH 9041
	19	19	5					MENUDO	MENUDO	RCA 5420
	20	15	5					JOSE LUIS RODRIGUEZ	VOY A CONQUISTARTE	(BS) 30307
	21	21	5					CHEO FELICIANO	25 ANOS DE SENTIMIENTO	COCHE 350
	22	25	3					RAPHAEL	ETERNAMENTE TUYO	CBS 80379
	23	23	5					JOSE LUIS PERALES	AMANECIENDO EN TI	CBS 80382
	24	—	1					VIKKI CARR	SIMPLEMENTE MUJER	CBS 20744 20744
	25	—	1					LOS IRACUNDOS	TU CON EL	RCA 7350
TROPICAL SALSA	1	1	5					EL GRAN COMBO	INNOVATION	COMBO 2042
	2	2	5					ANDY MONTANEZ	ANDY MONTANEZ	TH 2345
	3	7	5					OSCAR D'LEON	YO SOY	TH 2350
	4	4	5					BOBY VALENTIN	ALGO EXCEPCIONAL	BRONCO 135
	5	3	5					WILFRIDO VARGAS	EL JARDINERO	KAREN 87
	6	11	5					WILLIE ROSARIO	AFINCANDO	BRONCO 134
	7	9	5					ALEX BUENO Y SU ORQUESTA	LIBERACION	ALEX KAREN 89
	8	5	5					LUIS RAMIREZ Y SU ORQUESTA	ALEGRES Y ROMANTICOS	CAYMAN 9011
	9	8	5					HECTOR LAVOE	REVENTO	LANIA 634
	10	10	5					LA PATRULLA 15	EL MUCHACHITO	TH 1900
	11	6	5					LUIS "PERICO" ORTIZ	LA VIDA EN BROMA	PERICO 350
	12	13	3					ALEX LEON Y SU ORQUESTA	LOS LEONES DE LA SALSA	RACE RECORDS 1420
	13	17	5					HANSEL Y RAUL	HANSEL Y RAUL	TH 2317
	14	22	5					EL GRAN COMBO	EN ALASKA	COMBO 2039
	15	15	3					FERNANDITO VILLALONA	A LA CARGA	KUBANEY 90002
	16	21	5					ORQUESTA LA SOLUCION	UNA CANITA MAS	TH 2333
	17	14	5					BELKIS CONCEPCION/CHICAS DEL CAN	BELKIS CONCEPCION	KAREN 82
	18	18	5					LA GRAN MANZANA	PODER DE NEW YORK	MANZANA 01
	19	—	1					JOHNNY VENTURA	EL HOMBRE Y SU MUSICA	COMBO 2044
	20	20	5					ROBERTO TORRES	CORAZON DE PUEBLO	SAR 1038
	21	19	5					TOMMY OLIVENCIA	CELEBRANDO OTRO ANIVERSARIO	TH 2296
	22	—	1					MARIO ORTIZ	VAMOS A GOZAR	SR 903
	23	12	5					RUBEN BLADES	MUCHO MEJOR	LANIA 630
	24	23	5					DIONI FERNANDEZ Y EL EQUIPO	LOS DISENADORES	ALGAR 4R
	25	—	1					CHECHE ABREU Y LOS COLOSOS DEL MERENGUE	MEJOR QUE NUNCA	RICO 905
REGIONAL MEXICAN	1	1	5					LOS BUKIS	ADONDE VAS	PROFONO 90425
	2	2	5					LOS TIGRES DEL NORTE	LA JAULA DE ORO	PROFONO 90408
	3	5	5					VIKKI CARR	CON MARIACHI	CBS 20744
	4	3	5					LOS YONICS	15 SUPER EXITOS	PROFONO 90412
	5	4	5					RAMON AYALA	UN RINCONCITO EN EL CIELO	FREDDIE 1312
	6	6	5					LOS CAMINANTES	15 EXITOS	LUNA 1110
	7	9	3					JOAN SEBASTIAN	RUMORES	MUSART 6005
	8	8	5					LOS CADETES DE LINARES	DESPEDIDA CON MARIACHI	RAMEX 1113
	9	19	3					GRUPO VENUS	SUPEREXITOS	RADIO HIT 7021
	10	24	5					CHELO	AMOR POR GOTITAS	BALBOA 10949
	11	10	5					VICENTE FERNANDEZ	15 NUEVOS EXITOS	CBS 20704
	12	7	5					LOS HUMILDES	13 ANIVERSARIO	PROFONO 90428
	13	16	5					LOS INVASORES DE NUEVO LEON	AMOR A LA LIGERA	TH 2267
	14	—	1					LOS INVASORES DE NUEVO LEON	CORRIDOS	DLV 332
	15	17	5					LOS HURACANES DEL NORTE	LOS HURACANES DEL NORTE	GARMEX 1002
	16	15	5					LA MAFIA	NEON STATIC	CARA 066
	17	11	3					LOS BUKIS	MI FANTASIA	PROFONO 3122
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	19	—	1					CARLOS Y JOSE	LOS CUATRO TRAFICANTES	FALCON 5072
	20	23	5					GRUPO PEGASO	GRUPO PEGASO	REMO 55
	21	20	5					RAMON AYALA	VIDRIOS ROTOS	FREDDIE 1305
	22	—	1					LOS BUKIS	MUY ROMANTICOS	PROFONO 90313
	23	13	5					CARLOS Y JOSE	15 HITS	TH 2335
	24	—	1					LUCHA VILLA	INTERPRETA A JUAN GABRIEL	ARIOLA 6065
	25	18	5					LOS HERMANOS BARRON	EL VIBORON Y LA CANALLA	FREDDIE 1309

(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.

HOT DANCE/DISCO

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Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, ARTIST. Section: CLUB PLAY. Compiled from a national sample of dance club playlists.

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

- 1. ALL NIGHT RADIANCE QWEST
2. STIR IT UP (REMIX) PATTI LABELLE MCA
3. GIRL IF YOU TAKE ME HOME FULL FORCE COLUMBIA
4. OH SHEILA READY FOR THE WORLD MCA
5. STREET CALLED DESIRE (LP CUTS) RENE & ANGELA MERCURY
6. GOOD-BYE BAD TIMES PHILIP OAKLEY & GIORGIO MORODER A&M
7. BAD BOY JUICY PRIVATE I
8. DARE ME THE POINTER SISTERS RCA

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, ARTIST. Section: 12 INCH SINGLES SALES. Compiled from a national sample of retail store sales reports.

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

- 1. THE GOONIES 'R' GOOD ENOUGH CYNDI LAUPER PORTRAIT
2. GIRL IF YOU TAKE ME HOME FULL FORCE COLUMBIA
3. STIR IT UP (REMIX) PATTI LABELLE MCA
4. LEADER OF THE PACK UTFO SELECT

○ 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.



Jive Talkers. Jive Records' Whodini joined many in paying tribute to Don Cornelius in Los Angeles recently. Seen at the event, sponsored by the Brotherhood Crusade, are, from left, Whodini's Jalil, Cornelius, Whodini's Grand Master Dee, Whodini's Ecstasy and Whodini's road manager Tony Rome.

dance TRAX

by Brian Chin

SINGLES: The eclectic top 40 influences of the last year, having sunk into the pool of producers' ideas (or tricks), is resulting in a new fusion of sound, harder and more rock-like, although most of the machinery used in record-making is still of the electronic sort. It seems appropriate to anticipate a comeback for bigger, rougher records in the next few months . . . **The Reddings' "Parasite"** (Polydor 12-inch) is their best single yet, a crunching rocker written and produced by **Russell Timmons** with **Hubert Eaves**, of the 'D' Train hits. **Rod Hui** remixed the long club version, which is fun and abusive, just the way young fans of the Roxanne story like it. The dub version was "redirected" by **Mark Berry**.

Limahl's "Only For Love" (EMI America 12-inch) is another stylish British pastiche of Euro, rock and soul, as polished and pop-sounding as "Neverending Story"—which, if you noticed, lodged itself high up in the top 10 of the adult contemporary chart some weeks ago . . . **Ready For The World's "Oh Sheila"** (MCA 12-inch) is positively the niftiest Prince clone around, newly remixed to add a dance break; the resemblance is really uncanny . . . **The Bar-Kays' "Your Place Or Mine"** (Mercury 12-inch promo) is a pop-rock variant on the monster funk for which the group is known . . . **Jenny Burton's New York funk "Dancing For My Love"** (Atlantic 12-inch) bridges Shannon-pop and Burton's more radical work with **John Robie** in a weird late-cut break.

Veronica Underwood's "Victim Of Desire" (Philly World 12-inch) also has a certain rock bent, with a base of Shannon-style electronics. Produced by **Donald Robinson**, it was remixed by **Liggett & Barbosa** . . . **Shannon's own "Stronger Together"** (Mirage/Emergency 12-inch) is pressed in its LP version, but the real attraction, as with all of her singles, is a powerful dub version with enough vocals to keep the story line up . . . **Juicy's "Bad Boy"** (Private I 12-inch) is in the S.O.S./Minneapolis groove, with very smooth vocals and attitude to spare, though not so much that the singing is obscured.

ASSORTED CUTS: **Sting's** first single, "If You Love Somebody, Set Them Free," will be released on A&M 12-inch in the three-version form that's been circulating on import. There's an eight-minute **John Benitez** mix with a highly Americanized touch, the album cut, and an interesting separate version apparently done in the album sessions which were to have been produced by **Torch Song** . . . **Cabaret Voltaire's** first domestic release, through **Caroline/Some Bizzare**, is a double-sided whumper. "Ghost-talk" is a "Blue Monday"-style vamping groove; "Big Funk" takes an almost identical approach, with a slightly different bass line and slightly more of a characteristically minimal groove.

The Adventures' "Send My Heart" (Chrysalis 12-inch promo) starts as a rock record and ends as a

Eurodisco; remix is certainly called for . . . **Patti LaBelle's "Stir It Up,"** featured even more prominently in the "Beverly Hills Cop" film than the already-charted "New Attitude," has been redone with some good strange touches on MCA 12-inch.

ROCK AROUND THE CLOCK: It is true that the reunion of the three remaining **Led Zeppelin** members was the event of the 14-hour Live Aid benefit, but there was more than enough to keep a dance addict occupied. At the very least, **JFK Stadium** was a site in which thousands stayed on their feet for 12 hours or more.

Madonna debuted yet another supremely hookish song for the younger set, "Love Makes the World Go 'Round," joined by **Nile Rodgers** and **the Thompson Twins**. That assemblage reformed later in the Twins' set to turn in a bouncy updated version of the Beatles' "Revolution" with **Steve Stevens** of **Billy Idol's** band.

Early in the day, **Billy Ocean** sang "Caribbean Queen" and "Loverboy" to taped backing, while **Run-D.M.C.**, a late addition to the artist lineup, got a polite response from a crowd that was mellow enough until mid-afternoon, after which time they demanded the goods pretty persistently. ("Where's the Boss?" questioned one banner.)

Daryl Hall & John Oates and band were the day's collective support champs, symbolically bridging 20 years' worth of dance music with "Out Of Touch" and the Motown-style "Maneater." Then they did so in fact by revisiting their backup of

a Temptations hits medley sung by **Eddie Kendricks** and **Dave Ruffin**. This entire group backed up **Mick Jagger** and **Tina Turner** in the musical highlight of the night.

Some more live notes: **Redds & the Boys** played New York's Ritz a couple of weekends back in what was likely the beginning of an effort to take live go-go to urban areas outside its D.C. habitat. Undoubtedly, it was a fun show, done as a solid hour of non-stop grooving with one mid-set break for a danceable ballad. Sound was critical, its crisp, percussion-led mix making for marked contrast with the bass-and-drum attack we're used to in live and disco settings. A quartet of dancers did the happy feet both in the audience and onstage, in street clothes.

At the same time, the over-eager coverage of go-go in the general media and rock press is something to be slightly wary of. Disco, after all, had a "Love's Theme" and a "Soul Makossa"—national pop breakouts from the underground—before such key pieces as **Vince Aletti's** summer 1973 *Rolling Stone* article on "discotheque rock" appeared.

Clearly, go-go is still in the process of becoming a music that will go over on record: According to the musicians, recording technique and songwriting are both in a state of flux, as go-go records strive to maintain the standards of the rest of the market. If go-go is not necessarily the next massive trend, it will at least be the launching pad for a number of fine local bands, and a meaningful source of new musical influences for dance and black music generally.

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TALENT IN ACTION

(Continued from page 41)

decade. The serene, pastoral setting of this natural outdoor amphitheatre is ideally suited to a performer like Denver, whose signature songs celebrate simple values and the beauty of nature.

Denver was backed by the Denver Symphony for much of the show, and spotlighted it for a segment that included "The Eagle And The Hawk" and "Whalebones And Crosses." Denver's vocals on these songs seemed strained and labored, as though it were a struggle to keep up with the symphonic backup. Ultimately, the backdrop may have been a bit pretentious for a singer like Denver, who has long specialized in simple, homespun "poems, prayers and promises."

Denver was also backed on several pieces by the Muscle Shoals Horns, who added significantly to the overall impact. The horns brought a sleek, sophisticated edge to Denver's current single, "Don't Close Your Eyes Tonight," and to his mid-'70s hit "My Sweet Lady." The latter tune, a delicate, reassuring pledge of love, has stood the test of time better than just about any other entry in the Denver songbook.

Denver, who is planning major telecasts from both the Soviet

Union and China, discussed his international interests at several points during the show. He underscored the point with a foreign-language version of "Annie's Song," his 1974 paean to his ex-wife.

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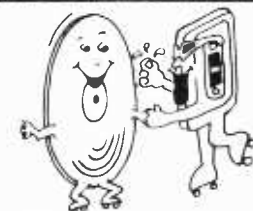
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TOP INSPIRATIONAL ALBUMS

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			ABR. & NUMBER	DISTRIBUTING LABEL	
1	1	25	PETRA	STAR SONG 7102057881 WORD	9 weeks at No. One BEAT THE SYSTEM
2	6	5	AMY GRANT	MYRRH 7016806065 A&M	UNGAURDED
3	5	45	SANDI PATTI	BFNSON RO 3884	SONGS FROM THE HEART
4	2	109	SANDI PATTI	IMPACT R3818 BFNSON	MORE THAN WONDERFUL
5	3	73	AMY GRANT	MYRRH 7016757064 WORD (CD)	STRAIGHT AHEAD
6	4	21	THE IMPERIALS	MYRRH 7 01-6R2006 8 WORD	LET THE WIND BLOW
7	8	9	RUSS TAFF	MYRRH 7-01-679206 4 WORD	MEDALS
8	7	158	AMY GRANT	MYRRH MSB 6697 WORD (CD)	AGE TO AGE
9	9	29	CARMAN	MYRRH 7016807061 WORD	COMING ON STRONG
10	13	9	STEVE TAYLOR	SPARROW SPR 1105	ON THE FRITZ
11	11	13	DAVID MEECE	MYRRH 7016812065 WORD	SEVEN
12	23	17	LARNELLE HARRIS	IMPACT RO 3732 BENSON	I'VE JUST SEEN JESUS
13	14	37	STRYPHER	ENIGMA EC1064	THE YELLOW AND BLACK ATTACK
14	18	117	MICHAEL W. SMITH	REUNION 7010002126 WORD	MICHAEL W. SMITH PROJECT
15	10	17	DEBBY BOONE	LAMB & HON LER3008 SPARROW	CHOOSE LIFE
16	16	69	MICHAEL W. SMITH	REUNION 7010004129 WORD	MICHAEL W. SMITH 2
17	NEW		STEVE GREEN	SPARROW SPR 1104	HE HOLDS THE KEYS
18	12	9	A.D.	KERYGMA KRR5401 SPARROW	ART OF THE STATE
19	24	37	DEGARMO AND KEY	POWER DISC PWR 01073 BENSON	COMMUNICATION
20	22	73	CARMAN	PRIORITY 38713	SUNDAY'S ON THE WAY
21	30	5	MYLON LEFEVRE & BROKEN HEART	MYRRH 7-01 6790 06-1 WORD	SHEEP IN WOLVES CLOTHING
22	NEW		JIMMY SWAGGART	JIM I P 144	SWEET ANOINTING
23	NEW		PHIL DRISCOLL	SPARROW SPR 1102	POWER OF PRAISE
24	15	13	WHITEHEART	HOME SWEET HOME 7010001391 WORD	HOTLINE
25	21	9	SILVERWIND	SPARROW SPR-1096	BY HIS SPIRIT
26	19	21	PHILIP BAILEY	MYRRH 7 01 679606X WORD	THE WONDERS OF HIS LOVE
27	31	13	ALLIES	LIGHT LS 5864 LEXICON	ALLIES
28	20	69	LEON PATILLO	MYRRH 7016771067 WORD	THE SKY'S THE LIMIT
29	29	5	BRYAN DUNCAN	LIGHT LS5871 LEXICON	HAVE YOURSELF COMMITTED
30	27	17	MICHAEL CARD	SPARROW SPR-1097	KNOWN BY THE SCARS
31	32	13	THE MARANATHA KIDS	MARANATHA 7100068827 WORD	KIDS PRAISE
32	17	61	TWILA PARIS	MILK AND HONEY MN 1048 ZONDERVAN	WARRIOR IS A CHILD
33	28	80	PETRA	STAR SONG 7102050860 WORD	NOT OF THIS WORLD
34	26	65	CRISTY LANE	ARRIVAL 9644 DOMINION	ONE DAY AT A TIME
35	25	9	STEVE CAMP	SPARROW SPR-1103	SHAKE ME TO WAKE ME
36	40	45	KATHY TROCCOLI	REUNION 7-01 000512-5 WORD	HEART AND SOUL
37	39	25	LESLIE PHILLIPS	MYRRH 701680206-X WORD	DANCING WITH DANGER
38	35	33	MICHELE PILLAR	SPARROW SPR-1095	LOOK WHO LOVES YOU NOW
39	34	40	KEITH GREEN	PRETTY GOOD RECORDS PGR 004	JESUS COMMANDS US TO GO
40	37	33	THE MARANATHA SINGERS	MARANATHA 7 100-12382 8 WORD	PRAISE 7

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LECTERN
by Bob Darden



DONALD NEUEN is one of the best-known choral conductors in the country. He's professor of conducting and director of choral activities at the Eastman School of Music in Rochester, N.Y.

He's also a fiery conductor, and one who is not afraid to demand passion—as well as excellence—from his singers. In the four years since he joined the Eastman facul-

ty, he has made the Eastman Chorale, Chamber Singers and 240-voice Eastman-Rochester Chorus three of the most potent forces in collegiate music.

Donald Neuen brings passion and authenticity to the 'Messiah'

ty, he has made the Eastman Chorale, Chamber Singers and 240-voice Eastman-Rochester Chorus three of the most potent forces in collegiate music.

But religious music fans will know him as the man who conducted the Eastman School of Music's recording of the "Messiah" for **Word Records' Medallion** series.

Passion was what Neuen was looking for with the "Messiah" when he recorded it with the Eastman Chorale and Philharmonia and a host of selected soloists. But what really separates this "Messiah" from all previous recorded versions is the presence of musicologist **Alfred Mann**, who spent 25 years at Rutgers researching the

"Messiah," trying to strip away 300 years of additions and alterations. "When Alfred came to Eastman," Neuen recalls, "the first thing I said was, 'Let's do the "Messiah".' Alfred was having trouble getting the research to come to a point of finality in performance. And that's where I came in."

A number of musicologists have claimed that the Mann/Neuen "Messiah" is the ultimate re-creation of Handel's original. Neuen, however, is reluctant to make such a statement.

"It's close, though," he says. "Alfred went back and found Handel's own handwritten margin notes in a dozen museums and collections in Germany and England. What we've done is presented an authentic, unmanipulated edition, at least as close as is humanly possible."

Another critically acclaimed facet of this "Messiah" is that vocal embellishments on the solos that were in vogue in the '60s and '70s have been all but eliminated. Some

embellishments became so florid that the original tune was practically lost by a lay audience.

Neuen says the Eastman "Messiah" recordings came about two years ago while he was teaching at a summer camp in Texas. Word vice president **Kurt Kaiser** was familiar with Neuen's work, and the two had lunch. During the discussion, the possibility of adding the Mann/Neuen "Messiah" to Word's new classically-oriented Medallion series of recordings was born.

And while the two have no immediate plans to work together again, there has been some talk of Word recording and releasing Neuen conducting "The Passion According To St. John."

Neuen maintains that the Bach passions are as strong a personal testimony as there is in the literature, with a passion that is enhanced by the genius of the music.

"To sing well is simply not enough," he says firmly. "Whether it is an opera aria or a gospel song or a religious solo, you must bring in the whole of dramatic communication via constant facial expression and the involvement of the total human being."

Neuen and the Eastman Chorale and Chamber Singers have also recorded Brahms' "Ziegeunerlieder Op. 103" for Pantheon Records.

JAZZ BLUE NOTES
by Sam Sutherland & Peter Keepnews



SUMMER SHOWERS: While major labels are planning slimmer release schedules for new pop product, at least two key jazz vendors are taking advantage of the lull with generous new packages. **Fantasy** recently shipped 30 new titles in its successful **Original Jazz Classics** reissue line, while **PolyGram Special Imports** has launched its own volley of new European jazz titles, including several from labels new to PSI here.

Fantasy's OJC line continues to yield works from both recognized masters and underexposed players deserving of another listen. And, based on the response to past releases, the label has added a new audiophile series to augment the regular \$5.98-list OJC line.

The first 10 releases in the companion line, dubbed the **1700 Limited Edition Series**, will arrive later this summer with an \$8.98 list. All albums are being digitally remastered from the original analog tapes and custom pressed on premium vinyl; each will be limited to 3,000 pressings. Among the artists featured in that initial release are **Elmo Hope, Hazel Scott, Jack Teagarden, Pee Wee Russell** and **Rex Stewart**.

PSI's new material augments the latest **Black Saint and Soul Note** titles with three albums each from the **Minor Music** label, based in West Germany, and **Red Records**, an Italian label. The former line showcases progressive stylists, with the initial release offering **Geri Allen, Amina Claudine Myers**, and the **Jah Band** featuring **Julius Hemphill**. The Red label's first releases hew to a more recognizable group of

American players—all, as it happens, saxophonists: **Steve Grossman, Bob Berg** and **Phil Woods**, the latter represented by a double live album with his current quintet.

Eight new **Black Saint and Soul Note** titles round out the release, among them albums by **Max Roach, Oliver Lake** and **Muhai Richard Abrams**.

BRIGHT MOMENTS: A tribute to **Rahsaan Roland**

A deluge of releases from Fantasy and PolyGram

Kirk, the unique saxophonist, flutist, composer, entertainer and philosopher, will be held Aug. 7 and 8 at **Bajones** in San Francisco, coinciding with the 49th anniversary of Kirk's birth. Part of the proceeds will go to a scholarship in Kirk's name for a young musician. Among the artists scheduled to appear at the tribute are **George Coleman, Billy Higgins, David Friesen** and **Steve Turre**.

The tribute is the work of the **Bright Moments Music Lovers Club**, run by Kirk's widow **Dorthaan**, which is largely concerned with raising money to assist musicians and aspiring musicians, and with carrying on Kirk's work of spreading the jazz gospel. More information about the event can be obtained by calling

(Continued on page 73)

Charity Singles Achieve Platinum Status in June

TORONTO The American and British all-star charity singles for African famine relief, "We Are The World" and "Do They Know It's Christmas?," highlight the June certifications reported by the Canadian Recording Industry Assn. (CRIA).

"We Are The World" rocketed through the gold, platinum, double platinum and triple platinum barriers in June, while "Do They Know It's Christmas?" was certified platinum.

Nineteen albums were given CRIA certification in the month. Cyndi Lauper's "She's So Unusual," already the largest-selling album by a female artist in Canadian history, surpassed the eight-times-platinum mark, signifying Canadian sales of 800,000 Canadian units.

Wham!'s "Make It Big" is doing so in Canada. The album has eclipsed the quadruple platinum mark, chalking up sales in excess of 400,000 units in the country.

The only other album certified multi-platinum in June was the "Beverly Hills Cop" soundtrack, which moved past the 200,000 mark and double platinum.

Sade's "Diamond Life" and Ricky Skaggs' "Highways And Heartaches" were both certified platinum. Both artists are on CBS and had never received Canadian platinum before.

Katrina & the Waves were legitimate Canadian successes before their rejuvenation in recent months, and the new attention hasn't hurt them at retail. Their self-titled album and "Walking On Sunshine" single were both certified gold by CRIA in June. The month's only other gold album was a Canadian one, Paul Hyde & the Payola's "Here's The World For Ya," now charting in the U.S.

Bruce Springsteen's single "Dancing In The Dark" was certified platinum in June, as was Wham!'s "Careless Whisper," the second platinum single from the "Make It Big" album.

Gold singles in the month included Gino Vannelli's "Black Cars," which has revived his career in Canada. Glenn Frey's "The Heat Is On" and REO Speedwagon's "Can't Fight This Feeling" were also certified gold.

Maple Briefs

HOWARD JONES recently played to the largest crowd of his career, 15,000 people, at the **Kingswood Theatre** at Canada's Wonderland, north of Toronto. Grounds workers now patrol the shows with meters to test decibel levels, and when the levels exceed 90, groups are fined \$5,000. Jones' reached 122, but it wasn't his fault: It was the crowd cheering. When the locals threatened to impose the fine, Jones' managers suggested they fine the audience 30 cents each. The fine was dropped.

THE CANADIAN Recording Industry Assn. (CRIA) is considering the establishment of a clearing structure for retail accounts to guarantee that the imports they sell aren't the parallel kind.

TRANS-CANADA, Quebec's largest rackjobber, has undergone a significant shakeup. **Ronald Bossy** is the new director general of the Quebecor Inc. record division, overseeing Trans-Canada. Gone are general manager **Denys Bergeron**, a&r director **Walter Giardetti** and sales manager **Pierre Gagnon**.

ANDY HERMANT, the president of Duke Street Records, is the new president of the **Canadian Inde-**

For the Record

A story in the July 6 *Billboard* erroneously stated that CKLG was no longer the top-rated station in Vancouver. In fact, CKLG has retained its No. 1 status, averaging 483,000 listeners. KKNW is second at 412,500.

pendent Record Production Assn. (CIRPA), replacing Anthem Records president **Vic Wilson**. **Attie's Al Mair** and Rhythm chief **Dominique Zgarka** are new vice presidents. Savannah Records president **Brian Ferriman** stays as secretary/treasurer. New board members are **Tom Berry** of Alert Records, **Wayne Baguley** of Starrider Productions, **Steve Thomson** of Backstage Productions and **Bob Stone** of World Records.

THE CHUM Charitable Foundation is matching pledges made by its listeners during a recent tornado relief donation drive, and the amount isn't too shabby: Contributions totalled \$253,337.94, matched by CHUM and matched on a three-for-one basis by the Ontario government, meaning \$2,026,703.52 in assistance.

A GROUP OF Saskatchewan musicians has recorded a song for Ethiopian famine relief. The Canadian single, "Tears Are Not Enough" by **Northern Lights**, continues to sell moderately well and is near the 300,000-unit mark in Canada.

THE TORONTO CHAPTER of the **Black Music Assn.** (not to be confused with the Black Music Assn. of Canada) recently lambasted Toronto radio programmers for failing to hire blacks or play sufficient amounts of black music.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 7 Glen Ames Ave., Toronto, Ontario, Canada M4E 1M3.

Disappointing Public Response

Chrysalis Stock Flotation: Few Takers

BY PETER JONES

LONDON The Chrysalis Group's stock market flotation here, following the completion of a reverse takeover deal with MAM (Management Agency & Music), was voted a first-day "miss" by the public.

Only 240,850 of the 4.3 million shares offered for sale Tuesday (16) were taken up by investors, representing just 5.6% of the total and leaving the remainder with underwriters via Samuel Montagu, which handled the issue.

The shares were initially offered at two pounds each (around \$2.75). According to one financial editor here, "In normal circumstances that would indicate a hefty opening discount on shares when deals begin on July 23."

Among the financial column headlines here on Wednesday (17) were "Chrysalis Flotation Is A Flop," "Chrysalis Offer Gets Poor Reception" and "Lead Butterfly

From Chrysalis." However, it is generally noted that the stock market here has been sluggish of late.

The reverse takeover (Billboard, June 29), following three months of negotiation, was set to create a new public company worth some \$55 million. The merger gave Chrysalis its desired stock market flotation and included plans to raise some \$6.7 million through the new share issue to fund development of the enlarged group. Chrysalis chairman Chris Wright said the bulk of the money raised for the new venture would be used in developing the "non-music" side of the enlarged group's wide-ranging interests.

The bulk of revenue for MAM, which grew through such MOR artists as Tom Jones and Engelbert Humperdinck, now comes from hotels and video and slot machines.

Two problems seen as hampering the initial flotation here have been linked as the "Landau Spandau situation." David Landau, a non-execu-

tive director of MAM, refused to sign the traditional statement of responsibility for the details included in the financial documents relating to the company's affairs, and subsequently resigned. Additionally, a legal dispute involving Spandau Ballet is in the pipeline, with the group alleging sundry breaches of contract.

But Wright, who is chairman of the new group, says he has "no regrets" about the share offer and blames poor investor response on current market conditions. Public dealings from July 23, he says, will show many people buying shares.



PRS SCRAPPING PERFORMANCE ROYALTY SYSTEM

(Continued from page 9)

(\$71.63 million), compared with 48.8 million (\$63.44 million) in 1983, an increase of 12.9%.

Licensing and administration costs were 7.9% up at 13.1 million pounds (\$17.01 million), a sum which includes 800,000 (\$1.04 million) allocated from the reserves toward the cost of the new repertoire database being installed at the PRS London headquarters to replace the existing card index system.

Although the PRS Yearbook reports that a record number of public performance licenses are currently in force in the U.K. and Ireland, it notes that "there are still too many

unlicensed music users, mostly operating in smaller premises." The Society is increasing its licensing resources in the field in an effort to reduce still further the number of unlicensed performances.

The Yearbook notes a decline in live music performances in hotels and restaurants but reports a significant increase in income from clubs, up 1.7 million pounds (\$2.21 million) in 1983 to 2.9 million (\$3.77 million) in 1984. This is the biggest source of public performance revenue after public houses and jukeboxes, which contributed a total of 3.9 million pounds (5.07 million).

The Society allocated funds to more than 100 associations, festivals, scholarships and other musical causes, a total of 130,000 pounds

(\$169,000) in the U.K. and 30,000 (\$39,000) in Ireland.

Voted to succeed Greenaway at the end of 1985 as chairman for a three-year term was Ron White, managing director of EMI Music Publishing. White was also re-elected as a publisher-director, together with Christopher Morris (Oxford Univ. Press) and Richard Toeman (Josef Weinberger). Elected to fill the remaining vacancies were Dennis Collopy (Riva Music), Peter Cornish (ATV Music) and Tony Pool (Boosey & Hawkes).

Mike Batt, Howard Blake, John McCabe, Tony Hiller, Joseph Horowitz and Ernest Tomlinson were re-elected as writer-directors.

INTERNATIONAL EDITOR

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 Yugoslavia—MITJA VOLCIC, Dragomer, Rozna 6, 61 351, Brezovica, Ljubljana 23-522.

NEW RELEASES

(Continued from page 22)

GLASER, JIM
Past The Point Of No Return
LP MCA/Noble Vision MCA-5612/\$8.98
CA MCAC-5612/\$8.98

LYNN, LORETTA
Just A Woman
LP MCA MCA-5613/\$8.98
CA MCAC-5613/\$8.98

GOSPEL

McCRARY, HOWARD
So Good
LP Good News SPCN7-01-812010-1/Word/\$8.98

SOUNDTRACK

VARIOUS ARTISTS
Music From The Motion Picture Soundtrack "Back To The Future"
LP MCA MCA-6144/\$9.98
CA MCAC-6144/\$9.98

COMPACT DISC

AUTOGRAPH
Sign In Please
CD RCA PCD1-5423/no list

COOKE, SAM
Sam Cooke Live At The Harlem Square Club
CD RCA PCD1-5181/no list

EURHYTHMICS
Be Yourself Tonight
CD RCA PCD1-5429/no list

DARYL HALL & JOHN OATES
Voices
CD RCA PCD1-3646/no list

MILLER, GLENN
The Unforgettable Glenn Miller & His Orchestra
CD RCA PCD1-5459/no list

MILSAP, RONNIE
Ronnie Milsap's Greatest Hits, Vol. 2
CD RCA PCD1-5425/no list

NIGHT RANGER
7 Wishes
CD MCA MCAD-5593/no list

PRESLEY, ELVIS
Reconsider Baby
CD RCA PCD1-5418/no list

SCHUMANN
Humoreske, Op. 20; Fantasiestucke, Op. 12
Emanuel Ax
CD RCA Red Seal RCD1-4275/no list

SPRINGFIELD, RICK
Tao
CD RCA PCD1-5370/no list

STRAUSS/DAG WIREN
Le Bourgeois Gentilhomme Suite/Serenade for String Orchestra
National Arts Centre Orchestra of Canada
CD RCA Red Seal RCD1-5362/no list

TCHAIKOVSKY/GRIEG
Concerto No. 1 in B Flat Minor/Concerto in A Minor
Boston Symphony/RCA Symphony
CD RCA Red Seal RCD1-5363/no list

VARIOUS ARTISTS
E.T. The Extraterrestrial Original Motion Picture Soundtrack
CD MCA MCAD-37264/no list

VIVALDI
Six Concertos for Flute, String Orchestra and Continuo, Op. 10
New Irish Chamber Orchestra, James Galway
CD RCA Red Seal RCD1-5316/no list

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

HOME VIDEO

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

FILMS

AGATHA CHRISTIE'S PARTNERS IN CRIME: THE CASE OF THE MISSING LADY
▲♥ Pacific Arts PAVR-583/MCA/\$24.95

AGATHA CHRISTIE'S PARTNERS IN CRIME: THE MAN IN THE MIST
▲♥ Pacific Arts PAVR-581/MCA/\$24.95

AGATHA CHRISTIE'S PARTNERS IN CRIME: THE UNBREAKABLE ALIBI
▲♥ Pacific Arts PAVR-582/MCA/\$24.95

DAMIEN . . . THE LEPER PRIEST
Ken Howard, Mike Farrell,

Wilfred Hyde-White
▲♥ USA Home Video 215-608/IVE/\$59.95

FROM THE LIFE OF THE MARIONETTES
Robert Atzorn, Christine Buchegger, Martin Benrath
▲♥ USA Home Video 213-600/IVE/\$39.95

THE GOLDEN TRIANGLE
Lo Lih, Sombat Metanee, Tien Nee
▲♥ Magnum Entertainment M1306/\$59.95

HANGING ON A STAR
Deborah Raffin, Lane Caudell, Daniel Thorpe
▲♥ Magnum Entertainment M1319/\$59.95

THE HARD WAY
Patrick McGohhan, Lee Van Cleef
▲♥ Trans World Entertainment 25002/\$59.95

HIS NAME WAS KING
Klaus Kinski
▲♥ All Seasons Entertainment 4-49001/\$49.95

JOYRIDE TO NOWHERE
Leslie Ackerman
▲♥ All Seasons Entertainment 3-49004/\$49.95

THE JULY GROUP
Nicholas Campbell, Calvin Butler, Maury Chaykin
▲♥ Trans World Entertainment 10067/\$59.95

KING DAVID
Richard Gere
▲♥ Paramount Home Video 1284/\$79.95

THE LIFE AND ASSASSINATION OF THE KINGFISH
Edward Asner, Nicholas Pryor, Diane Kagan
▲♥ USA Home Video 215-607/IVE/\$59.95

MAGIC ON LOVE ISLAND
Adrienne Barbeau, Bill Dailey, Howard Duff
▲♥ Magnum Entertainment M1318/\$59.95

MASTER CLASS
Sho Kosugi
▲♥ USA Home Video 213-610/IVE/\$39.95

MASTER NINJA 4
Lee Van Cleef, Sho Kosugi
▲♥ Trans World Entertainment 10656/\$39.95

ON THE BEAM

(Continued from page 19)

age is unlikely for frontline titles. WEA's Alan Perper admits that the all-board design's outer section, intended for permanent use by consumers, didn't pay off. But modified all-board designs aren't being abandoned entirely; a revised board package for Elektra's new Motley Crue package, possibly adding a booklet insert similar to those in conventional jewel boxes, is now expected in early August.

DIGITAL PRINT: Latest CD splashes include major coverage for the configuration in Britain's Music Week trade weekly and U.S. News & World Report. The Music Week CD pullout, running in the magazine's July 6 issue, offers some intriguing European views of the format and its booming acceptance, noteworthy in light of the Compact Disc's earlier rollout there. In particular, Music Week's editors offer a rosy checkup on midline CD product, reporting that early sales for a budget-priced Deutsche Grammophon sampler and Pickwick's IMP Red Label series have exceeded already bullish projections.

The rollout also includes coverage of a novel PolyGram effort to increase the CD production output at its main Hanover facility: the addition of weekend shifts employing 300 previously unemployed men and women, a plan that drew the prompt approval of the West German government. The new workers were given specialized training, and the weekend shifts were inaugurated in early June.

Although PolyGram intends to expand its CD facility in larger premises, the new weekend workforce is expected to be part of its production strategy for the next 12 months, with some employees to be involved in future training pro-

THE MISS CASINO COMEDY SHOW
Ruth Buzzi, The Unknown Comic, Gary Owens
▲♥ All Seasons Entertainment 7-29001/\$29.95

MYSTERIOUS TWO
John Forsythe, Noah Berry, Vic Tayback
▲♥ USA Home Video 215-599/IVE/\$59.95

NURSE
Michael Learned, Robert Reed, Antonio Fargas
▲♥ USA Home Video 215-598/IVE/\$59.95

THE ORDEAL OF DR. MUDD
Dennis Weaver, Arthur Hill, Susan Sullivan
▲♥ USA Home Video 213-601/IVE/\$39.95

PIONEER WOMAN
William Shatner, Joanna Pettet
▲♥ Worldvision Home Video 4034/\$34.95

POWDERKEG
Rod Taylor, Dennis Cole
▲♥ Worldvision Home Video 4033/\$34.95

SLEEPING FIST
Yuan Hsiao-Tien, Liang Chia-Yen
▲♥ Trans World Entertainment 15014/\$39.95

SNOWBEAST
Bo Svenson, Yvette Mimieux
▲♥ Worldvision Home Video 4035/\$34.95

SOMEONE I TOUCHED
Cloris Leachman, James Olson
▲♥ Worldvision Home Video 4036/\$34.95

STARRING THE BARKLEYS
▲♥ Trans World Entertainment 13551/\$39.95

THE STRANGE AND DEADLY OCCURENCE
Vera Miles, Robert Stack
▲♥ Worldvision Home Video 4037/\$34.95

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

grams.

As for U.S. News, its recent overview of CD players and software was predictably upbeat, the latest in a virtually unbroken string of raves from the general consumer press.

RANDOM BITS: Latest better mousetrap among CD accessories is a new "high resolution interconnecting cable" being marketed by Monster Cable, the San Francisco-based audio firm known for its premium speaker cables. The company claims its cables address sampling rate and analog filtering weaknesses with "bandwidth balanced technology" to enhance dynamic range, improve transient resolution and maximize low bass reproduction. The cables, which fetch from \$3 per foot to \$150 for a pair of 20-foot cables, are also touted as minimizing the upper frequency harshness typical with some digital programs. . . CD prices at retail continue to edge downward as competition heats up. With \$12.99 now a common shelf price for current hits on CD, and \$11.99 increasingly tapped for specials, Southern California's Music Plus stores are currently offering selected WEA CD titles at \$10.99. That new low isn't the harbinger of a formal pricing change, though; the chain's push on WEA audio and video product, among the most ambitious vendor/account blitzes yet seen, prompted the special price.

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Billboard

POP ALBUMS

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Based on the authoritative statistical research of the music industry's foremost trade publication.

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All sales are final.

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	
		TITLE	ARTIST
1	8	EVERYTIME YOU GO AWAY	PAUL YOUNG
2	3	YOU GIVE GOOD LOVE	WHITNEY HOUSTON
3	9	SHOUT	TEARS FOR FEARS
4	7	IF YOU LOVE SOMEBODY SET THEM FREE	STING
5	1	A VIEW TO A KILL	DURAN DURAN
6	2	RASPBERRY BERET	PRINCE & THE REVOLUTION
7	10	SENTIMENTAL STREET	NIGHT RANGER
8	12	GLORY DAYS	BRUCE SPRINGSTEEN
9	6	THE SEARCH IS OVER	SURVIVOR
10	4	WOULD I LIE TO YOU?	EURYTHMICS
11	17	NEVER SURRENDER	COREY HART
12	18	GET IT ON (BANG A GONG)	THE POWER STATION
13	11	VOICES CARRY	'TIL TUESDAY
14	15	19	PAUL HARDCASTLE
15	5	SUSSUDIO	PHIL COLLINS
16	16	JUST AS I AM	AIR SUPPLY
17	20	WHO'S HOLDING DONNA NOW	DEBARGE
18	27	THE POWER OF LOVE	HUEY LEWIS & THE NEWS
19	24	FREEWAY OF LOVE	ARETHA FRANKLIN
20	13	THE GOONIES 'R' GOOD ENOUGH	CYNDI LAUPER
21	22	PEOPLE ARE PEOPLE	DEPECHE MODE
22	26	WHAT ABOUT LOVE?	HEART
23	23	YOU SPIN ME ROUND (LIKE A RECORD)	DEAD OR ALIVE
24	28	ROCK ME TONIGHT	FREDDIE JACKSON
25	14	CRAZY IN THE NIGHT (BARKING AT AIRPLANES)	KIM CARNES
26	—	SUMMER OF '69	BRYAN ADAMS
27	21	ANGEL	MADONNA
28	19	HEAVEN	BRYAN ADAMS
29	—	ST. ELMO'S FIRE (MAN IN MOTION)	JOHN PARR
30	—	WE DON'T NEED ANOTHER HERO	TINA TURNER

THIS WEEK	LAST WEEK	AIRPLAY	
		TITLE	ARTIST
1	3	EVERYTIME YOU GO AWAY	PAUL YOUNG
2	9	SHOUT	TEARS FOR FEARS
3	2	A VIEW TO A KILL	DURAN DURAN
4	5	GLORY DAYS	BRUCE SPRINGSTEEN
5	6	YOU GIVE GOOD LOVE	WHITNEY HOUSTON
6	10	IF YOU LOVE SOMEBODY SET THEM FREE	STING
7	1	RASPBERRY BERET	PRINCE & THE REVOLUTION
8	13	NEVER SURRENDER	COREY HART
9	12	SENTIMENTAL STREET	NIGHT RANGER
10	14	WHO'S HOLDING DONNA NOW	DEBARGE
11	17	THE POWER OF LOVE	HUEY LEWIS & THE NEWS
12	7	VOICES CARRY	'TIL TUESDAY
13	4	SUSSUDIO	PHIL COLLINS
14	16	GET IT ON (BANG A GONG)	THE POWER STATION
15	15	PEOPLE ARE PEOPLE	DEPECHE MODE
16	8	THE SEARCH IS OVER	SURVIVOR
17	23	FREEWAY OF LOVE	ARETHA FRANKLIN
18	21	YOU SPIN ME ROUND (LIKE A RECORD)	DEAD OR ALIVE
19	19	19	PAUL HARDCASTLE
20	25	SUMMER OF '69	BRYAN ADAMS
21	24	WHAT ABOUT LOVE?	HEART
22	26	ST. ELMO'S FIRE (MAN IN MOTION)	JOHN PARR
23	11	WOULD I LIE TO YOU?	EURYTHMICS
24	22	JUST AS I AM	AIR SUPPLY
25	27	WE DON'T NEED ANOTHER HERO	TINA TURNER
26	28	ROCK ME TONIGHT	FREDDIE JACKSON
27	—	YOU'RE ONLY HUMAN (SECOND WIND)	BILLY JOEL
28	29	FIND A WAY	AMY GRANT
29	—	STATE OF THE HEART	RICK SPRINGFIELD
30	—	NOT ENOUGH LOVE IN THE WORLD	DON HENLEY

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
EPIC (7)	13
Portrait (2)	
Scotti Bros. (2)	
Caribou (1)	
Rock 'N' Roll (1)	
WARNER BROS. (6)	12
Geffen (3)	
Sire (2)	
Paisley Park (1)	
COLUMBIA	10
A&M	9
ATLANTIC (6)	8
Es Paranza (1)	
Mirage (1)	
CAPITOL	8
MCA (5)	7
Camel/MCA (1)	
Virgin/MCA (1)	
POLYGRAM	6
Mercury (3)	
De-Lite (2)	
Polydor (1)	
ARISTA (3)	5
Jive (2)	
RCA	5
CHRYSALIS	4
EMI-AMERICA	4
ELEKTRA	4
MOTOWN	3
Gordy (3)	
CBS	1
HME (1)	
EMI AMERICA	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
19	(Oval, ASCAP) CPP	
100	ALL YOU ZOMBIES	(Dub Notes, ASCAP/Human Box, ASCAP) WBM
38	ANGEL	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM
92	AXEL F	(Famous, ASCAP) CPP
78	BIT BY BIT (THEME FROM FLETCH)	(MCA, ASCAP/Kilauea, BMI/Rightsong, BMI/Franne Golde, BMI)
73	BLACK CARS	(Black Keys, BMI/Screen-Gems, BMI) WBM
88	BLACK KISSES NEVER MAKE YOU BLUE	(Peer-Southern, ASCAP)
94	BURNING FLAME	(WB, ASCAP/Vitman Z, ASCAP)
56	CALL ME	(ATV, BMI) CLM
62	CANNONBALL	(Silver Cab, ASCAP/Almo, ASCAP) CPP/ABP
67	CENTERFIELD	(Wenaha, ASCAP) CPP
37	CHERISH	(Delightful, BMI) CPP
32	CRAZY IN THE NIGHT (BARKING AT AIRPLANES)	(Moonwindow, ASCAP) CPP
80	CRY	(Man-Ken, BMI)
40	DARE ME	(WB, ASCAP/Bob Montgomery, ASCAP/Restless Heart, ASCAP) WBM
83	DO YOU WANT CRYING	(Screen Gems-EMI, BMI/Megasongs, BMI)
36	DON'T LOSE MY NUMBER	(Phil Collins, ASCAP/Pun, ASCAP/Warner Bros., ASCAP) WBM
57	EVERYBODY WANTS TO RULE THE WORLD	(Nymph, BMI) CPP
75	EVERYTHING SHE WANTS	(Morrison Leahy, ASCAP/Chappell, ASCAP) CHA/HL
1	EVERYTIME YOU GO AWAY	(Unichappell, BMI/Hot-cha, BMI) CHA/HL
29	FIND A WAY	(Bug & Bear, ASCAP/Meadowgreen, ASCAP) HL
42	FOREVER	(Milk Money, ASCAP/Foster Frees, BMI) WBM/CLM
97	FRANKIE	(IDG, ASCAP) CPP
43	FREEDOM	(Chappell, ASCAP)
19	FREEWAY OF LOVE	(Gratitude Sky, ASCAP/Polo Grounds, BMI)
96	FRESH	(Delightful, BMI) CPP
10	GET IT ON (BANG A GONG)	(TRO-Essex, ASCAP) MSC
60	GETCHA BACK	(Daywin, BMI/Careers, BMI) CPP
6	GLORY DAYS	(Bruce Springsteen, ASCAP) CPP
27	THE GOONIES 'R' GOOD ENOUGH	(Warner-Tamerlane, BMI/Perfect Punch, BMI/Rella, BMI/Pet Me, BMI) WBM
70	HANGIN' ON A STRING	(Virgin, ASCAP/BRAMPTON, ASCAP) CPP
28	HEAVEN	(Adams, BMI/Calypto Toonz, PROC/Irving, BMI) CPP/ALM
89	I GOT YOU BABE	(Cotillion, BMI/Chris Marc, BMI)
85	I WANT MY GIRL	(Crazy People, ASCAP/Almo, ASCAP) CPP/ALM
45	I WONDER IF I TAKE YOU HOME	(Personal, ASCAP/Mokojumbi, BMI) CPP
5	IF YOU LOVE SOMEBODY SET THEM FREE	(Magnetic, BMI/Reggatta, BMI/Illegal Songs, BMI) HL
64	IN MY HOUSE	(Stone City, ASCAP/Jay Warner, ASCAP) CPP
33	INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN)	(Makiki, ASCAP/Arista, ASCAP/Rare Blue, ASCAP) CPP/CLM
21	JUST AS I AM	(Don Kirshner, BMI/Blackwood Music, BMI/Rightsong, BMI/Mystery Man, BMI) CPP/ABP/HL
53	LAY IT DOWN	(Ratt Music, BMI/Time Coast, BMI/Rightsong, BMI)
39	LET HIM GO	(Big Wad, ASCAP/Famous, ASCAP) CPP
41	LIFE IN ONE DAY	(Howard Jones, BMI/Warner Bros., ASCAP/Warner-Tamerlane, BMI)
68	LIKE A SURGEON	(Billy Steinberg, ASCAP/Denise Barry, ASCAP/Brigitte Baby, BMI/Palifer, BMI) WBM
77	LITTLE BY LITTLE	(Talktime, ASCAP)
49	LIVE EVERY MOMENT	(Fate, ASCAP) WBM
81	LOVE AND PRIDE	(April, ASCAP) CPP/ABP
86	LOVE RESURRECTION	(J&S, ASCAP/Almo, ASCAP) CPP/ALM
91	MAKE IT BETTER (FORGET ABOUT ME)	(Gone Gator, ASCAP/Blue Network, ASCAP) WBM
58	MONEY FOR NOTHING	(Chariscourt, ASCAP/Almo, ASCAP/Virgin, ASCAP) CPP/ALM
98	MY TOOT TOOT	(Sid Sim, BMI/Flattown, BMI) CPP
35	MYSTERY LADY	(Zomba, ASCAP/Willesden, BMI)
99	NEVER ENDING STORY	(Giorgio Moroder, ASCAP/Cotgems-EMI, ASCAP) WBM
9	NEVER SURRENDER	(Liese, ASCAP) CPP
72	NO LOOKING BACK	(Genevieve, ASCAP/Milk Money, ASCAP/Edspos, ASCAP)
34	NOT ENOUGH LOVE IN THE WORLD	(Cass County, ASCAP/Kortchmar, ASCAP) WBM
65	ONLY FOR LOVE	(Tritec, ASCAP)
17	PEOPLE ARE PEOPLE	(Sonet, BMI/Warner-Tamerlane, BMI) WBM
51	PEOPLE GET READY	(Warner-Tamerlane, BMI) WBM
46	POP LIFE	(Controversy, ASCAP)
61	POSSESSION OBSESSION	(Hot-cha, BMI/Unichappell, BMI/Fust Buzza, BMI)
16	THE POWER OF LOVE	(Hulex, BMI/Red Admiral, BMI) CLM
7	RASPBERRY BERET	(Controversy, ASCAP) WBM
24	ROCK ME TONIGHT	(Bush Burnin', BMI)
11	THE SEARCH IS OVER	(Rude, BMI/WB, ASCAP/Easy Action, ASCAP) WBM
8	SENTIMENTAL STREET	(Kid Bird, BMI/Rough Play/BMI) HL
50	SHAME	(Clean Sheets, BMI) CPP
2	SHOUT	(Nymph, BMI) CPP
48	SMOKIN' IN THE BOYS ROOM	(Big Leaf, ASCAP) WBM
63	SMUGGLER'S BLUES	(Red Cloud, ASCAP/Night River, ASCAP) WBM
84	SPANISH EDDIE	(Glory, ASCAP)
25	ST. ELMO'S FIRE (MAN IN MOTION)	(Gold Horizon, BMI/Foster Frees, BMI/John Parr, PRS) CPP
30	STATE OF THE HEART	(Chappell, ASCAP) CHA/HL
47	STIR IT UP	(Unicity, ASCAP/No Pain No Gain, ASCAP/Off Backstreet, BMI/Streamline Moderne, BMI)
69	SUDDENLY	(Zomba, ASCAP/Willesden, BMI) CPP
23	SUMMER OF '69	(Adams Communications, PROC/Calypto Toonz, PROC/Irving, BMI) CPP/ALM
71	SUMMERTIME GIRLS	(Facamelting, BMI) CPP/ALM
13	SUSSUDIO	(Phil Collins, ASCAP/Pun, ASCAP) WBM
90	SWEET SWEET BABY (I'M FALLING)	(Little Diva, BMI/Warner-Tamerlane, BMI/Safespace, BMI/Blue Midnight, ASCAP/Blue Gator, ASCAP)
95	TAKE NO PRISONERS (IN THE GAME OF LOVE)	(Chappell, ASCAP/Rightsong, BMI/Sooklooz, ASCAP)
79	TAKE ON ME	(ATV, BMI)
52	THINGS CAN ONLY GET BETTER	(Howard Jones, BMI/Warner-Tamerlane, BMI) WBM
76	THROUGH THE FIRE	(Dyad, BMI/Foster Frees, BMI/Neropub, BMI/Tom John, BMI) CPP
87	TIRED OF BEING BLONDE	(Screen Gems-EMI, BMI/Shifrylepoie, BMI) WBM CPP/ALM/CLM
55	WHEN YOUR HEART IS WEAK	(Edwin Ellis, BMI/Nurk Twins, BMI)
14	WHO'S HOLDING DONNA NOW	(Foster Frees, BMI/Garden Rake, BMI/April, ASCAP/Random Notes, ASCAP) CCP/ABP
59	WILD AND CRAZY LOVE	(Stone City, ASCAP/National League, ASCAP) CPP
74	WILLIE & THE HAND JIVE	(Eldorado, BMI/You, BMI)
18	WOULD I LIE TO YOU?	(Blue Network, ASCAP)
3	YOU GIVE GOOD LOVE	(Little Tanya, BMI/MCA, ASCAP)
82	YOU LDKO MARVELOUS	(Face, BMI/Postvalda, ASCAP)
20	YOU SPIN ME ROUND (LIKE A RECORD)	(Chappell, ASCAP) CHA/HL
54	YOUR LOVE IS KING	(Silver Angel, ASCAP) WBM
31	YOU'RE ONLY HUMAN (SECOND WIND)	(Joel, BMI) CPP/ABP
93	TONIGHT IT'S YOU	(AduR, BMI/April, ASCAP)
44	TOUGH ALL OVER	(John Cafferly, BMI)
4	A VIEW TO A KILL	(Tritec, BMI/Blackwood Music, BMI) HL/CLM/B-3
12	VOICES CARRY	(Intersong, ASCAP/Til Tunes, ASCAP) CHA/HL
66	WALKING ON SUNSHINE	(Screen Gems-EMI, BMI/Megasongs, BMI) WBM
26	WE DON'T NEED ANOTHER HERO (THUNDERDOME)	(Myax, ASCAP/Good Single, BMI) CPP/ALM
22	WHAT ABOUT LOVE?	(Weiback, ASCAP/Irving, BMI/Calypto Toonz, PROC)

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 Moguil
BP	Bradley	MCA	MCA
CHA	Chappell	PSY	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

ALBUMS

SPOTLIGHT Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

NEW & NOTEWORTHY highlights new and developing acts worthy of attention

PICKS new releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

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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

Laura Branigan

Hold Me
PRODUCERS: Jack White, Harold Faltermeyer, Mark Spiro
Atlantic 81265

Branigan's latest includes several tracks by co-producer Harold Faltermeyer, giving the collection an added edge beyond the mainstream ballads and rockers that have characterized her earlier recordings. First single is "Spanish Eddie," but the album should produce several other successful tracks, most notably "Hold Me" and "When I'm With You."

RECOMMENDED

PROPAGANDA

Secret Wish
PRODUCER: S.J. Lipson
Island/ZTT 90288

Latest from Trevor Horn's ZTT label is less harsh than labelmates Art Of Noise and more sophisticated than Frankie Goes To Hollywood. The group has a bombastic yet warm sound that draws close listening. Best tracks: "Duel," "Dream Within A Dream" and "P-Machinery."

URIAH HEPP

Equator
PRODUCER: Tony Platt
Columbia BFC 40132

Revived British progressive rock outfit offers revamped lineup and considerably updated style melding hard rock drama with electronic accents; new vocalist Peter Goalby adds a more conventional, if stronger, arena rock style that will fare best with harder AOR formats.

HERB ALPERT

Wild Romance
PRODUCERS: Herb Alpert, Romeo J. William
A&M SP-5082

Alpert continues the leaner, r&b-driven style that's rekindled his profile in recent years; strongest tracks include the punchy "8' Ball" and a lissome title track featuring Brenda Russell on vocals.

MIDNIGHT OIL

Red Sails In The Sunset
PRODUCERS: Nick Launay, Midnight Oil
Columbia BFC 39987

Angry young Aussie band adds new

polish without diluting the pointed and eloquent social consciousness that is both aesthetic strong point and commercial hurdle; best songs are high-revving rock for the thinking fan. Surreal, apocalyptic cover art is both fitting and compelling.

LIFEBOAT

PRODUCERS: Steve Gronback, Lifeboat, Bob Pfeifer
Dolphin Records DLP 2007 (EP)

Durham, N.C. indie lable scores another bullseye with this Boston quartet, a sometimes rough but generally exciting band employing well-chosen '60s influences; with more vocal poise, this should grow into a real contender.

CLIFTON CHENIER

Live At The San Francisco Blues Festival
PRODUCERS: Tom Mazolin, Chris Strachwitz
Arhoolie 1093

The king of zydeco and his reliably rowdy Red Hot Louisiana Band, here manned as a septet, sizzle in this well recorded concert date from 1982. Newly fashionable profile for Cajun music can only benefit this veteran, with the package's mix of Chenier classics and r&b chestnuts on the money.

KATIE WEBSTER WITH HOT LINKS

You Know That's Right
PRODUCER: John Lumsdaine
Arhoolie 1094

Former organist/pianist for Otis Redding leads her own blues/r&b band out of the Bay Area. Results are deeply rooted in the sounds of Houston and New Orleans. When Webster rolls that right hand, she's Fessin'.

LEGAL WEAPON

Interior Hearts
PRODUCER: Legal Weapon
Legal Weapon/Arsenal LW 5881

Rough-riding hard rock quartet out of Los Angeles, authoritatively directed by female vocalist Kat Arthur, plunges into driving originals. They belong on a major. Until then, contact 1626 N. Wilcox St., Hollywood.

FINGERS TAYLOR WITH ANSON FUNDERBURGH & THE ROCKETS

Harpoon Man
PRODUCERS: Greg "Fingers" Taylor, Anson Funderburgh, Bob Sullivan
Red Lightnin' RL0058

Blues harpist/vocalist backed by New Orleans guitarist Funderburgh and his band. Electric blues homage, with vehicles by Little Walter, Junior Wells and Muddy Waters.

VARIOUS ARTISTS

Full Up: Best Of Studio One, Vol. 2
PRODUCER: Clement Dodd
Heartbeat/Rounder HB-14

Collection of tracks licensed from Clement Dodd's famous Studio One label in Jamaica covers ska through rock steady and reggae. Artists include John Hold, the Paragons, the Ethiopians and Culture, among others.

COUNTRY

PICKS

GARY MORRIS

Anything Goes
PRODUCER: Jim Ed Norman
Warner Bros. 25279-1

Morris brings to country music in the '80s the same kind of big-voiced authority Tennessee Ernie Ford did in the '50s. But Morris—as amply evidenced here—brings more feeling and less drama than his predecessor. The title cut of this album is simply splendid in both vision and expression. Resting among the other prizes are the haunting "South December Road" and the vividly imagistic "Dragging The Lake For The Moon."

NEW AND NOTEWORTHY

PHILIP OAKEY & GIORGIO MORODER

PRODUCER: Giorgio Moroder
A&M SP 5080

Electronic pop has yielded significant ground to other rock and pop styles during the past year, but this collaboration between the Human League vocalist and the pioneering techno-pop producer could easily rise above that downward trend, thanks to Moroder's typically vivid orchestrations and sweeping production. Oakey's vocals prove more disciplined, meshing comfortably with his partner's intricate settings. Emphasis on uptempo romantic songs should also buttress CHR options with club prospects.

RECOMMENDED

FLOYD TILLMAN

PRODUCERS: Not listed
Columbia Historic Edition FC39996

A top songwriter, influential vocal stylist and now a member of the Country Music Hall of Fame, Floyd Tillman is herein superbly introduced to a new generation of country fans, via such standards as "Drivin' Nails In My Coffin," "Each Night At Nine" and "Slipping Around," plus some previously unreleased numbers.

ELMER BIRD

Bumble Bee Waltz
PRODUCER: John Hartford
Hurricane (no number)

Under the guidance of, and with the fiddling assistance of, John Hartford, West Virginia folk performer Elmer Bird turns in a lively and historically fascinating collection of rare ballads and dance tunes. Annotated by music historian Dr. Charles Wolfe. Contact: (304) 562-5060.

LANE BRODY

PRODUCER: Harold Shedd
EMI America ST-17160

In her approach to the songs here, Brody is so tentative and reasonable that she falls short of melting them down to their essentials—however small the cores of meaning may be. Within her boundaries of caution, however, she can reach out, given sufficient prodding.

HILLARY KANTER

Love Letters At Midnight
PRODUCER: Even Stevens
RCA CPL1-5452

This full-length album is much better than Kanter's frothy and fragile mini-LP debut. Still pop in its sophistication and complexity of sound, the album nonetheless reveals a more adult-sounding Kanter and a more challenging mix of materials, much of it provided by the artist.

GOSPEL

PICKS

THE HINSONS

It Runs In The Family
PRODUCER: Kenny Hinson
Calvary STAV-5191

Stone release from one of Southern gospel's favorites. The steel guitar over big country ballads is the trademark here as the Hinsons harmonize on cuts such as "The Journey," "Envy of Angels," "Old Time Preacher Man" and "The Original Superman." This album could herald a back-to-basics movement in Southern gospel.

REV. CLEOPHUS ROBINSON

God Is Blessing In Every Direction
PRODUCER: James Perry
Savoy SL 14615

Rev. Robinson has been around a long

time, and his power and appeal are evident on this release, as he solos with a choir behind him. There's church in the grooves, and Robinson holds nothing back.

RECOMMENDED

VARIOUS ARTISTS

The World's Greatest Choirs
PRODUCER: Shannon William
Creed CR 8645

While it may be argued that these really aren't "the world's greatest" choirs, they are all good and feature some fresh arrangements on some old standards. "Just a Closer Walk With Thee" and "People Get Ready" are infused with a touch of jazz, while all the arrangements keep the black gospel tradition alive and well.

JAZZ-FUSION

PICKS

OREGON

Crossing
PRODUCER: Manfred Eicher
ECM 25025

Quartet's last studio session before the death of percussionist Collin Walcott in a car crash continues the subtle textural expansion. Digital production showcases their delicate, stylized chamber sensibility at its most haunting and varied.

RECOMMENDED

AHMAD JAMAL

Digital Works
PRODUCERS: James (Spider) Snyder, Ahmad Jamal
Atlantic 81258-G

Veteran pianist's label debut is a double set reprising his best-known works in updated digital sonics; quartet adds second percussionist to spice up chestnuts like "Poinciana," many given extended readings that expand upon the originals.

ART PEPPER

New York Album
PRODUCERS: John Snyder, Laurie Pepper
Galaxy GX-5154

The late alto saxophonist's prolific late '70s output yields another set of unreleased tracks, these from a couple of '79 Artists House sessions with Hank Jones, Ron Carter and Al Foster; includes a mellow update of the Charlie Parker arrangement of "A Night In Tunisia."

PETER SPRAGUE

Na Pali Coast
PRODUCER: Carl E. Jefferson
Concord Jazz CJ-277

Young guitarist's second label date as leader builds on his willowy, melodic playing and astute choice of players; flutist Steve Kujala, bassist Bob Magnusson and drummer Peter Erskine offer supple support in a program spanning recent jazz composers and sturdy pop classics.

GERALD WILSON ORCHESTRA OF THE 80's

Calafia
PRODUCER: Albert Marx
Trend TR-537

Seasoned composer, conductor and arranger staffs this edition of his jazz orchestra with reliably strong L.A. veterans to explore eight new originals noteworthy for subtle harmonic colorations; moodier pieces are interspersed with livelier, swinging romps.

SINGLES

PICKS new releases with the greatest chart potential

RECOMMENDED records with potential for significant chart action

NEW & NOTEWORTHY highlights new and developing acts worthy of attention

Records equally appropriate for more than one format are reviewed in the category with the broadest audience.

All singles commercially available in the U.S. are eligible for review

Send singles for review to: Nancy Erlich, Billboard 1515 Broadway New York, N.Y. 10036

Country singles should be sent to: Kip Kirby, Billboard 14 Music Circle East Nashville, Tenn. 37203

POP

PICKS

WHAM!

Freedom (5:00)
PRODUCER: George Michael
WRITER: George Michael
PUBLISHER: Chappell, ASCAP
Columbia 38-05409 (12-inch version also available, Columbia 44-05238)

George and Andy's Motown tribute; all systems go-go for what looks to become their fourth chart-topper in a row.

JULIAN LENNON

Jesse (3:48)
PRODUCER: Phil Ramone
WRITER: China Burton
PUBLISHER: Virgin, ASCAP
Atlantic 7-89529

Cautionary tale framed in punchy Latin/r&b rhythms.

ORCHESTRAL MANOEUVRES IN THE DARK

So In Love (3:28)
PRODUCER: Stephen Hague
WRITERS: OMD, Steve Hague
PUBLISHERS: Virgin, ASCAP/Charisma/Unichappell, BMI
A&M AM-2746

Label's success in bringing Simple Minds to No. 1 bodes well for this comparable entry by another longtime U.K. fave.

RECOMMENDED

ROBERT PLANT

Too Loud (4:07)
PRODUCERS: Robert Plant, Benji Lefevre, Tim Palmer
WRITERS: R. Plant, P. Blurt, P. Martinez, J. Woodroffe, R. Hayward
PUBLISHERS: Talktime/Bay Es Paranza 7-99622 (c/o Atlantic)

His zanier side sneaks into view in this jumpy, danceable patchwork.

MEN AT WORK

Maria (4:34)
PRODUCERS: Colin Hay, Greg Ham
WRITER: C. Hay
PUBLISHER: April, ASCAP
Columbia 38-05454

R.E.M.

Can't Get There From Here (3:39)
PRODUCER: Joe Boyd
WRITERS: W. Berry, P. Buck, M. Mills, J. Stipe
PUBLISHER: Night Garden, BMI
I.R.S. IRS-52642 (c/o MCA)

AOR's favorite Fable, unaccountably edited.

PAUL HYDE AND THE PAYOLAS

It Must Be Love (4:08)
PRODUCER: David Foster
WRITERS: Bob Rock, Paul Hyde, Miriam Nelson
PUBLISHERS: Irving/Blotch, BMI
A&M AM-2761

Witty, bright-sounding DOR.

CHEAP TRICK

Tonight It's You (3:30)
PRODUCER: Jack Douglas
WRITERS: R. Nielsen, R. Zander, J. Brandt, M. Radice
PUBLISHERS: Adult, BMI/April, ASCAP
 Epic 34-05431

Power pop produced to Who-ish proportions.

CELLARFUL OF NOISE

I'd Walk The Line (3:19)
PRODUCERS: Kevin Valentine, Mark Avsec
WRITER: M. Avsec
PUBLISHERS: Avsec/Mike and Jules, ASCAP
 CBS Associated ZS4 05432

'60s pop sensibilities synthesized into '80s excess.

MAX CARL

The Circle (3:46)
PRODUCER: Peter Hauke
WRITERS: M. Carl, A. Pasqua
PUBLISHERS: Warner-Tamerlane/Too Tall/Itsall, BMI
 MCA 52568

Midtempo techno-rock produced in Germany.

BLACK

PICKS
ANDRE CYMONE

The Dance Electric (3:59)
PRODUCERS: Prince, Andre Cymone
WRITER: Prince
PUBLISHER: Controversy, ASCAP
 Columbia 38-05435 (12-inch version also available, Columbia 44-05249)

The other local prodigy keeps the flame alive on the seminal Minneapolis soul sound (with a little help from . . .)

READY FOR THE WORLD

Oh Sheila (6:48)
PRODUCER: Ready for the World
WRITERS: M. Riley, Jr., G. Strozzi, G. Valentine
PUBLISHERS: Ready for the World/Excalibur Lane/Trixie Lou, BMI
 MCA 23572 (12-inch single)

Out of the "Deep Inside Your Love" ballad mode, into teen electrodance, up to 66 on this week's Black chart.

SHANNON

Stronger Together (3:40)
PRODUCERS: Mark Liggett, Chris Barbosa
WRITERS: Curtis Josephs, Ed Chisolm
PUBLISHERS: Not Fragile, BMI/Shapiro Bernstein/Green Star, ASCAP
 Emergency/Mirage 7-99631 (c/o Atlantic)

Stop-start synths go wild while the singer keeps to a cool lower register; effective sense of momentum.

RECOMMENDED
JONZUN CREW FEATURING MICHAEL JONZUN

Redd Hott Mama (3:42)
PRODUCER: Michael Jonzun
WRITER: M. Jonzun
PUBLISHERS: Boston International/T-Boy, ASCAP
 A&M AM-2756

Funkmaster and studio wizard's label debut sports a fully-fleshed-out production.

PAUL SIMPSON CONNECTION

Treat Her Sweeter (4:10)
PRODUCER: Paul Simpson
WRITER: P. Simpson
PUBLISHERS: Publishing Corp. of America/Paul Simpson/Rightsong, BMI
 Atlantic 7-89519 (12-inch reviewed July 20)

AFRIKA BAMBATAA & FAMILY

Funk You! (6:52)
PRODUCERS: Afrika Bambaataa, Keith Le Blanc,
 Doug Wimbish, Skip McDonald
WRITERS: A. Bambaataa, K. Le Blanc, D. Wimbish, S. McDonald
PUBLISHERS: Tee Girl/Bambaataa's/Rapp Beat, BMI
 Tommy Boy TB 870 (12-inch single)

Label based in New York.

DEALERS

This Way (4:09)
PRODUCERS: Rodger Hawkins, Stanley Johnson
WRITER: S. Johnson
PUBLISHERS: Muscle Shoals Sound/Dealers, BMI
 CBS Associated ZS4 05469

Sweet falsetto ballad.

EUGENE WILDE & JOANNA GARDNER

First Love Never Dies (4:05)
PRODUCER: Donald Robinson
WRITERS: Ellen Schwartz, Bonnie Sanders, Sue Maskelaris
PUBLISHERS: Go-Glo/Akyfield/Sanders/Jiz, ASCAP
 Atlantic 7-89524

"Rappin'" soundtrack duet; quite a host of crescendos and key changes.

DOUBLE FORCE FEATURING BILL COSBY

Abandoned Places (4:38)
PRODUCER: Theodore W. Wing
WRITERS: P. Hudson, K. Hart
PUBLISHERS: Randy Andy/Nicetown, BMI
 Nicetown NT004 (12-inch single)

Brief Cosby voice track leads into non-comic rap by Philadelphia-based duo. Contact: (215) 473-7070.

COUNTRY

PICKS
CRYSTAL GAYLE

A Long And Lasting Love (3:26)
PRODUCER: Michael Masser
WRITERS: Michael Masser, Gerry Goffin
PUBLISHERS: Almo/Prince, ASCAP/Screen Gems-EMI, BMI
 Warner Bros. 7-28963

A sweet, melodic and stately affirmation of love, set to a lush instrumental background and sung with Gayle's customary precision.

JOHN SCHNEIDER

I'm Gonna Leave You Tomorrow (3:43)
PRODUCERS: Jimmy Bowen, John Schneider
WRITERS: T. Daniels, G. Dobbins, J. Wilson
PUBLISHERS: Chappell/Unichappell, ASCAP/BMI
 MCA 52648

Schneider seems to be imitating Merle Haggard's vocal style here, but the loping rhythm and self-effacing attitude are Everyman's country.

RECOMMENDED
GUS HARDIN AND DAVE LOGGINS

Just As Long As I Have You (3:51)
PRODUCER: Mark Wright
WRITERS: Dave Loggins, J.D. Martin
PUBLISHERS: MCA/Leeds/Patchwork, ASCAP
 RCA PB-14159

Hardin provides the rough, Loggins the smooth; big snare sound on this peripatetic AC ballad.

BOBBY BARE

When I Get Home (3:18)
PRODUCER: Randy Scruggs
WRITERS: E. Raetzloff, B. Little
PUBLISHER: Labor Of Love, BMI
 EMI America B-8279

Peppier and far more domestic than your usual Bare.

MIKE MARTIN

Sweet Nothings (Whispered In My Ear) (3:06)
PRODUCER: Robert John Jones
WRITERS: Mike Martin, Tony Leolo
PUBLISHERS: Shenandoah/Blue Lake, ASCAP/BMI
 Clempack CP-143 (c/o PolyGram)

Brisk, snappy arrangement and pop vocals.

REGINA LEIGH

If You Meet Me Halfway (3:02)
PRODUCER: Edgar Struble
WRITERS: Stewart Harris, Keith Stegall
PUBLISHERS: Blackwood/April/Keith Stegall, BMI/
 ASCAP
 Roundhouse PPP 116

Superb artist, production and song. Contact: (615) 791-1146.

PRESTON

Feelin' Lucky (3:23)
PRODUCER: Preston Sullivan
WRITERS: R. Bourke, C. Black
PUBLISHERS: Chappell/Robin Hill, ASCAP
 Carlyle CR 62384

A weekend warrior feels his oats. Contact: P.O. Box 150708, Nashville, Tenn. 37215.

JOHNNY PATTON

I Know All About Her (3:05)
PRODUCER: G.R.T.G. Productions
WRITER: Bobby Reed
PUBLISHER: Trak-Ten, BMI
 Renegade Country RCR 4449

Sharp, intense vocals and a suitably ironic twist. Contact: (615) 244-3487.

JIM COLLINS

I Wanna Be A Cowboy 'Til I Die (3:18)
PRODUCER: Ray Baker
WRITER: David Rosson
PUBLISHER: Baray, BMI
 White Gold WG-22252 FL

Contact: (615) 329-2278.

NEW AND NOTEWORTHY

CHILDREN OF THE WORLD

We Are The World (4:26)
PRODUCER: George Duke
WRITERS: M. Jackson, L. Richie
PUBLISHERS: Mjac, BMI/Brockman, ASCAP
 Starborn SR 35

Fitting cover by a well-drilled volunteer chorus (over 70 kids aged six to 14, TV/movie celebs included); extends the effort on behalf of U.S.A. for Africa. Contact: (818) 355-1796.

URGENT

Running Back (3:55)
PRODUCERS: Ian Hunter, Mick Ronson
WRITERS: M. Kehr, D. Kehr, S. Kehr
PUBLISHER: Kehr Brothers, BMI
 Manhattan B-50005 (c/o Capitol)

New rock quintet fuses the trebly harmonies of melodic metal with a furious DOR beat and fashionable synth trimmings; a big, bulging sound of multi-format possibilities.

DANCE/DISCO

PICKS
PHILIP OAKEY & GIORGIO MORODER

Good-Bye Bad Times (6:30)
PRODUCER: Giorgio Moroder
WRITERS: Philip Oakey, Giorgio Moroder
PUBLISHERS: Virgin, ASCAP/Revelation
 A&M SP-12141 (12-inch single)

Artists' "Electric Dreams" panned out so well, they've teamed up for an album; an upbeat but sober mood in this 12-inch preview.

JAY NOVELLE

Secrets Of The Heart (4:41)
PRODUCERS: Mark Liggett, Chris Barbosa
WRITER: Julian Hernandez
PUBLISHERS: Record House/Emergency, ASCAP
 Emergency EMDS 6552 (12-inch single)

A touch slower and choppy than regulation Liggett-Barbosa; singer-production team went top 10 last year with "If This Ain't Love." Contact: (212) 777-3200.

JIMMY CLIFF

Hot Shot (5:30)
PRODUCERS: Jimmy Cliff, Amir Bayyan
WRITER: J. Cliff
PUBLISHER: not listed
 Columbia 44-05235 (12-inch single; 7-inch reviewed July 20)

Crisp, compelling remix.

RECOMMENDED
J.M. SILK

Music Is The Key (9:15)
PRODUCERS: J.M. Silk, Rocky Jones
WRITER: Steve Hurley
PUBLISHER: Silkrock, ASCAP
 D.J. International D.J. 888 (12-inch single)

Soul/hip hop amalgam is a local smash in Chicago and new entry on the 12-inch sales chart. Contact: (312) 666-2380.

KIM CARNES

Abadabadango (7:14)
PRODUCERS: Duane Hitchings, Kim Carnes
WRITERS: K. Carnes, D. Ellingson, D. Hitchings
PUBLISHERS: Moonwindow/Hitchings, ASCAP
 EMI America V-7863 (12-inch single)

Singalong stuff, a little tropical, a little electronic.

NOVA

You Can Do It (5:29)
PRODUCER: Michael Urbanik
WRITERS: Michael Urbanik, Ed Terry
PUBLISHERS: Emergency/Lato, ASCAP
 Emergency EMDS 6551 (12-inch single)

Wordless electrodance, aware of but not incorporating jazz. Contact: (212) 777-3200.

DA-PRI

Redlight, Greenlight (5:52)
PRODUCER: Michael Price
WRITERS: Michael Price, Darren Carr
PUBLISHER: Poesie, BMI
 Spring SPR 12-417 (12-inch single)

Snappy electrofunk; nice raw vocal quality. Contact: (212) 581-5398.

HERB ALPERT

"8" Ball (5:02)
PRODUCERS: Romeo Williams, Elton Ali
WRITERS: Herb Alpert, Romeo Williams, John Barnes
PUBLISHERS: Almo/Ram Wave, ASCAP/Orneo, BMI
 A&M SP-12145 (12-inch single; 7-inch reviewed July 20)

JOE PISCOPO

Honeymooners Rap (5:47)
PRODUCER: Hal Willner
WRITERS: J. Piscopo, R. Schuckett, H. Willner
PUBLISHER: not listed
 Columbia 44-05224 (12-inch single; 7-inch reviewed June 29)

AC

RECOMMENDED
GEORGE FISCHOFF

Feel! (3:13)
PRODUCERS: George Fischhoff, Sharon Stone
WRITER: George Fischhoff
PUBLISHER: not listed
 FastFire FFS 7004

Habitual piano man turns to electronic keyboards and beat box. Label based in New York.

OTHER RELEASES

POP

TURI Stayed
 Lorilo 240. Contact: (201) 370-9490

SPLATCATS 5 Big Ones
 Bloodbath AR 285002. (7-inch EP)
 Contact: (716) 883-1484.

BLACK

BUSY BEE Busy Bee's Groove
 Sugarhill SH 32043 (c/o MCA) (12-inch single)

B.A.D. Secret Admirer
 Sinban JC 0030 (12-inch version also available, Sinban JC 0029). Contact: (517) 754-5178.

JOHNSTON BROWN/JANICE DOWLEN Just Two People In Love
 Heat HS 2027. Contact: (216) 836-7918.

ADC BAND It's Friday Night
 Fat Boy FB 12 2026 (12-inch single).
 Contact: (216) 836-7918.

CRASH CREW 2-4-6-8/Here We Are
 Sugarhill SH 32046 (c/o MCA) (12-inch single)

TREACHEROUS THREE Gotta Rock
 Sugarhill SH 32045 (c/o MCA) (12-inch single)

MIRACLES Funtime
 Hitsburgh (no number) (12-inch single).
 Contact: (502) 774-4118.

IVY Hold Me
 Heat HS 2028. Contact: (216) 836-7918.

DELORES BANKS Who Do You Think You Are? (Without Jesus You're Nothing At All)
 L.C.D. (no number). Label based in Louisville, Ky.

COUNTRY

NATE HARVELL Travelin' Man
 First American 850527. Contact: (615) 868-0684.

SAVANNAH Beachcomber Cowboy
 Southern Tracks 1044. Contact: (404) 325-0832.

BONNIE NELSON Willie Where Are You
 Door Knob 85-233. Label based in Nashville.

BILL ARWOOD You Better Believe It
 Soundwaves 4759. Contact: N.S.D., Nashville.

JOHNSTONS The Long Way Home
 Hidden Valley 785

PAULA Bedtime Stories
 Ren 100

BO GARZA (AND YOUNGBLOOD) All I Need (Is Your Company)
 BGM 62085. Contact: (512) 654-8773.

ELAINE PETTY Temporary Insanity
 Trans World Artists 101. Contact: P.O. Box 208,
 Goodlettsville, Tenn. 37072.

TONY ALAMO Crystal Mountain
 Alamo SA 1925. Contact: (603) 752-1117.

BUCKEYE She's Got The Rhythm (And I've Got The Blues)
 N.S.D. 205. Label based in Nashville.

REEDY CREEK BAND Cindy
 Silver Star DKD-SS-5019. Contact: Door Knob
 Records, Nashville.

BUNNIE MILLS Bar After Bar (After Barroom)
 Bunjak 12985. Contact: (603) 752-1117.

MIKKI RUSSO Peacetime Hero
 Divine CSS 311. Contact: (603) 752-1117.



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 (212) 764-4556

...newslines...

G. SCHIRMER has been named the exclusive rental outlet for musical works in the catalog of Warner Bros. Rental Library. The WB collection includes theatre/film scores and other works by the likes of Victor Herbert, George Gershwin, Cole Porter, Sigmund Romberg, Rudolph Friml, Erich Korngold, Max Steiner, Michel Legrand, Alex North, John Williams and Henry Mancini. There are also serious works by Leonard Bernstein, Peter Mennin and others. Frank Military of Warner Bros. and Howard Scott of G. Schirmer will administer the catalog. For more information, contact G. Schirmer at its toll-free number: 1-800-221-4755.

POP MUSIC BOARD: The National Academy of Popular Music has added six people to its board of directors. They are Jerry Leiber and Mike Stoller, the songwriters/producers; Irv Lichtman, deputy editor of Billboard; Larry Richmond, vice president of The Richmond Organization; Paul Adler, membership director of ASCAP; and Randy Poe, president of New York Music Publishing and executive vice president of The New York Music Group. The academy's activities include operation of the Songwriters Hall of Fame and various educational and archival programs. Leiber and Stoller were inducted into the Hall of Fame this year.

A LISTENER'S GUIDE to "Sixties Rock" is a new paperback by Robert Santelli from Contemporary Books of Chicago. The 320-page effort carries a list price of \$10.95.

SPOUSES, ACCOUNTANTS AND BANKERS, in that order, beat out trade publications as the most important sources of information in helping owners of small businesses. The fourth-place standing for the trades was determined by Comprehensive Accounting Corp., an Aurora, Ill.-based nationwide network of franchisees that offers financial services to small businesses. Enterprises that did less than \$300,000 in annual volume were polled. Fifth place is held by trade associations.

EXECUTIVE TURNTABLE

(Continued from page 4)

tration manager at Embassy Home Entertainment in Los Angeles. She was research assistant.

PUBLISHING. **Andre de Raaff** is named managing director of Intersong-Basart Publishing Group B.V. and Chappell & Co. Holland B.V. He was general manager of Intersong Basart Publishing Group B.V. and replaces **John Brands**, who has joined MCA Music in the U.K. as managing director.

PRO AUDIO/VIDEO. Audio-Technica in Stow, Ohio makes the following staff changes: **Charlie Winkler** as manager of professional products marketing and sales; **Mark D. Taylor**, national sales manager for music products; and **Greg Silsby**, marketing manager of studio products. Winkler and Taylor were promoted from national sales manager for professional products and regional sales manager, respectively. Silsby joins from Electro Voice, where he was market development manager for professional products.

Robert F. Diamond becomes plant operations manager of VCA/Technicolor's videocassette duplicating facility in Huntington Beach, Calif. He was vice president of operations for SQN Entertainment. **Douglas Stone** joins VCA/Teletronics as account executive in New York. He was senior sales representative for S/T, the East Coast branch of VCA/Technicolor.

RELATED FIELDS. **Terry Cline** is promoted from executive vice president to president of the Jim Halsey Co. in Tulsa, Okla. His successor is **John Hitt**, who will continue to head the company's fair and special events department in addition to his new responsibilities.

The Entertainment Music Co. appoints **Donald Rubin** creative consultant and **Hank Medress** director of a&r in New York. Rubin was executive producer and music publisher for the Charlie Daniels Band. Medress has produced records for such artists as Melissa Manchester, Rick Springfield and Frankie Valli.

Ken Thornhill is promoted to rental manager at A/T Scharff Rentals, the New York-based audio and production communication rental company. He was rental technician. Assisting him is **Nicole Di Rado**, who joins as accounts manager. She was with Hooker Enterprises.

Satellite Music Network in Dallas ups **Sheila Quisenberry** from office manager/secretary to the chairman to vice president of administration.

Lifelines

BIRTHS

Girl, Jasmine Moana, to **Glenn and Janet Ellis**, June 27 in Primos, Pa. He is executive music programming producer at the E.J. Stewart video production company.

Girl, Amy Karen, to **Roger and Lorna Koecke**, July 1 in LaCrosse, Wis. He is news and music director for KNEI-AM-FM Waukon, Iowa.

Boy, Matthew Jacob, to **Joe Nick Patoski and Kristine Cummings**, July 4 in Austin. He is manager of JKC Productions. She is the former organist with Joe "King" Carrasco & the Crowns.

Girl, Jessica Rose, to **J.P. and Suzie Pennington**, July 6 in Lexington, Ky. He is founder and lead vocalist of Epic/Curb group Exile.

Boy, Garrett Mitchell, to **Don and Michelle Jenner**, July 15 in Stamford, Conn. He is Arista Records' vice president of promotion.

DEATHS

James (J.C.) Andrews, 42, July 7 in New York. As president of Main-Man Ltd., the production company that managed David Bowie and John Cougar Mellencamp in the '70s, Andrews produced two albums by Mellencamp and Bowie's "Diamond Dogs TheaTour." He was also a well-known photographer and won the Houston Film Festival Award in 1984 for his production of the music video "Rebel, Rebel." He is survived by his parents and a brother.

Wayne King, 84, July 16 in Phoenix. The alto saxophonist and bandleader was known as "The Waltz King." His theme song was "The Waltz You Saved For Me" during the '20s and '30s, when he led a popular big band.

Nelson Cogane, 82, July 11 in Massapequa, N.Y. An ASCAP lyricist for more than 40 years, Cogane

wrote such songs as "Eight Little Notes" and "Is There Somebody Else? He is survived by his wife and offspring.

Thomas Edward Rabbitt, 23 months, of complications following a liver transplant July 16 in Minneapolis. He was the son of RCA artist Eddie Rabbitt. Survivors include his parents, Eddie and Janine, his sister, Demelza, and his grandparents.

Lila May Ledford, 68, following a lengthy illness July 14 in Lexington, Ky. A songwriter, banjoist and bandleader, she founded and led the Coon Creek Girls, country music's most renowned all-female string band. Ledford, whose career began in 1936, continued performing almost to the end of her life. She is survived by four children.

New Companies

B Magic, a record/production/publishing/management/artist development company, formed by Bill Banfield. Current signings include Lew Traver, Michael Thomas, Bobby & Oliver and Alexia. Nottingham Bldg./Copley Square, 25 Huntington Ave., Suite 512, Boston, Mass. 02116; (617) 424-8852.

Skyhigh Records, an independent label and publishing company, formed by Robert Hathaway. Upcoming release is "I Guess That's Only Natural" by James Robinson. P.O. Box 117, Hollywood, Calif. 90078; (213) 385-3456.

Eleven East Corp., a music publishing company, formed to acquire existing publishing companies, renewal copyrights and master recordings. Company was formed by Ivan Mogull. 625 Madison Ave., New York, N.Y. 10022; (212) 335-5636.

Bubbling Under

THE HOT 100 SINGLES

- 101 IT'S OVER NOW LUTHER VANDROSS EPIC 34-04944
- 102 PAD LOCK GWEN GUTHRIE GARAGE/ISLAND TRADING CO. 21 (ATLANTIC)
- 103 TIGHT CONNECTION TO MY HEART BOB DYLAN COLUMBIA 38-04933
- 104 DANCIN' IN THE KEY OF LIFE STEVE ARRINGTON ATLANTIC 7-89535
- 105 OH SHEILA READY FOR THE WORLD MCA 52636
- 106 I FREAK FOR YOU CAROL LYNN TOWNES POLYDOR 8819537
- 107 THE FIRE STILL BURNS RUSS BALLARD EMI-AMERICA 8275
- 108 PLEASE BE GOOD TO ME MENUDO RCA PB 14154
- 109 PERFECT KISS NEW ORDER QWEST 7-28968 (WARNER BROS.)
- 110 GLOW RICK JAMES GORDY 1796 (MOTOWN)

THE TOP POP ALBUMS

- 201 GRANDMASTER FLASH THEY SAID IT COULDN'T BE DONE ELEKTRA 60389
- 202 CHERYL LYNN FIDELITY COLUMBIA FC 40024
- 203 THE STANLEY CLARKE BAND FIND OUT EPIC FE 40040
- 204 LED ZEPPELIN LED ZEPPELIN IV ATLANTIC 19129
- 205 THE POLICE SYNCHRONICITY A&M SP-3735
- 206 RUSS BALLARD THE FIRE STILL BURNS EMI-AMERICA ST-17162
- 207 SCRITTI POLITTI CUPID AND PSYCHE 85 WARNER BROS. 25302
- 208 VITAMIN Z RITES OF PASSAGE GEFEN GHS 24057 (WARNER BROS.)
- 209 DENNIS EDWARDS COOLIN' OUT GORDY G148GL (MOTOWN)
- 210 NILE RODGERS B MOVIE MATINEE WARNER BROS. 25290

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JULY

July 22-27, **Musicians' & Songwriters' Workshop**, Colorado Mountain College, Breckenridge, Colo. (303) 453-6757.

AUGUST

Aug. 4-6, **Rockamerica's Third Annual Video/Music Seminar**, Roosevelt Hotel, New York. (212) 475-5791.

Aug. 15-18, **Jack The Rapper's Family Affair '85**, Marriott Marquis Hotel, Atlanta. (305) 423-2328.

Aug. 19-22, **Electro Sound Seminar 1985**, Union Square Hyatt, San Francisco. (408) 245-6600.

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. 15-22, **Eighth Annual Georgia Music Festival**, Atlanta. (404) 325-0832.

Sept. 21, **Georgia Music Hall of Fame Awards**, Georgia World Congress Center, Atlanta. (404) 325-0832.

Sept. 25-28, **New Music Seminar**, Marriott Marquis Hotel, New York. (212) 722-2115.

Sept. 30-Oct. 3, **National Assn. of Recording Merchandisers (NARM) Retail/Manufacturer Advisory Committee Meeting**, Sheraton Harbor Island, San Diego. (609) 424-7404.

OCTOBER

Oct. 10-11, **Electronic Accessories Show**, Atlantic City (N.J.) Convention Center. (215) 675-7562.

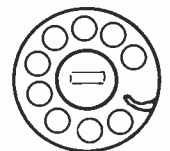
Oct. 16-18, **Musexpo/Videxpo '85**, Kensington Exhibition Center, London. (01) 968-4567.

NOVEMBER

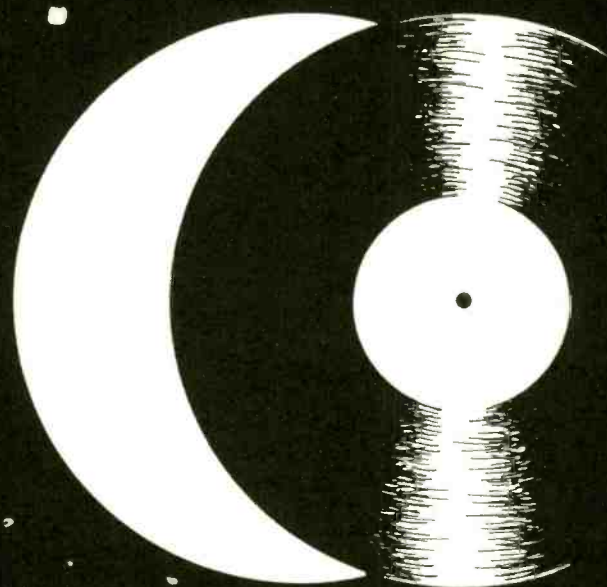
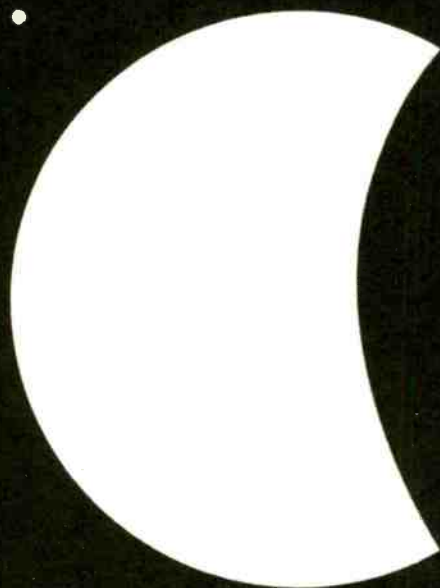
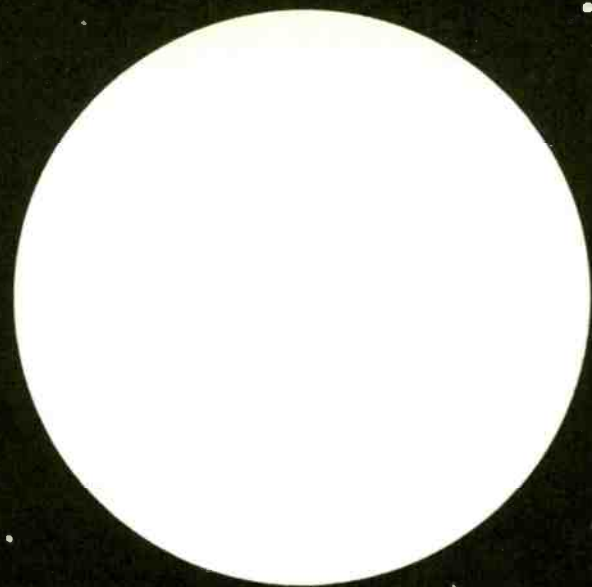
Nov. 20-24, **Billboard's Seventh Annual Video Music Conference**, Sheraton Premiere Hotel, Universal City, Calif. (213) 273-7040.

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MM
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TOP POP ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	18	TEARS FOR FEARS ▲ MERCURY 824 300-1M1/POLYGRAM (8.98)	SONGS FROM THE BIG CHAIR 3 weeks at No. One
2	3	4	36	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
3	2	2	21	PHIL COLLINS ▲² ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
4	5	6	58	BRUCE SPRINGSTEEN ▲⁷ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
5	4	3	12	PRINCE & THE REVOLUTION ▲² PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
6	7	7	16	THE POWER STATION ● CAPITOL SJ-12380 (8.98)	THE POWER STATION
7	10	11	5	RATT ATLANTIC 81257 (9.98)	INVASION OF YOUR PRIVACY
8	6	5	29	SOUNDTRACK ▲ MCA 6143 (9.98) (CD)	BEVERLY HILLS COP
9	14	41	3	STING A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
10	12	12	8	NIGHT RANGER CAMEL/MCA 5593/MCA (8.98)	7 WISHES
11	8	9	35	MADONNA ▲⁴ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
12	18	90	3	MOTLEY CRUE ELEKTRA 60418 (9.98)	THEATRE OF PAIN
13	13	13	18	WHITNEY HOUSTON ● ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
14	9	10	10	EURYTHMICS ● RCA AJL1-5429 (8.98)	BE YOURSELF TONIGHT
15	11	8	38	WHAM! ▲³ COLUMBIA FC39595 (CD)	MAKE IT BIG
16	16	16	44	SURVIVOR ▲ SCOTTI BROS. FZ 39578/EPIC (CD)	VITAL SIGNS
17	17	18	8	DIRE STRAITS WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
18	15	14	15	HOWARD JONES ● ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
19	23	24	15	'TIL TUESDAY EPIC BFE 39458	VOICES CARRY
20	25	29	4	TALKING HEADS SIRE 25305/WARNER BROS. (8.98)	LITTLE CREATURES
21	22	19	33	KOOL & THE GANG ● DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
22	21	21	9	SUPERTRAMP A&M SP-5014 (8.98) (CD)	BROTHER WHERE YOU BOUND
23	24	17	49	BILLY OCEAN ▲ JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
24	20	20	7	ROBERT PLANT ES PARANZA 90265/ATLANTIC (9.98) (CD)	SHAKEN 'N STIRRED
25	19	15	16	TOM PETTY AND THE HEARTBREAKERS ● MCA 5486 (8.98) (CD)	SOUTHERN ACCENTS
26	26	27	5	AIR SUPPLY ARISTA AL8-8283	AIR SUPPLY
27	27	22	27	JOHN FOGERTY ▲ WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD
28	35	44	3	SCORPIONS MERCURY 824-344-1/POLYGRAM (8.98) (CD)	WORLD WIDE LIVE
29	29	31	5	R.E.M. I.R.S./MCA 5592/MCA (8.98)	FABLES OF THE RECONSTRUCTION
30	34	34	10	PAUL YOUNG COLUMBIA BFC 39957 (CD)	SECRET OF ASSOCIATION
31	36	32	19	DEBARGE ● GORDY 6123GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
32	30	23	39	GLENN FREY MCA 5501 (8.98)	THE ALLNIGHTER
33	33	33	6	BOB DYLAN COLUMBIA FC 40110	EMPIRE BURLESQUE
34	58	108	3	HEART CAPITOL ST-12391 (8.98)	HEART
35	37	30	20	THE MARY JANE GIRLS ● GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
36	32	28	59	TINA TURNER ▲⁴ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
37	38	38	10	FREDDIE JACKSON CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
38	39	39	5	SOUNDTRACK CAPITOL ST-12413 (8.98)	A VIEW TO A KILL
39	69	—	2	BILLY JOEL COLUMBIA C2 40121	GREATEST HITS VOL. 1 & II
40	41	35	17	LUTHER VANDROSS ▲ EPIC 39882	THE NIGHT I FELL IN LOVE
41	28	26	16	KATRINA AND THE WAVES CAPITOL ST-12400 (8.98)	KATRINA AND THE WAVES
42	43	43	7	AMY GRANT A&M SP-5060 (8.98)	UNGUARDED
43	44	37	22	GEORGE THOROGOOD EMI-AMERICA ST-17145 (8.98) (CD)	MAVERICK
44	31	25	23	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
45	45	47	5	SOUNDTRACK ARISTA AL9-8278 (9.98)	PERFECT
46	42	36	33	DON HENLEY ▲ GEFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
47	74	—	2	COREY HART EMI-AMERICA ST-17161 (8.98)	BOY IN THE BOX
48	49	52	5	KIM CARNES EMI-AMERICA SO-17159 (8.98)	BARKING AT AIRPLANES
49	71	—	2	AC/DC ATLANTIC 81263 (8.98)	FLY ON THE WALL
50	47	46	11	BON JOVI MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
51	40	40	8	JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 39405/EPIC (CD)	TOUGH ALL OVER
52	52	58	5	THE BEACH BOYS CARIBOU BFC 39946/EPIC (CD)	THE BEACH BOYS
53	55	56	23	RUN-D.M.C. ● PROFILE PRO1205 (8.98)	KING OF ROCK
54	65	92	3	"WEIRD AL" YANKOVIC ROCK N ROLL FZ 40033/SCOTTI BROS.	DARE TO BE STUPID
55	92	140	4	SOUNDTRACK ATLANTIC 81261 (9.98) (CD)	ST. ELMO'S FIRE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	60	85	3	DEAD OR ALIVE EPIC BFE 40119	YOUTH QUAKE
57	57	57	10	THE HOOTERS COLUMBIA BFC 39912	NERVOUS NIGHT
58	59	64	24	DEPECHE MODE SIRE 25194-1/WARNER BROS. (8.98)	SOME GREAT REWARD
59	78	—	2	JEFF BECK EPIC 39483	FLASH
60	53	45	14	RICK SPRINGFIELD ● RCA AJL1-5370 (9.98)	TAO
61	54	53	42	DOKKEN ELEKTRA 60376 (8.98) (CD)	TOOTH & NAIL
62	62	63	5	GINO VANNELLI HME BFW 40077/CBS ASSOCIATED	BLACK CARS
63	63	65	5	BRYAN FERRY WARNER BROS. 25082 (8.98) (CD)	BOYS AND GIRLS
64	66	68	10	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98)	MAGIC TOUCH
65	48	48	20	JESSE JOHNSON'S REVUE A&M SP-65024 (6.98)	JESSE JOHNSON'S REVUE
66	56	59	12	LONE JUSTICE GEFEN GHS 24060/WARNER BROS. (8.98) (CD)	LONE JUSTICE
67	46	42	23	DAVID LEE ROTH ▲ WARNER BROS. 1-25222 (5.99)	CRAZY FROM THE HEAT
68	70	60	36	REO SPEEDWAGON ▲ EPIC QE39593 (CD)	WHEELS ARE TURNING
69	NEW	—	—	ARETHA FRANKLIN ARISTA AL8-8286 (8.98)	WHO'S ZOOMIN' WHO
70	51	49	12	DAN FOGELBERG FULL MOON/EPIC FE 39616/EPIC	HIGH COUNTRY SNOWS
71	50	50	6	MEN AT WORK COLUMBIA FC 40078	TWO HEARTS
72	80	83	23	ANIMOTION MERCURY 822580-1/POLYGRAM (8.98) (CD)	ANIMOTION
73	73	75	5	SOUNDTRACK EPIC FE 40067	THE GOONIES
74	61	51	30	FOREIGNER ▲² ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR
75	68	54	24	COMMODORES ▲ MOTOWN 6124ML (8.98) (CD)	NIGHTSHIFT
76	93	119	2	CAMEO ATLANTA ARTISTS 824 546-1/POLYGRAM (8.98)	SINGLE LIFE
77	79	73	100	MADONNA ▲² SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
78	76	55	15	USA FOR AFRICA ▲³ COLUMBIA USA 40043	WE ARE THE WORLD
79	98	94	12	RICK JAMES GORDY 6135GL/MOTOWN (8.98)	GLOW
80	75	66	22	THE FIRM ● ATLANTIC 81239 (8.98) (CD)	THE FIRM
81	77	67	40	DARYL HALL & JOHN OATES ▲² RCA AFL1-5309 (9.98) (CD)	BIG BAM BOOM
82	83	93	17	DEPECHE MODE SIRE 25124/WARNER BROS. (8.98)	PEOPLE ARE PEOPLE
83	67	61	8	MARVIN GAYE COLUMBIA FC 39916	DREAM OF A LIFETIME
84	84	87	95	HUEY LEWIS & THE NEWS ▲⁵ CHRYSALIS FV 41412 (CD)	SPORTS
85	88	91	15	KENNY LOGGINS COLUMBIA FC 39174	VOX HUMANA
86	64	62	88	THE POINTER SISTERS ▲² PLANET BEL1-5410/RCA (9.98) (CD)	BREAK OUT
87	89	80	11	CON FUNK SHUN MERCURY 824 345-1M-1/POLYGRAM (8.98) (CD)	ELECTRIC LADY
88	72	70	10	LEONARD BERNSTEIN DEUTSCHE GRAMMOPHON 415 2531/POLYGRAM (19.98) (CD)	WEST SIDE STORY
89	87	71	14	LIMAH LEMI-AMERICA ST-17142 (8.98)	DON'T SUPPOSE
90	102	107	4	JIMMY BUFFETT MCA 5600 (8.98)	THE LAST MANGO IN PARIS
91	91	76	9	JOE WALSH FULL MOON/WARNER BROS. 1-25281/WARNER BROS. (8.98) (CD)	THE CONFESSOR
92	82	84	11	ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS
93	86	74	20	MICK JAGGER ▲ COLUMBIA FC 39940 (CD)	SHE'S THE BOSS
94	81	81	17	ERIC CLAPTON DUCK/WARNER BROS. 1-25166/WARNER BROS. (8.98) (CD)	BEHIND THE SUN
95	94	95	9	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
96	95	77	15	GRAHAM PARKER & THE SHOT ELEKTRA 60388 (8.98) (CD)	STEADY NERVES
97	101	103	37	TEARS FOR FEARS MERCURY 811 039-1/POLYGRAM (8.98) (CD)	THE HURTING
98	96	89	7	UTFO SELECT 21614 (8.98)	UTFO
99	108	99	41	U2 ▲ ISLAND 90231/ATLANTIC (8.98)	THE UNFORGETTABLE FIRE
100	100	104	5	BARRY MANILOW ARISTA AL9-8274 (9.98)	THE MANILOW COLLECTION/20 CLASSIC HITS
101	107	111	5	SPYRO GYRA MCA 5606 (8.98)	ALTERNATING CURRENTS
102	99	79	19	GO WEST CHRYSALIS FV 41495 (8.98) (CD)	GO WEST
103	97	82	17	ALISON MOYET COLUMBIA BFC 39956	ALF
104	90	78	26	KLYMAXX MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
105	85	69	13	YNGWIE MALMSTEEN POLYDOR 825 324 1/POLYGRAM (8.98)	RISING FORCE
106	106	109	92	PHIL COLLINS ● ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
107	109	72	11	HANK WILLIAMS, JR. WARNER/CURB 25267/WARNER BROS. (8.98) (CD)	FIVE-O
108	153	—	2	Y&T A&M SP-5076 (8.98)	OPEN FIRE
109	122	132	4	PEABO BRYSON ELEKTRA 60427 (8.98) (CD)	TAKE NO PRISONERS
110	110	113	5	HELIX CAPITOL ST-12411 (8.98)	LONG WAY TO HEAVEN

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

(Continued on page 71)



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Touring Exhibit Halls Across North America.

1985 Schedule

Kansas City	September 11-15
Detroit	September 18-23
Orlando	October 2-6
Miami	October 16-20
Washington D.C.	November 13-17
Atlanta	November 20-24

New Orleans	November 27-December 1
Houston	December 11-15
Dallas	December 18-22
1986 Schedule	
Milwaukee	January 8-12
Louisville	January 15-19
Indianapolis	February 26-March 2

Chicago	March 5-9
St. Louis	March 19-23
Columbus	March 26-30
Buffalo	April 9-13
Pittsburgh	April 16-20
Toronto	April 23-27
Hartford	May 7-11

Cincinnati	May 29-June 1
Philadelphia	June 4-8
Minneapolis	June 25-29
Cleveland	July 9-13
New York	July 16-20

LIVE AID HAILED AS POP MUSIC'S TRIUMPH

(Continued from page 1)

that doesn't happen.

Larry Magid, who co-promoted the Philadelphia show, notes: "It's best in people's memories. If you keep running programs, it becomes like a toothpaste commercial. Then people start to tune it out."

Magid suggests that the unprecedented scope of the event—which led some skeptics to think it wouldn't come off—was precisely what kept it on track.

"In the beginning, a lot of people doubted our ability to pull it off," he says, "but there were a few things going for it that nobody realized. One great thing we had on our side was a lack of time. We had 35 days from start to finish, so there wasn't a lot of time for bulls**t or over-analyzation.

"Plus, we were working on tv blocking time, so nobody played more than a minute or two over. And while there were a lot of acts on the show, even that worked for us. When there's a parameter of 'X' amount of minutes you can play and you look over to your right and there's someone just as heavy if not heavier waiting in the wings, that tends to keep people on schedule."

Magid says that Live Aid has been the high point of his career. "More than a few people have said that it was this generation's Woodstock," he says. "I think it went far beyond that. It raised consciousness above the 'me generation,' and was certainly enjoyed by more than a few hundred thousand young people. Framing it around a social cause made it much stronger."

Magid was one of many observers who praised Geldof for his role in spearheading the event. "In this business you become Diogenes, looking for an honest man," he says. "I think we found one."

In the wake of Live Aid, many others agreed. Performing at JFK Stadium, Bryan Adams exclaimed: "I think Bob Geldof is a saint." And attending the Wembley show, Prince Charles observed: "He surely missed his vocation. He should have been a general. The concert

was marvelous, brilliantly organized."

Last week, Geldof was nominated for the Nobel Peace Prize by Norwegian parliamentarian Sissel Roenbeck, with backup support from U.K. Labour Member of Parliament Tom Torney. Geldof has said that he would accept the honor and donate the cash value (roughly 160,000 pounds) to the famine fund.

But he has also said that he wouldn't want to try to set up a repeat performance. When David Bowie said a repeat concert would be welcome, Geldof asked if he would be prepared to give up six months to organize it.

"Bob is very tired," says Mitchell. "He's been working 20 hours a day on this thing since November, and he wants to stop. He's a singer and songwriter, and doesn't want to just be a one-dimensional person running around putting together concerts for hunger relief. He's totally committed to the cause, but he doesn't want to be boxed."

Mitchell adds that Ken Kragen agreed in the last week before the show to join in the finale of "We Are The World" and to bring along fellow USA For Africa alumni Lionel Richie and Harry Belafonte.

"We decided that would be right and good," he says. "Some people had thought we were warring, and that doesn't do any of us any good in the hunger movement."

At the time of the USA For Africa recording session, Kragen had said that he decided to make a record rather than stage a concert because of the logistical difficulties of putting on a show of this magnitude.

Mitchell says Kragen sought him out in the production booth at the JFK show to admit that he had been wrong. "Ken's a big enough guy to say that," he says, "and I was big enough to say, 'Let's just go on together and do other things.'"

Mitchell says that mainland China has agreed to broadcast a four-hour wrapup of highlights from Live Aid, and adds that he is going to contact Soviet broadcast officials about airing a similar piece there.

The show had been slated for broadcast in the Soviet Union, but there was no transmission and no money collected. Instead, a short spot was fed in live from leading Russian band Autograph, who played to an invited audience of 150. The show was, however, beamed in full to several Eastern Bloc countries, including Hungary, Czechoslovakia and Yugoslavia.

Reports from London indicate that the David Bowie/Mick Jagger duet on "Dancing In The Street" will be released commercially, with proceeds to go to the fund.

The Wembley end of Live Aid is believed to have raised in excess of 12 million pounds from ticket sales alone. The official full-house crowd was set at 72,000, but officials maintain there were at least 80,000 in attendance.

In London, the official Live Aid poster, produced at cost by Anabas, went on sale the Monday following the concert. There will also be an official Live Aid book, with color photos from Wembley and Philadelphia. The text is being written by Peter Hillmore, a journalist for the London Observer.

More than \$1.5 million was raised during the Canadian Live Aid tele-

cast for the Northern Lights For Africa Society, the non-profit, Vancouver-based foundation that is overseeing the dispersal of funds. The tally was based on an 11-hour show seen on the MuchMusic Network, Canada's music video pay-tv service, and the CTV Television Network's three-hour simulcast of the ABC special.

Assistance in preparing this story provided by Peter Jones and Nick Robertshaw in London and Kirk LaPointe in Toronto.



Man of the Hour. ASCAP president and lyricist Hal David, second right, poses with Munich's American consul general James Nelson at a reception honoring him before the premiere of the film "Hal David: Expressing A Feeling." The screening, held in West Germany as part of IMIC, launched the U.S. Information Agency's American Songwriter film series. Also pictured are, from left, Mrs. Nelson and Mrs. David.

RADIO DOES ITS PART FOR LIVE AID

(Continued from page 3)

purpose successfully achieved in the confluence of so many different groups of people supporting the artists who appeared.

Mark Parenteau of WBCN Boston, underscoring the feeling of many of the radio personalities and officials involved in carrying the 18-hour coverage, says, "I can't think of any time I've been so proud to be a broadcaster, or so proud of rock'n'roll."

Andy Bloom, PD at Philadelphia's WYSP, comments: "It was going to be historic, I knew that, but I just couldn't comprehend the magnitude of what was happening even while I was witnessing it."

Both Parenteau and Bloom had reported live from the JFK event. WYSP's presence at the concert was probably the most sizeable of any non-network station, with a total of 11 staffers on hand either backstage in the crowd, or anchoring WYSP's own "hometown" press booth and mini-studio at the stadium.

Bloom says that by the time the concert was over, the station itself had donated "well over \$10,000" to the famine relief fund as a result of promotions, including the balloon liftoff in the stadium.

Many stations reported that sponsors called to donate funds, or offered two-for-one matching funds in

RETAIL BUSINESS

(Continued from page 3)

ic acts involved.

In Rochester, House Of Guitars president Armand Schaubroeck says his store is among those witnessing new consumer activity. "The parents were all psyched up—they're the Woodstock Generation," he says of older customers.

On the subject of catalog requests, Schaubroeck says, "You could tell it was from the broadcast. Early Tina Turner, old Dylan and Crosby, Stills & Nash were selling on Sunday."

Many stores say they experienced slower sales on the day of the concert, but fervent interest among those who were shopping. "It was eerie to have them come in and be listening to it on the PA and be actually shopping for specific albums," says Heidi Fogelman, a clerk at the Music Plus store on Santa Monica's West Side.

promotions. Most stations also had pre-sold "sponsorship packages" to be used during the five minutes per half hour window that the ABC Radio Network feed allowed.

Both WAVA and WRQX (Q-107) in Washington also sent reporters to JFK for on-site coverage and interviews, as did Boston's WXKS-FM (Kiss-108), New York's WAPP and a number of other stations with-in driving or shuttle distance.

Many stations bought tickets and then gave them away in promotions, often hundreds of them. WBCN even offered tickets and air fare to London, for the Wembley Arena portion of the show. In fact, the station sent its 6-10 a.m. man, Carter Allen, to Wembley, where he stayed with members of U2.

Every station that sent reporters and on-air personalities got its share of interviews, some of them scoops. For example, Kiss-108 reporter Bill Costa reportedly scooped both the ABC Network and MTV with an interview with Bruce Springsteen's drummer Max Weinberg, who scrubbed the rumor that his boss would make a surprise appearance.

Most stations describe listener reaction throughout the day in superlatives. But somewhat surprisingly, they note that "aftermath" interest was also high for several days. Most report that they continued to announce the 800 call-in number as well as the mailing address for mak-

ing pledges, and continued to broadcast their own interviews taped at the show.

There were also unconfirmed reports that some stations that took the feed played band performances taped from the earlier live feed. To do so would have been in violation of the one-time-only agreement with ABC.

The ABC Radio Network allowed two stations in every market to carry the feed. In some cases, both were either ABC owned or affiliated. According to ABC Radio Network vice president and senior executive Bob Benson, only "20 to 30" non-ABC stations carried the broadcast.

Most stations paid between \$4,000 and \$7,000 for the privilege of carrying the feed, depending on market size. AM-FM combos such as WLS in Chicago paid \$15,000. Stations in small markets paid as little as \$200.

The cost of the ABC Radio Network production, according to Benson, was about \$500,000. During the 6 a.m. to midnight coverage, ABC's radio feed had nine minutes of commercials, all one-minute spots from Coca-Cola.

Some station staffers praised ABC's coverage and sound quality. Others were critical of its artist performance choices, although they conceded that an event of this magnitude would have been difficult if not impossible to cover flawlessly.

SOUND WAREHOUSE STOCK OFFERING

(Continued from page 6)

utive years were \$40.9 million, \$58 million, \$75 million, \$89 million and \$101 million respectively, a growth much stronger than the industry average.

The average store has 23 full- and part-time employees. The chain has 1,292 hourly personnel and 327 salaried personnel.

The prospectus states that the chain spent \$3,271,000 and \$4,228,500 for advertising in fiscal 1984 and 1985, of which approximately 66% and 72%, respectively, was reimbursed by vendors. In fiscal 1985, 79% of the company's sales were for cash or personal check.

Bromo president Kay Moran is listed as receiving cash compensa-

tion of \$225,600, which is being adjusted to \$150,000 for fiscal 1986. The projected \$9.1 million price being asked for Moran's stock could be adjusted downward to \$6.4 million if the present stock float is not successfully completed.

Following the end of the offering and the purchase of Kay Moran's shares, the Moran family will own 36% of the firm's shares and Terry and Sharon Worrell 33%. Terry is listed as receiving \$130,000, while Sharon is said to have received \$67,000. Under the adjusted 1986 plan, Terry would receive \$300,000 and Sharon \$100,000.

SOMETHING FOR EVERYONE

(Continued from page 3)

"We Are The World," in which the principal USA For Africa organizers—Lionel Richie, Harry Belafonte and Ken Kragen—finally linked up with their Live Aid counterparts.

The oft-repeated motto of the USA For Africa session, "Leave your ego at the door," was in effect here as well. Several of the year's hottest stars found themselves serving as backup singers and players for other acts. At the JFK show, Madonna backed the Thompson Twins on a great version of the Beatles' "Revolution," with the lyric adapted to "We all want to feed the world." Daryl Hall & John Oates and their band supported the Mick & Tina show-stopper, and Phil Collins put his jet lag on hold long enough to back Eric Clapton and the Led Zeppelin reunion.

The show also gave Collins the last laugh in the much-publicized "Against All Odds" broadcast saga. Denied the chance to sing his song on the Academy Awards this spring, he wound up performing it here for an even larger worldwide audience.

Billboard **TOP POP ALBUMS** *continued*

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
111	111	114	6	READY FOR THE WORLD MCA 5594 (8.98)	READY FOR THE WORLD
112	104	98	42	NEW EDITION ▲ MCA 5515 (8.98) (CD)	NEW EDITION
(113)	155	—	2	CARLY SIMON EPIC 39970	SPOILED GIRL
114	112	96	90	LIONEL RICHIE ▲ ⁸ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
115	114	101	55	PRINCE & THE REVOLUTION ▲ ⁹ WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN
116	118	116	36	WHODINI ● JIVE JL-8251/ARISTA (8.98)	ESCAPE
117	113	112	84	CYNDI LAUPER ▲ ⁴ PORTRAIT BFR 38930/EPIC (CD)	SHE'S SO UNUSUAL
(118)	132	152	4	RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98)	STREET CALLED DESIRE
119	119	120	19	PAUL HARDCASTLE PROFILE PRO 1206 (8.98)	RAIN FOREST
(120)	NEW			SOUNDTRACK MCA 6144 (9.98)	BACK TO THE FUTURE
(121)	160	178	4	LOOSE ENDS MCA 5588 (8.98)	A LITTLE SPICE
(122)	125	131	4	JOHN DENVER RCA AFL1-5458 (8.98)	DREAMLAND EXPRESS
123	123	127	6	ROSANNE CASH COLUMBIA FC 39468	RHYTHM AND ROMANCE
(124)	126	130	5	THE STYLE COUNCIL GEFLEN GHS 24061/WARNER BROS. (8.98)	INTERNATIONALISTS
(125)	143	149	91	MOTLEY CRUE ▲ ² ELEKTRA 60289 (8.98) (CD)	SHOUT AT THE DEVIL
(126)	133	138	4	GRIM REAPER RCA AFL1-5431 (8.98)	FEAR NO EVIL
(127)	139	145	7	SUZANNE VEGA A&M SP 6.5072 (6.98)	SUZANNE VEGA
128	103	86	38	JULIAN LENNON ▲ ATLANTIC 80184-1 (8.98) (CD)	VALOTTE
(129)	135	147	4	TWISTED SISTER ATLANTIC 81256 (8.98)	UNDER THE BLADE
130	130	134	7	LONNIE MACK ALLIGATOR AL-4739 (8.98)	STRIKE LIKE LIGHTNING
131	115	110	61	CHICAGO ▲ ³ FULL MOON/WARNER BROS. 1-25060/WARNER BROS. (8.98) (CD)	17
132	127	118	8	NEW ORDER QWEST 25289/WARNER BROS.	LOW LIFE
133	105	88	21	SOUNDTRACK ● A&M SP-5045 (8.98)	THE BREAKFAST CLUB
134	137	135	71	BRYAN ADAMS ▲ A&M SP-4919 (8.98) (CD)	CUTS LIKE A KNIFE
135	120	123	23	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
136	128	115	36	FRANKIE GOES TO HOLLYWOOD ● ISLAND 90232-1 (2-LPS)/ATLANTIC (12.98)	WELCOME TO THE PLEASURE DOME
137	136	139	80	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
138	124	126	45	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
139	121	121	22	THE SMITHS SIRE 1-25269/WARNER BROS. (8.98)	MEAT IS MURDER
140	140	143	5	NATALIE COLE MODERN 90270/ATLANTIC (8.98)	DANGEROUS
(141)	190	—	2	THE COMPLETE STORY OF ROXANNE COMPLEAT 671 014-1/POLYGRAM (6.98)	VARIOUS ARTIST
142	145	117	10	SHANNON MIRAGE 90267/ATLANTIC (8.98)	DO YOU WANNA GET AWAY
143	117	100	10	MENUDO RCA AFL1-5420 (8.98)	MENUDO
144	144	148	8	PAUL HYDE & PAYOLAS A&M SP-5025 (6.98)	HERE'S THE WORLD FOR YOU
145	146	124	36	SOUNDTRACK FANTASY 3AM-1791 (2LPS) (19.98) (CD)	AMADEUS
(146)	154	—	33	HOWARD JONES ELEKTRA 60346 (8.98) (CD)	HUMAN'S LIB
147	150	155	93	SOUNDTRACK ▲ MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
148	142	144	86	U2 ● ISLAND 90127/ATLANTIC (5.98)	UNDER A BLOOD RED SKY
149	116	102	22	ANDREAS VOLLENWEIDER CBS FM 39963 (CD)	WHITE WINDS
150	148	129	12	EARL KLUGH WARNER BROS. 1-25262 (8.98) (CD)	SODA FOUNTAIN SHUFFLE
151	131	122	18	MAZE FEATURING FRANKIE BEVERLY ● CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
(152)	167	—	2	A-HA WARNER BROS. 25300 (8.98)	HUNTING HIGH AND LOW
153	157	161	32	GEORGE THOROGOOD EMI-AMERICA ST-17076 (8.98)	BAD TO THE BONE
(154)	NEW			ORCHESTRAL MANOEUVRES IN THE DARK A&M SP-5077 (8.98)	CRUSH
(155)	162	168	5	THE FOUR TOPS MOTOWN 6130 ML (8.98)	MAGIC

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	158	169	4	DEELE ELEKTRA 60406 (8.98)	MATERIAL THANGZ
157	149	153	27	GEORGE BENSON WARNER BROS. 1-25178 (8.98)	20/20
158	164	165	76	BRUCE SPRINGSTEEN ● COLUMBIA JC 33795 (CD)	BORN TO RUN
159	161	162	58	RUN-D.M.C. ● PROFILE PRO 1202 (8.98)	RUN D.M.C.
160	159	164	108	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
161	151	133	10	WILLIE & THE POOR BOYS PASSPORT PB 6047/JEM (8.98)	WILLIE & THE POOR BOYS
162	129	97	9	KENNY G. ARISTA AL8-8282 (8.98)	GRAVITY
163	141	106	11	KIM MITCHELL ERONZE/ISLAND 90257/ATLANTIC (8.98)	AKIMBO ALOGO
(164)	168	184	3	COCK ROBIN COLUMBIA BFC 39582	COCK ROBIN
(165)	NEW			SOUNDTRACK MCA 6142 (9.98)	FLETCH
166	169	160	33	TEENA MARIE ● EPIC FE 39528	STARCHILD
167	170	172	30	FAT BOYS ● SUTRA SUS1015 (8.98)	FAT BOYS
168	134	137	6	SAM COOKE RCA AFL1-5181 (8.98)	SAM COOKE LIVE AT THE HARLEM SQUARE CLUB
169	166	166	7	MICHAEL FRANKS WARNER BROS. 25275 (8.98)	SKIN DIVE
(170)	NEW			JOE PISCOPO COLUMBIA BFC 40046	NEW JERSEY
171	171	159	119	ZZ TOP ▲ ⁴ WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
172	152	128	44	DIANA ROSS ● RCA AFL1-5009 (8.98) (CD)	SWEEP AWAY
173	173	175	14	ALEXANDER O'NEAL TABU FZ-39881/EPIC	ALEXANDER O'NEAL
174	138	125	20	VARIOUS ARTISTS RCA CPL-2-5340 (12.98) (CD)	CHESS
175	174	174	25	DAVID SANBORN WARNER BROS. 25150-1 (8.98) (CD)	STRAIGHT TO THE HEART
176	178	158	41	CHAKA KHAN ▲ WARNER BROS. 25162-1 (8.98) (CD)	I FEEL FOR YOU
177	179	182	582	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (8.98) (CD)	DARK SIDE OF THE MOON
178	183	142	11	AMY GRANT ● A&M SP-5058 (8.98)	STRAIGHT AHEAD
(179)	188	190	45	AIR SUPPLY ▲ ARISTA AL8-8024 (8.98) (CD)	GREATEST HITS
(180)	NEW			GEORGE HOWARD TBA TB205/PALO ALTO (8.98)	DANCING IN THE SUN
(181)	187	195	50	TWISTED SISTER ▲ ² ATLANTIC 80156 (8.98) (CD)	STAY HUNGRY
182	156	154	22	SOUNDTRACK ● GEFLEN GHS-24063/WARNER BROS. (9.98) (CD)	VISION QUEST
183	182	181	102	BILLY JOEL ▲ ⁴ COLUMBIA QC 38837 (CD)	AN INNOCENT MAN
184	185	185	10	THE 3 O'CLOCK I.R.S./MCA 5591/MCA (8.98)	ARRIVE WITHOUT TRAVELLING
185	175	156	33	LOS LOBOS WARNER BROS./SLASH 25177-1/WARNER BROS. (8.98)	HOW WILL THE WOLF SURVIVE
186	184	170	22	LOUDNESS ATCO 90246 (8.98)	THUNDER ON THE EAST
187	180	146	18	JOAN ARMATRADING A&M SP-5040 (8.98) (CD)	SECRET SECRETS
188	147	105	10	RED 7 MCA 553E (8.98)	RED 7
189	186	188	53	THE TIME ▲ WARNER BROS. 25109-1 (8.98) (CD)	ICE CREAM CASTLE
190	193	177	141	PRINCE ▲ ² WARNER BROS. 1-23720 (2LPS) (12.98) (CD)	1999
191	189	176	15	ALCATRAZZ CAPITOL ST-12385 (8.98)	DISTURBING THE PEACE
192	163	163	18	FIONA ATLANTIC 81242 (8.98)	FIONA
193	176	141	19	SANTANA COLUMBIA FC39527 (CD)	BEYOND APPEARANCES
194	181	136	9	MILES DAVIS ● COLUMBIA FC 40023	YOU'RE UNDER ARREST
(195)	NEW			SOUNDTRACK POLYDOR 827 041-1 (9.98)	COCOON
196	197	183	19	THE BLASTERS WARNER BROS./SLASH 1-25093/WARNER BROS. (8.98)	HARD LINE
(197)	NEW			SCORPIONS MERCURY 814 981-1 (8.98) (CD)	LOVE AT FIRST STING
198	194	171	21	KEEL GOLD MOUNTAIN 6-5041/A&M (6.98)	THE RIGHT TO ROCK
199	191	196	33	WHAM! COLUMBIA BFC 38911	FANTASTIC
200	196	180	69	THE CARS ▲ ³ ELEKTRA 60296 (8.98) (CD)	HEARTBEAT CITY

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | |
|------------------------------------|-----------------------------------|--|------------------------------------|---------------------------------------|--------------------------|----------------------------|
| The 3 O'Clock 184 | Natalie Cole 140 | Aretha Franklin 69 | Katrina And The Waves 41 | New Order 132 | Sade 44 | Talking Heads 20, 138 |
| A-Ha 152 | Phil Collins 2, 106, 137 | Glenn Frey 32 | Keel 198 | New Edition 112 | David Sanborn 175 | Tears For Fears 1, 197 |
| AC/DC 49 | Commodores 75 | Kenny G. 162 | Chaka Khan 176 | Night Ranger 10 | Santana 193 | George Thorogood 43, 153 |
| Bryan Adams 3, 134 | The Complete Story Of Roxanne 141 | Marvin Gaye 83 | Earl Klugh 150 | Alexander O'Neal 173 | Scorpions 28, 197 | 'Til Tuesday 19 |
| Air Supply 26, 179 | Con Funk Shun 87 | Go West 102 | Klymaxx 104 | Billy Ocean 23 | Shannon 142 | The Time 189 |
| Alabama 135 | Sam Cooke 168 | Amy Grant 42, 178 | Kool & The Gang 21 | Orchestral Manoeuvres In The Dark 154 | Carly Simon 113 | Tina Turner 36 |
| Alcatraz 191 | Miles Davis 194 | Grim Reaper 126 | Cyndi Lauper 117 | Graham Parker & The Shot 96 | The Smiths 139 | Twisted Sister 129, 181 |
| Animation 72 | Dead Or Alive 56 | Paul Hyde & Payolas 144 | Julian Lennon 128 | Tom Petty And The Heartbreakers 25 | SOUNDTRACKS | U2 99, 148, 160 |
| Joan Armatrading 187 | Debarge 31 | Daryl Hall & John Oates 81 | Huey Lewis & The News 84 | Pink Floyd 177 | Amadeus 145 | USA For Africa 78 |
| Atlantic Starr 92 | Dee 156 | Paul Hardcastle 119 | Limahl 89 | Joe Piscopo 170 | Back To The Future 120 | UTFO 98 |
| The Beach Boys 52 | John Denver 122 | Corey Hart 47 | Kenny Loggins 85 | Robert Plant 24 | Beverly Hills Cop 8 | Luther Vandross 40 |
| Jeff Beck 59 | Depeche Mode 58, 82 | Heart 34 | Loose Ends 121 | The Pointer Sisters 86 | The Big Chill 147 | Gino Vannelli 62 |
| George Benson 157 | Dire Straits 17 | Helix 110 | Los Lobos 185 | The Power Station 6 | The Breakfast Club 133 | VARIOUS ARTISTS |
| Leonard Bernstein 88 | Dokken 61 | Don Henley 46 | Loudness 186 | Prince 190 | Cocoon 195 | Chess 174 |
| The Blasters 196 | Bob Dylan 33 | The Hooters 57 | Madonna 11, 77 | Prince & The Revolution 5, 115 | Fletch 165 | Suzanne Vega 127 |
| Bon Jovi 50 | Eurythmics 14 | Whitney Houston 13 | Yngwie Malmsteen 105 | R.E.M. 29 | The Goonies 73 | Andreas Vollenweider 149 |
| Peabo Bryson 109 | Fat Boys 167 | George Howard 180 | Barry Manilow 100 | REO Speedwagon 68 | Perfect 45 | Joe Walsh 91 |
| Jimmy Buffett 90 | Bryan Ferry 63 | Freddie Jackson 37 | Teena Marie 166 | Ratt 7 | St. Elmo's Fire 55 | Wham! 15, 199 |
| John Cafferty/Beaver Brown Band 51 | Fiona 192 | Mick Jagger 93 | The Mary Jane Girls 35 | Ready For The World 111 | A View To A Kill 38 | Whodini 116 |
| Cameo 76 | The Firm 80 | Rick James 79 | Maze Featuring Frankie Beverly 151 | Red 7 188 | Vision Quest 182 | Hank Williams, Jr. 107 |
| Kim Carnes 48 | Dan Fogelberg 70 | W. Jennings, W. Nelson, J. Cash, K. Kristofferson 95 | Men At Work 71 | Rene & Angela 118 | Rick Springfield 60 | Willie & The Poor Boys 161 |
| The Cars 200 | John Fogerty 27 | Billy Joel 39, 183 | Menu 143 | Lionel Richie 114 | Bruce Springsteen 4, 158 | Y&T 108 |
| Rosanne Cash 123 | Foreigner 74 | Jesse Johnson's Revue 65 | Kim Mitchell 163 | Sting 9 | Spyro Gyra 101 | "Weird Al" Yankovic 54 |
| Chicago 131 | The Four Tops 155 | Howard Franks 18, 146 | Motley Crue 12, 125 | Survivor 22 | The Style Council 124 | Paul Young 30 |
| Eric Clapton 94 | Michael Franks 169 | Stanley Jordan 64 | Alison Moyet 103 | Survivor 16 | Supertramp 22 | ZZ Top 171 |
| Cock Robin 164 | Frankie Goes To Hollywood 136 | | | | | |

WEA PUSHES FOR 4-BY-12 CASSETTE PACKAGE

(Continued from page 1)

"firm belief that the 4-by-12 is better than the Norelco" by itself, and that it should be adopted as a standard.

Recalling how WEA failed in a similar bid to get a 6-by-12 package adopted a few years ago with an experimental Asia cassette, Bach said, "We don't propose doing it alone as we did a few years ago. We died out there." Noting that the proposed package would complement the new standard CD container, he said the packages are worth the additional expense and display space because graphics play a larger role than ever in determining sales.

"We're in a new world today," Bach said. "Today, a large portion of the consumers have visually seen

an act before buying. We're driving visual images at the consumer constantly through MTV and all of its clones. If 50% of our business is in the cassette format, why are we forcing that consumer to shop the LP section in order to make his cassette selection?"

Along with the packaging proposal, Bach used his appearance here to caution against rapid devaluation of the LP as the Compact Disc continues to gain prominence, and to blast non-entertainment retailers who have made casual forays into the videocassette business as "parasitic."

While noting that WEA is currently doing 8% of its prerecorded music sales in CD and expects that

figure to rise to 12% by year's end, Bach said he sees "danger on the horizon. There are some in our business that have begun to refer to the LP as the 'black disk,'" he noted. "They almost want us to associate the 'black disk' with the 'black plague.'"

"As we all remember, the black plague killed millions of people. I can stand here today and tell you the 'black disk' will not kill millions of people, nor will it, in the short term, disappear from the face of the earth. It is selfish interests that drive many of these disparaging remarks."

Although he did not elaborate on those "selfish interests," Bach was more specific in his condemnation of retailers who are just dabbling in video.

"We're concerned about the over-storing of America," he said. "We're concerned about having videocassettes in every gas station and corner drug store. These types of locations that have 50 to 100 titles can only be parasitic. They will draw off only the cream. We're concerned about too many video stores fighting for too few customers."

Speaking optimistically about the growth of the home video market, Bach said that "price is coming so low on hardware that the videocassette recorder is becoming a commodity rather than a luxury." He quoted a recent estimate by Forbes magazine that VCRs will be in more than 23 million homes by year's end.

Plugging forthcoming titles from Warner Home Video, including "Police Academy II," "The Killing Fields," "Gremlins" and "Pale Rider," as well as current theatrical features "The Goonies," "European Vacation," and "Mad Max Beyond Thunderdome," Bach said these films would be in the home market by the first quarter of 1986. But he also had harsh words for what he labeled "bad titles hitting the market."

"It kind of reminds me of the 1981 CES, where all of a sudden, 22 new video game companies showed their products," he said. "It amounted to too much product for the market, and most were out of the business by 1982. Be careful about the 'B' and 'C' title purchases."

Another area of concern, according to Bach, is the proliferation of used tapes. "Rental stores have got to learn to sell off this product to the consumer," he said. "A few stores are doing this very well, and we should all learn from them." Among the retailers he credited with good handling of used tapes were New Video in New York and the Movies-To-Go chain.

Pronouncing himself pleased with the continuing growth of the home music video market, Bach said titles by Madonna, the Cars and Prince "have proven to our company that there is a future for music videos." Taken individually, he said, the Cars video has sold "about 35,000" copies, the Madonna 70,000, and "Purple Rain" 480,000. Set for a July 29 release are feature-length videos by Prince, Ratt, AC/DC, Huey Lewis & the News and a "Best Of John Belushi" featuring the Blues Brothers.

Commenting further on the cassette package, Bach said the record and tape industry has "got to remember that as merchandisers, we've got to sell the sizzle. In our

case, the sizzle is the graphics associated with the recording artist. Let's take a look at a few of these wonderfully miniaturized cassettes. What the hell can we tell [consumers] on something this size?"

"Elektra Records is experimenting with new packaging and I commend them for it. Let's carefully look at the sell points on this 4-by-12 package versus this Norelco package. Ask yourself, which one sells the sizzle? Ask yourself, which one will command more sales as the result of packaging?"

Bach's proposal was greeted favorably by Camelot, with the chain's executive vice president Jim Bonk calling the need for improved cassette graphics "100% on tar-

get." The chain, which already displays its cassettes inside a 4-by-12 pilfer-proof box, would not have to undergo any change in fixturing to accommodate a new spaghetti box.

Bach's comments on continuing to serve the LP buyer were also well received. Recalling the issue during a business session on July 14, Lew Garrett, director of music purchasing, told the chain's store managers, "There is no way we will bury the LP. You read in the trades about companies that want to bury it, and we have a message for them: We're after their customer."

FRED GOODMAN

For more coverage of the Camelot convention, see page 18.

MORE ALL-BOARD CDS DUE

(Continued from page 1)

ble." The new cardboard packages, he says, will be "an evolution in response to criticisms we've received."

Subsequently, Elektra's experimental package has numerous features that set it apart from the first all-board CD sleeve used for the Prince album, including a gatefold sleeve with lyrics. The 6-by-12-inch outer packaging is also a gatefold with lyrics, featuring a die-cut for holding the smaller disk sleeve. A booklet with lyrics and artwork, similar to those used in jewel box packaging, will also be included, presumably for customers who wish to purchase the plastic case as an accessory.

The 6-by-12 wrapper also carries the UPC bar code, and the album's title and serial number are printed on all four spines. The use of a gatefold on the smaller cardboard box also provides that container with a spine for title and serial number, something not available on the Prince package.

The CD package ties in with another experimental wrapper Elektra is employing in limited numbers for Motley Crue in the cassette configuration. That package, a 4-by-12 cardboard package similar to the 6-by-12, is the first unveiled by WEA in a push to get the industry to convert to standard 4-by-12 packaging for cassettes (separate story, page 1).

The Warner Bros. packages will feature cardboard sleeves exactly the same height as a jewel box, or one-fourth of an inch shorter than the sleeve on "Around The World In A Day." Plans call for lyric sheets to be stuffed inside the jacket.

The conversion of already-available CDs to all-board packaging will be made within the next two months and will simply be "sequenced into orders" without prior notice.

The Warner Bros. spokesman also reports that the company received approximately 300 letters objecting to the Prince package, but adds that "80% were written on word processors," representing people who are in the vanguard of high-end equipment and have "a vested interest" because of storage and collecting commitments they've already made. He adds that the "evolved" all-board package includes responses to complaints about size and about having to tear through graphics in order to get to the disk.

A source at Elektra says that neither that label nor Warner Bros. is "hell-bent on this package. We're just trying to exhaust ourselves of possibilities before the configuration becomes too entrenched." With jewel box costs running between 25 and 35 cents apiece, Elektra sees mobility as a bigger packaging issue than cost, especially as players become more readily available in automobiles.

Additionally, the package ties in with the Motley Crue 4-by-12 cassette for what the source terms "one-stop shopping," noting, "We're very concerned about the casual consumer being able to find the product he wants in the configuration he wants."

Warner Bros. also maintains that it has not decided to drop the jewel box completely.

WORLD'S LARGEST RECORD STORE

(Continued from page 1)

nual traffic flow of five million customers.

The new Oxford Walk store will bring HMV's total square footage of U.K. retail space to 150,000. With new stores also set to open this year in Edinburgh, Liverpool and Nottingham, the chain's total will be boosted to 170,000 square feet. New stores in two other locations are planned for 1986.

Thorn EMI's commitment to retail expansion follows plans recently announced for a Compact Disc manufacturing facility in the U.K. (Billboard, July 20). It testifies to the group's conviction that the best way to restore flagging profits is investment in the growth areas of CD and retailing.

Says Ian Duffell, managing director of HMV Shops: "The new store will have a surface area four times larger than our present Oxford St. store and will carry the widest possible selection of records, tapes, Compact Discs and other music-related merchandise. It will employ a staff of 100.

"Our aim will be to stock every available title. An area of 15,000 square feet, larger than the entire Oxford St. store, will be devoted to classical and esoteric music, such as jazz.

"We shall stock all available music videos," he continues, "and a wide range of peripherals like T-shirts and tour jackets and computer software. This has proved to be a very successful formula. People come into our shops to browse, and many make multiple purchases. For example, they will buy the LP and the related 12-inch single and T-shirt."

The growth of the retail operation has been one of the signal success stories of the group since the merger of Thorn and EMI in 1980. The Oxford St. store is currently producing an annual turnover of 1,400 pounds (\$1,960) per square foot.

"But," says Duffell, "the store has reached saturation point with six million customers a year and must now start to plateau in terms of growth. We wanted to extend the store, but since we could not acquire adjacent premises, we have taken a lease on the Oxford Walk complex because I think the market in central Oxford St. is largely untapped."

Announcing the new store project at a press conference here last Tuesday (16), Dr. Jim Maxmin, group director of Thorn EMI's home electronics division, gave indi-

cations of more ambitious expansion plans for the retail chain. "I believe HMV's success can be repeated in other countries," he said.

Evidence to support this view comes from Duffell, who points out that a new store opened in Copenhagen two months ago, as part of the EMI-owned Fona chain, has "taken off like a rocket."

Says Duffell: "If Tower Records can come to London, then HMV can go to the U.S., to Paris and to Tokyo. We see great growth potential with our retailing formula, and indications for the next five years are that there will be continuous expansion, particularly in CD and cassette sales. Predictions are that by 1987, the Compact Disc turnover will exceed that of the conventional LP."

HMV Shops' sophisticated and well-researched retailing formula has given the chain an 8% share of the U.K. market, and its target for this year is to boost that to 10%, a total turnover of 50 million pounds. It already claims 20% of the British Compact Disc business and is currently deriving 7% of its turnover from CD sales and another 7% from sales of music videos.

"Most EMI shops have a 40% market share of the catchment area in which they operate," says Duffell. "Our unique shopping environment has made a major impact on the core group of record-buyers, aged 14 to 24."

Berry Gets \$\$ in Sugar Hill Dispute

NEW YORK A final order by a New Jersey court has ended years of legal action over royalties between Chuck Berry and Sugar Hill Records by awarding the artist a judgment of \$120,000 plus back accounting by label distributor MCA at new rates.

In addition, Sugar Hill has to release under its Chess logo four more albums by Berry, and agrees to pay him 50% of any film licensing fees earned by his recordings.

The order, signed Monday (15) in U.S. District Court for the district of New Jersey, ends legal action begun in 1982. Berry was represented in the action by William Krasilovsky of the New York law firm of Feinman & Krasilovsky.

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Signing Sylvia. New York Music Co. president Sid Bernstein, seated, signs Sylvia Bennett to the label. Her first release is the 12-inch single "You're My Fantasy." Watching from left are New York Music Distribution president John Cassetta, New York Music Group executive vice president Randy Poe, New York Music Distribution vice president Monica Boscia and New York Music Group's Barbara Schwartz.

ITA Sees Videotape Boom But '84 Audio Sales Called Static

NEW YORK Blank videocassette sales boomed in 1984, but audiocassette sales were static in units and down in dollar volume, according to the International Tape/Disc Assn. (ITA).

Total blank half-inch videocassette sales saw a rise in unit volume of 81.5%, with sales going from 87 million to 157.9 million units, according to ITA figures. Reflecting the sharply decreasing prices in the industry, dollar volume was up by only 40%, from \$651.8 million to \$913.7 million.

Audiocassette sales saw a unit volume increase of only 1.3% in 1984, ITA reports, rising from 240 million to 243 million. But dollar volume for the configuration saw a decline, with sales dropping by 2.1%

to \$268.3 million from \$273.9 million.

VHS sales figures reflected the format's increasing dominance over Beta, with the former outselling the later in terms of unit volume by more than three to one.

VHS videocassette sales provided the strongest numbers, with unit volume up by 85% to more than 122 million units in 1984. Dollar volume was up by only 43%, from \$500 million to \$714 million.

Beta-format videocassettes saw a smaller sales jump, rising by 70% to 36 million 1984 units. The dollar volume boost was also slimmer than that for VHS, with a gain of only 31.5% posted, from \$151 million to \$199 million.

The ITA figures measure total audio and videocassette volume, including sales to consumers, duplicators and industrial users. Sales of blank tape pancakes, an increasingly important factor in prerecorded video duplication, are not included in the figures.

The ITA arrived at its numbers by mixing the sales figures reported by its member companies with a "composite average" of sales achieved by non-member firms. The "composite average" was created by average the estimates of ITA members.

CML Moving to Bigger Quarters

LOS ANGELES CML, the corporate entity that encompasses a one-stop and four Music Vision stores in greater St. Louis, is expanding to 20,000 square feet of warehouse and administrative space there.

"We are concentrating on the one-stop operation essentially," says Mike Stewart, president/founder of the six-year-old operation. "We are between \$5 million and \$6 million and heading upward. Our four stores are nearing \$1.5 million annually. In line with the move, we are making Mike Clark, who joined us from Lieberman two years ago, vice president of sales and marketing."

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

IN CASE YOU THOUGHT North Carolina's stream of rock talent had sputtered out with the dB's and Let's Active, the Raleigh-based magazine *Spectator* hopes to change your mind with "Comboland 1985." Funded by the entertainment weekly, the package contains three cassettes worth of N.C. rowdies and a booklet explaining the musical lay of the land.

At the time of Comboland's production, Mitch Easter was the only signed artist featured, although several participants have happily been picked up since its completion. For example, *Fetchin' Bones* have signed to DB, the Ugly Americans are with Metal Blade/Enigma subsidiary Death Records, and *One Plus Two* has an EP out on *Homestead*. Gradual success stories like these represent *Spectator's* purpose with "Comboland," which is to heighten North Carolina's profile as a hotbed of rising talent.

Compiled by a former *Spectator* editor, Godfrey Cheshire, with help

Grass Route

from Easter at his Drive In Studio, the package is not for sale. Interested managers, booking agents, press folks, etc. can get hold of the item by contacting the magazine's music editor Jonathan Mudd at P.O. Box 12887, Raleigh, N.C. 27605.

SEEDS & SPROUTS: Our deadline day was made much brighter this week by finding an indie entering a pop chart. Checking onto the album chart at 180 is George Howard's excellent jazz/urban/pop crossover "Dancing In The Sun" on TBA, a subsidiary of the ever-growing Palo Alto label, (415) 856-4355. . . . At the risk of giving one label too much play in a given month, we can't help but mention *Sounds Good Music* out in Santa Monica once again. The company's plans to overtake the indie empire are off to a good start with an exclusive U.S. distribution deal on "Musik For Insomniaks," a compilation from Devo's lead singer Mark Mothersbaugh. The packaging alone is brilliantly quirky, as one might expect from a Devo. Available in a limited edition, the cassette comes housed in what looks like a fancy box for cards, complete with embossed Japanese symbols and song lyric sheets on the inside. The

cassette is encased in a gold shell and situated next to a deck of cards featuring various Devo members.

The most creative release party for this week comes from the folks managing *Nightmare*, who have a single just out on Hoboken-based *Coyote Records* (distributed by *Twin Tone* in Minneapolis). Side A of the disk is "Baseball Altamont," a fictitious tale of a riot at New York's Shea Stadium. To celebrate the release, the Nightmares reserved a room at Shea Friday night (19) for cocktails before moving the party out to watch the Mets take on the Atlanta Braves. Highlight of the event, we hear, was the flashing of a Nightmare bit on the stadium's scoreboard. . . . The little birds out in Los Angeles tell us that local female foursome the *Pandoras* have been signed to *Rhino Records* in Santa Monica.

BACK IN NEW YORK, *Fastfire Records'* Mel Fuhrman reports that the company has picked up its first label for national distribution through its network of indies. The label is *King Davis*, which debuts with a 12-inch by B.T. Express called "Cover Girl."

CRIA's Robertson Blasts 'Plague'

Twin Tape Decks Irk Canadian Industry

BY KIRK LaPOINTE

TORONTO Mention twin-head tape decks to Brian Robertson, the president of the Canadian Recording Industry Assn. (CRIA), and you'll hear such words as "plague" and "parasite" in response. The machines, readily available across Canada and openly advertised as duplicators on radio and television, are rapidly taking precedence as an industry concern.

But CRIA and other powers that be in the music business have been impotent in their attempts to rid the market of them—or, at least, to get manufacturers or distributors to tone down what they see as an unethical, if not obviously illegal, function of the products: high-speed duplication.

"They are nothing short of a parasite on the business," says Robertson, who has so far been stymied in his attempts to cajole manufacturers and retailers to play down the machines' dubbing capabilities.

Nevertheless, they are parasites neither the government nor many others are working hard to keep from the Canadian market. The Copyright Act is silent on the issue, and the government seems to be in no hurry to grant interim measures as it proceeds with wide-ranging copyright reform that should culminate in a new law within two years.

Robertson, however, met with British officials following the Amstrad prosecution (Billboard, July 6), and he says he is "somewhat optimistic" that there may be Canadian spinoffs of the British decision.

Robertson remains convinced that the ruling, which declared that Amstrad-manufactured twin cassette decks "incite" copyright infringement, is "a landmark for the industry." He says CRIA counsel is poring over the decision to see if ef-

forts can be made to seek similar action in Canada.

One of the most blatant advertisements has come in recent weeks on CHUM stations in Toronto for a Sanyo twin cassette deck. Ironically, the CHUM group is one of the industry's strongest supporters, granting free commercial time for Canadian artists and engaging in a wide array of activities to spur record sales.

CRIA contacted Sanyo to ask it to rescind the ad, Robertson says, but "the company shows no interest in the industry's concerns." CHUM and other stations airing the ad have said they could face legal action if they refused to accept them. As a result, they are continuing to

play the spot, which flaunts the fact that high-speed duplication is a feature of twin cassette decks.

In its recent submission to a House of Commons subcommittee on copyright reform, CRIA called twin cassette machines a significant threat to revenue. The subcommittee is expected to render its findings this fall, leading to a draft bill by the spring and passage of the act, possibly by late 1986. Regulations affecting the act would follow in the next two years—which means that realistic copyright revisions are still four years or so away.

The existing legislation, passed in 1924, is widely perceived as the weakest in the Western world.

Matsushita Triple-Decker To Hit Japanese Market

TOKYO Even as the British Phonographic Industry is seeking a "phased withdrawal" from the U.K. market of all machines capable of domestic copying of prerecorded cassettes, Matsushita Electric has set Aug. 1 as the market debut here of its triple-deck tv/FM/AM stereo radio/cassette recorder, the Love Call Triple RX-F333. The new machine's standard retail price is set at just \$155.

Matsushita says it has no plans to export the triple-deck hardware line, but it will produce some 20,000 units monthly for the domestic marketplace. The firm predicts that this format will eventually replace the double-deck radio/recorder because the price is about the same and the new line has many more functions.

Amstrad's high-speed twin cas-

sette deck led to a recent High Court judgment in London that the associated advertising campaign "incited" buyers to break copyright laws. Amstrad had sought a court declaration that it had acted legally.

Matsushita is heavily promoting the three-deck machine. It cites free source monitoring/replay/recording, and stresses that three tapes can be replayed continuously, and that two tapes can be simultaneously edited. With the three-tape continuous-replay function, the deck turns into a jukebox by setting three different music tapes.

And, says Matsushita, with the two-tape simultaneous-editing function, it is easily possible to make two copies of the same tape. Total weight of the unit, including batteries, is slightly more than six pounds.

KEEPING SCORE

(Continued from page 55)

Mutter album due coupling Lalo's "Symphonie espagnole" with Sarasate's "Zigeunerweisen." Seiji Ozawa conducts.

Tony Rudel has been promoted to vice president of programming at WQXR New York. . . . New product coming from Canada's *Fanfare Records* includes pianist Anton Kuerti's first for the label. *Fanfare* president Julian Rice also points to an upcoming Maria Callas album.

BLUE NOTES

(Continued from page 58)

(415) 822-3984.

Meanwhile, Kirk's unique musical personality lives on through "Radio Free Rahsaan," a series of eight 90-minute radio shows that premiered on National Public Radio last year and is currently being repeated on WBGO in the New York area, among other outlets. Originally recorded by Kirk in 1973 and augmented by Dorthaan Kirk and Steve Robinson with new interview material, "Radio Free Rahsaan" mixes a broad range of musical selections with Kirk's own commentary and others' words about Kirk and his music.

New Copyright Bill Would Clarify 'Derivative Works'

BY BILL HOLLAND

WASHINGTON A bill introduced in the U.S. Senate to clarify the operation of the so-called "derivative works" exception of the Copyright Act would topple a sharply divided Jan. 8 decision of the Supreme Court. In that decision, the Court ruled that music publishers can continue to receive mechanical royalties even after the author has terminated the publisher's grant and re-acquired the copyright.

In both the majority and dissent opinions in that case, *Mills Music vs. Snyder* (Billboard, Jan. 19), the court found that its decision was the result of murky Congressional intent in the language of the Copyright Act.

The decision, according to Sen. Arlen Specter (R-Pa.), who introduced the bill June 27, has been "roundly criticized as favoring non-creative middlemen at the expense of authors."

The Specter bill, S. 1384, came as a surprise to representatives of the nation's songwriters, who did not know that the bill had been introduced until after it appeared in the Congressional Record.

"It came as a complete surprise," says George David Weiss, president of the Songwriters' Guild, who had sought out Specter and presented the songwriters' case during the spring. "We knew he was very sympathetic, and he had told us, 'Leave your information with me and let me take a look at it,' but we didn't expect this so soon."

Weiss was also elated that Sen. Specter had taken the bill himself to Sen. Charles Mathias (R-Md.), chairman of the copyright subcommittee, and that the subcommittee has said it plans to hold a hearing on the proposal.

Specter, in his introductory remarks, said he believes that the de-

riivative works royalties in question, which result from the 19-year copyright term extension granted by Congress in the 1976 Act, "rightfully should go to authors, who were the intended beneficiaries, in general, of the entire termination scheme." He also noted that in this opinion he has the support of recent testimony by Barbara Ringer, former register of the Copyright Office. Ringer was also the author of the termination and derivative works provisions.

Ringer has said that even where a record company had taken its license not from the author but from the author's grantee, the exception was not intended to deprive the author of the full share of the royalties.

Specter said in his remarks that he agrees with Ringer that the Court's decision in the *Mills Music* case "seriously undercuts what Congress intended and deprives authors of benefits that are rightfully theirs."

The Court ruled on the question of whether *Mills Music* or the heirs of Ted Snyder, a co-writer of the 1923 copyrighted song "Who's Sorry Now," should continue to receive royalties from the derivative works (records) still being "utilized" by record companies.

Mills Music vice president Burton Litwin says he cannot comment on the introduced measure, but adds, "I do take issue with Sen. Specter's description of music publishers as middlemen; I think that overlooks the positive and constructive force of publishers, and their importance to the very fabric of the music industry."

A spokesman for the National Music Publishers Assn. says that it has no comment on the bill, but that individual publishers involved will take their own course of action.

Computerized Rental Firm Flops D.C.'s Video-To-Go Goes

WASHINGTON Video-To-Go, the area-wide video rental firm that relied on computerized telephone ordering and convenience store pickup locations rather than stores, tossed in the towel last week after one year of heavy promotion and expensive newspaper and television advertising but too few customers.

Video-To-Go members called a company computer and punched in a membership code, a movie selection code, and another to designate the pickup location of any of the company's tie-ins at hundreds of

area liquor stores, drug stores and restaurants.

The firm hoped to take the unique system nationwide, but fell short of the membership goals. Officials say that Video-To-Go had 22,000 members, but that projected volume didn't materialize.

The company is not bankrupt, officials say, adding that the parent company, Videx, will continue operation and in fact will use the computer experience gained by the Video-To-Go experiment to produce and sell software for video rental.

Lifetime members will receive complete refunds, and annual members will receive their unexpired portion refunds, an official says.

BILL HOLLAND

For the Record

In the list of July Hot Album Releases (Billboard, July 6), the wrong label was given for John Waite's "Mask Of Smiles," due July 26. The album is being released on EMI America.

INSIDE TRACK

AT PRESSTIME, word from Chicago was that Warner Communications Inc., a defendant holding out in the consolidated class action in Federal District Court, was about to capitulate and join CBS, MCA, Capitol/EMI, PolyGram and RCA, who have already put \$17.1 million in the pot to be split up among claimants in the price-fixing antitrust action. Gossip had WCI agreeing to a settlement in excess of \$8 million. Lending support to the unconfirmable rumor was the fact that Judge Nicholas Bua's office had been holding up a mailing to claimants in the action, which covers a 12-year class period (Billboard, April 27).

RADIO AND/OR TV SHARES continue to sparkle on the Big Board. At year-long peaks are **Storer Communications** at 87, from a low of 30; **Cox Communications** at 76, from a low of 39; and **ABC** at 114, from a low of 50—along with **Capital Cities** at 228, from a 123 bottom. . . . **Watch for an explosive expansion in industry retail stores starting late this year and extending through 1986.** Shopping center and mall developers have pulled in their horns, so expect record/tape/video chains to seek more freestanding and strip center sites. Both offer adjacent parking and more facile video rental opportunities. Chains have been cautious about new stores, preferring to refurbish and modernize stores over the past year.

HENRY STONE has closed **IRD Distributing**, the Miami indie label operation he opened about a year ago, to concentrate on **Sunnyview Records**, the label he has with **Morris Levy**. **MS Distributing** now has the likes of **Tommy Boy** and the **Morris Levy** family of labels for Florida. Speaking of the Levy labels, the **Dynamic Breakers** are coming with "Kim" as a 12-inch single after they performed the unreleased song frequently on the recent **Fresh Festival** tour, causing radio and club DJs to request the ditty. And **Morris Levy** is also beaming because **Amber Pass**, his prize stallion, sired **Bullet Blade**, which placed third in the important **Tremont Stakes**, the racing season's first trial for graded two-year-olds.

VSDA STANDS FOR "Very Stringent Density Allocations," to hear principals talk about the already sold-out Aug. 25-29 convention in Washington, D.C. As of last week, 3,300 reservations were in, according to Santa Ana retailer **John Pough**, VP of the trade group. Pough told an L.A. chapter audience that all rooms at the Sheraton and Shoreham were booked, offering two nearby hostelry alternatives. **VSDA** intends to sell a \$25 exhibit-only ticket good for the seminars if you can get in.

DONATIONS CAN BE MADE by mail to the **Live Aid Foundation**, Box 7800, San Francisco, Calif. 94120 . . . **And The Heat Goes On:** **Det. Butch Reyburn** of the El Monte, Calif. police, who headed the local hit two weeks ago on a swap meet which netted millions in master tapes and 55,000 cartridges (Billboard, July 20), got a felony count and three misdemeanor counts against two defendants arrested at the raid . . . In a July 14 swap

meet bust in which private investigator **Bud Richardson** and the **RIAA** investigators participated, **Sgt. Gary Cherry** of Gardena, Calif. confiscated 8,400 allegedly counterfeit tapes, primarily Latin product.

AT PRESSTIME, word on the street was that **B. Dalton**, the national bookstore chain acquired early this year by **K-mart**, was probing the possibility of opening its own chain of video-only specialty shops . . . At the **Compact Disc Group's** last palaver, a representative of **Ford Motors** was present querying those present about the technology. Word at the meet was that Ford might have the laser-read disk playback in its cars as early as next year, with **General Motors** arriving even earlier . . . The New England-based video distributor **Artec** is about to go public . . . **Capitol/EMI** has signed a pact with **MTV** providing music video exclusivity, along the lines of earlier pacts between MTV and a variety of major labels . . . **Paramount Home Video** spicing up its "Tasty Video Treats" sales program by adding 13 more titles, including such hits as "Saturday Night Fever," "Dragon Slayer" and "Airplane II." And **MGM/UA's** current "MGM Musicals For A Song" has been extended through Aug. 31. After that, the 10 top musicals at \$29.95 each will be pulled off the market until further notice.

LOOK FOR Stan Lewis to announce that former **Motown** marketing powerhouse **Mike Lushka** is joining the **Paula-Jewel-Ronn** label family. In addition to adding **Curtis Mayfield's CRC** label, Lewis has acquired **Ichiban**, the **John Abbey** waxery, and **William Bell's Wilbe** disks . . . Track hears the rumored deal for **Don Gillespie** of **Jem/Dallas** to acquire Lewis' one-stop/distributor holdings has floundered . . . Track found **Sid Silverman**, the former **United** executive. He's operating his own rep firm in the Miami area, **Silverman/Sayre Services** . . . **Lou (Leeds Music) Levy** going in for surgery next week in New York . . . **Shapiro-Bernstein exec Casey Del Casino** departs the industry to start the fall term in the law school at Nashville's **Vanderbilt Univ.** . . . **Camelot Music** honored chief honcho **Paul David** at the chain's recent convention at **Saw Mill Creek** in Huron, Ohio with a director's chair and megaphone.

ACT OF WAR? Not since the heyday of lowball king **Jimmy's** has the New York record marketplace been confronted with as aggressive a price discounting program as one announced by **The Wiz** in last Thursday's (18) **New York Post**. The 10-store Brooklyn-based retailer took out a full-page ad in that daily to announce it would beat any advertised record and tape sale prices. Also included in the spiel is what the **The Wiz** dubs its "no hassle 'plus 10' guarantee," which offers to refund the price difference plus 10% if you buy a record at **The Wiz** and then see it advertised for less elsewhere. Speculation around town was that the ad was aimed primarily at the **Crazy Eddie** chain—which, after picking off **Sam Goody** locations around New York, is set to open a new store across from **The Wiz's** new W. 45th St. outlet.

Edited by JOHN SIPPEL

Radio Group Reports Music Licensing Scam

WASHINGTON An organization calling itself **Recording Artists of North America (RANA)** has sent what appears to be a fraudulent music license contract resembling the standard **ASCAP** contract to at least one radio station, according to information released last week by the **All-Industry Radio Music License Committee**.

Committee attorney **Alan Weinschel** says that a station in Oklahoma City, **KLTE**, received the contract last month and inquired about the existence of such a licensing group. **Weinschel** says his organization has found that no such group exists at the New York and Delaware addresses listed, and adds that no other radio station has so far reported being sent the contract.

"I can't believe that someone would go to all that trouble just for one station," he says. "It just

doesn't make any sense."

Weinschel adds that he hopes "we've nipped this thing in the bud." The Committee sent a letter to the U.S. Postal Service on July 11 concerning possible mail fraud violations by the group, and has contacted representatives of both the **National Assn. of Broadcasters (NAB)** and the **National Radio Broadcasters Assn. (NRBA)**, who have in turn published the warning in their weekly newsletters.

There are worries, however, that some other stations may have fallen for the scam and sent payment to **RANA**, but are too embarrassed to come forward. There is also concern that vacation-bound station officials may not have seen the warning in the industry newsletters.

The **RANA** letter, signed by **Herbert Greenbaum**, demanded license fees and threatened a "cease and

desist order" if a station played **RANA** recordings protected under the Copyright Act without signing the contract for "use of random material." **Weinschel** says the letter asked for payment—the former **ASCAP** royalty of 1.725% of a station's gross—"using a verbatim copy of an ASCAP contract."

ASCAP officials say they've never heard of **RANA**. A spokesperson says **ASCAP** is "angry" about the contract language pilferage and "considering" legal action once the people behind the operation are tracked down.

BMI president **Ed Cramer** says he's "never heard of **RANA** before," and describes the operation as "reminiscent of a similar operation 25 years ago. The **FTC** investigated and put them out of business."



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