

Billboard

NEWSPAPER

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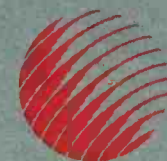
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NEWSPAPER

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NEW WORLD VIDEO

VOLUME 97 NO. 34

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

AUGUST 24, 1985/\$3.50 (U.S.)

Tenn. Music, Video Studios Gird for New Tax Bite

This story prepared by Kip Kirby and Edward Morris.

NASHVILLE Recording studios, television studios and others engaged in the original production and sale of sound recordings on tape or disk, commercials and other programming on videotape or film would be liable for a 5.5% to 7.75% sales tax if a new ruling by the Tennessee Attorney General's office goes into effect.

Recording studios and video production companies could be charged, in some cases, with the assessment, collection and payment of this sales/use tax, while in other

cases, state tax officers speculate, the responsibility could fall directly on the record labels.

Under a 1978 ruling enacted by Tennessee's department of revenue, such production services have been considered "personal services" and have been exempt from taxation. But the new ruling will classify the services as "manufacturing" and thus make them eligible for the existing sales tax.

The state's basic sales tax is 5.5%, but Nashville and Memphis, among other cities, have tacked on an additional 2.25% to products sold in their jurisdictions.

A hearing is set for Sept. 3 at Nashville's War Memorial Plaza. A spokesman for the revenue department speculates that the tax will

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CD SHORTAGES Hardware, Software Demand Soars

BY IS HOROWITZ

NEW YORK Shortages of Compact Disc players this fall are expected to be a fact of competitive life as snowballing public demand exceeds the industry's most optimistic predictions.

At a meeting of the Compact Disc Group here last Wednesday (14), manufacturers said that allocations for the remainder of the year are largely committed, and that the rate of orders being received is topping the anticipated supply by a factor of 50%.

From software sources as well came reports of demand exceeding

(Continued on page 69)

Trade Group Holds Firm on Lyric Issue

RIAA, PARENTS FAIL TO HARMONIZE

This story prepared by Sam Sutherland in Los Angeles and Steven Dupler in New York.

LOS ANGELES Representatives of the Recording Industry Assn. of America (RIAA) and the Parents Music Resource Center (PMRC) continued to fence last week over proposed methods of identifying sensitive lyric content on sound recordings.

While the gap dividing the two camps' positions narrowed in a fresh exchange of amended suggestions for a solution in the debate, key questions regarding the content of any industry warnings and the

mechanism for evaluating product remained.

Even as the RIAA and PMRC extended their dialog, reaction in other industry sectors as well as involvement by other consumer-based organizations both diverged and broadened. While few label executives would venture further comment in deference to the RIAA stance, individual artists, retailers and other industry participants proved increasingly vocal.

(Continued on page 68)

Bowie/Jagger Vidclip Heads for Movie Screens

BY TONY SEIDEMAN

NEW YORK In what is far and away the largest exposure yet of a video clip in movie theatres, the David Bowie/Mick Jagger music video "Dancing In The Street" will hit approximately 5,000 motion picture screens this Friday (23).

"Dancing" was filmed for the July 13 Live Aid benefit, and it is being shown in movie theatres to raise money for the same charity.

Eastman Kodak will be sponsoring the project. EMI America Records will be assisting in promotion and publicity. Music Motions, which specializes in the distribution of clips to movie houses, will handle the theatrical end of the deal. The J. Walter Thompson advertising agency has handled many of the creative aspects of the project.

(Continued on page 69)



Godley and Creme have a new album, and radio is already in love. It's called the **History Mix Volume 1** on Polydor/PolyGram (825 981-1). You want history? Here's the mix: Leaders of 10cc, makers of hits and then, makers of hit videos (Police, Hancock, Yes). Now back to vinyl and a brand new hit single, "Cry" (881 786-7) 39 bullet Billboard, and CHR "Breaker" 39 bullet R&R. Ah, the things we do for love.



Rock turns a new corner **ALONG THE AXIS** with **THE JON BUTCHER AXIS**. With airplay exploding at radio, get set for the debut album from **THE JON BUTCHER AXIS** to start stirring things up at retail. Their nationwide tour has just begun and before it's over, **THE JON BUTCHER AXIS** is the new name in rock everybody's going to be coming after. **PRODUCED BY SPENCER PROFFER FOR PASHA. ON CAPITOL.**

ADVERTISEMENTS

Musicland Has the Look Of Videoland

BY EARL PAIGE

MINNEAPOLIS Musicland, the largest U.S. music retail chain, is making a massive bid for a healthy slice of the home video market.

Video for sale at Musicland, offered in only 155 units 10 months ago, is now in all 435. And this week, the chain hops on the rental bandwagon for the first time.

The rental entry is the subject of a blitz campaign in Philadelphia, where the chain is represented by 14 Musicland/Sam Goody stores. While Musicland's expansion into home video finds Goody stores in the city offering VCRs, it's not a long-range focus chainwide, according to Musicland president Jack Eugster.

In placing strong emphasis on a

(Continued on page 68)

GANG OF 4000!

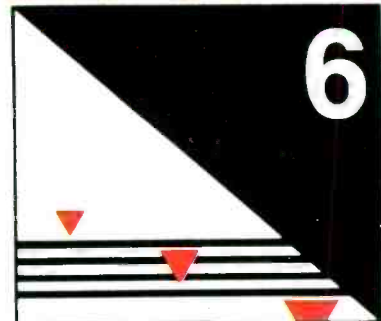
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Join the Gang of 4000 top professionals from every segment of the international music industry—records, radio, video, retail, management, clubs, etc.—exploring crucial issues and trends at the **New Music Seminar**. If your career involves music, you owe it to yourself to be at **NMS6** next month. See next week's trades for specifics.

Registration information: (212) 722-2115 (Amex, Visa, MasterCard). **Marketing Opportunities:** (212) 255-7408. **Discount Hotel Reservations:** (212) 541-9300; Deadline—August 26!

NEW MUSIC

6



SEMINAR

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**WHEN YOU BUY THE
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THERE'S A RECORD
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APRIL WINE
IS GOING TO BE A
BITCH TO CONTAIN.**

Propelled by the strength of their hot new single, **ROCK MYSELF TO SLEEP**, written by Kimberly Rew of Katrina and The Waves, April Wine's latest release, **WALKING THROUGH FIRE**, is burning up the airwaves at radio and quickly establishing itself as the most active album of their career.

Don't miss out on the heat. The album you didn't know you were waiting for has arrived. The Wine has come of age.



Capitol AQUARIUS • Produced by Lance Quinn for Quinn-Mann Productions • An Aquarius Records Production • On Records and High Quality XBR® Cassettes from Capitol.

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AUGUST 24, 1985

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Another Banner Quarter for U.K. Industry Trade Deliveries Up Again; Cassettes, CDs Pace Upturn

BY PETER JONES

LONDON For the ninth consecutive quarter, British record industry turnover in terms of U.K. trade deliveries maintained an upward spiral for the April-June period. Predictably, prerecorded cassettes and Compact Discs were primarily responsible for the boost.

Compared with the same three months of last year, deliveries were up 12.3%. Taking the U.S. dollar as \$1.35 against the pound sterling,

that equals a value of \$96.66 million, compared to the \$86.13 million of last year. But sluggish action emerged from the LP sector, and singles registered only a modest upturn.

However, says British Phonographic Industry general manager Peter Scaping: "Overall, the solid second quarter performance seems fully to justify the various plans for retail expansion announced recently."

Scaping's allusion is to Thorn

EMI's plans to open a 50,000 square foot emporium on London's Oxford St., and which will then become the world's largest record store and flagship of the group's 40-outlet chain (Billboard, July 27). The store represents a \$2.75 million investment, a clear sign of confidence in the U.K. music market's future prosperity.

In addition, Tower Records of the U.S. has obtained 25,000 square feet of retail space at Piccadilly Circus in London (Billboard, Aug 10). Tower chief Russ Solomon says he has no fear of the U.K. market becoming top-heavy with superstores, despite the London presence of Virgin's megastore strategy.

For the first six months this year, Scaping puts total turnover up 14.4% at roughly \$190.62 million over the first half of 1984, and thus on course for full year returns of nearly \$500 million, compared to the 1984 figure of some \$445 million.

A more detailed survey of the second quarter figures shows CD sales way up at 542,000 units, compared with 135,000 in the same period of 1984, generating a value of \$4.72 million. However, says Scaping: "Shortages in manufacturing capacity prevented sales from being

(Continued on page 69)

Stiff, Island Dissolve Their U.K. Partnership

BY PETER JONES

LONDON The controversial partnership between Island and Stiff, two of Britain's most successful independent record companies, has ended, just 18 months after it was set up.

Stiff has disengaged itself from the operation, and stiff co-founder Dave Robinson, who has been managing director of both companies, is

set to resign as head of Island.

A statement from Island says the break came about because Robinson wants to devote much more time to Stiff, though he is being retained by Island as a consultant on marketing and television advertising campaigns.

The partnership between the two firms was sealed early in 1984 (Billboard, Jan. 7, 1984) following talks

(Continued on page 69)

Panel Will Focus on the Movies

AFI Joins Billboard Video Music Meet

LOS ANGELES The American Film Institute will be designing and coordinating a director's panel at Billboard's seventh annual Video Music Conference. The event is slated for Nov. 21-24 at the Sheraton Premiere Hotel in Universal City.

In addition to this newly added dimension to the conference, attendees will have the opportunity to see Henry Selick's "Party At Ground Zero" video clip. Selick is the recipient of the first 3M/AFI New Talent Award In Music Video and is already doing pre-production work at the AFI campus on the project, which is based on a song from Columbia band Fishbone.

The AFI panel will focus on music video and the movies. Panelists, to be announced shortly, will address how each is affecting the other, and how filmmaking, from the narrative feature tradition to the experimental short subject in film/video, affects and is affected by the developing music video form. The panel will also deal with aesthetics and craft issues from the perspective of directors who work primarily in the motion picture business.

Other conference topics will include 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 popular music in television and film.

Some 800 registrants attended last year's event, solidifying the Billboard Video Music Conference as the industry's leading video music forum. Among the highlights of the 1984 conference were the announcement of a decision by the Recording Industry Assn. of America (RIAA) to establish gold and platinum award categories for non-the-

atrical product and the first open meeting of the Music Video Producers Assn. In addition, more than 40 companies in the industry had hospitality suites and exhibits.

A breakdown of other panel discussions set for this year's event 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 transmission avenues for music video.

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

- "Rolling The Credits." Video music directors, producers and other behind-the-scenes creative contributors discuss their state-of-the-art craft.

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

- "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, experimental, long-form.

- "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.

Four Music Titles In Video Top 10

For the first time in the history of Billboard's Top 40 Videocassette Sales chart, four of the top 10 titles are music videos.

"Prince & the Revolution Live," a two-hour \$29.95 concert tape from Warner Music Video, debuts at number 10. "We Are The World—The Video Event" (MusicVision), which had dropped to number three, climbs back into the top spot in its seventh week. Sony Video Software's "Tina Turner Private Dancer" jumps to eight from 14, and "Wham! The Video" (CBS/Fox Video Music) is at number seven.

Warner Music Video's "Madonna" slips from number nine to 17, but joins "Lionel Richie All Night Long" (MusicVision), at number 19, to give music video six titles in the top 20. Inching close to the top 20 is MCA's "The Doors 'Dance On Fire,'" which jumps from 30 to 22.

Video Firms Ready Halloween Horrors

Scary Product Releases, Promotions Geared for Oct. 31

BY JIM McCULLAUGH

LOS ANGELES With horror fare acknowledged to be one of the fastest-growing genres in the home video industry, program suppliers have begun tailoring product releases and campaigns linked to Halloween (Oct. 31).

The horror category has been particularly visible in recent weeks due to the massive attention the consumer press has given MPI Home Video's controversial horror documentary "Faces Of Death." The Video Software Dealers Assn.'s recent annual survey pegs horror as representing 8% of video software dealer volume. Industry observers say the figure is much higher, since horror crosses over to such other genres as science fiction and action/adventure, categories the VSDA breaks out separately.

Why the increasing horror interest? "There's a fascination with death," explains MPI's Richard Shenson, who indicates that "Faces Of Death" (released in October, 1983) and the recently released second volume are now collectively well over the 35,000-unit sales mark.

"We don't like to talk about it [death], but we like to look at it,"

he observes. "Of course, our product is not a movie. It's newsreel format depicting horrific events such as real executions. But it's obvious people like to see horror movies. Ours, though, are actual. The truth is more graphic than fiction."

Examples of heightened horror video activity from the major studios include:

- Paramount Home Video's release of "Friday The 13th, Part V—A New Beginning" at \$79.95, while the first four volumes in the series will be lowered in price to \$39.95. Order cutoff date is Wednesday (21), with delivery Sept. 11. After Nov. 15, the catalog titles revert to their higher prices.

- CBS/Fox Video's release of "Hush . . . Hush, Sweet Charlotte," "The House On Skull Mountain" and "The Legend Of Hell House" in September, all at \$59.98 price points. All are billed as Halloween titles.

Meanwhile, speculation remains high that RCA/Columbia Pictures Home Entertainment is scheduling the release of "Ghostbusters" so that its street date will actually be Halloween. The promotions surrounding it are expected to be elaborate. At the same time, Warner

Home Video remains mum on "Gremlins."

Some of the most aggressive Halloween-oriented campaigns are coming from the independents, a number of which have labels specializing in the genre.

Many of the \$19.95 titles in Media Home Entertainment's September "Great American Bonanza Promotion" fall into the horror category. Included for a limited time is a price reduction on John Carpenter's "Halloween" from \$59.95 to \$29.95. "Night Of The Living Dead," "The Terror," "Slithis" and "The Wicker Man" are among the titles in the Media promotion.

At the same time, Media's Nostalgia Merchant line is releasing seven titles from legendary '40s horror filmmaker Val Lewton in September, including "I Walked With A Zombie," "The Cat People," "The Curse Of The Cat People," "The Leopard Man," "Bedlam," "Isle Of The Dead" and "The Body Snatchers."

Magnum Entertainment has put together a special 30-minute Halloween promotional tape with noted horror actor John Carradine, which will be shipped to 200 video distributors around the U.S. in order to pre-sell six new releases due Oct. 10. Included are "The Legend Of Sleepy Horror," "The Reincarnate," "Dr. Jekyll's Dungeon Of Death," "The Night After Halloween," "Dr. Tarr's Torture Dungeon" and "The Rogue."

Magnum is also preparing a special promotional package that will include a counter or floor display; a 500-foot orange and black crepe paper streamer; professional facial makeup kits for store employees; vampire, black cat, ghost, witch and skeleton mobiles; four-color in-store wall banners; trick or treat bags, and Halloween candy.

Elvira, who hosts the weekly syndicated "Movie Macabre" television show, will be the focal point of a Halloween promotion from Thriller-video, an IVE label.

In conjunction with the release of Jack Palance's "Dracula," "The Picture Of Dorian Gray," "Charlie Boy" and "Cyclops," the company will sponsor a nationwide dealer display contest asking retailers to decorate their stores for Halloween.

A panel of judges will pick the winner from submitted photographs. The winner will get Elvira herself to make an in-store appearance on Nov. 29, traditionally the beginning of the holiday selling season.

In addition, Thrillervideo will offer price promotions on the 16 previous titles in the catalog, as well as a cardboard standup of Elvira available to dealers through distributors.

Trans World Entertainment will release "The Demons Of Ludlow" for Halloween at \$59.95, while also re-supplying dealers with point-of-purchase material on such previous titles as "The Intruder Within," "Clown Murders" and "Bloodbeat."

Other horror-oriented titles expected to be on dealer shelves for Halloween include "Shrek Of The Mutilated" (Lightning Video), "The Mummy" (MCA Home Video) and "Love Me Deadly" (Video Gems).



Solid Partnership. RCA and Ariola's top management join hands in honor of their new joint venture (Billboard, Aug. 17). Pictured from left are Ariola/RCA Musik president Monti Lueftner and RCA/Ariola International's president Bob Summer and executive vice president of operations Jose Menendez.

Executive Turntable

BILLBOARD. Mike Lewis joins Billboard as sales representative for Australia and New Zealand. He is based in Sydney.

RECORD COMPANIES. Howard Schwartz is promoted to vice president of operations research and development for CBS/Records Group Operations U.S., based in New York. He was vice president of manufacturing engineering. Also, Helen J. Pellegrini is named analyst, financial planning, analysis and budgets for CBS Records in New York. She has held various positions within the label's finance department.

Luigi Calabrese is named managing director of Polydor France. He was general manager and director of WEA Italy.



LEWIS



SCHWARTZ



BECKETT



HAYIAS-FROEHLICH

Warner Bros. Records, Nashville, appoints Barry Beckett director of a&r. He was an independent producer. In addition, Rick Moxley is named Southeastern regional marketing manager for the label. He was director of media relations for the Oakland A's baseball team.

RCA Records promotes Carol Hayias-Froehlich to producer, video production, in New York. She was administrator of that division. In addition, the label names Greg Phifer field promotion representative in Los Angeles. He joins from Nightmare Inc., an artist management company, where her was national promotion director.

DISTRIBUTION/RETAILING. WEA's Philadelphia branch appoints Mark Stocke special projects coordinator/singles specialist. He had been supervisor of radio promotion services.

Mike Shank joins the Record Bar chain as senior vice president of finance in Durham, N.C. He was with Financial Institutes Assurance Corp.

Applause Video, Omaha, names Bruce Shackman president. He was sales manager at Sound Video Unlimited.

HOME VIDEO. Vestron Video, Stamford, Conn., promotes Larry Kasanoff to director of original programming and Don Gold to West Coast regional sales director. Both were managers of their respective areas.

Prism Entertainment Corp. names Robert Jacob Lamb Eastern regional sales manager and promotes Joan M. Chase and Cyndi Fox to market development manager and customer service manager, respectively, in Los Angeles. Lamb joins from The Video Place. Chase was customer service manager. Fox was customer service assistant.

PUBLISHING. Paul Rich is appointed head of international and general manager of repertoire and acquisition at Intersong International in London. He was vice president of Carlin Music. Also appointed is Kathy Jackson as international repertoire manager. She joins from the Southern group.

Merit Music, Nashville, names Allen Henson general manager. In addition to his new responsibilities, he will remain coordinator and producer for Marinet Music Series, a joint venture between Merit Music Productions and The Nashville Network.

PRO AUDIO/VIDEO. WEA Manufacturing Inc. promotes Edward J. Hughes from director to vice president of management information systems.

Charles Pontillo becomes vice president of operations for VCA Teletronics in New York. He was manager of that area.

RELATED FIELDS. Elliot Lurie joins 20th Century-Fox as vice president of music, features and television. He was with MagStripe, where he was a music director.

Second Quarter Report

Recoton Income, Sales Dip

NEW YORK Recoton Corp., the producer/marketer of consumer electronic accessories, has reported declines in both net income and sales for the second quarter, ending June 30.

Net income for the period was \$251,000 or nine cents per share, compared to \$355,000 or 13 cents per share for the same period last year.

For this year's first six months, net income declined to \$535,000 or 20 cents per share, compared to \$804,000 or 30 cents per share a year before. Sales for the six-month period amounted to \$11,340,000, versus \$12,141,000 last year. Recoton is a public company traded over-the-counter.

According to Recoton president Bob Borchardt, lower sales can be

attributed to "extreme caution and curtailed buying on the part of retailers in response to a general slowdown in the economy," while net income decline has resulted primarily from both lower sales and "proportionally" higher costs of doing business.

However, Borchardt says, he sees home electronics products as "still strong sellers" in a climate of current overall decline in consumer spending. He is particularly encouraged by the initial response to Recoton's new V622 universal stereo decoder, which can take advantage of stereo tv sound without any direct electrical connection to tv sets not equipped to deliver MTS stereo broadcasts.



A Surprise Guest. Vice president George Bush, center, greets Loretta Lynn backstage following her recent performance at the Kennedy Center in Washington, where she opened their summer concert series. Also pictured is Lynn's son Ernest Rey.

What Carly wants,

Carly gets.

"My New Boyfriend."

34-05596

The new Carly Simon single.
From the album that's
got it all.

"Spoiled Girl."

Her debut, on Epic Records,
Cassettes and Compact Discs.



FE 39970

Produced by Paul Samwell Smith, Don Was,
Phil Ramone, Russ Kunkel, T. Bone Wolk, G.E. Smith,
Arthur Baker, Frank Filipetti and Andy Goldmark.
Executive Producer: Lennie Petze for Red Sox Productions,
Inc. Management & Direction: Tommy Mottola;
Champion Entertainment Organization Inc.



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Presley Enterprises Fights Back in Court

BY ROSE CLAYTON

MEMPHIS Elvis Presley Enterprises Inc. has filed an answer to a counterclaim in its five-month-old case against Elvisly Yours Inc. that will challenge the state of Tennessee's Personal Rights Protection Act.

The plaintiff, in the July 19 filing, contends that the Tennessee statute prohibits the use, without the consent, of the "individual's name, photograph, or likeness in any medium in any manner . . . as an item of commerce for purposes of advertising products, merchandise goods or services," and that "the right shall be descendable to the executors, assigns, heirs . . . of the individual so protected."

In its original complaint, filed Feb. 27, Elvis Presley Enterprises charged Elvisly Yours, a Tennessee corporation, Sid Shaw, individually, and Elvisly Yours Ltd. with "infringement of the federal and common-law trademark rights of the plaintiff" and "unfair competition."

The plaintiff charges that it is the "owner of the Tennessee trademark of Elvis Presley for licensed goods, posters, sound and visual recordings, movies, videotapes, alcoholic beverages, jewelry, stage performances and sole distributor for profit of memorabilia either owned

by the Estate or bearing the name, image, or likeness of the late Elvis A. Presley." It contends the defendant has "infringed on the plaintiff's state trademark rights and the trademark Elvis Presley."

The defendants claim that the Personal Rights Protection Act of 1984 contains "no provision for retroactivity to previously deceased persons." The plaintiff challenges that an "individual" is a person, living or dead.

The defendants claim that "Elvis Presley" is a surname and is not in itself "unique" enough to constitute a trademark, and "does not constitute a single commercial source such as Sony, IBM, or Ford." The plaintiff claims that a trademark includes any "name, symbol, or device of any combination thereof adopted and used." It claims the first person date of 1956, contending that the "first person to use a mark is the owner of it and use of it," and that when it is used in commerce that person has the right "to obtain a federal registration of the mark."

Elvisly Yours contends that "the Estate having to date lost its efforts to persuade a court to sanction its status as the one and only seller of Elvis Presley memorabilia has had Elvis Presley Enterprises Inc. take over" its pursuit.

Elvis Presley Enterprises was founded in 1981 and is "wholly owned by the residuary trust created under the will of Elvis Presley." Established to open the late entertainer's Graceland mansion as a museum and tourist attraction, the company began filing trademarks for various goods, obtaining federal registration for the name "Elvis Presley," pictures of Presley, etc.

In the Memphis Development Foundation vs Factors Inc. case, the Sixth Circuit Court of Appeals in 1980 ruled that "the exclusive right to the Elvis Presley persona, as used on memorabilia, is not possessed by the plaintiff or anyone else, and that the exclusive right died with the death of Elvis Presley in August, 1977."

The court upheld that under the laws of Tennessee there is no post-mortem right to exclusive control of the sale of memorabilia revoking the persona of a deceased personality. It determined that the right is "a common asset to be shared, an economic opportunity available in the free market system," and is "in the public domain, where it is equal-

ly open to all."

Accordingly, the court ruled, famous had an exclusive legal right during life to profit from the commercial use of their name and persona, but that exclusive right of publicity does not survive a celebrity's death.

After Elvis Presley Enterprises obtained its federal registrations, it hired business manager Joe Rascoff of New York to approve licensing of Elvis Presley memorabilia, with some sublicensing deals being handled by Curtis Licensing. According to the plaintiff, the licensing is required to maintain "high quality and to focus attention on Elvis Presley's memory in a fond, loving way."



Private Tour. Capitol recording artist Tina Turner, right, chats with labelmates Nick Ashford and Valerie Simpson backstage after one of her five New York-area shows. Turner is on tour in support of her multi-platinum album "Private Dancer."

CHART BEAT

by Paul Grein

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

IT MIGHT JOLT some chartwatchers to find Michael J. Fox, Rob Lowe and Mel Gibson dominating the singles chart this week. But that's actually not so far from the truth, as the theme songs from those boxoffice champs' current films all make strong moves within the top 10.

Leading the way at No. 1 is Huey Lewis & the News' "Power Of Love," from Fox's "Back To The Future." Moving up to number four is the title theme from Lowe's "St. Elmo's Fire" by John Parr. And Gibson's co-star, Tina Turner, jumps four notches to number six with "We Don't Need Another Hero (Thunderdome)," from "Mad Max III."

"Power Of Love" is the fourth movie song to reach No. 1 this year, following Madonna's "Crazy For You" ("Vision Quest"), Simple Minds' "Don't You (Forget About Me)" ("The Breakfast Club") and Duran Duran's title song from "A View To A Kill." Last year, seven movie songs topped the chart, including two by Prince and one each by Kenny Loggins, Phil Collins, Deniece Williams, Ray Parker Jr. and Stevie Wonder.

"Power Of Love" is the first No. 1 single for Huey Lewis & the News, who placed four singles from their No. 1 album "Sports" in the top 10 in 1983-84, after first reaching the top 10 with "Do You Believe In Love" in 1982.

"We Don't Need Another Hero" is Turner's fourth top 10 single in the last 12 months. That's three more than she had in 24 years of charting before that.

"St. Elmo's Fire" is the first top 10 entry for Parr, and looks likely to become Atlantic's fourth No. 1 single this year. Foreigner reached the top with "I Want To



Know What Love Is" in February, and Phil Collins hit twice, with "One More Night" in March and "Sussudio" in July.

Atlantic's previous high in any one year had been three No. 1 singles, which the label has had, in addition to this year, only twice before. In 1968, Otis Redding, Archie Bell & the Drells and the Rascals reached the top, and in

"The Nylon Curtain" got as high as seven in 1982.

Surprisingly, the six-million-selling "The Stranger" and 1983's four-million-selling "An Innocent Man" never reached No. 1. "The Stranger" logged six weeks at number two behind the soundtrack to "Saturday Night Fever," and "An Innocent Man" got stuck at number four behind the triple blockbuster of "Synchronicity," "Thriller" and "Flashdance." Those three, however, have long dropped off the album chart, while "An Innocent Man" hangs on in its 106th week, its strength attributed to six top 30 singles, only three of which appear on "Greatest Hits."

The Joel collection also helps revive two long-dormant industry packages. It's the first double-pocket album to reach the top 10

Songs from movie soundtracks move up this week's top 10

1974 Roberta Flack, Eric Clapton (on RSO, then an Atlantic affiliate) and Dionne Warwick & the Spinners all had chart-toppers for the label.

BILLY JOEL notches his seventh consecutive top 10 album this week, as "Greatest Hits, Volumes I & II" moves to number nine. This makes Joel the most consistent and prolific male album artist of the last decade.

It's true that Michael Jackson, Bruce Springsteen and Lionel Richie have each released individual albums that have sold more than any one by Joel. But during the period 1976-85, Jackson has only had two top 10 albums, Springsteen four and Richie two (though Richie's solo career only began in 1982). Joel's labelmate, Neil Diamond, has also had seven top 10 albums during the past 10 years, but his streak was stopped last year when "Primitive" peaked at number 35.

Joel's streak began in 1977 with "The Stranger," which featured his breakthrough pop hit, "Just The Way You Are" (number three, 1978). He followed it with "52nd Street" (1978) and "Glass Houses" (1980), both of which reached No. 1. A live set, "Songs In The Attic," hit number eight in 1981, and

since Prince's "1999" in 1983, and the first greatest hits set to do so since Daryl Hall & John Oates' "Rock 'N Soul, Part One" in 1983. It's even more unusual that the Joel album is selling in the dead of summer; the usual time for hits collections to flourish is the Christmas buying season.

Finally, all but two of the cuts on "Greatest Hits, Volumes I & II" and all of Joel's top 10 albums are produced by the inimitable Phil Ramone. Among acts currently charting, Ramone and Joel have the longest and most successful producer/artist relationship, rivaled perhaps only by Richard Perry and the Pointer Sisters, who went through six albums on Planet and appear to be clicking again with RCA's "Contact," which moves to number 26.

ALL THE COMEBACK HEADLINES these days seem to be going to Aretha Franklin, whose "Freeway Of Love" holds steady at No. 1 on the black chart for the fourth week, and number five on the pop chart for the second week. Meanwhile, Heart is quietly staging its own rejuvenation with "What About Love?," the band's first top 10 single since "Tell It Like It Is" in 1980.

'Missing Kids' Rap Set for Release

NASHVILLE Royal Shield Records, a Baton Rouge label, is releasing an "advocacy" rap record this month that warns children about the dangers of abduction. The 12-inch single, "Missing Kids," features the group Reality, two of whose teenage members composed the six-and-a-half-minute rap.

Rick Darnell, a spokesman for the label, says that 25% of the proceeds from its sale will be given to Childkeyppers International, a child recovery group. A poster with photos of missing children will be included in the commercial packaging of the record, and promotional copies will be made available to Childkeyppers chapters throughout the U.S.

'Dick Clark's Nitetime' Sets Debut Saturday Night Music/Comedy Hour

CHICAGO Dick Clark Television Productions is launching a new Saturday night program. "Dick Clark's Nitetime," a weekly contemporary music/comedy/variety hour, premieres Sept. 28 at 11:30 p.m. Eastern time.

According to producer Larry Klein, "Nitetime" will be hosted by Clark "and a co-host yet to be decided." The format will include studio performances by two different contemporary artists, a standup routine, a comedy improvisation by a four-member in-house improv team (also yet to be selected), audience dancing to several current hits, in-

terviews and other features.

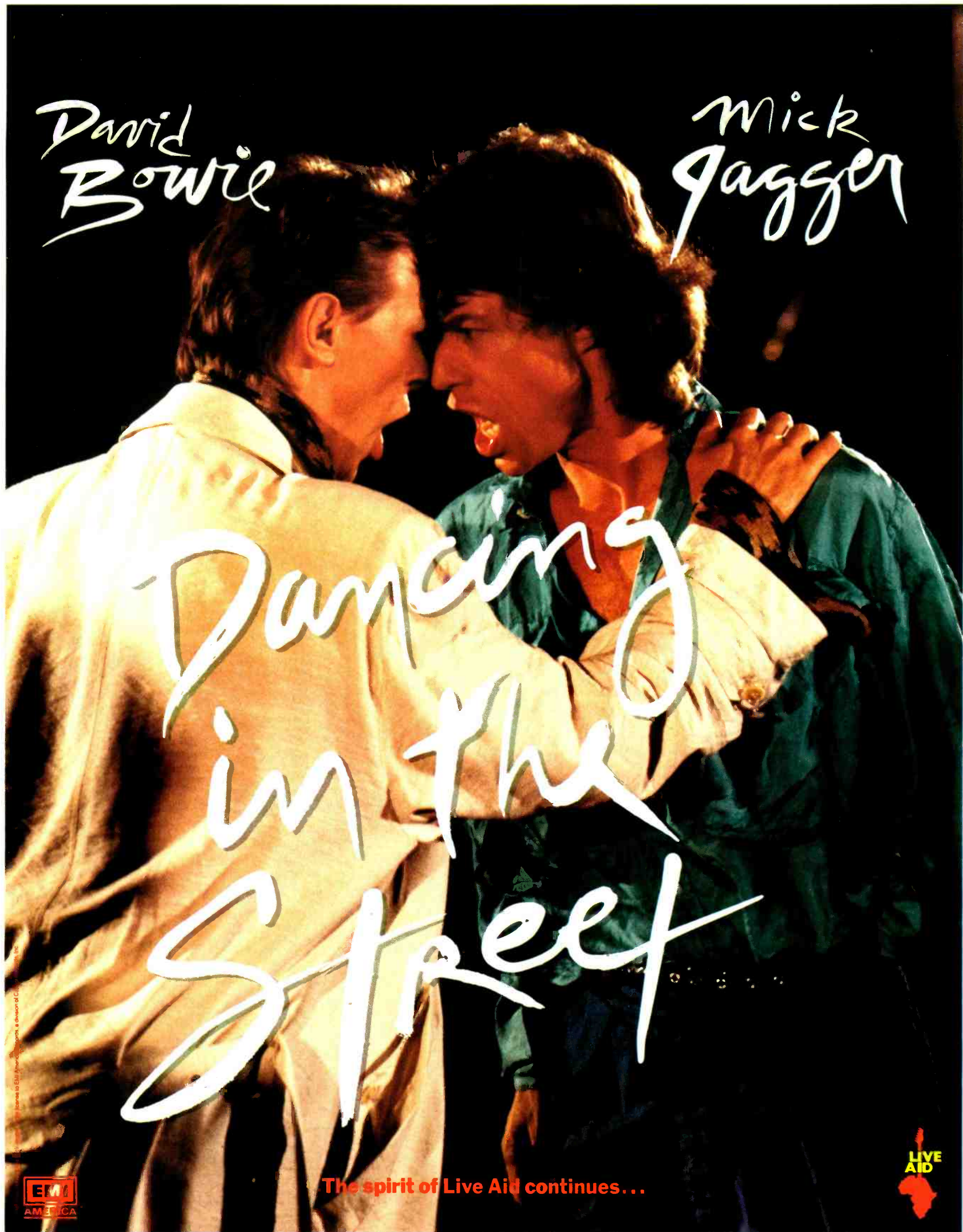
The program is being distributed by Kingworld Syndication, and according to Klein has been picked up by "60% of the country's major markets. ABC owned and operated stations have bought it, along with CBS o&o's, as well as ABC and CBS affiliates."

Although "Nitetime" will go head-to-head with NBC's "Saturday Night Live," Klein insists, "We're not trying to compete with them, to do what they do. Our humor won't be anything like their humor. We're offering people something different."

MOIRA McCORMICK

David
Bowie

Mick
Jagger



Dancing
in the
Street



The spirit of Live Aid continues...



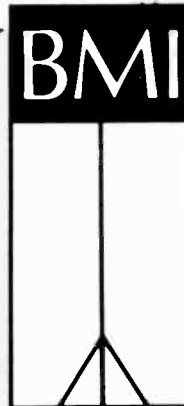
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...newsline...^{U.K.}

THE FIRST Isle of Wight International Song Festival, sponsored by Sealink British Ferries, Europe's biggest car ferry transporters, is set for Sept. 27-Oct. 2 and has already attracted more than 900 entries for the contest, split into country and contemporary rock sections. Name acts, including Gerard Kenny and the Three Degrees, are involved, and the event is to be staged in a 1,500-seat mobile "big top" tented arena, says festival director Stephen Gold.

VIRGIN RETAIL has opened its first classical store, a self-contained unit within the chain's Oxford St. megastore in London's West End. Manager Chris Travers says it will aim to attract young buyers converted to cassette and Compact Disc sector, and will stock at least one copy of every classical CD and tape available. Discounting of all product will be "standard practice," with up to \$1.35 off full-price product. Travers also promises that the shop won't be "staid or intimidating to people new to classical music."

THE MARATHON High Court action in London between Elton John and the Dick James Organization, in which he is suing over royalties and return of copyrights, has been adjourned for the summer break and starts again Oct. 1. It's likely to run and run, at least until year's end.

THE FIRST 17 LABELS signed to John Deacon's new classical import/distribution company D Sharp, set up in conjunction with Pinnacle, show strong Scandinavian and French emphasis; eight are from Scandinavia and five from France. The U.K. independents signed on include Saga's 110-title catalog and new label Psyche, which concentrates on young British musicians. U.S. label Arabesque, strong on MOR, is also listed.

PETER JONES

Portuguese Labels Appeal IFPI Expulsion

BY FERNANDO TENENTE

LISBON Radio Triunfo and Moviepy Portuguesa, the two record companies expelled from the International Federation of Phonogram and Videogram Producers (IFPI), will appeal their expulsion.

The companies had their IFPI membership terminated on June 19 following a majority vote at the fed-

eration's annual meeting in Geneva (Billboard, July 20). They had earlier been expelled from the Portuguese national IFPI group because they failed to supply figures by the deadline set by the group's general secretary, Dr. Jorge de Abreu.

Noli Trindade, deputy manager of Radio Triunfo, says the company has lodged an appeal against the dismissal in the Portuguese Court

of Justice. He claims that the expulsion from the national group is "illegal and unfair."

Says Trindade: "This move has been initiated by our market competitors to discredit our company and to prejudice our negotiations to renew representation of the WEA group of companies in Portugal."

Radio Triunfo is also appealing the IFPI decision through the Swiss courts on the grounds that the expulsion from the Portuguese national group was unjustified.

Trindade also rejects the allegation that Radio Triunfo was involved in the distribution of illegal pressings of Motown product in 1981. "We have been in business for more than 40 years without a single stain on our integrity," he says, "and the allegation is totally unfounded."

At present, no new WEA product is being released in Portugal. The contract with Radio Triunfo expired on June 30, and negotiations are still in progress.

Siegfried Loch, WEA's vice president of European Operations, confirms that no new WEA releases are being put out in Portugal. "We are still talking and waiting to see if Radio Triunfo can re-establish its position with IFPI," he says.

However, he adds that if Radio Triunfo does not succeed in having its IFPI membership reinstated, it could still conceivably as the WEA licensee.

Radio Triunfo has represented WEA in Portugal for more than 20 years. WEA product accounts for some 50% of the company's unit turnover.

German Crackdown on Videos, Games Federal Control Office Eyes Violence, Pornography

BY JIM SAMPSON

MUNICH West Germany's Federal Control Office, which screens publications for their possible damaging effect on youth, has also declared hundreds of videos off-limits to children. Now the office has expanded its horizons to computer games: In an order which takes effect Aug. 27, all advertising and distribution to minors of six games will be prohibited in Germany.

The office's war on violent, pornographic and "pro-drug" material has resulted in 852 videos being banned in Germany and fueled media coverage of extremes in video software, which led to a recent toughening of laws governing video distribution.

The negative media attention, and the new law, are widely blamed in the German video industry for the current critical decline in business.

The Control Office doesn't think much of plans in the U.S. to place warnings on recordings containing objectionable lyrics. Spokesperson Elke Monsen-Engberding calls warning labels "the best possible advertising" for such recordings.

The Federal Control Office, unique in Europe, is empowered by Germany's youth protection law to

place material on an index, if so recommended by a local youth office. Decisions on whether material could have a negative impact on children are made by a broad-based panel in Bonn, including representatives from schools, churches and industry groups.

Once on the index, material may no longer be advertised in any form, offered by mail order or made available, even on display to persons under 18. But it can be sold through outlets which restrict admission to

adults.

Originally concerned primarily with printed material, the Federal Control Office has in recent years been flooded with videos. Indexed titles include not only chainsaw murders and "Caligula," but also "Dirty Harry" and "The Omen." The latter was shown on German network television before reaching the index.

Last December, the first three computer games were banned in
(Continued on page 58)

INTERGU Comes Out Against C'right Licenses

MUNICH INTERGU, the International Copyright Society, has declared itself to be totally against "all attempts to introduce compulsory and statutory licenses" for the use of intellectual property.

In a five-point statement issued this week, the Society, an association of academics, lawyers and representatives of authors' and composers' societies with more than 400 members from 49 countries, asserts its belief in a copyright system wherein the author is entitled to the exclusive and sole right to his work.

The statement also calls for copyright protection for computer programs and for protection against technical innovations which enable copyright works to be stored and retrieved. It follows a composite resolution passed at the 10th INTERGU Congress, held in Munich, June 8-11.

The Society calls for closer international cooperation to fight piracy and to harmonize copyright laws. It

condemns attempts by legislators to use copyright remuneration as funding for general cultural activities.

On the subject of broadcasts via cable networks, the resolution notes that authors are in favor of the free flow of information but insist on adequate remuneration based on their exclusive rights.

"All countries," the resolution says, "are called upon to support free agreements between authors and their licensing organizations on the one hand and the cable distributors on the other."

"In this connection, INTERGU recommends the ratification and application by all States of the 1974 Brussels Satellite Convention. It is in the interest of all States to secure, in their copyright laws, an adequate and effective protection for all programs broadcast by any kind of satellite transmission."

Sonovision Group Expands Full-Service South African Indie

BY JOHN MILLER

JOHANNESBURG The Sonovision Group here has become the first full-service independent operation in the Southern African region, bringing it in direct competition with the three local majors, EMI, WEA and Gallo/Teal/CBS.

The man behind the company's expansion is industry veteran Patric Van Blerk, a noted producer and songwriter who co-wrote Rick Springfield's recent Stateside hit "Everybody's Cheating."

Van Blerk first acquired the Sonovision Studio Complex of one 24-track, one 16-track and several smaller studios, purchased jointly with its two resident engineers, John Culverwell and Louis Van Ass. He subsequently negotiated a merger with David Baker's DJ Music, the only independent record and tape manufacturing facility in Southern Africa and the only one to use imported vinyl, considered supe-

rior to locally made vinyl.

With studio, manufacturing and distribution facilities, Van Blerk sees the new Sonovision Group as the only independent alternative to EMI and Gallo. WEA here has no studio or pressing facilities. He also claims the Group's formation means consumers will be able to buy original-artist albums for less than \$3, barely half the current retail price, and cover versions for less than \$1.50 per album.

Local offices have been set up in New York, Los Angeles, Rome, Milan and London, which Van Blerk says will act as "sourcing pools" for the parent operation. A number of license deals have been finalized, including one with Los Angeles-based jazz label Ivory Records. Back catalog from such artists as Al Jarreau, Johnny Cash, Willie Nelson and Sister Sledge has been acquired, along with new product from Judie Tzuke and a considerable quantity of black American dance/rap music.

James P. Massey

December 1, 1936 - August 8, 1985

Editorial

LYRICS: ENOUGH GROUND SURRENDERED

In drawing the line against a formal ratings system for sound recordings, as the Recording Industry Assn. of America has done in its recent dialog with consumer activist groups headed by the Parents Music Resource Center, the U.S. music industry has made a tough but supportable decision.

While the RIAA's position has conceded to parental concern over sensitive lyric content by allowing for a generic warning, Stan Gorti-

kov, the trade group's president, has informed the PMRC that labels will not submit to a categorical (and, we feel, ideologically suspect) system of rankings.

We contend that the RIAA's concessions are fully adequate, and proffered in a spirit of compromise. While they carry some risk, so long as the industry is permitted to create and administer its own mechanism for screening recordings, and restricts warnings to a non-specific

message that allows consumers to exercise their own discretion, the current industry stand can work. Only then is such a risk acceptable.

The gap between the industry's stance, at least as depicted by the RIAA membership, and that of the PMRC and other groups now aligning themselves against alleged offenses in contemporary recordings, has thus narrowed but not closed. We strongly urge that the industry stand fast in its resistance to fur-

ther demands that carry an implicit threat to essential rights. Enough ground has been given.

Even a "warning" can exert an inhibiting force on free artistic expression. At worst, it's a first step toward at least de facto censorship.

We ask other sectors of the industry, and related and potentially affected citizens throughout the home entertainment field, to add their own support to this position. The battle belongs to all.

Home Video Outlook

THE SKY'S NOT FALLING, CHICKEN LITTLE

BY BYRON BOOTHE

There's lots of talk going around these days that the home video business has seen better days, and that there are worse days ahead. We hear it from manufacturers, distributors and retailers, and, of course, the press.

Pundits would have us believe that sales of VCRs will drop off quickly, that software sales and rentals will taper, and that the home video industry, in general, is due for lots of trouble.

Despite what all the Chicken Littles are saying, the sky is not falling; the world is not coming to an end.

How can a business that is reporting a 65% gain in units sold for the year to date be dying? How can a business driven by the sales of a product that has achieved no more than a 23% household penetration be ailing? After all, 77% of U.S. households have yet to buy their first VCR; they have yet to rent or buy their first prerecorded videotape, blank tape or video accessory.

It sounds more like there is a huge, still-untapped market out there, one ripe with potential. There are lots of people who want VCRs, but haven't yet bought them.

Doom-and-gloomers are using such buzzwords as "saturation," "shakeout," "failure," "overstock," "overkill," "price-cutting" and "dump." Admittedly, there is some validity to these observations. They are conditions typical of any industry that has grown as rapidly as has ours. And no one really expects that the momentum we have enjoyed for

the last four years or so will continue at the same rate indefinitely.

There is going to be a readjustment in the home video business. But it will not be the end of the world, and the sky is not going to fall in on us.

Some of the weaker, undercapitalized retailers, manufacturers and distributors will be shaken out. But that's not so unusual. It's the way it's supposed to be in the free enterprise business world. None of us is guaranteed success or longevity.

Success or failure will be deter-

mined by our customers, our employees, our product presentations, our ethics, and the strength and savvy of our management teams. In this process, the weak are weeded out, and the strong emerge stronger than ever.

mined by our customers, our employees, our product presentations, our ethics, and the strength and savvy of our management teams. In this process, the weak are weeded out, and the strong emerge stronger than ever.

At the worst, I'm confident that we will experience nothing more dramatic than a resting period following the most fantastically suc-

cessful sales effort in the history of the audio/video business.

We should be aware that there's much more reason for optimism and growth than the 77% of U.S. households still open as first-time sales prospects. At Poppingo Video, we're finding that a major portion of our hardware sales now come from people buying their second VCRs.

They're doing this for several reasons. First, there's price; a new VCR can be bought for less than \$300 today. Then, there's a desire to upgrade to take advantage of new

VHS-owner friends. The advent of VHS Hi-Fi stereo and Beta Hi-Fi, along with the development of stereo tv and audio/video component systems, has also stimulated a market in the replacement or upgrade area.

The fact is that there are millions of VCRs out there that are practically obsolete. The replacement market is going from good to great.

Ironically, the pronouncements of the doomsayers often have a positive effect on sales. Retailers respond with ads that yell about overstock, price-cutting and dumping. Consumers get excited and rush into the stores to take quick advantage of these "distress" conditions.

After all, they do want the hardware and the software. They believe in the dream. They want to participate in the electronic revolution.

However, there is a longterm danger to our industry if too many believe the horror stories now being circulated. If they cut back on orders and cut margins severely, irreparable damage can be done. There is a danger that the bad news may become self-fulfilling.

Those of us who believe in the video hardware and software industry must stand fast and not yield to the mongers of doom. Those of us who provide the customer with a reason to shop at our stores will survive, prosper and grow.

We're believers. And we expect to participate in this dynamic and profitable business for a long time to come.

'There is a huge still-untapped market out there, one ripe with potential'



Byron Boothe is founder and chief executive officer of Poppingo Video, a retail franchiser with more than 100 outlets nationwide.

features. Early generation VCRs didn't offer speed search, wireless remote or a number of other features that today make them more flexible and easier to use.

We're also discovering a large market in people whose original set was in the Beta format. They now want a VHS machine because of the wider availability of programming, or so they can swap tapes with their

Letters to the Editor

IDENTIFYING THE PROBLEM

I too am outraged and in complete agreement with the letter by John Zielinski (Aug. 10). It is totally ridiculous that the Parents Music Resource Center assumes artists should comply with their narrow-mindedness. The only responsibility the artist has is to himself; to create as best he can.

Today's lyrics that have led to such censorship fervor are an attempt, I feel, at honesty. To inhibit these thoughts, words and feelings is not only censorship, but sheer oppression.

Indeed, the problem is not with the lyrics at all, as the PMRC would have the industry believe. The problem is with such committees and their frightening attempts to force their morality down our collective throats.

Tim Young
Vital Vinyl Records
New York

THE RIGHT TO KNOW

Readers Zielinski and Hefner (Letters, Aug. 10) are quick to cry "censorship" at the very thought of the music industry being asked to pro-

vide potential consumers with a label warning as to a song's contents.

Is it wrong to provide health warnings on cigarette packages? What's wrong with knowing the content of the foodstuffs we eat, the clothes we wear? Movies are rated. A magazine labeled "adult" clearly identifies its material.

What is so sacrosanct about the music business that its art should be above the public's right to know?

I'll continue to buy and enjoy music by Prince, Madonna and other contemporary artists writing about adult themes. The issue here is not

censorship; it's the right of a consumer to know what he is buying. The music industry should provide us with this information.

Brett Mitchell
Los Angeles

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

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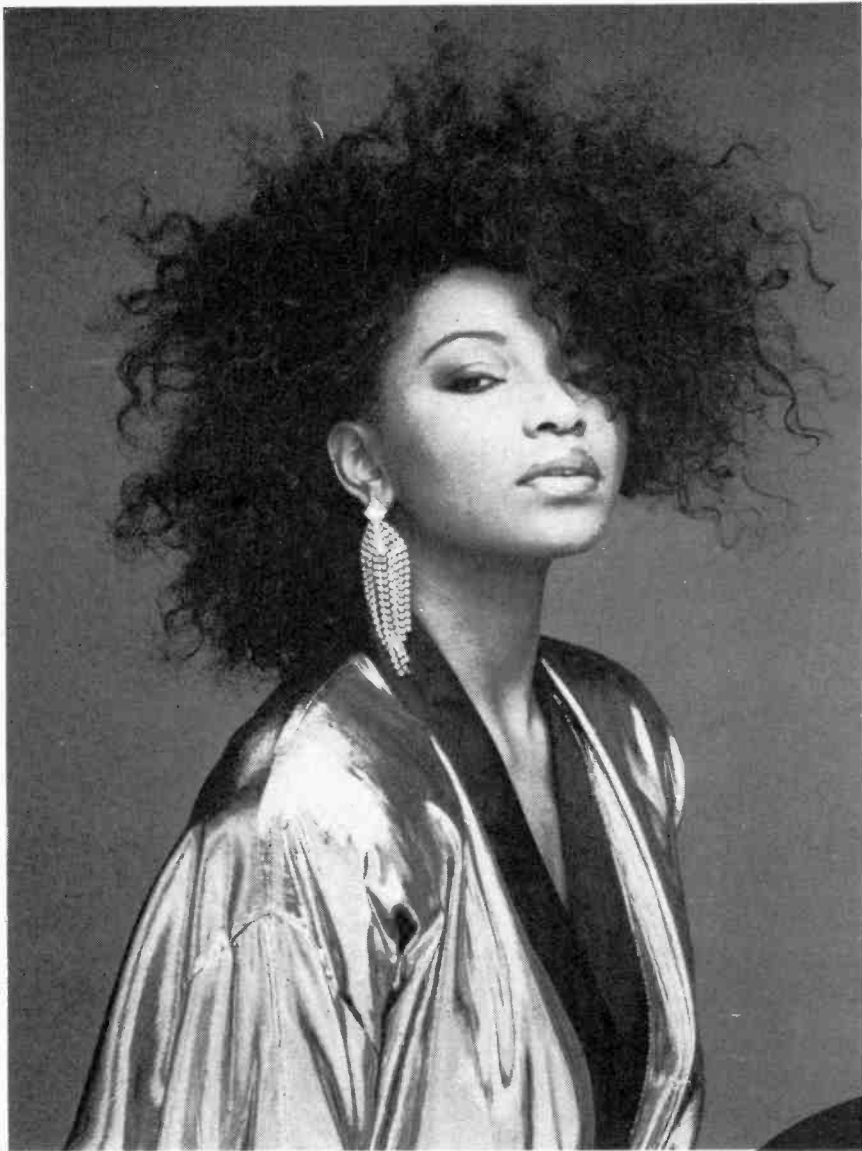
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Gotham's Zoo Loses 'Second Banana'

BRITTAIN HEADS FOR PHILLY'S Z-106

BY JONATHAN HALL

NEW YORK Ross Brittain, Scott Shannon's partner on the "Z Morning Zoo" show at Z-100 (WHTZ) here, has accepted the morning show position at Z-106 (WZGO) Philadelphia.

Negotiations have been in progress for more than a month, since Brittain's contract with Z-100's parent Malrite Communications runs through 1987. Malrite has given its tentative approval, with written

confirmation in the works, according to Z-106 VP/GM Bill Phippen.

"Ross is an absolute professional," Phippen comments. "He's intelligent, has strong work ethics and goals that he attains. He's a true winner."

"I've followed Ross's career from Baton Rouge to New York and competed against him in Atlanta," he continues. "He's formidable." As for how Z-106 will use Ross's talents, Phippen says, "We'll find out what he needs and get it. We intend

to be the No.1 CHR in Philly."

"We don't know how we'll position the show," Brittain says, referring to WMMR's "zoo" show with John DiBella and WCAU's "Barsky In The Morning." "I'll just have to get in there and see, but it will be a little like the 'Ross & Wilson' shows at WQXI and WABC and a little like the 'Z Morning Zoo'."

Z-100 PD Scott Shannon says that he'll miss Brittain, noting that the new Birch rating puts the station at 11.9, the highest of any station in five years. "Ross had indicated for a while that he needs more involvement," Shannon says, "and here he's been kind of a second banana. Our show has interchangeable characters, and I'll do my best to find a great replacement."

"But it was like me leaving Tampa," Shannon concludes. "The format is designed to go on."

Across town in New York, WPLJ PD Larry Berger remarks: "I'd say it's a loss for the show in terms of creativity and organization." In Philadelphia, WCAU-FM PD Scott Walker says his station will continue to concentrate on the music—much like WPLJ. "Personalities are up and down," he says, "but it's really the music that's always there."



Ross Brittain



In the shadow of Scott Shannon, PD of Z-100 in New York, is Ross Brittain, who joined the "Z Morning Zoo" five weeks after it was initiated two years ago. Ross is taking the morning spot at Z-106 in Philadelphia.

Silver Star Buys WRIF Detroit

NEW YORK Another ABC/Capital Cities outlet has changed hands with Silver Star Communications' \$14 million purchase of ABC album rock outlet WRIF Detroit.

Based in Detroit, Silver Star is held primarily by minority stockholders, fulfilling industry predictions that at least some of the merger spinoffs would go to minority broadcasters. The acquisition is pending FCC approval.

Silver Star's president is Dr. John Robert E. Lee, who is also president of the National Assn. of Black Owned Broadcasters. The company also owns WTJH Atlanta and has recently reached an agreement to sell WJAX-AM-FM Jacksonville.

NEXT WEEK: The maturing of adult contemporary radio programming perspectives from WYNY PD Denise Oliver and Steve Goldstein, vice president/group PD for Josephson Communications.

...newsline...

GOLDEN WEST BROADCASTERS has picked up Inner City's KUTE Los Angeles. The asking price was estimated to be \$20 million, although sources say the Quiet Storm outlet went to GW for \$14 million. The transaction is pending FCC approval, but Inner City's still-unpaid settlement to former employee Barry Richards may prolong finalization of the sale. The \$40,000 settlement was won by Richards on the basis of unjust termination and refusal to honor the terms of his contract. In addition, Inner City's KGFJ Los Angeles is reportedly being sold to Stevie Wonder, owner of KJLH there.



McKinley



Walsh



Mott

MAJOR MARKET RADIO SALES of New York has expanded its operations with a number of management promotions. Tom McKinley is now corporate executive vice president and will oversee research and a newly created special sales division. Austin Walsh is upped to executive vice president, Western division, while Jim Hagar moves up to senior vice president, Midwest, with David Kaufman assuming the same title for the Eastern division. Michael Disney, in turn, adds director of special sales to his senior vice president title. Rich White has left the firm to pursue station ownership interests. With this decentralization of duties, Major Market intends to provide its stations with "tighter maintenance and improved communications," according to president Warner Rush.

RONALD MOTT joins USA Broadcasting's WJBM-AM Jerseyville, Ill. as station manager. He was general sales manager of WAMB Nashville. With his new role, Mott will oversee WJBM's move to longer broadcasting hours and a possible switch to stereo transmission.



Gone for Soda. Bronze/Island rocker Kim Mitchell makes a special buzzard brew delivery to the thirsty folks at WMMs Cleveland. Standing from left are Island's Bob Catania, Bronze's Mason Munoz, WMMs air talent Denny Sanders, Mitchell and the station's music director/personality/fashion plate Kid Leo.

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

POP

At WCIL-FM Carbondale, Ill., three records stack up as future contenders for program director **Tony Waitekus'** playlist. On top of this pile is "I'll Be Around" by What Is This (MCA). "It's simply a great rock'n'roll version of the Spinners' soul tune," Waitekus says. Next is Outfield's "Say It Isn't So" (Columbia), "a catchy record from this band I'd never heard of that just sounds great to me." Waitekus' final pick is 'til tuesday's second single, "Looking Over My Shoulder" (Epic).

BLACK/URBAN

KRE Berkeley program director **Jeff Harrison** is highly enthused about Bobby Womack's latest effort, "I Wish He Didn't Trust Me" (MCA). "It's great," says Harrison, "because it's a return to what Bobby Womack is all about—a return to the mold that skyrocketed his career." Maurice White's "Stand By Me" (Columbia) is another Harrison pick: "He's taken an old song here and changed it just enough to make it right for all urban formats." And the Family's "Screams Of Passion" (Paisley Park/Warner Bros.), predicts Harrison, "has just enough of the Prince flavor to put it in the same category as his [Prince's] biggest hits. It's a very strong record."

AOR

With WXRK New York (K-Rock) settling nicely into its first month as an AOR, program director **Pat Evans** sounds anything but complacent. "Keep listening," she says. "We've still got a ways to go." While K-Rock's format is difficult to pin down, one thing for sure is that Evans has a penchant for being speedy out of the box. This is evidenced in some of her picks for the week. "I had the marvelous privilege of getting the John Cougar Mellencamp 'Scarecrow' album (Riva/PolyGram)," Evans says. The single "Lonely Ol' Night" is already out, although the album has yet to be officially released. Of the entire album, Evans enthuses, "It's the hottest property I've heard all year. So many hits, so much variety and lots of CHR crossover potential. He's aging like a very fine wine." Meanwhile, Eddie & the Tide get another vote of support from Evans, who had a tip on the Santa Cruz band from her last PD-ship at KOMA San Jose. In addition to the "One In A Million" single (Atco), Evans draws attention to "We Need A Little Rock." Finally, Evans is fond of Nick Lowe's "I Knew The Bride" (Columbia).

COUNTRY

"The pickin's are a little slim this week," admits **KIKK** Houston program director **Joe Ladd**. After a bit of hunting, he did, however come up with three tracks working well for the station. First is Brenda Lee's "Takin' My Time" (MCA), which Ladd praises as a return to "the Brenda Lee of the past." Second is the Statler Brothers' "Too Much In My Heart" (Mercury). "This is the first single of theirs I've liked since they got the new lead singer," he notes. Third is Barbara Mandrell's "Angel In Your Arms" (MCA), which Ladd describes as "a pretty good remake of the original."

KIM FREEMAN

BEHIND THE SCENES WITH JOE WALSH



Here's me after successfully getting out of some guy's car for my NBC Radio Album Party.



Here's me with somebody's dog, the point being that we all have weird eyes.



Here's me talking on the telephone in the control room with my hand in my pocket.



Here's me being asked something I obviously don't know.



Here's me holding out my hand for absolutely no reason.



Here's me being transmitted by satellite.



Here's me holding up a picture of me with Dr. Ruth Westheimer.

**JOE WALSH'S
CURRENT LP, "THE
CONFESSOR,"
IS ON WARNER
BROTHERS
RECORDS.**

**NBC RADIO
ENTERTAINMENT
AMERICA'S MUSIC NETWORK**



Extra Aid. XTRA-FM (91X) San Diego music director/air talent Steve West poses with listeners Lisa Moore, left, and Dawn Ravin before whisking them away to the Live Aid concert in Philadelphia as an escort for the winners.

WHUR's Lindsey Joining WKYS

NEW YORK WHUR Washington veteran air talent Melvin Lindsey is leaving the station to join crosstown rival WKYS come November. Lindsey is also the originator of the Quiet Storm adult urban format.

Slotted for the 7 p.m. to midnight shift on WKYS, Lindsey is expected to do a similar show there. While the terms of his WKYS contract have not been disclosed, the multi-year arrangement is said to be commensurate with his status as D.C.'s No. 1 evening man.

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VOX by Kim Freeman JIOX

RICH PIOMBINO gets the promotion to program director at KMET Los Angeles, replacing **George Harris**, who splits soon for his own consultancy. Piombino has been the Met's assistant PD and promotion director for the past two years, and earlier cut his chops at WLLZ Detroit and WKTU (now WXRK) New York . . . The PD spot at **Stan & Sis Kaplan's** WROQ Charlotte, N.C. is now occupied by **Reggie Blackwell**, who spent the last year and a half at KOPA Phoenix. Earlier in his career, Blackwell went up against the Kaplans' WAPE while working at WAIV Jacksonville.

EZ COMMUNICATIONS vice president of programming **Dan Vallie** reports that the firm has made yet another big money deal with its employees. Last week, "**Murphy In The Morning**" signed a \$400,000, three-year contract to continue beefing up the morning show on **WBMW** Washington, EZ's youngest top 40 outlet. This outlay follows EZ's \$1 million, four-year contract to keep **Bill Tanner** at **WHQT** (Hot 105) Miami, inked roughly six months ago. And an equal amount was set aside to keep "**Cajun Ken**" **Cooper** doing his thing at **WEZB** New Orleans for the next five years. Perhaps **WBBZ** (B-94) Pittsburgh PD **Nick Bazoo** will be the next to cut a lucrative, long-term deal with EZ. Although Bazoo's only been there for a little more than a month, the pop outlet surfaced on top of **KDKA** in the last Birch book. **KDKA**, as you know, is the country's oldest radio station, and it has never been beaten in any rating system until now. "That's one milestone," chirps Bazoo. "Our real goal is to knock **KDKA** in the Arbitrons," which he estimates will take another two sweep periods.

At recent Gannett acquisition **KTKS** Dallas/Ft. Worth, **Marcie Guckian** moves up the pop framework to take on MD duties. Formerly a programming assistant, she replaces **Kurt Kelly**, who stays loyal to **KTKS's** former owner, ABC, and moves to its **KLOS** Los Angeles . . . Across town at Gannett's **KIIS**, best wishes to **Mike Schaefer** while he recovers from oral surgery . . . Along the same lines, here's hoping **WILD** Boston PD **Elroy R.C. Smith** recuperates from his root canal work soon . . . At **KMEL** San Francisco, **Kenny Wardell** returns to the promotion director post. A nine-year **KMEL** man, Wardell had that post back when the outlet was an AOR, then switched to the sales side with **KMEL's** move to **CHR**, and has now come home. He replaces **Julie Bruzzoni**.

A new KMET position for Rich Piombino

DOUBLEDAY'S **WMET** Chicago puts **Stu Collins** into the morning shift. A regular in the market, Collins had chaired **WMET's** midday shift since its switch from AOR to AC earlier this year . . . Also in Chicago, **Larry Lujack's** morning program will no longer be simulcast on **WLS-AM-FM**; it's exclusively heard on the AM. Lujack's move is part of a larger move to develop a unique status for the two outlets . . . Bonneville easy listener **KBIG** Los Angeles adds **Byron Paul** as a partner for morning host **Phil Reed**. Formerly with **KFI** there, Paul replaces **Bill Ratner**, who's off pursuing a freelance announcing career.

This week's **WXRK** (K-Rock) New York update consists of two permanent additions to the jock lineup. That's Gotham veteran **Meg Griffin** in the 2-6 p.m. slot, followed by **Mark Coppola** until 10. Last week, Griffin did a great job with **Frank Zappa**, who was apparently making a radio talk tour to offer his views on the controversy over lyric content. Predictably, Zappa was adamant about artistic freedom, and the next day

he dropped by **WNEW-FM** to reiterate that.

Speaking of **WNEW**, we inexplicably put **Dan Neer** in the wrong shift last week. He's the rocker's 9 p.m.-1 a.m. weekday man. Also, we might as well get the spelling for a former **WNEW-FM** talent's name right. It's **Dan Carlisle**, now out at **KKCY** San Francisco . . . Top 40 legend "**Cousin Brucie**" **Morrow** has taken his monthly "Saturday Night Dance Party" on **WCBS-FM** New York to a weekly schedule . . . Husband and wife team **Bob & Betty Sanders** make their way to New York as hosts of the morning show on **WMCA**, "Breakfast With Bob & Betty."

KOPA-AM-FM Phoenix gets a new morning talent in **David K. Jones**, president and head writer for the Showprep service. Jones did the early show on **KOST** Los Angeles for several years and has yet to announce what will happen to Showprep, which he formed early this year . . . **Scott Kramer** is the new program director at **WWTC** Minneapolis/St. Paul. A recent recruit from **KDWB-AM** St. Paul, Kramer will only allude to format changes expected at the outlet.

With **Neal "Moon" Mullins** moving into the **WHN** New York PD post, his vacated programming post at **WDAF-AM** Kansas City will be filed by **Don Crawley**. **Crawley** graduates from the music director slot, now chaired by **David Bryan** . . . The jocks at **WCKQ** Saginaw, Mich. are trying their voices in another form with a spoof version of the superstar country track, "**The Highwayman**." **Tommy Samoray**, **Kevin Proffitt**, **Kelly Judson** and **Scott Moore** have teamed up to record "**The Morningmen**" in a tongue-in-cheek tribute to **Waylon Jennings**, **Willie Nelson**, **Kris Kristofferson** and **Johnny Cash** . . . In other good country news, **KWKH-AM** Shreveport is celebrating its 60th year. At the same time, **KWKH's** **Frank Page** is revealing in his 30th anniversary with the outlet. A trivia note on Page is that he was one of the MCs of the Louisiana Hayride in the '50s.

Celebrations of another sort abound at country-formatted **WOKQ** Dover, N.H., where PD **Jim Murphy** has a new assistant. It's his newborn son, **William James** . . . In the same format, **KHEY-AM** El Paso ups **Brian Kennedy** to music director. He keeps his 5-9 air shift . . . At Buckley Broadcasting's newest acquisition, **KUBB** Merced, Calif., a new staffer comes aboard. The modern country outlet's new station manager is **Julie Campbell**, a recruit from **KWAV** Monterey Bay. Meanwhile, **Glenn Fox** stays as program director and **Steve Warner** continues as news director . . . Leaving the country field is **WHOU-AM** Houlton, Me., which recently switched to AC fare.

Hit-formatted **KNBQ** Tacoma gets a new weekend jock in **Joel Block**. He's a recruit from **KCAP** Helena, Mont. . . **Marc Little** returns to **WPDQ** Jacksonville, Fla., to take on the operations manager post. He programmed **WPDQ** for three years before spending a year with Millennium Communications as VP/programming.

John Marshall joins AC-formatted **WOMC** Detroit as production director and midday talent. He comes from neighboring **WKMf/WCRZ** Flint and fills in for **Paul Russell**, who is elevated to creative director at **WOMC**. In that position, he'll produce and schedule on-air promotions . . . **KSAC** Sacramento DJ **Dennis Newhall** delves into another medium as host of the monthly "Sac Tracks," a video show on **KXTV** (Channel 10) there . . . Several months ago, we ran a story about **Ron Cutler** Productions' new AC program, "That's Love." **Liz Fulton** was incorrectly cited as the show's female host. **KNOB** Anaheim's **Madelaine Vlasic** actually won that job, playing counterpart to **WPIX** New York's **Dick Fuller** . . . The Stateside offices for **Radio Caroline** have been moved. The new address is 25 Randall Ave., Lynbrook, N.Y. 11563; (516) 599-7030. That's the location of **RSI Communications**, where **Vince Monsey** will be happy to field questions about the European off-shore station.

Contemporary Christian music outlet **WHLO-AM** Akron gets a godsend from the FCC, which has approved a power boost from 1,000 to 5,000 watts. Also approved is **WHLO's** switch from 18-hour operation to 24-hour service . . . **Judi London** joins adult contemporary **WIP** Philadelphia as promotion director. She was with **Elkman Advertising**. Also there, **Mark Engleman** gets upped from station producer to executive producer . . . At soft rocker **WKXZ**, **Phil Brady** moves from part-time work to a permanent post on the graveyard shift. He replaces **Tanya Prince**, who resigned recently.

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Odd Couples. Rona Elliot, host of NBC/The Source's "Rock Report," gathers an unlikely trio to discuss their latest efforts on forthcoming programs. Standing from left are Elliot; reggae star Jimmy Cliff, whose film "Club Paradise" and album "Cliff Hanger" are recent releases; Police drummer Stewart Copeland, whose "The Rhythmist" is just out; and Carly Simon, who is plugging her latest album, "Spoiled Girl."



A Bit of Britain. Westwood One chief Norm Pattiz relaxes with BBC officials after signing a pact with the British broadcaster to carry its programming in the States. Standing from left are WWI London office director Aidan Day, WWI executive vice president/chief financial officer Arthur Levine, BBC Transcription Service head Alan Bilyard, Pattiz and BBC business manager Ted Dougherty.



Man of Many Media. WJJD-AM Chicago vice president/general manager Harvey Pearlman, left, joins the city's Mayor Harold Washington, center, in honoring singer Tony Bennett, a popular artist on WJJD's "Music Of The Stars" format. Bennett's other art form, painting, was honored with a WJJD-sponsored reception to open his week-long art showing at the Wally Findlay Gallery.



Rock'n'Roll Tradition. Olympic gold medalist Carl Lewis, left, and KLOL Houston news director Charlie Weiss take part in the ancient rites of the Great American Flipper Race. After the flipper-clad contenders raced around the office, KLOL morning talent Dayna Steele pronounced Lewis the winner by a hair.



Three Chums in a Tub. Rhubarb Jones, morning man on country-formatted WYAY-FM (Y-106) Atlanta, celebrates the station's first anniversary in style. The models on hand were part of a Y-106 Hot Tub promotion held at Miss Kitty's there.



Beauty Queens in Queens. WAPP New York's Charlie Burger gets a pleasant visit from some Penthouse Pets while manning the station's booth at the Queens Festival. Other attractions at the WAPP booth included a Wheel of Fortune where winning spinners received various prizes and station paraphernalia.



Swamp Salute. WKKD-FM Aurora, Ill.'s Marc Arturi nabs a post-concert interview with veteran performer Jerry Reed. Reed was in town on a double bill with Janie Fricke.



Menudo Mania. KITV San Antonio night talent Brenda Starr chats with the honorees of a station-sponsored pre-concert party for Menudo. Shown from left at the Image Teen Club there are band members Charlie Rivera and Roy Rosello, Starr, and Menudo's Robby Rosa and Ricky Martin.

RADIO MOST ADDED

RETAIL BREAKOUTS



NATIONAL

	NEW ADDS	TOTAL ON
STING FORTRESS AROUND YOUR HEART A&M	106	108
LOVERBOY LOVIN' EVERY MINUTE OF IT COLUMBIA	68	68
WHITNEY HOUSTON SAVING ALL MY LOVE FOR YOU ARISTA	61	128
A-HA TAKE ON ME WARNER BROS.	48	123
NIGHT RANGER FOUR IN THE MORNING (I CAN'T TAKE IT ANYMORE) CAMEL/MCA	48	48

NATIONAL

	NUMBER REPORTING
JOHN CAFFERTY/BEAVER BROWN BAND C-I-T-Y SCOTTI BROS.	25
UB40 I GOT YOU BABE A&M	22
MADONNA DRESS YOU UP SIRE	21
EURYTHMICS THERE MUST BE AN ANGEL RCA	19
Y&T SUMMERTIME GIRLS A&M	18

REGION 1

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

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

REGION 2

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

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

REGION 3

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

WISE Asheville, NC
WQXI-FM (94-Q) Atlanta, GA
WZGC (Z-93) Atlanta, GA
WBBQ-FM Augusta, GA
WSSX Charleston, SC
WBCY Charlotte, NC
WROQ Charlotte, NC
WNOK-FM Columbia, SC
WNKS (Kiss) Columbus, GA
WNFI (I-100) Daytona Beach, FL
WDCC (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
WBWJ Orlando, FL
WVQ (Q-94) Richmond, VA
WXLK (K-92) Roanoke, VA
WZAT (Z-102) Savannah, GA
WRBQ (Q-105) Tampa, FL
WMGG Tampa Bay, FL
WZNE (Z-98) Tampa Bay, FL
WSEZ Winston-Salem, NC

REGION 4

IL, IN, KY, MI, OH, WI

WKDD Akron, OH
WBWB Bloomington, IN
WCIL-FM Carbondale, IL
WBBM-FM (B-96) Chicago, IL
WGCJ-FM Chicago, IL
WLS-AM Chicago, IL
WLS-FM Chicago, IL
WKRO (Q-102) Cincinnati, OH
WGCL Cleveland, OH
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
WKTJ Milwaukee, WI
WZUU Milwaukee, WI
WKZW (KZ-93) Peoria, IL
WRKR Racine, WI
WZOK Rockford, IL
WSPT Stevens Point, WI
WHOT-FM Youngstown, OH

REGION 5

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

KFYR Bismarck, ND
KFMZ Columbia, MO
KIKK Davenport, IA
WDAY-FM (Y-94) Fargo, ND
KKXL-FM Grand Forks, ND
KBEQ (Q-104) Kansas City, MO
KZCZ (ZZ-99) Kansas City, KS
KDWB-AM Minneapolis, MN
KDWB-FM Minneapolis, MN
WLOL Minneapolis, MN
KJYO (KJ-103) Oklahoma City, OK
KQKQ Omaha, NE
KKLS-FM Rapid City, SD
KKRK 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 (KX-106) Birmingham, AL
KAFM Dallas, TX
KTKS (Kiss-FM) Dallas, TX
KAMZ El Paso, TX
KSET El Paso, TX
KISR Fort Smith, AR
WQEN (Q-104) Gadsden, AL
KKBQ (93-FM) Houston, TX
KMJQ (Magic 102) Houston, TX
KRBE-FM Houston, TX
KEGL Irving, TX
WTYX Jackson, MS
KKYK Little Rock, AR
KBFM McAllen-Brownsv, TX
WMC-FM (FM-100) Memphis, TN
WJDQ (Q-101) Meridian, MS
WABB-FM Mobile, AL
WHHY-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
KLUC Las Vegas, NV
KJIS Los Angeles, CA
KJHR 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
KYNO-FM Fresno, CA
KOZE Lewiston, ID
KHOP Modesto, CA
KOSO Modesto, CA
KKRZ (Z-100) Portland, OR
KMJK Portland, OR
KPOP Sacramento, CA
KSPM 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
Musiscden 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
Lauri's Records Des Plaines, IL
Mainstream Records Milwaukee, WI
Martin & Snyder Dearborn, MI
Northern Record 1-Stop Cleveland, OH
Oranges Chicago, IL
Peaches Cincinnati, OH
Radio Doctors Milwaukee, WI
Record City Skokie, IL
Rose Records Chicago, IL
Scott's 1-Stop Indianapolis, IN
Sound Video One Stop Niles, IL
Vinyl Vendors Kalamazoo, MI
Wax Works Owensboro, KY

REGION 5

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

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

REGION 6

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

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

REGION 7

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

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

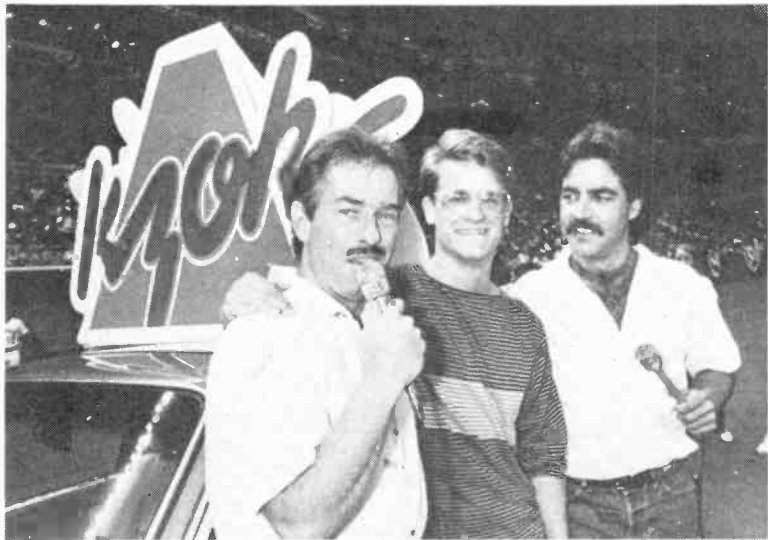
REGION 8

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

Budget Boise, ID
Dan-Jay Tullwila, WA
Eli's Records & Tapes Spokane, WA
Eucalyptus Records Napa, CA
Leopold's Records Berkeley, CA
Music People Oakland, CA
Musicaland Billings, MT
Musicaland 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.



Rolling With Class. KZOK Seattle rocks the socks off of listener Andrew Face, center, winner of the station's "Neatest Contest In The World." What's so neat about it is that KZOK is picking up the tab for Face's trip on the Concorde to Munich, where he will pick up a 1985 BMW-325E. A bit green with envy are KZOK's morning men John-John Langan, left, and John Posey.

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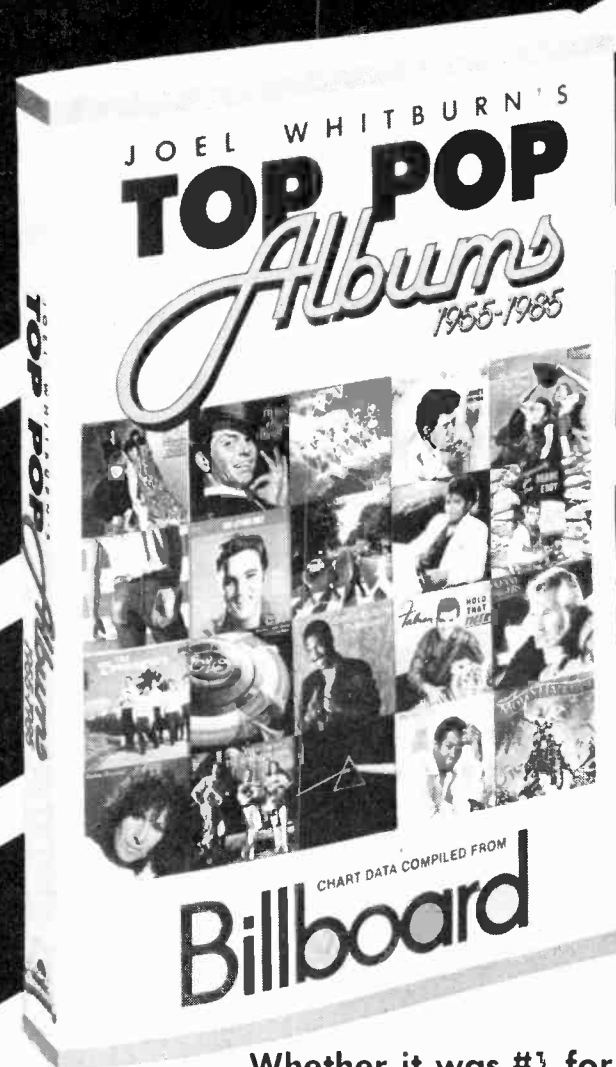
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Incorporated**

August 8, 1985

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- Hardcover Top Pop 1955-1982** \$40.00
- Softcover Top Pop 1955-1982** \$30.00
- New Softcover Pop Annual 1955-1982** \$30.00
- Music Yearbook 1984** \$25.00
- Music Yearbook 1983** \$25.00
- Bubbling Under the Hot 100 1959-1981** \$30.00
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- Postage & Handling **\$3.00**
- Total** — Enclosed is my check or money order for \$ _____
(All Canadian orders must be paid in U.S. dollars.)

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 State _____ Zip _____
Mail to: Record Research Inc./P.O. Box 200/Menomonee Falls, WI 53051

TOP ROCK TRACKS

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

Programmer Mike Schaefer: The Man With the Hot KIIS

BY KIM FREEMAN

NEW YORK The trail map of Mike Schaefer's ascent from the small time in St. Louis to the PD post at Los Angeles top 40 tyrant KIIS-AM-FM reads something like a manual for aspiring programmers. Schaefer joined the Gannett outlet as music director in April, 1982, and has seen the property rise from, as he puts it, "one of those toilet stations" to the market's leader for the past two years.

Initially a theatre student at the Univ. of Missouri at Columbus, Schaefer was quickly lured to the radio ranks by fraternity brothers. What began as an afternoon shift on the school's outlet turned into a multi-purpose post at a 300,000-watt educational station.

With a few brief and successful commercial gigs under his belt, Schaefer walked into a three-year challenge with KJMO Jefferson City, a beautiful music outlet in 1976, then running heavily in debt. "My business card read 'public service manager/PD/MD/etc.,'" Schaefer recalls.



"I knew nothing about beautiful music when I joined. But at the end of three years, we'd evolved it into a top 40. I left it as the No. 1 FM in the market." With that transition in his pocket, Schaefer opened a few eyes in the market's record community.

In 1979, Schaefer interviewed with Elektra/Asylum for a St. Louis promotion job. "At first," he recalls, "I hated doing promotion, but it was \$20,000 a year plus an expense account. And I was happy to still be involved with radio."

"I knew the contacts already; I spoke their language to the point where I knew when a record was right for their station. I knew as much about their jobs as they did. I became sort of a mini-consultant, even though I didn't know what a consultant was."

An E/A promotion man of the year in 1980, Schaefer was later named to head the label's Chicago promotion efforts. The record industry recession came at roughly the same time, however, and that's when a half-joking "Hey, do you need a music director?" call to Gerry DeFrancesco paid off.

Now Gannett's corporate vice president of programming, DeFrancesco met Schaefer in 1980 when the former was the new MD at Gannett's KSD-FM St. Louis. Then working E/A's product in the city, Schaefer recalls the future partner's budding friendship.

"Our first meeting was three hours, and we became social friends. But he was real tough. I still didn't get all my records played."

When DeFrancesco was trans-



Mike Schaefer

ferred out to Los Angeles to rejuvenate KIIS, Schaefer's earlier MD query was now put in the half-serious category. "I'd just been cut by Elektra. It was minus 85 degrees with the wind chill factor," Schaefer remembers of the waiting period for the call he was hoping to get from KIIS president/general manager Wally Clark.

Describing KIIS then as an "old disco station," Schaefer recalls that he joined the station two days after the Spring Arbitron sweep had started in 1982. KIIS-FM pulled a 2.7 share in that book. According to Schaefer, the first battle cry from him, DeFrancesco and Clark was "Dammit, we can do better than that."

By the fall of 1982, KIIS was on its way to the fine-tuned top 40 it is today. The following spring, KIIS achieved its first six share, and, as Schaefer says, "the rest is history."

KIIS's giveaway of a Porsche 944 with \$20,000 in the glove compartment signaled the beginning of what is now believed to be the largest promotional budget in the country. Like most top programmers, Schaefer weights promotion, music and personalities equally in his success equation.

Sales and requests do figure into Schaefer's programming decisions, but he claims that "85% of the time, it's just an ears judgement. I haven't missed a record in a year and a half."

He describes Los Angeles as a unique market because its inhabitants are musically astute: "Radio has educated this town; they are very aware of it." Calling KIIS not simply a player but a "creator" of hits, Schaefer notes that KIIS usually adds four records a week, with each getting an average of four or five plays per day.

As for the future, Schaefer seems ready to break his history of changing jobs every three years. "I've gotten a ton of job offers in the last year, and I'm not interested in any of them," he says. "The goal now is to see how long we can keep this No. 1 status."

"I'd like to establish KIIS as a mini-dynasty. You know, KHJ was the station of the '60s, KMET for the '70s, and KIIS is the station of the '80s."

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Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Fallin' In Love, Hamilton, Joe Frank & Reynolds, PLAYBOY
2. One Of These Nights, Eagles, ASYLUM
3. Get Down Tonight, K.C. & the Sunshine Band, TK
4. Jive Talkin', Bee Gees, RSO
5. Rhinestone Cowboy, Glen Campbell, CAPITOL
6. Why Can't We Be Friends, War, UNITED ARTISTS
7. How Sweet It Is (To Be Loved By You), James Taylor, WARNER BROS.
8. Someone Saved My Life Tonight, Elton John, MCA
9. At Seventeen, Janis Ian, COLUMBIA
10. Please Mr. Please, Olivia Newton-John, MCA

POP SINGLES—20 Years Ago

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

TOP ALBUMS—10 Years Ago

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

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. Rhinestone Cowboy, Glen Campbell, CAPITOL
2. Feelin', Loretta Lynn & Conway Twitty, MCA
3. Love In The Hot Afternoon, Gene Watson, CAPITOL
4. Wasted Days And Wasted Nights, Freddie Fender, ABC/DOIT
5. Please Mr. Please, Olivia Newton-John, MCA
6. Woman In The Back Of My Mind, Mel Tillis, MGM
7. The Seeker, Dolly Parton, RCA
8. The First Time, Freddie Hart, CAPITOL
9. I Want To Hold You, Stella Parton, COUNTRY/SOUL
10. Bandy The Rodeo Clown, Moe Bandy, GRC

SOUL SINGLES—10 Years Ago

1. Get Down Tonight, K.C. & the Sunshine Band, TK
2. Dream Merchant, New Birth, BUDDAH
3. Your Love, Graham Central Station, WARNER BROS.
4. Hope That We Can Be Together, Sharon Page, PHILADELPHIA INTERNATIONAL
5. That's The Way Of The World, Earth, Wind & Fire, COLUMBIA
6. Forever Came Today, Jackson 5, MOTOWN
7. Oh Me, Oh My (Dream In My Arms), Al Green, HI
8. Dreaming A Dream, Crown Heights Affair, DE-LITE
9. Glasshouse, Temptations, GORDY
10. Make Me Feel Like A Woman, Jackie Moore, KAYETTE

Metronome Offers More Than the Hits New Orleans Store Specializes in Jazz, Blues, Classical

BY JEFF HANNUSCH

NEW ORLEANS When Jimmy Augustine and Dan Groya opened Metronome Records & Tapes in December, 1983, they didn't intend to supply New Orleans with just another outlet for the latest hit albums.

"The city was starved for a shop that carried a deep selection of jazz, blues and classical music," explains Groya. "The only other store in New Orleans that had carried strong catalog had run into financial trouble and wasn't able to replenish their stock. They couldn't get themselves out of the hole, so we saw a potential spot for a new store in the market."

Although both Groya and Augustine had worked at record shops, they claim that it was their experience as concert promoters that gave them the real incentive to find the financial backing to open a new record shop. "We booked people like Jonathan Richman, R.E.M. and Roy Buchanan and always had good crowds," says Augustine. "People started asking us where they could get records on these acts, and that underlined the fact that the city needed a full service record store."

"So we wrote a prospectus and a budget and looked for a suitable location for the type of store we had

in mind. It took a few months, but we took our information to some people who had backed us for some concerts. They liked what they saw and said, 'Let's do it.'"

Groya and Augustine eventually selected a two-story former Italian restaurant in the fashionable Uptown neighborhood of New Orleans. They arranged a long-term lease on the building and oversaw a \$500,000 renovation.

Metronome Records now has 12,300 total square feet of store area. The relaxed and inviting downstairs features a European-style cafe, two large walls for cassette display, storage space, two video screening areas and a lounge area, in addition to the numerous record bins and display racks.

The second floor, which includes the office area, as well as the classical and Compact Disc sections, also contains two listening rooms and a raised area designed to accommodate in-store classical recitals.

After nearly a full year of planning and renovations (and a number of grand opening postponements), the doors to Metronome finally opened, just in time for the Christmas rush. There was \$380,000 worth of stock on the floor.

"We automatically had the business of the people who were interested in buying catalog items," says

Augustine. "Those were the people who came by every day to see when we were going to open. Some of those people spent three and four hundred dollars in here the day we opened."

"Most of our customers are in the 18 to 40 age bracket. Being situated in Uptown, we get an upper-income clientele. But the word spread on the store fast; now we draw from Jefferson and St. Bernard Parish, besides just Orleans."

Metronome also benefits from two uniquely New Orleans boom periods each year. "Christmas isn't our only real busy period," says Augustine. "During the Jazz Festival and Mardi Gras, we get a lot of out-
(Continued on page 22)



New Logo? Passers-by on Ventura Blvd. in Studio City are seeing a new logo lately atop the Wherehouse store: the "WE" corporate insignia high on an angled wall. There's no special significance, as a store principal says the building's configuration allowed for the use for the logo.

WEA Executives Meet Assistant Managers Music Plus Session Focuses on CD

LOS ANGELES Assistant store managers at Music Plus received a rare glimpse at the label side of the Compact Disc scene when WEA executives Alan Perper and Russ Bach reviewed key CD expectations and problems with them recently. They projected total U.S. sales of between 12 million and 15 million units this year, three times last year's numbers.

The occasion was the chain's first all-day training session for mid-management store personnel, who were told that the CD, in some respects, suffers because it's so good.

At one point, the audience laughed wildly when told how acts can delay so-called simultaneous releases. "They see how terrible the studio sounds due to the CD's clarity and depth and request more mastering time," explained Bach.

"AC/DC is an example of an act that's a little harsh on CD," Perper

added. "They spend a lot of time listening to the mastering." If acts are nervous about how a particular CD master sounds, this might lead WEA to postpone the release date.

Overall, Bach said, CD has caught vendors "with our pants down. We're paying for it now." The two WEA executives reviewed sales expectations of "between 600,000 and 800,000 players" sold this year, while one estimation was 500,000.

"You're going to see prices [as low as] \$150 by Christmas," predicted Bach, showing advertisements from newspapers of a name brand for \$199. "Three weeks ago, the lowest price I saw was \$248."

As for software, the executives noted, consumers typically purchase 25 disks the first year and 15 the next. Thus, on the basis of 600,000 players sold, this should easily be a 15 million-unit year for

the CD.

Perper said the packaging experiment involving Prince's "Around The World In A Day" CD was an attempt "to find out how much we should direct the CD to the portability of the mass marketplace," where the jewel box may not be appropriate.

However, the consumer perceives value in the jewel box, though it offers no more protection, Bach claimed. "Unfortunately, research does not reveal perceived value," he said. "We got a lot of nasty letters" from consumers disappointed over the experimental Prince package.

The CD production available in three Japanese plants has helped Warner Bros., Bach said, but Atlantic and Elektra "have not gone to the Far East. They're still producing out of PolyGram in Europe."

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New Releases

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

POP/ROCK

BLACK 'N BLUE
Without Love

LP Geffen GHS 24075/WEA/\$8.98
CA MSG 24075/\$8.98

THE DREAM ACADEMY
LP Warner Bros. 1-25265/WEA/\$8.98
CA 4-25265/\$8.98

HAVOC
The Grip
LP Auburn AU-003/Important/\$8.98
CA AU4-003/\$8.98

NEW ORDER
Power, Corruption & Lies
LP Qwest 1-25308/WEA/\$8.98
CA 4-25308/\$8.98

QUARTERFLASH
Back Into Blue
LP Geffen GHS 24078/WEA/\$8.98
CA MSG 24078/\$8.98

THE ROCHES
Another World

LP Warner Bros. 1-25321/WEA/\$8.98
CA 4-25321/\$8.98

RUNDGREN, TODD
A Cappella
LP Warner Bros. 1-25128/WEA/\$8.98
CA 4-25128/\$8.98

WAGNER, JACK
Lighting Up The Night
LP Qwest 1-25318/WEA/\$8.98
CA 4-25318/\$8.98

WHAT IS THIS
LP MCA MCA-5598/\$8.98
CA MCAC-5598/\$8.98

BLACK

COLLAGE
Shine The Light
LP MCA MCA-5564/\$8.98
CA MCAC-5564/\$8.98

SAMPLE, JOE
Oasis
LP MCA MCA-5481/\$8.98
CA MCAC-5481/\$8.98

JAZZ

LESTER BOWIE'S BRASS FANTASY
I Only Have Eyes For You
LP ECM 1-25034/WEA/\$9.98
CA 4-25034/\$9.98

JAN GARBAREK GROUP
It's Okay To Listen To The Gray Voice
LP ECM 1-25033/WEA/\$9.98
CA 4-25033/\$9.98

SOUNDTRACK

VARIOUS ARTISTS
Television's Greatest Hits—65 TV Themes From The 50's And 60's
LP TeeVee Toons TVT1100R/\$19.95
CA TVT1100C/\$19.95

VARIOUS ARTISTS
Weird Science
Music From The Motion Picture Soundtrack
LP MCA MCA-6146/\$9.98
CA MCAC-6146/\$9.98

COMPACT DISC

CANADIAN BRASS
The Canadian Brass Plays The Pachelbel Canon
CD RCA Red Seal RCD1-3554/no list

CANADIAN BRASS
The Village Band
CD RCA Red Seal RCD1-4436/no list

DVORAK
Symphony No. 7 in D Minor
Chicago Symphony Orchestra,
James Levine
CD RCA Red Seal/no list

CONLEY, EARL THOMAS
Don't Make It Easy For Me
CD RCA PCDD1-4713/no list

DENVER, JOHN
Dreamland Express
CD RCA PCDD1-5458/no list

(Continued on page 23)

On the Beam

BY SAM SUTHERLAND

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

WE GET LETTERS: Although WEA has signalled continued commitment to an all-board package for some Compact Disc titles, a tide of negative reaction from consumers still runs deep and fast. And, at one small Michigan chain, that resentment from customers has prompted a brave, if largely symbolic, boycott.

A Michigan Where House Records outlet on Grand River in East Lansing has decided it won't stock any CDs in all-cardboard packaging. Customers wanting those products can special order them, while a large sign posted in the store explains the reasons for the holdout, and includes a petition for customers to sign.

"Initial consumer reaction has been wholly negative," a letter from the chain reports. "Yet Warner executives have been quoted stating that they are convinced the packaging is viable, and are going ahead

and implementing the inferior package. We feel that this demonstrates a total disregard for consumer interest at a corporate level."

The store is also encouraging other retailers to take similar actions to preserve the configuration's original plastic jewel cases.

According to assistant store manager Dan Poppe, who issued the original note, a Billboard cover story on WEA's resolve, coming on the heels of continued unhappiness among customers, prompted the position. Interestingly enough, the store has already investigated im-

port versions of the first such package, Prince's "Around The World In A Day," which retain the generic Philips jewel case. "It only costs about 50 cents more, which happens to be the cost of the jewel box itself," Poppe notes of the German product being offered.

One of two stores in the Lansing area, the Grand River location has made a major commitment to the CD format, reflected by recent sales securing between 20% and 25% of the store's dollar volume in CDs.

DISCOVERY RECORDS' Albert Marx has been producing and releasing recordings since the glory days of 78s, but he's a confirmed

Compact Disc believer since his group of independent jazz and fusion labels issued its first 11 CD titles this May. Although Marx was among the jazz entrepreneurs who turned the technological breakthrough of the LP to their advantage, he now foresees an even more rapid decline for black vinyl disks than many of his major label peers.

"We were one of the first labels to look into digital recording," the veteran executive notes. "Because we made that switch early on, we were in a good position to explore CDs."

If a reserve of digital masters was already there, Marx admits that he, like other manufacturers, (Continued on page 55)

FOR WEEK ENDING AUGUST 24, 1985

Billboard® TOP COMPACT DISCS

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				POP			
				Compiled from a national sample of retail sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE		
				LABEL & NUMBER/DISTRIBUTING LABEL			
1	1	1	13	PHIL COLLINS	ATLANTIC 2-81240	9 weeks at No. One	NO JACKET REQUIRED
2	2	2	13	BRUCE SPRINGSTEEN	COLUMBIA CK 38653		BORN IN THE U.S.A.
3	3	3	13	TEARS FOR FEARS	MERCURY 824-300-2/POLYGRAM		SONGS FROM THE BIG CHAIR
4	4	12	4	STING	A&M CD-3750		DREAM OF THE BLUE TURTLES
5	5	4	12	DIRE STRAITS	WARNER BROS. 2-25264		BROTHERS IN ARMS
6	7	5	13	BRYAN ADAMS	A&M CD 5013		RECKLESS
7	6	6	13	PINK FLOYD	HARVEST CD 46001/CAPITOL		DARK SIDE OF THE MOON
8	8	—	2	TALKING HEADS	SIRE 2-25305/WARNER BROS.		LITTLE CREATURES
9	9	8	13	MADONNA	SIRE 2-25157/WARNER BROS.		LIKE A VIRGIN
10	14	15	13	SADE	PORTRAIT RK-39581/EPIC		DIAMOND LIFE
11	11	9	13	PRINCE	PAISLEY PARK 2-25286/WARNER BROS.		AROUND THE WORLD IN A DAY
12	10	10	13	JOHN FOGERTY	WARNER BROS. 2-25203		CENTERFIELD
13	12	7	5	EURHYTHMICS	RCA PCD 1-5429		BE YOURSELF TONIGHT
14	15	16	13	TINA TURNER	CAPITOL CD 46041		PRIVATE DANCER
15	16	—	2	U2	ISLAND 2-90231/ATLANTIC		THE UNFORGETTABLE FIRE
16	17	21	13	WHAM!	COLUMBIA CK 39595		MAKE IT BIG
17	13	11	13	HUEY LEWIS & THE NEWS	CHRYSALIS VK 41412		SPORTS
18	18	14	13	DON HENLEY	GEFFEN 2 24026/WARNER BROS.		BUILDING THE PERFECT BEAST
19	19	13	13	SOUNDTRACK	MCA MCAD 5553		BEVERLY HILLS COP
20	20	18	9	STEELY DAN	MCA D-5570		DECADE OF HITS
21	22	20	8	SUPERTRAMP	A&M CD 5014		BROTHER WHERE YOU BOUND
22	21	17	10	HOWARD JONES	ELEKTRA 960390-2		DREAM INTO ACTION
23	23	23	4	PAUL YOUNG	COLUMBIA CK-39957		THE SECRET OF ASSOCIATION
24	26	—	2	RATT	ATLANTIC 2-81257		INVASION OF YOUR PRIVACY
25	28	26	5	PAPA DOO RUN RUN	TELARC CD 70501		CALIFORNIA PROJECT
26	29	28	13	LIONEL RICHIE	MOTOWN 6059 MD		CAN'T SLOW DOWN
27	30	25	4	'TIL TUESDAY	EPIC RK-39458		VOICES CARRY
28	24	22	11	PINK FLOYD	COLUMBIA C2K 36183		THE WALL
29	25	19	5	USA FOR AFRICA	POLYGRAM 824822-2		WE ARE THE WORLD
30	NEW			SOUNDTRACK	MOTOWN 6120 MD		THE BIG CHILL

				CLASSICAL			
				Compiled from a national sample of retail sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST		
				LABEL & NUMBER/DISTRIBUTING LABEL			
1	1	1	13	BERNSTEIN: WEST SIDE STORY	DG 415-253	13 weeks at No. One	TE KANAWA, CARRERAS (BERNSTEIN)
2	3	3	13	TIME WARP	TELARC 80106		CINCINNATI POPS (KUNZEL)
3	2	2	13	AMADEUS SOUNDTRACK	FANTASY WAM-1791		NEVILLE MARRINER
4	4	5	13	TCHAIKOVSKY: 1812 OVERTURE	TELARC 80041		CINCINNATI POPS (KUNZEL)
5	6	6	13	STAR TRACKS	TELARC 80094		CINCINNATI POPS (KUNZEL)
6	5	4	13	WEBBER: REQUIEM	ANGEL DFO-38218		DOMINGO, BRIGHTMAN (MAAZEL)
7	7	7	13	TELARC SAMPLER #1	TELARC 80101		VARIOUS ARTISTS
8	9	10	13	THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244		NEVILLE MARRINER
9	8	8	13	TELARC SAMPLER #2	TELARC 80102		VARIOUS ARTISTS
10	10	9	13	COPLAND: APPALACHIAN SPRING	TELARC 80078		ATLANTA SYMPHONY
11	12	13	13	BEETHOVEN: SYMPHONY #9	DG 410-987		BERLIN PHILHARMONIC (KARAJAN)
12	11	11	13	MOZART: REQUIEM	L'OISEAU LYRE 411-712		ACADEMY OF ANCIENT MUSIC (HOGWOOD)
13	15	15	13	HAYDN/HUMMEL/L MOZART: TRUMPET CON.	CBS MK-37846		WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
14	16	16	13	PACHELBEL: CANON	RCA RCD1-5468		PAILLARD CHAMBER ORCHESTRA
15	13	12	13	WITH A SONG IN MY HEART	PHILIPS 412-625		JESSYE NORMAN, BOSTON POPS (WILLIAMS)
16	14	14	9	BACH: UNACCOMPANIED CELLO SUITES	CBS M2K-37867		YO-YO MA
17	17	17	13	BEETHOVEN: SYMPHONIES #5 & 6	DG 413-932		BERLIN PHILHARMONIC (KARAJAN)
18	18	19	13	AVE MARIA	PHILIPS 412-629		KIRI TE KANAWA
19	21	21	13	GERSHWIN: RHAPSODY IN BLUE	TELARC 80058		CINCINNATI POPS (KUNZEL)
20	19	18	13	MAMMA	LONDON 411-959		LUCIANO PAVAROTTI (MANCINI)
21	20	20	13	BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO	CBS MK-39059		YO-YO MA, CLAUDE BOLLING
22	22	23	8	BEETHOVEN: SYMPHONIES 4 & 7	DG 415-121		BERLIN PHILHARMONIC (KARAJAN)
23	23	26	7	BAROQUE SOLOS AND DUETS	CBS MK-39061		WYNTON MARSALIS, EDITA GRUBEROVA
24	24	27	3	STRAUSSFEST	TELARC 80098		CINCINNATI POPS (KUNZEL)
25	27	—	2	GERSHWIN: RHAPSODY IN BLUE	CBS MK-39699		MICHAEL TILSON THOMAS
26	25	22	13	BACH: GOLDBERG VARIATIONS	CBS MK-37779		GLENN GOULD
27	28	29	13	THE ART OF BEVERLY SILLS	ANGEL AV-34017		BEVERLY SILLS
28	26	24	13	BIZET: CARMEN (EXCERPTS)	ERATO HBC1-5302		DOMINGO (MAAZEL)
29	NEW			AMERICA, THE DREAM GOES ON	PHILIPS 412-627		BOSTON POPS (WILLIAMS)
30	29	25	13	BERLIOZ: REQUIEM	TELARC 80068		ATLANTA SYMPHONY (SHAW)

METRONOME RECORDS

(Continued from page 20)

of-town music buffs and record collectors who just go wild in here.

"We try to keep the world's best selection of New Orleans jazz and rhythm & blues, and that's what those people are looking for. It means we've got to deal with a lot more distributors than most record stores, but it pays off."

However, both Groya and Augustine agree that the store does have one puzzling shortcoming. "We really have trouble selling the hits," says Groya. "Maybe we intimidate some customers, but it's hard to get people in here to buy the hot jams."

"When 'Born In The U.S.A.' and 'Purple Rain' were released, we were only selling 20 to 25 units a week. We do a lot better with New Orleans acts like the Neville Brothers and Irma Thomas."

To overcome the problem, Groya has begun to advertise on MTV and has tried to further discount the more popular-selling albums. "We're trying to be a total urban record store," he says. "It's important to move the hits, because that's what allows you to increase your inventory. Every record store needs to get that off-the-street traffic."

Augustine points out that college FM radio accounts for a large chunk of the store's business. "WTUL [Tulane Univ.] is the only station in town that plays groups like Pat Metheny, Los Lobos and the Beat Farmers. Other stores in town don't get behind those groups' records and give them any kind of display space. They keep selling Madonna and Julian Lennon and forget about everything else."

"WWNO [Univ. of New Orleans] programs classical and jazz only. They don't have as many listeners as the larger commercial stations, but the people who do listen still like to go out and buy the records they listen to over the air."

"We sponsor shows on all of the non-commercial public radio stations in New Orleans," Augustine adds. "It's low-keyed advertising, but it seems like it brings in the people."

Although Groya and Augustine both say they're happy "to be able to pay most of the bills," they're still feeling the effects of the depressed local economy. "Ever since the oil industry dried up three or four years ago, people don't spend money like they used to," claims Groya. "Back then, people would come in and buy three or four records. Now they just come in and buy one."

"I think that's one of the reasons Compact Discs haven't really taken off here like they have in other parts of the country. The players are expensive to start out with, and the disks cost more than LPs. People aren't ready to make that kind of investment here yet."

"I think that's why a lot of major labels are ambivalent about New Orleans. They don't sell as many records here as they do in other cities with a comparable population."

"A lot of people think that New Orleans is a dead market," Groya concludes. "But it's not; we sell a lot of records. New Orleans is just fickle, that's all."

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

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other
ENTERTAINMENT	1	1	24	F-15 STRIKE EAGLE	MicroProse	Air Combat Simulation Game.		•	•	•	•				
	2	4	22	KARATEKA	Broderbund	Action Arcade Game.		•		•					
	3	3	84	FLIGHT SIMULATOR II	Sublogic	Simulation Package		•	•	•					
	4	6	16	GATO	Spectrum HoloByte Inc.	Strategic Game					•				
	5	2	35	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Text Adventure.		•	•	•	•	•		•	•
	6	7	38	GHOSTBUSTERS	Activision	Strategy Arcade Game		•	•	•					
	7	8	54	SARGON III	Hayden	Chess Game		•		•	•	•			
	8	10	8	WISHBRINGER	Infocom	Fantasy Adventure Game		•	•	•	•	•			•
	9	9	92	FLIGHT SIMULATOR	Microsoft	Simulation Package				•	•				
	10	5	13	SUMMER GAMES II	Epyx	Arcade Style Sports Game		•	•	•	•				
	11	13	13	SOLO FLIGHT	MicroProse	Fun Flight Simulation		•	•	•	•				
	12	12	11	BEACHHEAD II	Access	Strategy Arcade Game				•					
	13	11	25	BRUCE LEE	Datasoft	Adventure Game		•	•	•					
	14	15	3	PHANTASIE	SSI	Fantasy Strategy				•					
	15	14	97	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		•	•	•	•	•			
	16	17	4	AIRBORNE	Silicon Beach Software	Action Game						•			
	17	16	5	KAMPFGROPPE	SSI	Strategy Simulation				•					
	18	18	5	SPYHUNTER	Sega	Action Arcade Game			♦	♦					
	19	19	5	COMPUTER QUARTERBACK	SSI	Action Simulation				•					
	20	20	2	COMPUTER AMBUSH	SSI	Combat Simulation		•	•	•					
EDUCATION	1	1	47	TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.		•		•	•	•			
	2	2	82	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.		•		•	•				
	3	4	99	NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		•	♦♦	♦♦	•	•			
	4	8	3	CHARLIE BROWN'S ABC'S	Random House	An introduction to letters and words. Recommended ages 3 to 7.		•		•	•				
	5	5	78	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		•	•	•					
	6	7	10	AGENT U.S.A.	Scholastic Inc.	Educational program designed to sharpen geographic and math skills helps to improve deductive reasoning in ages 9 to adults.		•	•	•	•				
	7	3	37	EARLY GAMES	Springboard Software	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2 1/2 to 6.		•	♦♦	♦♦	•		•♦		
	8	6	14	BUILD A BOOK	Scarborough	Children can create a story with friends and pets names to print out and make their own book. Recommended ages 2-12.		•		•	•				
	9	NEW ▶		HALLEY PROJECT	Mindscape	Provides user with a working knowledge of the Solar System.		•	•	•	•				
	10	NEW ▶		ADDITION MAGICIAN	The Learning Co.	Teaches the basics of addition with a number strategy game for older children. Recommended for ages 6-10.		•		•	•				
HOME MANAGEMENT	1	1	57	PRINT SHOP	Broderbund	At Home Print Shop		•	•	•					
	2	3	20	PRINT SHOP GRAPHICS LIBRARY	Broderbund	An additional disk for use with the "Print Shop". Supplies 100 new graphics.		•	•	•	•				
	3	2	18	THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.		•		•	•				
	4	5	7	PRINT SHOP GRAPHICS LIBRARY II	Broderbund	A second disk for use with the "Print Shop" more new graphics.		•		•					
	5	4	99	BANK STREET WRITER	Broderbund	Word Processing Package		•	•	•	•				
	6	9	4	PRINT MASTER	Unison World	At Home Print Shop					•				
	7	7	33	PAPERCLIP	Batteries Included	Word Processing Package			•	•♦					
	8	10	2	3 IN 1 BUNDLE	Timeworks	Combination of Word Processing, Data Base and Spread Sheet program.				•					
	9	6	18	HOMEPAK	Batteries Included	Combines word processing, communications and data management in one package.		•	•	•	•				
	10	8	23	MANAGING YOUR MONEY, ANDREW TOBIAS	Meca	Home Financial Management System					•				

Summer 'Madness' Campaign

Spec's Makes Major Commitment to TV

LOS ANGELES Record/tape chains gaining experience in television promotion campaigns will discover there are many side benefits in using tv, according to Joe Andrules, general manager of Spec's Music in Miami. The plus factors are such, he says, that Spec's is making a 33% larger buy than it did for last summer's campaign.

"We've seen how tv builds our image," Andrules says. "After viewers see our ads 300 times, they remember us. TV builds momentum. We had a great September last year, and September used to be terrible." The current promotion began Aug. 1 and runs through Labor Day.

Vendors are also becoming more enthusiastic about tv, Andrules maintains. With all the major record labels on board for "Spec's Musical Madness," as this summer's event is called, the video labels also became interested.

"The strange thing is, we were done [funding the campaign] and

they were contacting us," he says. "Not just the record labels with video—even Thorn-EMI."

Andrules' real triumph, however, was being able to tie in with "Miami Vice," the high-rated tv series that emphasizes contemporary music. Spec's customers can compete for the top prize of a party where the winners and 20 friends can meet the stars of the show.

Andrules produces a brochure exclusively to sell the vendors on his campaigns. He explains that, being located outside the major markets, he needs that edge.

He came to Los Angeles several months ago armed with brochures and other promotion items and made the rounds of vendors. Some vendors were approached at the branch level in Atlanta during another trip.

The brochure identifies various demographics in Spec's market (Palm Beach, Broward and Dade Counties) and plugs the tv shows targeted: "Star Trek," "Late Night

With David Letterman," "Friday Night Videos," "General Hospital," "Saturday Night Live," "All My Children," "Solid Gold," "Phil Donahue," "Entertainment Tonight," "New York Hot Tracks," "Hawaii 5-0," "Three's Company" and so on—a mix that Andrules maintains reaches 90% of the consumers for prerecorded music and video.

The Spec's custom spots usually appear two or three times a show, he says, "except 'Entertainment Tonight,' which is a little too expensive; we'll go once a show." A schedule runs on MTV as well.

Spec's uses radio, too, Andrules notes, "But we do the buy there, we give that to the labels."

Spec's utilizes a "doughnut" tv commercial format that has a set front end and back and space for three albums in the middle part of the 30-second spot. "They all look a little different when you can keep changing the albums," Andrules points out.

EARL PAIGE

NEW RELEASES

(Continued from page 20)

DIRE STRAITS
Making Movies
CD Warner Bros. 2-3480/\$15.98

FREY, GLENN
The Allnighter
CD MCA MCAD-5501/no list

MAHLER
Symphony No. 5 in C Sharp Minor
Philadelphia Orchestra, James Levine
CD RCA Red Seal RCD1-5453/no list

POINTER SISTERS
Contact
CD RCA PCD1-5487/no list

R.E.M.
Fables Of The Reconstruction
CD IRS IRSD-5592/MCA/no list

SCHUBERT/MOZART
"Trout" Quintet; Eine Kleine Nachtmusik
Guarnieri Quartet, Emanuel Ax,
Julius Levine
CD RCA Red Seal RCD1-5167/no list

SPYRO GYRA
Alternating Currents
CD MCA MCAD-5606/MCA/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.

GULLIVER'S TRAVELS
United Home Video 2050/United Entertainment/
\$39.95

HANDS OF THE RIPPER
Eric Porter, Jane Merrow, Angharad Rees
VidAmerica 7059/Lightning Video/\$69.95

HOLocaust 2000
Kirk Douglas, Simon Ward
Vestron Video 4236/\$69.95

JENNIFER
Lisa Pelikan, Bert Convy, Nina Foch
Vestron Video 4348/\$69.95

THE KILLING FIELDS
Sam Waterston, Dr. Haing S. Ngor,
Craig T. Nelson
Warner Home Video 11419/WEA/\$79.95
\$11419/\$39.98

KING SOLOMON'S TREASURE
United Home Video 1059/United Entertainment/
\$59.95

MAGICAL WONDERLAND
United Home Video 6904/United Entertainment/
\$39.95

MARY WHITE
Ed Flanders, Kathleen Beller
Paramount Home Video 2377/\$29.95

METROPOLIS
Gustav Fröhlich, Brigitte Helm, Alfred Abel
Vestron Video 5090/\$79.95

MY SIDE OF THE MOUNTAIN
Teddy Eccles, Theodore Bikel
Paramount Home Video 6813/\$29.95

MYSTERY ISLAND
VidAmerica 7061/Lightning Video/\$39.95

THE NIGHT OF THE GRIZZLY
Clint Walker, Martha Hyer
Paramount Home Video 6526/\$29.95

NINJA THE WONDER BOY
Animated
Paramount Home Video 2344/\$29.95

NINJA VS. THE SHAOLIN
Alexander Lou, John Wu
All American Video AAV-108/\$59.95

THE OLD CURIOSITY SHOP
Vestron Video 3059/\$59.95

THE PURPLE ROSE OF CAIRO
Mia Farrow, Jeff Daniels
Vestron Video 5068/\$79.95

QUACKSER FORTUNE
HAS A COUSIN IN THE BRONX
Gene Wilder, Margot Kidder
United Home Video 10800/United Entertainment/
\$49.95

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.

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

ALADDIN AND HIS MAGIC LAMP
United Home Video 6735/United Entertainment/
\$39.95

BATTLE HELL
Richard Todd, Akim Tamiroff
VidAmerica 7060/Lightning Video/\$59.95

BEING DIFFERENT
Vestron Video 3104/\$59.95

FATTY FINN
VidAmerica 7063/\$39.95

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FOR WEEK ENDING AUGUST 24, 1985

Billboard

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TOP MIDLINE ALBUMS

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (ORIG. YEAR RELEASED)	TITLE
1	1	104	ELTON JOHN MCA 37215 (1974)	60 weeks at No. One ELTON JOHN'S GREATEST HITS
2	2	96	AEROSMITH COLUMBIA PC-36865 (1980)	AEROSMITH'S GREATEST HITS
3	3	104	THE WHO MCA 37217 (1971)	WHO'S NEXT
4	4	160	BILLY JOEL COLUMBIA PC-32544 (1974)	PIANO MAN
5	6	24	BRUCE SPRINGSTEEN COLUMBIA PC-31903 (1973)	GREETINGS FROM ASBURY PARK
6	5	102	ELTON JOHN MCA 37216 (1977)	ELTON JOHN'S GREATEST HITS VOL. II
7	7	144	DON MCLEAN UNITED ARTISTS UN-10037 (1971)	AMERICAN PIE
8	8	110	STEELY DAN MCA 37214 (1977)	AJA
9	9	160	DAVID BOWIE RCA AYL1-3843 (1972)	THE RISE AND FALL OF ZIGGY STARDUST
10	11	32	TOM PETTY MCA 37248 (1979)	DAMN THE TORPEDOES
11	10	94	AEROSMITH COLUMBIA PC-33479 (1975)	TOYS IN THE ATTIC
12	13	102	LYNYRD SKYNRD MCA 37211 (1973)	PRONOUNCED LEH-NERD SKI-NERD
13	12	156	THE MONKEES ARISTA AL5-8061 (1976)	THE MONKEES' GREATEST HITS
14	15	62	STEPPENWOLF MCA 37049 (1973)	16 GREATEST HITS
15	17	20	CREEDEnce CLEARWATER REVIVAL FANTASY F-8402 (1970)	COSMO'S FACTORY
16	14	90	JIMMY BUFFETT MCA 37150 (1977)	CHANGES IN LATITUDES, CHANGES IN ATTITUDES
17	16	154	THE WHO MCA 37003 (1978)	WHO ARE YOU
18	18	54	THE GUESS WHO RCA AYL1-3662 (1971)	THE BEST OF THE GUESS WHO
19	19	152	THE WHO MCA 37000 (1970)	LIVE AT LEEDS
20	20	110	JEFF BECK EPIC PE-33409 (1975)	BLOW BY BLOW
21	21	66	MARVIN GAYE MOTOWN M5-191 (1976)	MARVIN GAYE'S GREATEST HITS
22	25	54	JEFF BECK EPIC PE-33849 (1976)	WIRED
23	23	50	QUINCY JONES A&M SP-3248 (1981)	THE DUDE
24	28	12	CREEDEnce CLEARWATER REVIVAL FANTASY F-8397 (1969)	WILLY AND THE POOR BOYS
25	22	92	RICK SPRINGFIELD RCA AYL1-4767 (1982)	SUCCESS HASN'T SPOILED ME YET
26	26	72	JANIS JOPLIN COLUMBIA PC-32168 (1973)	JANIS JOPLIN'S GREATEST HITS
27	24	104	STEELY DAN MCA 37220 (1980)	GAUCHO
28	30	16	CREEDEnce CLEARWATER REVIVAL FANTASY F-8393 (1969)	GREEN RIVER
29	29	160	DAN FOGELBERG EPIC PE-33137 (1974)	SOUVENIRS
30	27	40	STYX A&M SP-3223 (1977)	THE GRAND ILLUSION
31	34	8	SIMON AND GARFUNKEL COLUMBIA PC-9914 (1970)	BRIDGE OVER TROUBLED WATER
32	31	146	JOE JACKSON A&M SP-3187 (1979)	LOOK SHARP!
33	33	62	STEELY DAN MCA 37040 (1972)	CAN'T BUY A THRILL
34	32	40	ELVIS COSTELLO COLUMBIA PC-35709 (1979)	ARMED FORCES
35	35	44	STYX A&M SP-3240 (1981)	PARADISE THEATER
36	NEW		NEIL DIAMOND MCA 2106 (1974)	12 GREATEST HITS
37	36	124	ELVIS COSTELLO COLUMBIA PC-35331 (1978)	THIS YEAR'S MODEL
38	37	36	SIMON AND GARFUNKEL COLUMBIA PC-9529 (1968)	BOOKENDS
39	39	130	SPYRO GYRA INFINITY 37148 (1979)	MORNING DANCE
40	38	70	RUSH MERCURY SRM1-1023 (1975)	FLY BY NIGHT

(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.

SALES PICK UP FOR MUSIC TITLES

Marketing Ties With Record Labels Seen Paying Off

NEW YORK Video music manufacturers say they're seeing a considerable increase in sales as they tune up their marketing and distribution efforts for music product.

Much of the boost comes as a pay-off from joint marketing efforts between record and video companies, the executives say, and a great deal of it also involves timing, with videos by a number of top artists coming into release as their records are peaking and not a year or two later.

Sony Video Software Operations national marketing manager Andy Schofer says that his company has shipped enough units of "Tina Turner Live: The Private Dancer Tour" to qualify for Recording Industry Assn. of America non-theat-

rical platinum status. Non-theatrical platinum awards are given for minimum sales of 40,000 units with a retail value of at least \$1.6 million.

"Tina Turner Live" is a full-length tape, but the duration of the program doesn't make a big difference in terms of sales, Schofer says. Rather, he claims, what's important is that the artist is hot, so that his or her success in one market can drive product in another.

CBS/Fox Video director of music programming Ken Ross agrees that freshness is probably one of the crucial determinants of a music video title's value. "We will not get involved in putting out programs that are a year or two years old, which seems to happen in this business,"

he says.

One example of the type of product CBS/Fox intends to work with is the company's "The Compleat Al," a made-for-"Weird Al" Yankovic videocassette list-priced at \$29.95 and due for release on Sept. 25. "Working very closely with the record company will enable us to fully intergrate the marketing mix for the product," Ross says, noting the tie-ins between Yankovic's videocassette and his latest album, "Dare To Be Stupid," on the Rock'n'Roll label, a subsidiary of CBS-distributed Scotti Bros. Records.

Offering consumers extra value in the programming itself is another crucial factor for a company looking to achieve strong sales numbers, Ross says. He notes that CBS/Fox made certain that "The Compleat Al" came equipped with a plot line and well-developed characters as well as music.

It is also essential, Ross maintains, to recognize that an investment is often needed to give video music titles, which do not have the recognition theatrical films do, a proper launch. He says CBS/Fox "plans on really getting behind" the Yankovic title with a coordinated marketing and promotion campaign that will see advertising in "general interest magazines and a healthy dose of tv."

"Music video is still a market that needs a tremendous amount of nurturing," says RCA/Columbia Pictures Home Video president Rob Blattner. His company recently scored with a Scorpions concert video that was released simultaneously

(Continued on page 27)

(Continued on page 30)

3M Offering 'Freeviews' On High-Grade Blank Tape

NEW YORK Home video manufacturers will get a chance to showcase their wares, and 3M will get a chance to gain some headway in the brutally competitive high-grade tape market, via the placing of previews of videocassette programs on Scotch EXG blank cassettes.

Titled "Freeviews," the cassettes will carry at least an hour's worth of material from home video manufacturers advertising their upcoming product. Scotch EXG cassettes will be used to carry the material, thus exposing consumers to ultra-high-grade tapes.

Running times allowed each manufacturer on the first cassette vary.

But 3M says future plans call for giving six minutes of time to each programmer.

Initial release date for "Freeviews" is in October. Following that, 3M plans to release volumes quarterly.

Companies so far committed to screening their product on "Freeviews" include CBS/Fox Video, Paramount Home Video, MGM/UA Home Video, Vestron Video, International Video Entertainment, Karl-Lorimar Home Video, Kartes Video Communications and 3M Lesiure Products.

One of the most important uses of

FOR WEEK ENDING AUGUST 24, 1985

Billboard

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TOP VIDEODISKS

THIS WEEK			TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	2	WKS. AGO							
1	1	11	THE KARATE KID	RCA/Columbia Pictures Home Video 30406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG	CED	29.95
2	5	3	STARMAN	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG	CED Laser	29.95 29.95
3	2	5	THE TERMINATOR ▲	Thorn/EMI/HBO Video RCA Video Disc 16340	A. Schwarzenegger	1984	R	CED	29.95
4	NEW ▶		2010 THE YEAR WE MAKE CONTACT ▲	MGM/UA Home Video 800591	Roy Scheider John Lithgow	1984	PG	CED Laser	34.95 34.95
5	9	11	THE COTTON CLUB ▲	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R	CED Laser	29.95 34.95
6	4	3	MISSING IN ACTION	Cannon Films Inc. MGM/UA Home Video 100557	Chuck Norris	1984	R	CED Laser	34.95 34.95
7	NEW ▶		THE RIVER ▲ ◆	Universal City Studios MCA Dist. Corp. 80160	Sissy Spacek Mel Gibson	1984	13	Laser	39.98
8	10	21	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
9	3	5	DUNE ▲ ◆	Universal City Studios MCA Dist. Corp. 80161	Kyle MacLachlan Sting	1984	13	Laser	34.98
10	7	3	PROTOCOL	Warner Brothers Pictures Warner Home Video 11434	Goldie Hawn	1984	PG	Laser	34.98

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

...newslines...

LENA HORNE will make an appearance at the Video Software Dealers Assn. convention, Aug. 25-29 in Washington. She'll be promoting RKO Home Video's \$39.95 reissue, "Lena Horne: The Lady And Her Music." Horne will be at the company's booth on Aug. 27 from 2 p.m. on.

"**SWAN LAKE**" is the latest classical title due out from Thorn EMI/Home Box Office Home Video's "Classic Performances" line. Natalia Makarova and Anthony Dowell are the performers featured. Choreography is by Frederick Ashton and Rudolph Nureyev, in addition to the 1895 Petipa/Ivanov version. List price for the title is \$39.95.

SONY CONSUMER PRODUCTS CO. has signed on Henkel Associates as the PR firm for its Video Products division. Products sold through the division include the company's 8mm and Super Beta VCRs, among other items. Hal Platzkere will be account supervisor for the job.

JERRY LEWIS will be the top name on USA Home Video's release schedule in September. The company is putting out two Lewis features—"The Bellboy" and "Cinderella"—and a performance tape, "Jerry Lewis Live." The "Live" title, which will have a list price of \$39.95, was taped in Las Vegas, where the comedian does his annual Muscular Dystrophy Assn. telethon. The movies will sell for \$59.95 each.

A POPULAR SERIES from the Disney Channel is going to be coming out on videocassette, as Walt Disney Home Video releases three volumes of episodes of "Still The Beaver," a new series based on the original "Leave It To Beaver." Each volume will contain two 30-minute episodes and carry a \$59.95 list price. Disney Home Video will also be releasing a version of "20,000 Leagues Under The Sea," with a soundtrack remastered for stereo.

VIDAMERICA IS GIVING RETAILERS a free copy of the print version of "The Guinness Book Of World Records" when it ships the video of the title on Oct. 21. List priced at \$39.95, "The Guinness Book Of World Records" will run for 30 minutes and contain footage of 80 years' worth of record-setting. Retailers will get their free copies on their initial orders only.

A UNIQUE ADDITION to the crowded exercise video field is coming from Essex Video Corp. Titled "Shape Up For Sensational Sex," the title, due for October release, is billed by the company as a "combination exercise video and sex guide." Physical therapists have been contacted, and the tape will include "proper warm-up, aerobic conditioning, repetitive, firming movements and a recovery cool-down period." Gale Palmera, a producer/writer/director who has done 10 features for the adult market, will handle creative chores on the title.

MCA HOME VIDEO is wishing on a star for the success of one of its latest releases. On Nov. 11, the company will put out "Star Signs '86," a title that will contain weekly astrological forecasts for each sign of the zodiac. The program will come out in 12 volumes priced at \$19.95 each. Lynne Palmer will be the featured prognosticator.

DUE OUT FROM Monterey Home Video is "The Grateful Dead Movie," a documentary filmed during the group's "Steal Your Face" tour in 1976. Suggested retail price for the cassette is \$39.95. There are 19 selections performed, including "Truckin'," "Stella Blue" and "Sugar Magnolia."

LISA KRANICZ, of Bayside, New York, is the winner of a contest held by Vestron Video's Children's Video Library label and youth-targeted Stickers! magazine. The contest had kids send in their 1985 New Year's resolutions; the grand prize was three Children's Video Library features and a VCR. Titles awarded were "Rainbow Brite In Peril In The Pits," "My Little Pony" and "Ziggy's Gifts."

UNITED ENTERTAINMENT INC. is releasing its made-for-home video movie "Blood Cult" on cassette in September. Pre-order date for the title is the 17th; release date is the 30th. Suggested list price for the horror film is \$59.95.

SONY VIDEO SOFTWARE OPERATIONS has trademarked the phrase "Video EP." The company uses the term to describe its 30-minute, \$19.95 releases.

VIDEO PRINTING is becoming a business. CBP Film To Tape Inc. has created a service called "Child Lookout," which it says creates a "professionally produced child security ID tape." At a cost of \$19.95, a consumer gets a three-minute taping that records a straightforward shot along with left and right profiles, top to bottom scans, walking, talking, and even shots of the child in summer and winter clothes. A number of video retailers have been doing "video prints" for their customers for some time, free of charge.

TONY SEIDEMAN

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CONTACT YOUR DISTRIBUTOR FOR DETAILS

Julian Lennon Long-Form MCA To Release 'Stand By Me'

NEW YORK "Stand By Me: A Portrait Of Julian Lennon," an in-depth home video look at the artist, is set for release late this year on MCA Home Video. The hour program consists entirely of original material, including concert footage from Lennon's recent North American tour, associated documentary material culled from over 40 hours of footage, and an interview described by director Martin Lewis as "sensitive, moving, emotional, and no-holds-barred."

According to Lewis, the documentary footage was filmed from March through May and includes Lennon's rehearsals in Dallas for his first concert performances. The finished product will feature concert footage from the initial San Antonio date, a later concert in Toronto and the final show in San Francisco. Thirteen songs are performed, including three not included on Lennon's debut "Vallotte" album: the self-penned "Big Mama" and two songs associated with his late father John Lennon, "Day Tripper" and "Stand By Me."

Suzie Peterson, director of new product development for MCA Home Video, says that the Lennon title is comparable to the label's best-selling Doors videocassette "Dance On Fire," which has sold more than 25,000 pieces since its April release. Citing "Stand By Me" as MCA's followup "made-for" special home video release, Peterson notes a similar "collectibility" to this kind of title, "which presents the artist in a way appropriate to that artist in a format that is made for home video."

Peterson adds that such projects "take a long time in developing," and that MCA was an "early partici-

part" in the project "from the minute we heard about it" from Miramax, prior to Lennon's album release and tour plans. She expects the tape to be on the market in time for Christmas, with pricing to be set after MCA sees the final cut.

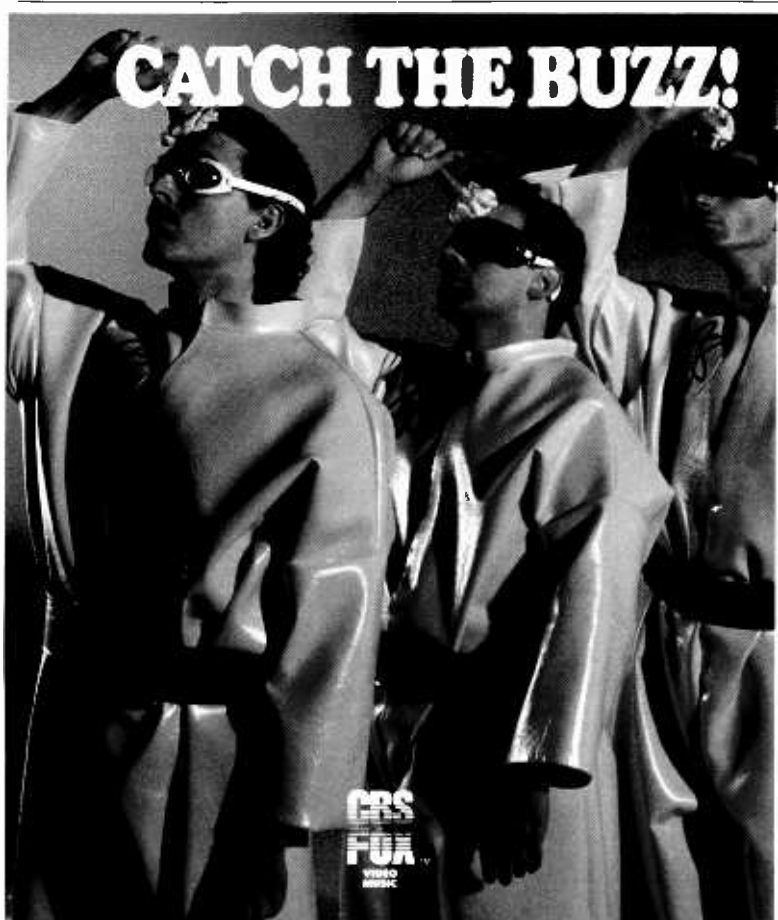
Miramax Films was retained by Lennon's British record label Virgin/Charisma to represent the video project in the U.S. Virgin Vision, Virgin Records' filmmaking division, retains U.K. rights, with MCA getting all foreign territories except Japan, where it is licensed to Shochiku-Fuji/Toshiba-EMI.

"Stand By Me: A Portrait Of Julian Lennon" is a product of Lewis' Springtime! production company and is also his directorial debut. The producer of such music films as "The Secret Policeman's Other Ball," Lewis also produced Lennon's "Vallotte" and "Too Late For Goodbye" videos, enlisting one of his favorite film directors, the late Sam Peckinpah, to direct.

Lewis originally intended Peckinpah to direct the long-form video piece for simultaneous release with the "Vallotte" album last October. But, he says, it was decided to wait for Lennon "to get out and make a statement of who he was, so he would be judged primarily on his music."

Lewis chose to use all original material, "resisting the temptation" to include any snapshots or film footage of Julian and his father. He also refused to include any video clip footage, though the video for Lennon's fourth "Vallotte" single, "Jesse," was co-directed by Lewis and Stanley Dorfman using concert footage shot at Lennon's San Francisco show by the videocassette's film crew.

JIM BESSMAN



FOR WEEK ENDING AUGUST 24, 1985

Billboard

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TOP VIDEOCASSETTES SALES

			Compiled from a national sample of retail store sales reports.					Year of Release	Rating	Price
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers					
1	3	7	WE ARE THE WORLD THE VIDEO EVENT	USA For Africa MusicVision 6-20475	USA For Africa	1985	NR	14.95		
2	2	171	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95		
3	1	3	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	79.95		
4	4	9	WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95		
5	5	11	SINGIN' IN THE RAIN	MGM/UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29.95		
6	7	38	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95		
7	6	17	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	NR	19.98		
8	14	25	TINA TURNER PRIVATE DANCER ●	Picture Music Intl. Sony Video Software 97W0066-7	Tina Turner	1984	NR	16.95		
9	8	25	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95		
10	NEW▶		PRINCE AND THE REVOLUTION LIVE	P.R.N. Productions Warner Music Video 3-538102	Prince And The Revolution	1985	NR	29.95		
11	11	9	LIFE WITH MICKEY!	Walt Disney Home Video 260	Mickey Mouse	1985	NR	29.95		
12	13	12	THE KARATE KID	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG	79.95		
13	12	23	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95		
14	20	9	HULKAMANIA	Titan Sports Inc. Coliseum Video WF002	Hulk Hogan	1985	NR	59.95		
15	18	9	SEVEN BRIDES FOR SEVEN BROTHERS	MGM/UA Home Video 700091	Howard Keel Jane Powell	1954	NR	29.95		
16	10	4	A SOLDIER'S STORY	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E. Rollins Jr.	1984	PG	79.95		
17	9	7	MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1984	NR	19.98		
18	29	8	2010 THE YEAR WE MAKE CONTACT ▲	MGM/UA Home Video 800591	Roy Scheider John Lithgow	1984	PG	79.95		
19	21	25	LIONEL RICHIE ALL NIGHT LONG ▲◆	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1984	NR	19.95		
20	23	40	RAQUEL, TOTAL BEAUTY AND FITNESS ▲◆	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	39.95		
21	16	73	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95		
22	30	17	THE DOORS "DANCE ON FIRE" ●	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	NR	39.95		
23	15	8	STARMAN	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG	79.95		
24	34	9	HIGH SOCIETY	MGM/UA Home Video 600292	Bing Crosby Grace Kelly	1956	NR	29.95		
25	NEW▶		TRANSFORMERS: MORE THAN MEETS THE EYE	Sunbow/Hasbro/Bradley Pd. Inc. Family Home Entertainment F-3119	Animated	1985	NR	24.95		
26	19	18	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	79.95		
27	17	9	CLOSE ENCOUNTERS OF THE THIRD KIND-SPECIAL EDITION ▲◆	RCA/Columbia Pictures Home Video 6-20162	Richard Dreyfuss Teri Garr	1977	PG	29.95		
28	25	3	AN OFFICER AND A DUCK	Walt Disney Home Video 258	Donald Duck	1985	NR	29.95		
29	24	9	THE UNSINKABLE MOLLY BROWN	MGM/UA Home Video 600578	Debbie Reynolds Harve Presnell	1964	NR	29.95		
30	22	13	ANIMALIZE LIVE UNCENSORED	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	NR	29.95		
31	38	8	2001: A SPACE ODYSSEY ▲◆	MGM/UA Home Video 700002	Keir Dullea Gary Lockwood	1968	G	29.95		
32	33	2	FALCON AND THE SNOWMAN	Orion Pictures Vestron 5073	Timothy Hutton Sean Penn	1985	PG-13	No listing		
33	26	38	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	29.98		
34	28	34	STRIPES ◆	RCA/Columbia Pictures Home Video 6-20221	Bill Murray Harold Ramis	1981	R	29.95		
35	27	26	ANNIE ◆	RCA/Columbia Pictures Home Video 6-20127	Andrea McArdle Albert Finney	1982	G	29.95		
36	32	81	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95		
37	31	5	THE FLAMINGO KID	ABC Films Inc. Vestron 5072	Matt Dillon Richard Crenna	1985	PG-13	No listing		
38	37	10	THE MENAGERIE	Paramount Pictures Paramount Home Video 60040-16	William Shatner Leonard Nimoy	1966	NR	29.95		
39	39	38	FIRST BLOOD ▲◆	First Blood Inc. Thorn/EMI/HBO Video 1573	Sylvester Stallone	1982	R	79.95		
40	36	2	THE CARE BEARS MOVIE	Samuel Goldwyn Company Vestron 5082	Animated	1985	G	No listing		

● 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.

3M 'FREEVIEWS'

(Continued from page 24)

"Freeviews" for 3M will be in gaining space on crowded retail shelves. Price-shaving and rebates are the main tools most manufacturers use to get attention, a 3M spokesman says, and offering consumers the extra value of the preview material on "Freeviews" is one way to escape that profit-cutting trap.

The Scotch EXG "Freeviews" cassette comes in a T-120 format on VHS and an L-750 on Beta. Suggested list price for "Freeviews" will be equal to that of 3M's blank Scotch EXG cassettes: \$9.99.

Retailers can get the "Freeviews" cassettes in special pre-packed countertop boxes which will contain 10 cassettes of each format. Each cassette will come with a checklist consumers can use to aid them in remembering the product they want to see.

The Scotch EXG cassettes are 3M's top-of-the line tape product. High-end tape has avoided much of the price erosion that has hit the standard-grade side of the market, which is one of the major reasons many tape manufacturers are investing money and marketing campaigns in pushing the product. Rebates, once one of the most important means of pushing video product, are "dying," the 3M spokesman claims.

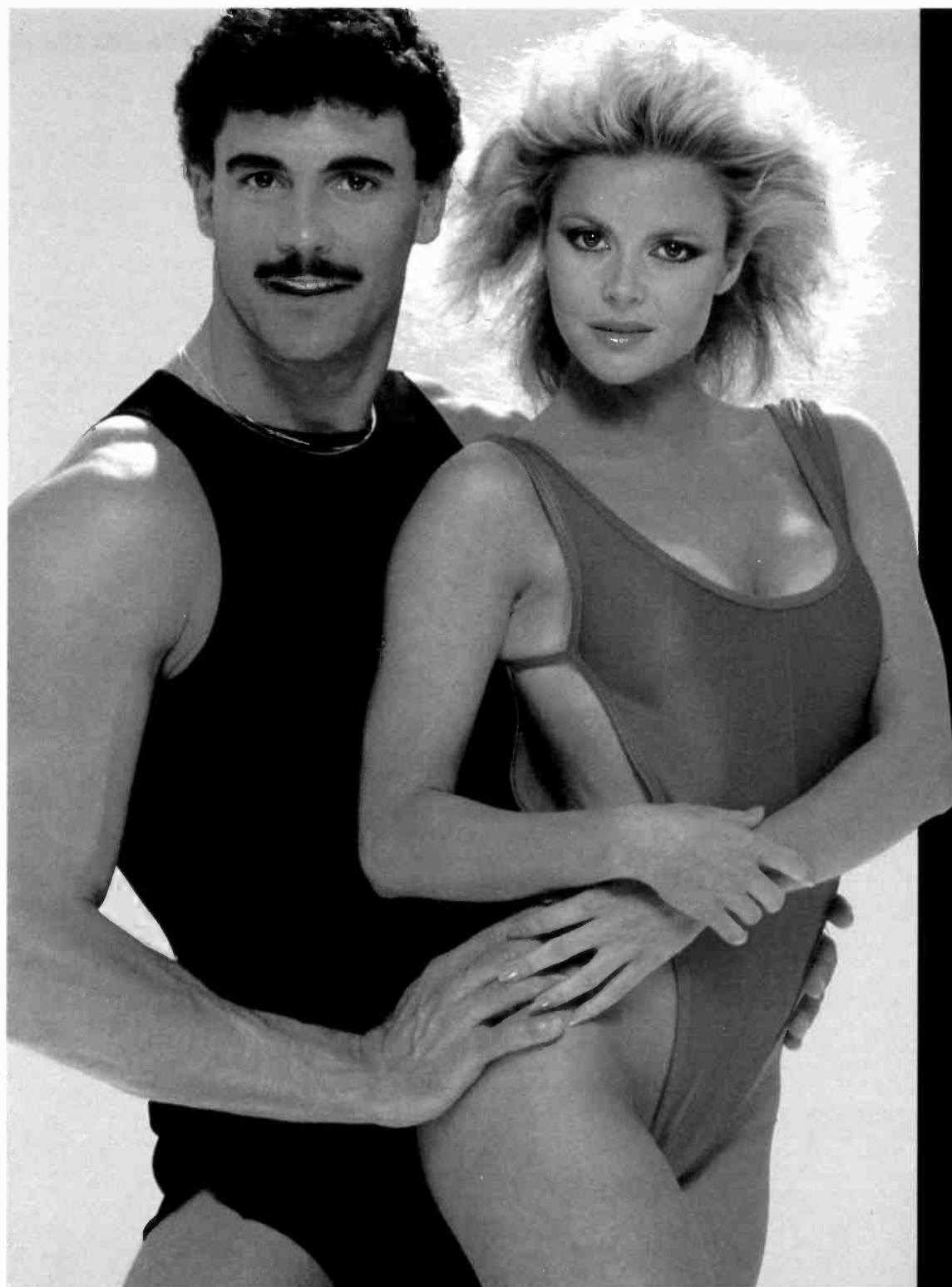
The preview material will also provide an assist in reaching hard-to-secure retail shelves. "It's hard to get into retailers' shelf space if you don't have a low price or some kind of promotion," the 3M executive says.

Although some videophiles are reluctant to record over tapes that already have material on them, the executive says 3M's analysis shows no noticeable degradation of the tape even after numerous recordings and erasures. "It's very re-recordable and very useable," he says.

Orientation of the product found on "Freeviews" will be towards family viewing, although one of the titles on the first cassette out will be Paramount Home Video's "Friday The 13th Part IV."

Other titles to be found on the first "Freeviews" will be MGM/UA's "That's Dancing" and "2010: The Year We Make Contact," Paramount's "The Jewel In The Crown," Vestron's "Mr. Mom," "The Woman In Red" and "The Care Bears Movie," and Continental Home Video's "Bubba Til It Hurts."

The 3M executive estimates that between 60 and 70 programs will be showcased on the first "Freeviews," with the number rising on later editions. TONY SEIDEMAN



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Dealer Promotions Pay Off For Sound Video Unlimited

BY MOIRA McCORMICK

CHICAGO Imaginative dealer promotions have helped boost wholesale figures on selected movie titles for Sound Video Unlimited here.

The suburban Niles-based one-stop has in many cases seen orders double from dealers who have participated in recent promotions for new video releases, according to national advertising director Eddie Eagle.

"We've done screenings before, at our branch and at area theatres," Eagle says. "But we wanted to try unusual settings and situations that would really pique the interest of our dealers."

This spring, Sound Video began to experiment with a series of creative promotions, advertised via invitations sent out in the one-stop's weekly mailer. In May, Sound Video, along with MGM/UA Home Video, staged a screening party for "2010" at Chicago's Adler Planetarium, complete with catered meal, open bar, and a brief lecture on the planet Jupiter by the Planetarium's senior astronomer.

"We got tremendous response from our dealers," says Eagle, "and 220 people showed up. They didn't just see the movie; they were able to socialize, to meet their salespeople and other retailers." A similar "2010" party in Los Angeles at Griffith Park Observatory drew 300 people, he adds.

For the release of New World Video's "Tuff Turf," Sound Video collaborated with New World's Paul Culberg, David Pierce and John Reiner to screen the film at a suburban drive-in theatre.

Underscoring the teenage theme

of "Tuff Turf," the movie was screened solely for Sound Video guests at the M&R Drive-In in Wheeling, accompanied by a catered barbecue. New World provided a 35mm print.

More than 250 people turned out for the event, which also featured a "tuff car" contest and a bicycle giveaway. A pair of winners in the auto competition were given three free movies apiece.

Another recent Sound Video promotion involved New World's "Female Impersonator Pageant," which was screened at a downtown club. Food and drinks were served, and a pair of female impersonators performed.

Eagle says "numbers did go up" on the aforementioned titles, noting: "A dealer that would normally buy two copies of a new title bought four or five." In the case of "Tuff Turf," he says, he noticed a pre-order surge in the week following the drive-in promotion.

"The key factor is the personal contact," Eagle says. "You can talk on the phone all you want, but when you hold these events and extend personal attention to your dealers, it makes a difference in numbers."

Eagle describes Sound Video's promotions as "threefold." In addition to screening parties, he explains, "We give discounts and co-op ads. We're not just providing them with product, we're helping them move it out of their stores."

Dealer premiums, such as athletic bags, desk fans and other special items, have also served to boost orders, he adds. "If dealers have to buy extra pieces to get the premium, they'll do it," he observes.

(Continued on page 30)

TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

RANK	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating
1	1	13		THE KARATE KID	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG
2	3	4		FALCON AND THE SNOWMAN	Orion Pictures Vestron 5073	Timothy Hutton Sean Penn	1985	R
3	2	8		STARMAN	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG
4	4	6		THE FLAMINGO KID	ABC Films Inc. Vestron 5072	Matt Dillon Richard Crenna	1985	PG-13
5	5	4		A SOLDIER'S STORY	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E. Rollins Jr.	1984	PG
6	6	6		A NIGHTMARE ON ELM STREET ▲	Media Home Entertainment M790	John Saxon Ronee Blakley	1984	R
7	8	4		RUNAWAY	Tri-Star Pictures RCA/Columbia Pictures Home Video 6-20469	Tom Selleck Cynthia Rhodes	1984	PG-13
8	7	18		THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R
9	10	10		PLACES IN THE HEART	CBS-Fox Video 6836	Sally Field Lindsay Crouse	1984	PG
10	12	3		PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G
11	9	8		2010 THE YEAR WE MAKE CONTACT ▲	MGM/UA Home Video 800591	Roy Scheider John Lithgow	1984	PG
12	13	11		MISSING IN ACTION	Cannon Films Inc. MGM/UA Home Video 800557	Chuck Norris	1984	R
13	11	8		MICKI & MAUDE	RCA/Columbia Pictures Home Video 6-20456	Dudley Moore Amy Irving	1984	PG-13
14	14	9		PROTOCOL ▲	Warner Brothers Pictures Warner Home Video 11434	Goldie Hawn	1984	PG
15	19	2		THE MEAN SEASON ▲	Orion Pictures Thorn/EMI/HBO Video TVA2981	Kurt Russell Mariel Hemingway	1985	R
16	16	6		JOHNNY DANGEROUSLY	CBS-Fox Video 1456	Michael Keaton Joe Piscopo	1984	PG
17	18	15		THE COTTON CLUB ▲	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R
18	15	9		THE RIVER ▲ ◆	Universal City Studios MCA Dist. Corp. 80160	Sissy Spacek Mel Gibson	1984	PG-13
19	17	4		INTO THE NIGHT ▲	Universal City Studios MCA Dist. Corp. 80170	Jeff Goldblum Michele Pfeiffer	1985	R
20	24	2		TUFF TURF	New World Pictures New World Video 8501	Paul Mones Kim Richards	1985	R
21	20	13		CITY HEAT ▲	Warner Brothers Pictures Warner Home Video 11433	Clint Eastwood Burt Reynolds	1984	PG
22	23	7		BIRDIE	Tri-Star Pictures RCA/Columbia Pictures Home Video 6-20457	Matthew Modine Nicolas Cage	1985	R
23	21	8		GHOULIES	Empire Pictures Vestron 5081	Lisa Pelikan Jack Nance	1985	PG-13
24	22	12		DUNE ▲ ◆	Universal City Studios MCA Dist. Corp. 80161	Kyle MacLachlan Sting	1984	PG-13
25	28	2		MASS APPEAL ●	Universal City Studios MCA Dist. Corp. 80168	Jack Lemmon	1984	PG
26	30	4		NIGHT OF THE COMET	CBS-Fox Video 6743	Robert Beltran Catherine Mary Stewart	1984	PG-13
27	26	16		BODY DOUBLE ◆	RCA/Columbia Pictures Home Video 6-20411	Craig Wasson Melanie Griffith	1984	R
28	36	24		REVENGE OF THE NERDS ▲	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R
29	27	4		WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR
30	25	3		THE CARE BEARS MOVIE	Samuel Goldwyn Company Vestron 5082	Animated	1985	G
31	31	8		1984	Virgin Cinema Films Ltd. USA Home Video 217547	John Hurt Richard Burton	1984	R
32	35	16		THIEF OF HEARTS	Paramount Pictures Paramount Home Video 1660	Steven Bauer Barbara Williams	1984	NR
33	29	23		GONE WITH THE WIND ▲ ◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G
34	39	19		COUNTRY ◆	Touchstone Home Video 241	Jessica Lange Sam Shepard	1984	PG
35	33	14		TEACHERS	CBS-Fox Video 4728	Nick Nolte Jo Beth Williams	1984	R
36	37	10		CHOOSE ME ●	Media Home Entertainment M-787	Lesley Ann Warren Keith Carradine	1984	R
37	40	16		THE POPE OF GREENWICH VILLAGE ▲ ◆	MGM/UA Home Video 800490	Eric Roberts Mickey Rourke	1984	R
38	34	6		AVENGING ANGEL ▲	New World Pictures New World Video 8506	Betsy Russell Rory Calhoun	1985	R
39	38	7		LAST HOUSE ON THE LEFT	Vestron 5077	David Hess Lucy Grantham	1972	R
40	NEW ▶			SAVAGE STREETS	Ginso Investment Corp. Vestron 5058	Linda Blair	1983	R

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



Sound Video Plans Labels

CHICAGO Sound Video Unlimited here is set to launch a pair of in-house video labels this fall.

The video/record one-stop, based in northwest suburban Niles, will bow the Showcase Video and Hollywood Confidential labels in September, according to national advertising coordinator Eddie Eagle.

Eagle describes Showcase as "a general line, with product like early Sherlock Holmes movies starring Reginald Owen and Arthur Wontner, and 'High School Yearbook Of The Fifties,' which is conceptual videos set to oldies."

The Hollywood Confidential line, Eagle says, will feature "more exploitative" titles, in particular such now-camp documentaries as "Marijuana: Assassin Of Youth" and "Confessions Of A Vice Baron."

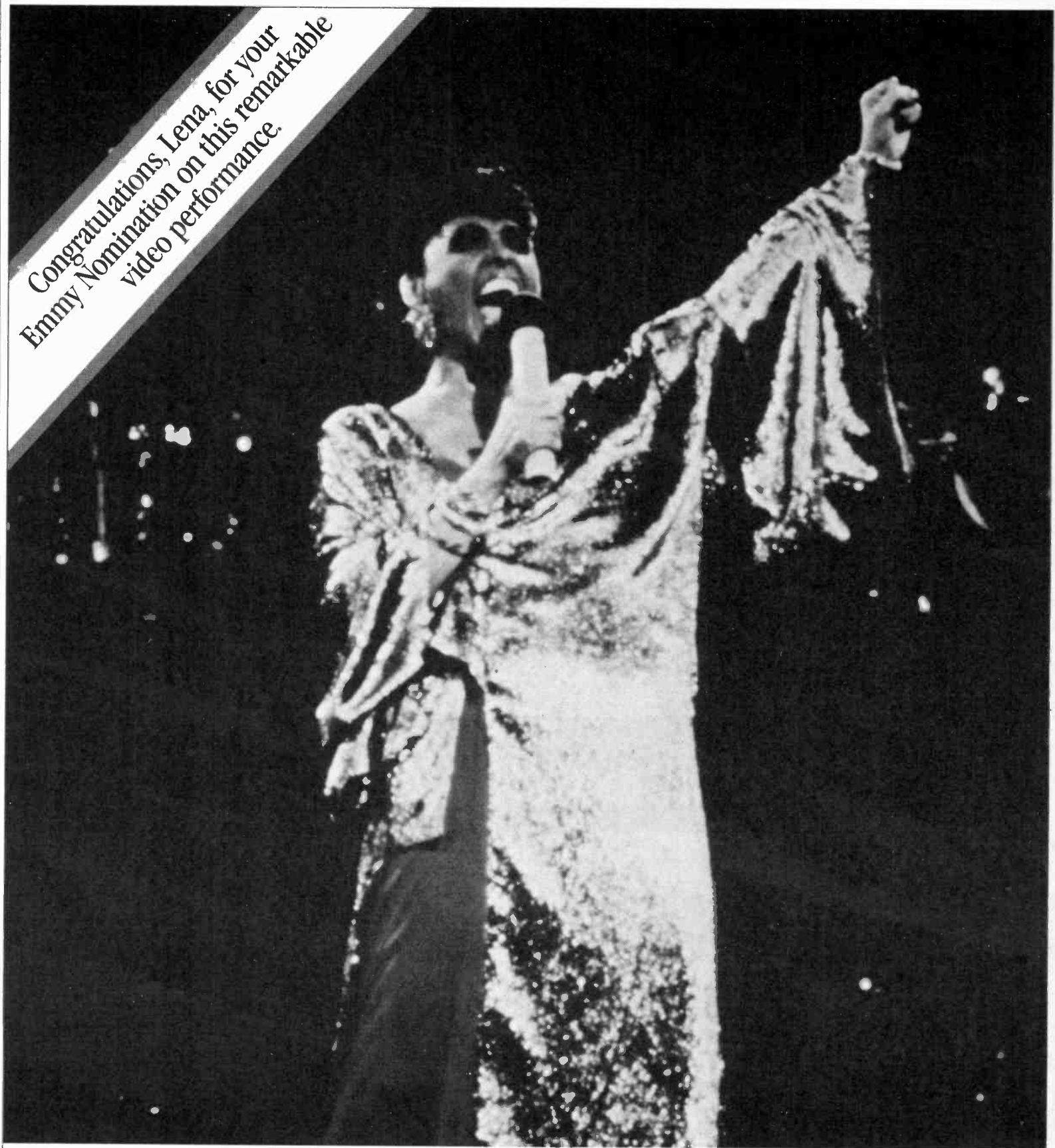
While suggested list prices have not yet been determined for the labels, Eagle confirms that they will be in "the lower price scheme." In addition, he says, Sound Video customers will receive "some kind of discount" on pre-orders.

"Not many distributors come out with their own video labels," notes Eagle. "But because we're diverse, we feel we can offer something extra."

Sound Video had first brought out an in-house line of product in 1983, when video chief Jeff Tuchman founded the JLT video label, which included primarily horror and adult titles. Tuchman also produced Jayne Kennedy's exercise tape "Love Your Body," which was later sold to RCA/Columbia Pictures.

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RKO HOMEVIDEO



Ain't That a Video Compilation. Some members of the production team for John Cougar Mellencamp's video compilation "Ain't That America" take time out for a photo. Standing from left are World Wide Biggies president Alan Hecht, and Alan Goodman and Fred Seibert of Fred/Alan Inc.

SOUND VIDEO DEALER PROMOTIONS

(Continued from page 28)

Sound Video works with the manufacturers to determine which titles need the extra push, according to Eagle. In the case of "2010," he says, "We knew it was a natural [seller], but we wanted to make sure the dealers knew it was going to be a big title."

Eagle points out that Sound Video's promotion philosophy extends to records as well. Over the last year, parties for Corey Hart and Survivor, held at branch headquar-

ters here, have helped push those artists' releases. For the release of Prince's "Around The World In A Day," album buyer Steve Harkins and video executive Jeff Tuchman staged an appearance by a local Prince impersonator to help accent an in-house video depicting a typical business day at Sound Video. Tuchman directed the video, which was sent to record companies and was met with "great response," according to Eagle.

SALES PICK UP FOR MUSIC TITLES

(Continued from page 24)

with an album, and has scheduled a cassette by the currently hot Katrina & the Waves for the fall. "We certainly are working much more closely with licensors than in the past," he says.

"There is still a great deal of work that needs to be done by all of us," says Blattner of the music video market. Like virtually all video music executives surveyed, he maintains that at this point in its growth, competition can only have healthy results for the business.

The following is a list of music product due for release by home video companies later this summer and early in the fall:

- RCA/Columbia Pictures Home Video: "British Rock—The First Wave," \$29.95, running time 60 minutes; "Frankie Goes To Hollywood—From A Wasteland To An Artificial Paradise," \$19.95, 28 minutes; "Malcolm McLaren—Duck Rock," \$29.95, 49 minutes; "The Thompson Twins—Into The Gap Live," \$29.95, 80 minutes.
- CBS/Fox Home Video: "The Compleat Al," \$29.95, 101 minutes.
- Paramount Home Video/Windham Hill: "Water's Path," \$29.95 on videocassette, \$24.95 on laserdisk, 60 minutes; "Western Light," \$29.95 on videocassette, \$24.95 on laserdisk, 55 minutes; "Autumn Portrait," \$29.95 on videocassette, \$24.95 on laserdisk, 60 minutes; "Winter," \$29.95 on videocassette, \$24.95 on laserdisk, 53 minutes.

- Sony Video Software Operations: "The Beatles Live," \$16.95, 23 minutes; "Queen—Live In Rio," \$29.95, 60 minutes; "Otis Redding: Ready, Steady, Go! Special Edition," \$16.95, 25 minutes; "The Sounds Of Motown," \$29.95, 48 minutes; "Katrina & the Waves," \$19.95, 30 minutes.

- Vestron Video: "Loverboy," \$29.95, 60 minutes; "Metropolis," \$79.95.

- Passport Music Video (via Jem Records): "David Bowie: Ricochet," \$29.95, 59 minutes; "King Crimson: Frejles," \$29.95, 60 minutes; "Status Quo—End Of The Road 1984," \$29.95, 60 minutes; "Utopia Live At Royal Oak," \$29.95, 60 minutes; "Jerry Lee Lewis Live At The Arena," \$29.95, 60 minutes; "King Crimson: Three Of A Perfect Pair," \$29.95, 60 minutes; "Motorhead: Death Not Blind," \$29.95, 60 minutes.

- Warner Home Video "Huey Lewis & the News: The Heart Of Rock'n'Roll," \$29.98, 53 minutes; "AC/DC: Let There Be Rock," \$39.98, 98 minutes.

- Pioneer Video Artists (laserdisk only): "Al Jarreau In London," \$24.95, 55 minutes; "Mr. Drums: Buddy Rich & His Band Live At King Street," \$24.95; "Chaka Khan: This Is My Night," \$24.95, 52 minutes; "Neil Young: Solo Trans," \$24.95, 60 minutes; "John Cougar Mellencamp: Ain't That America," \$24.95, 57 minutes. TONY SEIDEMAN

Gold, Platinum Totals Take July Plunge

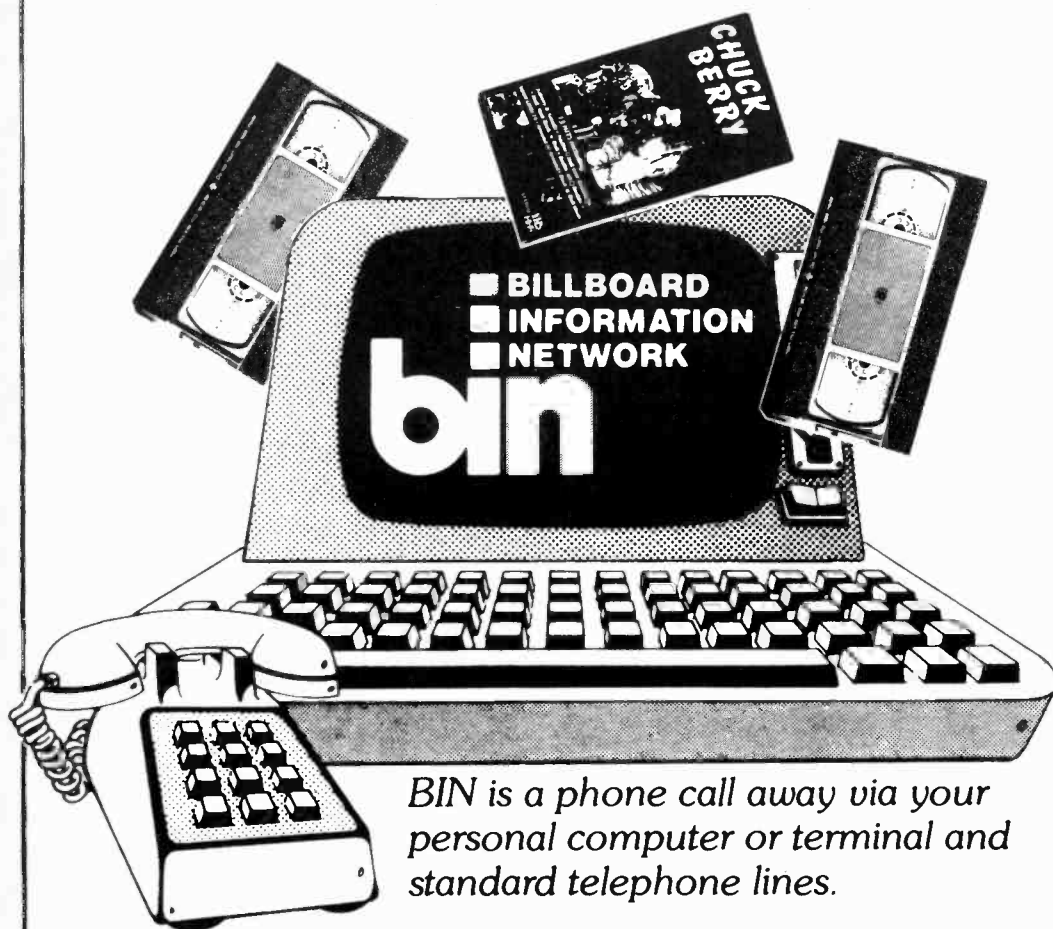
NEW YORK Recording Industry Assn. of America (RIAA) gold and platinum video certifications were down sharply this July compared to last. There were only four platinum and six gold certifications in the month, compared to 24 gold and eight platinum in July, 1984.

The weak July gold numbers leaves the year-to-date gold total for 1985 significantly behind 1984's numbers, at 78 compared to last year's 90. Platinum certifications, however, are up on a year-to-date basis. At this time last year the total was 28 awards; this year's total is 49.

No non-theatrical titles were certified in July. The four platinum-certified titles also took home gold awards. They were Warner Home Video's "Protocol," MGM/UA Home Video's "2010: The Year We Make Contact," MCA Home Video's "Into The Night" and Thorn EMI/Home Box Office's "The Mean Season."

The other gold titles were MGM/UA Home Video's "Electric Boogaloo (Breakin' 2)" and MCA Home Video's "Mass Appeal."

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Auto Excitement. Singer Ronnie Milsap gets ready to provide some thrills to his passengers and listening audience during the shoot of his latest clip, "Lost In The Fifties Tonight," for RCA. Catzel, Thomas & Associates produced the clip, while David Hogan directed. Milsap is the one in the dark glasses with his hands on the wheel.

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.

- ABC**
Be Near Me
How To Be A Zillionaire/Mercury
Gordon Lewis/Glo
Peter Care
- BEACH BOYS**
It's Getting Late
The Beach Boys/Caribou/CBS
Chris Mather/Pendulum Productions
Dom Orlando
- BAR-KAYS**
Your Place Or Mine
Banging The Wall/Mercury
Len Eppard/PolyGram Musicvideo U.S.
Marius Penczner/Ardent Teleproductions
- BON JOVI**
In And Out Of Love
7800° Farenheit/Mercury
Martin Kahan Productions/Bob Jason
Martin Kahan
- CANDY**
Whatever Happened To Fun
Whatever Happened To Fun/Mercury
Joanna Bonjiovani/Pendulum Productions
Dom Orlando
- CON FUNK SHUN**
I'm Leaving Baby
Electric Lady/Mercury
Joanna Bonjiovani
Marcello Epstein
- AL CORLEY**

- Cold Dresses**
Square Rooms/Mercury
David Hodge Productions
David Hodge
- SIMON F.**
I Want You Back
Gun/Chrysalis
Overview Productions Ltd
D.J. Webster
- KENDALLS**
If You Break My Heart
Two Heart Harmony/Mercury
Bayron Binkley
Bayron Binkley
- JOHN COUGAR MELLENCAMP**
Lonley Ol' Night
Scarecrow/Riva/PolyGram
Fay Cummins
Jonathan Kaplan
- ROMANTICS**
Test Of Time
Rhythm Romance/Nemperor
Jonathan Small
Jonathan Small/Jeff Schock
- SAGA**
What Do I Know
Behaviour/Portrait
Ross/Levine
Ken Ross/Richard Levine
- TNT**
Seven Seas
Knights Of The New Thunder/Mercury
Jason Barunstein/Wolfe Co
Francis DeLia
- "WEIRD AL" YANKOVIC**
One More Minute
Dare To Be Stupid/Rock n' Roll/Scotti Bros.
Robert K. Weiss/Hamilton Cloud
Robert K. Weiss/Jay Levey
- YORK**
It's On Me
New/Passion
Dr. York/Michael Beckman Productions/Tape House
Ed Barbini

Who Are Clip Stations' Competitors? Positioning Strategies Differ from Region to Region

This story prepared by Linda Moleski and Tony Seideman.

NEW YORK Competitive strategies for video music broadcasters have to be worked out on a region-by-region basis, with few industry-wide trends yet apparent, according to a number of programmers.

Some executives position their video music outlets against local radio stations, pointing to spot rates more comparable to radio than to tv. But others choose to go against area television stations, and some against their cable tv competitors.

Low Power Technology Inc. operates video music stations in Kansas and Alaska and plans to open more in the future. The company's Bill Crawford claims its stations are "selling against all the other outlets," in radio and television.

Crawford claims that LPT's stations are "a major competitor because of the format, and our ad rates are comparable to local radio. We're competition for regular broadcasters as well. Our rates are way below regular tv, and sometimes we get more viewers than networks, especially in the afternoon."

At TV-21 in Las Vegas, general manager Rick Scott says, "Some radio stations see us as a competitor, and rightfully so." He claims that "no one will turn off tv to hear radio." In fact, he argues, the opposite is true. "You can see and hear on television," he notes.

TV-21 shows eight minutes of commercials per hour on video music programs and 12 minutes per hour on its regular shows.

Reflecting the sales challenge video music stations often face, Bill Stathes, general manager of TV-55 Reno, points out that his station is up against three networks and another independent. But television stations are only part of the tough sales picture.

Radio is also a competitor for TV-55, Stathes says, because "we're playing live radio. There are three rock radio stations in the market. People are tuning into us because they can see and hear us." Stathes notes that "our spot rate is equal to radio."

At V-66 in Boston, general manager John Garabedian says his station is selling against other tv stations, choosing not to go up directly against radio. "We don't sell against it," he explains succinctly, "because it's another medium."

Some video music broadcasters argue that the unique nature of their programming can prove an excellent shield against competitive pressures. Darrell Sharpe, general manager of TV-61 Greensboro, N.C., says there are no direct competitors in the market except MTV and a black music station.

"Video music stations are totally different from radio and regular tv," Sharpe claims. "We're not considered a competitor because we're a different art form."

At the recently opened TV-5 in Houston, president and owner Connie Wodlinger takes a similar tack.

"We're not really selling against anyone," she says.

There is tremendous strength in being different, Wodlinger maintains: "We're definitely not selling against radio, and we're not going after tv dollars. We're an alternative to television."

Being different can be a burden

as well as a plus, according to some video music broadcasters. A salesperson at TV-69 Atlanta says that it's hard to convince retailers to buy into the young demos that are reached by his station, and that many of them prefer to stay with the advertising medium with which they are most comfortable.

...newslines...

VIDEO JUKEBOX FIRM Rowe International is introducing a new twist in its programming: the "featured artist." Each month a selection of three or four clips from a group or artist will be highlighted. Concentration will be on artists who have the highest Rowe Video Jukebox presence. First to get the spotlight is the act with the most clips on the company's tape, Daryl Hall & John Oates. A selection of four of the duo's videos will appear on all three of the tapes Rowe ships to its customers: regular, country and urban contemporary. Tunes involved are "Out Of Touch," "One On One," "Maneater" and "Family Man."

THE CALIFORNIA MUSIC CHANNEL has a busy schedule of promotions for August: Greg Kihn will be acting as a guest host for a day; retail chain Rainbow Records, Capitol and Sony will be teaming up in a promotion that gives a viewer a chance to win a customized George Thorogood clip as well as a Beta Hi-Fi VCR; Columbia Pictures' "Fright Night" will get some contest-oriented air time; and copies of Warner Bros. group A-Ha's video "Take On Me" will be given away to viewers who phone in on the Channel's 800 number. That number is (800) 245-5CMC.

ABOUT ONE-FIFTH of the MTV viewers who tuned in to the Live Aid concert pledged money to the cause, according to a survey the network did of its subscribers. An additional 16% planned to pledge immediately after the concert, with \$17.85 the average amount, the network says. According to MTV, an average of 3.2 viewers were sitting in front of each television set tuned to the concert, and they spent about five hours watching the event, four and a quarter of those on MTV itself. Viewer reaction to MTV's coverage of the event was extremely positive, the network says, with an overwhelming majority reporting favorable impressions.

NEW YORK-AREA television personality "Uncle Floyd," noted for his late-night antics, is now co-anchoring Newark-based music channel U-68's news broadcasts, which have taken on an appropriately demented tone.

DESPITE A SOMEWHAT lower than expected attendance, Rockamerica's third annual Video Music Seminar came to a suitably exciting conclusion, with flashing lights provided not by a disco, but by New York's finest. The men in blue came calling because of the site Rockamerica had set for its closing bash: an abandoned section of Manhattan's West Side Drive. Attendees were told to arrive for the party promptly at 10 p.m. in case of just such an intrusion, and, reportedly, a rollicking time was had until the "outlaw" event was terminated a little more than an hour later.

TONY SEIDEMAN

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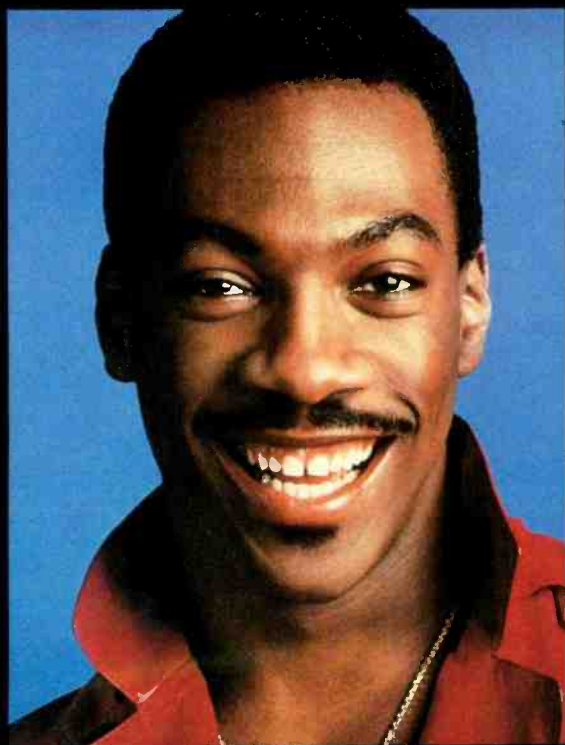
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The 2nd Annual MTV Video Music Awards.



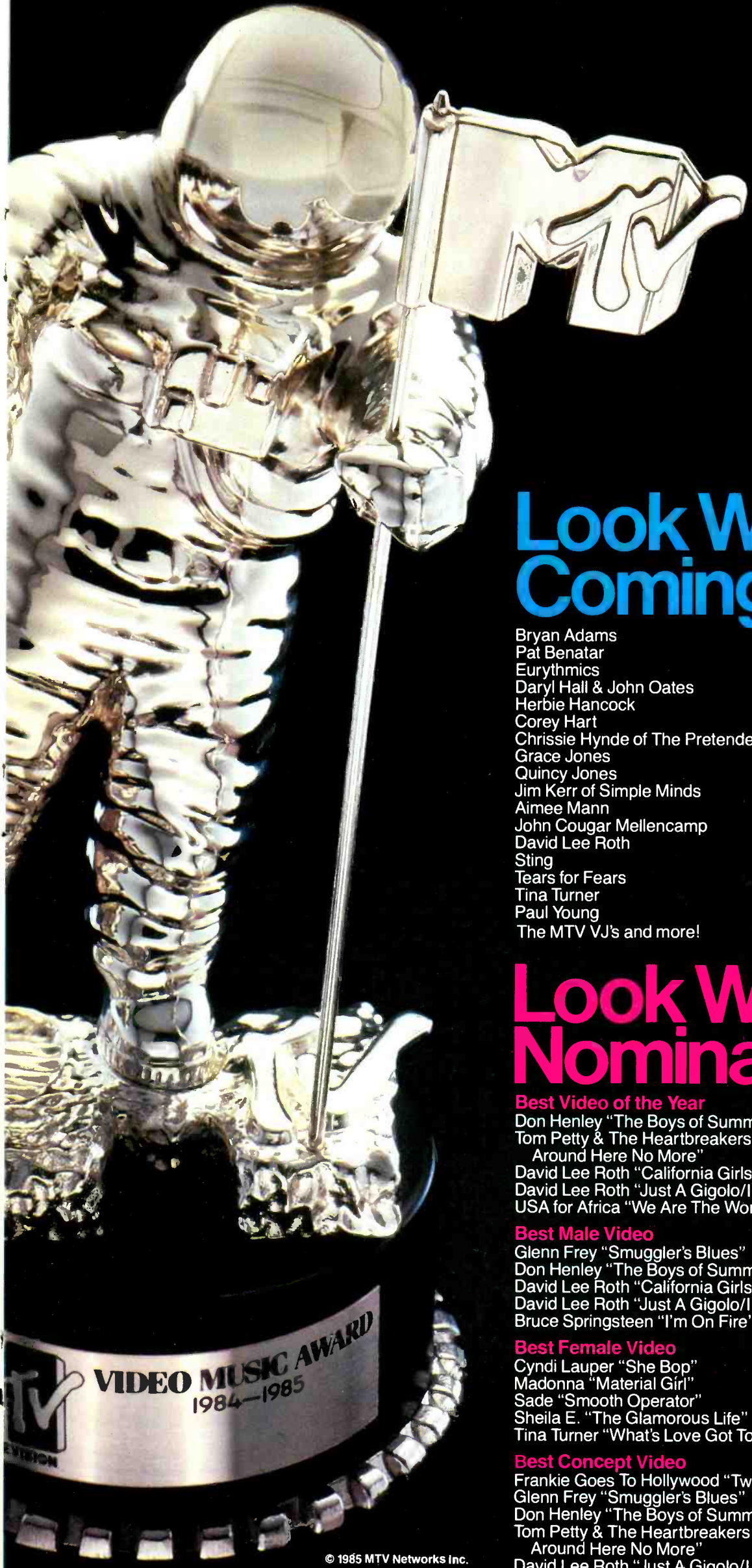
On Friday,
September 13, join host Eddie Murphy
on stage live at Radio City Music Hall
for the definitive video music awards show.

Presented in conjunction with
the Ohlmeyer Communications Companies
and Radio City Music Hall Television
and in association with the RIAA and NARM.

**Final ballots must be received
by September 3
to be eligible for tabulation.**

**Friday
September 13**

**9PM Eastern
8PM Central
7PM Mountain
6PM Pacific**



Look Who's Coming!

Bryan Adams
 Pat Benatar
 Eurythmics
 Daryl Hall & John Oates
 Herbie Hancock
 Corey Hart
 Chrissie Hynde of The Pretenders
 Grace Jones
 Quincy Jones
 Jim Kerr of Simple Minds
 Aimee Mann
 John Cougar Mellencamp
 David Lee Roth
 Sting
 Tears for Fears
 Tina Turner
 Paul Young
 The MTV VJ's and more!

Look Who's Nominated!

Best Video of the Year

Don Henley "The Boys of Summer"
 Tom Petty & The Heartbreakers "Don't Come Around Here No More"
 David Lee Roth "California Girls"
 David Lee Roth "Just A Gigolo/I Ain't Got Nobody"
 USA for Africa "We Are The World"

Best Male Video

Glenn Frey "Smuggler's Blues"
 Don Henley "The Boys of Summer"
 David Lee Roth "California Girls"
 David Lee Roth "Just A Gigolo/I Ain't Got Nobody"
 Bruce Springsteen "I'm On Fire"

Best Female Video

Cyndi Lauper "She Bop"
 Madonna "Material Girl"
 Sade "Smooth Operator"
 Sheila E. "The Glamorous Life"
 Tina Turner "What's Love Got To Do With It"

Best Concept Video

Frankie Goes To Hollywood "Two Tribes"
 Glenn Frey "Smuggler's Blues"
 Don Henley "The Boys of Summer"
 Tom Petty & The Heartbreakers "Don't Come Around Here No More"
 David Lee Roth "Just A Gigolo/I Ain't Got Nobody"

Best Group Video

The Cars "Drive"
 Eurythmics "Would I Lie To You?"
 Huey Lewis and The News "If This Is It"
 U2 "Pride (In The Name Of Love)"
 USA for Africa "We Are The World"

Best Stage Performance in a Video

David Bowie "Blue Jean" (Live Version)
 Eurythmics "Would I Lie To You?"
 Bruce Springsteen "Dancing In The Dark"
 Talking Heads "Once In A Lifetime" (Live)
 Tina Turner "Better Be Good To Me"

Best New Artist in a Video

Frankie Goes To Hollywood "Two Tribes"
 Julian Lennon "Too Late For Goodbyes"
 Sade "Smooth Operator"
 Sheila E. "The Glamorous Life"
 'til Tuesday "Voices Carry"

Best Overall Performance in a Video

Philip Bailey & Phil Collins "Easy Lover"
 Eurythmics "Would I Lie To You?"
 David Lee Roth "Just A Gigolo/I Ain't Got Nobody"
 Bruce Springsteen "Dancing In The Dark"
 USA for Africa "We Are The World"

Best Special Effects in a Video

Bryan Adams "Run To You"
 Lindsey Buckingham "Go Insane"
 Lindsey Buckingham "Slow Dancing"
 Culture Club "It's A Miracle"
 Tom Petty & The Heartbreakers "Don't Come Around Here No More"

Best Art Direction in a Video

Bryan Adams "Run To You"
 Peter Brown "Zie Zie Won't Dance"
 Culture Club "It's A Miracle"
 Don Henley "The Boys of Summer"
 Madonna "Like A Virgin"
 Simple Minds "Don't You (Forget About Me)"

Best Editing in a Video

Bryan Adams "Run To You"
 Art of Noise "Close (To The Edit)"
 Lindsey Buckingham "Go Insane"
 Lindsey Buckingham "Slow Dancing"
 Eurythmics "Would I Lie To You?"

Best Cinematography in a Video

Bryan Adams "Heaven" (Version 2)
 Bryan Adams "Run To You"
 Lindsey Buckingham "Go Insane"
 Don Henley "The Boys of Summer"
 Madonna "Like A Virgin"

Best Choreography in a Video

Eurythmics "Would I Lie To You?"
 Elton John "Sad Songs (Say So Much)"
 Madonna "Like A Virgin"
 Madonna "Material Girl"
 Prince "When Doves Cry"
 Sheila E. "The Glamorous Life"
 Tina Turner "Private Dancer"

Best Direction in a Video

Bryan Adams "Run To You"
 Duran Duran "The Wild Boys"
 Don Henley "The Boys of Summer"
 Chris Isaak "Dancin'"
 Tom Petty & The Heartbreakers "Don't Come Around Here No More"
 Simple Minds "Don't You (Forget About Me)"
 Toto "Stranger In Town"

Most Experimental Video

Art of Noise "Close (To The Edit)"
 Lindsey Buckingham "Go Insane"
 Lindsey Buckingham "Slow Dancing"
 Chris Isaak "Dancin'"
 Lone Justice "Ways To Be Wicked"

Viewer's Choice/Best Video of the Year

Don Henley "The Boys of Summer"
 Tom Petty & The Heartbreakers "Don't Come Around Here No More"
 David Lee Roth "California Girls"
 David Lee Roth "Just A Gigolo/I Ain't Got Nobody"
 USA for Africa "We Are The World"

Video Vanguard

Nominations for Second Annual Awards

MTV Salutes Behind-the-Scenes Talent

NEW YORK MTV has released the nominations for its second annual Video Music Awards. Scoring high in the professional categories are Steve Barron and Daniel Kleinman, each of whom took home three nominations, and Mary Lambert, who got two and shared one.

This year the directors, cinematographers, choreographers and others named in the professional category of the MTV awards will get awards for themselves. Last year all MTV awards went to the performers only, causing some dissatisfaction in the industry.

Barron's strongest showing was in the "best direction in a video" category, where he received nominations for Bryan Adams' "Run To You," John Jolly for Peter Brown's "Zie Zie Won't Dance," Bruce Hill for Culture Club's "It's A Miracle," Bryan Jones for Don Henley's "The Boys Of Summer," John Ebdon for Madonna's "Like A Virgin" and Mark Rimmell for Simple Minds' "Don't You (Forget About Me)."

Nomines for "most experimental

video" were Zbigniew Rybczynski for Art Of Noise's "Close To The Edit," Daniel Kleinman for Lindsey Buckingham's "Go Insane" and "Slow Dancing," Mary Lambert and Chris Isaak for Isaak's "Dancin'," and Mary Lambert alone for Lone Justice's "Ways To Be Wicked."

Gaining nominations for "best art direction in a video" were Steve Barron for Bryan Adams' "Run To You," John Jolly for Peter Brown's "Zie Zie Won't Dance," Bruce Hill for Culture Club's "It's A Miracle," Bryan Jones for Don Henley's "The Boys Of Summer," John Ebdon for Madonna's "Like A Virgin" and Mark Rimmell for Simple Minds' "Don't You (Forget About Me)."

David Yardley put in the strongest performance in the "best editing in a video" category, garnering nominations for Lindsey Buckingham's "Go Insane" and "Slow Dancing," while Glenn Morgan was nominated for Eurythmics' "Would I Lie To You?"

Nominees for "best cinematography in a video" were Peter MacDonald for Bryan Adams' "Heaven (Version #2)," Frank Gell for Adams' "Run To You," Oliver Stapleton for Lindsey Buckingham's "Go Insane," Pascal Lebegue for Don Henley's "The Boys Of Summer" and Peter Sinclair for Madonna's "Like A Virgin."

In the "best choreography in a video" category, Eddie Baytos was nominated for Eurythmics' "Would I Lie To You," David Atkins for Elton John's "Sad Songs (Say So Much)," Madonna for her "Like A Virgin," Kenny Ortega for Madonna's "Material Girl," Prince for his "When Doves Cry," Lesli Glatter for Shelia E.'s "The Glamorous Life" and Arlene Phillips for Tina Turner's "Private Dancer."

In the general categories, David Lee Roth was strongest among the "best video" nominees with "California Girls" and "Just A Gigolo/I Ain't Got Nobody." Don Henley was nominated for "The Boys Of Summer," Tom Petty & the Heartbreakers for "Don't Come Around Here No More" and USA For Africa for "We Are The World."

Roth was also strong in the "best male video" category, with "Just A Gigolo/I Ain't Got Nobody" and "California Girls" again winning notice. Other nominees in this area were Glenn Frey for "Smuggler's Blues," Don Henley for "The Boys

Of Summer" and Bruce Springsteen for "I'm On Fire."

No one performer stood out in the "best female video" category, with Cyndi Lauper's "She Bop," Madonna's "Material Girl," Sade's "Smooth Operator," Sheila E.'s "The Glamorous Life" and Tina Turner's "What's Love Got To Do With It" all vying for the award.

In the "best concept video" category, Frankie Goes To Hollywood's "Two Tribes," Glenn Frey's "Smuggler's Blues," Don Henley's "The Boys Of Summer," Tom Petty & the Heartbreakers' "Don't Come Around Here No More" and David Lee Roth's "Just A Gigolo/I Ain't Got Nobody" are doing battle.

In combat for "best group video" are the Cars' "Drive," Eurythmics' "Would I Lie To You?," Huey Lewis & the News' "If This Is It," U2's "Pride/In The Name Of Love" and USA For Africa's "We Are The World."

Up for "best stage performance in a video" are David Bowie for the live version of "Blue Jean," Eurythmics for "Would I Lie To You?," Bruce Springsteen for "Dancing In The Dark," Talking Heads for the live version of "Once In A Lifetime" and Tina Turner for "Better Be Good To Me."

Nominees for "best new artist" are Frankie Goes To Hollywood for "Two Tribes," Julian Lennon for "Too Late For Goodbyes," Sade for "Smooth Operator," Sheila E. for "The Glamorous Life" and 'til Tuesday for "Voices Carry."

Competing for the "best overall performance in a video" award are Philip Bailey and Phil Collins for "Easy Lover," Eurythmics for "Would I Lie To You?," David Lee Roth for "Just A Gigolo/I Ain't Got Nobody," Bruce Springsteen for "Dancing In The Dark" and USA For Africa for "We Are The World."

Sony Institute Hosting Workshop On Production

LOS ANGELES Alan Bloom and Robert Vianello, professors at California State Univ., Los Angeles, are offering a music video production workshop here Tuesday through Thursday (20-22) at the Sony Video Institute on the campus of the American Film Institute.

The course is open to anyone with an interest in learning the theoretical, production and marketing potential of the music video medium.

Guest speakers will include Mark Rezyka, director of Quiet Riot's "Cum On Feel The Noize," and Bob Jenkins, who edited Stevie Wonder's "Love Light In Flight." Also included are Keith Williams, whose credits include "Rambo" and "Ghostbusters"; Jerry Kramer, Eddie Barker, and Larry Ziering, creator of "Video 22."

Scooter Pietch has written a song for the class called "Watching A Video," which will serve as a production project.

VIDEOS ADDED THIS WEEK	VIDEOS ON PLAYLIST
BEACH BOYS IT'S GETTING LATE Caribou/CBS	NEW
MATT BIANCO WHOSE SIDE ARE YOU ON Atlantic	LIGHT
BLUE NILE STAY A&M	LIGHT
DAVID BOWIE/MICK JAGGER DANCING IN THE STREETS EMI America	HEAVY
MAX CARL THE CIRCLE MCA	LIGHT
CHEECH & CHONG BORN IN EAST L.A. MCA	LIGHT
HOOTERS AND WE DANCED Columbia	BREAKOUT
HOWARD JONES LIFE IN ONE DAY Elektra	BREAKOUT
LISA LISA & CULT JAM I WONDER IF I TAKE YOU HOME Columbia	LIGHT
NEW REGIME SEDUCTION RCA	LIGHT
BILLY OCEAN MYSTERY LADY Jive/Arista	LIGHT
OUTFIELD SAY IT ISN'T SO Columbia	LIGHT
SUPERTRAMP BETTER DAYS A&M	LIGHT
URGENT RUNNING BACK Manhattan	LIGHT
VITAMIN Z EVERY TIME THAT I SEE YOU Geffen	LIGHT
PAUL YOUNG PLAYHOUSE Columbia	POWER
POWER ROTATION <small>Sneak Preview/Recurrent</small>	
EURYTHMICS THERE MUST BE AN ANGEL RCA	4
JOHN FOGERTY VANZ KANT DANZ Warner Bros.	3
JULIAN LENNON JESSE Atlantic	2
MADONNA DRESS YOU UP Sire	4
JOHN COUGAR MELLENCAMP LONELY OL' NIGHT Riva/Mercury	3
ROBERT PLANT PINK & BLACK Es Paranza/Atlantic	5
UB40/CHRISSE HYNDE I GOT YOU BABE A&M	2
WHAM! FREEDOM Columbia	4
HEAVY ROTATION	
*BRYAN ADAMS SUMMER OF '69 A&M	11
*JEFF BECK & ROD STEWART PEOPLE GET READY Epic	12
*PAT BENATAR INVINCIBLE Chrysalis	10
*PHIL COLLINS DON'T LOSE THAT NUMBER Atlantic	6
*DIRE STRAITS MONEY FOR NOTHING Warner Bros.	7
HEART WHAT ABOUT LOVE Capitol	12
HUEY LEWIS & THE NEWS POWER OF LOVE Chrysalis	4
JOHN PARR ST. ELMO'S FIRE (MAN IN MOTION) Atlantic	10
*TEARS FOR FEARS SHOUT Mercury	12
*TINA TURNER WE DON'T NEED ANOTHER HERO Capitol	1
ACTIVE ROTATION	
DEAD OR ALIVE YOU SPIN ME AROUND Epic	17
ARETHA FRANKLIN FREEWAY OF LOVE Arista	9
*GODLEY & CREME CRY Polydor	10
*BILLY JOEL YOU'RE ONLY HUMAN (SECOND WIND) Columbia	5
*MOTLEY CRUE SMOKIN' IN THE BOYS' ROOM Elektra	5
*RATT LAY IT DOWN Atlantic	9
REO SPEEDWAGON LIVE EVERY MOMENT Epic	10
*SCORPIONS BIG CITY NIGHTS Mercury	8
*TALKING HEADS ROAD TO NOWHERE Sire/Warner Bros.	8
MEDIUM ROTATION	
A-HA TAKE ON ME Warner Bros.	13
BON JOVI IN AND OUT OF LOVE Mercury	6
JOHN CAFFERTY & THE BEAVER BROWN BAND C.I.T.Y. Scotti Bros./CBS	7
CHEAP TRICK TONIGHT IT'S YOU Epic	4
COCK ROBIN WHEN YOUR HEART IS WEAK Columbia	14
BILLY CRYSTAL YOU LOOK MARVELOUS A&M	2
KING LOVE AND PRIDE Epic	17
MOTELS SHAME Capitol	4
R.E.M. CAN'T GET THERE FROM HERE IRS	6
*WILLIE & THE POOR BOYS THESE ARMS OF MINE Jem/Passport	3
Y&T SUMMERTIME GIRLS A&M	6
BREAKOUT ROTATION	
AC/DC DANGER Atlantic	5
RAY DAVIES RETURN TO WATERLOO Arista	1
SHEILA E. SISTER FATE Paisley Park/Warner Bros.	3
J. GEILS BAND FRIGHT NIGHT Epic	4
KATRINA & THE WAVES DO YOU WANT CRYING Capitol	4
LONE JUSTICE SWEET SWEET BABY Geffen	5
NICK MASON/RICK FENN LIE FOR A LIE Columbia	3
MARILLION KAYLEIGH Capitol	6
MICHAEL McDONALD NO LOOKING BACK Warner Bros.	4
MR. MISTER BROKEN WINGS RCA	5
*TIL TUESDAY LOOKING OVER MY SHOULDER Epic	4
LIGHT ROTATION	
ADVENTURES SEND MY HEART Chrysalis	4
CANDY WHATEVER HAPPENED TO FUN Mercury	2
KIM CARNES ABBADABRADANGO EMI America	3
CHINA CRISIS KING (IN A CATHOLIC STYLE) Warner Bros.	3
GOON SQUAD EIGHT ARMS TO HOLD YOU Epic	2
IDLE EYES TOKYO ROSE Atlantic	3
LIMAH! ONLY FOR LOVE EMI America	4
MARTY McFLY & THE STARLIGHTERS JOHNNY B. GOODE MCA	2
MIDNIGHT OIL BEST OF BOTH WORLDS Columbia	3
OINGO BOINGO WEIRD SCIENCE MCA	5
O.M.D. SO IN LOVE A&M	7
BELOUIS SOME SOME PEOPLE Capitol	2
STYLE COUNCIL BOY WHO CRIED WOLF Geffen	3
NEW ROTATION	
Q-16 TORN UP Black Jack	3
TIME BANDITS I'M ONLY SHOOTING LOVE Columbia	6
ROY WOOD UNDER FIRE Legacy	3
WORLD SITISENZ LOCK IT UP Manhattan	5

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

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Beach Boys 'It's Getting Late'
Wierd Al Yancovik 'Like A Surgeon'
Lisa Lisa Cult Jam 'I Wonder If I Take You Home'
Tina Turner 'We Don't Need Another Hero'
Bruce Springsteen 'Glory Days'
Feargal Sharkey 'Loving You' • Prince 'Raspberry Beret' • Madonna 'Into The Groove' • Phil Collins 'Take Me Home' • Chaka Khan 'Through The Night' • OMD 'Secrets' • Loose Ends 'Golden Years' • Five Star 'Let Me Be The One' • Cool Notes • 'In Your Car' • Belouis Some 'Some People' • Thomas Dolby 'May The Cube Be With You' • The Cure 'In Between Days' • Billy Joel 'You're Only Human' • Eurythmics 'There Must Be An Angel'

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TOP INSPIRATIONAL ALBUMS

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		TITLE
			ARTIST	DISTRIBUTING LABEL	
1	2	9	AMY GRANT	MYRRH 701680605/A&M	1 week at No. One UNGUARDED
2	1	29	PETRA	STAR SONG 7102057881/WORD	BEAT THE SYSTEM
3	4	113	SANDI PATTI	IMPACT R3818/BENSON	MORE THAN WONDERFUL
4	3	49	SANDI PATTI	BENSON RO 3884	SONGS FROM THE HEART
5	7	13	RUSS TAFF	MYRRH 7-01-679206-4/WORD	MEDALS
6	5	77	AMY GRANT	MYRRH 7016757064/WORD (CD)	STRAIGHT AHEAD
7	8	162	AMY GRANT	MYRRH MSB 6697/WORD (CD)	AGE TO AGE
8	9	33	CARMAN	MYRRH 7016807061/WORD	COMING ON STRONG
9	6	25	THE IMPERIALS	MYRRH 7-01-682006-8/WORD	LET THE WIND BLOW
10	14	121	MICHAEL W. SMITH	REUNION 7010002126/WORD	MICHAEL W. SMITH PROJECT
11	11	17	DAVID MEECE	MYRRH 7016812065/WORD	SEVEN
12	10	13	STEVE TAYLOR	SPARROW SPR-1105	ON THE FRITZ
13	15	21	DEBBY BOONE	LAMB & LION LLR3008/SPARROW	CHOOSE LIFE
14	16	73	MICHAEL W. SMITH	REUNION 7010004129/WORD	MICHAEL W. SMITH 2
15	26	25	PHILIP BAILEY	MYRRH 7-01-679606X/WORD	THE WONDERS OF HIS LOVE
16	12	21	LARNELLE HARRIS	IMPACT RO 3732/BENSON	I'VE JUST SEEN JESUS
17	24	17	WHITEHEART	HOME SWEET HOME 7010001391/WORD	HOTLINE
18	NEW		FARRELL & FARRELL	STARSONG 7-102-06086-6/WORD	JUMP TO CONCLUSIONS
19	17	5	STEVE GREEN	SPARROW SPR 1104	HE HOLDS THE KEYS
20	21	9	MYLON LEFEVRE & BROKEN HEART	MYRRH 7-01-6790-06-1/WORD	SHEEP IN WOLVES CLOTHING
21	13	41	STRYPER	ENIGMA EC1064	THE YELLOW AND BLACK ATTACK
22	22	5	JIMMY SWAGGART	JIM LP 144	SWEET ANOINTING
23	23	5	PHIL DRISCOLL	SPARROW SPR 1102	POWER OF PRAISE
24	18	13	A.D.	KERYGMA KRR5401/SPARROW	ART OF THE STATE
25	20	77	CARMAN	PRIORITY 38713	SUNDAY'S ON THE WAY
26	29	9	BRYAN DUNCAN	LIGHT LS5871/LEXICON	HAVE YOURSELF COMMITTED
27	28	73	LEON PATILLO	MYRRH 7016771067/WORD	THE SKY'S THE LIMIT
28	35	13	STEVE CAMP	SPARROW SPR-1103	SHAKE ME TO WAKE ME
29	34	69	CRISTY LANE	ARRIVAL 9644/DOMINION	ONE DAY AT A TIME
30	NEW		RANDY STONEHILL	MYRRH 7-01-681106-9/WORD	LOVE BEYOND REASON
31	19	41	DEGARMO AND KEY	POWER DISC PWR 01073/BENSON	COMMUNICATION
32	31	17	THE MARANATHA KIDS	MARANATHA 7100068827/WORD	KIDS PRAISE
33	32	65	TWILA PARIS	MILK AND HONEY MN 1048/ZONDERVAN	WARRIOR IS A CHILD
34	33	84	PETRA	STAR SONG 7102050860 WORD	NOT OF THIS WORLD
35	27	17	ALLIES	LIGHT LS 5864/LEXICON	ALLIES
36	25	13	SILVERWIND	SPARROW SPR-1096	BY HIS SPIRIT
37	38	37	MICHELE PILLAR	SPARROW SPR-1095	LOOK WHO LOVES YOU NOW
38	30	21	MICHAEL CARD	SPARROW SPR-1097	KNOWN BY THE SCARS
39	39	44	KEITH GREEN	PRETTY GOOD RECORDS PGR 004	JESUS COMMANDS US TO GO
40	40	37	THE MARANATHA SINGERS	MARANATHA 7-100-12382-8/WORD	PRAISE 7

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

GOSPEL LECTERN

by Bob Darden



(This is the first of a two-part interview with Mylon LeFevre.)

THE ROCK PRESS is full of pictures of Mylon LeFevre performing with the Who, Eric Clapton, George Harrison, Lynyrd Skynyrd and others, hanging around backstage and generally playing "star." This is the same Mylon Le-

Wolves Clothing," and he's a couple of months away from a new album for CBS.

In the past, LeFevre was best known as an unreconstructed rocker from the Southern boogie band school of the Allman Brothers or the Outlaws. But with "Sheep In Wolves Clothing," he's added the unmistakable sound of the new,

Myron LeFevre in 1985: survivor with a synthesizer

Fevre who once made an album with Alvin Lee of Ten Years After fame and at age 17 wrote one of Elvis Presley's biggest hits, "Without Him."

In a rock career that began in the '60s, LeFevre has been in the penthouses and in the gutters. He's been on national television, he's nearly died from drug abuse, he's sold a million records, he's spent two years as a janitor for an Atlanta church.

Today, Mylon LeFevre is a survivor. He's also one of a tiny handful of artists who can move easily between mainstream and contemporary Christian music. He's just released one of the best contemporary Christian albums of the year for Word's Myrrh label, "Sheep In

synthesizer-based technology.

"The Lord's really been good to us and has been lifting us up wherever we perform," LeFevre says. "I know this sounds real religious, but He's given us a lot of success. Our job now is really to work at being humble—instead of acting humble.

"'Wolves' is my first real step into the music of 1985. That happens when you are somewhat older than what is still an essentially teenage market. I've finally made my peace with the new technology. I've finally gotten used to the idea of sitting down at a typewriter and playing the drum part.

"But it is the desire of my heart to communicate to the masses, and that means learning how to drive a

computer. I'm used to B-17s; now I've gotta learn to fly a supersonic jet. It's exciting to feel like I'm finally mastering this state-of-the-art equipment. I'm not tentative about it anymore.

"Plus, a lot of people were involved in this album. We went to seven different studios trying to get just the right sound, and we used Joe Hardy as an engineer—he's worked with people like ZZ Top in the past.

"There's not a whole lot of difference between the Myrrh and CBS albums," LeFevre says, "except that DeGarmo & Key worked on the CBS album and not on the Myrrh album. I know a lot of people are going to say I 'sold out' by doing a 'mainstream' album for CBS. The truth is, we did all of the songs at the same time.

"Depending on what side of the lyric fence they fell on, that's how we decided which album to put them on. I tried to write an MTV-styled song, but just wouldn't. Then one day, a friend came up with a song. He's just been born again and said he'd written it and didn't know what to do with it.

"The song was 'Trains Up In The Sky.' It just freaked me out. We came at the end of July to Key West just to cut a video for MTV on the tune."

JAZZ BLUE NOTES

by Sam Sutherland & Peter Keepnews



BIRTHDAY COUNTDOWN: This Wednesday (21) is the 81st anniversary of the birth of Count Basie, and there are at least two noteworthy musical events planned to mark the occasion.

In New York, Illinois Jacquet and his 16-piece big band are paying tribute to the late jazz legend with a free outdoor concert, part of Lincoln Center's Out-Of-Doors Festival. And in Kansas City, which of course is where Basie first made his mark as a band-leader, a gala concert at the Music Hall will celebrate the "homecoming" of the band that still bears his name.

The band, now under the direction of Thad Jones, has elected to spend at least two months a year based in K.C., rehearsing, performing and giving master classes. Wednesday's concert is a way of making that move official.

The concert will also serve as the first induction ceremony for the Kansas City-based International Jazz Hall of Fame (not to be confused with any of the numerous other Jazz Halls of Fame located in, or planned for, other cities). Basie, not surprisingly, is being posthumously inducted; also entering the Kansas City Hall are Ella Fitzgerald, Dizzy Gillespie and Woody Herman, all of whom are scheduled to perform.

FESTIVAL UPDATE: All five days of the Chicago Jazz Festival, Aug. 28-Sept. 1, will be broadcast live via Minnesota-based American Public Radio. The satellite broadcasts will be produced by Chicago public radio outlet WBEZ, which is also producing the festival itself. Among the noteworthy events on the schedule are a quartet set by Chicago's own Muhal

Richard Abrams, all-star tributes to Charlie Parker, Count Basie and Zoot Sims, and a reunion of Jon Hendricks and Annie Ross... Pittsburgh native Art Blakey will be the honoree when the second annual Pittsburgh Jazz Festival swings into action next month. The veteran drummer and his Jazz Messengers will perform on Sept. 8, the final day of the week-long festival sponsored by KDKA-TV, Mellon Bank

The Count Basie band comes home to Kansas City

and Citiparks and produced by the George Wein organization. Sharing the bill with Blakey will be saxophonist Nathan Davis, who has long been associated with the Steel City jazz scene. The rest of the festival lineup consists of such familiar names as Oscar Peterson, Bob James and Spyro Gyra, as well as such relative newcomers as young guitarist Kevin Eubanks... The Modern Jazz Quartet, Toshiko Akiyoshi's big band and Herbie Mann headline the Kansas City High Life Jazz Festival, Aug. 31 and Sept. 1 on the South Lawn of the Nelson-Atkins Museum of Art there. There will be 10 hours of music each day, free of charge, with a number of local acts also on the bill... The big band from Berkeley High School and a combo from Aptos High School captured the top honors at the recent California High School Jazz Competition, sponsored by the Monterey Jazz Festival.



NEW WORLD VIDEO

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**MOMENTUM BUILDS FOLLOWING
STUNNING MEGA-PLATINUM DEBUT**

**New World Now: A Marketing
Adventure As Action-Packed As Their
Videos—And Surefire Promotions**

A major summer manufacturer presentation was about to end at the headquarters of a major home video distributor. Out walked the New World Video marketing staff clad in Santa Claus suits, leading in a 50-piece drum and bugle corps. They threw candy canes at attendees; presented each branch with triple-platinum plaques; said "thank you" and walked off. Zany but shrewd.

"How many video presentations can a distributor's sales force sit through?" exclaims Paul Culberg, executive vice president and general manager of this upstart and aggressive new force in the home video industry.

"Look at it from their point of view," he continues. "They've just seen 23 presentations from other program suppliers. We felt we had to do something a little different. We had to come on last."

Culberg, a savvy marketing veteran of both the record and home video industries who maintains with an impish grin that his approach is not a carry over from the go-go days of the music business, does concede that New World Video is, indeed, very promotion minded. "That is at the core of our philosophy," he acknowledges. "We do believe firmly in promotion. But, even more basic than that, we believe it's a business that we should have fun at and we need to transmit that. There's something infectious about people laughing. There's something infectious about people who enjoy what they are doing. And it passes on. And we make a point to do things where we have fun."

In contrast: "The studios are ultra-serious minded.

"We believe with our product line that our primary customer is the retailer, particularly in what is predominantly a rental marketplace. The first customer must be the retailer. If it doesn't get in the store, it won't rent."

PAUL CULBERG
Executive Vice President/
General Manager

We know, looking at our own product line, that not every movie is a great movie. Very few movies are. Therefore we feel that if we have the ability to add a realistic approach to the product, to highlight the saleable points and generate a concept of 'this is showbiz'... then we can have more fun with it and it's a great deal more credible.

"How many times can a retailer—and that's our prime customer—hear that 'it's a great movie'."

Blend that street smart approach with custom-tailored marketing, careful attention to both distributor and retailer, clever promotions and incentives and you have one of the most auspicious debuts of any home video company to date. The approach is working and New World Video's accomplishments and momentum are building.

During its first four release cycles, the company shipped four platinum titles—"Crimes Of Passion," "Night Patrol," "Avenging Angel" and "Tuff Turf."

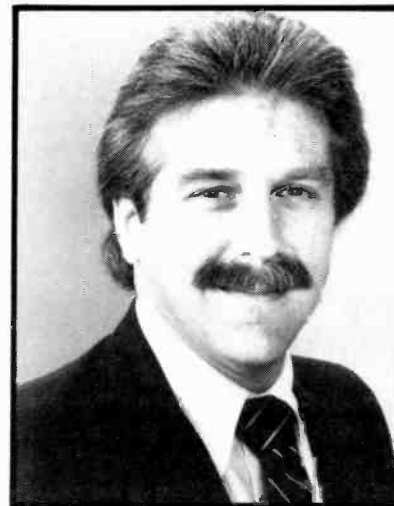
Uppermost in Culberg's mind is the retailer. He explains: "We believe with our product line that our primary customer is the retailer, particularly in what is predominantly a rental marketplace. The first customer must be the retailer. If it doesn't get in the store, it won't rent. Our entire approach has been to reach the distributor and the retailer."

Distribution is not shotgun but limited. "I have only 22 customers out of 40-45 out there. That's our way of saying to financially strong, marketing oriented distributors, 'Here is some level of exclusivity.' That's not to say we don't have two different distributors in the same city in certain instances. We do.

"But we have not added on many mid-range or smaller distributors because we want our customers to feel they have a better shot at selling the product. They are not being bombarded or competed against by five guys in the same city.

"We also believe that approach puts us higher up on the priority list with the distributor. If you are higher up on the priority list with the distributor,

(Continued on page NW-14)



*Paul S. Culberg,
Executive Vice
President, New
World Video*



*Scenes from "Crimes
Of Passion," starring
Kathleen Turner and
Anthony Perkins,
directed by Ken
Russell.*



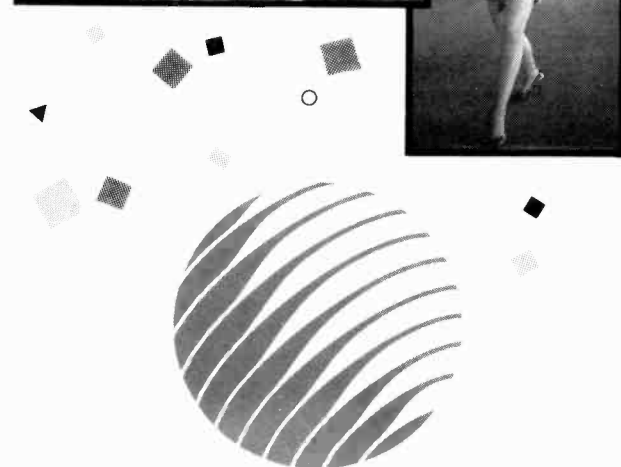
*"Night Patrol,"
starring Murray
Langston, Pat
Paulsen, Linda Blair
and Billy Barty.*



*"Avenging Angel,"
starring Betsy
Russell and Rory
Calhoun.*



*"Tuff Turf," starring
Paul Mones, Kim
Richards and James
Spader.*



NEW WORLD VIDEO

LATEST SUCCESS STORY IN 15-YEAR HISTORY OF NEW WORLD PICTURES

New World Chronicles: Video Division Savors Spirit And Savvy Of Trend-Setting Independent



"Annihilators," starring Andy Wood, Chris Stone, Lawrence Hilton Jacobs and Garrret Graben.

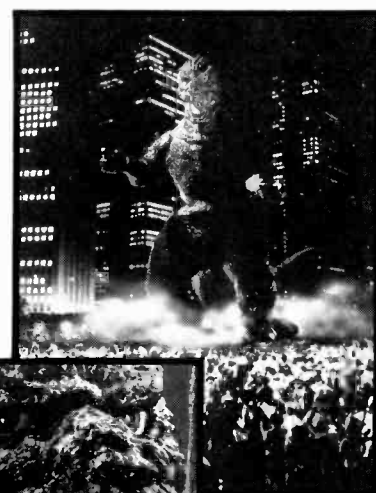
provocative themes and canny distribution alliances in the mid-1950s as a producer, director and writer. His early science fiction, horror, Western and action features quickly set a pattern for mating commercial instincts with creative ingenuity: together with his frequent production allies, American International founders Samuel Z. Arkoff and James Nicholson, Corman looked to theater owners not only for investment capital but for active counsel in fine-tuning feature concepts.



"House," starring William Katt and monster. Set for May '85 release.



Current owners Lawrence Kuppin, Harry Evans Sloan and Robert Rehme have made fast progress in the 30 months since New World was acquired from founder Roger Corman.



"Godzilla 1985." Set for January '86.



Corman's own first production, a 1954 sci-fi melodrama, "The Monster From The Ocean Floor," may have been among his most routine films, but its completion in six days for a budget of \$12,000—even then, an unimaginably low figure for a theatrical feature—was one of several aspects portending the producer's later career dynamics.

His rise via both directorial and production assignments with American International coincided with that company's fast rise to prominence as a trend-setting independent that helped spawn such archetypal '50s and '60s big screen genres as horror, science fiction and "youth-oriented" fare—beach pictures, biker pictures, rock'n'roll melodramas and frequent combinations of one or more of those formats.

Shaping Corman's sense of the market was that early emphasis on working with exhibitors. Numerous projects were fine-tuned as ad layouts and key art, shown to exhibitors before the first foot of film was shot.

New World Pictures built upon Corman's earlier production approach by providing him with his own distribution network, again building on relationships to exhibitors, primarily for exhibition of Corman's own pictures. But a reputation for taking chances with young film talent, which found his '60s projects introducing such then unknown faces as Jack Nicholson, Peter Fonda and Bruce Dern, was further rein-

(Continued on page NW-16)

NEW WORLD VIDEO



"Transylvania 6-5000," starring John Byner, Joseph Bologna, Carol Kane and Jeff Goldblum. Set for April '86 release.



New World Video's splashy, platinum-edged entry into the home video market is the latest success story in the 15-year history of New World Pictures, an independent motion picture production and distribution operation with a story as colorful and dramatic as the low-budget, high concept features that launched the New World aegis in 1970.

Today's New World mirrors a successful synthesis of sophisticated marketing, provocative content and imaginative administration, melding the anything-goes creativity of its formative years with a professional management strategy that has recently added formidable financial clout and multi-media capability to the New World formula. Its current owners, Lawrence Kuppin, Harry Evans Sloan and Robert Rehme, have made fast progress in the 30 months since New World was acquired from founder Roger Corman: in that brief period, comparable to the production cycle for many single features from major studios, New World has diversified into television and home video, stepped up both the number and average production cost of its projects, and secured a war chest of \$160 million in production and marketing funds via a 1984 equity agreement with Balcor/American Express.

The attrition of other major independents during the '80s has meanwhile afforded New World a special niche in its balance of established distribution channels, steady product flow and modest budgets affording a fast turnaround in earnings. Yet that very niche is itself a conscious refinement of the creative and commercial formulae that provided New World with visibility and profits during Corman's stewardship.

Based on the newest division's performance thus far, it's clear that New World's balance of entrepreneurial savvy and sound business sense is still boffo at the box office and, now, the retail and rental checkout.

In today's film industry, "high concept" is the watchword, connoting the trade's commercial ideal for feature projects that can be quickly and effectively reduced to a haiku-like minimum of copy-lines—an edge deemed crucial to competing in the costly and congested market for high-risk features. New World has built its products around that goal all along, long before the very phrase found fashion in Hollywood's corridors of power.

Corman, an acknowledged king of the B movie world, first began combining shoestring budgets,

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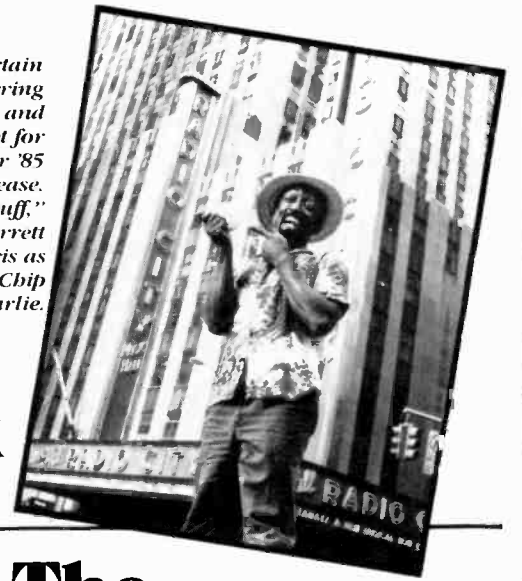
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Left: "A Certain Fury," starring Tatum O'Neal and Irene Cara. Set for September '85 release.
Right: "The Stuff," starring Garrett Morris as Chocolate Chip Charlie.



"Girls Just Want to Have Fun," starring Sarah Jessica Parker, Shannon Doherty and Helen Hunt. Set for October '85 release.



"Lust in the Dust," starring Tab Hunter, Divine and Lainie Kazan.

HOW A NEW COMPANY HIT ITS MARK IN SIX MONTHS

New World Arrives: Projecting The Product Image Of A Studio Major With Personal Touch

"Fraternity Vacation," starring Tim Robbins, Cameron Dye, Stephen Geoffreys and Britt Ekland.

In an increasingly congested, competitive home video market, how quickly can a new company expect to make its mark? For New World Video, the answer is quickly indeed. In just six months, this latest new venture for the highly visible New World Pictures theatrical production and distribution empire has beaten the odds spectacularly, reaping four consecutive RIAA platinum sales awards with its first four releases.

That unprecedented string of major home video sellers mirrors an aggressive, ambitious game plan

"The video division operates as a mirror image of what we do with our theatrical sales. It's a very aggressive approach both here and at the video level, with strong point-of-purchase orientation, contests, incentives to sub-distributors and dealers much as those we create for exhibitors."

ROBERT REHME
Co-Chairman & Chief Executive Officer
NEW WORLD PICTURES

developed since the unit's formative five months before that maiden product release in February of 1985. The previous September, the young management team behind the parent firm tapped home video veteran Paul Culberg to head up the new video arm as its executive vice president and general manager. Culberg's own background, spanning both retail and manufacturer sales and marketing in the recording trade, as well as key posts in then embryonic home video operations for Paramount and later Media Home Entertainment, shared a pointed emphasis on New World's own boxoffice forte—effective, and dramatic, product promotion.

If Culberg's combined dossier already mirrored a true home entertainment orientation positioning the company for a broad retail presence, New World's own structure and style dictated some special concerns that have since shaped New World Video's strategy.

"We're looking to position this unit as closer to

the studio majors than to other indies," explains Culberg, who points to New World Pictures' own annual production slate of theatrical features as guaranteeing a substantial but still manageable flow of key titles.

With the parent firm forecasting from 18 to as many as 30 movies in the next year, Culberg projects additional acquisitions, including original home video productions, that would yield a total of approximately 40 titles a year. That equation translates into individual release schedules of four or so titles per month—large enough to establish identity with accounts while selective enough to insure maximum exposure for each title.

Key programming issues including release window timing against boxoffice rollouts and local and regional promotion meanwhile differ from other home video vendors because of New World Pictures' own maverick marketing style. Because the parent firm specializes in modestly budgeted features—typically around \$3 million in negative costs, as compared with the \$14 million to \$16 million average budget for studio features—New World rolls out its movies on a regional timetable.

Apart from reducing initial print and distribution costs and affording added flexibility in "rescuing" more marginal product, New World's regional strategy substantially extends the market life for its titles. As a result, the classic six month release window separating boxoffice from video store can't be routinely applied to New World Video product.

"We're historically tied to our movie marketing approach," says Culberg. "That affects how we market our video product in several ways. Because the parent company's ties to theatrical exhibitors are so strong, I have to be very scrupulous in avoiding can-

"I'd be less than honest if I didn't admit that even I'm surprised by how successfully we've done in the home video market. Obviously, we're not spending the kind of dollars the majors are when producing our features, but we're keeping company with them in terms of video sales."

LAWRENCE KUPPIN, Co-Chairman
NEW WORLD PICTURES

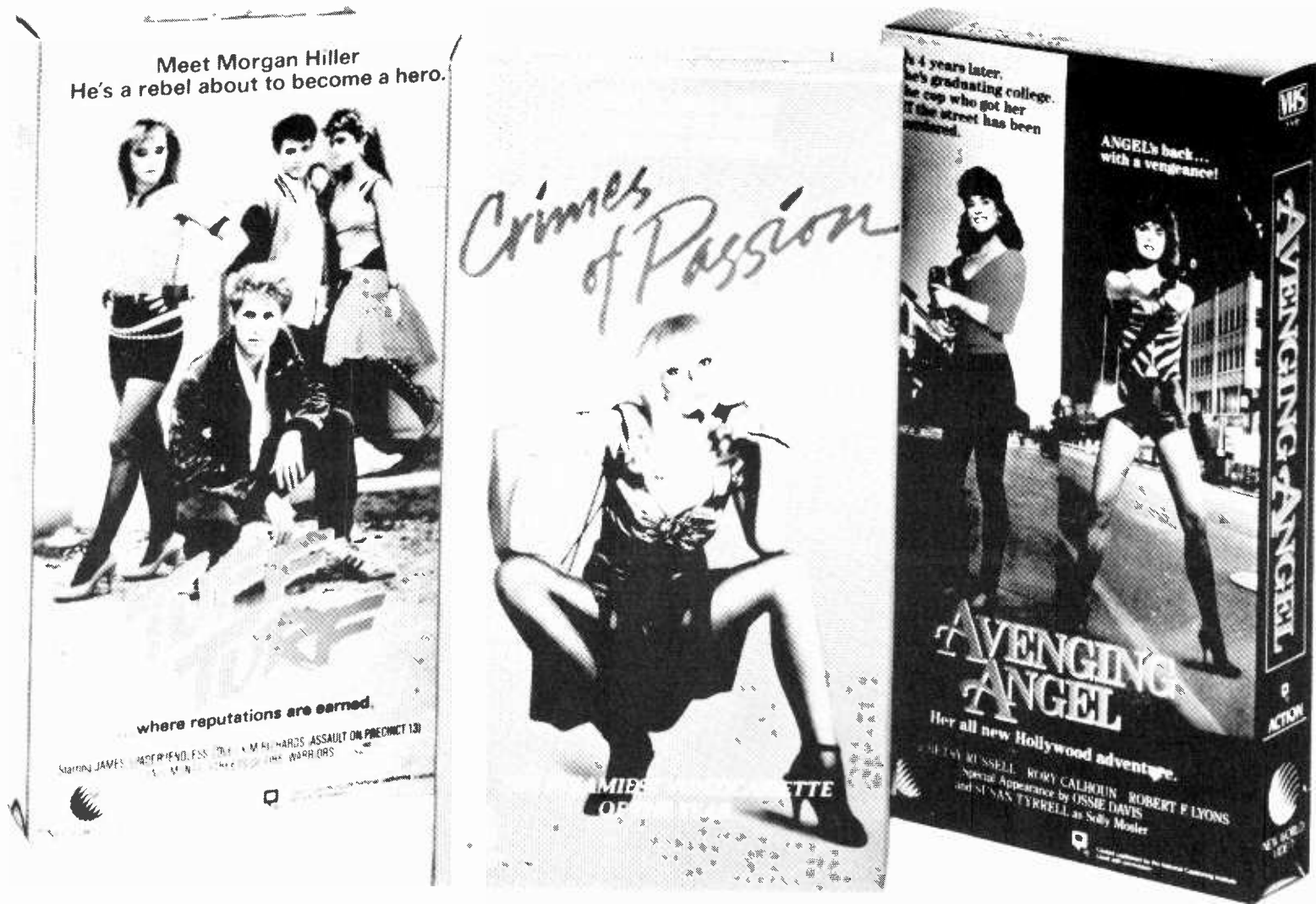
nibalization of a particular feature still playing theatrically."

That's an outgrowth of New World's origins in direct marketing links between theater and distributor. "The video division operates as a mirror image of what we do with our theatrical sales," agrees Robert Rehme, New World's co-chairman and chief executive officer. "It's a very aggressive approach both here and at the video level, with strong point-of-pur-

(Continued on page NW-17)



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"We believe it's a business that we should have fun at and we need to transmit that. There's something infectious about people laughing. There's something infectious about people who enjoy what they are doing. And it passes on..."

PAUL CULBERG

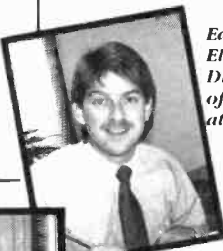


Mallory Tarber,
Eastern
Regional
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Manager

New World Video Staff



Lisa Dunn, Receptionist



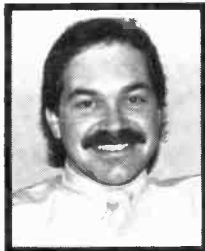
Ed Eldred,
Director
of Oper-
ations



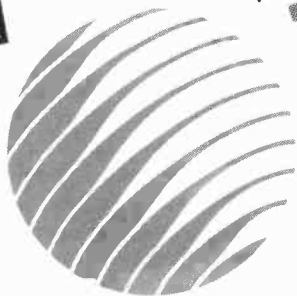
Dena Wholey,
Director of
Creative
Services



Roy Cox, Vice
President,
Ancillary Sales
& Acquisitions



David Pierce,
Vice President,
Sales &
Marketing



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John Reina,
Midwest
Regional
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Crimes of Passion
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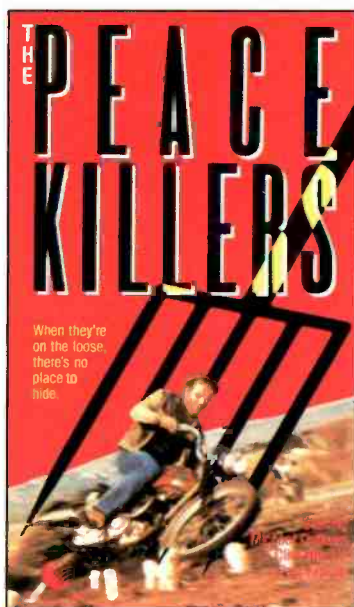
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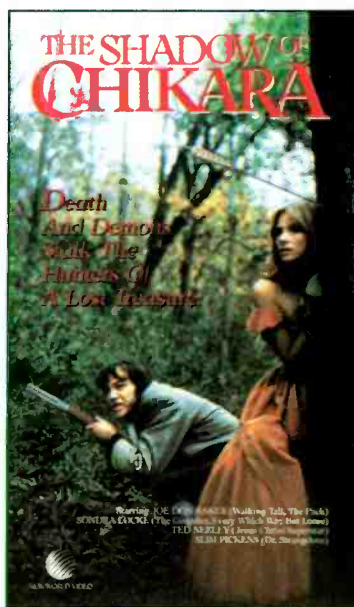
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Varoom. Bang Bang. Wow Yeow. Hut-Hut-Hut.

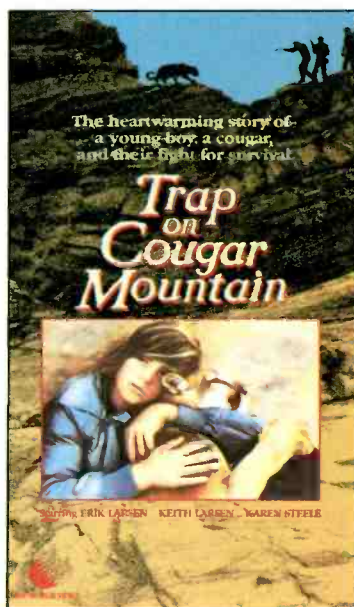
His name's Rebel, and he's after Christie, who abandoned him years before. But when he and his motorcycle gang terrorize Christie and her pacifist friends, the victims soon become the vengeful ones. Can justice prevail even against the worst brutalities?



Capt. Wishbone Cutter (Joe Don Baker) has watched the Civil War claim his home and family. He seeks new life by searching for hidden treasure. What he finds is an unknown evil presence. Orphan Drucilla Wilcox (Sondra Locke); an Indian guide; a geologist (Slim Pickens); and Cutter must weigh death against treasure.



Eric is a 12-year-old boy willing to risk his life for the life of his wild pet cougar. The problem is that Eric must also risk the wrath of his father along with that of a group of hunters. Love, courage and understanding play a big part in making this a heartwarming family classic.



Done in an ultra-realistic style, this story portrays the lives of two of West Point's All-American Football greats "Doc" Blanchard and Glenn Davis, playing themselves. Live footage highlights the story of these legendary players, forced to choose between the Academy and lucrative pro careers. When they tangle with gamblers, the spirit of West Point is at stake. Among the stars are Tom Harmon and Alan Hale.



Now on videocassette.



New World Video devotes a great deal of time and energy to its promotions, point-of-purchase materials such as posters, and dealer value-added incentives such as contests.

Each month the company sends out a special kit containing a comprehensive booklet about its titles, posters and a trailer reel.

To date, there have been two strong dealer promotions: one involving a special "buy ten cassettes and get one free"; and a special "Retailer" Holiday Sweepstakes. The latter features a grand prize consisting of a seven day holiday trip to the Desert Princess, Palm Springs, including \$500 cash and a complete New World Video library; drawing to be held at VSDA in Washington.

The efforts have not gone unnoticed.

"I have bought all of their titles and have taken advantage of their 'buy 10, get one free' promotion four times."

Bill Weiss, Mr. Bill's Video, Des Plaines, Ill., was the first dealer to take advantage of the "New World Video Club." In addition to his free cassette, the store also received a "Tuff Turf" jacket.

"I'm looking at one of their posters in my window right now," enthuses Bill Weiss. "It says 'The World Is Yours—Rent Or Buy A New World Video.'"

"Their products are renting extremely well," adds Mrs. Weiss. "We couldn't get enough of 'Tuff Turf.' Other outstanding renters for us are 'Toy Soldiers,' 'Avenging Angel,' 'Crimes Of Passion,' 'Raw Courage' and 'Bury Me An Angel.' We show their trailer reels in-store. I like their product and their approach to

IMPACTING SALES AND RENTAL

Dealer Promotions Give Retailers That 'World Is Yours' Sensation

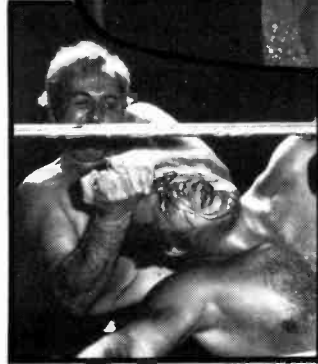
the business."

Agrees Ed Lanpinstein, co-owner of the three store chain Parkway Video, Brooklyn, "Their products are renting very well."

"New World's promotions are great," enthuses Lou Berg, owner/manager at Audio/Video Plus, Houston. "Any promotions that heighten dealer and



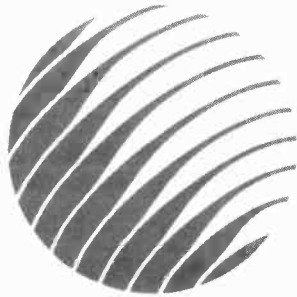
"The Female Impersonator Pageant," hosted by Lyle Waggoner and Ruth Buzzi.



"I Like To Hurt People," features The Shiek and superstars of wrestling.

consumer awareness are needed, particularly on products that the dealer and consumer may not be aware of.

"'Toy Soldiers' did very well for us as did 'Crimes Of Passion.' I know they send trailer reels to their
(Continued on page NW-22)



NEW WORLD VIDEO

"Their promotions are first-class and very effective. Their people call me and ask us how they can more effectively market and merchandise their titles."

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"Certain Fury" is more than certain entertainment. It's positively arresting. Now on videocassette.  NEW WORLD VIDEO

Much as its parent film distribution firm seeks to tap viable profit potential from more specialized features as well as from mass market contenders, New World Video is already actively exploring incremental, special markets that the division's chief, Paul Culberg, suggests are deemed marginal by some majors.

This Fall will bring an example of that willingness to address smaller video targets when New World Video begins releasing product in Spanish-language versions. Internationally, of course, the VCR universe for such product is substantial indeed, but domestically its perceived share of video households has been underplayed or overlooked. But, Culberg notes, because New World already operates its own distribution arm in Puerto Rico, the parent's feature vaults are already filling with companion, Spanish-subtitled versions.

Most estimates of the VCR base, he suggests, portend a potential ceiling for per-title sales that are fractional when compared to the overall U.S. home video market. But, he insists, well-targeted marketing and accurate goals can translate quickly into an eight-figure annual U.S. market segment.

It's a segment Culberg is eager to help open up, and one he expects New World can participate successfully in.

Indeed, adapting marketing and distribution to tap such incremental markets is a thread Culberg sees carrying over into closed-captioning of product for hearing-impaired consumers, a trend he salutes in home video release activity today.

He also cites subtler, incremental refinements to product packaging which can make product more attractive to buyers. Noting the strong rental dominance still in place, New World has identified consumer interest in obtaining more complete title information on the videocassette itself, because the

DISTRIBUTION ARM IN PUERTO RICO

Special Markets: Spanish-Language Versions In Fall

overwhelming majority of video product is rented, and thus obtained in generic cases, traditional cassette face labels are thus woefully incomplete.

Culberg reports that New World has thus developed an expanded label design by relocating the required FBI legal warning to a separate site on the spine. Larger face labels can then include key credits to the program, including directors, producers and performers, on the product as used by the end consumer.



NEW WORLD VIDEO



Sarah Jessica Parker, Helen Hunt and Lee Montgomery in "Girls Just Want To Have Fun." Set for October '85 release.

New World also makes a point of covering the home video waterfront by issuing the majority of its titles on the laserdisk format, while also issuing its lead titles on the discontinued RCA CED videodisk format. New World Video, though, sees a surge in laserdisk activity, while acknowledging a still viable market for CED product.

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The hi-jinx and low jinx begin when everyone tries to score with beautiful but uninterested Ashley.

As the story develops, surprisingly, Wendell does, too. He picks up a girl in a disco, falls through a window, befuddles a police chief and, eventually, befriends Ashley.

So come along for a "Fraternity Vacation." But hurry. The nerd's already out.



NEW WORLD VIDEO

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New World Now

(Continued from page NW-3)

you get mentioned, your product is sold. It gives us better position and frequency in distributor mailers. We support all of that with very heavy trade advertising. The only consumer books we use are Video and Video Review. They're buff books with crossover appeal. That's it."

In order to support all of the company's titles there is a deliberate release schedule. Typically it's no more than six titles per month but there is also flexibility built into that.

Example: "In July we only came with two releases. We felt that the summer would be soft. We didn't know how big it was going to be and we felt we could maximize two titles and not cannibalize all of the product by putting out multiples in a slow period."

New World Video also supports each product release with extensive point-of-purchase material. An elaborate box is sent out with minis, posters, and 'souvenir' of the movie such as a "Tuff Turf" switchblade comb, an "I Like To Hurt People" button, or an "Avenging Angel" note pad, as well as a trailer tape. Those kits go to every single distributor sales person. Where allowed they also go to distributor personnel homes.

"Our hope is that we give every single sales person the 'touch, feel and smell' of every product and to let them know that there's support on every piece of product. We do individual ads on each of the lead

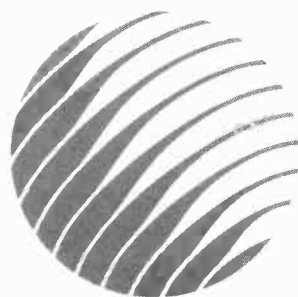
New World's regional strategy substantially extends the market life for its titles. As a result, the classic six month release window separating box office from video store can't be routinely applied to New World Video product.

titles. Then a multi-product ad on the other two or three titles.

"We want to expose every piece of product. It seems to be working. I have no title that has sold under 5,000 pieces of product. I parallel that philosophy in Canada where I have an office and a general manager. My Canadian operation is running 11%-13% of the U.S. which is a very high number."

And promotions go on.

"On 'Tuff Turf,' he continues, "we did 32 screenings around the country for retail and distribution. Now that isn't that unusual except all of our screenings were coordinated with our theatrical distribution branches. There are 13 branches which talk to practically every theatre every day. We can come up with the screenings at a much more affordable price than if we coordinated that independently. The approach is to give every piece of product added value—advertising and point-of-purchase. And, again, all of that is not terribly unusual in and of itself. The



NEW WORLD VIDEO



Divine and Lainie Kazan in "Lust In The Dust."

bottom line is that we don't do anything really new. But we do it well we think.

"We also like to think that we are really good listeners. We take elements from everyone that has gone before us. Nobody is going to re-invent the wheel. But we can add different hub caps to it. Or make them mag wheels."

Other New World Video strong suits are value-added incentives such as retailers buying in 10 New World Video titles and getting one free via a crack and peel sticker and post card vehicle.

"Our June release," says Culberg, "brought us over 10 titles in the catalog. Three days after that, we started getting completed cards. I think it's had a significant effect. We started highlighting it on the inside of our monthly booklet. Mr. Bill's Video in Des Plaines, Ill., was the first card we got in. We sent a 'Tuff Turf' jacket. We also wanted to make a statement saying the program is not a one-shot. It's ongoing and we fulfill. We get the tapes out to dealers

(Continued on page NW-20)

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Chronicles

(Continued from page NW-4)

forced during New World's first decade as Corman gave important early breaks to directors and writers including John Sayles, Ron Howard, Jonathan Demme, Joe Dante and countless others.

That first decade also set a pattern with New World's acquisition of outside projects, including a number of important international works ranging from the early reggae cult classic, "The Harder They Come," to Ingmar Bergman's "Cries And Whispers." Quality foreign releases including "Breaker Morant,"

"By keeping the release schedule manageable, I'm giving the distributor sales people the ability to talk about my pictures. I give them something to say about each picture and that way it gets enough attention to sell all those pictures."

PAUL CULBERG

"Mon Oncle D'Amerique," "The Tin Drum" and Fellini's "Amarcord" would establish a precedent for the subsequent creation of "classics" divisions at major U.S. studios impressed by New World's impact.

Such a profile made New World a high profile force when a new management team headed by attorneys Sloan and Kuppin and then partner Larry Thompson purchased the company from Corman for \$16.5 million. The new owners had already under-

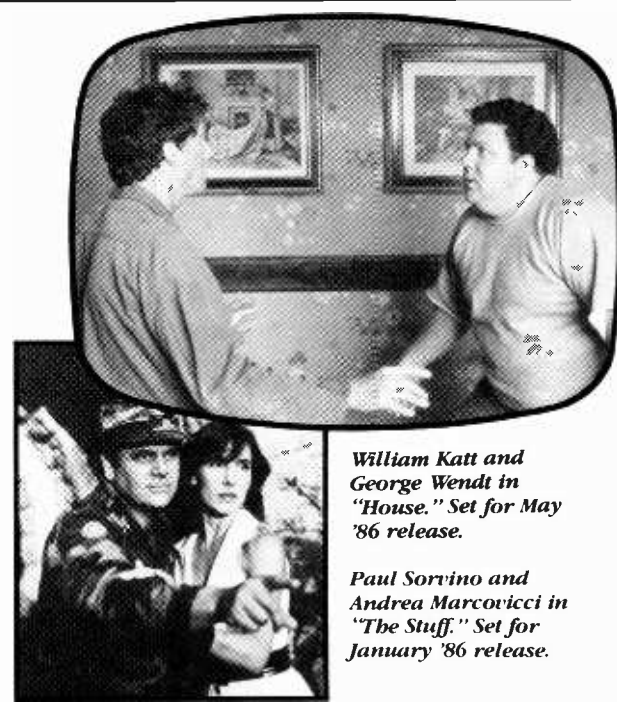
gone their baptism as producers via a series of production deals that Sloan and Kuppin had orchestrated for their burgeoning clientele of television and motion picture clients. "In the process of representing those clients and helping launch their new companies," recalls Kuppin, "we quickly found ourselves very involved in the careers of people who produced about 30 movies or made-for-television projects in a brief period."

Kuppin particularly cites their involvement with child star Gary Coleman as offering a revealing insight into financial prospects for movies and tv. "We discovered a business," Kuppin says drily. "On the first picture, we were able to pre-sell the package, bringing in \$4.5 million by the time we'd added up all the pre-sale rights. Then we brought the picture in for about \$2.6 million."

The duo's recognition that prudent pre-sale funding could cover subsequent production investments was then augmented by the surprising lesson in offering subsequent pictures to potential major studio partners. With their limited release schedules, the majors were more interested in gambling much higher stakes against more expensive pictures; the



NEW WORLD VIDEO



William Katt and George Wendt in "House." Set for May '86 release.

Paul Sorvino and Andrea Marcovici in "The Stuff." Set for January '86 release.

relatively controlled investment, and promising but modest payoff, for the more modestly budgeted pictures the attorneys' clients were offering, clearly seemed to offer an opportunity, however.

Thus, the chance to acquire New World afforded a natural outlet for this production orientation. "By '82, when we were sitting here talking to Roger Corman, we realized that New World was the only company capable of addressing that market," Kuppin says. Earlier competitors like American International and Avco Embassy had either been absorbed or upgraded in terms of average per project investment. Only New World was still maintaining an active pro-

(Continued on page NW-21)

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New World Arrives

(Continued from page NW-6)

chase orientation, contests, incentives to sub-distributors and dealers much as those we create for exhibitors."

This marketing and promotion emphasis, which begins with the actual selection of subjects for features, and continues straight through to the market, has been mated to a more analytical, professional business management style since current management assumed control of New World Pictures in early 1983. In the process, the splashy, anything-goes promotional flair established during New World's first decade as a motion picture production and distribution entity has now been balanced with more sophisticated long-term planning and corporate development goals.

The birth of the video division bears this out. Co-chairman Larry Kuppin stresses that New World Pictures' diversification into ancillary markets has been rapid but orchestrated—"one step at a time, because we had to build up New World Pictures first, by bringing in better middle management, and then evaluate other markets in an orderly sequence."

Broadcast and cable television markets came first in that blueprint, Kuppin notes, and have since spurred New World's separate television into a busy schedule now spanning production for series, specials or television films on all three networks, along with 30 hours of programming now in development.

In Spring of last year, Kuppin recalls, New World was ready to assess its home video future. Several theatrical features produced since the new team had

taken over were already established home video hits via separate distribution deals with outside vendors, but New World's executives weren't satisfied with their profit participation. "It didn't take a Cray-2 (super computer) to figure out that our video distributors were making way more money than we were," Kuppin cracks.

"Once we'd determined that, and that we wanted to go it alone instead of licensing product to other video companies, we began stockpiling rights for product against the eventual startup of video distribution."

Since the first release last February, Culberg and his young staff have focused their marketing and promotion effort on video retailers and wholesalers carrying home video product, parlaying their selective release policy, multi-tiered product promotions and hard-hitting merchandising and premium, "value added" giveaways into an impressive volley of early successes. New World's features have thus competed directly against studio product that originally costs many millions more to produce, exploiting a generic base that touches forcefully on such home video strongholds as horror, sci-fi, action/adventure—the staples of the "exploitation" tradition, which both the parent company and its home video arm frankly cite as a major element, but not the only element, in the New World legacy.

Kuppin sums up the progress thus far in terms of that competitive company. "I guess I'd be less than honest if I didn't admit that even I'm surprised by how successfully we've done in the home video market," he notes. "Obviously, we're not spending the kind of dollars the majors are when producing our features, but we're keeping company with them in terms of the video sales."

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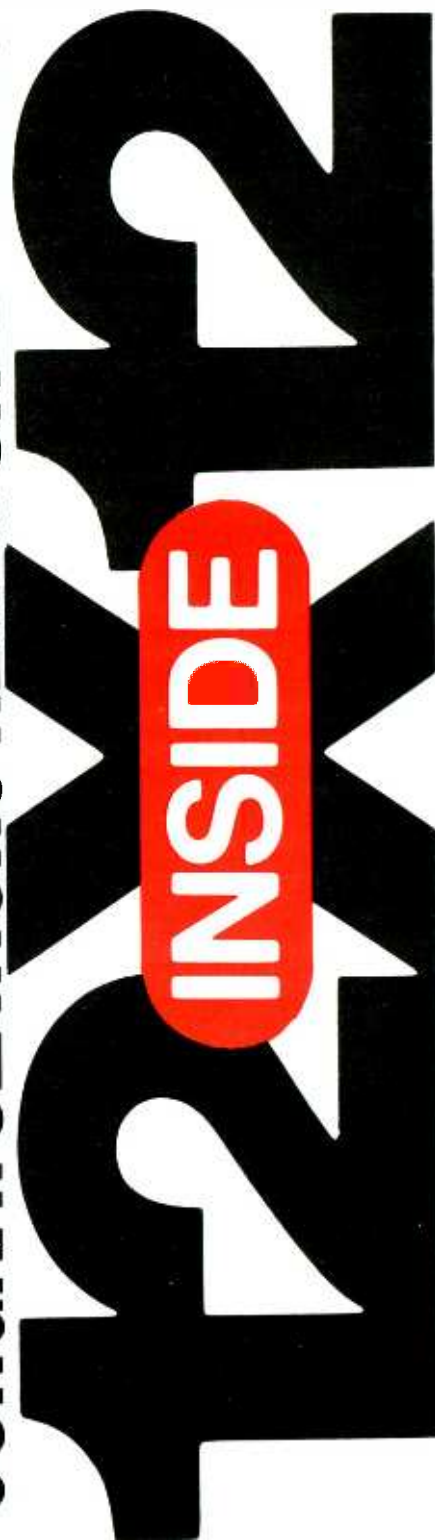
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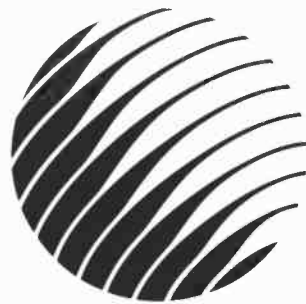


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New World Now

(Continued from page NW-14)

three days after receiving cards from them. You can't do a program and let people hang out to dry.

"The second stage of the promotion will involve everyone who has sent in a card. They automatically enter the New World Video Sweepstakes. There will be a drawing at VSDA for a free Christmas week vacation in Palm Springs. That includes airfare, \$500 spending money and a complete New World library. Everybody who has made an inquiry or returned an entry form or completed card, is automatically entered.

"All of our promotionals are designed for the retailer. At all our 'Tuff Turf' screenings we raffled off 10-speed bikes. It was mid-summer and it related to the film. We gave away 22-30 bikes. We were getting 300-400 people at screenings.

"The promotions are an economical way to allow a retailer to participate and begin to establish some brand identity. I don't know if we will ever approach the brand status of a Walt Disney. But if a retailer is looking at a solicitation in a month and he sees our average motorcycle movie as opposed to someone else's and if it's a toss-up, we believe he will opt for the value-added approach. That's what we are after."

Goals for the rest of the year?

"We want to think of New World product as product that rents. Positive product."

The value-added approach also extends to packaging. "Graphics are vital. We are in a packaging business. If a consumer goes in to rent 'Raiders Of The Lost Ark' and wants a second movie, or if 'Raiders' is out, then he is going to go through the shelves to look. Then packaging becomes vital. We make a point of insuring that every name in the film is listed on the box.

"Also, on the face labels of our cassettes we don't have the FBI warning. That's on the spine. On the face label we list film credits, producer, director and actors. I have a feeling that people want to see credits, particularly on product they may not be familiar with, without having to wait for the end of the movie. It's not something we promote or advertise. Again, a little something extra, a little value-added."

Another twist.

"I put full-length trailers of existing video product on the tail of the cassette. However, I do put 30-second television spots of upcoming New World Pictures theatrical releases at the head. It never runs more than a minute at the head. I think the rental consumer is a little miffed at six or seven minutes of promotional trailers at the top of a cassette. Renters want to get right into the movie. I give them a minute and yet I am cross-promoting New World theatrical releases. And it maintains its value throughout since even after it comes out theatrically, that 30-second trailer serves to support the video later on."

By the close of 1985 New World Video expects to have a library of 40-45 titles.

"In 1986, we look to maintain the same structure. But if we see we can give the effort and follow through to more than six pictures per month, then we will certainly consider it. That's not our intent at this point in time. By the same token, during certain periods of the year, we may release fewer titles than that.

"By keeping the release schedule manageable, I'm giving the distributor sales people the ability to talk about my pictures. I give them something to say about each picture and that way it gets enough attention to sell all those pictures. That's the approach. We really believe we are a marketing company.

"In addition to New World Pictures films (the parent company), we will continue to acquire product. And we are looking at original programming. We have two already in the marketplace. One is 'The Female Impersonator Pageant' and 'I Like to Hurt Peo-

(Continued on page NW-22)

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Chronicles

(Continued from page NW-16)

duction slate while keeping budgets low.

Yet Sloan and Kuppin saw ample room for improvement in New World's administration and development. Kuppin observes that while Corman was adroit in keeping the lid on costs, he failed to foresee the importance of ancillary markets in developing a long-term blueprint for New World; in his zeal to cut costs, he could prove penny wise and pound foolish.

"He'd gone from making pictures for \$25,000 to making them for \$300,000, but it was no longer enough to make viable product," Kuppin contends. "He also failed to bring in the sort of strong middle management that was needed to advance the company." Less obviously, the New World co-chairman adds, Corman underestimated the importance of television, failing to develop alternate edited versions of his big screen fare that could tone down their sexual and violent content to make it past small screen censors.

Thus, New World's top executives, augmented in January '84, with the arrival of Rehme as third co-chairman and executive officer, devised a new battle plan. For Rehme, the current post is actually a return of sorts, having assumed a post as New World's vice president of sales during the late '70s before becoming president of Avco Embassy. All three stress their links to the marketing-oriented approach consistent with Corman's tenure at New World, but the new New World style now places emphasis on a higher average production budget and more careful nurturing of ancillary markets.

Rehme notes that the "high concept" orientation is more critical than ever, given the stiff competition for consumers' leisure time and dollars.

Industry confirmation that this approach is a potent one came with the Balcor investment. New World's production slate has also increased steadily in total financial commitment and number of projects since the new team took over, and that team has kept pace with its original plan—to keep production costs low while increasing the average budget to around \$3 million, to pre-sell as broadly as possible in order to cover that production investment up front, and to distribute films regionally rather than nationally, starting with a smaller break of between 300 and 500 prints. By building films along that regional path, initial costs are reduced and marginal moneymakers can be fine-tuned via new campaigns.

The strategy clearly works, judging from the success for recent New World releases such as "Angel," "The Philadelphia Experiment," "Stephen King's 'Children Of The Corn,'" "Crimes Of Passion," "Night Patrol" and "Avenging Angel." New World's 1985 production schedule has been its busiest and most ambitious yet.

Such ambition and astute business sense also explains the new management's relatively fast expansion into its own home video division, announced only months after its television arm was likewise launched. New World features had scored impressively on the home video market via deals with Embassy and Thorn/EMI, but, according to Kuppin, the company's net profit participation was slight enough to make those hits frustrating. Coupled with the parent firm's obvious determination to control its own destiny, New World Video was set up in September of last year.

Based on the newest division's performance thus far, it's clear that New World's balance of entrepreneurial savvy and sound business sense is still boffo at the boxoffice and, now, the retail and rental checkout.



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Dealer Promotions

(Continued from page NW-10)

distributors but I hope they send more trailer reels to their dealers. We use them all the time and they have a real impact on renting and buying."

"New World is excellent," adds David Lee, who has five stores in the Phoenix market. "I've bought every single one of their titles and they all rent very well. The movies are good and very rentable. That goes for 'Night Patrol,' 'Avenging Angel,' 'Toy Soldiers' and many of their other titles.

"I have bought all of their titles and have taken advantage of their 'buy ten, get one free' promotion four times."

"New World is positioning themselves beautifully for the next several years," adds Gary Messenger of the seven-store North American Video, Ltd., headquartered in Durham, N.C., "particularly in the light of changing distribution patterns. They're in the vanguard of what 45% of the market for distributors will be. They will become much more important to the distributor and the dealer. They have progressed from a primarily B movie rental line to an A rental line, and it looks like they will soon have a saleable line. They are now one of the top labels. 'Crimes Of Passion' has done super for us.

"Their promotions are first-class and very effective. Their people call me and ask us how they can more effectively market and merchandise their titles."

New World Now

(Continued from page NW-20)

ple.' And we have another two on the drawing boards. We think we will have four, maybe five a year, and integrated into the line without the necessity of breaking out separate libraries.

"If we formed a separate children's line, for example, we would be under the gun to supply children's programming every month and right now the distributors would get very tired of it. This way we can show diversity in the ability to work different genres of product within the continuity of what we do. We create a perception that that piece of product will be quality marketed. We don't want to throw out product against the wall every month just to see what sticks. We work hard at providing the glue to insure that it *sticks*."

New World Video
1888 Century Park East, Fifth Floor
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NEW WORLD VIDEO

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Audio Track

NEW YORK

BARRY MANILOW has been working on a new single for RCA at **Media Sound** with producer **Kevin Di Simone** and engineer **Joe Marciano**.

The **Beach Boys** were in at **Kaufman Astoria Studios** in Queens, utilizing the 12,000 square foot Stage H to rehearse for their 50-city nationwide tour.

White Lion was in at the **Boogie Hotel** in Port Jefferson, N.Y., recording the single "Web Of Desire" for the Universal film "The Money Pit." Co-producers of the tune were **Richard Sanders** and **White Lion**.

Jeffrey Kawalek engineered, with **Mike Larkin** and **Mark Procopio** assisting.

Danny Weiss and **Richie Weeks** have been producing **Tanya Wiloughby** at **Secret Sound**. Also there, **Sundance** and **Dana Thomas** have been producing **Last Tango**, recently signed to Atlantic-distributed **21 Records**. Engineers were **Warren Bruleigh** and **Jim Lyon**. And **Susan Bader** produced ex-"Dreamgirls" cast member **Terry Burrell's** new single, "Cabride."

Producer **Mike Thone** ('til tuesday) was in at Brooklyn's **Rawlston Recording** working with **MCA** act
(Continued on page 38)

Effanel Music: Always on the Move

Compact 24-Track Recording Setup Can Go Anywhere

BY STEVEN DUPLER

NEW YORK Randy Ezratty, owner and founder of **Effanel Music** here, had a unique concept in 1982: create a state-of-the-art analog recording studio so compact and mobile that it would not suffer even the constraints imposed only by 18 wheels and local parking regulations.

Three years later, Ezratty's modular, go-anywhere dual 24-track recording operation is a success. Effanel's "regular" work load includes lots of live broadcast recording work: Ezratty has done more than 100 "King Biscuit Flower Hour" and "Silver Eagle" shows for **DIR Broadcasting**, as well as projects for **NBC Radio** and **Westwood One**. Numbered among his album credits are location tracking for **Bryan Ferry's** "Boys And Girls," **U2's** "The Unforgettable Fire" and **George Thorogood's** "Maverick," as well as the recording of 22 concerts for **Pat Metheny's** Grammy-winning "Travels" album.

Unlike most standard mobile recording services, Effanel's portable system requires no truck (although Ezratty does maintain two, for use when the situation warrants it). All gear is housed in flight cases, and the entire dual 24-track facility can easily be loaded on a plane in a small air freight container.

The heart of Effanel's setup is the two 24-track **Stephens** recorders. Each machine is comprised of two sections—one for the transport, the other holding the electronics and meters.

"The Stephens machines are very rare," says Ezratty. "I think there are only about 100 of them around, and most of them are found in small audiophile-type studios."

Ezratty's console is a customized, modified board made up of **Sound Workshop Series 30** modules which break into three sections and are connected via multipin interlinks. "The console has great sound, good enough for it to have been used as the digital front-end for **Joe Jackson's** 'Body And Soul' album," he

notes. "It's also transformerless, like the rest of the audio chain in the system, which lends itself to portability." For monitoring, he uses **Rogers LS3/5A** nearfield monitors.

Effanel's first project was **Mick Fleetwood's** album "The Visitor," which was recorded live on location in **West Africa**. "I had worked with **Mick** before on a project with **Bob Welch**," says Ezratty. "It was a good way to start up and show that the concept was credible." Since
(Continued on page 39)

Video Track

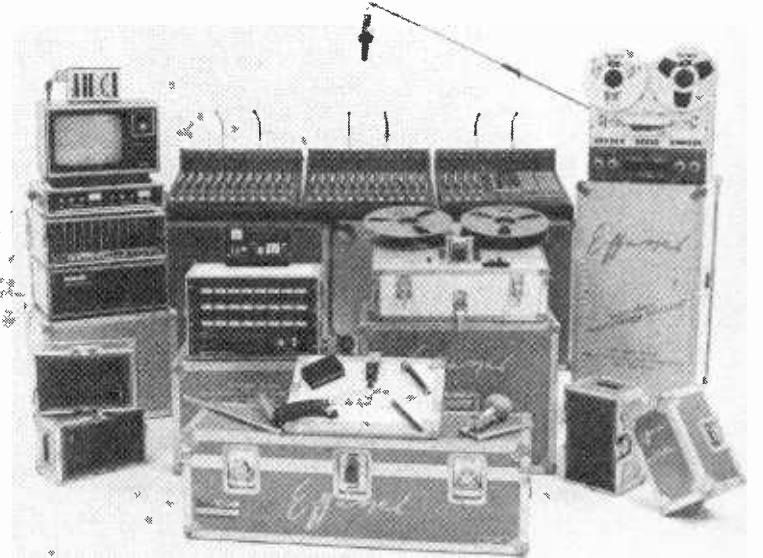
NEW YORK

RCA ACT New Regime has completed its first video clip, for the single "Seduction," directed by **Deborah Samuel** (Parachute Club) and produced by **Al Weinrib**. Filmed at **Schultz Productions'** studio in Toronto, the video combines "club-like" performance scenes of the Canadian band with slow-motion close-ups against surreal cityscape backgrounds. Also from RCA, **Meat Loaf** has completed the video to "Surf's Up," the second single from his album "Bad Attitude." Shot in Australia and directed by **Steve Hopkins**, the clip opens with outdoor black-and-white footage and then "travels back and forth in time," switching from color to black-and-white, showing a rundown '20s ballroom and its later in-

carnation as a video club.

VCA Teletronics Center Stage and its post-production arm, **VCA Teletronics**, teamed with co-producers/directors **John Sanborn** and **Mary Perillo** of **John Sanborn Productions** to produce the opening credits for "Alive From Off Center," the eight-part half-hour PBS series. The innovative opening uses theme music by **David Byrne**, and makes use as well of extensive **Paint Box** effects by **Don Butler**.

Maryland Public Television recently made use of **Unitel Video's** Studio C and the **Ultimate** to "transplant" opera diva **Beverly Sills** to "On Stage At Wolf Trap." Sills, who is acting as hostess for the series of concerts, taped program introductions and background segments which will be inserted
(Continued on page 38)



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VIDEO TRACK

(Continued from page 37)

when the concerts air on PBS this fall.

Recent activity at **Sync Sound** has included audio post-production for **Billy Joel's** latest clip, "You're Only Human (Second Wind)," produced by **Jon Small** for **Picture Vision Inc.**, and **UB40's** "I Got You Babe," produced by **Michael Maslow** and **Sandy McCloud** for **Working Pictures**. In addition, the members of **Sister Sledge** were in at the studio doing vocal overdubs for a long-form concert video shot at London's **Dominion Theater**, produced by **Howard Grossman**. **Ken Hahn** was at the console for all three projects.

At **Passion Recording Studios** in Brooklyn, **York** recently completed a video for their song "It's On Me," directed by **Edward Barbini** and produced by **Michael Beckman**. Shot in 35mm, using **Arri 35 BL** cameras and **Cinny Gibb** cranes, the clip utilized a gothic castle on **Long Island** for location shooting. Editing and audio post was done at **The Tape House**.

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UNITEL VIDEO'S Hollywood division has added a second telecine suite, and is now equipped to do PAL transfers as well as NTSC. According to **Rita Scott**, Unitel's director of operations, the demand for film transfer services is exploding on the West Coast, with "producers of tv movies, episodic programming and music videos" booking a great deal of time, in addition to primary load distributors and syndicators.

Split Screen Inc., the recently formed company headed by former **Picture Music International** vice president **Bob Hart**, called on **Pacific Video** for post-production services on three recent projects: **Kenny Loggins'** "Forever," a 90-minute **Eric Clapton** concert, and **Michael Sembello's** clip for "Gravity," from the soundtrack to "Cocoon." Also at Pacific, **Patrick Couchois** assembled the various animated and live action elements involved in the **Talking Heads'** "Road To Nowhere" clip, co-directed by **David Byrne** and **Stephen Johnson**.

OTHER CITIES

THE LIVE PERFORMANCE segment of **George Thorogood's** "Willie And The Hand Jive" clip was produced at **Fifth Floor Productions** in Cincinnati. **Richard Goldman** directed, **Jed Skillman** was on the camera and **Ellen Goldman** and **Maureen Arata** produced.

Edited by STEVEN DUPLER

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

AUDIO TRACK

(Continued from page 37)

Communard. **Carl Beatty** was at the controls, assisted by **Cirland Noel**.

CBS artist **Billy Chinnock** was in at **Masterdisk** mastering his album "Rock & Roll Cowboys" with **Bill Kipper**.

LOS ANGELES

MCA ACT Oingo Boingo was in recently at **Ground Control** in Santa Monica doing overdubs for the soundtrack to "Weird Science." **David Leonard** was at the controls. Also there, **Qwest** artist **Cha-Cha** was in cutting tracks with producer **David Kershenbaum** and engineer **Scott Singer**. And **Arista** artist **Jeff Lorber** was in working with engineer **Paul Ratajczak** on some remixes of his latest album.

At **Skip Saylor Recording**, actress **Troy Beyer** is in cutting tracks for a project for **Zakia Records**. **Robert Hill** is producing, with **Skip Saylor** behind the board. **Rodan** is cutting an EP there with coproducers **Ron Rogers** and **Alex Moran**. **Saylor** is again at the controls, assisted by **Tom McCauley** and **Joe Shay**. And **Map Of France** is working on an album with producer **Rocky Le Roy**. **McCauley** is engineering, with **Shay** and **Andy McCarl** assisting.

Group IV Recording was responsible for the "Back To The Future" soundtrack, which was recorded and mixed in **Mitsubishi 32-track** digital by composer **Alan Silvestri** and engineer **Dennis Sands**, assisted by **Andy D'Addario**. Also there, composer **Lalo Schifrin** has been conducting his music for the soundtrack to **New World Pictures'** "Black Moon Rising." Recording and mixing was handled by **Rick Riccio**, assisted by **D'Addario**.

Recent projects at **Crystal Studios** in Hollywood have included **Sparks** recording material for the film "Fright Night," as well as bassist **Nathan East** and his brother **Marcell East** recording some original material. **Solar Records** act **Lakeside** has also been in, working on a new project.

Motown artist **Vanity** has been working at **Preferred Sound** in Woodland Hills, cutting basic tracks and overdubs with producers **Skip Drinkwater** and **Tommy Faragher**. Engineering are **David Bianco** and **Bill Thomas**, assisted by **Matty Spindel**.

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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EFFANEL MUSIC:

(Continued from page 37)

then, he says, the exposure from Effanel's "bread and butter" work with radio concert specials has been instrumental in helping land the more "esoteric" projects, such as the Bryan Ferry and U2 albums.

"U2 used my system in three different configurations, which shows its versatility," Ezratty points out. "First, in Boston, they used the truck for the live concert recording of 'Under A Blood Red Sky.' Next, we brought the whole system out to Denver for the soundtrack to the video—air freight costs were only about \$600.

"Finally, the band was so pleased with the way things were working, I ended up bringing everything to Scotland, where we recorded 'The Unforgettable Fire' in one of the parlors of Slane Castle there."

Ezratty's association with Bryan Ferry was sparked by the job he did for NBC Radio during the Roxy Music live concert broadcast and recording from Radio City Music Hall in 1982. "Rhett Davies and Bryan saw the gear set up in a dressing room at the show, and were both intrigued by it," he says.

"Bryan doesn't like the notoriety and lack of privacy that follows him when he goes into a studio, so they decided to rent a loft in downtown Manhattan where we did basic tracks—keyboards, anything that didn't require the acoustics of a studio." At night, he says, they would take the tapes up to the Power Station, where Andy Newmark would tape his drum parts, and where Ferry also cut some vocal tracks.

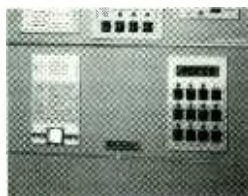
Ezratty says his goal is to continue to strike a balance between the album and music video work and the live concert recording and broadcast projects from which he gets the bulk of his business. "I'm not looking for an esoteric image," he says. "I like to do the exotic projects, but I'm also into the regular stuff." He says he'd also like to nurture some unsigned artists in the future.

Effanel says his rates are "more than a studio, but less than the 45-foot semis." In and around the New York area, he commands \$1,800 to \$2,200 per day for dual 24-track recording, which he claims is about 15% to 20% lower than standard mobile units.

He realizes his services are highly specialized and has set his sights accordingly. "I've passed on a couple of jobs, simply because a smaller truck with a portable system simply doesn't have the patching facilities you need for, say, a tv awards show with 15 bands," he notes. "Still, there's a demand for the kind of service I offer, and I've been able to carve my own little niche."

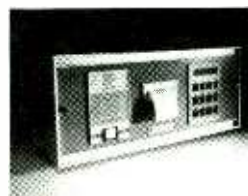
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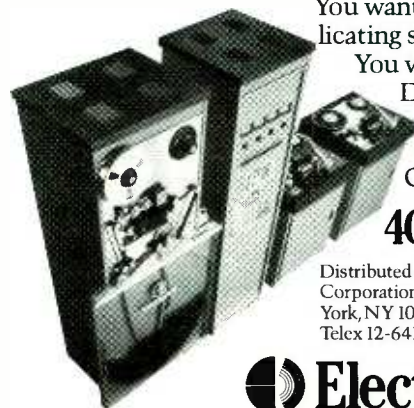
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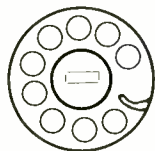
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Small But Diverse Management Roster

Panacea's Artists Are 'Multi-Dimensional'

BY SAM SUTHERLAND

LOS ANGELES By focusing on a small but diverse roster of performers with multiple careers, Panacea Management's Eric Gardner has diversified his own entertainment experience far beyond the concert tour consultation base behind the company's foundation a decade ago.

In the mid-'70s, Gardner formed Panacea primarily as an outlet for the tour advance work and coordination services he had already established as an independent. Since then, however, the company has moved into personal management, production and multi-media ventures spanning home video, feature films, book and music publishing, and record label operations.

That spectrum of activities belies the company's small staff size and still compact roster: Todd Rundgren, Utopia, Bill Wyman, veteran rock drummer Kenney Jones (the Who, Small Faces), television and home video personality Cassandra "Elvira" Peterson, and Panacea's newest clients, Phantom Rocker & Slick, a band teaming former Stray Cat Slim Jim Phantom and rock guitarist Earl Slick.

"The whole process on which Panacea is built is, first, to keep the roster extremely small, so there's no project we can't handle directly," Gardner asserts. "Second, instead of just focusing on one career area

for a lot of acts, we work with a handful of artists who are multi-dimensional.

"For me, it's provided a high degree of experience covering a variety of different aspects of entertainment. For my clients, it provides a hedge in their careers—if any one area cools off, there are still other options they can actively involve themselves with, and grow with."

Gardner says the value of that premise was dramatized by his experiences managing Rolling Stones bassist Bill Wyman, who asked Gardner to handle his solo career in 1979. "He was going through a period when tensions within the Stones were very high, and I told him that the band couldn't go on forever," Gardner explains. "While Keith [Richards] and Mick [Jagger] would always have publishing income from the records, Bill's the sort who needs to keep active, and wouldn't be happy just retiring."

Wyman evidently took the message to heart. He and Gardner have since set up five interlocking divisions to Wyman's Ripple Productions, building his existing but infrequent solo recording career into a variety of outside projects. Among the most ambitious: a feature-length, semi-autobiographical fantasy called "Digital Dreams," a variety of music video EPs and long-form programs, and the recent "Willie & the Poor Boys" rock revival

project, teaming Wyman and a host of top British rock stars in a fund-raising album and long-form video release through Jem.

Both Wyman and Panacea's longest-running client, Todd Rundgren, underscore Gardner's willingness to go outside the boundaries of the corporate majors to tackle more entrepreneurial projects with his acts. When the domestic sales base of Rundgren's group Utopia seemed locked into the 100,000- to 150,000-unit album sales market, Gardner counseled that the band would always face a comparative red ink stigma with a major label.

As a result, the band has since produced its albums on its own, releasing them through a label deal with Jem. Two albums have been released to date, both repeating the

(Continued on page 42)



Going to a Go-Go. Little Steven Van Zandt, second from left, looks on as Arthur Baker congratulates Chuck Brown, right, "the Godfather of go-go," backstage at Irving Plaza. The huddle followed a two-hour show at the New York venue introducing New Yorkers to the Washington, D.C. phenomenon.

INXS: Top of the Heap Down Under Australia's Hottest Band Finishing Their Fifth Album

BY GLENN A. BAKER

SYDNEY The demise of Cold Chisel and Split Enz has elevated INXS to the unchallenged status of Australia's most successful recording act. This standing was reinforced by the group's unprecedented sweep of

seven statues at the 1985 Countdown Music & Video Awards in Melbourne last May.

Currently recording in Sydney's Rhinoceros Studio with top British producer Chris Thomas, INXS is faced with the unenviable task of creating a worthy successor to its smash fourth album, "The Swing," which, with domestic sales of more than 250,000, is one of the five biggest albums in Australian recording history. The new album, tentatively titled "Kiss The Dirt," is expected to put the band over the top in markets where they have already broken ground with moderate hits and relentless touring, such as the U.S. and Japan.

The most interesting aspect of INXS' summit position in Australian music is the relatively low-key nature of their popularity. In the past, such groups as Sherbet and Skyhooks relied on screaming front page headlines and fan riots to maintain their position. Perhaps because they're out of the country so much, the members of INXS seem to be above that sort of crass promotion and instead present a curiously sophisticated and almost superior persona.

During the final stages of recording, the band's songwriting unit of Michael Hutchence (vocals) and Andrew Farris (keyboards) spoke about the next step in their game plan for world domination.

As to why Chris Thomas was asked to produce the album, Farris explains, "There was a choice of using an Australian guy—and there are a lot of great producers here—or going for an international producer with an overview of what's going on in the world.

"Chris has been aware of us for quite a while. He saw us in France when he was touring with the Pretenders. He caught us again at the Hollywood Palladium once with Adam & the Ants and then in Japan."

"It was the most travelling any producer had ever done to see us,"

adds Hutchence. "We tend to take on a producer as sort of a member of the band, so that sort of commitment is important."

Commitment is also an integral aspect of the band's relationship to its international following. Since its formation, INXS has played more than 1,200 live shows in various parts of the world.

"Performing live helps us incredibly in the studio," contends Farris. "The things we learn on stage in high-pressure situations are things that can't be learned any other way. When I'm recording and get to a difficult part, I always think that it must be so much harder for a band that doesn't play live."

The passage to American mainstream success has been assisted greatly by the group's headlining position at the Australian Live Aid concert. INXS received the most international exposure of any Down Under participants, despite the presence on the bill of the better-known Men At Work and LRB.

The two writers are still smarting a little over U.S. radio's resistance to the single "Original Sin," which dealt with interracial relationships. "That song offended all the right people," snipes Hutchence. "I don't think that one thin page of words can fix up the world, but it can move things about a bit. I'm glad we put it out, even though it probably didn't do the band much good.

"The last album was very diverse," he continues, "and sometimes American radio programmers can't cope with that. It may not have done that well on the charts outside of Australia, but it sold well and built up a big live following for us. I think the people who buy our records know what's going on.

"We also have more of an idea now of what somebody somewhere thinks of us. Once we made an album and said to each other, 'I wonder what they'll think of this in Kansas.' Well, now we've been to Kansas, several times, so we know what they'll think of it."

Dio Hits the Road in Grand Style

'Sacred Heart' Tour Features Elaborate Special Effects

BY ETHELIE ANN VARE

LOS ANGELES Ronnie James Dio isn't known for taking half measures when he tours in support of an album. For "Sacred Heart," his third Warner Bros. release, the singer and his self-titled band are heading out for 80 dates over five months with a show that includes: a two-story fire-breathing dragon; a 60- by 40-foot castle complete with working drawbridge; two eight-foot battling knights armed with laser weapons; a six-foot crystal ball displaying holographic images; kryptonite and argon remote-controlled lasers; 468 lights (including 30 computerized Vari-Lites) on a

motorized truss; and 40,000 watts of sound broadcast through 120 speaker cabinets.

"The stage set cost about \$200,000," says Dio, "and with the sound and lights, it will be about half a million dollars spent before we get on the road. The nut we have to crack every week—with \$1,000 a night in pyrotechnics alone, \$9,000 a day for the Vari-Lites, three buses and three semis and 40 in the crew—is about \$250,000."

Can a tour make money with a \$5 million overhead, even with a history of sellouts and merchandising that averages \$6 per patron? "I might lose a fortune," shrugs Dio, "but I don't mind. And I don't think

I will. This is a show that has to be seen.

"One, I try to give back to the kids some of what they give me; I want them to get value for their money. And two, I want this band to be a legend. It's money well spent."

Touring has been a major component in expanding the solo career of the former Black Sabbath and Rainbow vocalist. "The Last In Line" and "Holy Diver" have both reportedly crept almost to platinum by virtue of catalog sales following prior jaunts. "Sacred Heart," which Dio produced himself for less than \$100,000, is expected to break that barrier.

Dio's tour plans are handled by Kevin Scott of the William Morris Agency, but his career guidance is provided by his wife and manager, Wendy Dio. Having directed her spouse since 1974, Wendy Dio is now also managing Rough Cutt (who will open for Dio on the first leg of the tour) and newcomer Burn.

"Women are the great untapped resource of mind and talent in rock," says Dio. "I always wanted to tap that source. I did it by dealing with my wife first, because I knew what she could do."

In keeping with his professed feminism, Dio's gothic-metal videos eschew the usual girls-in-tatters approach of his colleagues. His latest clip, "Rock'n'Roll Children," was

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Talent in Action

NINA HAGEN

Beacon Theatre, New York
Tickets: \$16, \$14

ONE NEVER KNOWS what to expect from Nina Hagen, except an interesting show. Her sold-out Aug. 3 performance, in support of her current Columbia album "Nina Hagen In Ekstasy," included a good bit of opera, a hula skirt and a UFO. There was also a lot of spiritual, social and political talk woven around the songs, all delivered in a dizzying range of voices.

Schizophrenic though it sounds, Hagen and her band kept a hold on the whole production, and put on an energetic, eccentric 90-minute show.

Hagen's entrance was, of course, dramatic: She appeared at the top of the stage in a long gown, sporting a large, long black hairdo, singing in her grandest operatic voice over quiet background accompaniment. "Gods Of Aquarius" followed, and the UFO made its first appearance, dropping down from the ceiling to hover over the stage and flash its lights. Hagen then switched gears for rock'n'roll, ranting about the importance of such saucers to the planet, and prancing around in a lighted bra that looked spectacular when the rest of the stage was dark.

"Universal Radio" followed, prefaced by Hagen's remarks that she'd like to have a universal radio station, and perhaps universal tv too. Singing and speaking in French and German, as well as a very lightly accented English, she made a persuasive plea for a sort of cosmic sympathy through the airwaves. "Russian Reggae" and "African Reggae," with their humanitarian bent, further illustrated her ever-expanding range of concerns.

Hagen's band produced a mélange of styles quite colorfully. From classical to heavy metal to punk, guitarist Wilhelm Liesegang, drummer Peter Krause, bassist Karl Rucker and keyboardist Roger Craig propelled the diva's tunes with style.

Toward the end of the show, Hagen tackled some of her standards, including German versions of the Tubes' "White Punks On Dope" and "My Way," as well as a souped-up "Lord's Prayer." Also notable too was her version of Norman Greenbaum's "Spirit In The Sky," with a pounding beat accompanying her sweet (for this song at least) vocals. She closed the show with her interpretation of Sweet's "Ballroom Blitz," which, explosive and silly as it is, was a wonderful choice.

Opening act was the Pandoras, a four-piece all-female group from Los Angeles. In their skippy go-go costumes (which they nervously tugged at), their throwback rock was amusing, but not terribly meaty stuff. With a bit more experience and a lot more practice, they might find a place for themselves in the growing psychedelic revival scene.

KATHY GILLIS

**JONATHAN RICHMAN
& THE MODERN LOVERS**

Bottom Line, New York
Tickets: \$8

WORDS LIKE INNOCENT and naive are often used to describe Jon-

athan Richman's music. But one doesn't have to be unaware to prefer writing songs about life's overlooked joys and to present them in a simple, unpretentious manner. Jonathan Richman just likes to make people feel good, and that he did in the first of two SRO shows at the Bottom Line, Aug. 6.

Richman sang about "The Beach" ("it's not what you have on but what you have not"). He sang about how he likes "The UFO Man," walking, the "Ice Cream Man" and his Wrangler jeans. He offered tributes to "Vincent Van Gogh," neon signs and the vanishing corner store. And about the need for "Affection" in the world.

Some might argue that those song topics hardly proffer much food for controversial thought, but Richman's charm was as much in the presentation as in the content. He's a charmer, humble and utterly at ease, and anyone who couldn't smile from the moment he grabbed his guitar and started singing in his unpolished voice probably just had a bad day at the office.

Backed by a spare but rocking two-piece band—guitarist Asa Brebner and drummer Andy Paley—Richman was about as upbeat as he ever gets here. Sticking largely to material from his new Twin/Tone album "Rockin' And Romance," and even newer material, Richman proved to the adoring audience that if innocence means keeping it simple, enjoyable and unique, it's a good quality to have.

JEFF TAMARKIN

PAT METHENY GROUP

Greek Theatre, Los Angeles
Tickets: \$16.50, \$15, \$10

HAVING CROSSED the battle lines between the jazz community and its neighboring fusion and crossover camps with consistent aplomb, guitarist Pat Metheny's latest group concert here provided fresh proof that Metheny and principal collaborator Lyle Mays have tapped the larger audience for fusion without diluting the basic intelligence and individuality evolved over the past seven years.

The current edition of the Metheny group succeeds in employing newer players while extending the blueprint of the original Metheny quartet of the late '70s: Metheny's liquid acoustic and electric guitars, Mays' layered keyboards and synthesizers and the duo's mercurial original compositions remain the key draws. The current rhythm section of Paul Wertigo (drums), Steve Rodby (bass) and Pablo Aznar (percussion, vocals) preserves the adroit balance of freer, swinging jazz grooves and harder-hitting, rock-inflected tempi evident throughout the various lineups of the band. This incarnation also finds Aznar supplying the vocal coloring and percussive spice that frequent Metheny collaborator Nana Vasconcelos injected in earlier '80s projects.

The July 30 Greek engagement found both Metheny and his band in good form, stretching out in a set that ran two and a half hours due to the absence of an opening act. In mounting a show that one wag likened to "the Springsteen of fusion" in its sheer length, Metheny has

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**AMUSEMENT
BUSINESS**

BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BRUCE SPRINGSTEEN & THE E STREET BAND	Cleveland Stadium	Aug. 7	\$1,256,640 \$17.50	71,808 sellout	Belkin Productions
BRUCE SPRINGSTEEN & THE E STREET BAND	Soldier Field Chicago	Aug. 9	\$1,228,500 \$17.50	71,222 sellout	Jam Productions
HUEY LEWIS & THE NEWS NEVILLE BROTHERS	Red Rocks Amphitheatre Denver	Aug. 9-12	\$545,509 \$15.95/\$14.85	36,000 four sellouts	Feyline Presents
FOREIGNER JOE WALSH	The Centrum Worcester, Mass.	Aug. 5-6	\$345,190 \$15/\$12.50	24,440 two sellouts	Don Law Co.
HUEY LEWIS & THE NEWS NEVILLE BROTHERS	Sandstone Amphitheatre Bonner Springs, Kan.	Aug. 7	\$216,659 \$15.50/\$13.50	15,633 sellout	Feyline Presents
KENNY ROGERS LEE GREENWOOD SAWYER BROWN	Northland Coliseum Edmonton, Alberta	July 31	\$214,080 (\$267,600 Canadian) \$19.50/\$16.50/\$9.75	13,974 18,811	North American Tours
FOREIGNER JOE WALSH	Orange County Fair Grandstand Middletown, N.Y.	Aug. 1	\$201,354 \$17/\$15	15,282 sellout	Glen Donnelly
NEW YORK FRESH FESTIVAL	Baltimore Civic Center	Aug. 10	\$193,264 \$13.50/\$9	12,532 27,000	Pace Concerts
BRYAN ADAMS KIM MITCHELL	Cal Expo Amphitheatre Sacramento	Aug. 6	\$168,405 \$15	11,227 sellout	Bill Graham Presents
HUEY LEWIS & THE NEWS NEVILLE BROTHERS	Peoria (Ill.) Civic Center	Aug. 6	\$160,920 \$15	10,877 11,170	Jam Productions
NEW YORK FRESH FESTIVAL	Providence (R.I.) Civic Center	Aug. 11	\$156,850 \$12.50	\$12,548 sellout	Frank J. Russo
AMY GRANT RUSS TAFF	Poplar Creek Theater Hoffman Estates, Ill.	Aug. 9	\$144,467 \$14/\$9	10,539 16,939	Nederlander
RICK SPRINGFIELD	Duluth (Minn.) Arena	Aug. 1	\$144,180 \$13.50	10,680 sellout	Jam Productions
RICK SPRINGFIELD	Red River Valley Fair Arena West Fargo, N.D.	Aug. 3	\$140,000 \$14	10,000 sellout	Jam Productions
AL JARREAU DAVID SANBORN	Red Rocks Amphitheatre Denver	Aug. 8	\$139,114 \$16.50/\$15.40	8,750 sellout	Feyline Presents
RICK SPRINGFIELD	Five Seasons Arena Cedar Rapids, Iowa	Aug. 2	\$138,330 \$14.50	9,540 sellout	Jam Productions
RICK SPRINGFIELD	Veterans Memorial Auditorium Des Moines	July 31	\$136,782 \$13.50	10,134 sellout	Jam Productions
JIMMY BUFFETT & THE CORAL REEFER BAND	Red Rocks Amphitheatre Denver	Aug. 6	\$126,431 \$14.85	8,863 sellout	Feyline Presents
SANTANA CHINA CRISIS	Concord (Calif.) Pavilion	Aug. 10	\$123,129 \$16.50/\$13.50	8,372 sellout	In-House
BRYAN ADAMS KIM MITCHELL	Concord (Calif.) Pavilion	Aug. 7	\$122,335 \$15.50/\$13.50	8,570 sellout	In-House
BEACH BOYS JOHN CAFFERTY & THE BEAVER BROWN BAND FLASH KAHAN	Indianapolis Sports Center	Aug. 9	\$121,487 \$16.50	7,988 9,000	Sunshine Productions
SANTANA CHINA CRISIS	Red Rocks Amphitheatre Denver	Aug. 7	\$117,896 \$13.75/\$12.65	8,875 sellout	Feyline Presents
KENNY ROGERS JANIE FRICKE	Duluth (Minn.) Arena	July 23	\$117,151 \$15.50	6,913 7,737	North American Tours
BOSTON POPS WITH JOHN WILLIAMS	Concord (Calif.) Pavilion	July 28	\$112,841 \$14.75/\$10.75	7,923 sellout	In-House
AMY GRANT RUSS TAFF	Indianapolis Sports Center	Aug. 10	\$108,425 \$12.50	8,739 sellout	Sunshine Promotions
RICK SPRINGFIELD	Hammons Center, S.M.U. Springfield, Mo.	Aug. 6	\$107,730 \$13.50	7,980 sellout	Jam Productions/S.M.U. Student Assembly
HEART SHOOTING STAR	Sandstone Amphitheatre Bonner Springs, Kan.	Aug. 10	\$105,644 \$15.50/\$11.50	8,058 10,008	Feyline Presents
WILLIE NELSON	Orange County Fair Grandstand Middletown, N.Y.	July 30	\$103,534 \$16/\$14	8,691 10,000	Glen Donnelly
DON HENLEY KATRINA & THE WAVES	Indianapolis Sports Center	July 31	\$99,251 \$13.50	8,100 9,000	Sunshine Promotions
AMY GRANT RUSS TAFF	Meadowbrook Music Festival Detroit	Aug. 7	\$98,931 \$16.50/\$12.50	7,514 sellout	Brass Ring Productions
JEFFREY OSBORNE WHITNEY HOUSTON	Holiday Star Theater Merrillville, Ind.	Aug. 9-10	\$97,120 \$16	6,169 6,800 (two shows)	In-House
AL JARREAU DAVID SANBORN	ASU Assembly Center Tempe, Ariz.	Aug. 10	\$95,205 \$15	6,347 8,084	Evening Star Productions
RATT BON JOVI	Barton Coliseum Little Rock, Ark.	Aug. 11	\$94,149 \$13.50	6,974 10,000	Mid-South Concerts
TOM PETTY & THE HEARTBREAKERS BLASTERS	San Diego Sports Arena	Aug. 9	\$90,643 \$14.50/\$12.50	6,996 8,800	Fahn & Silva Presents
SPYRO GYRA LEE RITENOUR STANLEY JORDAN	Concord (Calif.) Pavilion	Aug. 1	\$87,596 \$14.50/\$9.50	7,779 8,000	In-House (sponsored by JVC)
GEORGE STRAIT CLAY BAKER BAND	Hemisphere Arena San Antonio, Tex.	Aug. 1	\$86,312 \$12.50	6,905 10,000	C&M Productions
RATT BON JOVI	Frank Erwin Center Univ. of Texas, Austin	July 27	\$83,219 \$12.50/\$10.50	7,006 7,942	In-House/Jam Productions
UB40 MIDNIGHT OIL	Greek Theatre Berkeley, Calif.	Aug. 10	\$82,114 \$15/\$14.50	5,626 8,500	Bill Graham Presents
NIGHT RANGER VAN ZANT	Fort Wayne (Ind.) Coliseum	Aug. 10	\$74,052 \$12.50/\$11	6,335 9,200	Sunshine Promotions
DON HENLEY KATRINA & THE WAVES	James L. Knight Center Miami	Aug. 2	\$71,946 \$15.57	4,568 4,943	Cellar Door Productions

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TALENT IN ACTION

(Continued from page 40)

sidestepped elaborate staging and special effects to supply a comparatively straightforward concert presentation that focuses on pure musicianship. Solo spots were carved out of various familiar Metheny and Mays pieces for each of the five, but the overall emphasis was placed prudently on ensemble interplay.

By now, Metheny's use of synthesizers to expand his guitar's range into timbres normally associated with reeds or brass is familiar to fans. For a crowd the size of the capacity audience at the Greek, however, it's worth pondering how readily concertgoers identified sax-like melodic statements and flute-styled asides with the leader's six-string guitar synthesizer.

The evening's one surprise came with a featured spot for the four Perri sisters, a San Diego-based vocal act that had all but retired from pop and r&b aspirations when they heard Metheny's music several years ago. Inspired by the group's lyrical instrumentals, they taped their own lyrics and harmonized vocal work over the band's own tracks and sent the resulting demo to the guitarist.

That Metheny should wind up bringing them into his own stage show attests to both his generosity and his sharp ears. Now billed as Perri, they injected an ebullient, sleekly voiced choral element to two songs, drawing a standing ovation from a clearly delighted Greek crowd. If lacking in stagecraft, they clearly possess raw vocal promise.

SAM SUTHERLAND

NEW ORDER

Felt Forum, New York
Tickets: \$16

IN THE WORLD OF skittery English dance bands, New Order has maintained a reputation for finely crafted music and erratic behavior for a good number of years. Despite the band's signing to Qwest in this country after years of import-only status, and touring on a larger scale in support of the album, the tradition continues.

The band's uneven set and un-even temperament and an ill-mannered audience all conspired to make their Aug. 1 show, which could have been a landmark occasion, something much less. Oddly enough, it seems that's what New Order wants.

A Certain Ratio, British label-mates of New Order, opened the show with a 50-minute set of rock/jazz/funk dance music that, while not too different from New Order's sound, was nebulous enough to alienate much of the audience. Growled vocals and snarled comments by the lead singer were returned with equally abusive yells from the auditorium. When the band announced the last song, the audience cheered, inspiring even more vicious words from the stage.

So, when New Order came on, there was a serious attitude problem, compounded by the band's joking announcement that their first song was written by A Certain Ratio, commenting that the crowd hadn't treated them nicely. "Confusion" was the song—and, unfortu-

nately, the title was apt, due mostly to poorly mixed vocals.

The band picked up the pace quickly, though, using material from "Low Life" and earlier albums (but avoiding "Blue Monday" and seminal Joy Division tracks). Lead singer/guitarist Bernard Sumner's voice didn't show great authority, but it worked in getting across the sometimes somber, sometimes explosive moods of the songs. His and Gillian Gilbert's fine guitar playing, backed up by synthesized drum tracks as well as Peter Hook's bass and Stephen Morris' drumming, got the momentum going. "The Perfect Kiss" and "Sub-Culture" were espe-

cially exciting. The staging was kept simple, with little dancing except for rhythmic swaying, elementary lighting, and very plain clothes for the band.

After a fast 60-minute set, the band said a terse "good night" and left the stage. As the house lights abruptly came up, the audience, realizing there would be no more encore, broke into an obscene chant. Whether it's best to leave a crowd wanting more in this way is questionable—but then, New Order never does take the expected path when there's any other way to go.

KATHY GILLIS

PANACEA MANAGEMENT

(Continued from page 40)

sales base of the act's Bearsville and Network releases—but at substantial profit to the band, instead of a net debt to a major.

"If a band like this was going to survive financially and realize any reasonable standard of living, alternate ways of generating income had to be explored," Gardner recalls. "Owing to foresight on Todd's part, we succeeded from 1976 on in retaining ownership of all the band's video rights, too.

"Everything was leased on short terms. As a result, we've been able to release a substantial amount of material via MCA, Sony and now Passport, now that all rights have

reverted to us. Rundgren himself exemplifies Gardner's idea of a strong client, wearing a host of different hats as solo songwriter and performer, Utopia founder and member, established rock producer, studio owner and operator and video pioneer.

Ironically, though, Panacea's most dramatic example of ancillary market development as a career strategy may be the firm's most off-beat client, Cassandra Peterson. Gardner signed the campy horror hostess after she showed up, in "Elvira" regalia, at a party for Utopia; a subsequent friendship with the actress/comedienne and her husband and manager Mark Pierson led to Pierson's decision to join Panacea as a vice president. He now shares responsibility for Elvira's career, which has branched into a variety of tv and feature projects, home video and merchandising.

Since teaming with the actress, Panacea has widened coverage for her weekly "Movie Macabre" slot into syndication in 63 markets, including 30 of the top 50. A deal with Thriller Video, through which Peterson appears as Elvira in wrap-arounds for low-budget horror features, has helped move a reported 125,000 videocassettes to date. And a line of cosmetics, wigs and other fashion merchandising under Elvira's name has generated a reported \$1 million in wholesale business for its first year in the market.

The Peterson game plan now includes her own featured comic book via DC Comics, as well as development plans for a late-night syndicated talk show with Paramount Television. Among the other projects in development are a DIC Enterprises Saturday morning cartoon series, a publishing deal with Warner Books for a lifestyle and fitness parody, and a Westwood One Halloween radio special.

Such projects now have Panacea eyeing television and feature film development projects, yet Gardner notes that key executives are still held to himself, Pierson and Panacea co-chief Janis Lundy Gardner. His early joint venture with his wife, Garlund Enterprises, remains as an outlet for soundtrack projects, but today the couple are more than busy with Panacea's music clients.

CHART RESEARCH PACKAGES

The definitive lists of the best selling albums year by year, through the entire history of the Top LP's charts.

Based on the authoritative statistical research of the music industry's foremost trade publication.

THREE TITLES AVAILABLE:

Number One Pop Albums, 1947 through 1984. Lists Billboard issue date, title, artist and label of the number one album of each week. \$50.00.

Top Ten Pop Albums, 1949 through 1984. Lists title, artist and label of every album which reached number 10 or higher on Billboard's Top LPs chart. Listed alphabetically within each year. #1 albums are indicated. \$50.00.

Top Pop Albums Of The Year, 1956 through 1984. The annual listings of the top albums of the year in rank order, as published in Billboard's year-end special issues. Includes title, artist and label for each entry. \$50.00.

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Billboard Chart Research
Attn: Debra Todd
1515 Broadway
New York, NY 10036

Please send me the following Billboard Chart Research Packages:

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 Individual yearly lists from _____ (please list book code number) for _____ (please list year(s) desired.)

Check or money order is enclosed in the amount of:

\$ _____
(Sorry, no C.O.D. or billing)

Name _____

Company _____

Address _____

City, State, Zip _____

Overseas air mail rates available upon request

All sales are final.



Charlie's Got a Restless Heart. The five members of RCA's Restless Heart were recent guests of Charlie Douglas on a Music Country Radio Network live broadcast from the Opryland Hotel in Nashville. Pictured from left are Restless Heart's Larry Stewart and Dave Innis, Douglas, and the group's John Dittrich, Greg Jennings and Paul Gregg.

Pride/RCA Incident Raises Questions

HARD TIMES FOR VETERAN ACTS?

This story prepared by Edward Morris and Kip Kirby.

NASHVILLE Charley Pride's recent blast at RCA for its "inordinate" attention to younger acts (Billboard, Aug. 10) has revived the question of whether a label must ultimately choose between maintaining older artists or developing newer ones.

Although most observers insist it's not an "either/or" situation, they agree that the problem of allocating attention is complicated by shrinking country playlists and the increased competitiveness of the industry itself.

"The competition in country has never been tougher," says one insider. "You've got far more records by major labels battling it out, with a lot less room at radio. Something's got to give."

The giving has by no means been all on the part of older artists, as a look at current record rosters and sales figures shows. While Pride was one of RCA's senior acts, the label has recently signed another veteran, Mel Tillis.

At CBS, there is ample activity by such established names as Willie Nelson, Merle Haggard, George Jones, Tammy Wynette, Chet Atkins and Johnny Cash. Capitol/EMI America has just signed Bobby Bare and Don Williams. Warner Bros. remains the home of Conway Twitty. MCA boasts Loretta Lynn and Bill Monroe among its senior acts.

Roy Wunsch, vice president of marketing for CBS Nashville, doesn't see that many changes affecting older names in country.

"What you might call our 'classic' artists, such as Merle Haggard and George Jones, are probably selling greater today than they were 10 years ago," Wunsch says. He adds

that the age of an act isn't relative when it comes to how much support that act's product receives.

"Where you have sales, you've got to support those sales," he says. "You've got to have some very strong indicators that the music is being reacted to; we certainly don't do anything without them."

Wunsch says that if the acceptance is present, "you probably give the same proportion of funds" to acts of either extreme. "If we have an established artist who is out in the marketplace with great music," he stresses, "we're out there with most of the funds going to tell the consumer about it."

"With a new and developing act, probably a big percentage of those funds are for creating an industry buzz: trade ads, maybe showcases."

"This isn't an RCA problem or a Charley Pride problem," maintains Blake Mevis, Pride's current producer. "It's an industry problem."

(Continued on page 48)

NASHVILLE SCENE

by Kip Kirby



NASHVILLE IS IN a state of semi-euphoria following Newsweek's Aug. 12 feature bannered "Nashville's New Class." The "new class" happens to be sassy, spunky—and female. Bares the spread's subtitle: "After years of lyin' back and takin' it, the women of country music have started singing a different tune."

The article is positive and well researched. It documents the evolution of women's role in country from traditional passivity to post-feminism. Author David Gates spent considerable time in Nashville interviewing his subjects; the result is an excellent overview of how today's female artists have successfully exploded

Newsweek salutes a 'new class' of women

the myths and stereotypes once prevalent in a male-dominated industry.

No longer is it true that female singers don't sell as well as male singers. There's little evidence these days of prejudice by female consumers against female artists; in fact, with the emphasis on "bonding" and "networking" among women now, the reverse may be true.

No one would deny that female consumers have a wider choice of role models with which to identify in the contemporary crop of women artists. Feisty, forthright, unafraid, today's breed of country female singer is forcibly giving new candor and dimension to a music form that once discouraged such outspoken behavior. Chances are that if today's buyer can't find what she's looking for in the lyrics of performers as diverse as Gail Davies, Rosanne Cash, Loretta Lynn, Emmylou Harris, Dolly Parton, Gus Hardin, Reba McEntire or the Judds, it's not on vinyl.

There's still no room in country music for Madonna-like imagery or Cyndi Lauper antics onstage. But, as Rosanne Cash points out, "For a long time, women were locked into a little box in country music. We've got a lot more options now . . . We're free to be ourselves."

ON THE HEELS OF Charley Pride's departure from RCA comes indication that Waylon Jennings, another 20-year veteran with the label, is also leaving. Jennings and RCA have apparently been unable to come

to satisfactory financial terms now that his option is up, and insiders are wondering whether Jennings may not head over to CBS to join "Highwayman" compatriots Willie Nelson and Johnny Cash now that his contract is up for grabs. But MCA is also decidedly in the running on this one.

Actually, it's been musical chairs recently, with a flurry of label switches by name artists. RCA may be losing Pride and Jennings, but Nipper just inked Eddie Rabbitt. T.G. Sheppard exited Warner Bros. for CBS not long ago, while Don Williams called it quits with MCA and moved to Capitol/EMI America.

Then Michael Martin Murphey called it a day with Capitol/EMI America, but didn't say where he's headed. Ditto for John Conlee, now off MCA, while Karen Brooks and Warner Bros. have parted company. The Nashville grapevine speculates that more changes are coming shortly.

Meanwhile, CBS has just signed Marty Stuart, the former child prodigy who joined Lester Flatt's band at the age of 13 and has continued to expand musically since. Stuart joined Johnny Cash in 1980, and was prominently featured on Cash's "The Baron." In 1982, Stuart released a solo album on Sugar Hill called "Busy Bee Cafe" which showcased his instrumental and vocal talents.

According to Stuart's producer Curt Allen (brother of singer Rex Allen Jr.), Marty has become friends with Paul Shaffer of "Late Night With David Letterman," and they've been known to hang out together in New York for after-hours jams. Shaffer is expected to come to Nashville when Stuart begins working on his new Columbia product to lend a hand on the keyboards (not to mention adding a few laughs to the sessions).

SINGER/SONGWRITER Jack Tempchin dropped into town for a Bluebird Cafe showcase not long ago. Tempchin, author of such hits as the Eagles' "Peaceful Easy Feeling," "I Found Somebody" and "Already Gone," Glenn Frey's "Smuggler's Blues" and "Slow Dancin'," had the club overflowing during his set. No place loves good songs—or good songwriters—more than Nashville, as Tempchin found out.

Apparently recovered from her earlier health problems, Dolly Parton rejoins Kenny Rogers on tour for two dates in the New York area. On Aug. 29, they'll headline Long Island's Nassau Coliseum, with an appearance at New Jersey's Meadowlands the next evening.

Waylon Turns the Page

Singer's New Album Is Drug-Free

BY EDWARD MORRIS

NASHVILLE "It's amazing how much you can get done when you're straight," Waylon Jennings observes in tones of genuine wonderment. He says his new RCA album, "Turn The Page," is the first one in 20 years that he made without the aggrandizing assistance of drugs.

Jennings' happiness with the new project is shared by critics, who have remarked on the surprising clarity of his voice and the keenness of his interpretations. "Drinkin' And Dreamin'," the first single from the album, now stands at a bulletted 8 on the country chart; "Highwayman," the ballad he sings along with Willie Nelson, Johnny Cash and Kris Kristofferson, recently hit No. 1.

With his characteristic disdain for musical categories, Jennings has included on his current album such rock favorites as the Bob Seger title cut and Stevie Nicks' "Rhiannon." "Turn The Page" is a thing I can relate to," Jennings explains. "It's a day or two in the life of any performer. As for 'Rhiannon,' I've always liked that song. Stevie Nicks is one of the biggest fans of country

music, anyway."

The expansive Jennings seems ready to admit one and all to the country music fold, particularly Neil Young, on whose forthcoming album Jennings guests. Young, he predicts, will have a "great impact" on country music. "Some of the thing's he's done are almost bluegrass," Jennings notes, adding with a chuckle that Young's "got a bigger country band than Bob Wills."

To lessen his reliance on drugs, Jennings retreated to the isolation of Arizona a year and a half ago, banking on the help of his wife, Jessi Colter, and the encouragement of other friends to make his break. When he was able to return to the recording studio, he says, he was astounded by the changes he had undergone.

"I had had to learn to sing with laryngitis all the time. Well, it wasn't laryngitis—it was cocaine, and everything suffered. When I listen to some of the things I did toward the end [of his drug dependency], it sounds so scattered."

Not only did he find the quality of his work getting better, he says, but he also found that he could do more

(Continued on page 46)

For those of you who might not know, "Murphy's Law," simply stated, says that if anything can go wrong, it wil.

HOT COUNTRY SINGLES

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

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

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.

WAYLON JENNINGS TURNS THE PAGE

(Continued on page 43)

of it in the same amount of time: "I've spent as many as five days and nights in the studio and not gotten two songs. Now we go in, and it's so much faster.

"With drugs, you spend a lot of time sitting around. You can't move. But you think you're working all the time. And your span of concentration is so short."

Jennings says he thinks "Turn The Page" will yield two or three more singles. In the meantime, he has a heavy road schedule, including some dates with Neil Young.

There are at least two Jennings movies in the discussion stage: a re-

make of "Stagecoach" and a cinema version of "Highwayman." Jennings reports that he will be doing the music for "Apostle E.F. Hart," a Robert Duvall-Jessi Colter movie set to start shooting in the spring.

Although he has made several music videos, Jennings says he is not unequivocally committed to continuing. "I don't know how much they help," he says. "You have to live with those damn things as well as you do your records."

Pleased as he is with his own recovery, Jennings says he doesn't want to become evangelistic about the evils of drugs: "You can overdo

it easy by talking about it. If I can help somebody, I'll be glad to talk to them. All I can do is tell them what happened to me.

"It's kind of like the joke about the two bulls. One went to South Texas and one to Kentucky, and then they met again in their older years. The bull from Kentucky said, 'Well, I had all those pretty cows around and all that bluegrass. It was a great life. And how's it been with you?'"

"The bull from South Texas said, 'I was stuck down there with two old steers, and all they wanted to do was talk about their operations.'"

M.D.'s/P.D.'s - you **WILL RECEIVE "Ode To Murphy's Law"** no later than Wednesday, August 21. **WITHOUT FALE.**

Billboard

HOT COUNTRY SINGLES ACTION

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RADIO MOST ADDED



RETAIL BREAKOUTS

NATIONAL

130 REPORTERS

ALABAMA	CAN'T KEEP A GOOD MAN DOWN	RCA
BARBARA MANDRELL	ANGEL IN YOUR ARMS	MCA
GARY MORRIS	I'LL NEVER STOP LOVING YOU	WARNER BROS.
EXILE	HANG ON TO YOUR HEART	EPIC
THE STATLER BROTHERS	TOO MUCH ON MY HEART	MERCURY

NEW ADDS	TOTAL ON
71	72
52	54
51	55
38	91
38	38

NATIONAL

62 REPORTERS

VINCE GILL	IF IT WEREN'T FOR HIM	RCA	34
JOHN CONLEE	BLUE HIGHWAY	MCA	24
JUICE NEWTON	YOU MAKE ME WANT TO MAKE YOU MINE	RCA	20
KATHY MATTEA	HE WON'T GIVE IN	MERCURY	19
RONNIE MCDOWELL	LOVE TALKS	EPIC	8

REGION 1

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

WGNA Albany, NY
WBOS Boston, MA
WYRK Buffalo, NY
WOKQ Dover, NH
WPOR-FM Portland, ME
WHIM Providence, RI
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
WPKX Washington, VA
WVVA Wheeling, WV

REGION 3

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

WJAZ Albany, GA
WWNC Asheville, NC
WPLO Atlanta, GA
WGUS Augusta, GA
WXBQ Bristol, VA
WEZL Charleston, SC
WSOC-FM Charlotte, NC
WDDO Chattanooga, TN
WUSY Chattanooga, TN
WCOS Columbia, SC
WGTO Cypress Springs, FL
WFNC Fayetteville, NC
WESC Greenville, SC
WCRJ Jacksonville, FL
WIVK Knoxville, TN
WWOD Lynchburg, VA
WCMS Norfolk, VA
WHOO Orlando, FL
WWKA Orlando, FL
WPAP Panama City, FL
WKIX Raleigh, NC
WRNL Richmond, VA
WSLC Roanoke, VA
WQYK St. Petersburg, FL
WIRK West Palm Beach, FL
WTQR Winston-Salem, NC

REGION 4

IL, IN, KY, MI, OH, WI

WSLR Akron, OH
WYNE Appleton, WI
WUSN Chicago, IL
WUBE Cincinnati, OH
WGAR-FM Cleveland, OH
WMNI Columbus, OH
WONE Dayton, OH
WCXI-AM/FM Detroit, MI
WWWW Detroit, MI
WAXX-FM Eau Claire, WI
WROZ Evansville, IN
WGEE Green Bay, WI
WFMS Indianapolis, IN
WIRE Indianapolis, IN
WITL Lansing, MI
WAMZ Louisville, KY
WTSD 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
KOUU Corpus Christi, TX
WTVY Dothan, AL
KHEY-AM/FM El Paso, TX
KPLX Fort Worth, TX
KIKK-FM Houston, TX
KILT Houston, TX
KSSN Little Rock, AR
KLLL Lubbock, TX
WMC-AM Memphis, TN
WOKK Meridian, MS
WKSJ-FM Mobile, AL
KNOE Monroe, LA
WLWI Montgomery, AL
WSM-AM Nashville, TN
WNOE New Orleans, LA
KYXX Odessa, TX
WPMO Pascagoula, MS
KBUC San Antonio, TX
KKYX San Antonio, TX
KRMD Shreveport, LA
KWKH Shreveport, LA
KJNE-FM Waco, TX
WACO Waco, TX
KLUR-FM Wichita Falls, TX

REGION 7

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

KRST Albuquerque, NM
KUZZ Bakersfield, CA
KSSS Colorado Spring, CO
KBRQ-AM/FM Denver, CO
KLZ Denver, CO
KYGO Denver, CO
KQIL Grand Junction, CO
KVEG Las Vegas, NV
KIKF Orange, CA
KNIX-FM Phoenix, AZ
KSOP Salt Lake City, UT
KCUB Tucson, AZ

REGION 8

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

KGHL Billings, MT
KGEM Boise, ID
KHSL Chico, CA
KUGN Eugene, OR
KMAK Fresno, CA
KMIX Modesto, CA
KNEW Oakland, CA
KUPL-AM/FM Portland, OR
KWJJ Portland, OR
KOLO Reno, NV
KRAK Sacramento, CA
KGAY Salem, OR
KMPS Seattle, WA
KGA Spokane, WA
KRPM Tacoma, WA

REGION 1

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

Peter's One Stop Norwood, MA
Record Town Latham, NY

REGION 2

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

A&C Records Pittsburgh, PA
Elkins One Stop Charleston, WV
J.E.K. Enterprises Baltimore, MD
Kemp Mill Beltsville, MD
Mobile One-Stop Pittsburgh, PA
Musical Sales Baltimore, MD
Wee Three Lebanon, PA
Wee Three Lancaster, PA

REGION 3

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

Bibb One Stop Charlotte, NC
Dean's Record One Stop Richmond, VA
Lieberman Norcross, GA
One-Stop Records Atlanta, GA
Peaches Clearwater, FL
Peaches West Palm Beach, FL
Record Bar Atlanta, GA
Record Bar #116 Atlanta, GA
Record Bar Columbus, GA
Ripete Records Fayetteville, NC
Sounds Familiar Columbia, SC
Southern Music Orlando, FL
Tucker's Record Shop Knoxville, TN

REGION 4

IL, IN, KY, MI, OH, WI

Ambat/Record Theater Cincinnati, OH
Arrow Dist Solon, OH
Gemini One-Stop Cleveland, OH
Martin & Snyder Dearborn, MI
National Record Mart St. Clairsville, OH
Radio Doctors Milwaukee, WI
Singer One Stop Chicago, IL
Sounds Unlimited Niles, IL
Wax Works Owensboro, KY

REGION 5

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

Lieberman Kansas City, MO
Lieberman Minneapolis, MN
Musical Sales Minneapolis, MN
Phil's One Stop Oklahoma City, OK
Uptown Records St. Louis, MO

REGION 6

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

ABC One Stop San Antonio, TX
Central South One-Stop Nashville, TN
E&R One Stop San Antonio, TX
Handleman Co. Little Rock, AR
Lieberman Dallas, TX
Music City One-Stop Nashville, TN
Poplar Tunes Memphis, TN
Record Bar Baton Rouge, LA
Record Bar New Orleans, LA
Record Service Houston, TX
Southwest Distributing Houston, TX
Top Ten Records Dallas, TX
Western Merch. One Stop Dallas, TX

REGION 7

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

Charts Records & Tapes Phoenix, AZ
KSG Layton, UT
Mountain Coin Denver, CO
Music Operators Fullerton, CA
Pro One Stop Tempe, AZ
Smash Record Dist Phoenix, AZ
Tower El Cajon, CA
Tower Las Vegas, NV

REGION 8

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

American Stereo Eugene, OR
Major Dist. Seattle, WA
Sea Port 1-Stop Portland, OR
Tower Fresno, CA

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

A Record Promotion That Will Set Records

THE NASHVILLE NETWORK, CBS RECORDS AND K-MART JOIN FORCES.



In association with The Gary Group

For the first time in the music industry, a label will team up with a cable network and the country's most successful mass merchandiser to promote an artist. The "Foolin' With T.G. Sweepstakes" is the result.

The Nashville Network, CBS Records/Nashville, and K-Mart have put together a national promotional package which includes: 20 spots a week on TNN, a sweepstakes prize which is a family vacation to San Diego, T.G. Sheppard stand-up posters with entry blanks in 2,100 K-Mart record departments, in-store video play in K-Mart, TV Guide ads, ads in other trade and consumer magazines, artist appearances on TNN, Folger/Sheppard racing jackets and "Living On The Edge" albums. All together, a (half) million dollar promotion.

To get this kind of muscle behind you, an artist has to be hot. T.G. Sheppard is. As his part of the promotion,

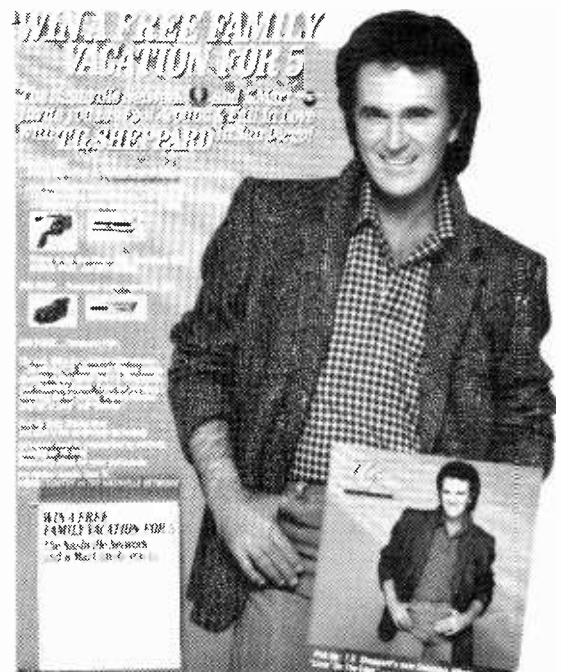


In the video, T.G. falls for a scene-stealing orangutan. In real life, T.G. claims that they are only friends.

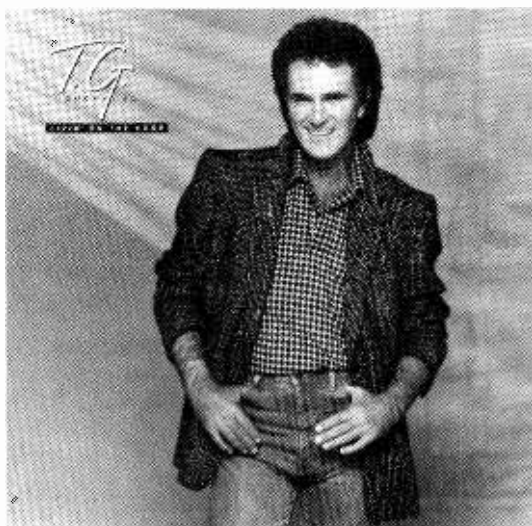
T.G. will host TNN's weekday VideoCountry during the week of August 19th. He will host Nashville Now on August 14th and make other appearances on that show.

TNN Vice President and General Manager, David Hall said, "We had been looking for this opportunity. All the elements came together for the ideal promotion." CBS/Nashville Vice President of Marketing, Roy Wunsch said, "This is the first time such leading country music merchandisers have joined hands in a single promotion."

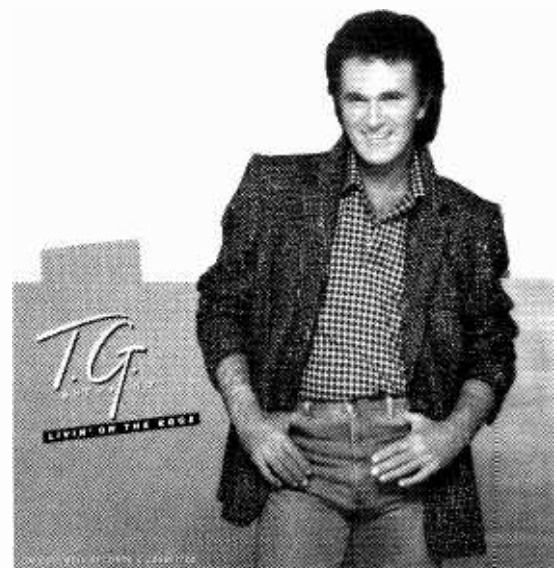
Look for record promotion history in the making. August 19th until the sweepstakes drawing on October 3rd. T.G.'s latest single "Doncha?" just shipped to radio stations August 5th.



The video along with sweepstakes promotional spots also featuring T.G. will be seen on monitors in K-Mart record departments nationally.



The sweepstakes theme comes from "Fooled Around and Fell in Love", the popular single turned into a popular video.





She Sweats. Nona Hendryx descends from the ceiling during a performance at New York's Red Parrot. Her appearance was part of a promotion sponsored by WBLS and RCA Records.

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
MAURICE WHITE	STAND BY ME COLUMBIA	41	50
THE O'JAYS	JUST ANOTHER LONELY NIGHT P.I.R.	28	55
ATLANTIC STARR	SILVER SHADOW A&M	21	38
JENNIFER HOLLIDAY	HARD TIMES FOR LOVERS GEFEN	18	59
CHARLIE SINGLETON	MAKE YOUR MOVE ARISTA	15	16

NATIONAL

141 REPORTERS

ARTIST	TITLE	NUMBER REPORTING
FAMILY SCREAMS OF PASSION	PAISLEY PARK	17
THE BAR-KAYS	YOUR PLACE OR MINE MERCURY	17
FREDDIE JACKSON	YOU ARE MY LADY CAPITOL	16
FIVE STAR	ALL FALL DOWN RCA	16
HOWARD JOHNSON	STAND UP A&M	14

REGION 1

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

WILD Boston, MA
 WKND Hartford, CT
 WNHC New Haven, CT
 WDKX-FM Rochester, NY

REGION 2

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

WWIN-FM Baltimore, MD
 WXVY Baltimore, MD
 WRKS New York, NY
 WNJR Newark, NJ
 WOCQ Ocean City, MD
 WDAS-FM Philadelphia, PA
 WUSL Philadelphia, PA
 WAMO Pittsburgh, PA
 WDZY 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
 WWDM Sumter, SC
 WANM Tallahassee, FL
 WWIL-FM Wilmington, NC
 WAAA Winston-Salem, NC

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

REGION 4

IL, IN, KY, MI, OH, WI

WBMX Chicago, IL
 WGCI-FM Chicago, IL
 WJPC Chicago, IL
 WBLZ Cincinnati, OH
 WCIN Cincinnati, OH
 WDMT Cleveland, OH
 WJMO Cleveland, OH
 WZAK Cleveland, OH
 WDAO Dayton, OH
 WGPR Detroit, MI
 WJLB Detroit, MI
 WKWM Grand Rapids, MI
 WTLC Indianapolis, IN
 WJYL Louisville, KY
 WLOU Louisville, KY
 WLUM Milwaukee, WI
 WNOV Milwaukee, WI

REGION 5

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

KPRS Kansas City, MO
 KAEZ Oklahoma City, OK
 KMJM St. Louis, MO
 WESL St. Louis, MO
 WZEN St. Louis, MO

REGION 6

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

WXOK Baton Rouge, LA
 WATV Birmingham, AL
 WENN-FM Birmingham, AL
 KNOK Ft. Worth, TX
 KCOH Houston, TX
 KMJQ Houston, TX
 WJMI Jackson, MS
 WKXI Jackson, MS
 KLAZ Little Rock, AR
 KRNB Memphis, TN
 WDBA Memphis, TN
 WHRK Memphis, TN
 WBLX Mobile, AL
 WQOK Nashville, TN
 WVOL Nashville, TN
 WYLD-AM New Orleans, LA
 WYLD-FM New Orleans, LA
 KHYS Port Arthur, TX
 KAPE San Antonio, TX
 KOKA Shreveport, LA
 KZEY Tyler, TX

REGION 7

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

KDKO Denver, CO
 KACE Los Angeles, CA
 KDAY Los Angeles, CA
 KJLH Los Angeles, CA
 KUKQ Phoenix, AZ
 XHRM San Diego, CA

REGION 8

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

KRE San Francisco, CA
 KSOL San Francisco, CA

REGION 1

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

Cambridge 1-Stop Boston, MA
 Cavages Cheektowaha, NY
 Easy Records 1-Stop N.Quincy, MA
 Hill Records E. Norwalk, CT
 Mass One-Stop Boston, MA
 Skippy White's Mattapan, MA

REGION 2

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

A-1 One Stop New York, NY
 Ai Wicke Records Elizabeth, NJ
 Broadway Record Museum Camden, NJ
 C&M 1-Stop Hyattsville, MD
 Disc-O-Mat New York, NY
 Gola Electronics Philadelphia, PA
 Harmony Music Bronx, NY
 J&R Music World New York, NY
 Kemp Mill Beltsville, MD
 King James Records Philadelphia, PA
 Olsens Record & Tape Ltd. Washington, DC
 P & L Records Philadelphia, PA
 Record & Tape Collector Baltimore, MD
 Record Outlet Pittsburgh, PA
 Richman Brothers Pennsauken, NJ
 Sabins Records Washington, DC
 Sam K Records Washington, DC
 Stratford Garden City, NY
 The Wiz Washington, DC
 The Wiz Brooklyn, NY
 Tower New York, NY
 Tower Washington, DC
 Universal One-Stop Philadelphia, PA
 Vogels Elizabeth, NJ
 Waxie Maxie Washington, DC
 Web's Dept Store Philadelphia, PA
 Win's Records Long Island City, NY
 Your Record Shop Baltimore, MD

REGION 3

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

Album Den Richmond, VA
 Bibb One Stop Charlotte, NC
 Cals Records Jacksonville, FL
 Camelot Decatur, GA
 Camelot Atlanta, GA
 Churchill's Richmond, VA
 D.J. Records Jacksonville, FL
 Frankie's Got It Norfolk, VA
 Goldmine Records Atlanta, GA
 Jerry Bassin's 1-Stop N.Miami Beach, FL
 Nova Records 1-Stop Norcross, GA
 One-Stop Records Atlanta, GA
 Peaches N. Miami, FL
 Peppermint Records Atlanta, GA
 Pritchetts St. Petersburg, FL
 Record Boutique Winston-Salem, NC
 Second Act Atlanta, GA
 Shazada Records Charlotte, NC
 Southern Music Orlando, FL
 Specs Records Miami, FL
 Tidewater One-Stop Norfolk, VA
 Tropical Records Miami, FL
 Tucker's Record Shop Knoxville, TN

REGION 4

IL, IN, KY, MI, OH, WI

Angott 1-Stop Detroit, MI
 Audie's One Stop Milwaukee, WI
 Barneys Chicago, IL
 Central 1-Stop Columbus, OH
 Cleveland One-Stop Cleveland, OH
 Color Rite Records Chicago, IL
 Damon's Detroit, MI
 Detroit Audio Systems Detroit, MI
 Eklund Enterprises Kansas City, MO
 Filmore Records Cleveland, OH
 Fletcher's One Stop Chicago, IL
 Gemini One-Stop Cleveland, OH
 Greater Detroit Detroit, MI
 Jimmy's Records Chicago, IL
 Kendrick's Records Detroit, MI
 Metro Music Chicago, IL
 Music Master Chicago, IL
 Northern Records Cleveland, OH
 Old Town Record Shop Hamtramck, MI
 Professional Records & Tapes Detroit, MI
 Radio Doctors Milwaukee, WI
 Record Den Cleveland, OH
 Record Rendezvous Cleveland, OH
 Record Theatre N.Randall, OH
 Singer One Stop Chicago, IL
 Sound Asylum Toledo, OH
 Sounds Good Chicago, IL

REGION 5

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

CML-One Stop St. Louis, MO
 Hudson's Embassy St. Louis, MO
 Musicland St. Louis, MO
 Musicvision Jennings, MO
 Northern Lights St. Paul, MN
 Sound Town St. Louis, MO
 Uptown Records St. Louis, MO

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

REGION 6

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

All South Distributors New Orleans, LA
 Big State Distributors Dallas, TX
 Bowie's Records Baton Rouge, LA
 Brown Sugar New Orleans, LA
 Curly Dallas, TX
 Discount Records Nashville, TN
 Frankie's One Stop Inc. Shreveport, LA
 H&W Records Dallas, TX
 Hastings Records Houston, TX
 Kings Record Mart Dallas, TX
 Mushroom New Orleans, LA
 Music Center, One Stop Birmingham, AL
 Peaches Memphis, TN
 Peaches New Orleans, LA
 Pop Tunes Memphis, TN
 Poplar Tunes Memphis, TN
 Reeses Records Dallas, TX
 Sam's Records Dallas, TX
 Select-O-Hits Memphis, TN
 Sound Warehouse Metairie, LA
 Southern Records New Orleans, LA
 Southwest Distributing Houston, TX
 Sunbelt Music Dallas, TX
 Tape City U.S.A. Metairie, LA
 Western Merch. One Stop Houston, TX
 Wherehouse Metairie, LA

REGION 7

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

Circles Phoenix, AZ
 City One Stop Los Angeles, CA
 Flipside Records Los Angeles, CA
 Fortune Records Inglewood, CA
 Jazz City Los Angeles, CA
 Malt Shop Denver, CO
 Mid-Cities Los Angeles, CA
 Music Brokers Los Angeles, CA
 On Target San Diego, CA
 Riverwood Music Inglewood, CA
 Sun State Los Angeles, CA
 Tower San Diego, CA
 Wherehouse Gardena, CA
 Wherehouse Los Angeles, CA
 World Of Records Los Angeles, CA

REGION 8

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

Evans House Of Music San Francisco, CA
 Leopold's Records San Jose, CA
 Leopold's Records Berkeley, CA
 Music Menu Seattle, WA
 Music People Oakland, CA
 Record Factory Oakland, CA
 T's Wauzi Records Oakland, CA
 Tower San Francisco, CA
 Tower Seattle, WA

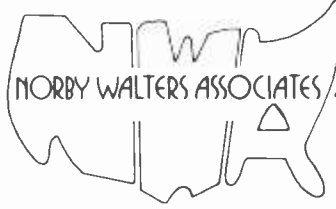
TOP BLACK ALBUMS.

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	14	FREDDIE JACKSON ● CAPITOL ST-12404 (8.98)	10 weeks at No. One ROCK ME TONIGHT
2	3	4	6	CAMEO ATLANTA ARTISTS 824546-1M1/POLYGRAM (8.98)	SINGLE LIFE
3	2	2	21	WHITNEY HOUSTON ● ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
4	4	3	21	LUTHER VANDROSS ▲ EPIC FE 39882	THE NIGHT I FELL IN LOVE
5	6	12	5	ARETHA FRANKLIN ARISTA AL 8-8286 (8.98)	WHO'S ZOOMIN' WHO
6	7	7	13	READY FOR THE WORLD MCA 5594 (8.98)	READY FOR THE WORLD
7	8	5	36	KOOL & THE GANG ▲ DE-LITE 822943-M-1/POLYGRAM (8.98) (CD)	EMERGENCY
8	5	9	13	LOOSE ENDS MCA 5588 (8.98)	A LITTLE SPICE
9	10	8	16	PRINCE ▲ ² PAISLEY PARK 25286-1/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
10	9	6	23	THE MARY JANE GIRLS ● GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
11	13	11	22	MAZE FEATURING FRANKIE BEVERLY ● CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
12	12	15	9	RENE & ANGELA MERCURY 824607-1M1/POLYGRAM (8.98)	STREET CALLED DESIRE
13	14	14	22	DEBARGE ● GORDY 6123 GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
14	15	13	24	JESSE JOHNSON'S REVUE A&M 6-5024 (6.98)	JESSE JOHNSON'S REVUE
15	11	10	15	RICK JAMES GORDY 6135GL/MOTOWN (8.98)	GLOW
16	16	16	11	UTFO SELECT 21614 (8.98)	UTFO
17	20	21	6	GEORGE CLINTON CAPITOL ST-12417 (8.98)	SOME OF MY BEST JOKES ARE FRIENDS
18	17	18	55	BILLY OCEAN ▲ JIVE JL8-8213/ARISTA (8.98) (CD)	SUDDENLY
19	19	19	27	SADE ▲ PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
20	18	17	15	CON FUNK SHUN MERCURY 824345-1M-1/POLYGRAM (8.98) (CD)	ELECTRIC LADY
21	22	35	20	ALEXANDER O'NEAL TABU FZ 39331/EPIC	ALEXANDER O'NEAL
22	37	2	2	FAT BOYS SUTRA 1016/ROULETTE (8.98)	THE FAT BOYS ARE BACK
23	45	52	4	DR. J.R. KOOL & THE OTHER ROXANNES COMPLEAT 671014-1/POLYGRAM (6.98)	THE COMPLETE STORY OF ROXANNE
24	24	25	32	KLYMAXX MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
25	25	24	15	ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS
26	41	—	2	THE POINTER SISTERS RCA A.JL1-5487 (8.98)	CONTACT
27	27	32	18	MELBA MOORE CAPITOL ST-12382 (8.98)	READ MY LIPS
28	28	23	62	TINA TURNER ▲ ⁴ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
29	21	20	11	MARVIN GAYE COLUMBIA FC39916	DREAM OF A LIFETIME
30	51	—	2	PATTI LABELLE P.I.R. FZ 40020/EPIC	PATTI
31	29	30	27	RUN-D.M.C. ● PROFILE PRO 1205 (8.98)	KING OF ROCK
32	33	33	18	STEVE ARRINGTON ATLANTIC 81245 (8.98)	DANCIN' IN THE KEY OF LIFE
33	40	48	3	ONE WAY MCA 5552 (8.98)	WRAP YOUR BODY
34	35	36	13	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98)	MAGIC TOUCH
35	54	59	3	STING A&M SP-3750 (8.98) (CD)	DREAM OF THE BLUE TURTLES
36	36	42	41	WHODINI ● JIVE JL8-8251/ARISTA (8.98)	ESCAPE
37	38	38	5	DENNIS EDWARDS GORDY 6148GL/MOTOWN (8.98)	COOLIN' OUT
38	26	28	15	EARL KLUGH WARNER BROS. 25262-1 (8.98) (CD)	SODA FOUNTAIN SHUFFLE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	32	31	27	COMMODORES ▲ MOTOWN 6124ML (8.98)	NIGHTSHIFT
40	31	26	14	PHIL COLLINS ▲ ² ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
41	23	22	29	GEORGE BENSON WARNER BROS. 25178-1 (8.98) (CD)	20/20
42	42	45	4	SPYRO GYRA MCA 5606 (8.98)	ALTERNATING CURRENTS
43	34	34	10	DEELE SOLAR 60410/ELEKTRA (8.98)	MATERIAL THANGZ
44	44	37	9	THE FOUR TOPS MOTOWN 6130ML (8.98)	MAGIC
45	46	39	44	NEW EDITION ▲ MCA 5515 (8.98) (CD)	NEW EDITION
46	56	56	33	THE GAP BAND TOTAL EXPERIENCE TEL8-5705/RCA (8.98)	GAP BAND VI
47	48	51	3	GWEN GUTHRIE GARAGE/ISLAND TRADING CO. 2001/ATLANTIC (8.98)	PADLOCK
48	52	55	3	THE SYSTEM MIRAGE 90281/ATLANTIC (8.98)	THE PLEASURE SEEKERS
49	49	54	19	THIRD WORLD COLUMBIA FC 39877	SENSE OF PURPOSE
50	50	58	3	CARRIE LUCAS MCA/CONSTELLATION 5513/CONSTELLATION/MCA (8.98)	HORSIN' AROUND
51	53	53	15	BILL WITHERS COLUMBIA FC39887	WATCHING YOU, WATCHING ME
52	30	27	29	SOUNDTRACK ▲ MCA 5547 (8.98) (CD)	BEVERLY HILLS COP
53	43	29	29	WHAM! ▲ ³ COLUMBIA FC39595 (CD)	MAKE IT BIG
54	NEW ▶	9.9	RCA NFL1-8049 (8.98)	9.9	
55	55	66	10	NATALIE COLE MODERN 90270/ATLANTIC (8.98)	DANGEROUS
56	60	—	2	CHERYL LYNN COLUMBIA FC 40024	IT'S GONNA BE ALRIGHT
57	57	60	3	R.J.'S LATEST ARRIVAL ATLANTIC 81260 (8.98)	R.J.'S LATEST ARRIVAL
58	58	40	8	PEABO BRYSON ELEKTRA 60427 (8.98)	TAKE NO PRISONERS
59	NEW ▶	NEWCLEUS SUNNYVIEW 4903 (8.98)	SPACE IS THE PLACE		
60	NEW ▶	STARPOINT ELEKTRA 60424 (8.98)	RESTLESS		
61	39	41	36	MADONNA ▲ ⁵ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
62	47	49	36	TEENA MARIE ● EPIC FE39528	STARCHILD
63	63	47	15	GEORGE HOWARD TBA TB 205/PALO ALTO (8.98)	DANCING IN THE SUN
64	64	50	44	CHAKA KHAN ▲ WARNER BROS. 25162-1 (8.98) (CD)	I FEEL FOR YOU
65	61	43	16	KLIQUE MCA 5532 (8.98)	LOVE CYCLES
66	59	44	14	SHANNON MIRAGE 90267/ATLANTIC (8.98) (CD)	DO YOU WANNA GET AWAY
67	65	46	47	DIANA ROSS ● RCA AFL1-5009 (8.98) (CD)	SWEPT AWAY
68	69	57	39	FAT BOYS ● SUTRA SUS 1015 (8.98)	FAT BOYS
69	62	65	41	ASHFORD & SIMPSON ● CAPITOL ST-12366 (8.98)	SOLID
70	68	64	14	THE REDDINGS POLYDOR 823332-1Y1/POLYGRAM (8.98)	IF LOOKS COULD KILL
71	71	67	22	PAUL HARDCASTLE PROFILE PRO 1206 (8.98)	RAIN FOREST
72	70	63	25	GRANDMASTER FLASH ELEKTRA 60389 (8.98)	THEY SAID IT COULDN'T BE DONE
73	66	61	55	THE POINTER SISTERS ▲ ² PLANET BXL1-4706/RCA (8.98) (CD)	BREAK OUT
74	74	75	22	GLADYS KNIGHT & THE PIPS COLUMBIA FC 39423	LIFE
75	73	73	36	MIDNIGHT STAR ● SOLAR 60384/ELEKTRA (8.98) (CD)	PLANETARY INVASION

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



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DANCE TRAX

by Brian Chin



ASSORTED CUTS and left-fielders: all of them interesting, if not absolutely in the pocket as cross-overs—though we can always expect a surprising breakthrough for one or another of them.

Gospel star **Tramaine Hawkins'** first dance effort, "Fall Down" (A&M 12-inch), is the kind of record that pushes us over with no problem. Built around a nagging synthesizer hook and hot, hot responsive singing, it sets a groove that just doesn't stop. Essential urban programming for this summer... **Sister Sledge's** "Dancing On The Jagged Edge" (Atlantic 12-inch), overlooked as "Frankie" smashed in the U.K. and stiffed here (on the pop level), is probably the record we all wanted out of the reuniting of **Nile Rodgers** with the group. The sound is not as pop as in the "We Are Family" period, but still pretty lush and trendy enough for rock clubs.

Laid Back's "One Life" (Sire 12-inch) should be a hi-NRG left-fielder, with its Cerrone-like pump; the flip, "It's The Way You Do It," is a distant relative of the druggy chant groove of "White Horse." Both sides got major remix treatment by **Shep Pettibone**... **Well Red's** "Limit Of Your Loving" (Next Plateau 12-inch) is an uptempo hip-hop record with a good male soul group vocal approach and a spaced-out break; just the sort of thing that breaks in the East and spreads, as did Skipworth & Turner.

After being a U.K. and import breakout for the better part of a year—even beaten to the U.S. shelves by an indie cover—British jazz-funk unit **Matt Bianco** finally gets a U.S. release on Atlantic. The title cut of the album "Whose Side Are You On" could very possibly convert the Sade crowd; "Matt's Mood II," a high-tech/Latin fusion, is released in an entirely different recording than the one of the same name that backed the underground bubbler "Half A Minute." We note that the push is on from the label end, too... Those piqued by Bianco should also check **Luba's** "Let It Go" (Capitol 12-inch), a sort of slow-motion disco samba with more of a pop radio orientation; the cut

was remixed for the U.S. by **Rusty Garner**.

More singles: **Feelabeelia's** "Feel It" (Qwest 12-inch) is a real bridge between black and new wave sounds, being the work, apparently, of Quincy Jones' West Coast crew. And it has a nifty Wonder-ish harmonica solo... **The Funky Carbuter's** "Movin'" (Profile 12-inch) joins a British-made revival of this newly resurgent Brass Construction oldie; this New York version is a basically faithful remake, updated primarily with more electronic textures.

MORE ASSORTED CUTS: **Mantronix's** "Needle To The Groove" (Sleeping Bag 12-inch) is a good rap record, which tells you all about what it sounds like, with its electronic/orchestral hits and busy vocals... **B-Movie's** "Forever Running" (Sire 12-inch promo) is uptempo wave-pop, very fashion-oriented, with a good, busy production. Also: "Switch On, Switch Off," another catchy pop tune. Both were mixed by **Bruce Forest**.

Madleen Kane's "Cover Girl" (TSR) is the album followup to her recent 12-inch work with **Ian Anthony Stephens** and **Paul Parker**. She's stripped of echo and double tracking, and runs the Brit-disco gamut here, covering both the electronic and orchestral bases; these are songs entirely different in character than the essentially classical-derived Euro-disco she did with various German producers.

Dan Hartman's "Name Of The Game," a very New York-influenced cut from last year's album, may have a new lease on life as a featured song in "Fletch"; a new mix by **Chris Lord-Alge** makes it harder, more skeletal. And the nine-and-a-half-minute dub version makes this another of MCA's marathon remix runs... **Lauren Grey's** "Irresistible Love" (Emergency 12-inch) has quite a comfortable groove, for an uptempo record; **Bruce Forest** mixed... **Belouis Some's** "Some People" remix (Capitol 12-inch) goes for an eclectic sound that combines the lush side of

Chic, techno-pop and Euro-disco. **Bruce Forest** also sat in for the dub edit on this **Steve Thompson/Michael Barbiero** production.

NOTES: **Prince's** "Pop Life" (Paisley Park/Warner Bros. 12-inch) gets a whole new verse in its remix; "Hello," the flip, is a musical throwback to Prince's pre-psychedelic funk groove, and also a sobering sign that he will be devoting at least some of his air time to explaining himself from now on... **ABC** is back to the funk format which it abandoned for the duration of one (stiff) album at the outset of 1984; "Vanity Kills" is already a club breakout as an import for its snappy beat, though its repetitiveness probably makes PolyGram's first U.S. single, "Be Near Me," the better radio bet. That cut will be released on a 12-inch containing all existing mixes.

ON THE BEAM

(Continued from page 21)

had to contend with the disk pressing crunch first. Although he began setting up his blueprint for Compact Discs from Discovery, **Trend** and **Musicraft**, his key labels, about a year ago, finished stock wasn't ready until this spring.

Despite what he concedes was "a big mistake," initial shipments lacking outer clamshell merchandising packages, Marx reports that all of his initial titles are moving briskly, with one (by the late **Shelly Manne**) already sold out and several other titles nearly depleted. He's thus understandably concerned about the probable delay in reorders, but the overall surge of business is more good news than bad.

Marx echoes the conviction of some store managers and critics who see the jazz market as underexposed in Compact Discs, especially when compared with classical repertoire. Because the number of jazz titles available domestically in CD form remains relatively small, Marx agrees that accounts are hungry for what's there.

Of Discovery's first 11 releases, seven are from digital master sources. Included among those digital titles are **Trend** albums by **L. Subramaniam**, **Tommy Tedesco** and **Shelly Manne**, represented by three separate Compact Discs. Digitally recorded albums by **Bob Magnusson** and **Sue Raney** have been released as Discovery CDs. Also available are CDs by **Clare Fischer & Salsa Picante**, **Lorez Alexandria** and the **Bobby Shew Quintet**.

Marx confirms that he's already looking to exploit the configuration's extended playing times via forthcoming releases. Two companion volumes to the Alexandria album of **Johnny Mercer** standards will be issued as a single Compact Disc, and other albums in production for artists such as **Buddy Childers** and **Lee Pastor** will include additional tracks. Overall, Marx predicts, future CDs from his line will routinely offer at least 50 minutes of program.



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McFaddin Ventures is now accepting applications for music programmers and management positions in many of our existing operations. Programmers contact David Townsend; Management contact personnel at McFaddin Ventures, 1900 Yorktown, Suite 100, Houston, Texas 77056, (713) 871-0212.

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Music Is The Key—Steve Harvey	European 12"	Disco Classics
The Incredible Ray—Ray Rock & K.C.	Vanity—Carol Jani	Won't You Dance With Me—Crystal & Team
Village People Medley—Village People	I'm A Fool—Tamir	Knock On Wood—Amii Stewart
Hottest Of The Hot/Walk Like A Man—Man 2 Man	Satellites—Elie Warren	Passion/Calling All Boys—Flirts
You're Outta Line—Donna Rhodes	Shy Like An Angel—New Romantic	One More Shot—C Bank
Magnum 6 Track EP	Don't Leave Me This Way—Gill Kane	Shoot Me With Your Love—Tasha Thomas
No More No War—Mirage	Belgian Girl—Trillion	Come To Me—France Joli
Home Of Hip Hop—DST	I Want You Back—Wendy Roberts	PLUS MANY MORE
Drinking Gasoline—Cabaret Voltaire	Late Night Satellite—Boytroic	
Fingers (Remix)—LEA	Big Time Operator—Julie Carson	
Little Jazzy Jay—B Boys	Close To Perfection—Miquel Brown	
Love Don't Grow On Trees—Urbanix	Holiday—Dream Team	
Harmony (EP)—Slip	Summertime—Electric Theatre	
Walk Away Satisfied—Jayne Edwards	Can't Stop—Candy McKenzie	
Into The Groove—Jeff Seifer	Say I'm Yours—Pnncess	
Dance—Joy St. James		

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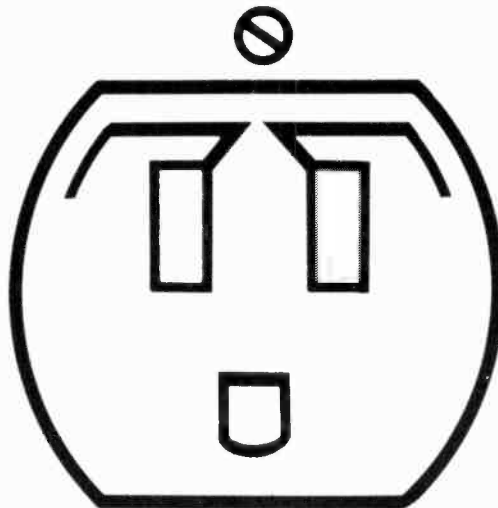
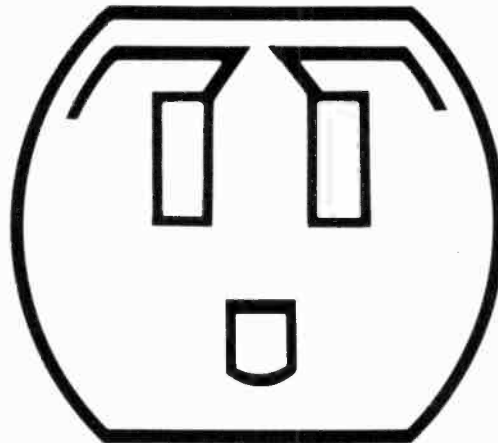
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Springsteen Hits the Million-Unit Mark

'Born In The U.S.A.' Achieves CRIA Diamond Status

BY KIRK LaPOINTE

TORONTO The Boss has joined Canada's diamond club. The exclusive territory, reserved for recording artists whose albums eclipse the 10-times-platinum mark, added Bruce Springsteen to its list in July when his "Born In The U.S.A." shot through the 900,000- and million-unit sales plateaus.

The Canadian Recording Industry Assn. (CRIA) certified 27 albums and singles during the month, including the Springsteen title and the summer's hottest album in Canada, "Songs From The Big Chair" by Tears For Fears, which was certified quadruple platinum. Lionel Richie's self-titled solo debut also shot through the four-times-platinum barrier in July.

Billy Ocean's "Suddenly" was the only other multi-platinum certification for July. His album went dou-

ble platinum, signifying Canadian sales of 200,000 units.

Meanwhile, CRIA has begun to compile monthly data on Compact Disc sales through its members. The information will be a few months behind the CRIA certification list, but should roughly coincide with record and tape sales figures collated by the federal government's Statistics Canada branch.

CRIA reported sales of 76,051 CD units for a value of \$1,024,688 in May, with a year-to-date mark of 282,644 units and \$3,916,026 in value.

Albums certified platinum in July included "Be Yourself Tonight" by Eurythmics, "Power Station," "Brothers In Arms" by Dire Straits and "Brother Where You Bound" by Supertramp. "Don't You (Forget About Me)" by Simple Minds was the lone platinum certification as a single.

The gold mark was eclipsed in July by 11 albums, four of them Canadian content: "Black Cars" by Gino Vannelli, "Popaganda" by Doug & the Slugs, "Vices" by Kick Axe and "Souvenirs Tendre" by Ginette Reno. Eurythmics' "Be Yourself Tonight," "Maverick" by George Thorogood, "Power Station," "Southern Accents" by Tom Petty & the Heartbreakers, "Brothers In Arms" by Dire Straits, "Rhythm Of The Night" by DeBarge and "Nightshift" by the Commodores were the others.

Six singles were certified gold in July: "A View To A Kill" by Duran Duran, "Axel F" by Harold Faltermeyer, "Rhythm Of The Night" by DeBarge, "Nightshift" by the Commodores, "Fresh" by Kool & the Gang and "A World Made Of Love" by the Care Bears.

Presentation Set for Sept. 8

Country Award Nominees Chosen

EDMONTON Anne Murray, Kellita Haverland, Terry Carisse and Dick Damron lead the way with four nominations each for the Academy of Country Music Entertainment's 1985 awards for Canada's country music performers. The awards will be presented here at the Jubilee Auditorium, Sept. 8.

Murray, Damron, Carroll Baker, the Family Brown and the Mercey

Brothers will vie this year for the academy's top honor, entertainer(s) of the year. Carisse and Damron are among the nominees for male vocalist of the year, along with Eddie Eastman, Gary Fjellgaard and Paul Weber. Baker, Murray, Haverland, Marie Bottrell and Laura Vinson are the nominees for female vocalist of the year.

The 800-member Academy will

honor the winners at the ceremony, which wraps up Country Music Week activities sponsored by ACME in Edmonton.

Up for album of the year honors are Carisse's "The Closest Thing To You," Murray's "Heart Over Mind," Damron's "Last Dance On Saturday Night," Murray McLachlan's "Heroes" and Terry Sumsion's "Midnight Invitation."

Single of the year nominees are Carisse's "The Closest Thing To You," Sumsion's "Midnight Invitation," Fjellgaard's "Riding On The Wind," Haverland's "Too Hot To Handle" and the Mercey Brothers' "You Lifted Me High Enough."

Song of the year nominees include the following composers and their works: Vinson and Rob Harrison for "Alberta Crude," Carisse and Bruce Rawlins for "I Love You's," Errol Ranville for "Magic In The Music," Haverland and Gilles Godard for "Nothing Good About Goodbye" and Fjellgaard for "She Can Survive."

Group of the year nominees are the C-Weed Band, the Family Brown, the Bobby Lalonde Band, the Mercey Brothers and the Midnight Rodeo Band. Duo nominees are Damron and Ginny Mitchell, Godard and Haverland, Murray and Dave Loggins, Ronnie Prophet and Glory-Anne Carriere, and Tim Taylor and Anita Perras.

The rising star nominees for 1985 are Chris Krienke, Anne Lord, Ginny Mitchell, Rick Thompson and Susan Tyler.

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linsky (vice president of CPI), WBC Productions Ltd. (CPI's parent firm) and a numbered company as defendants. Neither CPI nor the Gardens will comment on the suit.

For years, local promoters have been frustrated in their attempts to secure the Gardens as a facility. In many cases, they've promoted up-and-coming artists in small venues and taken a loss, hoping the artists will return to them for repeat business when their followings grow.

Instead, CPI has swallowed up the lion's share of the big-venue business locally and, through a network of affiliations and joint ventures with other promoters across Canada, has lined up national tours for many of the recording industry's biggest draws.

Rival Promoters File Suit Vs. Concert Productions

TORONTO A major challenge has been launched in court to the territorial supremacy of the largest concert promoter in Canada, Concert Productions International of Toronto.

Gary Topp, Gary Cormier and their affiliated companies have filed a \$4 million-plus lawsuit in Ontario Supreme Court. Topp and Cormier, rival promoters in Toronto and the surrounding area, are charging that CPI and Maple Leaf Gardens are contravening sections of the Combines Investigations Act by denying them access to the 16,000-seat hockey arena for shows.

The suit asks for \$2 million in damages, \$2 million in punitive damages and access to the Gardens for Topp and Cormier, known as the Garys.

Meanwhile, a federal government spokesman has confirmed that the Ontario government is conducting an investigation into the matter. But a conclusion has not been reached in the action.

The Garys' lawsuit cites Maple Leaf Gardens Ltd., Harold Ballard (president of the Gardens), William Ballard (chairman of CPI), Michael Cohl (president of CPI), David Wo-

Pioneer in Joint Venture

Italy Getting CD Player Plant

TOKYO Pioneer management here says it has "more or less" reached basic agreement on establishing a joint company with Autovox, Italy's biggest car audio manufacturer, and REL, the Italian government investment division, to produce Compact Disc players in Italy. The official contract is expected to be for-

mally signed within a year.

Basically, the new deal is a way of getting around current European Economic Community legislation on imports from Japan. While demand for CD hardware is rapidly increasing throughout Europe, the EEC authority in Brussels has imposed a 19% import duty on Japanese-produced ranges, which Pioneer can avoid through production in Italy.

Pioneer thus follows the lead of Sony, which is scheduled to begin production of CD players in France by the end of 1986. In the coming months, Pioneer, Autovox and REL will make final plans on the size of the joint company, investment percentages and a CD player unit production projection.

It appears that major parts, such as the pickup, will be exported from Japan, and the CD players will be finally assembled in Italy.

GERMAN CRACKDOWN

(Continued from page 9)

Bonn. One arcade-style game put the operator behind the wheel of a car, trying to run down pedestrians, with maximum points for hitting an old woman with a cane. The best-known of the three, Activision's "River Raid" adventure game, was immediately withdrawn from the market by distributor Ariola-Soft.

"It's company policy not to distribute indexed software," explains the firm's head of sales, Andreas Plassmann, in Guetersloh. "We recall the product from the stores and give refunds. There was an increase in demand for 'River Raid' after the indexing, though, which was partially met by foreign distributors."

Ariola-Soft also distributes two of the latest restricted games: Broderbund's "Sea Fox" and "Blue Max" from Synops. Both publishers are American. The other titles are "Beachhead," "Paratrooper," "Raid Over Moscow" and "Tank Attack."

Momsen-Engerberding is preparing to pull the plug on more software. She points to one game set in a concentration camp, in which a prisoner tries to escape past a guard and his machine gun. If the guard nails the escapee, the German national anthem plays.

Only one record has been deemed "youth-endangering": Peter Tosh's reggae anthem "Legalize It," which carries a pro-marijuana message. Several pieces of album artwork, however, have been found objectionable.

The West German Control Office is taking note of the continuing American controversy over lyric content. But Momsen-Engerberding claims, "If they just put labels on the records, you'll find people searching out the ones with violent or sexually explicit lyrics."

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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.

SALES		HOT 100 POSITION
THISWEEK	LASTWEEK	
TITLE	ARTIST	
1	2	NEVER SURRENDER COREY HART 3
2	3	THE POWER OF LOVE HUEY LEWIS & THE NEWS 1
3	1	SHOUT TEARS FOR FEARS 2
4	4	IF YOU LOVE SOMEBODY SET THEM FREE STING 8
5	6	FREEWAY OF LOVE ARETHA FRANKLIN 5
6	8	ST. ELMO'S FIRE (MAN IN MOTION) JOHN PARR 4
7	9	WE DON'T NEED ANOTHER HERO TINA TURNER 6
8	10	SUMMER OF '69 BRYAN ADAMS 7
9	5	EVERYTIME YOU GO AWAY PAUL YOUNG 9
10	11	WHAT ABOUT LOVE? HEART 10
11	7	WHO'S HOLDING DONNA NOW DEBARGE 11
12	12	YOU SPIN ME ROUND (LIKE A RECORD) DEAD OR ALIVE 16
13	15	INVINCIBLE PAT BENATAR 15
14	17	CHERISH KOOL & THE GANG 12
15	24	MONEY FOR NOTHING DIRE STRAITS 17
16	25	POP LIFE PRINCE & THE REVOLUTION 18
17	22	YOU'RE ONLY HUMAN (SECOND WIND) BILLY JOEL 14
18	23	DON'T LOSE MY NUMBER PHIL COLLINS 13
19	26	DARE ME THE POINTER SISTERS 20
20	21	STATE OF THE HEART RICK SPRINGFIELD 26
21	14	GLORY DAYS BRUCE SPRINGSTEEN 22
22	28	SMOKIN' IN THE BOYS ROOM MOTLEY CRUE 21
23	18	ROCK ME TONIGHT FREDDIE JACKSON 24
24	—	FREEDOM WHAM! 19
25	13	GET IT ON (BANG A GONG) THE POWER STATION 28
26	29	MYSTERY LADY BILLY OCEAN 25
27	16	PEOPLE ARE PEOPLE DEPECHE MODE 27
28	27	I WONDER IF I TAKE YOU HOME LISA-LISA/FULL FORCE 37
29	—	LIFE IN ONE DAY HOWARD JONES 23
30	19	YOU GIVE GOOD LOVE WHITNEY HOUSTON 30

AIRPLAY		HOT 100 POSITION
THISWEEK	LASTWEEK	
TITLE	ARTIST	
1	2	THE POWER OF LOVE HUEY LEWIS & THE NEWS 1
2	1	SHOUT TEARS FOR FEARS 2
3	4	ST. ELMO'S FIRE (MAN IN MOTION) JOHN PARR 4
4	3	NEVER SURRENDER COREY HART 3
5	5	FREEWAY OF LOVE ARETHA FRANKLIN 5
6	7	SUMMER OF '69 BRYAN ADAMS 7
7	10	WE DON'T NEED ANOTHER HERO TINA TURNER 6
8	15	DON'T LOSE MY NUMBER PHIL COLLINS 13
9	13	YOU'RE ONLY HUMAN (SECOND WIND) BILLY JOEL 14
10	16	CHERISH KOOL & THE GANG 12
11	6	IF YOU LOVE SOMEBODY SET THEM FREE STING 8
12	20	POP LIFE PRINCE & THE REVOLUTION 18
13	8	WHO'S HOLDING DONNA NOW DEBARGE 11
14	9	EVERYTIME YOU GO AWAY PAUL YOUNG 9
15	24	MONEY FOR NOTHING DIRE STRAITS 17
16	22	FREEDOM WHAM! 19
17	19	INVINCIBLE PAT BENATAR 15
18	14	WHAT ABOUT LOVE? HEART 10
19	11	YOU SPIN ME ROUND (LIKE A RECORD) DEAD OR ALIVE 16
20	25	LIFE IN ONE DAY HOWARD JONES 23
21	28	SMOKIN' IN THE BOYS ROOM MOTLEY CRUE 21
22	27	DARE ME THE POINTER SISTERS 20
23	29	MYSTERY LADY BILLY OCEAN 25
24	23	ROCK ME TONIGHT FREDDIE JACKSON 24
25	—	DRESS YOU UP MADONNA 31
26	12	GLORY DAYS BRUCE SPRINGSTEEN 22
27	—	SHAME THE MOTELS 29
28	17	PEOPLE ARE PEOPLE DEPECHE MODE 27
29	18	GET IT ON (BANG A GONG) THE POWER STATION 28
30	21	YOU GIVE GOOD LOVE WHITNEY HOUSTON 30

HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
EPIC (6)	12
Scotti Bros. (3)	
Portrait (2)	
Caribou (1)	
A&M	10
CAPITOL (9)	10
Manhattan (1)	
WARNER BROS. (4)	10
Geffen (2)	
Paisley Park (2)	
Sire (2)	
ATLANTIC	9
COLUMBIA	9
POLYGRAM	8
Mercury (5)	
De-Lite (1)	
Polydor (1)	
Riva (1)	
MCA (4)	7
Camel/MCA (2)	
Virgin/MCA (1)	
ARISTA (5)	6
Jive (1)	
EMI-AMERICA	5
RCA	5
CHRYSALIS	4
ELEKTRA	3
MOTOWN	2
Gordy (2)	

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TITLE (Publisher - Licensing Org.) Sheet Music Dist.	75	80	(Dyad, BMI/Foster Frees, BMI/Nerpub, BMI/Tom John, BMI) CPP
61 19 (Oval, ASCAP/Virgin, ASCAP) CPP/WBM	FOREVER (Milk Money, ASCAP/Foster Frees, BMI) WBM/CPP	REBELS (Gone Gator, ASCAP)	TONIGHT IT'S YOU (Adult, BMI/April, ASCAP) CPP/ABP/WBM
93 ABADABADANGO (Moonwindow, ASCAP/Hitchings, ASCAP) CPP	51 FORTRESS AROUND YOUR HEART (Magnetic, BMI/Reggatta, BMI/Illegal, BMI/Atlantic, BMI)	24 ROCK ME TONIGHT (Bush Burnin', BMI)	53 A VIEW TO A KILL (Tritec, BMI/Blackwood, BMI) HL/CPP/B-3
85 ALL OF ME FOR ALL OF YOU (Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)	66 FOUR IN THE MORNING (I CAN'T TAKE IT ANYMORE) (Kid Bird, BMI/Rough Play/BMI)	79 RUNNING BACK (Kehr Brothers, BMI)	62 VOICES CARRY (Intersong, ASCAP/Til Tunes, ASCAP) CHA/HL
56 AND WE DANCED (Dub Notes, ASCAP/Human Boy, ASCAP)	19 FREEDOM (Chappell, ASCAP) HL	39 SAVING ALL MY LOVE FOR YOU (Prince Street, ASCAP/Screen Gems-EMI, BMI)	6 WE DON'T NEED ANOTHER HERO (THUNDERDOME) (Irving, BMI/Myxar, PRS) CPP/ALM
76 BE NEAR ME (Neutron, BMI/10, BMI/Nymph, BMI)	5 FREEWAY OF LOVE (Gratitude Sky, ASCAP/Polo Grounds, BMI)	73 THE SEARCH IS OVER (Rude, BMI/WB, ASCAP/Easy Action, ASCAP) WBM	10 WHAT ABOUT LOVE? (Welbeck, ASCAP/Irving, BMI/Calyppo Toonz, PROC) CPP/ALM/CLM
98 CALL ME (ATV, BMI) CLM/CPP	28 GET IT ON (BANG A GONG) (TRO-Essex, ASCAP) MSC	47 SENTIMENTAL STREET (Kid Bird, BMI/Rough Play/BMI) HL	36 WHEN YOUR HEART IS WEAK (Edwin Ellis, BMI/Murk Twins, BMI)
12 CHERISH (Delightful, BMI) CPP	22 GLORY DAYS (Bruce Springsteen, ASCAP) CPP	29 SHAME (Clean Sheets, BMI) CPP	2 WHO'S HOLDING DONNA NOW (Foster Frees, BMI/April, ASCAP) CPP/ABP
46 C-I-T-Y (John Cafferty, BMI)	100 THE GOONIES 'R' GOOD ENOUGH (Warner-Tamerlane, BMI/Perfect Punch, BMI/Rella, BMI/Pet Me, BMI) WBM	2 SHOUT (Nymph, BMI) CPP	11 WILD AND CRAZY LOVE (Stone City, ASCAP/National League, ASCAP) CPP
94 CRAZY IN THE NIGHT (BARKING AT AIRPLANES) (Moonwindow, ASCAP) CPP	43 HANGIN' ON A STRING (Virgin, ASCAP/Brampton, ASCAP) CPP	21 SMOKIN' IN THE BOYS ROOM (Big Leaf, ASCAP) WBM	81 WISE UP (River Oaks, BMI/Tree Group, BMI/Meadowgreen, ASCAP/Tree Group, ASCAP)
35 CRY (Man-Ken, BMI)	87 HEAVEN (Adams, BMI/Calyppo Toonz, PROC/Irving, BMI)	92 LOVE THEME FROM ST. ELMO'S FIRE (Gold Horizon, BMI/Foster Frees, BMI)	83 WOULD I LIE TO YOU? (Blue Network, ASCAP) WBM
72 DANCIN' IN THE KEY OF LIFE (Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)	48 I GOT YOU BABE (Cotillon, BMI/Chris Marc, BMI) WBM	59 LOVIN' EVERY MINUTE OF IT (Zomba, ASCAP)	30 YOU GIVE GOOD LOVE (Little Tanya, BMI/MCA, ASCAP) AMC/HL
20 DARE ME (WB, ASCAP/Bob Montgomery, ASCAP/Restless Heart, ASCAP) WBM	88 I WANT MY GIRL (Crazy People, ASCAP/Almo, ASCAP) CPP/ALM	17 MONEY FOR NOTHING (Chariscourt, BMI/Almo, ASCAP/Virgin, ASCAP) CPP/ALM	58 YOU LOOK MARVELOUS (Face, BMI/Postvalda, ASCAP)
42 DO YOU WANT CRYING (Screen Gems-EMI, BMI/Megasongs, BMI) WBM	37 I WONDER IF I TAKE YOU HOME (Personal, ASCAP/Mokojumbi, BMI) CPP	25 MYSTERY LADY (Zomba, ASCAP/Willesden, BMI) CPP	16 YOU SPIN ME ROUND (LIKE A RECORD) (Chappell, ASCAP) CHA/HL
13 DON'T LOSE MY NUMBER (Phil Collins, ASCAP/Pun, ASCAP/Warner Bros., ASCAP) WBM	8 IF YOU LOVE SOMEBODY SET THEM FREE (Magnetic, BMI/Reggatta, BMI/Illegal, BMI) HL	3 NEVER SURRENDER (Liesse, ASCAP) CPP	86 YOUR LOVE IS KING (Silver Angel, ASCAP) WBM
64 DOWN ON LOVE (Somerset, ASCAP/Evansongs, ASCAP/Stray Notes, ASCAP) WBM	74 I'LL BE AROUND (Assorted, BMI/Bellboy, BMI/Cookie Box, BMI)	41 NO LOOKIN' BACK (Genevieve, ASCAP/Milk Money, ASCAP/Edspose, ASCAP)	14 YOU'RE ONLY HUMAN (SECOND WIND) (Joel Songs, BMI) CPP/ABP
31 DRESS YOU UP (House Of Fun, BMI) WBM	69 IN AND OUT OF LOVE (Famous, ASCAP/Bon Jovi, ASCAP) CPP	71 NOT ENOUGH LOVE IN THE WORLD (Cass County, ASCAP/Kortchmar, ASCAP) WBM	
44 EVERY STEP OF THE WAY (House Of Cards, BMI/Walk On The Moon, BMI)	90 INFORMATION (Martunes, ASCAP/Tasmanian Compositions, ASCAP)	3 OH SHEILA (Ready For The World, BMI/Excalibur, BMI/Trixie Lou, BMI)	
99 EVERYBODY WANTS TO RULE THE WORLD (Nymph, BMI) CPP	15 INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN) (Makiki, ASCAP/Arista, ASCAP/Rare Blue, ASCAP) CPP/CLM	70 ONLY FOR LOVE (Tritec, BMI) HL	
9 EVERYTIME YOU GO AWAY (Unichappell, BMI/Hot-cha, BMI) CHA/HL	89 IT'S GETTING LATE (Murray-Gage, ASCAP/Schilling, ASCAP/Welbeck, ASCAP)	27 PEOPLE ARE PEOPLE (Sonet, BMI/Warner-Tamerlane, BMI) WBM	
84 FIND A WAY (Bug & Bear, ASCAP/Meadowgreen, ASCAP) HL	54 JESSE (Virgin, ASCAP) CPP	18 POP LIFE (Controversy, ASCAP) WBM	
63 FIRST NIGHT (Rude, BMI/WB, ASCAP/Easy Action, ASCAP) WBM	82 JUST AS I AM	1 THE POWER OF LOVE (Hulex, BMI/Red Admiral, BMI) CLM/CPP	
		68 POWER OF LOVE (YOU ARE MY LADY) (April, ASCAP)	
		52 RASPBERRY BERT	

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

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

ALBUMS

SPOTLIGHT Predicted to hit top 10 on *Billboard's Top Pop Albums chart* or to earn platinum certification

NEW & NOTEWORTHY highlights new and developing acts worthy of attention

PICKS new releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Send albums for review to:
Sam Sutherland, Billboard
 9107 Wilshire Blvd.
 Beverly Hills, Calif. 90210
 or **Fred Goodman, Billboard**
 1515 Broadway
 New York, N.Y. 10036

Country albums should be sent to:
Kip Kirby, Billboard
 14 Music Circle East
 Nashville, Tenn. 37203

POP

PICKS

DIO
 Sacred Heart
 PRODUCER: Ronnie James Dio
 Warner Bros. 25292

Hard-driving, crash-and-burn rock that should prove more resistant to radio's recent metal backlash, thanks to the band's avoidance of the genre's more volatile lyric motifs; the playing, however, is typically blood-curdling, and a massive current tour should fill in the gaps left by softer AOR outlets.

VARIOUS ARTISTS
 Greenpeace
 PRODUCERS: Various
 A&M SP 5091

The material here, with one exception, has been previously released, but the caliber of talent and the project's benefit stature, in support of the ecological group saluted in its title, could prompt worthy retail and radio support. Includes tracks from a generous roster of 16 top British rock and pop acts, including Peter Dinklage, Queen, Thomas Dolby, Tears For Fears, the Pretenders, Eurythmics, Howard Jones, George Harrison, Nik Kershaw and Kate Bush. Lone new track, by Hazel O'Connor & Chris Thompson, is getting a video counterpart.

NEIL YOUNG
 Old Ways
 PRODUCERS: Neil Young, Elliot Mazer, David Briggs, Ben Keith
 Geffen GHS 24068

Young's recent shifts in style have met with declining success, but this return to the country/rock slant central to his best-selling solo work, "Harvest," could reverse the flow. Both country and pop fans should find the package accessible. Included are collaborations with (who else) Willie Nelson, Denise Draper and Waylon Jennings, who guests on four tracks.

PROPAGANDA
 A Secret Wish
 PRODUCER: S.J. Lipson
 Island 90288-1

Trevor Horn's latest discovery is heavy on the reverb and ponderous, Orwellian imagery in the lyrics. Still, the synth and drum machine-oriented

sound will definitely appeal to fans of the genre. Best tracks: "Duel," "Dr. Mabuse."

RECOMMENDED

JONATHAN RICHMAN & THE MODERN LOVERS
 Rockin' & Romance
 PRODUCER: Not Listed
 Twin Tone TTR 8558

The former Berserker and Sire artist is found in typically quiet and quirky form here, devoting ditties to a "cruddy little chewing gum wrapper" and other items. Despite the subject matter, Richman has a childlike sincerity that seeps through for endearing results. His trademark single snare drum and lovely acoustic guitar flourishes are added pluses.

DRAMA
 Scene From A Distance
 PRODUCER: Elliot Scheiner
 RCA NFL1 8046

Assembled from the husband/wife team (Pat Taylor and Susan Jerome Taylor) that led the now-broken Breaks, Drama falls a bit short of the promise its name implies. S.J.T.'s lead vocals are wide in scope, with the convincing quality of rock's best femme fatales, but tepid tracks here give her no opportunity to stretch.

TONES ON TAIL
 The Album Pop
 PRODUCER: Not Listed
 PVC/Jem 8939

Contrary to its title, this is not an easy pop album to digest, but it is an ultimately rewarding one. TOT relies on a chunky percussion base for its heavily layered rhythms, with occasional nods to Mod heroes and '60s guitar styles. Deadpan vocals throw an interesting wrench into the intricate rhythmic machinery.

TEEZE
 PRODUCERS: Pete Davis, Teeze
 SMC Productions/Greenworld GWD90507

Debut album from this Philadelphia-based quintet contains all the key ingredients for an all-out heavy metal assault. A diverse collection of hard-driving tunes, notably "Party Hardy," "Looking For Action" and "Somewhere Someway."

THE UNTOUCHABLES
 Wild Child
 PRODUCERS: Chris Silagyi, Pat Foley
 MCA MCA-5634

Energetic sextet's sound has shades of the Bus Boys' brand of racially-mixed rock, funk and soul. Best tracks: the title cut and "Piece Of Your Love."

THE SHAKE RUSSELL BAND
 Time Spent
 PRODUCERS: Steve Ames, Rusty Burns, Shake Russell, Jack Saunders
 Austin Records ARLP 8501

Rough-edged vocals and smooth production give this country-pop offering a pleasing sound. Best tracks: "Don't Let Him Come Between Us," "Tell Me That Your Love Is Mine."

BLACK

RECOMMENDED

ONE WAY
 PRODUCERS: Irene Perkins, Al Hudson, Dave Roberson
 MCA MCA-5552

The high point of this collective is a vocal range that runs from the sinister come-ons in "Let's Talk" to the gentle choruses in the potential AC favorite "Believe In Me." Musically, One Way fiddles with funk, but in too studied a manner, and the album suffers from unimaginative songwriting.

SPOTLIGHT



MICHAEL McDONALD
 No Lookin' Back
 PRODUCERS: Michael McDonald, Ted Templeman
 Warner Bros. 25291

A long hiatus since McDonald's gold solo debut for the label should work largely to the former Doobie Brother's advantage, abetted by the more urgent, soulful pop that dominates this seamlessly produced sequel. Apart from a more bullish market likely to elevate its sales base, the set builds on the restless, even desperate energy that drives most of the first side, led by the title single and sustained by the ominous "Bad Times" and the lilting, propulsive "I'll Be Your Angel," a worthy black/pop crossover contender. Affairs of the heart dominate, but McDonald's courtly stance and open-ended imagery impart a spiritual tang.

NEW AND NOTEWORTHY

THE FAMILY
 PRODUCERS: David Z., the Family
 Warner Bros./Paisley Park 25322

Latest spinoff from the platinum Time machine is a seductive quintet that adds a satiny, orchestral gloss to the familiar clipped funk and steamy pop signatures of the Twin Cities trendsetters. If less openly comical than the Time, the ensemble's calculated look and sultry style does allow moments of tongue-in-cheek humor. The first single, "The Screams Of Passion," is already charting fast with black stations.

GARY MYRICK
 Stand For Love
 PRODUCER: John Luongo
 Geffen/Network GHS 24076

Much touted as one of the more promising of Los Angeles' first wave of post-punk rockers, Myrick resurfaces with a new label, a new producer and a more carefully groomed pop/rock style that offers radio prospects. One clue: Myrick's primary writing partners, Jay Ferguson and drummer Curly Smith (Jo Jo Gunne). His flashy guitar work, blond good looks and evocative lyrics cement the deal. Best tracks include the title song and a new version of "She Talks In Stereo."

CAMPER VAN BEETHOVEN
 Telephone Free Landslide Victory
 PRODUCER: Not listed
 Independent Project Records

Van Beethoven's "surrealist, absurdist folk" self-description is an apt tag for this lyrically amusing and musically bright effort. "Take The Skinheads Bowling" and "Club Med Suck" are fine pieces of punky fanaticism, and the rest of the album makes for serious listening fun, albeit not entirely serious art. Contact: P.O. Box 60357, Los Angeles 90060.

JAZZ-FUSION

PICKS

BILLY COBHAM
 Warning
 PRODUCER: Billy Cobham
 GRP A-1020

Powerhouse drummer has outfitted himself with a new young band and a somewhat mellower sound than on previous outings. His chops, however, are every bit as strong and impressive as ever. Digitally recorded.

TIM WEISBERG
 High Risk
 PRODUCERS: Tim Weisberg, Jeff Silverman
 Desert Rock DR-001

Flutist Weisberg, who tapped into a pop crossover vein before fusion was fashionable, returns from a lengthy hiatus with a slick, self-distributed package that belies its tiny indie base with lavish high-keyed graphics, top-notch pressing and production, and a shrewdly updated ensemble that draws heavily on synthesizers and electronic percussion. Alternative AC, album-oriented black and crossover-minded jazz stations should find it. Contact: (213) 652-4834.

RECOMMENDED

EMMETT CHAPMAN
 Parallel Galaxy
 PRODUCER: Emmett Chapman
 Back Yard BYR 1

Chapman's innovative Stick stylings, the focal point for the original Kittyhawk, go solo and, with three other players, duo on an offbeat, self-produced set with the accent on experimentation; not jazz, not folk, just interesting. Contact: 8320 Yucca Trail, Los Angeles, 90046.

GOSPEL

PICKS

GLEN CAMPBELL
 No More Night
 PRODUCERS: Glen Campbell, Ken Harding
 Word SPCN 7-01-895410-X

Glen Campbell has gotten his life together by returning to his gospel roots, as this album reflects. Campbell has always had good taste in songs, and there are some gems here, especially "Trust In God And Do The Right." Other standouts are "Good Side Of Tomorrow," "When All Of God's Singers Get Home" and a duet with Johnny Cash on "Suffer Little Children." A turnaround for Glen that is gentle on his soul.

EDWIN HAWKINS
 Have Mercy
 PRODUCERS: Edwin & Walter Hawkins
 Birthright IS-5881

This album was recorded live in Oakland, the Hawkins home, with the Music & Arts Seminar Mass Choir. It reflects Edwin's longstanding involvement with young people and choirs. Hawkins guides this album but does not dominate it; instead he lets the new talent shine. There's high energy in the grooves and some new voices anxious to be heard.

GRADY NUTT
 A Laugh And A Half
 PRODUCER: Bill Traylor
 RiverSong ZLP 8503

This is Grady Nutt's last recording before his death in a plane crash several years ago. Some folks gathered in a studio while Grady spun some of his favorite yarns, and the result is an album that's technically superb as well as comically incredible. When a great man dies, a legend is born; the legend of Grady Nutt lives on.

REV. W. LEO DANIELS
 So Happy
 PRODUCER: Navarro Daniels
 Atlanta International AIR-10091

Just before his death, Rev. Daniels recorded this concert with his wife, Navarro. The duo presents 10 songs here—all but one written by them—and it shows Daniels could communicate in song as well as through preaching. Rev. Daniels had a large, loyal following before his death who continue to request product from this gospel giant.

RECOMMENDED

DOROTHY NORWOOD
 Motherless Child
 PRODUCERS: Dorothy Norwood, James Perry
 Atlanta International AIR-10094

Norwood has a new label that's letting her continue what she does best: sing live with a choir. In this case, it's the Mt. Olive Baptist Church from New Jersey, and Norwood brings such songs as "Motherless Child (How Far Is Heaven)," "Stand By Me" and "He Can Do Anything" to life.

REV. LARRY
 It's All About The Paper
 PRODUCER: Tom Wright
 Atlanta International AIR-10095

Rev. Larry McCollough delivers some heartfelt messages and prayers over a bed of music, aided by background singers. McCollough, the head of promotion for his label, blends some philosophy, theology, patriotism and homespun homilies to deliver his unique point of view.

CLASSICAL

RECOMMENDED

PROKOFIEV: SYMPHONY NO. 1; "LOVE FOR THREE ORANGES" SUITE; "LT. KJJE" SUITE
 Orchestre National de France, Maazel
 CBS IM 39557

Maazel exercises total control in these tightly knit readings. Prokofiev is most accessible here, and the expert engineering takes full advantage of colorful orchestral opportunities.

LISZT: SEVEN TRANSCENDENTAL ETUDES; MEPHISTO WALTZ NO. 1
 Dimitris Sgouras
 Angel DS-38192

Young Sgouras cranks up plenty of steam in his often breathless romp through these demanding works. His enthusiasm is catching.

MAHLER: SYMPHONY NO. 1
 Frankfurt Radio Symphony, Inbal
 Denon 7537 (CD)

Yet another Mahler cycle is launched here, with clarity of expression matched by equal transparency of orchestral texture. Whets the appetite for others to come. CD cue points total a remarkable, if hardly necessary, 22.

CHOPIN: PIANO CONCERTO NO. 2; SCHUMANN: PIANO CONCERTO
 Andras Schiff, Concertgebouw Orchestra, Dorati
 London 411 941-2 (CD)

Collectors caught up with Schiff's solo and chamber music recordings will find similar qualities of sensitivity and power here. Standard concertos, but an unexpected coupling and well over one hour of music. Impressive sound.

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...newslines...

BMI'S "MILLION-AIRS," meaning those member writers of the performance rights group who have written songs with a million or more performances, will be honored at three lunches at BMI's offices in Nashville (Aug. 20), the Parker Meridian Hotel in New York (Sept. 11) and the Beverly Hills Hotel in Los Angeles (Sept. 17). Writers honored include Paul Simon, Peter Allen, Billy Joel, Sting, John Kander & Fred Ebb, Willie Nelson, Dolly Parton, Roger Miller, Even Stevens, Mark Gray & J.P. Pennington, Brian Wilson, Jackson Browne, David Foster, Stevie Nicks, Barry Manilow and Lamont Dozier. BMI's repertoire includes more than 650 million-performance songs.

THE BOOK: "Barbra Streisand: The Woman, The Myth And The Music" will be published by Delacorte Press on Nov. 8. Writer Shaun Considine is a former PR man for Columbia Records, Streisand's label for the last 20-plus years. Many photos are included in the \$17.95 biography.

WORTH PRESERVING: The Preservation Hall Jazz Band launches a new PBS series Sept. 2 at 9 p.m. EST. Hosted by Beverly Sills, "Stage At Wolf Trap" will feature music performances at the Wolf Trap Farm Park in Virginia, ranging from classical to jazz to '50s rock. The Preservation Hall Band, some of whose members are in their 80s, was taped at Wolf Trap last month.

New Companies

Showtown Records, a production company, formed by Paul Dean Chopin. The label, to be distributed independently, will offer beach-oriented music, beginning with such Los Angeles acts as the Lifeguards, the Jillets, the Beachtones and the Pilots. 22541-A Pacific Coast Highway, Malibu, Calif. 90625.

Coutourier Records, formed by Michael Billups and Marcellus Harper. The label will deal in pop, dance, rock and r&b music and be distributed independently in the U.S., Europe and Japan. First act signed is Majik, a dance band. 311 Scott St., Suite 83, Atlanta, Ga. 30311.

Starquest Entertainment Network, a media service and public relations firm, formed by Donna Y. Caldwell and Angel Barrett. Current clients are Devin Payne and Karen Carlson. 13103 Barbara Ann, Suite 22, North Hollywood, Calif. 91605; (818) 764-2838.

Fit For The Road, a company offering fitness and nutrition programs

for touring rock bands, formed by Robert Haas, author of "Eat To Win," and Nancy Cushman, former ASCAP membership rep and music publisher. 22458 Ventura Blvd., Suite E, Woodland Hills, Calif. 91364; (818) 716-5925.

Horizon Sound, a full-service production company, formed by David Cottrell. 1602 Eighth Ave. South, Fort Dodge, Iowa 50501; (515) 573-3710.

Plucked String, an independently distributed classical mandolin label, formed by Norman Levine. First releases are Howard Frye's "Classical Mandolin," Neil Gladd's "Solo Mandolin: Baroque To Modern," an orchestral by the Malmedy (Belgium) Mandolin Orchestra, and "Reinoldus Consort Plays." P.O. Box 11125, Arlington, Va. 22210; (703) 528-1893.

Stang/Kiderian Videos, formed by Vince Hartnet. First project is artist Ray Peck for Tony Lama Boots. P.O. Box 256577, Chicago, Ill. 60625; (312) 253-6175.

Nite Records Of America, an independently distributed label, formed by Randy Nite. First release is the single "Blue Light" by Bobby Blue. 9145 Sunset Blvd., Suite 102, Los Angeles, Calif. 90069; (213) 273-6001.

The Aerobic Beat, a monthly music tip sheet for aerobic studios, health clubs and instructors, formed by fitness consultant Ken Alan and independent record producer Randy Sills. 7985 Santa Monica Blvd., Suite 109, Los Angeles, Calif. 90046; (213) 937-4795.

Keysound Records, formed by Jim Roberts. P.O. Box 8631, City Centre Mart, Middletown, Ohio 45042; (513) 424-5341.

Lifelines

BIRTHS

Girl, Kolby, to **Chuck and Kristy Morris.** Aug. 7 in Denver. He is vice president of Feyline Presents and manages the Nitty Gritty Dirt Band.

MARRIAGES

Paula Ann David to Larry Gee, Aug. 10 in Massillon, Ohio. She is the daughter of Carol and Paul David, founder of the Camelot retail record chain, and he is manager of a Tampa Camelot store.

DEATHS

Salvatore Jenner, 75, after a long illness Aug. 5 in Stamford, Conn. He was the father of Don Jenner, vice president of promotion for Arista Records, and Jimmy Jenner, president of Millenium Records.

Amedeo Silvestri, 63, Aug. 6 in Somers Point, N.J. Known professionally as Al Martin, pianist Silvestri performed in the major Philadelphia clubs for more than 40 years. He also worked in Chicago clubs and was under a longterm contract to Hyatt Hotels. He is survived by a sister.

Woody Woodward, 53, of an illness following a recent heart attack Aug. 7 in Los Angeles. An art director and designer of album covers for many labels, he was with United Artists/Liberty Records before going independent. Woodward is survived by his wife, Dottie, a daughter and a son.

Gary Giorgi, 46, Aug. 2 in Los Angeles. He was head of Giorgicom and founder of Mobile Fidelity, the audiophile imprint that pioneered the half-speed master market. He is survived by his wife, Diana, and three sons.

James P. Massey, 48, after a lengthy illness Aug. 8 in New York. He worked with Private Stock Records, first as a consultant and later as vice president of artists and marketing, until the company was dissolved in the late '70s. Survivors include his wife, Barbara; his daughter, Joanna; his father, James; his mother, Audrey, and his brother, Dan.

COPIES OF WEEKLY CHARTS

are available from Billboard's Chart Research Department. Pop Singles 1941 through 1984. Top LPs 1949 through 1984. \$3.50 per chart. Call or write:

Billboard Chart Research
1515 Broadway
New York, NY 10036
(212) 764-4556

Bubbling Under

THE HOT 100 SINGLES

- 101 **STAND BY ME** MAURICE WHITE COLUMBIA 38-05571
- 102 **FLY GIRL** BOOGIE BOYS CAPITOL 8645
- 103 **STRONGER TOGETHER** SHANNON MIRAGE 7-99631 (ATLANTIC)
- 104 **IT'S OVER NOW** LUTHER VANDROSS EPIC 34-04944
- 105 **PLEASE BE GOOD TO ME** MENDUDO RCA PB 14154
- 106 **I MISS YOU** KLYMAXX MCA/CONSTELLATION 52606 (CONSTELLATION/MCA)
- 107 **MY SECRET (DIDJA GIT IT YET)** NEW EDITION MCA 5267
- 108 **THE SCREAMS OF PASSION** THE FAMILY PAISLEY PARK 7-28953 (WARNER BROS.)
- 109 **OBJECT OF MY DESIRE** STARPOINT ELEKTRA 7-69621
- 110 **PADLOCK** GWEN GUTHRIE GARAGE/ISLAND TRADING CO. 21 (ATLANTIC)

THE TOP POP ALBUMS

- 201 **PHILIP OAKEY & GIORGIO MORODER** PHILIP OAKEY & GIORGIO MORODER A&M SP-5080
- 202 **GUADALCANAL DIARY** WALKING IN THE SHADOW OF THE BIG MAN ELEKTRA 60429
- 203 **ORIGINAL BROADWAY CAST** CATS GEFEN QHS 2031 (WARNER BROS.)
- 204 **RONNIE MILSAP** GREATEST HITS VOL. 2 RCA AHLI-5425
- 205 **THE POLICE** SYNCHRONICITY A&M SP-3735
- 206 **JOHN PARR** JOHN PARR ATLANTIC 80180
- 207 **DENNIS EDWARDS** COOLIN' OUT GORDY 6148 GL (MOTOWN)
- 208 **CHERYL LYNN** FIDELITY COLUMBIA FC 40024
- 209 **NICK MASON & RICK FENN** PROFILES COLUMBIA FC 10576
- 210 **AC/DC** BACK IN BLACK ATLANTIC 16018

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

AUGUST

Aug. 19-22, **Electro Sound Seminar 1985,** Union Square Hyatt, San Francisco. (408) 245-6600.

Aug. 22-23, **National Religious Broadcasters South Central Regional Convention,** Ramada Inn, Memphis. (901) 365-4673.

Aug. 25-28, **Video Software Dealers Assn. Convention,** Sheraton Washington and Shoreham Hotels, Washington, D.C. (609) 424-7117.

SEPTEMBER

Sept. 11-14, **Jazz Times Convention,** Roosevelt Hotel, New York. (301) 588-4114.

Sept. 11-15, **NAB/NRBA Radio Convention & Programming Conference (RCPC),** Dallas Convention Center.

Sept. 13, **Second Annual MTV Music Awards,** Radio City Music Hall, New York.

Sept. 14, **Nashville Songwriters Assn. International Annual Mini-Seminar,** Realtors Midwest Conference Center, Marriott Hotel, Chicago. (312) 771-9588.

Sept. 15-22, **Eighth Annual Georgia Music Festival,** Atlanta. (404) 656-3551.

Sept. 20-22, **Midwest Music Expo,** Hotel Continental, Chicago. (312) 279-8323.

Sept. 21, **Anti-Defamation League of B'nai Brith Human Rights Dinner,** Plaza Hotel, New York.

Sept. 21, **Georgia Music Hall of Fame Awards,** Georgia World Congress Center, Atlanta. (404) 325-0832.

Sept. 24, **International Radio & Television Society Newsmaker Luncheon,** Waldorf-Astoria, New York. (212) 867-6650.

Sept. 25-28, **New Music Seminar,** Marriott Marquis Hotel, New York. (212) 722-2115.

Sept. 30-Oct. 3, **National Assn. of Recording Merchandisers (NARM) Retail/Manufacturer Advisory Committee Meeting,** Sheraton Harbor Island, San Diego. (609) 424-7404.

OCTOBER

Oct. 10, **American Jewish Congress Cultural Achievement Award Dinner,** Pierre Hotel, New York.

Oct. 10-11, **Electronic Accessories Show,** Atlantic City (N.J.) Convention Center. (215) 675-7562.

Oct. 11-13, **21st Annual Retail Advertising Seminar,** Westin Hotel, Chicago. (212) 244-8780.

Oct. 12-16, **Audio Engineering Society (AES) Show,** New York Hilton, New York.

Oct. 16-18, **Musexpo/Videxpo '85,** Kensington Exhibition Center, London. (01) 968-4567.

NOVEMBER

Nov. 9, **1985 CMJ New Music Awards,** Beacon Theatre, New York. (516) 248-9600.

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RIAA, PRESSURE GROUPS FAIL TO HARMONIZE ON LYRIC ISSUE

(Continued from page 1)

Meanwhile, sources at the national Parents/Teachers Assn. (PTA) have renewed their own series of talks with manufacturing executives regarding the issue, prompted by the escalating visibility of the issue.

In an Aug. 13 letter to PMRC's Pam Howar, RIAA president Stan Gortikov expressed "disappointment" with the group's response to an earlier RIAA position paper (Billboard, Aug. 17). Howar's refusal to fully accept the RIAA's Aug. 5 counter-proposal of a "parental guidance" warning, applied generically to potentially sensitive recordings, drew renewed asser-

tions from the RIAA chief that no categorical ratings system can be accepted by manufacturers, and that the RIAA and member companies would not submit to a separate ratings panel without a "good faith" trial for the RIAA's self-regulatory approach.

The Gortikov communique reasserted the RIAA's refusal to submit to several PMRC demands reportedly repeated in Howar's Aug. 7 response, including full lyric reprints on outer product packaging. The RIAA chief's letter also carried a note of finality in his expressed hope that "frustration" over the PMRC's renewed demands would

not "lead [labels] to consider abandoning an approach which they viewed as progressive and responsive to your needs."

In a subsequent interview, Susan Baker, first vice president of the PRMC, said last Thursday (15) that a formal response was in the works from the Washington-based group. Baker added that while the PMRC is "encouraged" at the industry's acknowledgement of the issue and the need for a solution, it remains adamant in demanding the creation of an industry panel that would supply "basic guidelines." She also reiterated the PMRC position that such a panel include "community members" outside the recording field.

The PMRC also continues to reject the RIAA's "parental guidance" wording as inadequate, and seeks, in Baker's words, "something considerably stronger than that—and we want to see it on the front of the album and the cassette package." Thus, while yielding to the RIAA's preference for a single generic warning, Baker indicates that a formal PMRC response, expected this week, will demand revised wording.

Rejoicing the controversy was the PTA, which has been in touch with PMRC officials since that group's inception, according to spokesperson Tari Marshall, who noted plans for a meeting between PMRC executives and PTA national president Ann Kahn scheduled near Labor Day to review the situation.

While suggesting that the PTA's members largely share the PMRC's position, Marshall indicated some divergence: "The PMRC is asking for a lot more than we were initially when our letter to 62 labels went out in October, 1984. We're uncomfortable with the fact that [the PMRC] is asking record labels to 'carefully consider' their contracts with artists whose material is sexually, or otherwise, explicit, and we feel that borders on abridging First Amendment rights."

Marshall also suggested that the PMRC's criticisms regarding RIAA involvement with radio usage ignores the practical reality that labels cannot control broadcasters.

The PTA spokesperson also noted new meetings with labels scheduled for the next month. She identified

PolyGram, Warner Bros. and Capitol as "the only three labels of the 62 we contacted, with the exception of Word Records, which agreed to sit down with us."

Interestingly, while the PTA position deems some PMRC threats too severe with respect to possible constitutional infringement, Marshall indicated that the organization, unlike the PMRC, believes a generic warning is insufficient. The PTA thus continues to seek a categorical process delineating how content may offend consumers.

Label executives polled either withheld substantive additional comment, or confirmed that no discussion of actual product screening procedures or timetables has yet yielded formal policy. At CBS Records, a spokesman noted that an "informal system of checks and balances" involving producers, label executives and artists has been in effect for some time.

According to CBS vice president of public affairs Bob Altshuler, the most recent example includes Marvin Gaye's posthumous album "Dream Of A Lifetime," which carries the warning that contents include "lyrical content that could be offensive to some listeners."

A spokesperson for PolyGram said that the label will increase its "review of lyric contents and graphics, and will include on our album packaging an advisory notice" in instances where PolyGram feels it is appropriate, but added that the label is "not able nor willing to censor our artists."

Artists and songwriters, however, appear considerably more dismayed by the escalation of the issue and the prospect of printed warnings. Prior to the RIAA's initial position statement on Aug. 5, members and executives of the National Academy of Songwriters here were meeting with the press to challenge PMRC demands.

More recently, veteran composer, performer and label entrepreneur Frank Zappa has seized the issue through his own campaign to block any product screening scenario, including generic warnings—a position that he notes dates back a year in the ironic form of his own "label warning and guarantee" taking sharp digs at the political and ideo-

logical forces that would seek to censor modern rock.

Zappa, who contends that Gortikov and the RIAA have "caved in" to pressure groups, also invokes the issue of artists' contractual rights. "Gortikov responded to the PMRC on behalf of a lot of record companies," Zappa asserts. "I don't believe any of those companies' artists ever signed pieces of paper permitting those labels to throw away their rights" to free expression.

The artist has already taken his stance to the media via a taped interview on the CBS network television news show "Nightwatch," tentatively scheduled to air Sunday (18), and is also making radio appearances to dramatize the issue.

Within the radio community, the only noteworthy development was news of a hastily scheduled panel now added to the agenda for next month's National Assn. of Broadcasters/National Radio Broadcasters Assn. "Radio '85" conference in Dallas. The session, to be moderated by NAB president Eddie Fritts, will assemble panelists for both sides of the issue from among station program directors, with a PMRC spokesperson also promised.

As for the retail and rack communities, top executives are divided over the practical need for a means of product identification. Sources at top rack services tend to accept the premise of a generic warning, as suggested by Western Merchandisers chairman Sam Marmaduke, who warns, "We can do nothing but offend unless we're careful," suggesting that a self-imposed system should be considered.

Likewise, Lieberman Enterprises president Harold Okinow indicates, "It's better to take some such measure than have happen what is being done with magazines like Playboy and Penthouse. In some stores, those magazines are off the shelves."

Retailers, however, prove less comfortable with ratings, as evidenced by the words of Mary Ann Leavitt of the Sausalito Record Shop chain: "If ratings were to appear on albums, I fear the consequences for our mall-oriented stores. Mall operators might require us not to stock stickered albums which warn against material inside."

TENNESSEE SALES TAX

(Continued from page 1)

then go into effect Nov. 1. It would not be retroactive.

Ray Todd, chief of taxpayer liaison for Tennessee, says recording and television have had a tax break "afforded no other industry in Tennessee" since 1978, when an exemption to the sales and use tax ruled that recording, television and mastering facilities were rendering "personal services" rather than manufacturing products.

Few in the industry here realized until this week that such a tax is being proposed. Reaction has been swift and sharp.

Jimmy Bowen, president of MCA Records Nashville, says that he is immediately putting on hold his plans for construction of a \$5 million digital studio facility until he sees whether the tax ruling is allowed to go through. And he is unequivocal in stating that if it does, the state will lose a substantial volume of film, video and recording business.

"We will do 60 albums at MCA next year, each with a budget of more than \$100,000," Bowen says. "These albums can all be done elsewhere."

"Tennessee can't afford this kind of tax when we're trying to attract business here," he continues. "When California tried this a few years ago, the tax passed and everybody in the recording industry got ready to sell their homes and move out of the state. The tax was finally reversed; but if it had remained, it would have had a very negative impact on California's recording and film business."

Joe Dyer of Ardent Studio in Memphis computes that on a \$50,000 recording budget, the 7.75% sales tax would add on close to \$4,000, a cost that would probably

be initially absorbed by the record companies but later passed on to artists.

"We will undoubtedly all lose business under this ruling," says Dyer. "And the department of revenue will end up actually losing dollars instead of gaining them."

The issue of collection and payment remains unclear. Taxpayer liaison Todd admits, "We're not experts on the complexity of the recording industry." However, he says he expects the Sept. 3 hearing to shed more light on how such assessments would be handled.

In opposing this tax, Todd notes, the industry can pay the fees under protest and file for recovery. But he adds that it would be "extremely difficult to get an injunction against the application of the tax itself."

To remove the ruling, the recording, film and video industries would have to seek relief through an amendment from the Tennessee state legislature.

The first such application of sales and use tax to a similar function in the industry took place in the mid-'70s when the California Board of Equalization applied a 5.5% tax to recorded masters, retroactive to approximately 1972.

Though the state board responsible for tax collection never disclosed specific figures, industry insiders estimate that upwards of \$30 million was siphoned off by the regulation.

Industry forces, spearheaded by the American Federation of Musicians and the Recording Industry Assn. of America, were able to get legislation passed halting further such taxes. Record labels, producers, managers and acts have instituted suits to recover these taxes. The suits are still pending.

MUSICLAND CHAIN'S VIDEO PLANS

(Continued from page 1)

single market—starting last Friday (16) with tabloid, tv and outdoor advertising—Musicland is departing from past strategy, which avoided huge single-market promotions. But, Eugster says, Philadelphia represents a "strong presence" for the chain and opportunities to appeal to diverse demographics. New store designs are also being tested in the city.

Heading the Philadelphia project is Gary Ross, senior vice president for marketing and merchandising. Ross, the newest member of a team Eugster claims has turned Musicland around, came aboard last September from The Gap, Eugster's own business alma mater.

In detailing the novel aspects of the rental debut, Ross notes that only three of the 14 units are free standing. This means that Musicland, which has been quietly testing rental for as long as a year in some

units, will be moving into mall video rental, which few chains have attempted.

A rental price of \$1.99 for two days helps compensate for the inconvenience of mall rental return, Ross points out. Also unusual is the VHS-only inventory.

Adult video is not being stocked. Eugster stresses that this is a decision the chain made and "does not mean we are opposed to that kind of product. We merely exercised an option that fits our direction."

In pointing to Ross and the management team he has assembled, Eugster further identifies Keith Benson, senior vice president and chief financial officer; Arnie Bernstein, senior vice president of operations; and Bruce Bausman, vice president of personnel and store development.

Eugster insists the Philadelphia design move is a test and does not

tip further strategy for the chain. But he does point out how the redesigned stores depart from past layouts.

"Both Musicland and Sam Goody are very straightforward, family-oriented stores. We're raising the ante," he says of the more "expressive, genre-oriented" signing and flashy look.

For example, he notes, "A classical logo will have Beethoven with his hair blowing straight out, as if he stuck a finger in a light bulb. A rock music logo will have this guy with slicked-back hair and Devo sunglasses."

Huge reflective sunglasses, in fact, are a central motif of 30 billboards ringing Philadelphia. "We want to be very intrusive," he says of the blitz, adding that support will come from "run-of-press newspapers, MTV certainly, probably VH1."



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ANOTHER BANNER QUARTER FOR U.K. INDUSTRY

(Continued from page 3)

even higher."

Growth in the prerecorded cassette area was "sustained," he notes, with 10 million units delivered to the trade between April and June this year, against 9.2 million in 1984, up 9.3%, and with value up 9.7% to \$30.1 million. "With average trade prices of tapes increasing by only 0.4%," Scaping says, "this reflects further expansion in budget sales."

LP deliveries were down, though

STIFF, ISLAND SPLIT

(Continued from page 3)

between Robinson and Island founder Chris Blackwell. From the start, the operation, which both parties stressed was not a merger, was based in Island's London headquarters.

"It's not an amalgamation," Robinson said at the time. "The companies will retain their separate identities. But Island has resources we don't have, and we have things they don't have. It's getting harder and harder to operate in the music business today."

Now that Stiff's decision to split with Island has been firmed, it will carry on with its recently concluded manufacturing and distribution deal with EMI.

Though Robinson is not commenting further at this stage, he's known to have suggested that Island's success last year, in effect, diverted him from Stiff leadership. Island, in fact, doubled its U.K. turnover in 1984, largely due to Robinson's television campaigns for the Bob Marley "Legend" album, U2's "The Unforgettable Fire" and the early Frankie Goes To Hollywood product on the associated ZTT label.

Robinson recently cut short his holiday to supervise arrangements for the departure of Stiff, which has recently gone through quiet times saleswise but is rebuilding with such acts as the Pogues and the Untouchables. No decision has yet been made concerning who will succeed Robinson as managing director of Island.

Following the launch of the partnership, Blackwell concentrated on Island International activities in North America. The trading pact renewed a relationship between the labels first struck via Stiff's distribution deal with Island in early 1977.

KEEPING SCORE

(Continued from page 35)

produced under this formula, with only last year's Brahms "Requiem" recording funded totally by RCA.

At the moment, no extension of the funding plan is anticipated, says Ravinia executive director Ed Gordon, although he is hopeful more recordings will be undertaken. Specifically, he says, he would welcome moves by CBS with Michael Tilson Thomas, who has played a prominent role in this year's festival.

only by 0.3% on last year's second quarter performance, but value was up 1.1% to \$36.18 million. Says the BPI general manager: "Television advertising has helped sustain the album market, and the shifting age profile of the population is probably a factor here, with the key 25-34 age group expanding and maintaining sales levels."

Singles registered a slight upturn of 4.1% at 17.1 million units, with value up 17.5% to \$21.88 million. The popularity of 12-inch singles remains "undiminished," says Scaping, and accounts for 31% of all singles bought in the second quarter, an indication "that the configuration has been strong enough to bear the recent price increases."

First-half 1985 figures compared with the first six months of last year show singles up 2.9% to 35.4 million in unit terms, and up 16.4% in value to \$52.78 million. LPs are down 1.9% to 20.3 million, but up 1.7% in monetary terms to \$71.14 million.

Cassettes are up 18.4% to 19.3 million units in the first six months, and up 16.4% in value to \$57.44. Compact Discs are up 450% to 1.1 million units, and 360% up in value to \$9.31 million. Total value for January-June is up 14.4% to \$190.6 million last year. Values cited are at manufacturers' realized prices, excluding tax.

BOWIE/JAGGER VIDCLIP HEADS FOR MOVIE SCREENS

(Continued from page 1)

The previous record for screens reached by a music clip is 1,000, and Music Motion's top number prior to "Dancing In The Street" was 225 screens for Warner Bros. group A-Ha's "Take On Me."

To gain maximum benefit from the theatrical release of the clip, EMI America has printed more than 20,000 posters, 5,000 of which will go to record outlets and the rest of which will go to Music Motions for distribution to movie houses and other outlets through Eastman Kodak, according to EMI America advertising and promotion manager Denise Skinner.

EMI America will be donating all of the "Dancing In The Street" income after expenses to the Live Aid fund, Skinner says.

The retailers served by EMI America's nine branches are "all being sent letters," she says, and customer service reps are also alerting record outlets via phone and in person.

INCIDENTALS: New World Records has named **Allegro Imports**, based in Portland, Ore., distributor for a large chunk of the continent. Allegro's territory includes the entire West Coast, Texas and Western Canada. . . . A four-day **Women's Music Festival** this fall at Harvard will be capped by a concert Oct. 5 at which the little-known Piano Concerto by **Clara Schumann** will be performed. **Veronica Jochum** will be soloist; **Gunter Schuller** will conduct.

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

AS YOU PROBABLY KNOW, the annual **New Music Seminar** is around the corner—Sept. 25-28 to be exact. A close look at the latest NMS update indicates that the New York event may be particularly productive for indies this year. In addition to the opportunity to schmooze with assorted major label reps, press people, video executives, radio veterans, agents, managers, remixers, lawyers, etc., there are several panels designed specifically for indie concerns.

Rather than single the indies out as "specialty labels," as was done last year, this year's panelists should draw better attendance under such headings as "American Rock Independents." Moderated by U.S. Rock/Newbury Comics' **Mike Dreese**, this session is slated to feature spokesmen from **Twin Tone**, **Important**, **CD Presents**, **Landslide** and **Jem**. All are good examples of indies playing hardball with the majors—for example, CD's progress with **Billy Bragg** and **Jem's** with **Willie & the Poor Boys**.

In the midst of what appears to be an increased tendency to swap product with foreign labels, the

Grass Route

"British Independent Labels" discussion ought to be timely. With the constant proliferation of newborns, the "New Label Business Workshop" should be equally useful. And who could be better than **Tommy Boy** chief/NMS partner **Tom Silverman** to moderate this session? Meanwhile, Tommy Boy vice president **Monica Lynch** will tackle the perennial problems between logos and distributors with help from **4th & B'way's Herb Corsack**, **Sutra's Adam Levy** and **Select's Fred Munao**.

Indie attendees at last year's NMS found booth space a valuable visibility and contact tool. And product or promotion submissions for inclusion in the registration packets are open to anyone. For more information, call **Joel Webber** at (212) 255-7408.

While you're marking the calendar, you might as well check off Oct. 10-12 for the **NARM Independent Distributors Conference**. If it's anything like it was last year, the draw of this meet will be its casual one-on-one nature. The **Bal Harbour, Fla.** location is not exactly a drawback for us sun worshippers, and the club scene, of which you're sure to get a guided tour by local indies, is a plus for the night owls. The NARM number is (609) 424-7404.

Stick with us one more month and

add **CMJ/New Music Report's Music Marathon**, Nov. 7-10. This is a college and alternative radio meet, which last year offered nice inroads to important new talent breakers.

SEEDS & SPROUTS: No indie chart entries this week. . . **Emergency's Curtis Urbina** didn't have to quit his wrestling sideline after all. His stepping-stone goal of becoming a New York State champion came through last week at the Empire State Games in Buffalo, where he emerged as champ in the 114.5 pounds and under category. Root for him during the National Championships in April, where he says he'll "hopefully be en route to the 1988 Olympic team." An alternate for the 1984 Olympic crew, Urbina is not a man to mess with.

Taking a short break from his quest, he says he'll be overseas toward the end of the month "looking to open different catalog opportunities." Like many other indies, this trip could generate a venture into the so-called "new age" music.

Also delving into the new age scene is New York's **Vanguard** logo. The label has sprouted **Terra Records**, with initial releases by jazz pianist **Clyde Criner**, Texas guitarist **Ben Tavera King** and Finnish guitarist **Jukka Tolonen**.

ing to Music Motion's Pam Hemming. Federal Express will also be using the campaign to test a new distribution system, she says.

Eastman Kodak was so pleased with the way Live Aid worked that the company wanted to "maintain

the spirit of their connection," says Michael Domican of West Nally Inc. A company that specializes in arranging corporate sponsorship, West Nally managed many of the details of the "Dancing" theatrical project.

CD HARDWARE, SOFTWARE SHORTAGE SEEN

(Continued from page 1)

supply, particularly where smaller labels are concerned, and for non-mainstream repertoire.

The CDG, which has set as one of its main goals the furthering of public awareness of the technology, found special comfort in a report made public by Newsweek magazine at the meeting. In a survey that encompassed more than 1,000 telephone interviews, Newsweek found that 64% of all stereo owners are now aware of CD.

Hardware manufacturers expect to bring in 600,000 to 700,000 players this year, with much of the higher estimate to accommodate early market inroads by suppliers from Korea. On the software side, some 15 million disks should enter merchandising pipelines. More optimistic industry insiders put the figure at about 17 million.

In both cases, it is stressed, production estimates represent only partial success in keeping up with demand. But they comprise all that hard-pressed production facilities can divert to the U.S. market at this time.

In software, labels continue to lay more stress on hot titles than depth of catalog, to ensure that consumers are able to secure the hits on CD. Label executives say that hits

can now sell as many as 60,000 to 70,000 copies in the new configuration.

At the meeting, which drew more than 70 people to the Park Lane Hotel, a new dues structure was outlined for CDG membership. Manufacturers, who previously paid a tab of \$3,000 to \$10,000 based on size, will now be subject to a \$2,500 fee regardless of volume done. Associate members, who are not entitled to vote, will still pay \$1,500.

Despite some earlier talk that the group would disband, it has decided to continue in operation for at least another year. Activities will be cut back somewhat, with only three meetings to be held next year compared to this year's six. The group will continue to issue a catalog of CD titles and a newsletter, although it's expected that it may now seek advertising to help raise revenues. The toll-free 800 telephone number will be maintained through the remainder of this year, but may not be continued in 1986.

Those who argued for terminating the association maintained that it had largely served its purpose as an informational source, and that a formal organization devoted to CD at this stage of its development is no longer essential.



L.A. Band Going Big Time. Arista Records' top brass gather with members of Cruzados, after the rockers secured a recording deal with the label. Their self-titled debut album is scheduled to be released next month. Posing from left are band member Tito Larriva, Side One Management's David Gerber, band member Charlie Quintana, Rodney Mills, Arista president Clive Davis, Arista West Coast a&r director Jaime Cohen, band member Steve Hufsteter, Arista East Coast a&r director John Mrvos and band member Tony Marsico.

Is She Hank's Daughter? Woman Gets Access to Documents

BY EDWARD MORRIS

NASHVILLE A woman claiming to be Hank Williams' illegitimate daughter has succeeded in her petition to gain access to Alabama state documents relating to her birth and adoption. The Montgomery circuit court ruled in favor of Catherine Yvonne Stone last Monday (12).

Stone's lawyer, Keith Adkinson, says that the department of pensions and security and the state registrar of vital statistics, named as defendants in the July 11 petition, have turned over the documents, and that they "prove conclusively that she is Hank Williams' daughter." Adkinson says his next move will be to file copyright litigation in New York "within the next several weeks."

Proving paternity is essential for Stone to assert her rights to a share from Williams' estate, which, in addition to royalties from continuing record sales, includes some of the most lucrative songs in country/pop history. Adkinson says he will not be releasing the details of the surrendered documents any time soon.

The July 11 petition contended that Stone is the daughter of Williams and Bobbie W. Jett and was born in Montgomery County, Ala., on Jan. 6, 1953, five days after Wil-

liams died. Stone's original name, according to the petition, was Antha Belle Jett.

Williams, the document continues, entered into a written agreement with Bobbie W. Jett on Oct. 15, 1952, acknowledging he had fathered Jett's yet-unborn child, and subsequently agreed to pay for all medical bills involved, as well as a monthly fee of \$100 following the birth and "a one-way ticket for said mother . . . from Montgomery, Alabama to any place in California."

Additional agreements, the petition states, called for Williams' mother, Mrs. W.W. Stone, to have full custody and control of the child for two years after its birth. Both parents were to have visiting privileges during this period.

According to the petition, Mrs. Stone adopted the child on Dec. 23, 1954, "through the placement efforts of the defendant, Department of Pensions and Security. During the course of, and at the request of said department . . . Bobbie W. Jett further acknowledged in writing that Hank Williams Sr. was Catherine Yvonne Stone's father. Said written acknowledgement was transmitted to the defendant Department of Pensions and Security by The Tennessee State Department of Welfare on or about Sept. 20, 1953."



Here's to the Winners. CBS Songs president Mike Stewart looks on as composer Joe Raposo shows off his talent on the piano. Raposo has just signed an exclusive worldwide publishing deal with the company.

CHRISTMAS STOCKING PROGRAMS from the branch-distributed labels are expected to be announced over the next fortnight, with promises of generous discount/dating provisions guaranteed to delight. It appears that the 90- to 120-day extended billing provisions will enable customers to expose strong catalog inventory through the strategic fourth calendar quarter, when recent prospecti from Listening Booth and Sound Warehouse indicate 33% to 40% of annual business is registered . . . While on the subject buy-in programs, Compact Disc incentives are beginning. Arista kicked off with a 5% discount and an extra 60 days, and PolyGram offers 9.1% through the end of this week, according to presstime reports.

WORD FROM 51 W. 52nd St. had European CBS honcho Bob Jameson at "Black Rock" last week being interviewed for a top slot in the U.S. . . . The earlier story in Billboard regarding the Prism Entertainment public stock offering has changed slightly. The float of 700,000 shares by underwriter Fruman Selz Mager Dietz & Birney goes at \$6.75, not \$6.50 . . . The buyout of ATV Music by Michael Jackson, rumored here months ago, was deemed a reality at presstime, but nobody's talking. That includes CBS, whose CBS Songs entity was long said to have involvement in the Jackson acquisition of the Lennon-McCartney catalog . . . Rep. Howard Berman (D-Calif.) offered an Aug. 2 version of an amendment to the Copyright Law which would give those who recapture copyrights for the 19-year extension period mechanical royalties on recordings licensed before terminations were granted. The Supreme Court decided in January that the publisher of record at the time the recording was made continues to collect mechanicals. Pennsylvania's Arlen Specter introduced similar legislation in the Senate in June . . . Grace Jones donated her fee for recording vocals with a Duran Duran spinoff group, featuring Simon Le Bon, Roger Taylor and Nick Rhodes, to the AIDS Medical Foundation.

MONEY ISN'T EVERYTHING: Lee Iacocca reportedly dangled \$12 million in front of Bruce Springsteen to do an ad for Chrysler pickup trucks—to which the Boss said, "Nope, never done it, never will" . . . Sandi Patti is hinted to be anklng her label affiliation with the Benson Co. after the recent organizational shakeup (Billboard, Aug. 17), with two secular labels wooing her . . . Murray and Sylvia Berman of C&M One-Stop, Hyattsville, Md., bar mitzvah their Sidney Aug. 24 at B'nai Israel Temple, Rockville, Md. . . . And while we are on matters ecclesiastical, Track enjoyed the melding of contemporary pop hits with Roman Catholic standards at the wedding of Paula Ann David, daughter of Camelot's Paul, and Camelot store manager Larry

Gee, Aug. 10 in Massillon, Ohio . . . Track found one-time RCA and UA a&r staffer Jack Lewis doing production on a series of contemporary and vintage music shows for Lorimar Productions . . . MCA's Irving Azoff eyeballing the possibility of a stronger hand in jazz, as Spyro Gyra, the Crusaders and the label's vintage jazz midline titles post good sales.

ELECTION EVE: VSDA said to be using the Silver Spring, Md. accounting firm Berlin, Karam & Ramos to handle its volatile race for five directorships, with three incumbents battling eight independents. Incumbents are Noel Gimbel, Jack Messer and Troy Cooper . . . Watch for Lieberman Enterprises to disclose a major new prerecorded music customer which would boost their gross by \$20 million . . . Barry Manilow kicks off a scholarship with the L.A. NARAS chapter Oct. 5 at his Greek Theatre benefit. With tickets going from \$50 to \$250, Manilow expects to garner \$30,000 for the fund to aid L.A. music.

THE 1986 NARM CONVENTION steering committee, which for the first time includes a one-stop executive, Pat Moreland of City 1-Stop, L.A., meets Oct. 2 in San Diego . . . Former CBS Records Western regional chief Del Costello surfaces as co-principal in NDI Communications, a satellite uplink firm in Burbank . . . Terry Cooper, former general manager of Dave Burke's Recordland chain—recently acquired by Bob Higgins' Albany-based TransWorld—will soon be named executive vice president of the six Record Rendezvous stores in Cleveland, operated by Stu Mintz and Joe Simone . . . Danny Ho, king of L.A. salsa, celebrated his 10th anniversary as operator of Hollywood's Club Candilejas, the Coast syncopated citadel, Friday (16) with an all-star show at the Hollywood Palladium starring Dave Valentin and Camilo Azquita and Luiz "Perico" Ortiz and their bands. Eddie Rodriguez is talent coordinator for Ho.

ANOTHER VSDA? It's all very gentlemanly and low-key at this point, but the American Video Assn. will not hold its Video Plus board meet in Washington in conjunction with VSDA as planned. AVA, with 1,800 members representing 2,700 storefronts, is growing, insiders say. AVA's first trade show/convention was held in Phoenix earlier this year, and the organization plans a second there next March. The Plus board meets Sept. 12 in Phoenix . . . With the ascendancy of Bernie Fleischer at Local 47, the L.A. AFM chapter, a rock division has just been instituted . . . At presstime, SEC registrations listed \$28,750,000 in convertible debentures and notes offered by Lieberman Enterprises, filed July 26.

Edited by JOHN SIPPEL

A Little Combat Pays Off

Important Records Rediscovered Relativity

BY LINDA MOLESKI

NEW YORK Distributor Important Records, based here, says that profits from its heavy metal label, Combat Records, are now sufficient to allow the company to turn its attention to the rejuvenation of its parent label and manufacturing arm, Relativity Records.

Shortly after its formation in 1983, Relativity was put on hold because the company decided it would be more beneficial to "drop dance" and start a specialty label for heavy metal, according to label manager Steve Sinclair. As a result, says vice president Howard Gabriel, the money generated by Combat "paved the way for us to start signing other [types of] bands."

Relativity, which recently entered into a licensing agreement with the British Beggars Banquet label, is "interested in developing a new age [music] line," says Gabriel, who claims the company has determined there is a market for this type of product through "import sales, local

press, cult followings and retail demand."

Rather than "make unknowns into superstars," Sinclair says the logo is interested in artists who have already made progress. "We don't want to throw a lot of time and money into [breaking] bands," he says. "Big companies can do that."

"The bands we sign have some sort of buzz," adds Gabriel. "The basic idea is to promote cult bands and those of interest to the American market." He notes that being a national distributor is helpful, because it enables the company to see when trends are developing.

Relativity is currently concentrating on albums by six acts: Tangerine Dream, Gene Loves Jezebel, Xymox, Cocteau Twins, March Violets and the Japanese band Fumio Myashita.

Gabriel notes that the label's roster will continue to grow: "We have 40 records on Combat, and we're signing more acts every day. We plan to do the same with Relativity."

As for promoting their bands, Sinclair says the company will be using "alternative media" such as college radio, progressive commercial rock stations, print and retail promotions. Video will also be used in the near future, says Gabriel, but only in the "proper situations" because of its expense.

The promotion is handled by Important's staff of 25 salespeople, based in New York, Chicago, Atlanta, Austin, Seattle and Los Angeles, in addition to independent marketing companies.

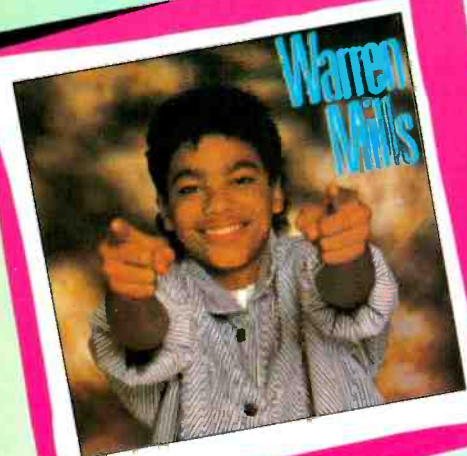
Gabriel says he is certain that Important's status with heavy metal will be advantageous in getting Relativity through the distribution door. "Because of the success with Combat, retailers are more receptive to our product," he says. "We proved to the industry that we are a professional outlet."

WARREN MILLS IS ON THE MOVE!

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WARREN MILLS.

He's Ready To Play With The Big Guys.
His debut album features
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and "Don't Tell Me
'Bout Your Boyfriend."



Tracks produced by Billy Ocean, Wayne Brathwaite, Bryan "Chuck" New, Jon Asfrop, Pete Q. Harris, Ken Gold, Richard Jon Smith.
Album recorded at Battery Studios, London.

On Jive Records and Cassettes, Distributed by Arista. © 1985 Arista Records

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SHEILA E. TALKS ABOUT WRITING, ARRANGING,
PRODUCING AND PERFORMING



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