

Billboard

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JUNE 8, 1985/\$3.50 (U.S.)

Radio Caught Up in New Controversy Over Lyrics

BY KIM FREEMAN

NEW YORK The touchy subject of playing songs with controversial lyrics on the radio has flared up again. National Assn. of Broadcasters (NAB) president Eddie Fritts' cautionary letter to station owners (Billboard, June 1) and pressure from various parent groups have put programmers, especially at urban outlets, back in the hot seat on where to draw the line on what some people deem sexually explicit records.

SUMMER CES Heavy Accent On Video, CD Hardware

This story prepared by Jim McCullaugh in Los Angeles and Is Horowitz and Tony Seideman in New York.

NEW YORK The booming video and Compact Disc industries will help bring more than 100,000 retailers, manufacturers, distributors and media representatives to this week's Summer Consumer Electronics Show (CES), Sunday through Wednesday (2-5) in Chicago.

This year's event will be almost completely hardware-oriented, with software dropping from the high visibility it's had in recent years to almost negligible levels.

As was the case at the 1985 Winter CES in January, few home video software manufacturers will be in attendance, and even fewer will be exhibiting. The annual Video Soft-

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And at least one record company has responded to this backlash. Last week MCA black music senior vice president Jheryl Busby sent a letter to programmers claiming that One Way's "Let's Talk" "may be too suggestive for programming." Apologizing on behalf of the label and the band, Busby announced that the single had been pulled.

Willie Davis, president of five-station All-Pro Broadcasting, says he's concerned over the increasingly blatant sexuality present in many songs. "It's a case of each person trying to top the others in a competitive way, and it's coming not just from radio, but from record companies and artists as well," he says.

Davis' comments parallel those of MCA's Busby, who says: "Last

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BY TONY SEIDEMAN

NEW YORK Enraged by CBS Records' decision to charge for the use of its video clips (Billboard, May 25), many programmers are boycotting the label and threatening retaliation via lawsuits and linkups with local radio outlets.

"This is war," says Karl Van Kyle, producer of "101 RockPlace," an hour-long show that appears twice a week on WTXH-TV in Houston.

"101 RockPlace" is a production of radio station KLOL, and Kyle says the link will be used to let CBS know that its fees are a mistake. Work is already in progress on a "free CBS taping hour," which will offer albums from the company's labels to consumers over KLOL, complete with cue tones.

Promotion executives estimate that at least 80% of all video shows have stopped programming CBS product. The newsletter CVC Video Report conducted a survey of major video clip shows, and found that 87.5% say they will cease using CBS's clips rather than pay a fee, according to editor and publisher Mitch Rowen.

No executives directly involved in the CBS fee decision would comment on the controversy. But a spokesman for the company says, "We are certain we have made the right longterm decision."

CBS says that a fee plan is also being readied for its country product, and that an official cost structure will be issued shortly.

The CBS contract that was mailed to video programmers is dated May 9. "Should the signed agreement

not be received by June 14, 1985," it reads, "your authorization to use our videos will expire on June 15, 1985."

Music video programmers received the letter last week. Clips obviously weren't the only thing on the company's mind when it sent its package out; one clause in the document prohibits signees from airing "any material which promotes the sale or use of blank recording tape or tape recording equipment."

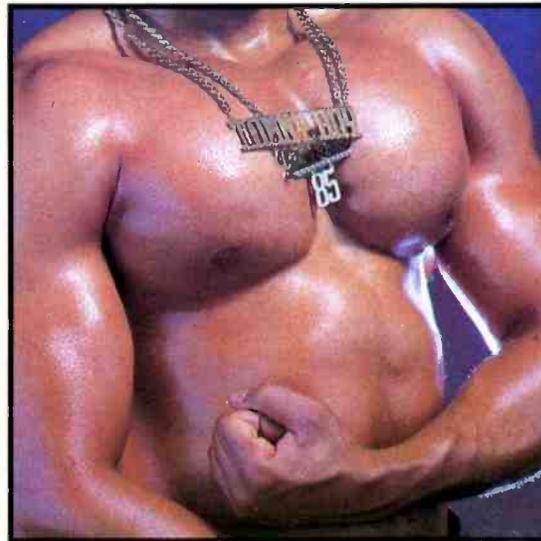
"I'm ready to file a lawsuit against all the record companies" and MTV, says Mike Ousley, producer of the weekly one-hour syndicated show "Tracks 'N' Facts." De-

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TransWorld Music Ready To Acquire Recordland Stores

BY JOHN SIPPEL

LOS ANGELES The Albany-based TransWorld Music Corp. retail empire is poised for a move into the elite ranks of record/tape chain retailers operating more than 100 outlets, via a deal reached in principle last week to acquire the Recordland stores.

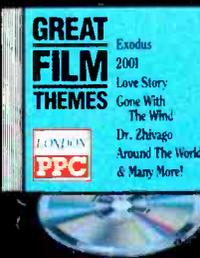
TransWorld, which operates an estimated 70 locations, would acquire at least 35 Recordland stores under the agreement, thus establishing a stronger base in the central Midwest.

Recordland was founded by Dave Burke, who is headquartered in Cleveland. Burke and TransWorld chief Bob Higgins could not be reached for comment, but reports suggest Burke will retire from the

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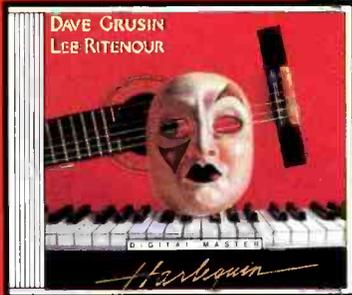
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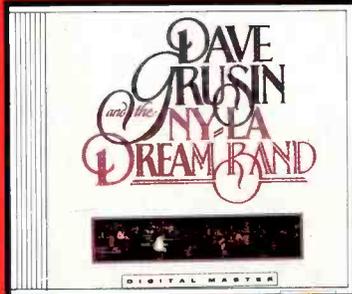
jazz

ON CD is GRP



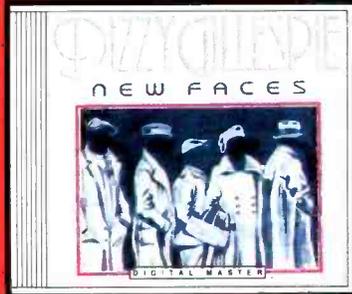
GRP-D-9522

Dave Grusin/Lee Ritenour
"Harlequin"



GRP-D-9501

"Dave Grusin And The
N.Y.-L.A. Dream Band"



GRP-D-9512

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Diane Schuur
and Dave Valentin
And introducing
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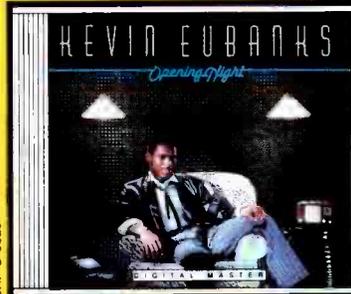
GRP-D-9504

Dave Grusin/"Night Lines"



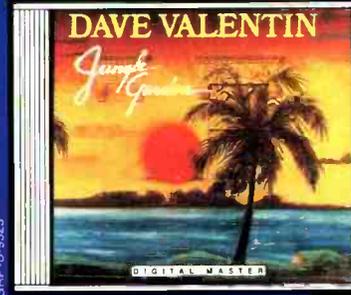
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The Glenn Miller Orchestra
"In The Digital Mood"



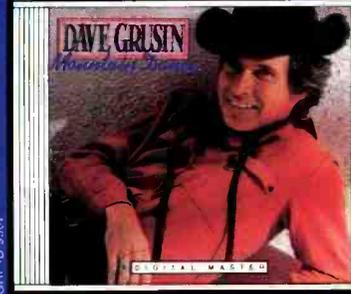
GRP-D-9520

Kevin Eubanks/"Opening Night"



GRP-D-9523

Dave Valentin/"Jungle Garden"



GRP-D-9507

Dave Grusin/"Mountain Dance"



GRP-D-9521

Special EFX/"Modern Manners"



GRP-D-9510

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T H E
DIGITAL MASTER
C O M P A N Y



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Non-Exclusive Production/Acquisition Deal

McGraw-Hill, Embassy in Book/Video Tie

BY JIM McCULLAUGH

SAN FRANCISCO The McGraw-Hill Book Co. and Embassy Home Entertainment are linking to produce, acquire and market video cassette programs.

The non-exclusive agreement is one of the first between a home video company and a major book publisher. It's indicative of a trend that surfaced here at the recent American Booksellers Assn. (ABA) convention.

Major publishers are forming home video divisions and offering public domain, children's product

and more specialty-oriented, how-to product for the home market. Publishers will either use their existing distribution channels or employ a strong bookstore-oriented distributor, such as Ingram, to get that product into bookstores. Associations with established home video companies will ensure distribution into crossover channels, such as video and record/tape outlets.

In other cases, publishing companies and home video companies have the same parent company. For example, Simon & Schuster's recently formed audio/video division and Paramount Home Video are

both under the Gulf & Western corporate umbrella. Simon & Schuster expects to market the recent British productions of the Sherlock Holmes series featuring Jeremy Brett, as well as the recent PBS series "The Jewel In The Crown," through bookstores, while Paramount Home Video is expected to have the titles for its traditional distribution network.

The publishing industry may eventually provide the source and impetus for what many industry observers believe will be major segment of the home video market: vertical specialty programming.

The Embassy/McGraw-Hill video deal calls for the production of new made-for-home video projects, as well as numerous combinations between existing and upcoming releases of both McGraw-Hill publications and Embassy titles.

In addition to producing new video projects, both companies will also seek to acquire programming from independent production companies.

Dana B. Ardi, vice president of McGraw-Hill Productions, acknowledges that the two companies already envision a "pairing of a McGraw-Hill bestseller with an already released Embassy title on the same subject."

The first two Embassy/McGraw-Hill projects are "Baby-Proofing Your Home," hosted by consumer

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Audio 'Book' Market Grows Publishers Target Music Retailers

SAN FRANCISCO Books on audiocassette, from abridged versions of best-sellers to classics to self-help volumes, figure as part of a new non-music inventory mix for music retailers.

While existing firms dealing in this product line are stepping up their efforts, such major publishing houses as Simon & Schuster, Warner Publishing and others are getting into the act. The development, clearly in evidence at last week's American Booksellers Assn.

(ABA) convention here, is already generating annual sales of \$100 million, research indicates.

The movement is already big on the retail book level, and manufacturer participants at the ABA meet are clearly eyeing record/tape merchants as potential customers. At suggested retail prices ranging from \$7.95 to \$20 (for multiple cassettes), manufacturers contend that retailers can earn profit margins of between 40% and 45%.

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Audio-Only Home Taping Bill

Mathias To Meet With Manufacturers

BY BILL HOLLAND

WASHINGTON Where do the Japanese manufacturers of audiocassette recorders and blank tape stand on the issue of an audio-only home taping bill that would place a fee on machines and tape to compensate recording industry copyright owners for the financial losses they say they have incurred?

This is among the questions that Sen. Charles Mathias (R-Md.), chairman of the Senate copyright subcommittee, wants to ask the manufacturers in a meeting planned for later this month, according to a Capitol Hill source. Sen. Mathias is said to want to meet informally with company representatives, as he already has with officials of the Recording Industry Assn. of America (RIAA).

Mathias has already publicly stated that he plans to introduce an audio-only home taping bill this year, and recording industry representatives here have been at work over the last six months laying the groundwork for sponsorship and refining the components of the bill. In preliminary plans, the bill would contain a section for a fee distribution system modeled after the arrangements performing rights groups ASCAP and BMI have in place, which would be of no cost to the government.

Japanese manufacturers asserted through their lobbyists here in January that they could accept "no compromise" on the home taping legislation, and would spend millions in a lobbying battle over the rest of the decade to prevent such a

bill's passage.

The recording industry, in response, has said the manufacturers have shunned requests for dialog, and has called their assertions "arrogant." More pressure came from the International Federation of Phonogram & Videogram Producers (IFPI) at a March 14 meeting in Tokyo.

Mathias' decision to meet with the manufacturers is seen by some as an attempt to try and solve a copyright related dispute outside of the halls of Congress, much as Rep. Robert Kastenmeier (D-Wis.) did in pushing for private negotiations between the jukebox owners and their longtime adversaries, the performing rights societies. However, a Ma-

thias staffer characterized the senator's reasons for wanting the meeting as "more general in nature. He's met with the other side [RIAA], and he wants to hear what the manufacturers have to say."

In a related development, officials of the Home Recording Rights Coalition (HRRCC), in recent speeches to video retailers, have warned that the audio-only bill, if it is introduced and is passed, might find itself with a video First Sale Doctrine amendment attached to it, due to lobbying by the Motion Picture Assn. of America (MPAA).

However, a source close to the MPAA has said "categorically" that Hollywood has no such plan, and

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Live Music Box IMIC Feed

LONDON European satellite channel Music Box is to provide a live feed to Billboard's International Music & Home Entertainment Industry Conference, to be held Wednesday through Saturday (5-8) at the Sheraton Hotel in Munich. It's the first time a live service of this kind has been made available to IMIC delegates.

The all-day trans-European service will be downlinked from the ECS-I satellite 33,500 kilometers above the equator using a specially installed parabolic antenna, and the signal relayed to monitors in the hotel lobby and conference hall. Representatives of Kathrein,

the German company providing the equipment and installation, will be on hand to give technical information and sales documentation.

Music Box director of sales and marketing Marcus Bicknell says the company is prepared to screen music videos over the live link specially for record companies attending the conference. Provided they fit into regular programming, schedules, interviews, messages and new, award-winning or special interest videos will be integrated into the channel's programming at predetermined times.

Time, TCI Bid for Warner Amex Cable

\$750 Mil Offer Includes Assumption of \$500 Mil Debt

BY STEVEN DUPLER

NEW YORK Time Inc. and Tele-Communications Inc. (TCI), the nation's two largest cable systems operators, confirmed last week that they have made a joint bid of \$750 million cash and the assumption of about \$500 million in debt for Warner Amex Cable Communications Inc. (WACCI).

The offer comes on the heels of a number of previous expressions of

interest by Time Inc. and other parties in acquiring either WACCI or its two-thirds interest in MTV Networks (Billboard, May 25). Viacom International Inc. is said to have already offered \$700 million for Warner Amex, while WACCI chairman and chief executive officer Drew Lewis is reportedly proposing a leveraged buyout of the firm with the assistance of venture capital firm T.A. Associates. Moreover, MTV Networks' executive vice

president and chief operating officer Bob Pittman and president and chief executive officer David Horowitz, in conjunction with the venture capital firm Boston Ventures, have already made an offer to acquire, via a leveraged buyout, WACCI's share of MTV Networks.

The Time/TCI offer states that WACCI would be operated as a joint venture, and that, while MTV Networks would be retained, the Warner Amex Showtime holdings would be sold off to negate any possible antitrust action. Warner Amex's Dallas-area cable systems will not figure into the agreement, as WACCI announced on Thursday (30) its intentions to sell the Dallas system to Heritage Communications for \$110 million, subject to the approval of the cities of Dallas, Mesquite and Farmer's Branch, Tex.

The key to the outcome of all these possible scenarios is held by WACCI's parent companies, Warner Communications Inc. and American Express Co. If WCI chairman and chief executive officer Steven Ross attempts to buy out American Express's interest in WACCI and succeeds, and then manages to buy out WCI's own largest shareholder, Chris-Craft Industries Inc., he could then sell Warner Amex off piece by piece to accomplish a leveraged buyout of WCI.

Andreoli Forms Encore Group

Magnate Enters the Industry

LOS ANGELES Robert Andreoli is basing his new multimedia Encore Entertainment Group at his recently acquired Kendun Recorders in Burbank.

The New England real estate developer/industrialist/promoter is now setting up separate music, music production and management divisions, with motion picture and tv departments to follow in 1986. Andreoli estimates initial capitalization at about \$20 million.

Former RCA, Elektra and CBS label executive Billy James is vice president of Encore Music Productions and will manage the former Kent Duncan/Tom Hidley facility in Burbank. Former Heider/Rumbo

Recorders engineer Les Cooper heads that department at the operation, now called Encore Studios.

First acts signed are Craig Marsden, Terry Young and Jamie & the Smashers. James emphasizes that Andreoli has no current plans for his own label, and that once masters are produced, he will seek distribution. Heyward Collins is co-producer for the acts.

Ed Palmer, a two-decade veteran of film production and distribution who headed his own St. Regis International, a firm responsible for distribution of more than 100 foreign films, will oversee all Encore Entertainment Group activities.

JOHN SIPPEL



A True Humanitarian. CBS/Records Group president Walter Yetnikoff, right, presents Tony Martell, founder and president of the T.J. Martell Foundation for Leukemia and Cancer Research, with the Foundation's 1985 Humanitarian Award at its 10th anniversary dinner, held at the New York Hilton. Artists attending the event included Boy George, Donny Osmond, Philip Bailey, Cyndi Lauper, Carl Wilson and Joan Jett.

Executive Turntable

RECORD COMPANIES. Jeff Aldrich is named executive vice president of Chrysalis Records in New York. He was senior vice president of a&r for the label.

RCA Records promotes Michael Omansky to division vice president of marketing and James P. Grady to director of special sales in New York. Omansky was director of marketing. Grady was director of video sales.

Jesus Garber is appointed national West Coast r&b promotion director for A&M Records in Los Angeles. He was the Western regional promotion manager at Motown Records.

Gary Pini is elevated to a&r manager of Profile Records in New York. He was a&r administrator.

Sonotone Records, a division of Sonotone Music Corp., appoints Joe Cain general manager of its newly opened New York branch. He is a 20-year veteran of the Latin recording industry.



ALDRICH



OMANSKY



CAIN



RICCO

Barry Baird joins Angelsong Records in Nashville as general manager. He was sales and distribution agent for the Benson Publishing Co.

RETAILING/DISTRIBUTION. Steven Lam becomes financial vice president of Star Video Entertainment in New York. He joins from the accounting firm of Bloom Hochberg & Co.

HOME VIDEO. Stephen Traiman, former vice president of the Recording Industry Assn. of America, has joined Convenience Video in New York as marketing director for Coming Attractions, a consumer program guide. He was most recently with CES Publishing.

Richard Chemel is promoted from sales manager to general manager at Western Visuals Home Video in Van Nuys, Calif.

PUBLISHING. Dede Sugar is appointed executive, writer/publisher relations for Broadcast Music Inc. (BMI), based in the Hollywood office. She joins from Geffen Records' a&r department.

Allan Tepper joins the Peer-Southern Organization as East Coast director of creative services. He was creative director at CBS Songs and United Artists Music.

Susan Dodes is promoted to international repertoire coordinator for Chappell-International, New York. She was administrative assistant.

PRO AUDIO/VIDEO. Reeves Teletape promotes Angelo Ricco from manager to vice president of operations at the company's duplication facility in Astoria, N.Y.

Edgar A. Grower joins Today Video as director of marketing in New York. He was director of broadcast production sales at VCA Teletronics.

Camille Perillat is named associate administrator of marketing communications at the Magnetic Tape Division of Ampex Corp., Redwood City, Calif. She joins from Infomedia Corp., where she was an account representative.

TRADE GROUPS. Ernest S. Meyers resigns as general counsel for the Recording Industry Assn. of America (RIAA), New York, the organization he co-founded in 1952. He will continue as an advisor to the RIAA, and remain an active partner in the law firm of Meyers, Tersigni, Kaufman, Lurie, Feldman & Gray. Meyers will be succeeded by Joel M. Schoenfeld, who will also retain his position as the RIAA's director of antipiracy operations.

Bill Golden, executive vice president of the Record Bar in Durham, N.C., is elected to the board of directors of the National Assn. of Recording Mer-

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Miles Copeland To Keynote

10-Week L.A. Industry Symposium Set

BY PAUL GREIN

LOS ANGELES Miles Copeland, president of IRS Records, has been set to keynote the Los Angeles Music Business Symposium, a 10-week series of weekly seminars being sponsored here by the National Academy of Songwriters.

The symposium, which is set to run for 10 consecutive Thursday evenings from June 20 to Aug. 29 (excluding July 4), is being organized by William Gladstone, a locally based manager.

Gladstone says he hopes to give the symposium a strong industry slant, gearing it more to those already working in the business than to those seeking to break in. "The point is to have top people in the business talk about what their day is like, what their pressures and responsibilities are," he says.

Gladstone adds that this is the only music business symposium in the Los Angeles area. "There are courses and workshops that cover several of the topics," he says, "but no one has offered anything as comprehensive as this."

Among the topics on the agenda: legal issues, a&r, recording contracts, marketing, black music, publishing, music in films, radio and promotion, trade press, programming, international and jingles and background music.

Gladstone notes that other cities already have comparable symposiums. New York has two—the New Music Seminar and the New York Music Business Symposium—and Boston has one. "Los Angeles is

supposed to be the capital of the music world," he notes, "so I got to thinking, why aren't we doing it?"

The cost of the seminar is \$120, or \$15 for a single three-hour session. The sessions, which are slated to feature a total of 60 guest panelists, are being held at the Merlin Inn, adjacent to the Hollywood Bowl.

Gladstone manages Nick Mundy, a CBS artist and staff writer for

MCA Music, and Chief Obey, a juju music artist from Lagos, Nigeria who is signed to MCA-distributed Lazer Records.

Gladstone says the National Academy of Songwriters is contributing to the costs of the symposium. The academy is based at 6772 Hollywood Blvd., Los Angeles 90028; (213) 463-7178.

Jem Arm in Stock Offering

Britain's Pacific Selling Shares

NEW YORK Pacific Records, a British subsidiary of the U.S.'s Jem Records, offered approximately one-third of its shares on the U.K.'s over-the-counter market last week.

Pacific, which operates as an importer/exporter and domestic distributor of independent lines, had been wholly owned by Jem as a result of a stock trade completed last year. It has been a subsidiary of Jem since its inception in 1973, when it was formed as an export partner for the U.S. importer and distributor.

Since that time, it has entered the U.K.'s domestic distribution market, handling such British lines as Beggars Banquet, Cherry Red, Neat and Demon. It also distributes several American labels, including Rhino, Enigma and Jem's own PVC label.

The total offering if fully subscribed is 4,549,283 shares at 26.5

pence apiece for a value of 1.2 million pounds, or approximately \$1.5 million or 33 cents per share. A company spokesman says much of the proceeds will be used to expand Pacific's present businesses and to allow it to acquire music videos for Jem's soon-to-debut home video imprint, Passport Music Video. In addition, Pacific is examining a possible acquisition of a classical record company.

The British stock offering comes just nine months after parent company Jem was taken public here in the U.S. The NASDAQ-traded stock—originally offered at \$3.50 a share for 600,000 shares—has vascilated between 2 7/8 and 4 3/16 and is currently trading at 3 7/8.

The British offer is being made through Harvard Securities.

FRED GOODMAN

Around the world in "7800° Fahrenheit".



**The only thing hotter than Bon Jovi's new album
is the sizzling success of their recent world tour.**



When you're hot you're hot. And Bon Jovi is on fire.

"7800° Fahrenheit", their second album, entered the U.K. charts at #28. The German charts at #46. The Swedish charts at #12. The Swiss charts at #16. It outsold their first album in just 3 weeks. And went gold in Japan in just 1 week.

It's no surprise they were greeted by

sell-out crowds in France, Germany, Finland, Sweden, Denmark, Holland and the U.K. Not to mention 10 shows of mass hysteria in — you guessed it — Japan.

Welcome home, boys. You're just in time for a long, hot summer.

'New Blood' Transforms MCA Music

Publishing Division Posts Best Domestic Sales Year

BY SAM SUTHERLAND

LOS ANGELES While MCA Records has engineered an impressive and widely covered recovery in its record and tape business, its MCA Music publishing affiliate has undergone its own successful transformation. According to president Leeds Levy, the division's low profile belies a virtual overhaul of the operation over recent years, culminating in MCA Music's best domestic sales year ever to date.

MCA Music had entered the '80s as an East Coast music publishing operation tied to corporate ownership at the parent corporation's Universal City headquarters here. "The interplay between records and publishing was literally 3,000 miles apart until then," concedes the young publishing veteran, who joined the firm seven years ago as a vice president reporting to president Sal Chiantia.

"Certainly the income from a Lynyrd Skynyrd or an Elton John

was huge, but the creative liaison between label and publishing company wasn't strong," Levy admits. "That's not a unique problem, of course, as attested to by similar gaps over the years within other major entertainment conglomerates."

To reposition MCA Music for the present decade, however, Chiantia "knew that we needed an infusion of new blood, and he began pulling in new people," Levy says. "He certainly gave me carte blanche to do what I needed to."

In Levy's estimation, what was required was a shift in operations toward the West, where, he deduced the larger share of record production was now controlled.

MCA's purchase of the recording and publishing assets of ABC Records & Music, consummated in 1979, had already brought in a viable catalog of copyrights primarily developed in the West, while MCA's traditional soundtrack interests via its Universal Pictures tv and film

links also assured an existing creative base. Since the publishing company's relocation of its creative offices here, former ABC vice president Rick Shoemaker has been brought aboard in a senior managerial post, insuring continuity.

Levy says another vital element in his blueprint was suggested by Chiantia: "The mandate I was given by Sal was that we'd do it 'the old fashioned way'—we'd earn it by building writers, not just signing up established stars."

Adding that he soon recognized "that we weren't going to compete with a Chappell, a CBS or a Warner

(Continued on page 77)



A Real Hot Tomita. While on a recent visit from Japan, RCA Red Seal recording artist Isao Tomita, center, showed retailers and RCA staffers a video segment from "Mind Of The Universe," his concert filmed last fall on the Danube River in Linz, Austria. Shown with Tomita are, from left, RCA Red Seal director of merchandising Irwin Katz, RCA East Coast director of sales Bob Rifci, Red Seal field sales manager Dave Wiese, sales representatives Larry Feldstein and Bob Morelli, and East Coast sales manager Joe Marziotto.

Production To Be Doubled

Sanyo: More CD Players

TOKYO Sanyo plans to double production of its Compact Disc players in the second half of fiscal 1985, the June-November period, to 300,000 units. The company says the move is necessary to cope with "sudden increase in demand both domestically and internationally."

The upturn means that Sanyo CD hardware output for the full year ending Nov. 30 will hit the 450,000 mark. As its subsidiary Tokyo Sanyo is set to produce 380,000 CD players this year, the Sanyo group will reach a total of 830,000 units, putting it ahead of the Sony company, which aims for a total of 800,000.

In fact, the Sony figure is 5.3 times greater than that recorded in the previous year. Sanyo is currently producing some 25,000 CD players a month, nearly five times its

production a year ago. The group exports 90% of the total.

Good sales in the U.S. and a rapidly building domestic demand led to the decision to double production (Billboard, June 1). The necessary production facilities have already been installed to permit 50,000 units monthly on stream as of September. And the company plans to lower its export rate from 90% to around 60%-70% in order to concentrate on meeting domestic demand.

General Japanese industry estimates for 1985 are for around 500,000 units in the domestic market and a million for the U.S. Japanese manufacturers have some 90% of that production, and the stage is clearly set for even more intensive competition between the major companies.

Production East Meet Set

Second Inter-Industry Gathering

NEW YORK Key members of the East Coast film, music, television and theatre industries will gather here June 25-27 for the second annual meeting of Production East at Lincoln Center's Vivian Beaumont Theatre. According to conference co-chairman Seth Willenson, the inter-industry gathering is intended to offer people in various fields a "more complete understanding of the options open to them" in the entertainment industry as a whole, via seminars, networking and social events.

The first Production East confab, held last year, was attended by more than 2,000 people, a spokesperson says, and the organization is expecting more this year. Attendees will include producers, financiers, distributors, writers, actors, musicians and programmers. Seminars are planned in a number of areas,

including music video, feature films, cable tv, broadcasting, talent, production, technical and theatre. General sessions will discuss home video, women and minorities in the industry, and new technologies.

Speakers so far slated to attend include former New York Mayor John V. Lindsay; John O'Donnell of Sony Video Software; writer/director Joan Micklin Silver; video producer Jon Small; PolyGram's Len Epan; Paramount's Tim Clott; ABC-TV's Geraldo Rivera, and dozens of others. Issues to be raised in panel discussions include the financing of motion pictures, music video's impact on the entertainment industry, the music industry's relationship to the feature film business, and production opportunities in Canada. STEVEN DUPLER

CHART BEAT

by Paul Grein



PRINCE'S "Around The World In A Day" holds at No. 1 on Billboard's Top Pop Albums chart, as the first single, "Raspberry Beret," jumps eight points to number 17.

It's always hard to follow a monster album like "Purple Rain," and it will probably be months before the full story is on "Around The World In A Day." But just by hitting No. 1, "Day" has out-charted the followups to such monster albums as Fleetwood Mac's "Rumours" and Peter Frampton's "Frampton Comes Alive!"

For our purposes, we'll define a "monster album" as one that topped Billboard's pop chart for 10 or more weeks. Since 1970, 16 albums have qualified, of which 12 have yielded followup albums. Only four of these followups have reached No. 1: "Carole King's "Music," the followup to 1971's "Tapestry"; Elton John's "Captain Fantastic & The Brown Dirt Cowboy," the followup to 1974's "Greatest Hits"; the Bee Gees' "Spirits Having Flown," the followup to 1978's "Saturday Night Fever" soundtrack; and now "Around The World In A Day."

Peter Frampton's "I'm In You," the followup to 1976's "Frampton Comes Alive!," peaked at number two. Stevie Wonder's "Hotter Than July," his first studio album following 1976's "Songs In The Key Of Life," peaked at three, as did Men At Work's "Cargo," which came on the heels of 1982's "Business As Usual."

Fleetwood Mac's "Tusk," the followup to 1977's "Rumours," peaked at four, as did Foreigner's "Agent Provocateur," the group's first studio album following 1981's "4."

Pink Floyd's "The Final Cut," their followup to 1980's "The Wall," peaked at six. Olivia Newton-John's "Totally Hot," her first album after 1978's "Grease" soundtrack, peaked at seven, as

did REO Speedwagon's "Good Trouble," their followup to 1981's "Hi Infidelity."

None of the four other albums to log 10 or more weeks at No. 1 since 1970 have generated followups. Michael Jackson and the Police have yet to release their followups to "Thriller" and "Synchronicity."

Following up a monster album: Prince gets off to a good start

Simon & Garfunkel never released a studio followup to "Bridge Over Troubled Water."

LAST WEEK we discussed the fact that eight of the top 10 singles were by international acts. This week we should note the preponderance of new and developing acts at the top of the chart. Eight of this week's top 10 singles are by acts that broke in the '80s.

These are, in fact, the first chart singles by Harold Faltermeyer, Simple Minds, the Mary Jane Girls and Katrina & the Waves. Howard Jones scored his first chart hit last year, Wham! and Tears for Fears both made their chart debuts in August, 1983, and Bryan Adams made his solo debut in March, 1982.

That leaves just two acts in this week's top 10 whose chart careers date back more than three years. Billy Ocean scored his first hit in April, 1976; Kool & the Gang first made the mark in September, 1969.

FREDDIE JACKSON'S "Rock Me Tonight," which holds at No. 1 on the black chart for the second straight week, is Capitol's third No. 1 black hit of the past year. Ashford & Simpson's "Solid" logged three weeks at No. 1 last December; Maze featuring Frankie Beverly's "Back In Stride" had two weeks on top in April. The tru-

ly amazing part is that Tina Turner, who hit No. 1 on the dance chart with "Let's Stay Together" and on the pop chart with "What's Love Got To Do With It," has yet to top the black chart. "What's Love" had five weeks at number two black last summer.

WE GET LETTERS: Rick James will be happy to learn that he has many fans out there who know full well that he has had five (count 'em) top 40 pop hits. In addition to the three we cited recently—"You And I," "Super Freak" and "Give It To Me Baby"—James has reached the top 40 with "Cold Blooded" (#40 in 1983) and "17" (#36 in 1984).

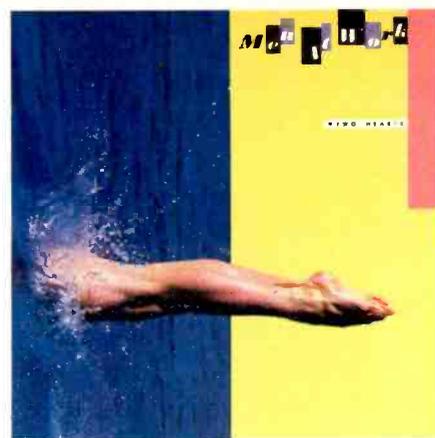
Stephen Secora of Syracuse was one of about a dozen readers to

bring that to our attention, but Stephen went one better by also pointing out that Rupert Hine is now enjoying his third top 10 hit as a producer. In addition to doing the honors on Howard Jones' current "Things Can Only Get Better" and the Fixx's "One Thing Leads To Another," he produced Tina Turner's Grammy-winning "Better Be Good To Me."

We also shortchanged David Foster in our discussion of current singles which he either wrote or produced. We said there were eight. There are nine, six of which are on this week's Hot 100. DeBarge's "Who's Holding Donna Now," which he co-wrote with Jay Graydon and Randy Goodrum, leaps 21 points to number 54.

And discovery-of-the-year honors go to Michael Lee of Oklahoma City, who noted that the number of weeks each single has remained at No. 1 since February exactly mirrors the number of weeks each single was No. 1 from August to December, 1964. That is to say, the runs at No. 1 for each hit from the Supremes' "Where Did Our Love Go" to Lorne Greene's "Ringo" are identical to the runs from Foreigner's "I Want To Know What Love Is" to Simple Minds' "Don't You (Forget About Me)." Fascinating. But Michael, you've got to get out of Oklahoma City.

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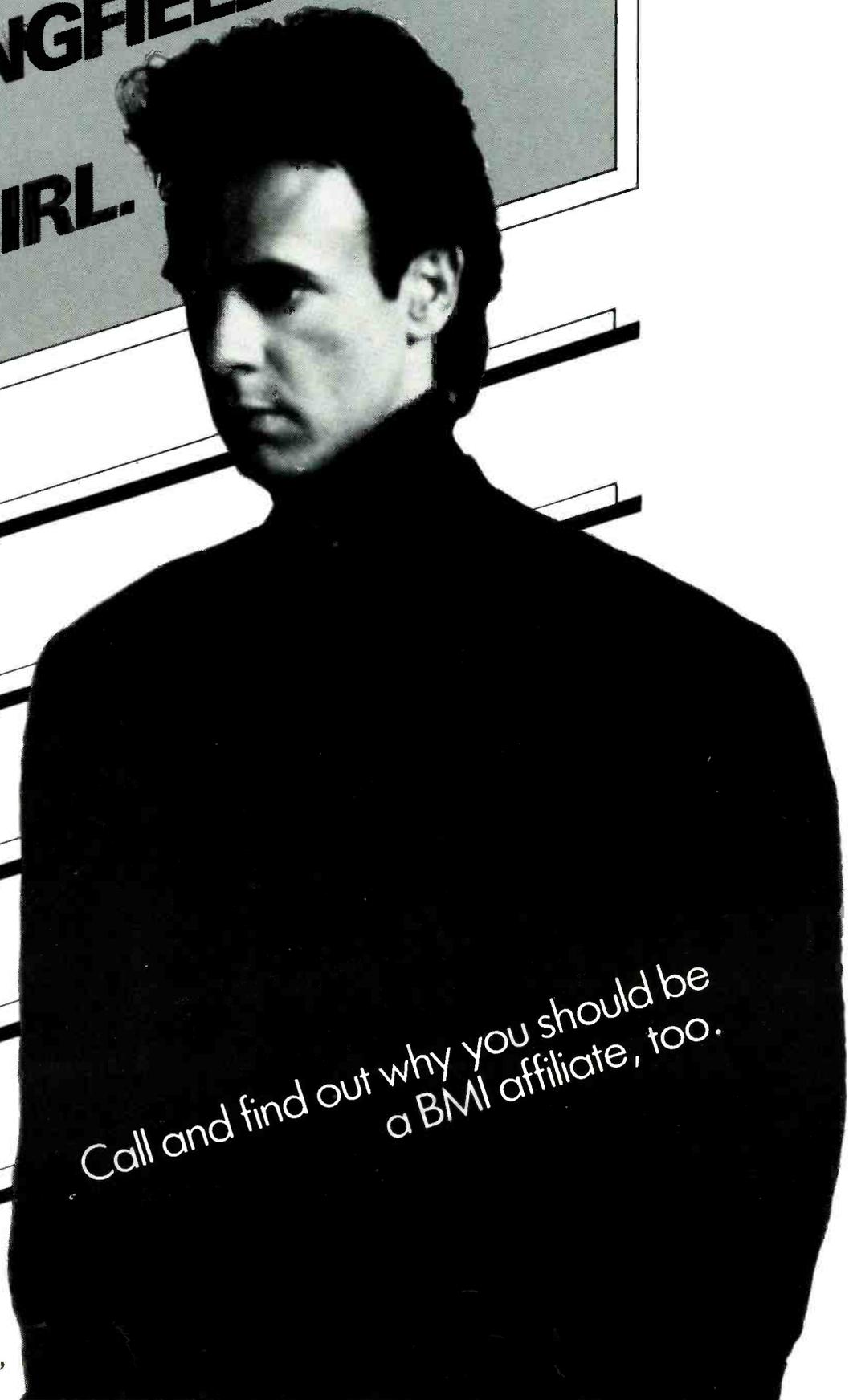
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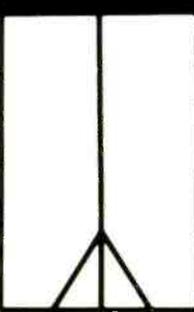


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It's Logical. The U.K. pressing and distribution deal between Island Records and EMI Records is toasted by executives from both companies. Dave Robinson and Ted Harris, managing directors, respectively, of Island and EMI's manufacturing/distribution wing, put ink to paper. The deal also embraces Island's Logic line of computer software.

U.K. Industry Pushing for Vidclip Payment Licensing Group Makes Request to Broadcast Stations

BY NICK ROBERTSHAW

LONDON The U.K. record industry has begun its long-awaited push to secure payment for the use of promotional video clips on broadcast television. The initiative comes from Video Performance Ltd., which, according to consultant director Roger Drage, has circularized British broadcasters requesting such payment.

VPL, the sister organization to Phonographic Performance Ltd., was set up in 1983. With 35 members, it claims to represent 90% of all British music video producers.

Until now, its main work has been to license video rights to the pan-European satellite channels Sky Channel and Music Box, both of which, unlike MTV in the U.S., have made payments for clip use since their inception.

The British Phonographic Industry (BPI) is known to have considered demanding similar payments from broadcast stations several years ago, but to have decided it was not in a strong enough bargaining position. Now, however, with alternative outlets for video promotion opening up, the BPI is ready to harden its attitude.

The examples of West Germany and France, where the principle of payment for broadcast use has been successfully negotiated in recent months, will no doubt encourage the BPI in its new stance.

In its 1985 Year Book, the BPI notes the "firmly held belief on the part of broadcasters that they are providing a valuable promotional opportunity," but argues: "Even if there is some substance in the promotion argument the value of exposure will only be evident in the case

of a video illustrating a current record. Once a video enters the realm of back catalog, the promotion argument disappears altogether."

Geoff Kempin, managing director of Thorn EMI's Picture Music International, says: "Many clips are shown months after the relevant record was released or even deleted. They are an important entertainment source for tv stations attracting large viewing figures, as has been acknowledged in France. Clips are becoming more and more expensive to make and, at the end of the day, if there's no revenue coming in we won't be able to continue making them."

Broadcasters are unlikely to accept the record industry case without a struggle. Top executives of the Montreux Rock Festival in Switzerland have been widely quoted as dismissing the VPL demand as unjustified.

Says Malcolm Gerrie, producer of the Channel Four rock show "The Tube": "It's an outrageous demand, and we certainly won't comply with it. If we have to pay we won't show them. They are pop commercials, and now they are asking us to pay for them."

The central issue is whether the promotional value to the record company outweighs the programming value to the broadcaster. That

question is likely to be fiercely debated in the coming months.

Few record company executives would claim that video clips have done more than arrest the decline in record sales, while the growth of music video production here has been accompanied by a marked increase in the number and variety of clip-oriented rock programs carried by the BBC and commercial companies. Those programs, the record industry would argue, are merely taking advantage of a new source of free material to fill their schedules and bolster their ratings.

Crockford Named to IFPI Antipiracy Post

LONDON Peter Crockford is IFPI's new antipiracy coordinator. He replaces Mike Edwards, who is moving, after two-and-a-half years, to CBS International's business affairs department in New York.

Crockford was formerly head of legal affairs at the Society of Motor Manufacturers & Traders (SMMT) in London and secretary of CLEPA, the anticounterfeiting committee of the European motor components industry.

German Trade Groups Welcome C'right Law

BY WOLFGANG SPAHR

HAMBURG The various trade associations within the West German music business say they are satisfied with the new copyright legislation (Billboard, June 1). But virtually all of them insist that the levies to be imposed on the sale of blank audio and videotape are too low to provide adequate compensation for copyright income lost as a result of private duplication.

Says Peter Zombik of the German Phono Assn., a longtime fighter for copyright revision: "For eight years we've insisted changes had to be made. Obviously we look on the new law provisions as being important successes."

Introduction of the blank tape

levy to go alongside existing recording hardware taxes, more severe penalties for pirates and a ban on sheet music copying were key ingredients of the new copyright law unanimously passed by the Bundestag.

"The legislative body has gone a long way to meet needed adjustments to cope with technical developments," says Zombik. "But the levy rates are both disappointing and unsatisfactory."

The approved levy is roughly four cents per hour of blank audiotape and some five-and-a-half cents per playing hour of videotape. But the rates are only a third of those asked for by the industry.

"Acknowledgement of the im-

(Continued on page 69)

International Viewpoint

by Mike Hennessey

What does a record company do when it wants to promote a new album by a one-time supergroup which hasn't had a record out in three years and which was widely believed to have split up?

Well, if the record company is A&M and the group is Supertramp, you take a mixed bag of media people, put them on the famed Orient Express overnight from Paris to Venice, usher the band on board, uncork the champagne and hope that the resultant publicity will help boost the new album off the launching pad.

In the music business, junkets, freebies, facility trips or ligs as they are variously known are measured on the Brinsley Schwarz scale, and the Supertramp bash was certainly in the same league.

It was back in 1969 that Dave Robinson and Jake Riviera of the equivocally named company Famepushers Limited hired a jet and rented a fleet of black Cadillacs to take 100 British journalists from London to New York to witness the debut, as support band, of a group

called Brinsley Schwarz. Robinson called it "the biggest hype of all time."

If you measure success by the acreage of newsprint you generate, Brinsley Schwarz was a smash. On the more realistic and conventional barometer of record sales, however, the group got off to a grinding halt.

The great B.S. extravaganza (inspired initials, those) was a symptom of the music industry's sometimes wanton and exorbitant frivolity. Since the dawn of the new age of austerity, record companies largely look upon such money-to-burn manifestations as unseemly and injudicious.

But there were good, solid, practical reasons for A&M's Supertramp spectacular. First of all, there was a brand new album to launch, one that had been 15 months in the making. Second, this was the first major A&M release since Polydor International outbid CBS and WEA for European rights to the A&M catalog, so some vigorous flag-waving was in order. And third, Supertramp was anxious to reassert its integrity

as a continuing force on the international scene and to scotch rumors that the band was in disarray following the departure, in October, 1983, of the group's co-leader, Roger Hodgson.

"When we did our last European tour," says Supertramp's writer and keyboard man Rick Davies, "Roger told audiences that it was the last time they'd see all of us together. That made a lot of people think the band was breaking up. We wanted to make it clear that the band is very much alive and well."

And to reassert their survival, they chose to make their initial proclamation in Europe, home territory for 75% of the group.

When you study some Supertramp statistics, you can see why they, A&M and PolyGram are rather keen to nail reports of the death of the group as "exaggerated."

Accumulated sales of Supertramp albums since 1974 are around 35 million. And Europe was always the band's biggest market: sales of four million for "Breakfast In

(Continued on page 69)

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On Sabbatical

IN SEARCH OF THE LOST MELODY

BY STEVEN PRAZAK

One recent evening I went digging through my records in search of the album I just had to hear. As usual, I had no idea what it would be (a new one or an oldie). But I like surprises, so I slapped on the first record whose spine attracted my eye.

This time it wasn't an old album, but an LP I hadn't played yet by a new British Band (aren't they all?) called the Blow Monkeys. Cute name. But the singer sounds like Marc Bolan on a treadmill. And real nothing songs, too. Off it goes!

Let's try this new one by Zerra I. Hmm, Todd Rungren produced it, so it can't be too bad. It is. Well, maybe the new Big Country album will fill the bill. Wait a minute, I thought I filed that Zerra I album.

In disgust, Big Country follows its two predecessors into my swelling dump at the nearest used-record store stack as I finally settle on a well-worn copy of Dusty Springfield's "Golden Hits."

Ah, bliss! But it got me thinking: What could Dusty Springfield possibly have over those fabulously produced and technically flawless records of the '80s? How about *melodies*?

Now, I'm no balding hippie with acid-drenched chromosomes and visions of be-ins dancing in my head. Neither am I a cynical old fart who yearns for the days when women had bangs, wore go-go boots and danced in cages. I'm your almost typical modern-day rock'n'roll fan helping the a&r department at a record company locate the "next big thing," or at least someone in that general vicinity. Surely, the future of rock does not rest with skinny white English boys with funny haircuts trying to play soul music, or

sound like U2. What it basically comes down to is that the art of melody has taken a sabbatical.

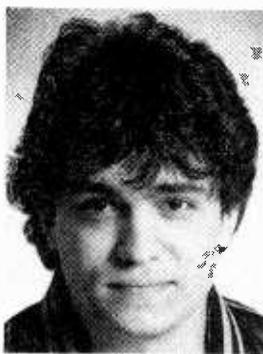
When one thinks of the great rock'n'roll melodies, titles from the Beatles, Stones, Byrds, Smokey Robinson and the like all come to mind. If you were around back then, you pretty well knew that you'd still be singing them years down the road.

Those songs can only "sound" louder when the folks who capture the imagination and paychecks of the current record-buying are people like Duran Duran and Lionel

create anything approaching "memorable."

Unlike today, composers in the '60s were hungry. The English bands, Phil Spector, Motown, the Brill Building and the California scenes all created life-or-death scenarios: If you couldn't get the kids to sing or clap along for more than 30 minutes, there was always the army.

Life is too easy nowadays, and no one has to suffer for his craft. Thus, there is little creativity, and songs are written that will hardly last a lunchtime.



'There are few pop artists around today who can create anything memorable'

Steven Prazak is an independent a&r consultant for a West Coast record company. He works out of Atlanta.

Richie (if this guy's the Pepsi Generation, gimme a Yoo Hoo). I have a hard time envisioning "Union Of The Snake" and "Penny Lover" on anyone's mental jukebox come 1990. Yet "Wouldn't It Be Nice" and "People Are Strange" will get thumbs up from all kinds of people well into the next century.

Are those old songs really better? "Better," of course, is a relative term. But "memorable" isn't. And unfortunately, there are few popular artists around today who can

This is not just a rock'n'roll phenomenon either. There's hardly a glut of rich classical or jazz composers out there creating the most exciting music of their careers. When times are tough (personal, political, or economic), the creative juices flow.

Has the art of melody really gone the way of the pterodactyl? Not entirely, but the few proven melodists out there face a variety of obstacles in getting their best work down on tape.

Letters to the Editor

MEA CULPA

In a recent interview about the making of the video for "The Highwayman" (Billboard, May 25), I neglected to mention Picture Vision and producer Jon Small. I take full responsibility for this error. Both were essential to the making of this video and deserve full credit for bringing the project in on time and well under budget.

A project such as "The Highwayman" is often seen as a director's baby. Credit is given to the talent, but not often enough to the people behind the scenes whose efforts and cooperation make the job easier and the product better.

Peter Israelson
New York City

When I entered the songwriter organization field as projects director for the Songwriters Guild (AGAC) last year, it quickly became evident to me that all such groups must work together toward our many common goals. When a major talent like [Guild president] George David Weiss, who could write hit records from morning till night, sets aside his craft to work for the benefit of all songwriters, it is clear that there is much work to be done, and never enough time, help or money to get the job done.

Songwriters must face the future as a community, or suffer the consequences.

Kevin Odegard, Executive Director
National Academy of Songwriters
Hollywood

A COMMUNITY OF INTEREST

In Paul Grein's article on our academy in the May 11 issue, my comments on songwriter organizations "in the past" were not directed at any group currently doing business or providing services for songwriters.

PASSING OUT CREDIT

I was delighted that the Hank Williams Jr. video, "All My Rowdy Friends Are Comin' Over Tonight," won the Academy of Country Music's first video of the year award. The Academy chose to make the presentation a director's award. Un-

fortunately, Billboard (May 18) unduly enlarged upon the contribution of the director, incorrectly crediting him as both writer and producer. In so doing, the very considerable contribution of the Nashville community went unrecognized.

Ten weeks of pre-production work was done in Nashville before John Goodhue, the director, arrived. Artistic director John Ware, production manager Karen Everly, cameraman John Davis, lighting director Larry Robertson, assistant director Belva Cunningham and the staff of Warner Bros. in Nashville worked tirelessly to make this production a reality. I trust Billboard shares my enthusiasm for seeing that credit is given where credit is due.

Tom Thacker, Producer
Vision Management Group
Nashville

REBUTTAL: VIDEO CLIPS

I've just had a chance to read Wilfried Jung's commentary on video clips (April 27). Now there speaks the heart and soul of a classic Ger-

man marketing man. One would be hard pressed to find someone with a finer melodic sense than the Beach Boys' Brian Wilson. With all his well-documented problems, Brian was still able to come up with the goods. Just check out the delightful "Beach Boys Love You" album at a bargain bin. If he can't maintain a similar output today, the fault may be traceable to pressure from within the Beach Boys organization, or the effects of having been labelled a "genius" for the past 20 years. More probably, however, the culprit is the current lack of contemporaries that can offer anything resembling competition.

Another famed purveyor of melodies, Paul McCartney, also seems to suffer from a lack of competition, but on a more close-knit, collaborative level. He doesn't necessarily need someone like John Lennon to keep his assets out front, but his apparent reliance on just himself and those immediately around him may be keeping a still-amazing talent from blossoming a second time.

Since the '60s, there have been astonishingly few artists here or across the seas to raise the melody baton. Some, such as Billy Joel, Bruce Springsteen and Lindsey Buckingham here, and Pete Townshend, Peter Gabriel and Kate Bush abroad, among others, have paid their dues, so to speak, and do rise to the occasion if given the incentive to create the work of which they are capable.

The nature of the incentive varies from artist to artist, but they all need support from their personal organizations and record companies. Without that support, the '80s may well be remembered as the decade of Jack Wagner.

man marketing man.

As for the "prodigious amounts of money" he refers to, I can only say that the cost of the average German video clip is just about enough to buy a decent dinner at Bob Giraldi's New York restaurant. This is obviously not likely to attract talented professionals to make clips for that market, although many of us would like to.

As a matter of fact, a good, creative clip can be made for no more than the cost of the average German tv commercial. For that money you won't get "Thriller," but you sure could get something like "Hello."

Ken Randall
Paris, France

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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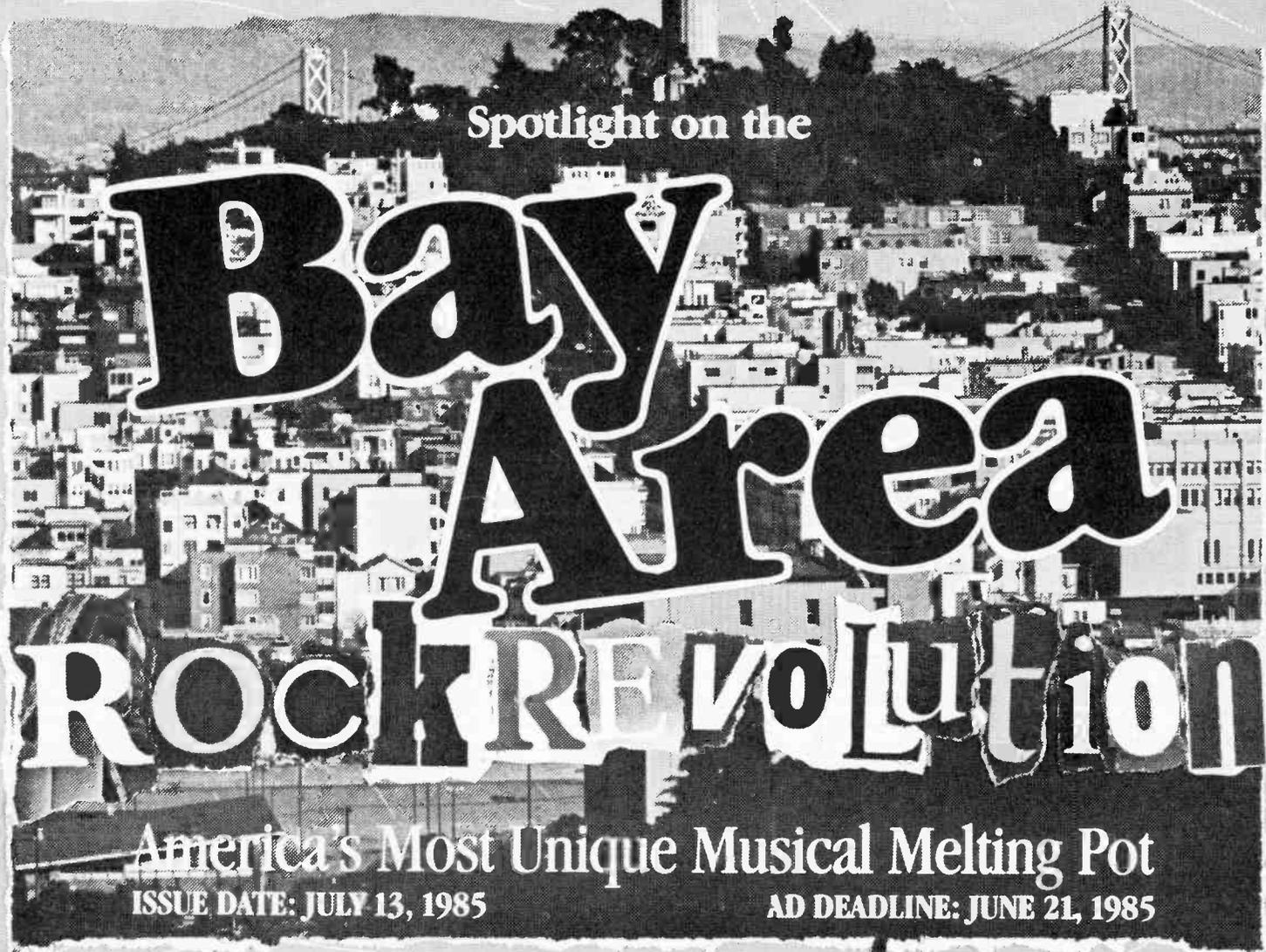
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20 YEARS LATER!



Spotlight on the

Bay Area

ROCK REVOLUTION

America's Most Unique Musical Melting Pot

ISSUE DATE: JULY 13, 1985 AD DEADLINE: JUNE 21, 1985

Twenty years ago, San Francisco and its music conquered the world from West to East, sending a message to the British that the Rock Revolution had begun in earnest. Over 20 years, the revolution has ripened. And 20 years of innovation, adaptability and creative growth have solidified the Bay Area into a distinctive and vibrant international marketplace—in all facets of home entertainment:

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Billboard

'Humble' Harv Comes Home To Join Stellar WFIL Lineup

PHILADELPHIA "Tomorrow morning I'm going down to Gimbels to buy a fake palm tree and a bucket of sand," laughs "Humble" Harv Miller about his exit from Los Angeles after 20 years on the air there to return to Philly, where he saw success on both WHAT and WIBG. This time he'll be doing middays on oldies-formatted WFIL, and PD Harvey Holliday sees his arrival as the missing link in an all-star cast.

"Just listen to this lineup," says Holliday in awe. "We've got Joey Reynolds in mornings, Harv Miller middays, I'll do afternoons, and the 'Geator' [Jerry Blavat] will follow. It's a disk jockey hall of fame.

"The best thing about it," Holliday continues, "is that it's going to make me work harder. When the guy before you and the guy after you are great, if you aren't, it'll really stand out. If you remember, when I came here I said I was looking for real personalities who could make radio fun again.

"I have some basic guidelines they have to follow," he adds, "but after that I turn them loose and let them do what they do best. I'm telling you one thing: The changeover each morning at 10 a.m. between Joey Reynolds and 'Humble' Harv is going to contain some of the truly great moments in radio."

In 1965, after programming At-

lantic City's WMID, Miller headed west to program KBLA Los Angeles (now KROQ-AM). "What a lineup—Roscoe, Tom Clay, Huggy Boy," Miller remembers.

It wasn't long before KHJ's Bill Drake made him an offer he couldn't refuse. After several years ruling the nighttime airwaves, Miller left radio to pursue several syndication ventures, returning to KIIS-FM in the mid-'70s before doing afternoons at KUTE and KRLA.

On the one hand, leaving L.A. was a tough move psychologically, but Miller is already reaping the benefits of his choice. "Sure I miss the weather," he says, "but radio really means something here. People really care. They know you by name. They know the potholes by name on the 'Sure Kill' [Schuykill] Expressway. Neighborhoods are a big thing—heck, street corners are a big thing.

"Here you're talking to the people. It's not just a signal directed at one big lump. It's personalized here. It's become so impersonal in L.A.

"And I think that was missing from L.A. radio. Other than Art Laboe, nobody really communicated with the people on their level, where they were. In L.A., I used to remember the days when radio was magical. Here, it still is."

Milwaukee Outlet's New GM

Dallas Cole Back at WKTI

MILWAUKEE "The bottom line in this business is that situations change," says Dallas Cole, who opted to enjoy what he calls "my ultimate radio goal" for just six months. Program director at WKTI here since 1982, Cole moved to the same spot at WLS-FM Chicago in January. As of Monday (3), Cole is back at WKTI, this time in the general manager seat.

While WLS-FM is one of the ABC properties to be sold under Capital Cities' ownership, Cole is adamant in claiming that this was not a major factor in his decision to return to the Milwaukee top 40 outlet. "Basically," he says, "it was a tremendous opportunity for a challenge and a

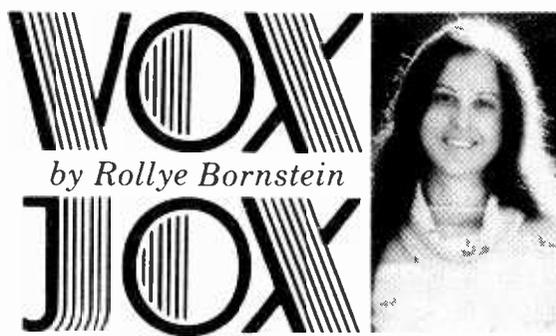
lot of fun." Filling a hole left when WKTI's general manager Steve Smith moved to Las Vegas to run some of WTMJ Inc.'s tv stations there, Cole says, "The opportunity just came up, and I couldn't turn it down."

At WLS-FM, vice president/general manager Jeff Trumper says Cole's brief stay "will have many positive residual effects down the line." Trumper is now screening candidates for Cole's replacement. At WKTI, the station's pleased president Michael McCormick says, "It took a little time to get Cole back, but he did great things for us as PD, and we're thrilled."

KIM FREEMAN



Feathered Friends. WYNY New York personality Steve O'Brien recruits the help of the Thunder Bird Indian Dancers while dancing a plea to the gods for a little rain in the parched Garden State, New Jersey. Included in the "Rain Dance" promotion was the distribution of flyers with water-saving tips in case the gods are indeed crazy.



STAR OF STAGE, screen and the WTAE-AM Pittsburgh morning show **Jack Bogut** will soon try his hand at acting. Unlike his former television efforts, this attempt is a situation comedy to be known as "Big Sky Cafe," which will bring to life (or possibly death) many of the characters he's created on his radio show. Playing the part of Jack Haygood, Bogut will draw upon his experiences growing up in Montana. WTAE-TV hopes to draw enough ratings to syndicate the venture on the other Hearst properties.

THERE'S AN OLD ADAGE that says if you're going

New tv role for WTAE's Jack Bogut

to do something noteworthy, do it in a slow news week—that way you'll at least get a headline. Bogut's headline comes courtesy of a well-known morning personality at a top 40 station in a major market who will be making a major change later this month. We were going to lead with his good fortune, but as it turns out, the announcement is being held up a week. You'll read about it here first—but I won't be writing about it, which brings up the fact that **Rollye Bornstein** is leaving Billboard.

From the "but seriously, folks . . ." department, I'd like to thank every one of you for reading and actively participating in this column during the past two-and-a-half years. Since my appointment as radio editor in 1983, the gains we've made would not have been possible without your support. Thanks to you, the solid position Billboard's radio department now enjoys has enabled me to make the decision to move on to other things.

For the time being, the magazine's assistant radio editor, **Kim Freeman**, will be taking my place. I know you'll show her the kind of courtesy and cooperation that I've been fortunate enough to receive. You can reach Kim in New York at (212) 764-7519.

As for me, I've got two books in the works—one is titled "How To Get Into Radio, And More Importantly, How To Get Out"—and I plan to devote the remainder of my time to Mediatrix Inc., the management and marketing consultancy I have been operating for the past five years. You can always reach me there at (213) 623-2750, so don't hesitate to call, or write (600 W. Ninth St., Suite 502, Los Angeles 90015). I'll be looking forward to hearing from you.

BACK TO PITTSBURGH: The WJAS sale is off. As you'll recall, Nationwide sold it to BENI a few years back, and BENI was in the process of selling it to **Tony Renda** (the guy who purchased WWSH from Nationwide). But the situation became a bit more complicated than Renda would have liked, so he opted to hold on to WIXZ, the AM at 1360 (licensed to McKeesport) that he owns. He was slated to sell the country outlet to the GM when he acquired WJAS.

Over at KDKA, councilwoman **Michele Madoff** now has a partner on the evening talk show she does. It's now the Michele and Mike show—Mike being **Mike Pintek**, a newsman for the Group W outlet . . . New to the midday shift on Y-97 (WHYW Pittsburgh) is newsman **Len Laabs**, who takes over for the exiting **Jan Patton** . . . Veteran programmer **Bob Paiva** exits the PD slot at Harrisburg, Pa's WCMB.

Dick Purtan has done it again. He's come up with a parody of Murray Head's "One Night In Bangkok." Written by Purtan's producer **Gene Taylor**, "One Plant In Flat Rock" deals with the much-talked-about Mazda plant to be built in Flat Rock, Mich. Give Gene a call to get your own dub. The chorus line says "One

plant in Flat Rock starts to build a Mazda/And send the money to the Japanese./They make the cars there 'cause they want to hurt us./They make them cheaper here than overseas./We wish they would stick to building just tv's." It will be worth the call.

In case you missed it, NBC-TV's "Today Show" emanated from Cincinnati last week, and who appeared among such notables as **Johnny Bench** and **Pete Rose** but "TalkTalk" host **Jerry Galvin**, who proved what all the fans of his weekly radio show already knew: He's a funny guy.

WGY/WGFM Schenectady VP/GM **Barbara Vardin** opts for warmer weather and the same post at Cocoa Beach's WCKS, soon to be acquired by **Jim Goodman's** Capitol Broadcasting . . . Down a bit further south, Miami Beach's WKAT is amending its ownership. It's a partnership between **Hernstadt Broadcasting** (which acquired the station in the '70s) and two local radio execs: **WKAT VP/GM Joe Premer** and **Joe Davidman**, former VP/station manager of WSRF/WSHE Ft. Lauderdale. The duo will share management responsibilities for the nostalgia station's day-to-day operations.

Also pursuing the entrepreneurial urge is **Ray Sasser**, who leaves Summit Communications' flagship, WTQR Winston-Salem, to do so. He'd been managing the highly successful country outlet for more than a decade. His new venture will be a consultancy specializing in management and development.

SPORTS FANS WILL RECOGNIZE the name **Ballard Smith** as the owner of the San Diego Padres. Now Salt Lake City radio fans will also recognize him as the owner of KLUB/KISN there. Ballard, his wife **Linda** and longtime San Diego broadcast exec **Paul Palmer** have purchased the combo from the Carman Corp.

It's official: **WLUM Milwaukee** acting PD **Bernie Miller** stops acting and gets down to business as program director of the All-Pro urban outlet . . . Upped to operations manager of **WNOE-AM-FM New Orleans** is **Kris Robbins**, who had been programming the FM side of the country combo, where **Ralph Cherry** becomes PD. **AM PD Ron Harper** continues in that role.

Leaving Group W's **KQXT San Antonio** for Scripps-Howard's **Cameo (KMEQ-AM-FM)** in Phoenix is **Dan Sheldon**, who comes to the Bonneville easy listening outlet as operations manager. Speaking of Bonneville, we've got a few items of note: **San Francisco's KOIT-FM** is getting younger, so to speak. The easy listening outlet is moving towards the light adult contemporary approach which has been so successful in reaching the 25-49 crowd. As for **KOIT-AM**, no change there. Also no change in **Rob Edwards**. The programming VP is overseeing the change along with **Dave Verdery** (remember his work from Chicago's **WLAK?**). Speaking of Verdery, he'll soon have a permanent home running Bonneville's West Coast operation from L.A.'s **KBIG**.

A FEW VACANCIES FILLED: **WGBB Long Island** morning man **Gary Nolan** is upped to **Bill Edwards'** former PD slot. Edwards, as we mentioned, is across town at **WALK** . . . If you're looking for former **WING/WGTZ Dayton GM Jack Porteous**, you'll find him in Shreveport. He's taken over **Carl Hamilton's** former GM chair now that Hamilton calls Phoenix's **KOPA** home.

Leaving the **KEGL Dallas** national sales manager slot to become GM at **KATT Oklahoma City** is **Bill Knobler** . . . **Arroe Collins** leaves **KOOK-FM Billings** to take up residence in the stable lineup at **EZ 104 (WEZC Charlotte)**. We know the lineup will be stable since midday man **Jon David Wells** and afternooner **Steve Sutton** have just inked one-year contracts . . . But what PD will be leaving the area soon?

It won't be **WBT's Dave Bishop** (at least we don't think so), though he did call to growl at us for commenting that we'd rather see him do something local than run **Larry King** on the 50 kw facility. We understand the financial sensibilities, and we appreciate Larry, but we're still a hopeless romantic when it comes to local programming on the clear channels.

Changes in the **WYSP Philadelphia** lineup have morning lady **Anita** moving to middays, as **Steve Sutton** vacates that slot for afternoon drive, since **Pam Merly** is leaving. As for the coveted morning slot (would you want to compete with **Joey Reynolds**, even if the station is **AOR?**), **R.D. Steele** is filling in until a daring soul is found.

(Continued on page 17)

WESTWOOD ONE PRESENTS

STEREO SIMULCAST WITH HBO®



TINA

TURNER

IN CONCERT FROM ENGLAND

FEATURING GUEST APPEARANCES BY



**DAVID AND
BOWIE**



**BRYAN
ADAMS**

The Westwood One Radio Network and Home Box Office will join forces June 8 at 7:45 p.m. (Eastern and Pacific) to present the premiere of *Tina Turner: Private Dancer*, an exclusive digital stereo concert simulcast starring the Grammy-winning, stiletto-heeled singer of soulful songs. Recorded in Birmingham, England, the exciting show features 25 years of Tina's hits including all the big ones from her blockbuster *Private Dancer* album, plus duets with special guests David Bowie and Bryan Adams. Don't miss *Tina Turner: Private Dancer* – your chance to dance with rock's reigning queen of romance, only from the leader in stereo simulcast exclusives.

JUNE 8

FOR THE BIGGEST EVENTS ON RADIO, IT'S WESTWOOD ONE...AND ONLY!

Cutler Developing Three New Programs *Syndicated Sounds of Love, Laughs, 'Rock Confidential'*

BY KIM FREEMAN

NEW YORK Syndicated radio shows will take on a new face soon if producer Ron Cutler has his way. Head of his own Los Angeles production company here, Cutler has been the man behind The United Stations' "Rick Dees' Weekly Top 40" since its inception nearly two years ago, a role he relinquished last week to develop three new programs. (The show is now in the capable hands of Paul Josephs, who produces Dees' morning program on KIIS-FM Los Angeles.)

The first new offering from Ron Cutler Productions is "That's Love," a three-hour weekly adult contemporary show that will be carried by Westwood One starting the July 4 weekend. According to Cutler, "That's Love" is the first show designed specifically for traditional and/or soft AC outlets. "The oldies and countdown programs ACs have been carrying are generally hybrid shows designed for other formats," he says.

As the title implies, "That's Love" is linked to romance, a theme prevalent in the show's music and interviews. The latter element will include words of wisdom from recording and film stars, other celebrities and psychologists. Cutler says the three-hour program will

break down into six or seven very brief interviews and 33 love songs, compiled from various adult contemporary trade charts and omitting format favorites such as "Axel F," which don't deal directly with love. Claiming that studies indicate that 70% of the American public identify themselves as romantics, Cutler says the show's intent is to "grab listeners by their emotions and not let them go."

To play up the starry-eyed element further, WPIX New York's Dick Summer and KEZR San Jose's Liz Fulton will play bi-coastal hosts for "That's Love." Other unique elements in the program include original theme music, composed by Alan O'Day, writer of "Undercover Angel" and two other No. 1 records. "These are not just jingles," says Cutler. "It's music to set a mood."

Westwood One, which also carries the Cutler-produced "Musical," appears equally excited about "That's Love." The company's creative director Jim Brown reports that the show has cleared 150 stations a month before its debut, and projects that it will reach more than 200 outlets.

Meanwhile, Cutler's "Rock Confidential" is slated for October release. Calling the forthcoming two-hour program a "pure top 40 show," Cutler says he hopes its arrival will

be a relief to "counted out" programmers. Referring to the abundance of quality countdown shows, Cutler says "Rock Confidential" will be best used as a "bridge between two countdown shows" or "put up against" these programs for stations without countdowns.

He points out that sequencing records according to chart position is "not necessarily the best programming order." Instead of the usual top 40 songs, "Rock Confidential" will work with a pool of about 22 tracks, reflecting, according to Cutler, "the hottest picks from program directors around the country."

Cutler expects that eight recording stars will comment on each program, in 20- to 30-second bits with an emphasis on little-known facts.

Last but not least is "National Flash," a three-hour comedy-based music show expected to test its wings before the end of the year. "It's our attempt to bring tv's 'Saturday Night Live' to radio," says Cutler, who admits that comedy is a hard radio sell because it's "so subjective and difficult to write."

While a host, distributor and other elements for the show have yet to be locked up, Cutler is definite about allowing affiliates to use "comic strips" from the show during live programs.

Washington Roundup

BY BILL HOLLAND

WHAT IF HE has "crook" tattooed on his forehead? This is one of the questions the FCC could face when it finally tackles its proposed redefinition of "licensee character" when making broadcast license grants. The FCC wants simply to ascertain whether a candidate, in its view, would obey Commission rules, regardless of whether he'd been in trouble with the law in other mat-

ters. Some members of Congress are taking a dim view of possible FCC "rubber stamping," as Rep. Tim Wirth (D-Colo.), chairman of the House telecommunications subcommittee, has already stated, particularly with all the recent hostile takeover bids within the broadcast industry.

STATIONS' PRESENT ASCAP LICENSES have been extended on an interim basis since the All-Industry Radio Music License Committee

turned over the matter of a rate increase to the U.S. District Court for the Southern District of New York following a breakdown in negotiations. Broadcasters have the right under a 1950 consent decree to ask the court to set reasonable license terms if licensees and ASCAP cannot come to agreement on new fees. ASCAP is asking for an 18%-19% hike, according to the Committee, and also doesn't give licensees a choice between a blanket license and a per-program license.

THE FCC HAS REFUSED to reconsider its elimination of policies prohibiting false, misleading and deceptive commercials and using stations to promote non-broadcast business interests. These and other "underbrush" regulations were tossed out in January; the Telecommunications Research & Action Center (TRAC) had hoped the Commission would think twice about that decision. It did—and found TRAC's arguments "without merit." The FCC says local laws and the courts can hand out "marketplace" justice in such cases.

NRBA, STILL BASKING IN THE GLOW of the success of its first meeting of radio group station heads in St. Louis a few weeks back, has decided to upgrade its 20-year-old weekly newsletter, The Monday Morning Memo. Now it'll be called RadioWeek. Same chatty style, industry news and tips, only more. Also—hope you're sitting down—a new logo!



Kamel Finds Comely Oasis. KMET staffers get a pleasant treat during the Mary Jane Girls' visit to promote their latest Motown album, "Only For You." Kneeling from left are KMET air talent Howard Hoffman and music researcher Keith Naftaly and Motown's Northeastern promotion manager Bruce Hix. Standing are group members Corvette and Maxi, KMET program director Nick Bazoo, Mary Janers JoJo and Candy, Mary Jane Productions' Ann Mabin and fan Jesus Garber.

CHART RESEARCH PACKAGES

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**Craigo To Speak
At Poe Seminar**

NEW YORK Chrysalis president Jack Craigo is scheduled to deliver the keynote address at the 14th annual Bobby Poe Radio/Records Seminar, an offshoot of Bobby Poe's Pop Music Survey tipsheet. Slated for June 21 and 22 at the Marriott Airport Hotel in Atlanta, the meet is expected to draw between 600 and 700 radio and record executives and will be highlighted by an awards banquet honoring 24 individuals from both industries.

In addition to Craigo's speech, sessions include panels with air personalities, programmers and promotion executives. The annual "Radio/Record Hot Box," where representatives from both camps let grievances fly, is expected to be lively as usual.

Registration is \$150 before June 10 and \$200 at the door. For more information, call (301) 951-1215.

**Graduates Offered
'Job Finder' Help**

NEW YORK Hopeful college graduates may find the pavement a little easier to pound this summer, at least in the radio market. Thanks for this development are due to the Radio Information Center here and its "Job Finder" service.

For \$50, clients can get mailing labels for up to 500 radio stations, as selected according to subscribers' preferences in format, location and market size. The labels will be addressed to the stations' program directors or general managers, according to applicants' career interests. For more information, call (212) 371-4828.

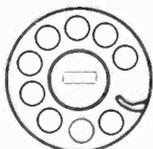
**RAB Sales School
Set To Convene**

NEW YORK The fifth annual Radio Advertising Bureau-sponsored Wharton Sales Management School has been set for June 23-27 at the Wharton School of Economics at the Univ. of Pennsylvania.

Carrying a tuition fee of \$1,350, the four-day seminar is limited to 50 sales manager who have been recommended by their superiors. The intensive course will be taught by the university's faculty and will address sales and management issues facing radio today.

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RADIO MOST ADDED

RETAIL BREAKOUTS



NATIONAL 188 REPORTERS

NEW ADDS	TOTAL ON
STING IF YOU LOVE SOMEBODY SET THEM FREE A&M	108 111
COREY HART NEVER SURRENDER EMI-AMERICA	68 69
THE POWER STATION GET IT ON (BANG A GONG) CAPITOL	63 67
BRUCE SPRINGSTEEN GLORY DAYS COLUMBIA	47 135
DEBARGE WHO'S HOLDING DONNA NOW GORDY	46 83

NATIONAL 188 REPORTERS

NUMBER REPORTING	
NIGHT RANGER SENTIMENTAL STREET CAMEL/MCA	47
AIR SUPPLY JUST AS I AM ARISTA	25
AMY GRANT FIND A WAY A&M	21
KIM CARNES CRAZY IN THE NIGHT (BARKING AT AIRPLANES) EMI-AMERICA	20
THE BEACH BOYS GETCHA BACK CARIBOU	15

REGION 1

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

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

REGION 2

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

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

REGION 3

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

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

REGION 4

IL, IN, KY, MI, OH, WI

WKDD Akron, OH
WBWB Bloomington, IN
WCIL-FM Carbondale, IL
WBBM-FM (B-96) Chicago, IL
WGCI-FM Chicago, IL
WLS-AM Chicago, IL
WCAU-FM Chicago, IL
WKRQ (Q-102) Cincinnati, OH
WGCL Cleveland, OH
WMM5 Cleveland, OH
WXGT-FM (92X) Columbus, OH
WCZY Detroit, MI
WHYT Detroit, MI
WSTO Evansville, IN
WNAP Indianapolis, IN
WZPL Indianapolis, IN
WVIC Lansing, MI
WZEE Madison, WI
WKTI Milwaukee, WI
WZUU Milwaukee, WI
WKZW (KZ-93) Peoria, IL
WRKR Racine, WI
WZOK Rockford, IL
WSPT Stevens Point, WI
WHOT-FM Youngstown, OH

REGION 5

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

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

REGION 6

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

KHFI Austin, TX
WQID Biloxi, MS
WKXX (KXX-106) Birmingham, AL
KAFM Dallas, TX
KEGL Dallas, TX
KTKS (Kiss-FM) Dallas, TX
KAMZ El Paso, TX
KSET El Paso, TX
KISR Fort Smith, AR
WQEN (Q-104) Gadsden, AL
KKBL (93-FM) Houston, TX
KMJQ (Magic 102) Houston, TX
KRBE-FM Houston, TX
WTTY Jackson, MS
KKYK Little Rock, AR
KBFM McAllen-Brownsv, TX
WMC-FM (FM-100) Memphis, TN
WJDO (Q-101) Meridian, MS
WABB-FM Mobile, AL
WHYI-FM Montgomery, AL
WKKX (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
KRYZ-FM (Y-108) Denver, CO
KLUC Las Vegas, NV
KIIS Los Angeles, CA
KIQY Los Angeles, CA
KKHR Los Angeles, CA
KCAQ (Q-105) Oxnard, CA
KOPA Phoenix, AZ
KZZP Phoenix, AZ
KFMY Provo, UT
KDZA Pueblo, CO
KRSP Salt Lake City, UT
KSDO-FM (KS 103) San Diego, CA
KHITZ San Diego, CA
KIST Santa Barbara, CA
KHYT Tucson, AZ
KRQQ Tucson, AZ

REGION 8

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

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

REGION 1

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

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

REGION 2

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

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

REGION 3

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

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

REGION 4

IL, IN, KY, MI, OH, WI

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

REGION 5

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

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

REGION 6

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

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

REGION 7

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

Abbey Road One Stop Santa Ana, CA
Alta/West. Merch. Salt Lake City, UT
Associated One-Stop Phoenix, AZ
Canterbury's Pasadena, CA
Circles Phoenix, AZ
Dan-Jay Denver, CO
Licorice Pizza Glendale, CA
Licorice Pizza San Diego, CA
Central 1-Stop Whittier, CA
Middle Earth Downey, CA
Music Box Fullerton, CA
Musicland Murray, UT
Odyssey Records Las Vegas, NV
Peer Records Irvine, CA
Record Bar Colorado Springs, CO
Record Bar Salt Lake City, UT
Record Retreat Los Angeles, CA
Show Industries Los Angeles, CA
Sound Barrier Tucson, AZ
Tower Anaheim, CA
Tower El Cajon, CA
Tower San Diego, CA
Tower Las Vegas, NV
Tower Panorama City, CA
Tower San Diego, CA
Tower Sherman Oaks, CA
Tower Los Angeles, CA
Tower Tempe, AZ
Tower West Covina, CA
Wherehouse Gardena, CA
Wherehouse Mission Valley, CA

REGION 8

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

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

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

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

CHART RESEARCH PACKAGES

The definitive lists of the top hits year by year, through the entire history of the Adult Contemporary Singles charts.

Based on the authoritative statistical research of the music industry's foremost trade publication.

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Check or money order is enclosed in the amount of:

\$ _____
(Sorry, no C.O.D. or billing)

Name _____

Company _____

Address _____

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Overseas air mail rates available upon request.
All sales are final.

VOX JOX

(Continued from page 12)

DRIVING AROUND Orange County last weekend, we had a chance to check out KIKF, and once again the country outlet (known as KIK-FM) did not disappoint us. Musically, it's our No. 1 choice for country in Southern California, and it's the only country station in the area that comes up with at least one "oh wow" each time we tune in. Now, if they'd only play Porter and Dolly doing "Jeannie's Afraid Of The Dark." We haven't heard it since 1968, and we're beginning to wonder if Dolly isn't paying people *not* to play it.

In any event, the only problem the station has is its 94.3 Class A signal, co-located with San Fernando Valley's KGIL-FM. (We can't complain about them either, though, since KGIL-AM had the good sense to add NBC Talknet's **Bruce Williams** to their lineup. Now we don't have to drive to the desert to hear financial advice.)

We also spent some time with KWOW and KRLA, which was resplendent with comments from such luminaries as **Casey Kasem**, **Bob Eubanks**, **Dick Biondi** and everyone else who graced the airwaves for the past 20 years as they helped **Johnny Hayes** celebrate his 20th anniversary there.

YOU'VE PROBABLY HEARD that Malrite's Y-108 (KRXY Denver) has a PD and afternoon drive opening. But if you haven't heard *why* they've got an afternoon opening, before you send your tape you might be interested in knowing that the last jock, **Beau Matthews**, felt the need to join a Buddhist seminary. National PD **Jim Wood** swears it wasn't job pressure. He also informs us that Y-108's new night guy is **J.D. Stewart** from Rockford's WZOK.

While talking with us recently, WNBC New York PD **Dale Parsons** read us some of the comments written in the last group of Arbitron books he reviewed. Among the usual "I never listen to that despicable **Howard Stern!**" (in a diary loaded with WNBC listening in afternoons) came this jewel regarding Westinghouse's all-news operation: "I'd like WINS better if they did less news."

Speaking of all news—and less—KKAR, the AM outlet at 540 licensed to Hesperia slated to debut with an all-news format later this year has altered that stance. The station (owned in combo with L.A. jazz mainstay KKGO) will offer a heavy concentration of news mixed with Gannett's nostalgia offering, Primetime. The reason for the change of heart was CNN's reduced radio schedule.

Back to WNBC a moment to note that **Jim Collins** has returned. The former assistant PD, who's been doing time in Leavenworth (Kansas City's ZZ-99, which is licensed to the illustrious prison city, that is), has returned to the Big Apple and can be heard filling in on WNBC. Across the hall at WYNY, **Leslie Juceam** is leaving town. She was manager of advertising and promotion for the AC outlet, and she'd like to do something similar—as long as it's in the area code 617, commut-

able to Boston, where she'll be living. You can still reach her in New York at (212) 664-2016.

From New York's classical world comes word that **Steve Sullivan** will exit WNCN for WQXR there, where he'll be doing mid-afternoons in place of **Peter Allen**, who retired (how nice) in March.

REMEMBER KXOK'S Johnny Rabbitt? Actually, the St. Louis jock was two people: He was briefly **Ron Elz**, but the real legend is a guy named **Don Pietromonaco**, and if you're wondering where he is these days, he's in Los Angeles doing voiceovers for, among others, the infamous **Larry Parker's 24-Hour Diners** (advertised on this here page from time to time, even), and **Joe Polo's West End Garden**.

Down the coast at San Diego's K-

Joy (KJQY), John Gibbs moves from production director to promotions director at the Group W easy listening outlet, as former public affairs director **Michael Sykes** becomes production director. Joining the weekend lineup are **R.H. Peck** and **Connie Terwilliger**, while **Larry Frankel** moves up to full-time in the overnight slot.

"The Quiet Island" celebrates its 25th anniversary this week. Easy listening WDBN FM 95 has been in the format since 1960 covering Medina, Cleveland, Akron and Canton, and 25 years later the automation is gone and a full-time live lineup is in its place, with former WQAL Cleveland afternoon host **Bill Miller** (a Medina resident) in mornings, followed by **Tom Cullison**, noon to 6 p.m., and **Walt Henrich**, nights.



Roadies' Arrival. HME Records executives deliver copies of Gino Vannelli's "Black Cars" single to the Burkhardt/Abrams consulting firm in Atlanta. Kneeling from left are HME's Jerry Goodman and Al Moss of the Wynn Jackson Organization. Standing are the firm's Dave Logan, John Sinton and Dwight Douglas and HME's national AOR director Richard Totoian.

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Billboard TOP ROCK TRACKS

				Compiled from a national sample of AOR radio playlists.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	2	4	ROBERT PLANT ES PARANZA/ATLANTIC	LITTLE BY LITTLE
2	3	6	5	JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS.	TOUGH ALL OVER
3	2	4	7	EURHYTHMICS RCA	WOULD I LIE TO YOU
4	7	17	3	SUPERTRAMP A&M	CANNONBALL
5	5	7	7	MICK JAGGER COLUMBIA	LUCKY IN LOVE
6	11	25	3	NIGHT RANGER MCA	SENTIMENTAL STREET
7	14	29	3	BRUCE SPRINGSTEEN COLUMBIA	GLORY DAYS
8	8	13	5	JOE WALSH WARNER BROS.	THE CONFESSOR
9	4	1	9	BRUCE SPRINGSTEEN COLUMBIA	TRAPPED
10	10	14	6	PHIL COLLINS ATLANTIC	SUSSUDIO
11	6	5	10	TOM PETTY MCA	REBELS
12	12	18	6	KIM MITCHELL BRONZE/ISLAND	GO FOR A SODA
13	13	15	7	GLENN FREY MCA	SMUGGLER'S BLUES
14	16	19	5	THE HOOTERS COLUMBIA	ALL YOU ZOMBIES
15	NEW ▶			STING A&M	IF YOU LOVE SOMEBODY SET THEM FREE
16	21	24	6	'TIL TUESDAY EPIC	VOICES CARRY
17	27	45	3	PAUL YOUNG COLUMBIA	EVERYTIME YOU GO AWAY
18	9	3	8	JULIAN LENNON ATLANTIC	SAY YOU'RE WRONG
19	17	12	11	PHIL COLLINS ATLANTIC	INSIDE OUT
20	20	22	7	DOKKEN ELEKTRA	ALONE AGAIN
21	15	8	12	TEARS FOR FEARS MERCURY	EVERYBODY WANTS TO RULE THE WORLD
22	32	42	3	TEARS FOR FEARS MERCURY	SHOUT
23	26	36	5	ERIC CLAPTON DUCK/WARNER BROS.	SEE WHAT LOVE CAN DO
24	19	9	13	THE FIRM ATLANTIC	SATISFACTION GUARANTEED
25	25	31	5	GRAHAM PARKER AND THE SHOT ELEKTRA	WAKE UP (NEXT TO YOU)
26	18	16	8	HUEY LEWIS & THE NEWS COLUMBIA	TROUBLE IN PARADISE
27	22	10	11	JOHN FOGERTY WARNER BROS.	CENTERFIELD
28	24	21	10	HOWARD JONES ELEKTRA	THINGS CAN ONLY GET BETTER
29	29	39	4	LONE JUSTICE Geffen	WAYS TO BE WICKED
30	30	35	7	BRYAN ADAMS A&M	HEAVEN
31	41	—	2	HEART CAPITOL	WHAT ABOUT LOVE
32	38	—	2	DIRE STRAITS WARNER BROS.	MONEY FOR NOTHING
33	NEW ▶			DON HENLEY Geffen	NOT ENOUGH LOVE IN THE WORLD
34	34	34	6	THE POWER STATION CAPITOL	BANG A GONG
35	35	38	4	WILLIE & THE POOR BOYS PASSPORT	BABY PLEASE DON'T GO
36	23	11	9	DON HENLEY Geffen	DRIVING WITH YOUR EYES CLOSED
37	31	27	8	KATRINA AND THE WAVES CAPITOL	WALKING ON SUNSHINE
38	28	28	6	BON JOVI MERCURY	ONLY LONELY
39	43	—	2	DIRE STRAITS WARNER BROS.	WALK OF LIFE
40	45	—	2	PAUL HYDE & PAYOLAS A&M	YOU'RE THE ONLY LOVE
41	46	—	2	GINO VANNELLI HME	BLACK CARS
42	NEW ▶			ROBERT PLANT ES PARANZA/ATLANTIC	SIXES AND SEVENS
43	40	40	4	PRINCE & THE REVOLUTION PAISLEY PARK	RASPBERRY BERET
44	36	20	16	SIMPLE MINDS A&M	DON'T YOU (FORGET ABOUT ME)
45	NEW ▶			TOM PETTY MCA	MAKE IT BETTER (FORGET ABOUT ME)
46	33	23	8	SLADE CBS ASSOCIATED	LITTLE SHEILA
47	37	26	13	TOM PETTY MCA	DON'T COME AROUND HERE NO MORE
48	42	32	11	ERIC CLAPTON DUCK/WARNER BROS.	SHE'S WAITING
49	39	33	12	FIONA ATLANTIC	TALK TO ME
50	44	30	7	THE ALAN PARSONS PROJECT ARISTA	DAYS ARE NUMBERS

Radio



We Get Letters. WYNY New York personnel sift through some of the 50,000 responses they received in their "Wearin' Of The Green" contest, an event sponsored by the station, Sprite, Aer Lingus and the Doyle Hotel Group. Standing from left are WYNY's Maggie Day and Harry Durando, Doyle's Lori Cole, WYNY's Denise Oliver, Coca-Cola's Johanna Hough and Aer Lingus' Patrick Hanrahan.

Promotions

ADVERTISERS SWEEPSTAKES WWKA (K92FM) Orlando (country)

Contact: Bob Longwell
The K92 Advertisers Sweepstakes is a monthly promotion designed to create an impression in the buying community. Different color forms that fold up into postcard size are sent out each month and are available at the station. The only requirement (other than a postage stamp) is that the entrant solve the puzzle (crossword, riddle, brain teaser) printed on the form.

While the contest is open to the general public, the knowledge required to solve the puzzle, which generally contains terms germane to the advertising or radio industry, locks out a significant number of people.

The prizes, however, are of interest to all. Polaroid Spirit 600 Land cameras, wine racks, dinners and concerts are among the monthly till.

IT'S FREE

WINX Rockville, Md. (MOR)
The idea dates back to the '50s, and the concept works best in smaller markets, but nonetheless, as hokey as it will sound to those in the business, WINX is getting a lot of interest in its latest promotion.

Postcards have been placed at

sponsor locations proclaiming: "Free! Your name on the radio!" All the egotist need do is fill in name, age, city of residence and date they'd like to hear their name. Boxes are also to be checked if this is for a birthday, wedding or anniversary. Then all the hopeful need do is stay tuned, as WINX promises to feature their name throughout the day.

NATIONAL SECRETARIES WEEK KDWB Minneapolis (contemporary)

Contact: Dave Anthony
You'll have to wait 'til next year to try this, but KDWB's morning team of Buck & O'Connor had a running bit from the results of their latest promotion, in which secretaries were asked to write in 25 words or less why on earth they would want to be seen at lunch with the morning duo. Winning entries were picked up by limousine and delivered to the lunch in question.

ROLLYE BORNSTEIN



Gould Beguiles Boston. Actor Elliot Gould visits WFNX Boston, where he was interviewed by the station's arts and entertainment director Henry Santoro. Standing from left are Santoro, Gould and the station's marketing and promotions director Gayle Cluck and president Stephen Mindich.

YesterHits™

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Thank God I'm A Country Boy, John Denver, RCA
2. Sister Golden Hair, America, WARNER BROS.
3. How Long, Ace, ABC
4. Bad Time, Grand Funk, CAPITOL
5. Old Days, Chicago, COLUMBIA
6. When Will I Be Loved, Linda Ronstadt, CAPITOL
7. Before The Next Teardrop Falls, Freddy Fender, ABC/DOT
8. I'm Not Lisa, Jessi Colter, CAPITOL
9. Love Won't Let Me Wait, Major Harris, ATLANTIC
10. Philadelphia Freedom, Elton John Band, MCA

POP SINGLES—20 Years Ago

1. Help Me Rhonda, Beach Boys, CAPITOL
2. Woolly Bully, Sam The Sham & the Pharaohs, MGM
3. Back In My Arms Again, Supremes, MOTOWN
4. Crying In The Chapel, Elvis Presley, RCA VICTOR
5. Ticket To Ride, Beatles, CAPITOL
6. Mrs. Brown You've Got A Lovely Daughter, Herman's Hermits, MGM
7. I Can't Help Myself, Four Tops, MOTOWN
8. Just A Little, Beau Brummels, AUTUMN
9. Engine, Engine #9, Roger Miller, SMASH
10. It's Not Unusual, Tom Jones, PARROT

TOP ALBUMS—10 Years Ago

1. Captain Fantastic & The Brown Dirt Cowboy, Elton John, MCA
2. That's The Way Of The World, Earth, Wind & Fire, COLUMBIA
3. Tommy Soundtrack, The Who, POLYDOR
4. Blow By Blow, Jeff Beck, EPIC
5. Hearts, America, WARNER BROS.
6. Welcome To My Nightmare, Alice Cooper, ATLANTIC
7. Chicago VIII, COLUMBIA
8. Straight Shooter, Bad Company, SWAN SONG
9. Nuthin' Fancy, Lynyrd Skynyrd, MCA
10. Playing Possum, Carly Simon, ELEKTRA

TOP ALBUMS—20 Years Ago

1. Mary Poppins, Soundtrack, VISTA
2. The Sound Of Music, Soundtrack, RCA VICTOR
3. Introducing Herman's Hermits, MGM
4. Dear Heart, Andy Williams, COLUMBIA
5. The Beach Boys Today!, CAPITOL
6. My Name Is Barbra, Barbra Streisand, COLUMBIA
7. Goldfinger, Soundtrack, UNITED ARTISTS
8. A Song Will Rise, Peter, Paul & Mary, WARNER BROS.
9. Girl Happy, Elvis Presley, RCA VICTOR
10. Bringing It All Back Home, Bob Dylan, COLUMBIA

COUNTRY SINGLES—10 Years Ago

1. Window Up Above, Mickey Gilley, PLAYBOY
2. When Will I Be Loved, Linda Ronstadt, CAPITOL
3. Misty, Ray Stevens, BARNABY
4. You're My Best Friend, Don Williams, ABC/DOT
5. Tryin' To Beat The Morning Home, T.G. Shepard, MELODYLAND
6. I Ain't All Bad, Charley Pride, RCA
7. Lizzie & The Rainman, Tanya Tucker, MCA
8. Thank God I'm A Country Boy, John Denver, RCA
9. Little Band Of Gold, Sonny James, COLUMBIA
10. These Days, George Jones, EPIC

SOUL SINGLES—10 Years Ago

1. Love Won't Let Me Wait, Major Harris, ATLANTIC
2. Rockin' Chair, Gwen McCrae, CAT
3. Give The People What They Want, O'Jays, PHILADELPHIA INTL.
4. Me And Mrs. Jones, Ron Banks & the Dramatics, ABC
5. Spirit Of The Boogie, Kool & the Gang, DE-LITE
6. Keep The Home Fires Burning, Latimore, GLADES
7. Cut The Cake, AWB, ATLANTIC
8. Look At Me (I'm In Love), Moments, STANG
9. Baby That's Backatcha, Smokey Robinson, TAMLA
10. The Way We Were/Try To Remember, Gladys Knight & the Pips, BUDDAH

Featured Programming

IN A MOVE to challenge MTV on its own turf, New York-based **MJI Broadcasting** is gearing up a new hour program called "Rock Today." Targeted at AOR, the show is intended to satisfy listeners' appetites for tour dates, news and gossip. With **WNEW-FM** New York air talent **Richard Neer** and former **WBCN** Boston personality **Carla "Raz" Raswyck** as hosts, "Rock Today" debuts July 1 and will be researched each week by a core of MJI stringers across the country. The show is available on a market-exclusive barter basis and will be distributed via satellite or disk. Also offered to "Rock Today" affiliates is a package of one-minute teasers similar in tone to those used on tv to plug shows like "Entertainment Tonight" and "P.M. Magazine."

Westwood One pats itself on the back for checking in as the top publicly held broadcasting company of the year, according to Investor's Daily magazine. The ranking is based on combined strength of earnings per share and relative price strength. Following **WWI** in the journal's top five slots are **Malrite Communications**, **Cox Communications**, **Park Communications** and **Capital Cities Communications**. The company is also tooting a horn for its Concertmaster mobile studios. Songs originally recorded there for **WWI** broadcasts by **Huey Lewis & the News**, **Bryan Adams** and **Angel City** have turned up in commercial release.

A BIT OF good news reaches us courtesy of the **Radio Network Assn.**, based in New York. According to an RNA survey, advertising investment in network radio for January through March of this year hit \$64,257,296, a 16.6% gain over the same period last year... More good news on a regional level comes from the **St. Louis Radio Assn.**, the 10 member stations of which are getting ready for their "Summerfest." Slated for June 15, the open-air affair will allow area listeners to meet their favorite personalities from all stations. A "DJ Dunk" is planned for those who attend to see their least favorite personality. The event, to be held at Forest Park, carries a \$2 admission fee. This fee, and those collected by individual station activities, go to the association's scholarship fund.

As was promised, **Colorado Springs-based Transtar Radio Network** has opened its New York office. The address is 405 Lexington Ave., New York, N.Y. 10174. The company's senior vice president and director of affiliate relations **Ken Harris** heads the new staff there.

Anniversaries celebrated recently include the fifth for "Positive Thinking With **Norman Vincent Peale**," an inspirational feature distributed by **Cinema Sound** of New York and produced by **Peale's Positive Thinking Network** in Pauling, N.Y. ... And, out of San Francisco, **New Dimensions Radio** puts the fifth candle on "New Dimensions'" birthday cake. To mark the occasion, the firm has 13 new programs slated that include discussions with mythologists, surgeons, authors and psychologists. **KIM FREEMAN**

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

June 8-9, **Tangerine Dream**, Musical Starstreams, Musical Starstreams, one hour.

June 8-9, **REO Speedwagon**, On The Radio, NSBA, one hour.

June 8-15, **Charley Pride**, The Silver Eagle, DIR/ABC Entertainment Network, one hour.

June 10-16, **Chicago, Part II**, Star Trak Profiles, Westwood One, one hour.

June 10-16, **Ronnie McDowell**, Live From Gilley's, Westwood One, one hour.

June 10-16, **Eurythmics**, **Howard Jones**, Off The Record Specials with Mary Turner, Westwood One, one hour.

June 10-16, **Chaka Kahn**, The Concert Hour, Westwood One, one hour.

June 10-16, **Commodores**, Special Edition, Westwood One, one hour.

June 10-16, **Harry James**, Encore with William B. Williams, Westwood One, two hours.

June 14, **Kool & the Gang**, Hot Rocks, United Stations, one hour.

June 14-16, **Pretenders**, Superstars Rock Concerts, Westwood One, 90 minutes.

June 14-22, **Ed Bruce**, Country Today, MJI Broadcasting, one hour.

June 14-22, **Carmine Appice**, Metalshop, MJI Broadcasting, one hour.

June 15, **Ronettes**, **Crystals**, Solid Gold Saturday Night, United Stations, one hour.

June 15-16, **Paul McCartney**, On The Radio, NSBA, one hour.

June 15-22, **Gary Morris with the Nashville Symphony**, The Silver Eagle, DIR/ABC Entertainment Network, one hour.

June 17-23, **Midnight Star**, Special Edition, Westwood One, one hour.

June 17-23, **Tammy Wynette**, Live From Gilley's, Westwood One, one hour.

June 17-23, **McGuire Sisters**, Encore with William B. Williams, Westwood One, two hours.

June 17-23, **George Thorogood**, Off The Record Specials with Mary Turner, Westwood One, one hour.

June 21, **Wham!**, Hot Rocks, United Stations, one hour.

June 21-23, **Huey Lewis & the News**, Superstars Rock Concert, Westwood One, 90 minutes.

June 21-23, **Phil Collins**, Superstars Rock Concerts, Westwood One, 90 minutes.

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

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

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

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

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

Billboard

ADULT CONTEMPORARY MOST ADDED

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

76 REPORTERS	NEW ADDS	TOTAL ON
DEBARGE WHO'S HOLDING DONNA NOW? GORDY	14	29
AIR SUPPLY JUST AS I AM ARISTA	11	42
PAUL YOUNG EVERYTIME YOU GO AWAY COLUMBIA	10	27
THE BEACH BOYS GETCHA BACK CARIBOU	10	55
KENNY LOGGINS FOREVER COLUMBIA	7	21

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

FOR WEEK ENDING JUNE 8, 1985

Billboard

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HOT ADULT CONTEMPORARY

				Compiled from a national sample of radio playlists.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST		
				LABEL & NUMBER/DISTRIBUTING LABEL			
1	2	3	8	AXEL F MCA 52536	1 week at No. One ◆ HAROLD FALTERMEYER		
2	1	1	11	SUDDENLY JIVE 1-9323/ARISTA	◆ BILLY OCEAN		
3	6	10	8	EVERYBODY WANTS TO RULE THE WORLD MERCURY 880659-7/POLYGRAM	◆ TEARS FOR FEARS		
4	3	2	13	SMOOTH OPERATOR PORTRAIT 37-04807/EPIC	◆ SADE		
5	8	11	6	THE SEARCH IS OVER SCOTTI BROS. 4-04871/EPIC	◆ SURVIVOR		
6	4	5	10	EVERYTHING SHE WANTS COLUMBIA 38-04840	◆ WHAM!		
7	5	6	11	FRESH DE-LITE 880623-7/POLYGRAM	◆ KOOL & THE GANG		
8	9	14	6	SAY YOU'RE WRONG ATLANTIC 7-89567	◆ JULIAN LENNON		
9	7	4	13	CRAZY FOR YOU GEFLEN 7-20051/WARNER BROS	◆ MADONNA		
10	10	13	8	ONE LONELY NIGHT EPIC 34-04848	◆ REO SPEEDWAGON		
11	11	15	7	DAYS ARE NUMBERS (THE TRAVELLER) ARISTA 1-9349	THE ALAN PARSONS PROJECT		
12	13	18	5	ANGEL SIRE 7-29008	MADONNA		
13	15	22	5	NEVER ENDING STORY EMI-AMERICA 8230	◆ LIMMAHL		
14	18	27	3	GETCHA BACK CARIBOU 4-04913/EPIC	◆ THE BEACH BOYS		
15	19	24	5	YOU GIVE GOOD LOVE ARISTA 1-9274	◆ WHITNEY HOUSTON		
16	16	19	6	THROUGH THE FIRE WARNER BROS. 7-29025	◆ CHAKA KHAN		
17	12	7	15	RHYTHM OF THE NIGHT GORDY 1770/MOTOWN	◆ DEBARGE		
18	20	25	5	HEAVEN A&M 2729	◆ BRYAN ADAMS		
19	14	8	11	GO DOWN EASY FULL MOON/EPIC 34-04835/EPIC	◆ DAN FOGELBERG		
20	28	—	2	JUST AS I AM ARISTA 1-9353	◆ AIR SUPPLY		
21	23	26	3	CENTERFIELD WARNER BROS. 7-29053	JOHN FOGERTY		
22	21	17	14	I'M ON FIRE COLUMBIA 38-04772	◆ BRUCE SPRINGSTEEN		
23	17	9	12	I JUST WANNA HANG AROUND YOU WARNER BROS. 7-29042	GEORGE BENSON		
24	22	20	17	ONE MORE NIGHT ATLANTIC 7-89588	◆ PHIL COLLINS		
25	29	39	3	REAL LOVE RCA 14058	DOLLY PARTON (DUET WITH KENNY ROGERS)		
26	35	—	2	WHO'S HOLDING DONNA NOW? GORDY 1793/MOTOWN	DEBARGE		
27	24	21	20	NIGHTSHIFT MOTOWN 1773	◆ COMMODORES		
28	32	—	2	EVERYTIME YOU GO AWAY COLUMBIA 38-04867	◆ PAUL YOUNG		
29	31	—	2	FIND A WAY A&M 2734	AMY GRANT		
30	26	12	9	RUN TO ME ARISTA 1-9341	DIONNE WARWICK AND BARRY MANILOW		
31	39	—	2	FOREVER COLUMBIA 38-04931	KENNY LOGGINS		
32	27	16	8	I'M THROUGH WITH LOVE GEFLEN 7-29032/WARNER BROS	◆ ERIC CARMEN		
33	25	23	12	WE ARE THE WORLD ▲ COLUMBIA US7-04839	◆ USA FOR AFRICA		
34	30	32	4	I DON'T THINK I'M READY FOR YOU CAPITOL 5472	ANNE MURRAY		
35	38	—	2	TILL MIDNIGHT RCA 14049	EVELYN "CHAMPAGNE" KING		
36	36	37	3	DON'T YOU (FORGET ABOUT ME) A&M 2703	◆ SIMPLE MINDS		
37	NEW	▶		WAKE UP NEXT TO YOU ELEKTRA 7-69654	◆ GRAHAM PARKER		
38	NEW	▶		WALKING ON SUNSHINE CAPITOL 5466	◆ KATRINA AND THE WAVES		
39	NEW	▶		THINGS CAN ONLY GET BETTER ELEKTRA 7-69651	◆ HOWARD JONES		
40	37	36	6	ONE NIGHT IN BANGKOK RCA 13988	◆ MURRAY HEAD		

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

VH-1

Launch Date: January 1, 1985
VH-1 Subscribers: 6,000,000 +

Explodes on Impact!

VH-1 Impact On Record Sales

"Shortly after VH-1 went on the air in early January, they began airing our "CATS" video. Only a few weeks later, we saw the "CATS" original cast recording album move on to the charts. VH-1 is not only an excellent medium of exposure for Adult Contemporary Music, it also helps to sell tickets to Broadway shows as well as original cast recordings."

David Geffen
Geffen Records

"Diana Ross has a hit with "Missing You." The song came to life one night in a New York studio. Lionel Ritchie was evolving the melody and lyric as Diana added her own special phrasing. James Anthony Carmichael was there working on the production. In the end, we had a magnificent tribute to Marvin Gaye. When VH-1 launched on January 1, the record was doing moderately well. Three weeks after VH-1 placed "Missing You" in a heavy rotation, we saw a marked increase at both radio and retail."

Bob Summer
President
RCA Records

"Everyone is talking about VH-1. We've seen a phenomenal growth in sales for SADE's album and there is no doubt VH-1 has been the reason. We've also noticed an upswing in requests for the CAST of CATS album."

Ted Stevens
Assistant Manager
Sound Warehouse

"I know VH-1 has had an impact on our sales. I've noticed unexpected sales boosts for Kenny Rogers, Anne Murray, Diana Ross, Debarge, Dionne Warwick, the Commodores and Olivia Newton-John, and VH-1 is definitely the reason."

Steve Lerner
Buyer, RECORD WORLD
Elroy Enterprises

"There is no doubt that people are watching VH-1 and that VH-1 helps to sell records. We have had a lot of people asking for SADE's record after seeing her video on VH-1. I've also noticed a renewed interest in the CAST of CATS record "RUM TUG TUGGER."

Scott MacBride
Manager
Budget Tapes and Records

"People must be watching...they're asking for albums by artists seen on VH-1."

"We were an entry point for the local contest and it resulted in a lot of excitement and traffic in our stores...I was surprised by the response by the Adult Contemporary audience."

Jeff Lake
President
Stone Records

"I know VH-1 is helping to sell records. People have come in to purchase SADE's single and album, as well as KIM CARNE's "Invitation to Dance", after seeing their videos on VH-1."

John Hornaday
Manager
Record Shop

VH-1 Impact On Radio Stations

"VH-1 has made a tremendous impact on the Des Moines market. The street talk among adults is all about your service, and we at KIOA look forward to working with you on an on-going basis. VH-1 is definitely a winner!"

Dic Young
Marketing Director
KIOA-AM

"We're excited because for the first time, an A/C station can logically cross-promote with cable."

Sam Church
Program Director
K-Lite

"We are very excited about VH-1 as it offers a perfect promotional opportunity for KMJI-FM to work with the cable operators in our area. We anticipate that VH-1 will increase interest in the A/C format and look forward to future tie-ins with VH-1."

Nancy Burger
Promotion Director
KMJI-FM

You said it.

VH-1 has been on only four months and already it's the talk of the industry. It's targeted, differentiated, record breaking and record selling music programming 24 hours a day. When it comes to video music for a whole new audience, VH-1 is the right one.

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VIDEO HITS ONE™



Local Groups Lobbying

VIDEO DEALERS STEP UP X-RATED FIGHT

BY EARL PAIGE

LOS ANGELES Home video retailer groups are taking the offensive in the legal battle over X-rated product. Rather than wait out the wave of anti-pornography initiatives, dealers are lobbying directly with local legislators and law enforcement agencies in Florida, Arizona, California, Maryland and elsewhere.

Several dealers leading the effort say they are encouraged by the April 27 filing by the Video Software Dealers Assn. (VSDA) of an *amicus curiae* (friend of the court) brief in a Phoenix case (Billboard, May 25). However, dealers are often circumspect about disclosing strategy, and VSDA has avoided any appearance of going beyond the

filing of the brief.

For example, VSDA's regularly scheduled local chapter meetings May 21-22 in Atlanta and Los Angeles were devoted to the basics of setting up chapters, according to coordinator John Pough, and while the subject of adult video did come up, "We didn't advise them to set up defense funds. Some groups are [doing so]. We only advised them on how to fund efforts if they decide to do so on their own, as they have in Arizona."

Pough, owner of Videocassettes Unlimited in Santa Ana and VSDA's vice president, says the various local efforts on this front do not pose a problem for VSDA. "Most of the time," he notes, "this is how we hear of adult video prosecutions."

Of the widespread lobbying, Pough says, "In many cases it is just to get a reading." He also says it can backfire. He cites a case in which a dealer approached a district attorney who was not even aware adult video was being offered in his jurisdiction.

In Florida, VSDA director Art Ross maintains that dealer groups are still better off taking the initiative. Ross, who owns Tampa Video Station, and two chapter leaders met May 21 with Pasco/Pannels Counties State's Attorney James Russell.

Ross insists that by taking the initiative, video store owners come off as "constituents who are respectable business people and get our story told." Among those surveyed who point to the VSDA *amicus curiae* filing as supportive, Ross says he expects the trade group's board to devote time to the adult video issue at a June 19-21 meeting.

"I don't see VSDA fighting this state-to-state," says Ross. "Our position is that this is a First Amendment issue. Once that is established, the local battles will go better." Ross, whose own store doesn't carry adult video, says he's "fighting for First Amendment rights."

The intensity of lobbying varies from location to location. In Phoenix, the Arizona Video Tape Rights Coalition is meeting with lawmak-

ers in an effort to lessen penalties, says co-founder Art Lauer of Premier Video. "You can win probation here for involuntary manslaughter but not for pornography," he says, adding that the coalition "has been told by counsel to stay out of the media."

In California, the Orange County VSDA chapter has appointed Rudy Neely of Video Show in Fullerton as a legislative watchdog. It's the first such post for the veteran group.

Some California VSDA chapter members admit to being embarrassed because another video group, the Video Retailers Assn., has taken the initiative in lobbying, most recently on AB 133, a measure that would address violence in video programming.

In Tennessee, the VSDA chapter there, headed by Woody Woodruff of Video Trader in Nashville, has been inactive on the issue, although it was formed initially because of anti-pornography laws enacted there. Members there, Woodruff in-

(Continued on page 24)

Licorice Sees Human Side To Computerized Vid Rental

LOS ANGELES Management at Licorice Pizza here sees the implementation of a new computerized home video rental system as offering advantages for human resources as well as business applications. The computer helps avoid "video burnout" among retail staff, says store manager Shelley Lapine.

In introducing the new system to store managers recently, Lapine emphasized that the computer "frees the video slaves," a less than subtle reference to duty on the often frantic rental counters. His store in suburban Canoga Park is the pilot for the new system.

At the store, largest in the chain with 45 employees, Lapine has six computer terminals well spaced on counters. Licorice does not want to divulge what it terms proprietary details of the system, but Lapine generalizes several.

A chief advantage, he says, is the elimination of much "manual writing of forms. The customer's name

pops up on the screen, even on a 99-cent rental." Staff people at the store say a transaction can occur in from 45 seconds to two minutes.

Complex situations are easily handled, Lapine notes—for example, processing a lost or stolen video rental card. "We can now enjoy timely cancellation. We can secure our system against possible misuse by one person attempting to use another's card."

There are, of course, routine functions of the computerized video rental system as well. The system prints up 16 lines at a time and tracks all movies out on rental, as well as providing a rental history of each movie by title and principal star. "This helps solve the problem of phantom inventories," Lapine notes.

Licorice can now pinpoint who has a movie out for more than eight days, so that late charges can be more accurately calculated and collected. (Continued on page 27)

Capitol/EMI Links With Mars Candy In Redemption Push

LOS ANGELES Capitol/EMI America and the Mars Inc. candy company are promoting eight of the label's current albums through a summer-long redemption program.

Mars is placing half-page color ads in newspapers across the country through August. Artwork depicts the album jackets of Tina Turner's "Private Dancer," Sheena Easton's "A Private Heaven," David Bowie's "Tonight," Little River Band's "Playing To Win," Corey Hart's "First Offense," John Waite's "No Breaks," O'Bryan's "O'Bryan" and Nashville group Sawyer Brown's self-titled debut.

Customers can receive a free copy of any of these titles by sending 80 wrappers from various Mars candy bars to a central redemption center. Albums may also be obtained for \$2.99 and 50 candy wrappers, or \$5.99 and 20 wrappers.

Product is being shipped directly from Capitol's distribution centers to Mars' fulfillment centers during the promotion.

ON TARGET

by Mike Shalett

IT'S TIME ONCE AGAIN to play the baby boomer edition of On Target. Our research has shown a tremendous growth in record buyers who belong to the so-called baby boom generation. They currently make up one-third of all record buyers we have surveyed. Do they also attend concerts?

Corporate sponsorship of concert tours has become big business. It was with this in mind that we were recently asked about the 30-year-old-and-over concert-goer. In looking at a composite of four shows we recently surveyed, we find some interesting things about

dicative of their active musical behavior. Another 31% prefer soft rock. There is little or no interest in new wave. It seems that music interpreted last year as new wave is now seen as soft rock because of its acceptance at the top 40 level.

Like most concert-goers, they discover shows from advertisements on the radio and from word of mouth. Unlike the average concert-goer, they also find out about shows from newspapers.

Hand in hand with their musical taste is their radio taste. A majority of these post-World War II babies are of the Woodstock genera-

relation to their record-buying habits?

Thirty percent say they usually buy their records in a mall store. Interestingly, 28% say they usually shop for records in a department store—or, most likely, racked locations. Twenty-four percent say they prefer to shop for records in a free-standing store. Thirteen percent say they like to shop in a discount store.

As far as their concert activity goes, almost 60% say they attend one to three concerts a year, while 16% go to between four and six. Only 6% say they attend a concert more than once a month.

Many over-30 concert-goers consider themselves hard rockers

baby boomers who are still concert-goers.

The acts that were attended included two with current top 40 hits, one hard rock band and one heavy metal group. From our composite we found that roughly 9% of that audience is made up of concert attendees who are 30 or older.

In breaking that group down, we found that 65% are male. An age breakdown shows 52% between 30 and 32 years old, 35% between 33 and 35, and 14% between 36 and 40. The survey group included only a handful of concert-goers over the age of 40.

Their choices for favorite type of music are intriguing. Forty-four percent prefer hard rock! Their musical taste would seem to be in-

tion and weened on the progressive radio of the '60s and early '70s. Today they continue to listen to AOR. Sixty percent say their favorite radio station, by call letters, is an AOR station. The remainder prefer a mix of AC, alternative and top 40 radio, in that order.

Do these over-30 concert-goers want their MTV? Three quarters of these folks have access to and watch MTV. They watch in moderation, with 39% saying they watch between one and three hours per week. A majority say they watch between 4 p.m. and midnight, with 41% saying they watch between 8 p.m. and midnight.

We have said several times that these over-30 concert-goers are active. But where is that activity in

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

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



Anderson Pops for Pizza. Warner Bros. country artist John Anderson recently stopped by the Glendale, Calif. headquarters of Licorice Pizza to plug his latest recording, "Eye Of A Hurricane." Pictured from left are: George Briner, marketing manager, Licorice Pizza; Lee Cohen, senior vice president, Licorice Pizza; Anderson; Bruce Adelman, regional marketing manager, Warner Bros. Nashville; and Sal Pizzo, purchasing director, Licorice Pizza.

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21:00:00

06-08-84
21:01:00

06-08-84
21:02:00

09-84
59:00

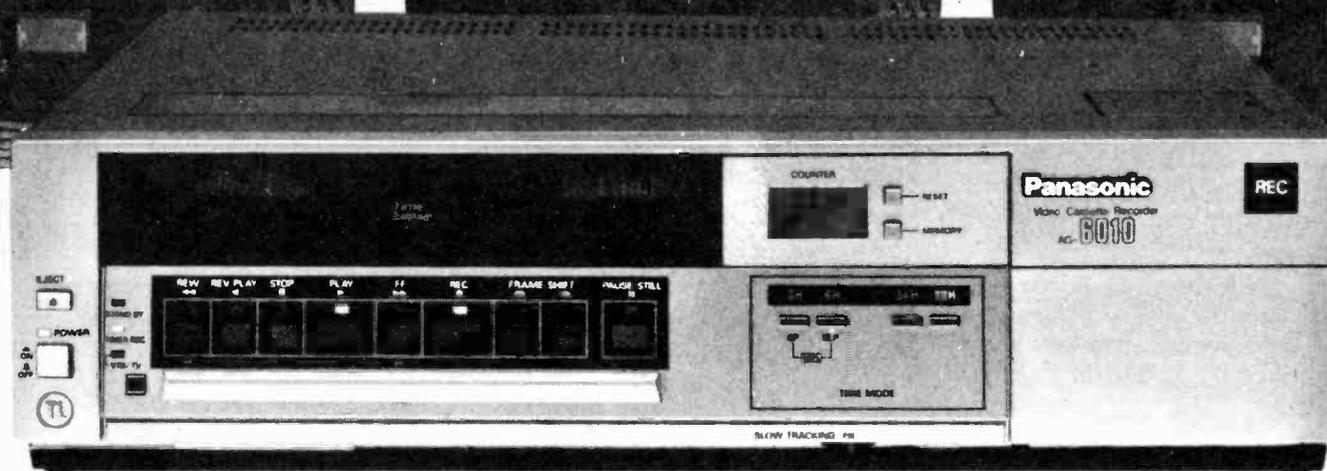
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06-09-84
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06-09-84
21:02:00

10-84
59:00

06-10-84
21:02:00



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Presenting the Panasonic® AG-6010 time-lapse VHS™ recorder.

If you thought the continuous security of time-lapse video recording was too expensive for your business, think again. Not only is the AG-6010 priced right, it's the perfect complement for any CCTV security system.

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tape recorded on the AG-6010 in the 2- or 6-hour mode on any VHS deck.

But the real beauty of the AG-6010 is how beautifully it fits into your existing CCTV security system. Just connect it to your alarm system and the moment an alarm is tripped, the AG-6010 automatically begins recording in the 2-hour "real time" mode. That means you can have instant intruder identification.

To really get a good view of the action, the AG-6010 includes a wide variety of operational modes. Like slow motion, still-frame advance, stop action, and 7X picture search. And with its built-in time/date

generator, every frame includes the hour, minute and second as well as the month, day and year.

So don't let crime get the best of your business. Fight back with the Panasonic AG-6010.

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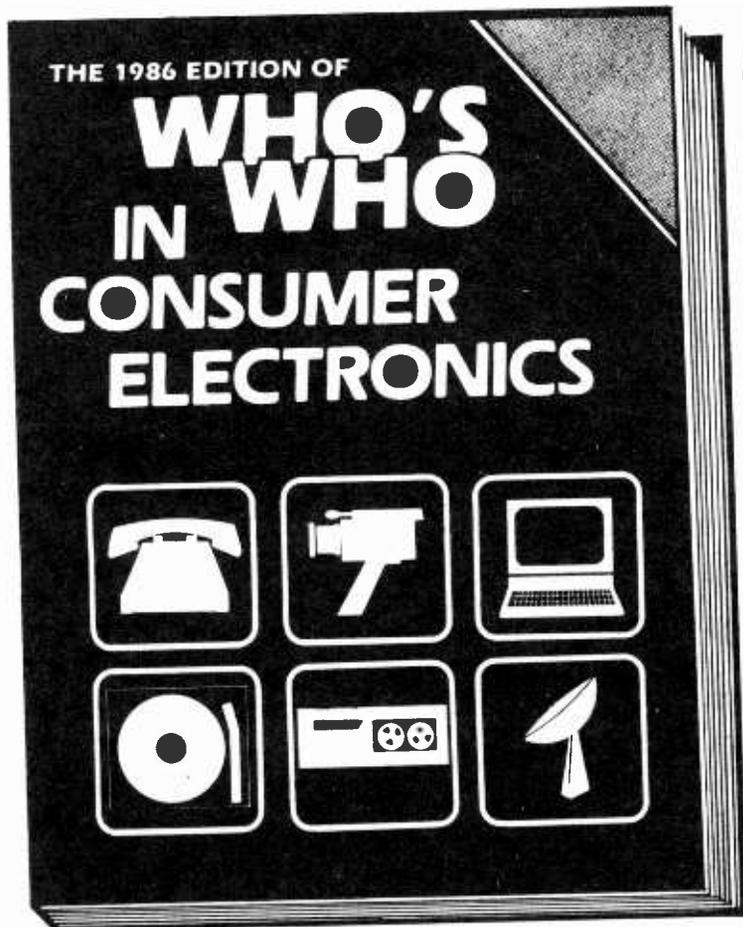
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North American Video Holding 'Terminator' Sale

DURHAM North American Video is promoting a sale market for home video by putting some of the hottest products, such as "The Terminator," on sale at \$25 for one day to rental club members only.

From the headquarters here of the seven-unit chain, president Gary Messenger says the limitation to club members helps prevent rival dealers from grabbing the bargain items. "We know all our club members," says Messenger, a staunch critic of used tape brokers.

Messenger insists his stand is not contradictory. "We want our customers, not brokers, to get the break on tapes we take out of rental to sell off. Twice a year we have a 'dot sale.'"

In such sales, Messenger explains, stale merchandise is reduced to \$20, \$15 and even \$10. "For each tape purchased, the customer can buy any tape in our stores for half price."

Calling the sale on the hot Arnold Schwarzenegger movie, which normally lists for \$79.95, "Terminator Day," Messenger says customers will receive bonus sunglasses and posters. Clerks will compete for a T-shirt.

According to Messenger, the successful push on sales has to tie in with a top title. His stores ran a similar promotion on "Star Wars," he says. "We know 'Terminator' is hot; that's the idea. Monday morning I will just order fresh rental copies."

EARL PAIGE

LICORICE COMPUTER

(Continued from page 29)

lected.

Despite the automation, Lapine emphasizes that the computer "must have a human being on top of it." Moreover, the computer system means that Licorice staff can devote more time to customers, a principal goal of a new store security program.

Licorice expects the rollout of the system to its other 32 stores to occur in four weeks. EARL PAIGE

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TOP MIDLINE ALBUMS

THIS WEEK	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	92	ELTON JOHN MCA 37215 (1974)	52 weeks at No. One ELTON JOHN'S GREATEST HITS
2	3	84	AEROSMITH COLUMBIA PC-36865 (1980)	AEROSMITH'S GREATEST HITS
3	2	92	THE WHO MCA 37217 (1971)	WHO'S NEXT
4	4	90	ELTON JOHN MCA 37216 (1977)	ELTON JOHN'S GREATEST HITS VOL. II
5	5	148	BILLY JOEL COLUMBIA PC-32544 (1974)	PIANO MAN
6	6	98	STEELY DAN MCA 37214 (1977)	AJA
7	7	132	DON MCLEAN UNITED ARTISTS LN-10037 (1971)	AMERICAN PIE
8	11	20	TOM PETTY MCA 37248 (1979)	DAMN THE TORPEDOES
9	9	82	AEROSMITH COLUMBIA PC-33479 (1975)	TOYS IN THE ATTIC
10	13	12	BRUCE SPRINGSTEEN COLUMBIA PC-31903 (1973)	GREETINGS FROM ASBURY PARK
11	8	148	DAVID BOWIE RCA AYL1-3843 (1972)	THE RISE AND FALL OF ZIGGY STARDUST
12	10	90	LYNYRD SKYNRD MCA 37211 (1973)	PRONOUNCED LEH-NERD SKI-NERD
13	14	144	THE MONKEES ARISTA AL5-8061 (1976)	THE MONKEES' GREATEST HITS
14	15	78	JIMMY BUFFETT MCA 37150 (1977)	CHANGES IN LATITUDES, CHANGES IN ATTITUDES
15	12	140	THE WHO MCA 37000 (1970)	LIVE AT LEEDS
16	16	142	THE WHO MCA 37003 (1978)	WHO ARE YOU
17	17	98	JEFF BECK EPIC PE-33409 (1975)	BLOW BY BLOW
18	18	80	RICK SPRINGFIELD RCA AYL1-4767 (1982)	SUCCESS HASN'T SPOILED ME YET
19	20	50	STEPPENWOLF MCA 37049 (1973)	16 GREATEST HITS
20	19	42	THE GUESS WHO RCA AYL1-3662 (1971)	THE BEST OF THE GUESS WHO
21	21	52	STEELY DAN MCA 37220 (1980)	GAUCHO
22	22	28	STYX A&M SP-3223 (1977)	THE GRAND ILLUSION
23	23	148	DAN FOGELBERG EPIC PE-33137 (1974)	SOUVENIRS
24	26	54	MARVIN GAYE MOTOWN M5-191 (1976)	MARVIN GAYE'S GREATEST HITS
25	25	38	QUINCY JONES A&M SP-3248 (1981)	THE DUDE
26	32	8	CREEDENCE CLEARWATER REVIVAL FANTASY F-8402 (1970)	COSMO'S FACTORY
27	24	50	STEELY DAN MCA 37040 (1972)	CAN'T BUY A THRILL
28	28	42	JEFF BECK EPIC PE-33849 (1976)	WIRED
29	27	134	JOE JACKSON A&M SP-3187 (1979)	LOOK SHARP!
30	30	32	STYX A&M SP-3240 (1981)	PARADISE THEATER
31	31	28	ELVIS COSTELLO COLUMBIA PC-35709 (1979)	ARMED FORCES
32	NEW		CREEDENCE CLEARWATER REVIVAL FANTASY F-8393 (1969)	GREEN RIVER
33	29	112	ELVIS COSTELLO COLUMBIA PC-35331 (1978)	THIS YEAR'S MODEL
34	34	24	SIMON AND GARFUNKEL COLUMBIA PC-9529 (1968)	BOOKENDS
35	39	60	JANIS JOPLIN COLUMBIA PC-32168 (1973)	JANIS JOPLIN'S GREATEST HITS
36	33	94	JUDAS PRIEST COLUMBIA PC-34787 (1977)	SIN AFTER SIN
37	37	58	RUSH MERCURY SRM1-1023 (1975)	FLY BY NIGHT
38	35	118	SPYRO GYRA INFINITY 37148 (1979)	MORNING DANCE
39	36	54	RUSH MERCURY SRM1-1046 (1975)	CARESS OF STEEL
40	38	132	THE PRETENDERS SIRE 3563 (1981)	EXTENDED PLAY

BY JOHN SIPPEL
LOS ANGELES Strong sales of seven-inch singles contribute heavily to wider profit margins and more frequent reorders from retail and jukebox accounts, a survey of the nation's one-stops indicates.

"Singles are strong and healthy, better than they used to be," says Murray Berman of C&M in Hyattsville, Md., a comment echoed by most of his peers. "I estimate 45s are 20% better than two years ago."

"It's bigger business, but I can't tell how much bigger because we added more customers," claims Brud Oseroff of Mobile in Pittsburgh, long considered the largest singles wholesaler in the U.S. Mobile, which does 80% of its gross with operators in 49 states, now has a Canadian 800 number. Oseroff says he finds pop singles lead heavily in Mobile volume, with country second and r&b a weak third.

Abbey Road in Santa Ana, Calif., which is completely computerized, did 3.98% of its gross last year in 45s, according to owner Bruce Oglivie. That figure slumped to 3.67% until the release of the "We Are The World" 45, which jumped the figure to 5.13%. Oglivie emphasizes the profit spread of 19% on his average singles sale, more than double the profit on LPs and cassettes.

Like many others surveyed, Oglivie says he wants a more flexible,

cost-effective alternative to existing costly returns procedures. When he returns five or less of a certain single, Oglivie estimates his cost per record at 10 cents, with cost per record in box lots dropping under a nickel.

Radio Doctors in Milwaukee, a pioneer in stressing current and oldies singles, is constantly seeking new ways to move catalog titles. The firm's Mike Mowers says it is now actively buying overstocks and collections of singles. He claims the Wisconsin one-stop has 150,000 different singles titles in stock.

Mowers gets \$1.99 for oldies. He estimates he has more than 1,000 collectors who consistently order 45s. He is in the throes of building a new 1,000 square foot section for the firm's downtown retail store in which 45s will be highlighted.

"Our singles business is so good that over a weekend we average 1,100 pieces," he claims. "We take spots on WMIL-FM and WEMP-AM advertising our 45 inventory."

Mowers advocates more illustrated color sleeves for new singles, maintaining that they make the product stand out and resultantly move more units. He says he's heard about a concept whereby singles would be sold wholesale on a no-return basis for much less than normal, and likes that idea.

Jerry Bassin of Miami does well with hit singles and now has invested \$10,000 in his vintage 45 inven-

tory. He says he believes that more of his customers are enlarging their singles browsers, and estimates that 10% to 20% of his business is done in 45s. "It helps us to make an album a hit, and that's where it really pays off," he explains.

Chuck Young of Cleveland has concentrated on singles since he reentered the industry five years ago. He estimates his singles sales weekly at from 15,000 to 20,000 pieces. He has made strong connections with major jukebox route owners. He also finds that his 45 volume is aided by the fill business he gets from regional Musicland and the local Record Rendezvous outlets.

Steve Libman of Nova in Atlanta estimates that 15% to 20% of his business stems from singles, with r&b product accounting for more than 50% of the total. He stocks no oldies.

All one-stops surveyed said that freebie deals, usually 10 free with 100, aid overall volume and profit. Several pointed out that indie labels lose sales because they do not offer such incentive programs often enough.

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On the Beam

BY SAM SUTHERLAND

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

MAIL ORDER CD BUSINESS appears to be thriving at this phase of the Compact Disc's market evolution. At least that's the impression generated by ad lineage in major metropolitan papers and audio monthlies, which reflects a growing number of direct mail marketing entities offering CD titles to consum-

ers.

RCA's CD club has already been covered here in past columns, but a varied array of lesser-known retailers, one-stops and related wholesale outlets are now offering Compact Disc product. Among those services are several keyed specifically to the configuration, such as **CD Establishment** in St. Paul, Minn., the **Compact Disc Centre** in Clifton Park, N.Y., and the **Evergreen CD** service in Amherst, N.H. Add the Compact Disc sales operations at **All Disc Music Inc.** in Monroe,

Conn., Los Angeles' **Music Supermarket** and myriad direct mail services for such aggressive CD retailers at **Laury's** in Chicago and Georgia-based **Oz Records**, and it's apparent that the new format has spawned a host of mail order sources.

What may be giving these entrepreneurs an edge in the current and often chaotic CD retail marketplace is the same catalog fill predicament that straps local record/tape dealers. CD enthusiasts looking for that hard-to-find title, or coping with

minimal selection at their nearest record/tape store, can provide a bullish consumer base for direct marketers stocking CDs in depth. As retail fill and penetration spread, however, this marketing avenue could easily prove bumper.

As for pricing, most of the operations now advertising are keeping tags competitive with major chains, including selected specials as low as \$9.95, less shipping, and hits at \$11.99. Overall price spread is also similar to the chains'. Shipping charges and minimum buy requirements vary with vendor.

CDG GLEANINGS: Although the **Compact Disc Group's** May 22

meeting in Secaucus, N.J., was closed to the press, some enticing tidbits did surface. Apart from further upward adjustments to '85 hardware sales forecasts (Billboard, June 1), the huddle reportedly offered fresh clues to the configuration's upcoming milestones.

At least one of the hardware manufacturers present claimed that last month saw CD player sales equal those for turntables in terms of dollar volume. And, pointing down the road (literally), an executive from the **Ford Motor Co.** was on hand to offer an update on Detroit's rising interest in mobile CD hardware as a factory option on future product
(Continued on page 28)

FOR WEEK ENDING JUNE 8, 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	2	—	2	PHIL COLLINS	NO JACKET REQUIRED	ATLANTIC 2-91240 1 week at No. One	
2	1	—	2	BRUCE SPRINGSTEEN	BORN IN THE U.S.A.	COLUMBIA CK 38653	
3	3	—	2	PRINCE & THE REVOLUTION	AROUND THE WORLD IN A DAY	PAISLEY PARK 2-25286/WARNER BROS.	
4	4	—	2	SADE	DIAMOND LIFE	PORTRAIT RK-39581/EPIC	
5	5	—	2	MADONNA	LIKE A VIRGIN	SIRE 2-25157/WARNER BROS.	
6	6	—	2	JOHN FOGERTY	CENTERFIELD	WARNER BROS. 2-25203	
7	7	—	2	PINK FLOYD	DARK SIDE OF THE MOON	HARVEST CD 46001/CAPITOL	
8	8	—	2	WHAM!	MAKE IT BIG	COLUMBIA CK 39595	
9	9	—	2	DON HENLEY	BUILDING THE PERFECT BEAST	Geffen 2-24026/WARNER BROS.	
10	11	—	2	LIONEL RICHIE	CAN'T SLOW DOWN	MOTOWN 6059 MD	
11	10	—	2	SOUNDTRACK	BEVERLY HILLS COP	MCA MCAD 5553	
12	14	—	2	TEARS FOR FEARS	SONGS FROM THE BIG CHAIR	MERCURY 824-300-2/POLYGRAM	
13	17	—	2	TINA TURNER	PRIVATE DANCER	CAPITOL CD 46041	
14	12	—	2	FOREIGNER	AGENT PROVOCATEUR	ATLANTIC 2-81999	
15	13	—	2	CHICAGO	17	FULL MOON/WARNER BROS. 2-25060/WARNER BROS.	
16	18	—	2	PINK FLOYD	THE WALL	COLUMBIA C2K 36183	
17	15	—	2	BRYAN ADAMS	RECKLESS	A&M CD 5013	
18	22	—	2	SOUNDTRACK	VISION QUEST	Geffen 2-24063/WARNER BROS.	
19	19	—	2	JULIAN LENNON	VALOTTE	ATLANTIC 2-80184	
20	16	—	2	THE FIRM	THE FIRM	ATLANTIC 2-81239	
21	21	—	2	THE POINTER SISTERS	BREAK OUT	PLANET PCD1-5410/RCA	
22	25	—	2	HUEY LEWIS & THE NEWS	SPORTS	CHRYSALIS VK 41412	
23	26	—	2	MANNHEIM STEAMROLLER	MANNHEIM'S FRESH AIRE STEAMROLLER VOL. 5	AMERICAN GRAMAPHONE AGCD 385	
24	NEW			DIRE STRAITS	BROTHERS IN ARMS	WARNER BROS. 2-25264	
25	NEW			REO SPEEDWAGON	WHEELS ARE TURNING	EPIC EK39593	
26	NEW			ORIGINAL BROADWAY CAST	WEST SIDE STORY	PHILIPS DGG-415-2532/MERCURY	
27	28	—	2	GEORGE WINSTON	DECEMBER	WINDHAM HILL WD 1025/A&M	
28	24	—	2	BILLY JOEL	AN INNOCENT MAN	COLUMBIA CK 38837	
29	23	—	2	THE HONEYDRIPPERS	THE HONEYDRIPPERS VOL. I	ES PARANZA 2-90220/ATLANTIC	
30	27	—	2	PRINCE & THE REVOLUTION	PURPLE RAIN	WARNER BROS. 2-25110	

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	—	2	BERNSTEIN: WEST SIDE STORY	TE KANAWA, CARRERAS (BERNSTEIN)	DG 415-253 2 weeks at No. One	
2	2	—	2	WEBBER: REQUIEM	DOMINGO, BRIGHTMAN (MAAZEL)	ANGEL DFO-38218	
3	4	—	2	TIME WARP	CINCINNATI POPS (KUNZEL)	TELARC 80106	
4	5	—	2	TCHAIKOVSKY: 1812 OVERTURE	CINCINNATI POPS (KUNZEL)	TELARC 80041	
5	3	—	2	AMADEUS SOUNDTRACK	NEVILLE MARRINER	FANTASY WAM-1791	
6	6	—	2	COPLAND: APPALACHIAN SPRING	ATLANTA SYMPHONY	TELARC 80078	
7	8	—	2	HAYDN/HUMMEL/L MOZART: TRUMPET CON.	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)	CBS MK-37846	
8	7	—	2	MOZART: REQUIEM	ACADEMY OF ANCIENT MUSIC (HOGWOOD)	L'OISEAU LYRE 411-712	
9	14	—	2	AVE MARIA	KIRI TE KANAWA	PHILIPS 412-629	
10	11	—	2	TELARC SAMPLER # 1	VARIOUS ARTISTS	TELARC 80101	
11	9	—	2	BACH: GOLDBERG VARIATIONS	GLENN GOULD	CBS MK-37779	
12	10	—	2	BEETHOVEN: SYMPHONY # 9	BERLIN PHILHARMONIC (KARAJAN)	DG 410-987	
13	12	—	2	THE BEST OF WOLFGANG AMADEUS MOZART	NEVILLE MARRINER	PHILIPS 412-244	
14	15	—	2	WITH A SONG IN MY HEART	JESSYE NORMAN, BOSTON POPS (WILLIAMS)	PHILIPS 412-625	
15	18	—	2	TELARC SAMPLER # 2	VARIOUS ARTISTS	TELARC 80102	
16	16	—	2	GERSHWIN: RHAPSODY IN BLUE	CINCINNATI POPS (KUNZEL)	TELARC 80058	
17	17	—	2	STAR TRACKS	CINCINNATI POPS (KUNZEL)	TELARC 80094	
18	13	—	2	BEETHOVEN: SYMPHONIES # 5 & 6	BERLIN PHILHARMONIC (KARAJAN)	DG 413-932	
19	19	—	2	VIVALDI: FOUR SEASONS	THE ENGLISH CONCERT (PINNOCK),	ARCHIV 400-045	
20	25	—	2	BIZET: CARMEN (EXCERPTS)	DOMINGO (MAAZEL)	ERATO HBC1-5302	
21	26	—	2	BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO	YO-YO MA, CLAUDE BOLLING	CBS MK-39059	
22	24	—	2	THE ART OF BEVERLY SILLS	BEVERLY SILLS	ANGEL AV-34017	
23	22	—	2	BERLIOZ: REQUIEM	ATLANTA SYMPHONY (SHAW)	TELARC 80068	
24	28	—	2	GERSHWIN: PORGY AND BESS	SIMON ESTES, ROBERTA ALEXANDER	PHILIPS 412-720	
25	20	—	2	HANDEL: WATER MUSIC	THE ENGLISH CONCERT (PINNOCK),	ARCHIV 410-525	
26	21	—	2	MOZART: REQUIEM	DRESDEN STATE ORCHESTRA (SCHREIER)	PHILIPS 6514-320	
27	27	—	2	COME TO THE FAIR	KIRI TE KANAWA	ANGEL DS-38097	
28	23	—	2	PACHELBEL CANON	PAILLARD CHAMBER ORCHESTRA	RCA RCD1-5468	
29	29	—	2	MAMMA	LUCIANO PAVAROTTI (MANCINI)	LONDON 411-959	
30	NEW			BACH: MAGNIFICAT	(GARDINER)	PHILIPS 411-458	

New Releases

ALBUMS

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

AN ALMOST PERFECT AFFAIR
Keith Carradine, Monica Vitti, Raf Vallone
♣♥ Paramount 1221/\$59.95

AUSTRALIA NOW
INXS, Eurogliders, Men At Work, Little River Band, Midnight Oil
♣♥ Music Media M462/Media Home/\$29.95

BEYOND REASON
Telly Savalas, Laura Johnson, Diana Muldaur
♣♥ Media Home Entertainment M793/\$59.95

THE CHARMKINGS
Animated
♣♥ Family Home Entertainment F2-88/IVE/\$19.95

THE DECLINE OF WESTERN CIVILIZATION
Circle Jerks, Black Flag, Fear, X, Catholic Discipline
♣♥ Music Media M466/Media Home/\$49.95

FALLING IN LOVE
Robert De Niro, Meryl Streep
♣♥ Paramount 1628/\$79.95
♣ 1628/\$29.95

FRENCH POSTCARDS
Debra Winger, Mandy Patinkin
♣♥ Paramount 1235/\$59.95

THE GHOUL
John Hurt, Peter Cushing
♣♥ VCL Communications VL 9045/Media Home/\$59.95

GROWING PAINS
Gary Bond, Barbara Kellerman, Matthew Blakstad
♣♥ Thriller Video 202-584/IVE/\$29.95

GUARDIAN OF THE ABYSS
Ray Lonnen, Rosalyn Landor, Paul Darrow
♣♥ Thriller Video 202-583/IVE/\$29.95

HIGH CRIME
James Whitmore, Franco Nero, Fernando Rey
♣♥ Media Home Entertainment M791/\$49.95

MONIQUE
Florence Giorgetti, John Ferris
♣♥ VCL Communications VL 9041/Media Home/\$49.95

MORE CANDID CANDID CAMERA
Allen Funt
♣♥ Vestron Video 3086/\$59.95

MR. ROSSI'S DREAMS
Animated
♣♥ Family Home Entertainment F4-115/IVE/\$39.95

A NIGHTMARE ON ELM STREET
John Saxon, Ronne Blakley, Heather Langenkamp
♣♥ Media Home Entertainment M790/\$79.95

NINOTCHKA
Greta Garbo, Melvyn Douglas
♣♥ MGM/UA ML100115/\$34.95

OBSERVATIONS UNDER THE VOLCANO
John Huston, Jacqueline Bisset, Albert Finney
♣♥ Pacific Arts Video PAVR-586/MCA/\$29.95

OLD ENOUGH
Sarah Boyd, Rainbow Harvest, Neill Barry
♣♥ Media Home Entertainment M789/\$59.95

OLIVER'S STORY
Ryan O'Neal, Candice Bergen
♣♥ Paramount 1178/\$49.95

POINT OF TERROR
Peter Carpenter, Dyanne Thorne, Lory Hansen
♣♥ VCI Home Video 7603/United Entertainment/\$39.95

PRAY TV
Dabney Coleman
♣♥ Vestron Video 4201/\$69.95

RICHARD PRYOR LIVE AND SMOKIN'
Richard Pryor VC3075/\$29.95

RED DAWN
Patrick Swayze, C. Thomas Howell
♣♥ MGM/UA ML100499/\$34.95

THE REINCARNATION OF PETER PROUD
Michael Sarrazin, Margot Kidder, Jennifer O'Neill
♣♥ Vestron Video 4160/\$69.95

SKYLINE
♣♥ Pacific Arts Video PAVR-587/MCA/\$59.95

SOLE SURVIVOR
♣♥ Vestron Video 5069/\$79.95

SPLATTER UNIVERSITY
♣♥ Vestron Video 5076/\$69.95

SPLITZ
♣♥ Vestron Video 4195/\$69.95

THE STRANGE CASE OF DR. JEKYLL AND MR. HYDE
Jack Palance, Leo Genn, Oscar Homolka
♣♥ Thriller Video 204-586/IVE/\$49.95

STRAWBERRY SHORTCAKE MEETS THE BERRYKINS
Animated
♣♥ Family Home Entertainment F3-96/IVE/\$29.95

STREET MUSIC
♣♥ Vestron Video VC4153/\$29.95

STREET PEOPLE
Roger Moore, Stacy Keach
♣♥ Vestron Video 4210/\$69.95

STRIKE UP THE BAND
Judy Garland, Mickey Rooney
♣♥ MGM/UA 400565/\$39.95
♣ ML100565/\$34.95

STROMBOLI
Ingrid Bergman, Mario Vitale, Renzo Casana
♣♥ VCI Home Video 6112/United Entertainment/\$39.95

A TALE OF TWO CITIES
♣♥ Vestron Video 3085/\$59.95

THE TRANSFORMERS: MORE THAN MEETS THE EYE
Animated
♣♥ Family Home Entertainment F3-119/IVE/\$24.95

THE TRANSFORMERS: THE ULTIMATE DOOM
Animated
♣♥ Family Home Entertainment F3-120/IVE/\$24.95

TRULY TASTELESS JOKES
Andrew "Dice" Clay, Marsha Warfield, Denny Johnson
♣♥ Vestron Video 3077/\$59.95

THE TWO FACES OF EVIL
Anna Calder-Marshall, Gary Raymond
♣♥ Thriller Video 202-585/IVE/\$29.95

THE UNSINKABLE MOLLY BROWN
Debbie Reynolds, Harve Presnell
♣♥ MGM/UA 600578/\$59.95

THE VATICAN CONSPIRACY
Terence Stamp
♣♥ VCL Communications VL 9044/Media Home/\$59.95

WEATHER IN THE STREETS
Michael York, Lisa Eichhorn, Joanna Lumley
♣♥ Epic Pictures E1120/Magnum Entertainment/\$59.95

A WHALE OF A TALE
William Shatner, Marty Allen, Scott Kolden
♣♥ VCI Home Video 1117/United Entertainment/\$39.95

WHO SLEW AUNTIE ROO?
Shelley Winters, Sir Ralph Richardson
♣♥ Vestron Video 4216/\$69.95

(Continued on page 65)



L.A. Buyers Get Justice. Geffen recording group Lone Justice recently signed copies of their self-titled debut album for buyers at the Tower outlet on Sunset Strip in Los Angeles. Pictured behind the table are, from left, group members Tony Gilkyson, Don Heffington, Maria McKee, Marvin Etzioni and Ryan Hedgecock.

Eight-Track Bins Reborn Dealer Brings Fixtures Into CD Age

BY FRED GOODMAN

NEW YORK In keeping with the law that guarantees any piece of junk you throw out today will become valuable tomorrow, an Ohio retailer has found old free-standing eight-track bins to be perfect for displaying and racking Compact Discs.

The previously obsolete fixtures are Plexiglas-fronted, with cube-like compartments that allowed for stacking eight-tracks. Those compartments also comfortably hold 10 CDs standing side-by-side with their spines facing out, allowing for the display of as many as 600 CDs in one secure fixture.

"I know there's a great irony in this," says Steven Alter, assistant manager of School Kids Records in Athens, Ohio. "But the fixtures work great for Compact Discs, and we couldn't fit half this many CDs in the record bins we were using."

The locked cases have round cut-outs that allow customers to reach into the cabinet and examine the CDs without being able to remove them. "We were having ripoff prob-

lems," Alter concedes. "It's not that difficult to stick a CD up your shirt and walk out with it. Plus, our customers seem to like this kind of display a lot."

In order to display the disks side-by-side, School Kids removes them from their cardboard or clamshell packages and displays them in just the jewel box. Alter adds that removing the outer packaging also solves the problem of the lack of uniformity posed by the store's stocking of foreign titles that do not have any outer packaging.

"It also enables us to sample the disks for customers," he says. "A lot of people are leery of the sound of something they haven't heard. The lack of a SPARS code on American titles doesn't help, although that can still be misleading."

Being able to save space is also a major advantage of the "converted" fixture. Alter's shop is less than 1,500 square feet in size, spread over two floors, and sister store Wizard Records in Cincinnati—which conceived the eight-track case as a viable CD fixture—is even smaller.

X-RATED VIDEO FIGHT

(Continued from page 22)

dicates, are awaiting Grand Jury action resulting from the April 17 raid on 24 Memphis stores by 70 FBI agents.

Oddly enough, the National Capital VSDA chapter will feature an FBI spokesman at its regular meeting June 11. But president Tom Ray of Musical Sales Video in Baltimore says the topic is piracy, not adult video. "We don't want to cloud the issue," he says.

The chapter created a stir early this year by announcing an adult video seminar on board a cruise ship. Ray now says that was "just something our steering committee was considering."

The chapter also worked with Maryland lawmakers on a law that requires video stores to have separate adult video display areas, Ray points out.

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ON THE BEAM

(Continued from page 26)

lines.

That source reportedly indicated that Ford already sees CD units as an inevitable factory option. Yet to be resolved is what combinations of audio sources—Compact Disc, cassette, FM and AM radio—will offer the right product line for consumers. By the late '80s, however, it's likely that CD hardware will indeed be a Motor City staple.

RANDOM BITS: While the major labels remain mum on the timetable for regular CD promotional service to radio, at least two custom labels have tested the format's allure as a promo freebie.

CBS's Associated Labels group has distributed a promotional version of the debut album by **Widow**, a Pacific Northwest rock band signed to Mike Flicker's Albatross label; disks were issued in a jewel box, sans cover booklet, with a "promotional use only" legend printed directly onto the label side of the disk itself.

Geffen, which distributes through WEA, has meanwhile prepared a selected CD mailing for **Vitamin Z**, a new British techno-pop signing. The disk is essentially the consumer product, but comes supplied in a jewel box lacking cover book and substituting a simplified white back card within the box, where the promo status is noted in boldface.

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	73	FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•						
	2	3	24	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Text Adventure.	•	•	•	•	•		•	•	
	3	2	81	FLIGHT SIMULATOR	Microsoft	Simulation Package				•					
	4	5	13	F-15 STRIKE EAGLE	Micro Prose	Air Combat Simulation Game.	•	•	•	•					
	5	16	2	SUMMER GAMES II	Epyx	Arcade Style Sports Game	•	•	•	•					
	6	4	11	KARATEKA	Broderbund	Action Arcade Game.	•								
	7	8	6	ADVENTURE CONSTRUCTION SET	Electronic Arts	Build your own graphic adventure game.			•						
	8	10	27	GHOSTBUSTERS	Activision	Strategy Arcade Game	•	•	•						
	9	15	2	RESCUE ON FRACTALUS	Epyx	Action Adventure Game	•	•	•	•					
	10	6	14	BRUCE LEE	Datasoft	Adventure Game	•	•	•						
	11	13	43	SARGON III	Hayden	Chess Game	•			•					
	12	RE-ENTRY		WIZARDRY	Sir-Tech	Fantasy Role-Playing Game	•								
	13	17	30	KING'S QUEST	Sierra On-Line	Adventure Game	•			•					
	14	14	2	SOLO FLIGHT	MicroProse	Fun Flight Simulation	•	•	•	•					
	15	RE-ENTRY		EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•					
	16	12	4	MICRO LEAGUE BASEBALL	Micro League Int'l Sports Assoc.	Baseball Strategy Game	•	•	•	•					
	17	7	35	ZORK I	Infocom	Fantasy Strategy Text Adventure	•	•	•	•	•		•	•	
	18	NEW▶		CRUSADE IN EUROPE	MicroProse	Strategic Simulation	•	•	•	•					
	19	NEW▶		FELONY	CBS	Adventure Strategy Game	•		•	•					
	20	11	5	GATO	Spectrum HoloByte Inc.	Strategic Game				•					

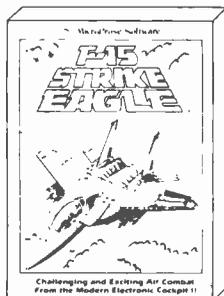
	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS								
							Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other	
EDUCATION	1	1	88	NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	•	♦♦	♦♦	•	•				
	2	2	36	TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.	•		•	•	•				
	3	3	71	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.	•		•	•					
	4	4	26	EARLY GAMES	Springboard Software	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2 1/2 to 6.	•	♦♦	♦♦	•		•♦			
	5	7	43	WORD ATTACK!	Davidson & Associates	Designed for students, grades 4 - 12, to teach new words, their meanings and their usages in an interesting and exciting way.	•		•	•					
	6	5	12	SUCCESS WITH MATH: ADDITION/SUBTRACTION	CBS	A teacher created Math tutorial program for students 7 to 10 years old.	•	•	•	•					
	7	6	67	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•						
	8	NEW▶		BANK STREET MUSIC WRITER	Mindscape	Write, edit and play back your own music compositions.	•		•	•					
	9	10	3	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.	•		•	•					
	10	9	18	MASTERING THE SAT	CBS	Educational Program designed to help prepare for the SAT exam.	•		•	•					•

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS								
							Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other	
HOME MANAGEMENT	1	1	46	PRINT SHOP	Broderbund	At Home Print Shop	•	•	•						
	2	2	9	PRINT SHOP GRAPHICS LIBRARY	Broderbund	An additional disk for use with the "Print Shop". Supplies 100 new graphics.	•		•						
	3	4	88	BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•					
	4	5	7	HOMEPAK	Batteries Included	Combines word processing, communications and data management in one package.	•	•	•	•					
	5	3	10	MANAGING YOUR MONEY, ANDREW TOBIAS	Meca	Integrated Home Financial Package.				♦♦					
	6	6	7	THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.	•		•	•					
	7	7	80	DOLLARS AND SENSE	Monogram	Home Financial Package	•			•	•				
	8	10	26	NET WORTH	Scarborough System	Designed to manage personal finances.	•	•	•	•					
	9	RE-ENTRY		PFS: WRITE	Software Publishing	Word Processing Package	•			•					•
	10	9	22	PAPERCLIP	Batteries Included	Word Processing Package		•	♦♦						

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MORE MASS MERCHANDISING MAPPED

Leading Rackjobbers Move from Testing to Commitment

BY TONY SEIDEMAN

NEW YORK Rackjobbers' service of home video product to mass merchandisers has moved from testing to commitment. Executives from Lieberman Enterprises and the Handelmann Co. say product will be in hundreds of mass merchandise outlets by year's end.

But the economic problems that have dogged the entry of home video into the mass merchandise universe are not going away, rackjobbing executives say. Margins are still too tight, they claim, and returns policies are nonexistent.

Penetration of video into the discount-oriented mass merchandisers he serves should jump from 5% to

25% by the end of the year, estimates Lieberman president Harold Okinow. He describes the change in orientation as "moving from a test to a limited-scale program."

The use of the word "limited" stems from the number of titles the mass merchandisers will be stocking: between 30 and 60 programs. "You don't call 30 to 60 titles any more than limited," Okinow says.

"It does, however, represent a huge dollar investment for the retailer, because you usually go two copies a title," he adds. The total number of cassettes stocked by each outlet should be about 120 units, according to Okinow.

To a great degree, the further success of mass merchandisers' video marketing efforts "depends entirely on the studios and their pricing policies," Okinow says. He claims the success of public domain titles has "illustrated that the consumer will buy video at the right price. They bought a lot of it at \$20, and they're buying a lot more at \$10."

In terms of the price of the mainstream product he'll be selling, Okinow says, "By and large it will be under \$40."

Although executives from the firms would not confirm it, word is that neither Lieberman nor Handelmann were able to get deals on returns privileges or pricing from video manufacturers. Rackjobbing executives say these two issues remain a significant roadblock in the placement of video in mass merchandise outlets.

Margins simply aren't big enough in home video right now, one rackjobber says, pointing out that manu-

facturers don't leave enough room in their prices for discounters to be able to make a profit and rackers to be able to cover their costs at the same time.

If the figures from Lieberman are right, one rackjobber says, the total cost for a mass merchandiser to get into home video even with only 120 units a store could be in the \$1.8 million to \$2 million range, a big expense even for the huge chains. Stores want protection of some sort when they make an investment like that, the executive warns, and the home video industry is refusing to give it to them.

Okinow notes that, unlike earlier efforts to market prerecorded videocassettes in mass merchandise outlets, which are said to have suffered because all product was kept in closed fixtures, the Lieberman displays will be open, allowing the consumer to handle the cassettes directly instead of having to find a salesperson and a key.

At the Handelmann Co., a source says the firm will soon have video in "many hundreds of stores," with "a large expansion of the program in the fall." Music video will be central to the sales effort, the source adds, commenting that a number of mass merchants feel the genre has a strong future as a program category.

Not all of the Handelmann accounts will be using open displays, the source says, but a significant proportion will.

Okinow says he expects the entry of mass merchants to have a major impact on the visibility of home video. The big stores with which his

(Continued on page 33)



Breaking Ground. Vestron Video president Jon Peisinger and chairman Austin Furst put shovel to earth to celebrate the beginning of construction of their new 52,000 square foot headquarters building in Stamford, Conn. Word is that spade hardly touched ground before the company realized the building would be too small for its needs.

Original Programming

Kartes Unleashes Barrage of \$9.95 Titles

BY JIM McCULLAUGH

SAN FRANCISCO Kartes Video Communications Inc., the Indianapolis-based firm which burst on the home video scene a year ago with \$19.95 public domain home video titles, is now offering an array of original product priced at \$9.95 retail.

In addition, the company is introducing 24 volumes of "Country Classics" music video product. Kartes unveiled those plans and others at the American Booksellers Assn. convention, held May 25-28 at the Moscone Center here.

The "Country Classics" series will feature a major star of the

Grand Ole Opry on each volume. Included are such artists as Ernest Tubbs, Little Jimmy Dickens, Mother Maybelle Carter & the Carter Family, Marty Robbins, Webb Pierce and others. Each volume will run approximately 30 minutes. These titles join a series of big band titles already available from Kartes.

Other new Kartes releases include:

- "Johnny Maddox Plays Ragtime," featuring 11 ragtime classics. Suggested retail: \$19.95.

- Three new "how-to" series listing at \$9.95 per cassette, including "Wally's Workshop," a 24 volume do-it-yourself series on home improvement and repair; "The Video

Learning Library," a five-volume series for the home video enthusiast; and "Bocuse A La Carte," a 13-part set, the first in Kartes' new 30-volume series called "The Video Cooking Library."

- A D.W. Griffith "Triple Feature" cassette with "The Battle At Elderbush Gulch," "Iola's Promise" and "The Goddess Of Sagebrush Gulch," at \$19.95. Griffith's "Way Down East" with Lillian Gish and "Abraham Lincoln" with Walter Huston will also be forthcoming.

- Twenty-five new releases added to the Video Film Classics Line, featuring titles in which such notable actors as Kirk Douglas and Bur-

(Continued on page 32)

Low Dealer Turnout

Schwartz Bros. Push Flops

NEW YORK Faced with the common complaint that co-op money is hard to come by for small video dealers, SBI Video, the video distribution division of Schwartz Bros. Inc. in Lanham, Md., created an ambitious 16-week newspaper ad campaign on their behalf. But when the program ended in March, both the distributor and the participating newspaper chain were disheartened by a low dealer turnout and level of appreciation.

The plan called for each dealer to chip in \$15 a week to get the store's name in an institutional ad running every Friday in the Journal Newspapers' entertainment section. That daily is published in five localized county editions in suburban Washington, D.C.: Prince George's and Montgomery, Md.; and Alexandria, Arlington and Fairfax, Va. Total circulation of the five Journals is 150,000.

According to Don Rosenberg, SBI Video's general manager, some 30 dealers were needed to afford half the quarter-page ad rate, the other half coming from manufacturer co-op funding. Each ad featured one major new release from a specific manufacturer and minis of other re-

cent releases, with dealers being required solely to pre-book the advertised "A" title in any amount. As for the other titles, the ad carried a disclaimer noting that all pictured product was not necessarily available at every location.

"We were doing this thing strictly as a service, to provide something for the dealer who complains that he doesn't get co-op," states Rosenberg. "I put a lot of time into it and expected to be greeted with open arms and do a lot of business. It was short, sweet, simple and cheap, and essentially, it bombed."

After a four-week trial run for \$50, Rosenberg was only able to get 15 retailers to invest \$225 for the 16-week campaign, out of "at least 200 dealers covered by those newspapers." So he went to the Journal for assistance.

Steve Yborra, co-op advertising manager of the newspapers, reports that his "buildup ad" strategy brought the total of participating retailers up to 32, which dropped to a "pretty solid" 21 by week seven. "Unfortunately, the promotion was not as concrete as I'd have liked it to be," recalls Yborra. "There were

(Continued on page 36)

FOR WEEK ENDING JUNE 8, 1985

Billboard

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TOP MUSIC VIDEOCASSETTES

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Price
1	4	5	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	SF	19.98
2	1	11	MADONNA	Sire Records Warner Music Video 3-38101	Madonna	1985	SF	19.98
3	2	11	PRIVATE DANCER ●	Picture Music Intl. Sony Video Software 97W50066-7	Tina Turner	1985	SF	16.95
4	3	11	ALL NIGHT LONG ▲	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1985	SF	19.95
5	5	7	DANCE ON FIRE	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	LF	39.95
6	6	11	SING BLUE SILVER ●	Tritec Duran Vision Thorn/EMI/HBO Video 2852	Duran Duran	1985	C	29.95
7	8	11	U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	C	29.95
8	9	3	ANIMALIZE LIVE UNCENSORED	MusicVision 6-20445	Kiss	1985	LF	29.95
9	7	11	DANCING ON THE VALENTINE ●	Picture Music Intl. Sony Video Software 97W5075	Duran Duran	1984	SF	16.95
10	10	3	TEARS FOR FEARS	Polygram Music Video Sony Video Software 97W50068-9	Tears For Fears	1985	SF	16.95

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

TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	1	160	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
2	2	14	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95
3	3	12	GONE WITH THE WIND ▲	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
4	4	27	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
5	11	7	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	79.95
6	5	14	LIONEL RICHIE ALL NIGHT LONG ▲	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1984	NR	19.95
7	7	27	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	29.98
8	10	6	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	NR	19.98
9	6	14	TINA TURNER PRIVATE DANCER ●	Picture Music Intl. Sony Video Software 97W0066-7	Tina Turner	1984	NR	16.95
10	12	77	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	39.95
11	8	62	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
12	14	29	RAQUEL, TOTAL BEAUTY AND FITNESS ▲◆	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	39.95
13	13	118	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	39.95
14	9	70	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
15	16	4	THE COTTON CLUB	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R	79.95
16	NEW▶		THE KARATE KID	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG	79.95
17	18	28	THE EMPIRE STRIKES BACK ▲	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	79.98
18	21	6	RAINBOW BRIDE-PERIL IN THE PITS	Children's Video Library Vestron 1507	Animated	1985	NR	29.95
19	15	6	THE DOORS "DANCE ON FIRE"	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	NR	39.95
20	NEW▶		DUNE	Universal City Studios MCA Dist. Corp. 80161	Paul Atreides Sting	1984	PG-13	79.95
21	17	7	ELVIS ALOHA FROM HAWAII	RCA Video PD./Presley Estate Media Home Entertainment M463	Elvis Presley	1973	NR	29.95
22	20	51	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	39.95
23	22	18	THE SONG REMAINS THE SAME	Warner Brothers Pictures Warner Home Video 11389	Led Zeppelin	1976	PG	39.98
24	23	2	TEACHERS	CBS-Fox Video 4728	Nick Nolte Jo Beth Williams	1984	R	79.98
25	40	9	THE CORBOMITE MANUEVER	Paramount Pictures Paramount Home Video 60040-03	William Shatner Leonard Nimoy	1966	NR	14.95
26	28	21	POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	79.95
27	32	82	AN OFFICER AND A GENTLEMAN ▲◆	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	39.95
28	25	5	LET'S JAZZERCIZE	Jazzercise/Feeling Fine PD. MCA Dist. Corp. 80005	Judi Sheppard-Missett	1983	NR	39.95
29	24	16	DURAN DURAN SING BLUE SILVER ●	Tritec Duran Vision Thorn/EMI/HBO Video 2852	Duran Duran	1985	NR	29.95
30	29	3	BODY DOUBLE	RCA/Columbia Pictures Home Video 6-20411	Craig Wasson Melanie Griffith	1984	R	79.95
31	36	10	REVENGE OF THE NERDS ▲	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R	79.98
32	35	13	ONCE UPON A TIME IN AMERICA ▲	The Ladd Company Warner Home Video 20017-19	Robert De Niro James Woods	1984	NR	79.95
33	37	11	WHERE NO MAN HAS GONE BEFORE	Paramount Pictures Paramount Home Video 60040-07	William Shatner Leonard Nimoy	1966	NR	14.95
34	27	6	GIVE MY REGARDS TO BROAD STREET	CBS-Fox Video 1448	Paul McCartney Ringo Starr	1984	PG	29.98
35	33	2	ANIMALIZE LIVE UNCENSORED	MusicVision 6-20445	Kiss	1985	NR	29.95
36	26	9	U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	NR	29.95
37	19	21	DURAN DURAN DANCING ON THE VALENTINE ●	Picture Music Intl. Sony Video Software 97W5075	Duran Duran	1984	NR	16.95
38	31	13	RED DAWN ▲	MGM/UA Home Video 800499	Patrick Swayze C. Thomas Howell	1984	PG-13	79.95
39	38	4	CARE BEARS BATTLE THE FREEZE MACHINE	Family Home Entertainment MGM/UA Home Video F371	Animated	1983	NR	29.95
40	34	16	THE WOMAN IN RED ▲◆	Orion Pictures Vestron 5055	Gene Wilder Kelly Le Brock	1984	PG-13	79.95

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

...newsline...

THE VIDEO RETAILERS ASSN. is claiming attendance of 537 buyers representing 1,118 video stores at its Trade Fair. Home video manufacturers attending the show were less than overjoyed over the number of stores that showed, with one executive saying all he saw at the Lake Tahoe event were "five dealers and a duck." The VRA has scheduled another event, "Video Retail . . . Seattle," which is set for July 30-31 and will be designed to appeal to both consumers and the trade.

HAL ROACH STUDIOS will be donating the royalties from its "Kids Incorporated: The Beginning" videocassette to the "Children Of The World" project, which is designed to help relieve poverty among children. "Kids Incorporated: The Beginning" is an outgrowth of Roach's successful syndicated television show. The 60-minute tape stars Stacy Ferguson, Marta Marrero, Rahsaan Peterson Renee Sands and Jerry Sharell, who will all be making appearances to promote the cassette.

THE VCR INDUSTRY hasn't had to wait for the play-only machine to roll around for prices to drop sharply under the \$200 level for Beta format machines and \$250 for VHS. Prices seen last week included \$170 for Sanyo brand Beta units and \$239 for a Sharp VHS machine. Hi fi prices are also getting more comfortable: A Quasar unit with the audio feature was seen selling for under \$500.

FRANCHISE CHAIN NATIONAL VIDEO is claiming the sale of its 1,000th franchise. Purchaser is Karen Gottstein of Philadelphia.

PASSENGERS ON AMERICAN AIRLINES are going to have a chance to do more than think about exercise while they fly. Active Home Video has put together an audio version of the company's "The Bruce Jenner Winning Workout." Titled "AAerobics," the American Airlines version of the video will feature nutrition tips, stress management ideas and human relationship lessons, as well as four five-minute segments on "air-line aerobic exercises."

VIDEO GREETING CARDS ARE DUE from Prime Source Entertainment. The company has created a product line it calls "Cardettes GiftVideo Greetings," on which songs and images will be tied together. Topics covered and tunes used are: birthdays, with "Today It's Your Birthday" providing the musical accompaniment; congratulations, with "This Is Your Celebration"; love, with "Happy Together"; and Christmas, which will include "Jingle Bells," "Little St. Nick" and "We Wish You A Merry Christmas." Price for the titles will be \$19.95. Prime Source is located in Encino, Calif., at (818) 501-3874.

VESTRON HAS PICKED UP more rights. The company has pacted with Taliafilm for two features due for theatrical release in 1986: "Lionheart," a film set in the middle ages, and "Hyper Sapien," a sci-fi tale.

THE VETERANS' ADMINISTRATION has become the first U.S. Government agency to sign up for MGM/UA Home Entertainment's "Public Performance Video Licensing Program." MGM/UA created the public performance program to allow agencies and organizations that would normally be prohibited from publicly exhibiting video to utilize the company's product. Non-government entities that have signed up so far include New York's Presbyterian Hospital, Chicago's Columbus Cuneo-Cabrini Medical Center, New Orleans' Southern Baptist Hospital and Santa Monica's St. John's Hospital.

MGM/UA HOME ENTERTAINMENT GROUP has also scheduled its annual stockholders' meeting. The June 14 gathering should be an interesting one: At the top of the list of topics to be discussed is the Home Entertainment Group's ongoing effort to buy back the 15% of its shares that it does not own.

AMERICAN NATIONAL ENTERPRISES has picked up rights to the feature "This Time Forever" from Cinepix U.S.A. Inc. Rights for syndicated tv, non-theatrical and home video were purchased.

SOME PERMANENT PRICE CHOPS ARE DUE from International Video Entertainment. The company has extended a 60-day price drop on 30 titles from its USA Home Video and Monterey Home Video catalogs to forever. There are 18 USA titles affected, with four down to \$39.95 from \$59.95 and 14 down to \$29.95 from \$49.95. One dozen of the Monterey titles will now be locked in at \$39.95. Among the USA titles involved are "Fiona," "House On Garibaldi Street" and "Rage," all now at \$39.95. Included in the Monterey product are "Cruise Missile," "Skateboard Madness" and "Bonnie's Kids."

CARY GRANT IS GOING TO HAVE the chance to prove if he's a home video star. Republic Pictures Home Video is dropping the price on five Grant titles to \$29.95 for a summer promotion. Included are "Operation Petticoat," "Father Goose" and "Indiscreet," now all at \$44.95 from \$59.95, and "That Touch Of Mink" and "The Grass Is Greener," dropped to \$29.95 from \$39.95.

TONY SEIDEMAN



RCA/Columbia Pictures Home Video and
MusicVision would like to thank
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TOP VIDEOCASSETTES RENTALS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating
1	1	7	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R
2	2	4	THE COTTON CLUB	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R
3	3	3	TEACHERS	CBS-Fox Video 4728	Nick Nolte Jo Beth Williams	1984	R
4	4	5	BODY DOUBLE	RCA/Columbia Pictures Home Video 6-20411	Craig Wasson Melanie Griffith	1984	R
5	37	2	THE KARATE KID	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG
6	6	13	REVENGE OF THE NERDS ▲	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R
7	5	13	BACHELOR PARTY ▲	CBS-Fox Video 1440	Tom Hanks Adrian Zmed	1984	R
8	9	22	POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R
9	10	5	THE POPE OF GREENWICH VILLAGE ▲	MGM/UA Home Video 800490	Eric Roberts Mickey Rourke	1984	R
10	NEW ▶		DUNE	Universal City Studios MCA Dist. Corp. 80161	Paul Atreides Sting	1984	PG-13
11	7	8	COUNTRY	Touchstone Home Video 241	Jessica Lange Sam Shepard	1984	PG
12	31	2	CITY HEAT	Warner Brothers Pictures Warner Home Video 11433	Clint Eastwood Burt Reynolds	1984	PG
13	15	4	OH, GOD! YOU DEVIL ▲	Warner Brothers Pictures Warner Home Video 11418	George Burns Ted Wass	1984	PG
14	13	5	THIEF OF HEARTS	Paramount Pictures Paramount Home Video 1660	Steven Bauer Barbara Williams	1984	NR
15	8	6	SUPERGIRL	Tri-Star Pictures USA Home Video 217-515	Helen Slater Peter O'Toole	1984	PG
16	11	13	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG
17	12	14	RED DAWN ▲	MGM/UA Home Video 800499	Patrick Swayze C. Thomas Howell	1984	PG-13
18	19	8	IRRECONCILABLE DIFFERENCES ▲	Angeles Cinema Investors Vestron 5057	Ryan O'Neal Shelley Long	1984	PG
19	16	3	OXFORD BLUES	CBS-Fox Video 4725	Rob Lowe	1984	PG-13
20	21	3	NINJA III-THE DOMINATION ●	Cannon Films Inc. MGM/UA Home Video 800546	Sho Kusugi Lucinda Dickey	1984	R
21	20	12	GONE WITH THE WIND ▲	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G
22	18	17	ALL OF ME ▲	Thorn/EMI/HBO Video TVA2715	Steve Martin Lily Tomlin	1984	R
23	17	9	THE LITTLE DRUMMER GIRL ▲	Warner Brothers Pictures Warner Home Video 11416	Diane Keaton	1984	R
24	23	14	ONCE UPON A TIME IN AMERICA ▲	The Ladd Company Warner Home Video 20017-19	Robert De Niro James Woods	1984	NR
25	22	12	CRIMES OF PASSION	New World Pictures New World Video 8512	Kathleen Turner Anthony Perkins	1984	NR
26	NEW ▶		NIGHT PATROL ▲	New World Pictures New World Video 8425	Linda Blair Pat Paulsen	1985	R
27	14	16	THE WOMAN IN RED ▲ ◆	Orion Pictures Vestron 5055	Gene Wilder Kelly Le Brock	1984	PG-13
28	26	3	FIRST BORN	Paramount Pictures Paramount Home Video 1744	Teri Garr Peter Weller	1984	R
29	27	25	THE NATURAL ▲ ◆	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG
30	24	38	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG
31	29	10	FLASHPOINT ▲	Silver Screen Partners Thorn/EMI/HBO Video TVA2880	Kris Kristofferson Treat Williams	1984	R
32	NEW ▶		HEAVEN HELP US	Tri-Star Pictures Thorn/EMI/HBO Video 2986	Donald Sutherland Andrew McCarthy	1985	R
33	35	17	THE EVIL THAT MEN DO ▲ ◆	RCA/Columbia Pictures Home Video 6-20407	Charles Bronson	1984	R
34	32	6	BILL COSBY HIMSELF ▲	CBS-Fox Video 1350	Bill Cosby	1981	NR
35	25	19	TIGHTROPE ▲	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R
36	28	9	THE RAZOR'S EDGE	RCA/Columbia Pictures Home Video 6-20410	Bill Murray Catherine Hicks	1984	PG-13
37	39	28	THE EMPIRE STRIKES BACK ▲	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG
38	33	22	THE NEVERENDING STORY ▲	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG
39	30	11	EXTERMINATOR 2 ●	Cannon Films Inc. MGM/UA Home Video 800516	Robert Ginty Mario Van Peebles	1984	R
40	40	4	PERILS OF GWENDOLINE	Samuel Goldwyn Vestron 5071	Tawny Kitaen	1985	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.

Software Distribution Set
Chicago Firm Eyes Africa

BY MOIRA McCORMICK

CHICAGO A locally based company is set to be the exclusive distributor of video software in West Africa, effective this July, and a sister company specializing in standards conversions has already begun operations, according to Jacques E. Shalo, president of both operations. Shalo, a native of Cameroon now based in Chicago, cites growing VCR sales in West Africa as evidence that he's getting in on the ground floor of a potentially profitable industry. He estimates that there are about 50,000 VCR owners in Cameroon alone, and says that number continues to grow. "What's happening there is what happened here 10 years ago," says Shalo.

Shalo Video Corp. (SVC) is to be headquartered in Cameroon's capital of Douala (population 600,000), while Video Conversions International (VCI) is based in Chicago. Shalo's goal, he says, is to extend his exclusive videocassette distributorship to the whole of the African continent south of the Sahara and excluding South Africa.

"There are currently 478 million people in Africa," says Shalo, "and it is predicted that, as prices drop by the end of 1990 about 15% of all Africans will own video systems and therefore will have a great need for video software."

According to Shalo, most software available in West Africa is pirated, and videocassettes can cost up to \$80 in U.S. currency.

Under the SVC system, master tapes will be converted to West Africa's PAL and SECAM standards, either at Shalo's VCI plant or wherever the manufacturer prefers. They will then be shipped to SVC's mass duplication facility in Cameroon and duped in half-inch. The finished product will be sold either through franchising or through SVC's own proposed retail chain, VideoCam.

Shalo says he also plans to market playback-only videocassette machines, either for rental or outright purchase. Cheaper prices and lack of quality broadcast tv in West Afri-

ca makes VCPs an attractive alternative to VCRs, he claims.

Eventually, Shalo says, "I'd like to open a multi-media video center in Douala—a video club/concert hall in which we could promote our titles."

Shalo says SVC's sister company VCI was initially set up to facilitate standards conversions for the African project, but it's expected to garner a healthy Stateside business. Already, he says, 150 clients, including Beatrice Foods, Standard Oil and Communitronics Corp., have availed themselves of VCI's services.

Prices for videotape conversion are \$235 per hour of one-inch tape; \$190 per hour of three-quarter inch or half-inch industrial tape; and \$90 per hour of regular half-inch tape. This third price structure, says Shalo, was developed for individuals and non-profit organizations.

KARTES RELEASES

(Continued from page 29)

gess Meredith made their acting debuts. The new additions bring the Video Film Classics Series to more than 220 titles, listing for \$19.95 each.

● New originally produced programs in the special interest category for \$19.95, such as "How To Pick Up Men," a primer for women featuring Dr. Elliott B. Jaffa, and "Peak Performance," featuring Dr. Charles A. Garfield, which focuses on developing key skills for success.

● "Zorro's Fighting Legions," a 12-part serial originally released in 1939. The two-videocassette package has a total running time of three hours, 21 minutes.

● Eight volumes of Keystone Comedies. The eight one-hour cassettes contain 27 films produced in 1915 and 1916, directed by Mack Sennett for Keystone Studios.

● One of the most offbeat special interest titles to date: "Arf!," a 30-minute original title starring dogs and designed to appeal to dogs. The soundtrack consists entirely of barking and music. Suggested retail: \$9.95.



"Quick Draw" Kids. Six children who won CBS/Fox Video's "Quick Draw" contest during an appearance on a "Romper Room" episode that was shown in May. In the back row, from left, are Playhouse Video director of marketing Susan Blodgett, Howard Zakai, Diana Graham, Jolyn Vallarta and Miss Molly. In the front row, from left, are Gloria Negron, Kristin Koernig and April Glass.

NEW ON THE CHARTS

THE KARATE KID

Grossing more than \$90 million in theatres last summer, "The Karate Kid" is duplicating its success at the video sales counter, debuting at number 16 on this week's sales chart and leaping to number five on the rental list. With pre-orders in excess of 175,000 units, the title is clearly off to a strong start.

Ralph Macchio stars as Daniel, a fatherless teenager, who is bullied by a gang known as the Cobras. Daniel is determined to fight back, and asks karate master Miyagi (Noriyuki "Pat" Morita) to teach him the art. Miyagi shows Daniel that "karate is a mastery over the self-mind and body—and that fighting is always the last answer to a problem." Morita received an Academy Award nomination for his performance. The two-hour film was directed by John G. Avildsen, whose credits include "Rocky."

Promotional materials supporting the RCA/Columbia Pictures Home Video release are a poster, big box, ad slicks and display tips. Co-op advertising funds are being offered. The title is available in VHS or Beta, bearing a suggested list price of \$79.95.

MASS MERCHANDISERS

(Continued from page 29)

company deals have the money to invest in large co-op advertising campaigns, he notes, unlike most video specialty stores. This will mean a tremendous increase in the amount of local newspaper exposure the product gets, he claims.

The increased mass marketing efforts in video are already paying off, says Okinow. "One chain had ads and sold 10% of their inventory on Sunday (19)."

Penetration levels are the main reason Handleman's mass merchandiser accounts aren't jumping into the video software business more heavily, he says. But VCR penetration levels are increasing rapidly, he notes, and "on the horizon is the videocassette player," which holds the potential of reducing consumer prices still further.

Okinow is far more upbeat about the possibilities of video software than he has been in the past. "We're very bullish," he says, also noting the strength of the VCR as a consumer electronics appliance: "Nothing has ever sold in quantities like this.

"There are a lot of people in this country that never turn on their phonograph to listen to music," Okinow notes. "There's hardly anybody who doesn't turn on their tv."

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Samuel Goldwyn

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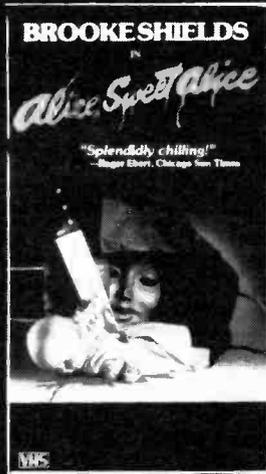
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Suggested retail

\$14⁹⁵

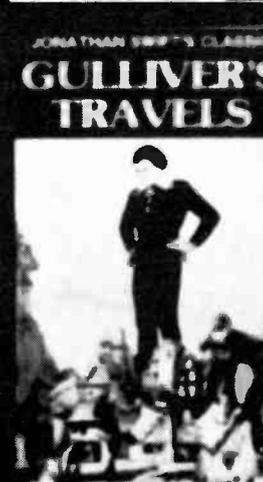
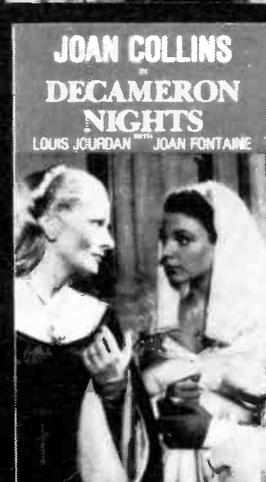
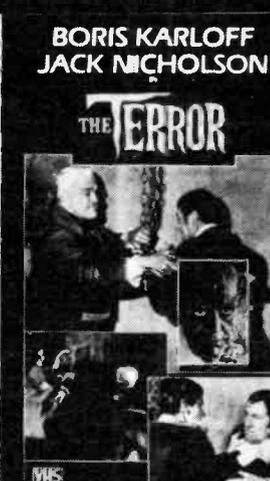
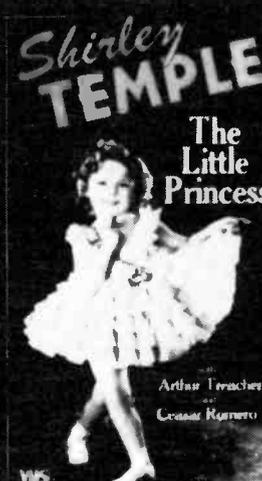
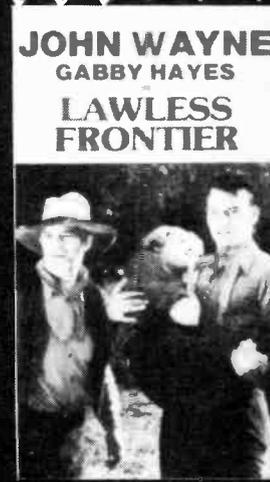
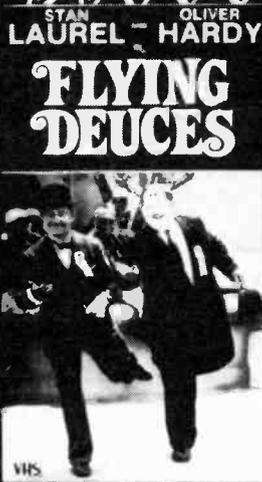
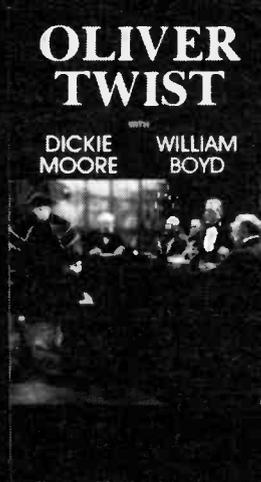
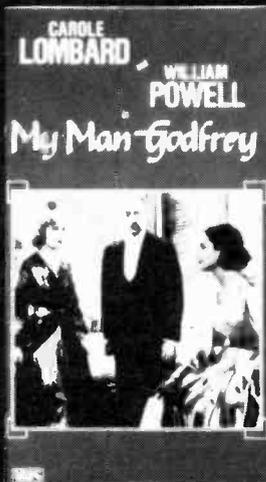
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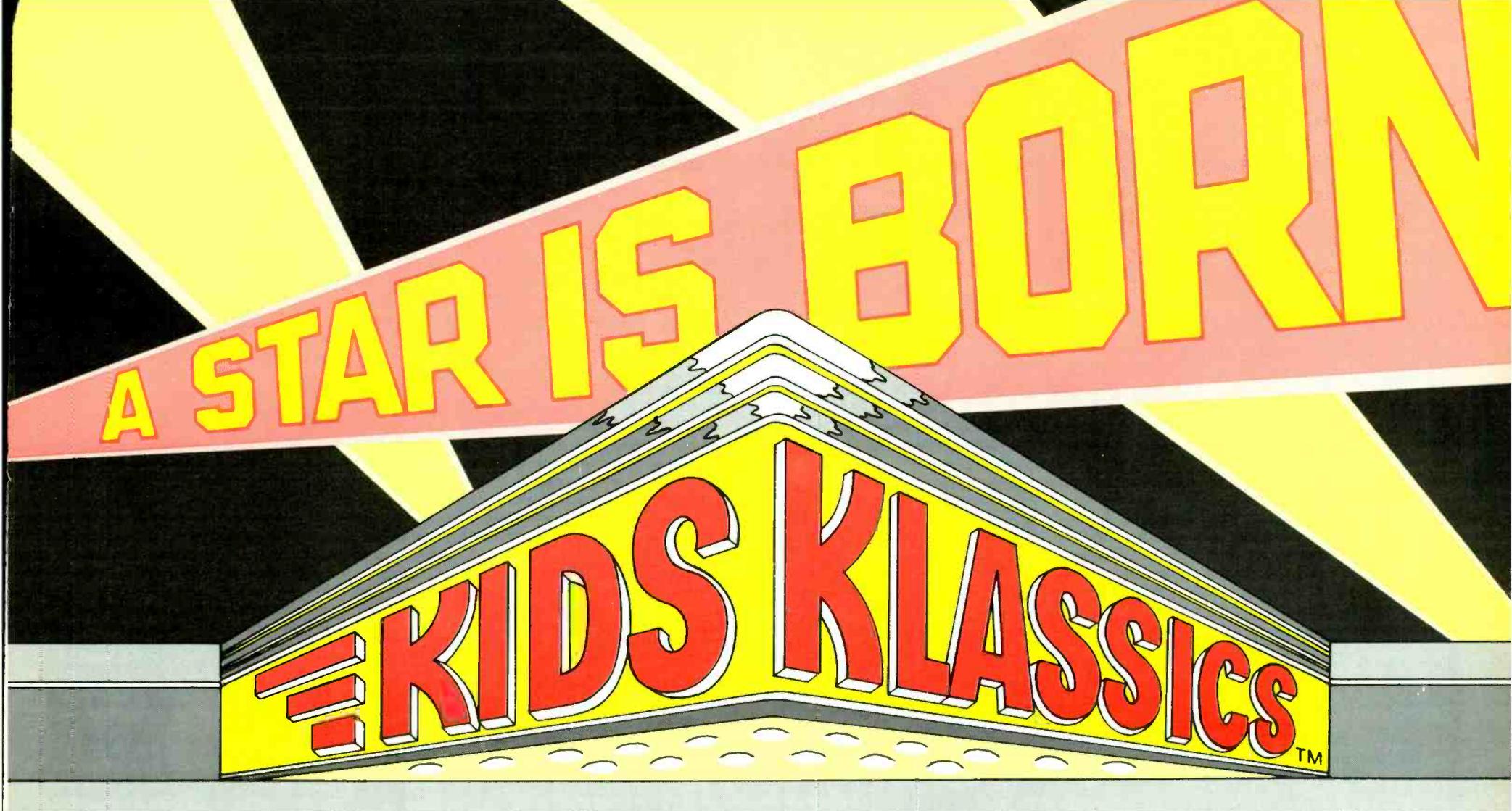


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SHOW STOPPER

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The International Newsweekly of Music and Home Entertainment

SCHWARTZ BROS. PUSH

(Continued from page 29)

too many fly-by-night operations, too many small video store owners who couldn't make decisions.

"Five weeks after we started, we'd find some places had closed down, or stores that didn't open until 4 p.m. because it was the owner's second business, or people making their first business venture who didn't know where the money was coming from. Then there were people who didn't want to make the commitment, who flat out lied to us, who yanked us around and backed out at the last minute."

Rosenberg says that SBI's sales force sought its own answers from its dealership. "The best answer [for not participating] would have been 'I don't want to be in an ad with someone else.' I'd understand that. But usually we found that people said they just didn't have the money. And those that participated complained that it didn't bring in any customers, that it wasn't working. Of course, they didn't realize the people don't say anything when they do come in as to why they came in.

"I guess they don't understand advertising. They usually push rentals in their own ads, and don't understand that the manufacturer doesn't want to pay for that. And they don't understand the value of name recognition, that you can't beat the name recognition you get for \$15 a week."

To the contrary, Monna Nabers, owner of a Video Connection outlet in Beltsville, Md., was on board for the entire 16-week Journal campaign, and says that despite "no feedback whatsoever on it, just the fact it was run was a cheap way to get our name out for a while."

She says that her store was in it for the exposure and is satisfied with the results and the costs. "This is one of the first times SBI initiated some form of advertising with us, which is one of the things we've been looking for from them," Nabers notes.

Abe Leach, who owns a Metro Video Centers store in Kensington, Md., also says he was pleased to be able to buy the name recognition generated by the ad. "It's also a good promotion because it lets the public know, what's available and coming out," he says.

Lauding SBI for its efforts and for "sticking it out," Yborra suggests that future campaigns be given longer than the four-week lead time and require signed contracts, which hadn't been the case due to dealer resistance. He also suggests the fewer dealers at higher costs might make the concept more workable.

Yborra adds that the program was beneficial to the trade overall, because "It showed that here's a distributor who went out and did a program to promote its movies by helping the small dealers and manufacturers use co-op funds. And like we tried to explain to the dealers, there's a lot of co-op out there."

JIM BESSMAN

Here's the start of a hot summer.



The heat wave begins as Betsy Russell and Rory Calhoun team up in "Avenging Angel." They're hot on the trail of a cop killer.

And not even a cool blond can cool things off. Especially if she's a man. Impersonating blond bombshells like Marilyn Monroe, or fiery redheads like Ann Margaret in "The Female Impersonator Pageant." This entertaining talent competition, hosted by Lyle Waggoner and Ruth Buzzi stars 30 of the top female impersonators from such shows as "La Cage Aux Folles."

Also, down in the Delta, the Louisiana

swamps are really steamin' up. Especially when a grotesque mutant is killing everybody in "Terror in the Swamp."

As if the temperature wasn't high enough, wait until you see the sultry problems Susannah York runs into in "The Adventures of Eliza Fraser." It's a tall tale about a very naughty lady.

Then the heat's on Dennis Weaver and Vera Miles in a World War II action adventure tale, "Mission Batangas."

And summer's only beginning to heat up. Just wait for our next releases. They'll burr the house down.



NEW WORLD VIDEO

Now on videocassette.

FOR WEEK ENDING JUNE 8, 1985

Billboard

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TOP VIDEOCASSETTES SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Compiled from a national sample of retail store sales reports.			Year of Release	Rating	Price
				Copyright Owner, Manufacturer, Catalog Number	Principal Performers				
1	1	160	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95	
2	2	14	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95	
3	3	12	GONE WITH THE WIND ▲	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95	
4	4	27	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95	
5	11	7	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	79.95	
6	5	14	LIONEL RICHIE ALL NIGHT LONG ▲	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1984	NR	19.95	
7	7	27	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	29.98	
8	10	6	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	NR	19.98	
9	6	14	TINA TURNER PRIVATE DANCER ●	Picture Music Intl. Sony Video Software 97W0066-7	Tina Turner	1984	NR	16.95	
10	12	77	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	39.95	
11	8	62	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95	
12	14	29	RAQUEL, TOTAL BEAUTY AND FITNESS ▲◆	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	39.95	
13	13	118	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	39.95	
14	9	70	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95	
15	16	4	THE COTTON CLUB	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R	79.95	
16	NEW		THE KARATE KID	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG	79.95	
17	18	28	THE EMPIRE STRIKES BACK ▲	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	79.98	
18	21	6	RAINBOW BRITE-PERIL IN THE PITS	Children's Video Library Vestron 1507	Animated	1985	NR	29.95	
19	15	6	THE DOORS "DANCE ON FIRE"	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	NR	39.95	



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Director/Producer's Complaint Kramer Asks for Respect

BY JIM McCULLAUGH

LOS ANGELES "It's time for the music industry to pay attention to the people who make the videos," says director/producer Jerry Kramer. "Just the way they pay attention to the producer of an album."

Even an album recording engineer gets credit, notes Kramer, who points out that the National Academy of Recording Arts & Sciences is not setting a wonderful precedent when it bestows a Grammy for the best video of the year but ignores the people behind the camera.

"It's a collaborative effort," he continues. "Sure, the artist is critical, but there's a producer, director, cameraman, and others behind the scene involved. Perhaps NARAS will recognize those people next year. That will be truly progressive."

While Kramer directed last year's winner, "Making Michael Jackson's Thriller," his observations can hardly be interpreted as sour grapes. That project has turned out to be the most commercially successful home music video to date and Kramer's own production company and projects are accelerating rapidly.

Kramer has been on the music video scene since 1977, when he was shooting such artists as Donna Summer, the Village People, Cher and Minnie Riperton. He's also

worked with Styx, Fleetwood Mac, the Police, Van Halen, the Go-Go's, ELO, Herb Alpert, Neil Diamond, Chuck Mangione, Peter Frampton and scores of others, earning a reputation as a music video conceptualist rather than a nuts-and-bolts concert footage journeyman.

He recently changed the name of this company from Jerry Kramer & Associates to Mental Visions, Mental Management & Mental Marketing.

One recently completed long-form music video project that Kramer produced and directed is an exclusive John Fogerty Showtime special that will air June 14. Kramer describes the special which will be simulcast in stereo by Westwood One, as a potpourri of concert, conceptual, historical (Creedence Clearwater Revival material) and interview footage.

The special was shot in a number of locations, including the A&M Chaplin stage in Hollywood, Northern California, Florida, where artist George Thorogood interviews Fogerty, and New Orleans. For the concert parts, Fogerty is joined by Steve Douglas on saxophone, Albert Lee on lead guitar, Prairie Prince on drums, Duck Dunn on bass and Booker T. on keyboards.

Other recent Kramer projects include David Lee Roth's "Just A
(Continued on page 41)

Second Annual MTV Awards Show Set Behind-the-Scenes Winners To Get More Exposure

NEW YORK MTV Networks Inc. has scheduled a time, place and date for the second annual MTV Music Awards.

The event will be held on Friday, Sept. 13, from 9 p.m. to midnight EST, at Radio City Music Hall, which was also the site of the music channel's first awards show. MTV will co-produce the show with Ohlmeier Communications and Radio City Music Hall Television.

A total of 17 awards will be presented. Categories covered will be split into two categories: general and professional.

MTV executives say they will be clearing up one area that caused some discontent in the creative community last year: Clips that win in the professional category will have the name of the "professional" winner prominently displayed. At last year's awards show, the names of the people behind the cameras did not make it to MTV's screens.

General award categories will be best video of the year, best male video, best female video, best group video, best concept video, best stage performance in a video, best new artist in a video and best overall performance in a video.

In the professional category, awards will be granted for best direction in a video, best choreography in a video, best use of special ef-

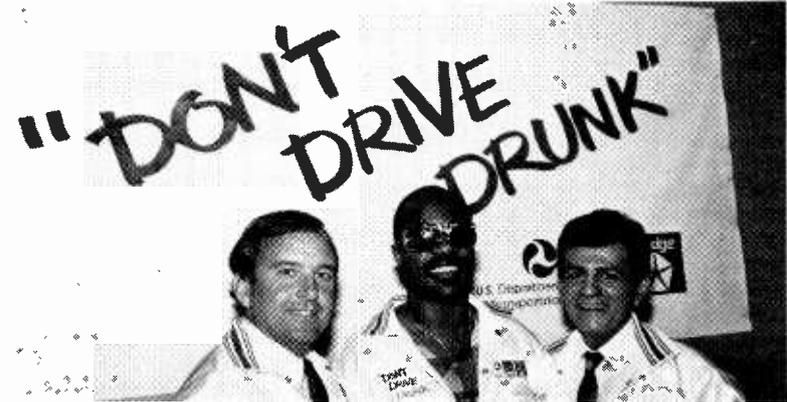
fects in a video, best art direction in a video, best editing in a video, best cinematography in a video and most experimental video.

Also handed out will be MTV's "Video Vanguard" and "Viewers' Choice" awards. The "Viewers' Choice" winner will be selected by MTV's audience, with viewers voting by dialing in on a 900 number that will be publicized on the channel for approximately four weeks

before the awards presentation.

In order to qualify for the award, a video clip will have to have appeared on MTV sometime between May 1, 1984, and May 1, 1985. MTV will be mailing out ballots to determine the initial 10 nominees in each category, with a second vote trimming the number to five in each category.

According to MTV, there will be
(Continued on page 41)



"Don't Drive Drunk" Gets Some Broadcast Ammo. The National Assn. of Broadcasters has taken on the task of handling most of the distribution of the video version of Stevie Wonder's song. Teamed with public service announcements by Wonder and Casey Kasem, the clip will kick off the summer segment of the NAB's anti-alcohol and drug abuse campaign. Standing from left are NAB public affairs senior vice president Shaun Sheehan, Wonder and Kasem.

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
Compiled from a national sample of retail store, one-stop and rack sales reports.					
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
1	2	5	5	PRINCE & THE REVOLUTION PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD) 2 weeks at No. One	AROUND THE WORLD IN A DAY
2	1	14	14	PHIL COLLINS ▲ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
3	4	3	22	SOUNDTRACK ▲ MCA 5553 (8.98) (CD)	BEVERLY HILLS COP
4	3	4	51	BRUCE SPRINGSTEEN ▲ ⁶ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
5	5	6	16	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
6	6	9	11	TEARS FOR FEARS ● MERCURY 824 300-1M1/POLYGRAM (8.98)	SONGS FROM THE BIG CHAIR
7	8	8	31	WHAMI! ▲ COLUMBIA FC39595 (CD)	MAKE IT BIG
8	10	11	29	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
9	7	7	28	MADONNA ▲ ⁴ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
10	11	10	9	TOM PETTY AND THE HEARTBREAKERS MCA 5486 (8.98)	SOUTHERN ACCENTS
11	9	5	8	USA FOR AFRICA ▲ ² COLUMBIA USA 40043	WE ARE THE WORLD
12	12	12	9	THE POWER STATION ● CAPITOL SJ-12380 (8.98)	THE POWER STATION
13	14	14	8	HOWARD JONES ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
14	15	18	42	BILLY OCEAN ▲ JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
15	13	13	20	JOHN FOGERTY ▲ WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD
16	16	15	16	DAVID LEE ROTH ● WARNER BROS. 1-25222 (5.99)	CRAZY FROM THE HEAT
17	17	20	26	DON HENLEY ▲ GEFEN GHS 24026/WARNER BROS. (8.98) (CD) BUILDING THE PERFECT BEAST	
18	18	16	52	TINA TURNER ▲ ³ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
19	19	21	12	DEBARGE ● GORDY 6123GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
20	20	24	10	LUTHER VANDROSS ▲ EPIC 39882	THE NIGHT I FELL IN LOVE
21	21	23	7	RICK SPRINGFIELD RCA A.J.L.1-5370 (9.98)	TAO
22	23	29	26	KOOL & THE GANG ● DELITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
23	22	17	14	SOUNDTRACK A&M SP-5045 (8.98)	THE BREAKFAST CLUB
24	27	38	13	THE MARY JANE GIRLS GORDY 60926GL/MOTOWN (8.98)	ONLY FOUR YOU
25	26	27	15	THE FIRM ● ATLANTIC 81239 (8.98) (CD)	THE FIRM
26	30	35	9	KATRINA AND THE WAVES CAPITOL ST-12400 (8.98)	KATRINA AND THE WAVES
27	24	19	17	COMMODORES ▲ MOTOWN 6124ML (8.98) (CD)	NIGHTSHIFT
28	25	25	29	REO SPEEDWAGON ▲ EPIC QC39593 (CD)	WHEELS ARE TURNING
29	37	52	3	EURHYTHMICS RCA A.J.L.1-5429 (8.98)	BE YOURSELF TONIGHT
30	32	37	32	GLENN FREY MCA 5501 (8.98)	THE ALLNIGHTER
31	31	33	5	DAN FOGELBERG FULL MOON/EPIC FE 39616/EPIC	HIGH COUNTRY SNOWS
32	35	42	8	'TIL TUESDAY EPIC BFE 39458	VOICES CARRY
33	33	39	15	GEORGE THOROGOOD EMI-AMERICA ST-17145 (8.98) (CD)	MAVERICK
34	34	44	37	SURVIVOR ● SCOTTI BROS. FZ 39578/EPIC (CD)	VITAL SIGNS
35	28	22	23	FOREIGNER ▲ ² ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR
36	29	26	81	THE POINTER SISTERS ▲ ² PLANET BELL-1-5410/RCA (9.98) (CD)	BREAK OUT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
Compiled from a national sample of retail store, one-stop and rack sales reports.					
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
56	54	53	83	LIONEL RICHIE ▲ ⁸ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
57	56	54	16	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
58	68	96	3	PAUL YOUNG COLUMBIA BFC 39957 (CD)	SECRET OF ASSOCIATION
59	63	64	8	GRAHAM PARKER & THE SHOT ELEKTRA 60388 (8.98) (CD)	STEADY NERVES
60	62	70	35	DOKKEN ELEKTRA 60376 (8.98) (CD)	TOOTH & NAIL
61	58	60	77	CYNDI LAUPER ▲ ⁴ PORTRAIT BFR 38930/EPIC (CD)	SHE'S SO UNUSUAL
62	64	65	16	RUN-D.M.C. PROFILE PRO1.205 (8.98)	KING OF ROCK
63	55	51	37	DIANA ROSS ● RCA AFL1-5009 (8.98) (CD)	SWEPT AWAY
64	66	79	5	LONE JUSTICE GEFEN GHS 24060/WARNER BROS. (8.98)	LONE JUSTICE
65	60	62	12	GO WEST CHRYSALIS FV 41495 (8.98) (CD)	GO WEST
66	70	93	4	CON FUNK SHUN MERCURY 824 345-1M-1/POLYGRAM (8.98) (CD)	ELECTRIC LADY
67	NEW	NEW	NEW	NIGHT RANGER CAMEL/MCA 5593 (8.98)	7 WISHES
68	67	56	34	U2 ▲ ISLAND 90231/ATLANTIC (8.98)	THE UNFORGETTABLE FIRE
69	65	66	11	MAZE FEATURING FRANKIE BEVERLY CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
70	73	83	6	YNGWIE MALMSTEEN POLYDOR 825 324-1/POLYGRAM (8.98)	RIISING FORCE
71	59	68	88	HUEY LEWIS & THE NEWS ▲ ⁵ CHRYSALIS FV 41412 (CD)	SPORTS
72	69	59	12	SANTANA COLUMBIA FC39527 (CD)	BEYOND APPEARANCES
73	61	63	48	PRINCE & THE REVOLUTION ▲ ⁹ WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN
74	76	78	11	JOAN ARMATRADING A&M SP-5040 (8.98) (CD)	SECRET SECRETS
75	75	77	12	PAUL HARDCASTLE PROFILE PRO 1206 (8.98)	RAIN FOREST
76	79	82	6	BOY MEETS GIRL A&M SP-6-5046 (6.98)	BOY MEETS GIRL
77	80	87	4	MEAT LOAF RCA AFL1-5451 (8.98)	BAD ATTITUDE
78	72	74	93	MADONNA ▲ ² SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
79	84	104	15	ANDREAS VOLLENWEIDER COLUMBIA FM 39963 (CD)	WHITE WINDS
80	81	67	26	TEENA MARIE ● EPIC FE 39528	STARCHILD
81	57	57	23	AUTOGRAPH ● RCA AFL1-5423 (8.98)	SIGN IN PLEASE
82	103	—	2	JOE WALSH FULL MOON/WARNER BROS. 1-25281/WARNER BROS. (8.98)	THE CONFESSOR
83	74	61	29	FRANKIE GOES TO HOLLYWOOD ● ISLAND 90232-1 (2-LPS)/ATLANTIC (12.98)	WELCOME TO THE PLEASURE DOME
84	82	69	11	SOUNDTRACK MOTOWN 6128 ML (8.98)	BERRY GORDY'S THE LAST DRAGON
85	NEW	NEW	NEW	JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 39405/EPIC (CD)	TOUGH ALL OVER
86	78	71	26	LOS LOBOS WARNER BROS./SLASH 25177-1/WARNER BROS. (8.98)	HOW WILL THE WOLF SURVIVE
87	71	72	11	FIONA ATLANTIC 81242 (8.98)	FIONA
88	94	109	4	HANK WILLIAMS, JR. WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
89	99	150	3	THE HOOTERS COLUMBIA BFC 39912	NERVOUS NIGHT
90	91	91	20	GEORGE BENSON WARNER BROS. 1-25178 (8.98)	20/20
91	102	138	3	SOUNDTRACK DEUTSCHE GRAMOPHONE 415 2531/POLYGRAM (19.98) (CD)	WEST SIDE STORY

...newsline...

EMI AMERICA WILL NOT BE CHARGING for video clips—for now, says the company's Clay Baxter. "At this point we have no plan to do it," he says. But he qualifies his remarks, cautioning that his company will not be charging in "the near future," but adding: "It's going to come. It's going to take a few of the bigger labels like CBS or Warners to do it." Eventually, Baxter suggests, fees will be an industrywide fact of life. One of Baxter's fears is that overexposure of clips will create "video fatigue" in the viewing audience.

EMBASSY PERFORMING ARTS has snared the rights to "Brothers," an hour-long special featuring more than 40 top Hispanic artists in charity performances designed to aid poor children in Ethiopia, Latin America and the U.S. Among the performers involved are Julio Iglesias, Sergio Mendes, Herb Alpert, Jose Luis Rodriguez, Appolonia and Maria Conchita Alonso. The program will be offered to all Latin American nations and U.S. Spanish-language stations via satellite, with ad revenues from all users going to help the charitable cause.

THE BLACK MUSIC ASSN.'S New York chapter holds a meeting on video this Wednesday (5) at 7 p.m. at RCA Studios, 110 W. 44th St., Studio B. Speakers scheduled include MTV Networks' Kevin Metheny, Jeff Lee of Black Entertainment Television, clip producer Steve Kahn, record producer/manager Robert Ford, Darryl Sharpe of WLXI-TV 61, Eric Nuri of Epic Records, Yaa Venson of Rock On Chicago, and attorney Louise West. Moderating will be Mitchell Rowen of CVC Report.

MTV IS RUNNING A CONTEST titled "MTV Million Dollar Giveaway." The promotion will run from Saturday (6) through Dec. 29, with the winner announced on Dec. 31 during the fifth annual MTV New Year's Eve Rock'n'Roll Ball. Grand prize is an initial payment of \$85,000 plus \$32,000 a year for the next 25 years. Also in the hopper for the big winner: a 1986 Porsche 911 Targa with telephone, a screening room installed in the victor's home, a financial analyst for a year, plus one week's holiday in Rio De Janiero and one week in Paris. All entrants to other MTV contests will automatically be entered in the biggie, which is sponsored by a number of Nabisco's candy and snack food brands.

AMBIENT SPORTS VIDEO is coming from Video Placement International. The New York-based company has joined with Cine-Vid Post Production to create an hour-long series of ambient video productions titled "Good Sports." The compilation is designed for use in nightclubs with video facilities, with rights to all footage completely cleared. Sports on the reel include basketball, football, power boat racing, rodeo, cycling, tennis, roller skating, downhill skiing and aerial acrobatics.

TONY SEIDEMAN

JERRY KRAMER

(Continued on page 39)

Gigolo" video and the making of a video for MTV from the movie "Amadeus." Kramer's companies also include movie marketing, animation facilities and post-production facilities. He also finds time to manage the careers of Herb Alpert and Tommy Shaw, among others.

Looking at the evolution of video music, Kramer says that the proliferation of video albums on a mass scale is still down the road, but coming faster than most people think.

"It's a matter of economics now," he observes. "Right now, a big video hit is 20,000 units. When it gets to 100,000-200,000 units, more and more video LPs will be produced, because the investment will be justified and recoupable.

"The business is evolving on its own momentum. It's been frustrating for the record companies, since it's been difficult for them to spend the kind of money they require and not always see a return.

"But it doesn't matter. No record company president is going to dictate what will happen. The reason MTV is successful is because the demand is there and the kids love it."

Kramer is enthused about the proliferation of lower-priced (\$19.95-\$24.95) music video titles, as well as the new Pioneer combination Compact Disc/laserdisk player.

"That player is the first step in having digital technology touching us in the home," he says. "And the price of music video software only signals pricing dropping in the next couple of years to the \$10 level. That's when you have the beginnings of a mass market and the economics to start producing video albums in large numbers." The extra dollars garnered from sales, he concludes, will justify increased production expenditures.

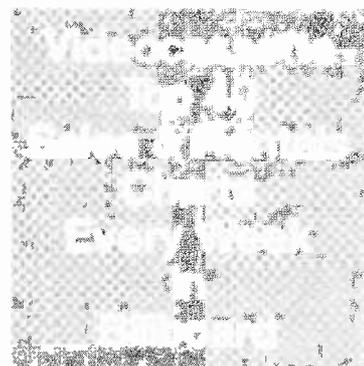
MTV AWARDS SHOW

(Continued on page 39)

approximately 1,700 people voting for the awards, with "record company executives, audio and video producers, directors, managers, promoters, record and video retailers, attorneys, agents, radio station program directors, press and a select group of artists" turning in ballots.

The entire voting body will vote on the winners in the general category, while only video professionals will be selecting the winners in the professional category.

As in last year's event, the show will feature live performances by groups with a high video identity, features showcasing the year in video music, and video clips.



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		AS OF MAY 29, 1985	
		PROGRAMMING	
		This report does not include videos in recurrent or oldie rotation.	
		WEEKS ON PLAYLIST	
VIDEOS ADDED THIS WEEK	RUSS BALLARD FIRE STILL BURNS EMI America	LIGHT	
	JEFF BECK & ROD STEWART PEOPLE GET READY Epic	POWER	
	THE FIRM SATISFACTION GUARANTEED Atlantic	POWER	
	HEART WHAT ABOUT LOVE Capitol	BREAKOUT	
	JOE LAMONT SECRETS YOU KEEP Private I/CBS	NEW	
	LIFE BY NIGHT PHONE TO PHONE Manhattan	LIGHT	
	NIGHT RANGER SENTIMENTAL STREET MCA	ROTATION	
TEARS FOR FEARS SHOUT Mercury	POWER		
GEORGE THOROGOOD HAND JIVE EMI America	LIGHT		
POWER ROTATION <small>Sneak Preview Videos</small>	DAVID BOWIE LOVIN' THE ALIEN EMI America	4	
	BOB DYLAN TIGHT CONNECTION TO MY HEART Columbia	2	
	DON HENLEY NOT ENOUGH LOVE IN THE WORLD Geffen	2	
	MICK JAGGER LUCKY IN LOVE Columbia	4	
	CYNDI LAUPER THE GOONIES 'R GOOD ENOUGH Epic	4	
	ROBERT PLANT LITTLE BY LITTLE Es Paranza	5	
	THE POWER STATION BANG A GONG Capitol	2	
*TINA TURNER SHOW SOME RESPECT Capitol	7		
HEAVY ROTATION	*BRYAN ADAMS HEAVEN A&M	9	
	PHIL COLLINS SUSSUDIO Atlantic	10	
	GLENN FREY SMUGGLER'S BLUES MCA	9	
	HOWARD JONES THINGS CAN ONLY GET BETTER Elektra	13	
	KATRINA & THE WAVES WALKING ON SUNSHINE Capitol	7	
	HUEY LEWIS & THE NEWS BAD IS BAD Chrysalis	14	
	*MADONNA INTO THE GROOVE Warner Bros.	11	
	*DAVID LEE ROTH JUST A GIGOLO/I AIN'T GOT NOBODY Warner Bros.	10	
	*BRUCE SPRINGSTEEN I'M ON FIRE Columbia	11	
	*TIL TUESDAY VOICES CARRY Epic	14	
*WHAM! EVERYTHING SHE WANTS Columbia	9		
ACTIVE ROTATION	JOHN CAFFERTY & THE BEAVER BROWN BAND TOUGH ALL OVER Scotti Bros.	7	
	**DURAN DURAN A VIEW TO A KILL Capitol	3	
	**EURHYTHMICS WOULD I LIE TO YOU? RCA	5	
	HAROLD FALTERMEYER AXEL F MCA	3	
	THE FOOLS DO WAH DIDDY DIDDY Jem	1	
	**DARYL HALL & JOHN OATES POSSESSION/OBSESSION RCA	4	
	*JULIAN LENNON SAY YOU'RE WRONG Atlantic	10	
PAUL YOUNG EVERY TIME YOU GO AWAY Columbia	6		
MEDIUM ROTATION	**THE BEACH BOYS GETCHA BACK Caribou/CBS	3	
	DOKKEN ALONE AGAIN Elektra	10	
	**THE DOORS ROAD HOUSE BLUES MCA Home Video/Elektra	2	
	PAUL HARDCASTLE 19 Chrysalis	3	
	THE HOOTERS ALL YOU ZOMBIES Columbia	4	
	LONE JUSTICE WAYS TO BE WICKED Geffen	8	
	BELOUIS SOME IMAGINATION Capitol	7	
	SUPERTRAMP CANNONBALL A&M	3	
	SURVIVOR THE SEARCH IS OVER Scotti Bros.	4	
	GINO VANNELLI BLACK CARS HME/CBS	7	
VITAMIN Z BURNING FLAME Geffen	9		
WILLIE & THE POOR BOYS BABY PLEASE DON'T GO Passport	5		
BREAKOUT ROTATION	A-HA TAKE ON ME Warner Bros.	2	
	BON JOVI ONLY LONELY Mercury	5	
	DEPECHE MODE PEOPLE ARE PEOPLE Sire	11	
	BRYAN FERRY SLAVE TO LOVE Warner Bros.	3	
	COREY HART NEVER SURRENDER EMI America	3	
	KING LOVE AND PRIDE Epic	6	
	LORDS OF THE NEW CHURCH THE METHOD TO MY MADNESS IRS	5	
	MENUDO HOLD ON RCA	3	
	GRAHAM PARKER & THE SHOT WAKE UP Elektra	8	
	JOE WALSH THE CONFESSOR Warner Bros.	3	
LIGHT ROTATION	ANIMOTION LET HIM GO Mercury	3	
	KIM CARNES CRAZY IN THE NIGHT EMI America	2	
	COCK ROBIN WHEN YOUR HEART IS WEAK Columbia	3	
	LLOYD COLE FOREST FIRE Geffen	4	
	RAY DAVIES RETURN TO WATERLOO Arista	2	
	DEAD OR ALIVE YOU SPIN ME AROUND Epic	6	
	DEL LORDS HOW CAN A POOR MAN STAND SUCH TIMES AND LIVE EMI America	3	
	DOPPELGANGER COMMUNICATION BREAKDOWN Manhattan	3	
	GO WEST CALL ME Chrysalis	6	
	PEARL HARBOUR FLIRT Island	5	
	DAN HARTMAN GET OUTTA TOWN MCA	4	
	GREG KIHN BOYS WON'T LEAVE GIRLS ALONE EMI America	2	
	LADY PANK MINUS ZERO MCA	4	
	MAMA'S BOYS NEEDLE IN THE GROOVE Arista	5	
FREDDIE MERCURY I WAS BORN TO LOVE YOU Columbia	2		
KIM MITCHELL GO FOR SODA Bronze	6		
SHOOTING STAR SUMMER SUN Geffen	4		
RICHARD THOMPSON WHEN THE SPELL IS BROKEN Polydor	3		
THE THOUGHT EIGHT MILES HIGH IRS	3		
NEW ROTATION	THE BONGOS BRAVE NEW WORLD RCA	4	
	DE GARMO & KEY Six, Six, Six Power Disc	8	
	FLASH KAHAN ONE AT A TIME Capitol	2	
	IAM SIAM SHE WENT POP Columbia	2	
	LONG RYDERS I HAD A DREAM Frontier	2	
	RAVEN ON & ON Atlantic	4	
	ULI JOHN ROTH THE NIGHT THE MASTER COMES Capitol	3	
	MARC ANTHONY THOMPSON LOVE COOLS DOWN Warner Bros.	1	
TRANSLATOR COME WITH ME 415/Columbia	2		

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

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HOT 100 SINGLES

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THIS WEEK		LAST WEEK		2 WKS. AGO		WKS. ON CHART		TITLE		ARTIST	
								PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL		
1	2	3	13	EVERYBODY WANTS TO RULE THE WORLD	1 week at No. One	TEARS FOR FEARS	MERCURY 8806597/POLYGRAM	HUGHES (DORZ-BA), STANLEY HUGHES			
2	1	12	12	EVERYTHING SHE WANTS		WHAM!	COLUMBIA 38-04840				
3	3	4	11	AXEL F		HAROLD FALTERMEYER	MCA 52536				
4	5	8	12	SUDDENLY		BILLY OCEAN	JIVE 1-9323/ARISTA				
5	7	12	8	HEAVEN		BRYAN ADAMS	A&M 2729				
6	8	10	12	THINGS CAN ONLY GET BETTER		HOWARD JONES	ELEKTRA 7-69651				
7	9	13	14	IN MY HOUSE		THE MARY JANE GIRLS	GORDY 1741/MOTOWN				
8	4	2	16	DON'T YOU (FORGET ABOUT ME)		SIMPLE MINDS	A&M 2703				
9	10	11	12	FRESH		KOOL & THE GANG	DE-LITE 880-623-7/POLYGRAM				
10	11	17	12	WALKING ON SUNSHINE		KATRINA AND THE WAVES	CAPITOL 5466				
11	14	19	7	ANGEL		MADONNA	SIRE 7-29008/WARNER BROS.				
12	17	24	5	SUSSUDIO		PHIL COLLINS	ATLANTIC 7-89560				
13	6	5	15	SMOOTH OPERATOR		SADE	PORTRAIT 37-04807/EPIC				
14	18	23	10	SMUGGLER'S BLUES		GLENN FREY	MCA 52546				
15	27	36	4	A VIEW TO A KILL		DURAN DURAN	CAPITOL 5475				
16	22	27	8	THE SEARCH IS OVER		SURVIVOR	SCOTTI BROS. 4-04871/EPIC				
17	25	30	4	RASPBERRY BERET		PRINCE & THE REVOLUTION	PAISLEY PARK 7-28972/WARNER BROS.				
18	20	26	12	NEVER ENDING STORY		LIMAH!	EMI-AMERICA 8230				
19	12	15	12	JUST A GIGOLO/I AIN'T GOT NOBODY		DAVID LEE ROTH	WARNER BROS. 7-29040				
20	26	31	7	WOULD I LIE TO YOU?		EURYTHMICS	RCA 1-4078				
21	21	22	8	SAY YOU'RE WRONG		JULIAN LENNON	ATLANTIC 7-89567				
22	13	6	15	CRAZY FOR YOU		MADONNA	GEFFEN 7-29051/WARNER BROS.				
23	15	7	16	ONE NIGHT IN BANGKOK		MURRAY HEAD	RCA 1-3988				
24	19	20	11	ONE LONELY NIGHT		REO SPEEDWAGON	EPIC 34-04848				
25	28	34	9	VOICES CARRY		TIL TUESDAY	EPIC 34-04795				
26	34	44	5	YOU GIVE GOOD LOVE		WHITNEY HOUSTON	ARISTA 1-9274				
27	16	9	13	SOME LIKE IT HOT		THE POWER STATION	CAPITOL 5444				
28	36	42	4	THE GOONIES'R' GOOD ENOUGH		CYNDI LAUPER	PORTRAIT 34-04918/EPIC				
29	24	14	12	WE ARE THE WORLD		USA FOR AFRICA	COLUMBIA US7-04839				
30	35	41	5	TOUGH ALL OVER		JOHN CAFFERTY/BEAVER BROWN BAND	SCOTTI BROS. 4-04891/EPIC				
31	39	45	5	EVERYTIME YOU GO AWAY		PAUL YOUNG	COLUMBIA 38-04867				

THIS WEEK		LAST WEEK		2 WKS. AGO		WKS. ON CHART		TITLE		ARTIST	
								PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL		
51	61	79	3	PEOPLE ARE PEOPLE		DEPECHE MODE	SIRE 38-04931/WARNER BROS.				
52	53	56	6	BLACK CARS		GINO VANNELLI	MCA 52545				
53	56	71	3	CENTERFIELD		JOHN FOGERTY	WARNER BROS. 7-29053				
54	75	—	2	WHO'S HOLDING DONNA NOW		DEBARGE	GORDY 1793/MOTOWN				
55	59	74	3	EVERYTHING I NEED		MEN AT WORK	COLUMBIA 38-04929				
56	73	—	2	WHAT ABOUT LOVE?		HEART	CAPITOL 5481				
57	58	58	6	DANGEROUS		NATALIE COLE	MODERN 7-99648/ATLANTIC				
58	NEW	NEW	NEW	GET IT ON (BANG A GONG)		THE POWER STATION	CAPITOL 5479				
59	67	81	3	FOREVER		KENNY LOGGINS	COLUMBIA 38-04931				
60	62	70	5	MEETING IN THE LADIES ROOM		KLYMAXX	CONSTELLATION MCA 52545/MCA				
61	64	78	4	FIND A WAY		AMY GRANT	A&M 2734				
62	68	80	3	NOT ENOUGH LOVE IN THE WORLD		DON HENLEY	GEFFEN 7-29012/WARNER BROS.				
63	63	66	5	HOLD ME		MENUDO	RCA 1-4087				
64	65	68	6	ALONE AGAIN		DOKKEN	ELEKTRA 7-69650				
65	50	52	6	MY TOOT TOOT		JEAN KNIGHT	MIRAGE 7-99643/ATLANTIC				
66	78	—	2	19		PAUL HARCADISTE	CHRYSALIS 4-42860				
67	47	43	11	LOST IN LOVE		NEW EDITION	MCA 52553				
68	NEW	NEW	NEW	NEVER SURRENDER		COREY HART	EMI-AMERICA 8268				
69	70	84	4	ALL YOU ZOMBIES		THE HOOTERS	COLUMBIA 38-04854				
70	42	39	10	OH GIRL		BOY MEETS GIRL	A&M 2713				
71	82	—	2	REACTION TO ACTION		FOREIGNER	ATLANTIC 7-89542				
72	84	—	2	LET HIM GO		ANIMATION	MERCURY 880737-7/POLYGRAM				
73	45	28	16	ALL SHE WANTS TO DO IS DANCE		DON HENLEY	GEFFEN 7-29065/WARNER BROS.				
74	77	85	3	ROCK ME TONIGHT		FREDDIE JACKSON	CAPITOL 5459				
75	74	60	7	THROUGH THE FIRE		CHAKA KHAN	WARNER BROS. 7-29025				
76	60	49	10	DO YOU WANNA GET AWAY		SHANNON	MIRAGE 7-99655/ATLANTIC				
77	43	33	10	CELEBRATE YOUTH		RICK SPRINGFIELD	RCA 1-4047				
78	79	83	3	THE LADY OF MY HEART		JACK WAGNER	QWEST 7-29085/WARNER BROS.				
79	49	37	13	THAT WAS YESTERDAY		FOREIGNER	ATLANTIC 7-89571				
80	55	35	20	NIGHTSHIFT		COMMODORES	MOTOWN 1773				
81	72	47	17	I'M ON FIRE		BRUCE SPRINGSTEEN	COLUMBIA 38-04772				
82	—	—	—	STATE OF THE HEART		RICK SPRINGFIELD	—				

Billboard.

CES

CHICAGO

1085

SUMMER

Getting Personal

By STEVEN DUPLER

Some record/tape retailers say that the "saturation" of the personal electronics marketplace, particularly heavy during the past year, has caused them to selectively pare down the number of models they carry, and in at least one case, drop out of the market entirely. But interest in continuing to carry personal cassette players and "boom boxes" is still running strong with many dealers.

"Last year at Christmas time, we were carrying 17 models," says Susan Austin, audio buyer for the giant Record Bar chain. "We've now cut that down to 10 to 12 models manufactured by just three different companies. This past Christmas, we found the personal stereo market was saturated; there are a lot more people carrying these items, from drug stores to mass market retailers," she notes. As Record Bar's stores are primarily mall outlets without a great deal of space for displaying and demonstrating units, Austin says that cutting down the number of models on hand also "made it easier for store people and customers to deal with selecting what they wanted."

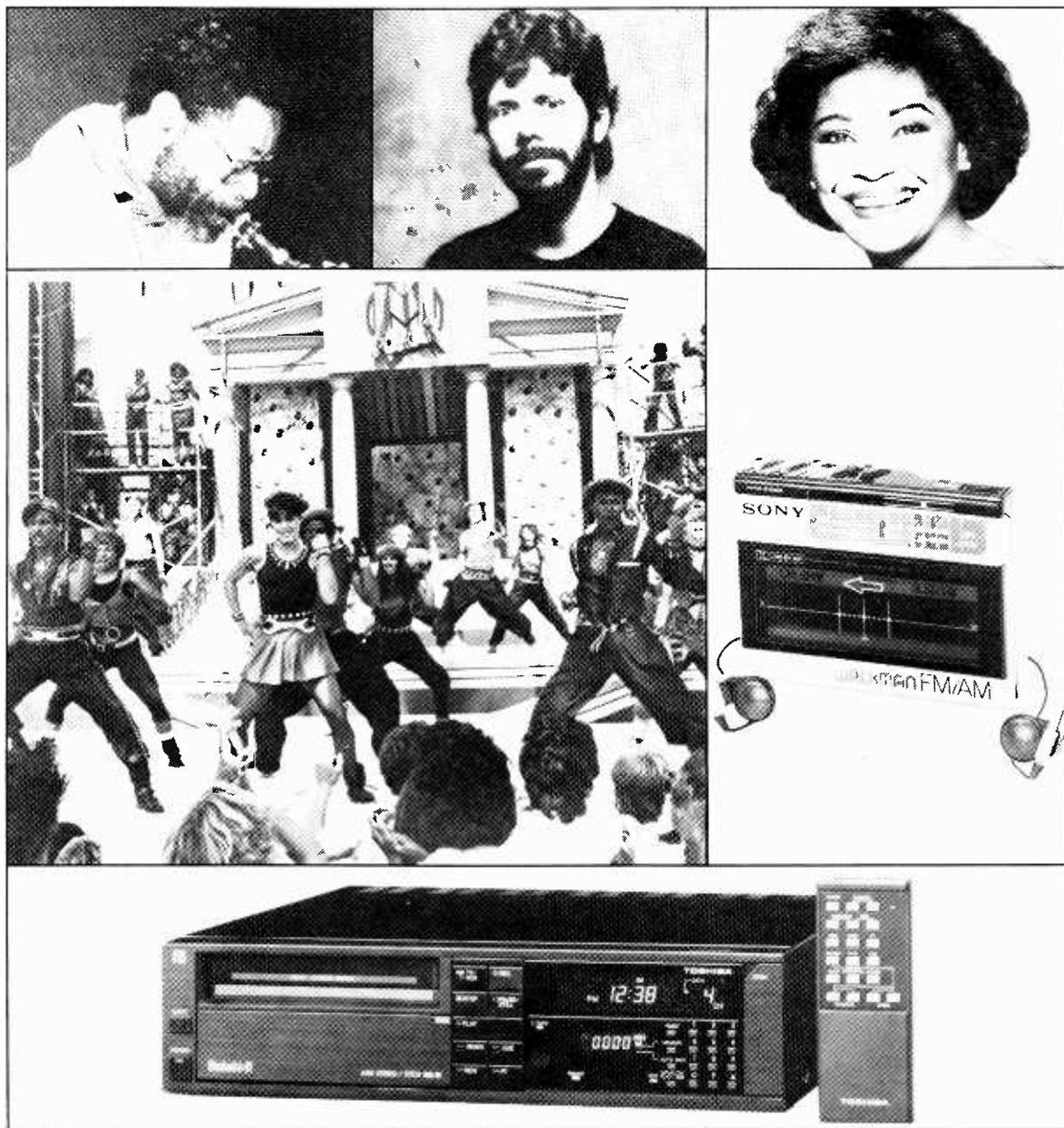
Cutting back on the number of units stocked, however, doesn't mean ignoring the relative importance of the market in terms of Record Bar's bottom line. According to Austin, personal electronics accounted for 3% to 4% of the chain's sales in 1984, and the company is still "very aggressive" about promotions for the products. "We just finished a very successful price promotion for Sanyo personal cassette players, and we are planning others," she says.

The Toshiba, Sanyo and Crown units carried by Record Bar range from \$24.99 to \$149.99, with just three models priced over \$100. Austin says that the chain's salespeople "have no real problems" with learning how to sell items which, in terms of a record store, are relatively high-priced. She attributes this mostly to the importance the chain places on educating its staff. "We have training sessions at our district meetings, where store people are given individual instruction in how to sell the electronics products," she points out. "We also have a 'vendor day' at our annual convention, where the manufacturers of the products we stock spend five to six hours talking about the benefits of their respective products."

One chain which has recently determined that the personal electronics market is not for them is 26-store Kemp Mill. Last year, president Howard Applebaum estimated sales of the products accounted for less than 1% of his overall 1983 sales, and this year he has ceased stocking them in his stores.

"It takes a different kind of salesperson to sell electronics than it does to sell records," he states. "We're just more interested in selling records. Anything over a \$50 to \$60 purchase requires a selling approach we were not looking to emphasize." Applebaum feels that not stocking personal cassette units and

(Continued on page CES-16)



Top: Joe Henderson, Chick Corea and Nancy Wilson in Sony Video LP, "Nancy Wilson And Band"; Center, from left: MGM/UA's "Electric Boogaloo"; Sony Walkman FM/AM model WM-F15; Bottom: Toshiba Beta hi fi VCR.

Entering the Summer of Music Video

By STEVEN DUPLER

Look for a wide assortment of music video product for home sale this summer, as the major players release titles spanning all musical genres and program lengths, with the majority of them available in both VHS and Beta hi fi configurations.

Sony Video Software is releasing nine music titles this month, eight of which are entries in either the firm's Jazz Life Series or Smithsonian Jazz Series. "Sony is looking to be an all-inclusive video entertainment company," says a spokesperson. "There will be quite a large number of classical releases coming up soon as well." The jazz titles include Chick Corea and Return To Forever in "A Very Special Concert," a reunion event taped in 1982 at the Los Angeles Country Club. The 60-minute Video LP is priced at \$29.95. Also available are Video LPs on Mel Lewis and his 17-piece big band; vibist Mike Manieri; Nancy Wilson backed by Chick Corea and RTF; Joe Williams, Art Farmer, Bob Wilbur and finally, Buddy Barnes in a digitally recorded performance with Sylvia Sims. This last is a Video EP, priced at \$19.95. The non-jazz title from Sony is "Reggae Sunsplash, Part II," a Video LP of the Jamaican reggae festival which runs 60 minutes.

"This is the biggest jazz release in any one month for Sony," says the spokesman, adding that while no extraordinary promotions are planned, Sony will be providing stores with standard color posters for all the releases.

An hour-long, 14-song Elton John performance taped last summer in London will be one of the highlights of Vestron Video's summer release schedule. Titled "Elton John—The Nighttime Concert Night And Day," the tape is priced at \$29.95, and Vestron is planning a comprehensive promotional campaign which will cover about 25,000 retail accounts, plus Vestron distributors. In addition, 30-second and 60-second spots taped by John for Vestron will be made available to dealers.

RCA/Columbia will have three releases on its line of MusicVision cassettes this month, including "Video A Go-Go," a package containing dance hits by Stephanie Mills, PolyGram act Animation and Kool & The Gang priced at \$19.95; a John Waite live performance tape set at \$29.95; and "Hot Rocks Video, Vol. II," which includes rock footage from the early days to current stars. Other June releases include Rick Springfield's "The Beat Of The Live Drum," which is an hour and 15 minute version of the concert aired on Cinemax, as well as "We Are The World—The Video Event." Next month, the

firm plans to release a compilation of nine videoclips by high-tech Canadian rockers Rush, titled "Through The Camera Eye," and priced at \$29.95.

MGM/UA's upcoming releases reflect an extremely wide demographic mix. Not only is the company releasing 10 classic film musicals at drastically reduced prices (Billboard, April 20), but the firm will also release "Electric Boogaloo," the sequel to the film "Breakin'," later this month, with a special promotion for dealers, whereby stores can purchase copies of "Electric Boogaloo" for \$79.95 and become eligible to purchase copies of "Breakin'" for just \$29.95.

Australian bands such as Men At Work, Mental As Anything, Icehouse, Split Enz and the Little River Band will be spotlighted in one of Media Home Entertainment's upcoming releases, "Australia Now." Other packages from the company include a compilation of Los Angeles-based punk outfits such as X, Black Flag, the Circle Jerks and Fear, aptly titled "The Decline Of Western Civilization," and priced at \$49.95. In addition, MHE will be promoting the Bill Wyman 70-minute long-form, "Digital Dreams," released earlier this year and priced at \$39.95.

The VCR Whirlwind

By TONY SEIDEMAN

Manufacturers and observers expect little in the way of revolutionary VCR technology to be introduced at CES.

But the strength of the VCR marketplace and the continuing high levels of consumer demand for half-inch machines will more than make up for the lack of new and unique video gadgetry.

The biggest news in home video at this show will probably be provided by the continuing evolution of new and established formats, as more manufacturers jump on the 8mm bandwagon, and VHS and Beta machines increase in sophistication and drop in price.

VCR manufacturers are facing a year where, once again, sales are exceeding many of their most optimistic projections. Unit volume for 1985 was expected to have run about 20% to 30% above 1984's levels; instead, the figure is over 70%—a pace that could see 12 to 14 million machines sold to dealers by yearend.

Because of weak world demand and new manufacturers, few if any shortages have been reported in the U.S. marketplace. But the biggest concern of manufacturers at this CES will probably be keeping a fast-flowing pipeline topped off.

One feature of the high-end of the machines riding the sales wave is the fact that the marriage of quality audio and video is now a relative commonplace. Last year VHS hi fi machines were just coming on the marketplace, and many manufacturers did not carry them. This year virtually every major VHS manufacturer has a hi fi unit in its line.

The latest wrinkle in the VCR audio/video linkup is MTS sound; last year television sets were just beginning to feature the ability to receive stereo-encoded broadcast signals; now many VCR tuners will come equipped to decode MTS as well. And a number of those that don't will have MTS jacks, so they can be fed a stereo signal from a decoder-equipped receiver or set.

While the arrival of high-quality sound has been virtually argument free, 8mm video is still generating disputes and distress among manufacturers and marketers, many of whom fear consumers will become increasingly confused as the format becomes popular, with a stallout in half-inch VCR sales resulting.

That hasn't stopped more VCR manufacturers from jumping on the 8mm bandwagon since last year, and even since January. The most significant addition to the 8mm pack is Sony Corp. Of America, which debuted a \$1,700 list price camcorder in May.

Sony has spent much time and energy since then saying that the release of an 8mm system does not mean it is abandoning Beta; to the contrary, the company says; research investments are still being made in the format, with Super Beta one result.

The development of Super Beta, the higher-fidelity video system which premiered at the January CES, may be one sign of how Sony intends

(Continued on page CES-19)

Production Crunches CD Catalog

By SAM SUTHERLAND

This edition of the Summer CES arrives little more than two years since the market birth for the Compact Disc, but the CD itself is already well beyond its toddling days. Given its continued growth in sales volume and market penetration, and continued refinement in the optical disk technology underlying the product, the Sony/Philips laser-read configuration already shows the legs of a new marathon champ.

Indeed, the most significant problems facing CD software producers, like those challenging their peers in the electronics industry, represent relatively cheerful calamities: as with players, Compact Discs are presently inhibited by a supply problem, not a limited demand by consumers. Shortfalls in production capacity for most major CD pressers have made order fulfillment a recurring headache for labels and their retail account clientele throughout the past few sales quarters.

Similarly, a series of skirmishes between major record companies and software packaging suppliers regarding Compact Disc packaging formats attest to keen enthusiasm for the configuration. With the U.S. trade now generally committed on 5-inch by 12-inch dimensions for outer merchandising packages, the most recent battle has focused on the generic plastic jewel box housing the disk. Despite PolyGram's proprietary assertions that the box is essential both to the high-tech consumer allure and technical integrity of the disk, prototype packages replacing the jewel box with a board sleeve have given way to the first market test.

That venture, the late April release for Prince's new Warner Bros. album, "Around The World In A Day," in such a package has significantly promoted side-by-side merchandising of empty CD jewel boxes. Distributors, labels and dealers are monitoring the consumer reaction to the Prince package to determine whether future big sellers should ship with or without the jewel box.

While pressing and packaging have posed dramatic twists in the new format's development, programming has undergone a more gradual evolution. Classical repertoire, able to draw upon a vast shelf of digitally-recorded masters, has broadened well beyond its inevitable opening volleys of warhorse perennials to explore a more varied spectrum of works, along with comprehensive anthologies spanning large, multiple disk sets.

But in the pop bywaters where U.S. marketers look for the largest sales, the production crunch has curtailed catalog depth. Most major U.S. pop labels concede that pressing priorities have tabled older titles in deference to new hits while rendering early CD catalog releases de facto cutouts until capacity finally catches up with the mushrooming CD market.

In the process, the majors have also continued focusing more on sales potential than sonic potency, a perhaps inevitable thrust that has

still worked to the advantage of the newer CD indie labels. As with the introduction of the LP in the late '40s, or the enhancement of stereo a de-

cade later, this technological clean slate has enabled smaller lines to quickly shift their production style to capitalize on true digital recording.

Myriad classical lines, audiophile labels and jazz/fusion companies have snared impressive gains in market share and retail visibility

thanks to their aggressive CD posture, with small firms like GRP, Digital Music Products, Telarc and Delos
(Continued on page CES-17)

At Sony We're Giving Our Dealers Something Money Can't Buy.

For a limited time Sony is offering "Digital Discovery"—a very special CD Sampler *FREE* to every purchaser of the new Sony D-5 Deluxe Portable CD Player.

This Sampler features Madonna, Chaka-Khan, Eric Clapton, and eight other top Warner Brothers recording artists. The CD is produced exclusively by Warner Brothers for Sony, and is not for sale at any price.

But for your customers, it's free.

That means that, once again, Sony will be bringing retailers new customers for the most advanced CD players in the world. And making new converts to the astounding sound of digital audio.

It's a promotion that makes sense now, and for a long time to come. Because it also helps us reinforce a relationship that money can't buy.

SONY

THE LEADER IN DIGITAL AUDIO™

D-5 DELUXE

KURT RUSSELL HEMINGWAY M



ALL & MARIEL MEAN MONEY.

THE MEAN SEASON

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

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

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

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

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

For the distributor nearest you call 800-648-7650. It means business!

**ANOTHER THORN EMI/HBO
HIT VIDEOCASSETTE.**



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Top 10 Computer Software

ENTERTAINMENT

1. FLIGHT SIMULATOR II (Sublogic)
2. FLIGHT SIMULATOR (Microsoft)
3. ZORK I (Infocom)
4. EXODUS: ULTIMA III (Origins Systems Inc.)
5. JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE (Electronic Arts)
6. SARGON III (Hayden)
7. SUMMER GAMES (Epyx)
8. WIZARDRY (Sir-tech)
9. THE HITCHHIKER'S GUIDE TO THE GALAXY (Infocom)
10. GHOSTBUSTERS (Activision)

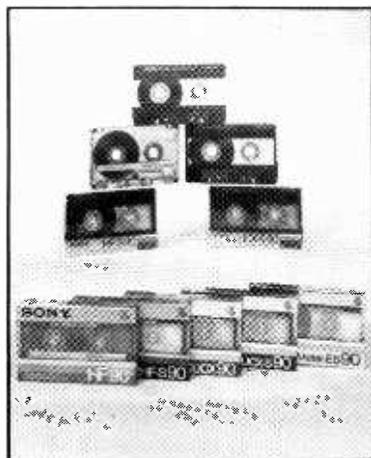
EDUCATION

1. NEW IMPROVED MASTER TYPE (Scarborough)
2. MATH BLASTER! (Davidson & Assoc.)
3. MUSIC CONSTRUCTION SET (Electronic Arts)
4. TYPING TUTOR III (Simon & Schuster)
5. WORD ATTACK! (Davidson & Assoc.)
6. BARRON'S COMPUTER STUDY FOR THE SAT (Barron's Educational Series)
7. FACE MAKER (Spinnaker)
8. TYPING TUTOR II (Microsoft)
9. KOALA TOUCH PAD (Koala Technologies Corp.)
10. SAMPLE SAT (Hayden)

HOME MANAGEMENT

1. PRINT SHOP (Broderbund)
2. BANK STREET WRITER (Broderbund)
3. DOLLARS AND SENSE (Monogram)
4. PFS: FILE (Software Publishing)
5. PAPERCLIP (Batteries Included)
6. THE HOME ACCOUNTANT (Arrays, Inc./Continental)
7. LOTUS 1-2-3 (Lotus Inc.)
8. ANDREW TOBIAS MANAGING YOUR MONEY (Meca)
9. CUT & PASTE (Electronic Arts)
10. APPLEWRITER (Apple Computer Inc.)

Research based on Billboard chart performance from July 28, 1984 to May 11, 1985.



The new look of audio blank tape is seen here in Sony's wide window design.



Top, from left: That's it, 8mm. The near audio-cassette size of the tape is realized by the package near the deck of this Polaroid unit; Hovering over Summer CES for the first time is the Fuji Airship pausing amid a six-month marketing journey over 23 states this summer; Center: Engineer Mary Jo Lewis isn't after a hair-raising experience in this demonstration of static electricity—the treated 3M videocassette at left attracts no hair, and presumably no dust; Bottom, from left: RCA introduces a computer-driven retail demonstration kit for its new Dimensia system; Sony CFD-5 Compact Disc FM/AM stereo cassette recorder.

No Shortage of Drama in Blank Media

By EARL PAIGE

Blank media will have more "first time ever" excitement at the Summer Consumer Electronics Show (SCES) than at any time in recent memory. The major "first," as ominous as it is dramatic, is a looming shortage in half-inch videotape.

Still other breakthrough developments:

- An expected last gasp for rebates.
- Prices finally bottoming out on T-120.
- A dramatic upgrading in audio.
- More hi fi videotape than ever.
- The arrival, in a big way, for 8mm video.
- And, as a component of many of the above, more competition at all levels of blank media.

"I hate to call it a shortage and scare retailers," says Michael Golacinski, Maxell national marketing manager. "There is an availability problem. Demand has caught up with supply."

More directly to the approaching supply problem is the comment of E. Richard Buckley, PD Magnetics vice president, operations and marketing, North America. "I'm on allocations now."

While almost every major supplier

acknowledges the supply situation, at least when asked, some voices were heard long prior to Winter CES six months ago. Bob Burnett, marketing director, 3M magnetic audio/video consumer products, has been drumming that the "shark frenzy" of rebate competition would at some point converge with availability.

Mitchell Ravitz, audio/video division national sales manager at Konica, another exec predicting shortages, has pointed out how oddly enough, shortages will provide opportunities for vendors although competition in blank media is as fierce as ever. Smaller players will now get into the game as shortages hit regular grades in videotape. "We know of one leading manufacturer that is prepared to sacrifice 5% market share."

Although Buckley at PD Magnetics, mentions the base film shortage as the prime danger, Sony's John Birmingham, vice president sales and marketing, says there is a shell shortage, too. "We've had competitors approaching us for shells at our Dothan (Ala.) plant," proposals he says Sony has politely demurred so far.

The shortage is new, first manifesting itself in February and March of this year, Birmingham thinks. It overshadows nearly everything at SCES.

"This show will be a feel-out period. We've been through a hellish price war," says Birmingham, who notes there hasn't been a major price drop in standard T-120s "since December." He sees T-120s bottomed out now at \$4.99. "We're coming off the rebates," says Birmingham, alluding to the broader blank media picture, "except for one or two renegades. I see T-120s on an upward slope, \$4.99 to \$5.99. Why discount something that is in short supply?"

Still another component of the approaching shortfall is mentioned by Gary Schwartz, JVC Tape national sales and marketing manager. He sees an agonizing dilemma. "Do you attempt to fill up the industrial sector or the consumer side?"

Schwartz, who sees "spot shortages at least by fourth quarter," echoes Birmingham's sentiments. "There is not that much time consuming energy in coating and slitting. It's in the plastics."

Taking off from where Buckley looks at the global scene, Schwartz says the industry must consider how VCR sales are booming worldwide. "There's just not enough tape in the whole world to supply the approaching demand."

Also looking at the total world market is 3M, where Burnett sees (Continued on page CES-7)

\$249 CD— And Falling

By IS HOROWITZ

More manufacturers are eyeing under-\$300 price points for new Compact Disc players, even as they struggle to keep up with the ballooning demand for higher-priced units.

Pioneer, for one, already had some players in the field last month at a suggested list price of \$299.95. Availability of these "full-featured" players was strictly limited, but they will be given far wider distribution following formal introduction at CES. Like others that will be hitting the market later this year, the Pioneer PD-5010 sports features hitherto seen only on far more expensive models.

Among its features, the PD-5010 counts 27-track programming capability, two-speed audible scan, either forward or reverse, and the inclusion of a sub-code output port for later CD graphics or ROM connection.

The implications for orderly growth of the CD configuration, both in hardware and software, of large-scale promotion of these and other lower-price units can only be guessed at. The expansion curve at this time is saw-toothed rather than smooth, and during early growth either disks or players may be in short supply compared to the other.

But one thing is certain. Lower prices will move players into a wider universe of retail outlets, fanning out well beyond the specialty stores that were the prime outlets during CD's infant stage. We've already seen this happen to some extent in the case of Sony's portable D-5, establishing a trend that can only accelerate in tempo.

Further impulse comes from the general decline in CD player prices as second and third generation models proliferate. At \$400 to \$600 lists, many new units display features available only at near twice these prices a mere year ago.

Not everyone welcomes the sharp price reductions. Some think it has come much too early in the development of the product and that the kind of competition it will foster will erode anticipated profits unduly. Sanyo's Isaac Levy is not alone when he points with some trepidation to prior competitive price battles on the computer and VCR fronts as precedents.

Still, the price imperative cannot be denied and will move at a pace stimulated by a variety of forces, regardless of the caveats of individual industry figures, who themselves are being swept along on the tide.

Sanyo's new CD player model, the CP-660, also rests in the \$299 suggested list basin, down \$100 from the company's previous low-end unit. The latter, however, along with its sister model at \$499, has been out of stock for three months or more. Deliveries of the new unit are due to start this month, and Levy promises a campaign targeted to deliver 10% of the market to the company.

In a sales environment increasingly pegged to features, as well as price, the CP-660 is programmable for up to 16 selections, allows forward or backward access and pro- (Continued on page CES-20)

Blank Media

(Continued from page CES-6)

the videocassette's popularity possibly taking the industry off-guard. "Videocassettes are now a larger product category than canned soup, baby foods and bar soaps," says Burnett. As with BASF, which tested ads recently in four languages, and PD Magnetics, now shipping everywhere from Holland, 3M is touting its plants in Japan, Europe, Brazil as well as the U.S.

Moreover, Burnett calls for "convergence marketing"—i.e., going for the specialty VCR customer and the mass market simultaneously. He sees more cross-merchandising, more value-added consumer promotions rather than just rebate and new marketing techniques such as direct mail.

One curious benefactor of a looming shortage and profits disappearing in standard blank videotape is audio.

The dramatic and really sudden attention to audio at this show comes from two directions, Birmingham says, one being "the lack of profits in videotape among primary suppliers. We need to get profits up, to help the bottom line."

The other factor boosting audio is the way Compact Disc has caught on. "It's brought back excitement in audio. Anyone who has heard CD can really tell the difference. CD is driving the consumer into better grades of audio," Birmingham says.

From JVC with its new Me-Pro 11 metal tape to TDK with its upgrading of its Super Avilyn, nearly every brand is offering new and improved audiotape. For brands such as Denon, exclusively in audio, the CD boom is ready made. Denon has seven new tapes. And accompanying the upgrading in audio is the dramatic move like that of Memorex and others to more universal applications. Memorex's new CDX II, for example, is a metal tape for high bias settings on recorders with or without metal switch.

Actually, all blank media is feeling the effects of steadily improved playback and equipment technology vendors acknowledge. Examples are everywhere. Fuji has even upgraded its standard videocassette 2dBs not just in video but also in S/N performance as stereo television comes on strong and as sound looms more important in all of video.

However, the push on high grade, super grade, ultra grade, ultimate grade, ad infinitum grade has brought on its own battle and confusion of superlatives believes Stan Bauer, Fuji magnetic products division manager.

"Fuji has deliberately chosen not to position the new product (Fine Grain BERIDOX) as an additional, higher grade because there is al-

ready consumer confusion over, and retail resistance to, the number of grades of tape."

Schwartz is even more direct and,

in fact, feels one reason so much standard grade is sold and why so much vicious rebate battling centers on that tape is "because people

don't know what in the hell to buy other than standard. No one is telling them."

(Continued on page CES-18)

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

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

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

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

There is a lot more to be said about the Pfanstiehl approach to increasing your overall profit



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

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

Sincerely,

Merle Nelson

Merle Nelson
President

Pfanstiehl

....follow the leader!

Pfanstiehl's New Program for Profit #5

Pfanstiehl Replacement Needles

Absolutely nobody knows more about the big and highly profitable replacement needle market than Pfanstiehl...and we have the reputation to prove it. We've been in business for more than sixty years, and most of that time in manufacturing and selling phonograph needles. This free program tells the whole story. Included are complete descriptions of three needle start-up assortments from which you can choose the one that's exactly right for your operations. Learn and profit from Pfanstiehl...the biggest and best in the business.

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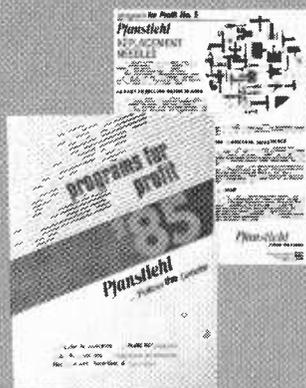
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Type of Retail Outlet _____

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Tel: 1 (800) 323 9446

Please send me
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THE JOYS OF ACCESSORIES: CLEANING UP AFTER THE WEDDING

Audio/Visual Marriage Adding Up Fast For Add-Ons

CD Fuels Stalled Audio Aids

Finishing a relatively 'sleepy' first half in audio accessory sales, manufacturers are looking to the predicted post-CES CD boom as a possible remedy. With traditional record and tape care products generating less-than-their-usual sales, expectant accessory suppliers believe the CD market will be their oasis in the coming season.

Bringing its full line of audio storage cases to CES, Larry Jacobson, vice president, national sales manager, at Le-Bo Peerless, says the relatively new CD category is exploding. "As more product becomes available, the CD market is just getting stronger and stronger, and prices are dropping. As retailers see more hardware, they also see increased sales. The category is really booming."

At CES, Le-Bo Peerless is introducing two or three new plastic interlocking and wood CD cases, and is showing its current line of vinyl, plastic and wood home storage units, as well as tape head cleaners. Three new styles in 12, 24 and 30 tape capacity have been added to the vinyl tape case line, Jacobson says, but have not yet been priced.

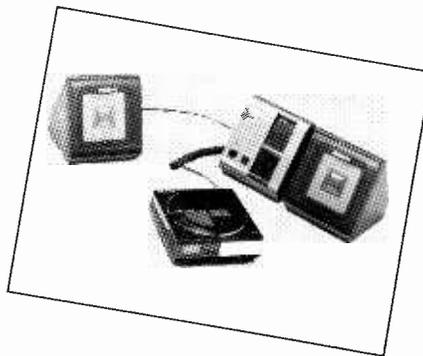
"I see a big trend towards more consumer interest in audio accessories in the near future," Jacobson says. "As more people get into pre-recorded audio tape, blank tape and cassette stereo, there's more of a need for our type of product."

A.I. Rosenthal, president of A.I. Rosenthal Associates, distributors for such companies as Koss, Allsop, Discwasher and Dynasound, agrees that CDs are generating a great deal of interest this year. "There is much more activity in CD accessories than in any other audio product. In fact there's really not much interest in anything other than CDs. The only accessories I know of, so far, are cleaners and storage cases, but they're both very popular."

Debuting a new line of 12 CD maintenance, and storage products, Paul Perez, director of marketing at Recoton, says the cornerstones of the line are two revolutionary CD cleaners: CD1 and CD2.

CD1, a radial maintenance system, is equipped with a dust proof, automatic cleaning mechanism that uses even surface pressure to clean CDs. According to Perez, "All you have to do is turn a little handle, and, nice and neat, the disk is clean. CD1 operates in the radial fashion, recommended by CD manufacturers." The kit also contains a clear solution to remove greasy fingerprints and a restorer solution for eliminating minor scratches from the CD surface. CD1 has a suggested retail price of \$29.95.

The CD2 cleaning kit includes a 100% virgin shammy pad, cleaner
(Continued on page CES-12)



Top, from left: Recoton Starter System; Discwasher's Radial Compact Disc Cleaner has a suggested list of \$19.95; Arista's low-loss RG-59/U premium cables with gold plated push-on right angle connectors; Bottom, from left: JVC's Six-Pack audiocassettes; Scotch's relabel tape for VHS and Beta cassettes; Sony's D-50 CD player with TQ-50 speakersystem.

VCR Boom Sheds Glow on New Extras

By KAREN D. LEVINE

The following new product introductions, upgrades of current lineups, and new promotions will be ready for market at CES:

ERIC FLEETWOOD National Sales Manager Video Link

"With VCRs selling now at a greater quantity than ever before, our business is great. Besides our full line of enhancers, stabilizers, connectors and cables, we'll be introducing two new RF switchers at CES."

"The XL 400 has a suggested retail of \$199.95, and is a four input, three output, wireless remote switcher. The XL 600 is a six input, five output wireless remote switcher, and sells for \$349.95. Both products are marketed to families who have one video source, but multiple tvs throughout their houses. The 400 will actually be demonstrated at the Show, but the 600 will most probably be a prototype."

JACK FRIEDLAND Director of Marketing Arista

"I've been noticing a lot of high-end accessories selling lately—more than ever before. We have professional quality, gold-plated cables which are more expensive than some of the others on the market, but they are really selling. We can add something new to our line, and before we know it, it's gone."

"We've broadened our line with some new products, and dropped

some things that weren't selling. Now we have some new electronic switching gear, and our signal amps were just UL qualified. What are we showing at CES? Well, besides our full line, we have an updated display program for dealers, which goes for \$229, and has information on which products are the best movers. It comes complete with merchandise display, hooks and an assortment of products in different categories. It could include adapters, cables, wire, mics, headphones, needles, or any of our other products. The whole thing is sold on racks and that's how we'll display it at CES."

LARRY JACOBSON Vice President, Sales Manager Le-Bo Peerless

"Video accessories are a very expansive business, and will continue to increase. As the price on blank and pre-recorded tape continues to come down, consumers are going to buy more."

"At CES, we'll be showing our full line of plastic and wood storage units, and also introducing a two-pack replacement jewel box. Our wood cases have a new facing and have 24 to 36 tape capacity. The plastics are stackable, and hold 12 VHS or Beta tapes."

BOB O'CONNOR Director of Sales Allsop

"For some time, before companies started making starter kits, the first time VCR buyer was left out in the cold. There are a lot of other companies who have produced these kits, but, our new kit is something special, and takes the idea of the starter kit

one step further. Allsop has joined forces with Karl-Lorimar, producers of the Jane Fonda workout tapes, to create our Pro-Video Care Kit. We've included the standard head cleaners and open back dust cover in silver and colors, and two pieces of Maxell or TDK blank tape. What makes our product so special, is that we've also included 30 minutes of edited Jane Fonda workout material. This is a true starter kit because it enables the user to test the equipment immediately while enjoying a full-blown workout. By the way, the workout includes a warm-up section from "Challenge," an aerobics section from "Prime Time," and cool down section from "The Original Jane Fonda Workout." We're debuting the Kit at CES. It sells for \$49.95, and the tape is erasable, so if you don't like Jane Fonda, you can use it as a regular tape."

"The Kit was previewed in New York during the first week in May. We had some dynamic advertising which will continue through the trades and consumer magazines like Rolling Stone and Video Review. It will be displayed at the Show with two point-of-purchase displays; a five-pack counter display, and a ten-pack floor display. Video has been a little slow, but, that's just a change in season."

JACK BATTAGLIA General Manager Memtek Products

"The industry predicts the video tape market will be 160 million units this year, but, I put it at 177 million. Everyone's being so secretive about
(Continued on page CES-13)

The role of accessories amid the burgeoning mass home entertainment software market is already enormous, as will be seen at this summer CES. Any number of firms are now recognizing the potential of everything from record and tape cleaning devices to exotic electronic hookup systems with gold connectors.

How the promise of the accessories business is exemplified can be seen in this spot check of new moves retail chain Licorice Pizza, blank tape manufacturer Memorex and distributor firm A.I. Rosenthal Associates, the latter so gung ho it's touting a new national trade show dealing exclusively in accessories.

At Licorice Pizza, a Los Angeles based 34-store chain subsidiary of 158-unit Record Bar, Durham, video and audio buyer Steve Fierro likes to relate the story of the In And Out Burger restaurant where he trades. He told an assemblage of Licorice store managers and accessories buyers recently that he spotted a sales budget behind the counter.

"It read \$45,000 and I asked the guy if he would have any trouble attaining it. He said he wouldn't, that the store always met quotas." Fierro said upon further prodding, "The hamburger chain operator reminded me I had ordered a small coke and hamburger. But that's not what I ended up buying."

As Fierro relates, he was stepped up to a large size coke, cheese on the hamburger and french fries. "And that's what accessories are in a record store. Add-on purchases."

Fierro's anecdote was all the excuse Ed Dougherty of Savoy Leather Case Co. needed at the Licorice meeting. The veteran national sales manager of Savoy cajoled managers from the audience to offer tips on how to sell accessories.

A bottom line, "Double your volume by suggesting general merchandise." The store people themselves tell how and why to do it.

- Use off the shelf displays.
- Suggest accessories during each customer transaction.
- Employ goal setting, set quotas.
- Use signing.
- Eavesdrop on customers, find out what they're into, what their friends like.
- Tie-in with prices, with products.
- Put accessories in various spots throughout the store.

"Especially important," says Dougherty, "put accessories up by the front door. If they don't buy 'em they'll steal 'em."

Obviously having some fun to make points, Dougherty went on to emphasize displays. "I visited one store here in Southern California that shall remain nameless and spent three hours arranging a display. No one ever said a word about it. They were too busy renting movies."

According to Fierro, accessories, now termed general merchandise, represents something beyond volume and profits. He tells of the philosophy behind buying. "There are three points. First is to commit to the satisfaction of the customer, regard-

(Continued on page CES-15)

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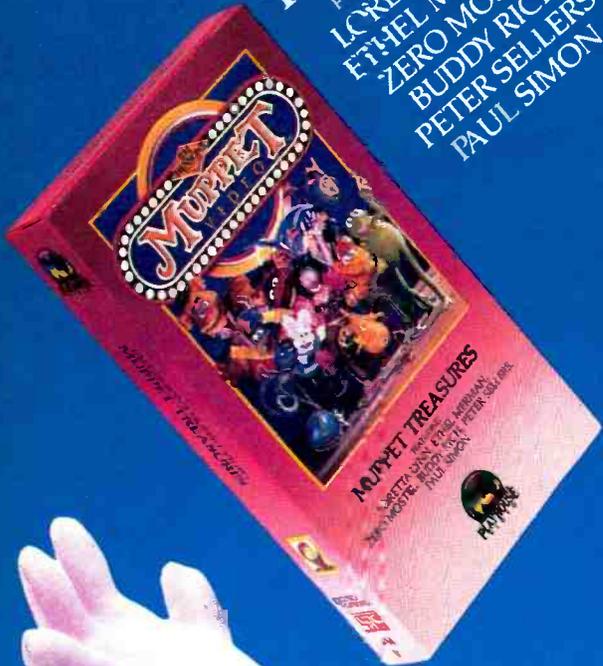
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PLAYHOUSE

V I D E O

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Audio Aids

(Continued from page CES-8)

and restorer solution, swabs and lint free wipes. This kit has a suggested retail price of \$19.95.

Also displayed at CES is Recoton's

new "Scratch Shield." "One of the most common causes of CD damage is scratching the very sensitive label side of the disk," Perez says. "Every

CD is protected by a clear plastic covering but it's only 14/10,000 of an inch thick. Our shield provides extra protection, is only \$5.95, and

has an adhesive back that sticks right over the shield that's already in place. It's especially important in auto sound and portable disk-man type systems where the disks may roll around the back seat of a car or in someone's backpack."

In its CD storage line, Recoton is showing two new cases. Both are ten CD capacity, modular and stackable. One of the cases, the CD100, also features push button eject. Marketing its products to the traditional record discount stores, consumer electronics chains and audio specialty stores, Recoton is announcing its new dealer and advertising programs at the Show.

Accenting the growing CD interest, Discwasher has changed the packaging on all of its CD cleaner kits to include the slogan, 'guaranteed true radial cleaning,' according to Jim Hall, national sales manager at Discwasher. "Not every company can actually guarantee this and, at \$19.95, our cleaning kits are cheaper than most others." In addition to its current line, Discwasher now offers a replacement fluid and three replacement pads for its CD accessory kit. Individual SKUs will be introduced at a later date.

In the traditional record and tape care categories, Hall says he has had to work a little harder, this year, to maintain a high level of sales. "I've found that I really have to generate excitement about audio accessories, these days. I can't just say, 'lay the orders on me, baby,'"

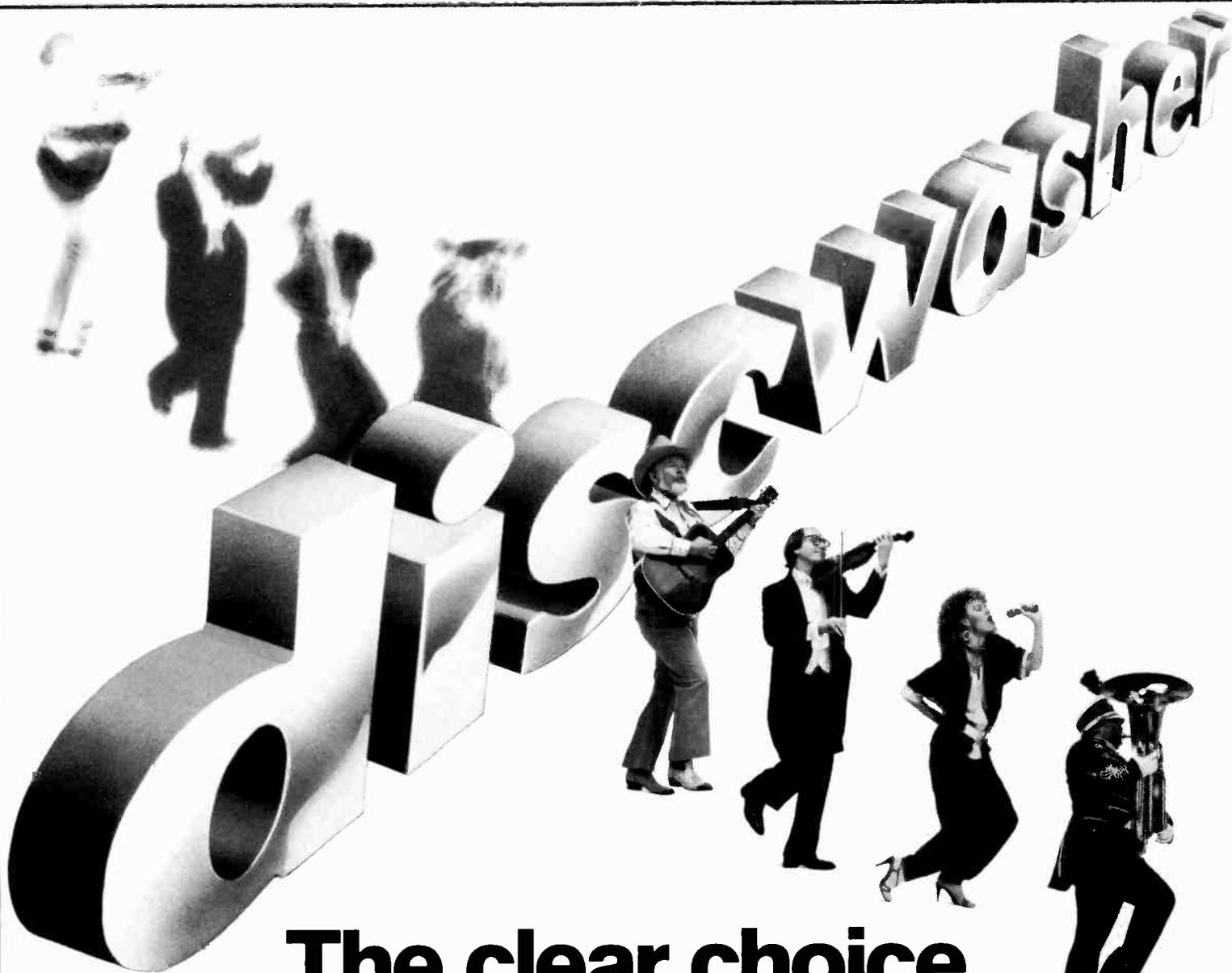
Regarding CES specials, Discwasher will definitely have one come June 2, laughs Hall. "Everyone comes up with some sort of special for CES, and if we don't have one, we'll just be 'scorned' and looked at funny by the other manufacturers."

Gary Jacob, general manager at Hartzell, also reports CDs will be knockouts at CES. "We just introduced a new modular 12 capacity, CD storage case for \$9.95, and all the preliminaries indicate an enormous amount of interest. But, Jacob hedges, "there just isn't enough hardware to support a large amount of CD storage devices. So, until CDs become a predominant part of the audio market, we think manufacturers will have to limit their product lines to keep their market shares."

Facing the stabilized traditional audio market categories, Hartzell is introducing a new, updated look for its vinyl attache cases. Retailing for between \$15.99 and \$17.99, the cases hold 30 boxed or 48 unboxed cassettes.

According to Jacob, the company intends to advertise both its new CD products and "new style" cases through its co-op ad program with

(Continued on page CES-14)



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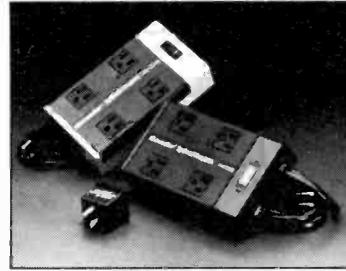
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Sheds Glow

(Continued from page CES-8)

what their video accessory business is like, and they're all playing video real close to the vest. But, I don't see any shortages. I plan to spend many millions more in the consumer market, not pull back. There's no reason for everyone to be so cautious.

"Memtek, known to the world as Memorex, is highlighting an amplifier for better duplication of video, five new cassettes and selected batteries at CES, along with the rest of our line. The tape include the Pro-Cam, Pro-Hi-Fi, Hi Grade Master, Pro and Standard Series. Most people wouldn't consider batteries to be a major part of an accessory line, but they really are a big part of ours. The rechargeable Music Battery is very important to the consumer because it comes with a life time guarantee, which is very rare. We'll also feature our Alkalines, with new extra power and convenience.

BOB BURNETT
Director of Marketing
Scotch Video

"How many times have you looked for white-out or a clean eraser to change a video cassette title after the labels it came with ran out? Our new Post-it[®] Notes, will sprint off the shelves."

Scotch's new Re-Label Tape is 3/4" wide white adhesive tape, packed in a dispenser. The tape comes in a carton for self-service counter and shelf display, and may also have be peg board displayed. Other Scotch products highlighted at CES are the company's Head Cleaning Video Cassette and EXG Camera video cassette, both in the new Scotch "family look" packaging.

JIM HALL
National Sales Manager
Discwasher

"Video head cleaners are just the hottest selling item in our line. We hope to unveil our Video Starter Kit at CES, but, it's kind of a secret what's inside it. I can tell you, it's different from other companies' kits, but it does include the usual blank

tape and head cleaner. I'm hopeful it will be in the ballpark for under \$34.95. We're also showing six different SKUs of Gold-Ens cables

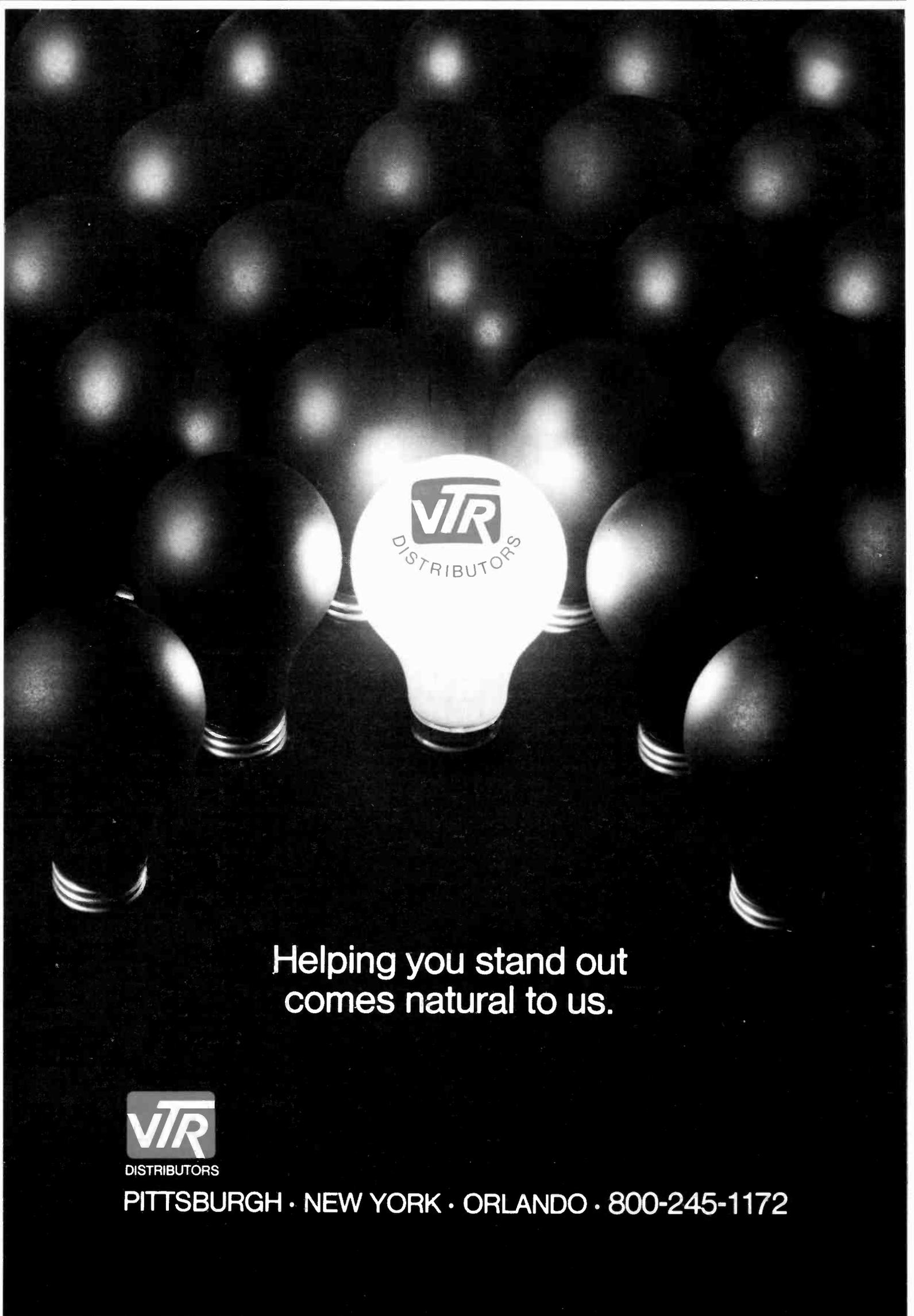
ranging in price from \$9.95 to \$73.95. We have single, double and triple strands, all in both one and two meter width.

How will the products be displayed? Well, I realize the strength of physical displays, but, the only one we'll have at CES is a counter card

with our slogan, "Discwasher, The Clear Choice For Tape Cleaners." They have little sunbursts, where retailers can add in price."



Recoton's CD-1 Compact Disc Maintenance system was awarded the 1985 Consumer Electronics Group design and engineering award as the most innovative and outstanding product of its kind. Suggested list is \$29.95.



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Audio Aids

(Continued from page CES-12)

dealers and distributors in newspapers and catalogs.

Placing heavy emphasis on its CD cleaner debuted at January's CES,

Bob O'Connor, Allsop's director of sales, says that the \$29.95 product is a big seller. He believes the market is definitely shifting towards CD ac-

cessories as this season's hot items. "We are, again, highlighting the CD area, because that's what the market wants. For April, we predicted sales

of 1,500 CD cleaners. Well, when sales figures came in, it turned out that we sold 8,600, which just about wrapped up a tremendous first half of the year."

Allsop's Pro-Audio Care Kit has been on the market for a brief time, according to O'Connor, but is being reintroduced at Summer CES. "Because stereo systems are very big sellers in the military, we previewed the Kit in this channel, and have, so far, had a lot of success." Equipped with a record cleaner, an audio cassette cleaner in a case, and a stylus kit, it retails for \$39.95.

Using this product as its major 'entree' into department stores, O'Connor says the Kit pretty much sells itself. "Department stores like a product that doesn't require a high degree of salesmanship, and that's just the case with this one. One SKU can just be plopped right on top of a speaker and be sold along with the turntable, speakers, etc., as part of the entire system."

Although not showcasing any CD accessories, Audio-Technica is highlighting its main Sound Guard line of audio accessories. A complete audio maintenance system, the Model 50900 contains everything needed to care for records and tapes, says director of marketing communications, Don Kirkendall. It includes cleaning fluid, a cassette demagnetizer, a record cleaning pad, a stylus brush cleaner and fluid for records and stylus. The kit has a suggested retail price of \$26.80. Other products in the Sound Guard line include the SG450 bass vented stereo headphone, and the SG350 miniature loudspeakers. "Both of these products are so new that no price has been determined, yet," Kirkendall reports. The mini-speakers, he says, are the size of a small cigarette package, are highly portable and designed for personal electronics.

"Business, in general, is neither terribly up or terribly down," Kirkendall adds, "and we're continuing at a pretty even level. I see some fluctuation in our product line, but we are diverse enough to average out just fine. I think the second half of the year will be very good for us."

Agreeing with the audio accessory plateau theory, Robert Wight, vice president, Pfanstiel, reports his sales have leveled off and that no particular product stands out above the rest. "We are showing our Programs For Profit, introduced at Winter CES," he says. "These are specially priced assortment packages we find increase margins for dealers. We're still heavily promoting this program because it really offers super discounts." Pfanstiel is also marketing a new record sleeve for 45 RPM records. "It's a poly-lined, unbreakable replacement sleeve that can be thrown against a wall, and still come out of it without a scratch," Wight says. Selling in bags of 20 for \$2.99, the sleeves are also available in Browser Boxes of 24 packages each. **KAREN LEVINE**

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CES
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A/V Marriage

(Continued from page CES-8)

less of what you like personally. Next you need to have a passion for the product, interest in it, knowledge about it. And third is attitude.

"In becoming a general merchandise buyer in one of our stores, you have made a career move for yourself. Buying is a technical skill that's good in any line of work you go into, anywhere. This is why our new emphasis on accessories is timed so well. For GM buyers right now, the sky's the limit."

If Fierro's enthusiasm about accessories seems contagious, it is. When Memtek Products, makers of Memorex blank tape and accessories, recently mounted a national contest, rep Dwight Brent and Fierro invited individual stores to design their own displays. At the managers' meeting, Memtek's Tom Mitchko from the Santa Clara, Calif. manufacturer's headquarters gave out

cash awards and trip prizes.

While the winners seemed justifiably proud, the other competing store managers were just as happy, because as Fierro indicates, everyone won. Fierro says he's pouring more money into spiffs on accessories than ever before.

One reason Licorice and other retailers can afford spiffs and can design elaborate store displays and commit space to accessories is the handsome profit margins according to Joe Petite, manager of video products and accessories at Memtek. "It averages 45%-50%."

Unlike any other blank media vendor, Memtek has gone all out in accessories, offering 18 items at (SCES) a year ago, adding 14 at the January show and now coming with 20 more says Petite.

For Memtek, accessories provide a catalyst just as vital as the role accessories play in stores; i.e., the accessories broaden the brand identity for Memorex tape and floppies.

Although it appears Memtek has just added accessories, Petite insists

the brand was offering them "10 years ago." What's new is "the boom in VCR households" and the general popularity of home entertainment items right up to computers and beyond. "And by and large, there's no mass consumer recognized brand name except Memorex," Petite boasts.

Petite concedes that accessory brands like Allsop, Discwasher, Pfanstiehl, Recoton, Le-Bo and so on are well known brands, but he contends they are still largely "trade brands not as familiar to the consumer at large." He is sure to get plenty of static about the boast but he nevertheless insists that Memorex's constant exposure on television and in other media lends something to accessories it has never had.

Memtek's relative sudden expansion of its accessories line derives at least indirectly from the strong association with parent Tandy Corp. and its subsidiary Radio Shack. Radio Shack doesn't carry Memtek's line per se, but does boast an incredible array of accessories. "Tandy has a lot of experience with accessory manufacturers," allowing Memtek an entre Petite indicates.

Also, Memtek learned a basic lesson in the accessories game. "Until now, our line wasn't wide enough to interest stores as a replacement brand for what they were carrying. Now, we've achieved critical mass."

Memtek orders items manufactured to its specs according to Petite and Memtek is insisting on a quality product. "Like we have wire-wrapped shielding on our cables."

Of the wide array in items, some are approaching the threshold of component pieces as with one remote coaxial signal amplifying unit at \$19.95. It boosts signals 10 dB. Petite says it's no accident many Memorex accessories emphasize quality audio and video reproduction, thus dovetailing with the blank tape marketing push.

Displays are in two sizes with six options allowing a mix of audio and video items or variations. "For the small stores that are not carrying batteries, we even have a display that shows batteries as well."

If Memtek is challenging the traditional accessory brands, what about a trade show that challenges CES? Can accessories be in the midst of this much of a boom? Al Rosenthal thinks the time for accessories to be in under their own spotlight is long overdue.

President of the long-established eponymously named distribution firm in Warminster, Pa., Rosenthal has set up a separate show production firm, NTA Shows Inc., at Elkins Park, Pa.

"After watching the accessories industry take a back seat to other product categories at the CES, Comdex and Softcon, I decided four years ago to do something about it," (Continued on page CES-16)

Top 10 Videodisks

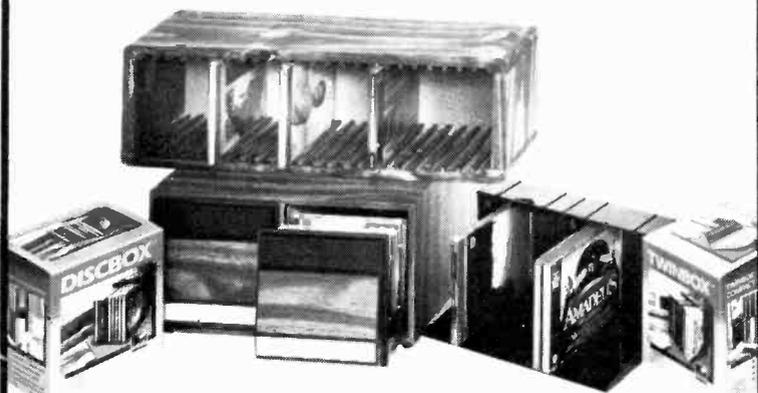
TITLE (Distributor)

1. ROMANCING THE STONE (CBS/Fox Video)
2. THE RIGHT STUFF (Warner Home Video)
3. SPLASH (Touchstone Home Video)
4. THE EMPIRE STRIKES BACK (CBS/Fox Video)
5. TERMS OF ENDEARMENT (Paramount Home Video)
6. THE BIG CHILL (RCA/Columbia Pictures Home Video)
7. CHRISTINE (RCA/Columbia Pictures Home Video)
8. PURPLE RAIN (Warner Home Video)
9. GORKY PARK (Vestron)
10. SCARFACE (MCA Dist. Corp.)

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A/V Marriage

(Continued from page CES-15)

first with the Retail Merchandising Show and then with National Tape and Accessory Show," says Rosenthal of two shows his distribution firm sponsored.

Rosenthal is announcing the Electronics Accessories Show Oct. 10-11 at the Atlantic City Convention Center. So far, he claims enthusiastic acceptance, though he acknowledges there has been some good-natured kidding by trade reporters.

Rosenthal, however, doesn't see EAS replacing or challenging CES. For one thing, at least the present venue is modest. "We have 25,000-30,000 square feet, about 150 exhibitors, we've never sought to mislead anyone."

As for any conflict with his other

firm and previous sponsors of shows, Rosenthal says. "It's been almost the opposite. We've had more exhibitors (at the previous shows) of lines we didn't represent than those we did. In fact, it became awkward because we lacked the space we needed before."

As to the future, Rosenthal isn't saying if the new show will move around the country. "We have the next several years' dates reserved for Atlantic City. If you don't, you're out of luck."

As one of the newest players in the accessories boom, Rosenthal notes that putting an estimate on market size is difficult. He says if you include blank tape and certainly floppies, "You're already at a \$1 billion industry."

Obviously, Licorice Pizza, Memtek and now Rosenthal's show are indications that accessories go far beyond blank media. **EARL PAIGE**



The Atlantic City Convention Center will house the 1985 Electronic Accessories Show Oct. 10-11. It is billed as the first and only sales/educational show tailored exclusively for the accessory marketplace.

Research for recap charts based on Billboard Chart performance from May 5, 1984 to May 11, 1985.

Personal

(Continued from page CES-2)

portable stereos will have little effect on his blank tape sales, noting that since the population of these types of products is already so large, it's unnecessary for Kemp Mill to sell them in order to benefit its blank tape activity.

At Camelot, personal electronics products are proving to be "a good steady business," according to audio/video buyer Mike Stephenson. In 1983, the units provided the 167-store chain with 4% to 5% of its sales, but in 1984 that figure has "leveled off to 2% or 3%," Stephenson notes. "We've had other areas of our business explode over the past year, such as CD and video, which accounts for the drop-off in overall sales percentage of the electronics items. Frankly, that area has peaked, but it's still providing steady sales for us," he adds.

Camelot's range of personal electronics units covers a low end of \$9.99 for a Grand Prix AM-FM radio to \$179 for a top of the line JVC "boom box," and Stephenson says that the inexpensive Grand Prix products do "very well among all age groups." The premium JVC units are intended mostly for customers who "know what features they are looking for when they come in—they're more quality conscious and willing to pay for it," he observes.

Like Record Bar, Camelot attempts to keep its line scaled down, with each product on display filling a specific niche, with no duplication. "If someone walks into a car dealer looking for a Firebird, and all they've got is white, that's what he's going to

come out with," he says. "If they've got the same car in five colors, the decision to buy is made a little more difficult."

Camelot is bullish on in-store advertising and promotions to help move the electronics products, par-

ticularly in grand opening situations. "We're planning a promotion in June where the customer will be able to purchase a certain number of prerecorded tapes and get price reductions, or even a free tape player," he states.

Top Videocassette Sales

TITLE (Distributor)

1. JANE FONDA'S WORKOUT (Karl/Lorimar Home Video)
2. RAIDERS OF THE LOST ARK (Paramount Home Video)
3. PURPLE RAIN (Warner Home Video)
4. THE JANE FONDA WORKOUT CHALLENGE (Karl/Lorimar Home Video)
5. STAR TREK II—THE WRATH OF KHAN (Paramount Home Video)
6. TRADING PLACES (Paramount Home Video)
7. DO IT DEBBIE'S WAY (Video Associates)
8. MAKING MICHAEL JACKSON'S THRILLER (Vestron)
9. PRIME TIME (Karl/Lorimar Home Video)
10. THE EMPIRE STRIKES BACK (CBS/Fox Video)
11. TERMS OF ENDEARMENT (Paramount Home Video)
12. FLASHDANCE (Paramount Home Video)
13. LIMITED GOLD EDITION CARTOON CLASSICS—MICKEY (Walt Disney Home Video)
14. ROMANCING THE STONE (CBS/Fox Video)
15. STAR TREK III—THE SEARCH FOR SPOCK (Paramount Home Video)
16. SCARFACE (MCA Dist. Corp.)
17. RAQUEL, TOTAL BEAUTY AND FITNESS (Thorn/EMI Home Video)
18. DURAN DURAN (Thorn/EMI TVD)
19. 48 HOURS (Paramount Home Video)
20. FOOTLOOSE (Paramount Home Video)

Top Videocassette Rentals

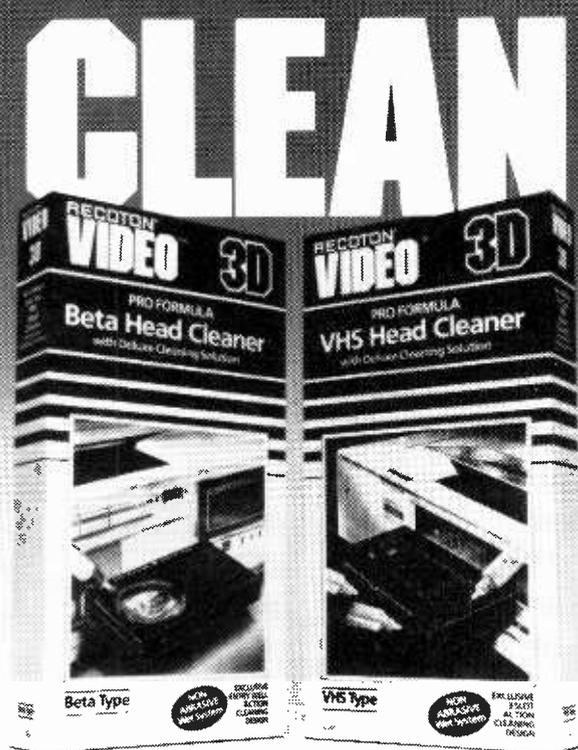
TITLE (Distributor)

1. ROMANCING THE STONE (CBS/Fox Video)
2. SPLASH (Touchstone Home Video)
3. POLICE ACADEMY (Warner Home Video)
4. SCARFACE (MCA Dist. Corp.)
5. TERMS OF ENDEARMENT (Paramount Home Video)
6. GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES (Warner Home Video)
7. THE NATURAL (RCA/Columbia Pictures Home Video)
8. AGAINST ALL ODDS (RCA/Columbia Pictures Home Video)
9. THE EMPIRE STRIKES BACK (CBS/Fox Video)
10. THE BIG CHILL (RCA/Columbia Pictures Home Video)
11. PURPLE RAIN (Warner Home Video)
12. RAIDERS OF THE LOST ARK (Paramount Home Video)
13. FOOTLOOSE (Paramount Home Video)
14. UNCOMMON VALOR (Paramount Home Video)
15. THE RIGHT STUFF (Warner Home Video)
16. SUDDEN IMPACT (Warner Home Video)
17. THE LAST STARFIGHTER (MCA Dist. Corp.)
18. SILKWOOD (Embassy Home Entertainment)
19. SIXTEEN CANDLES (MCA Dist. Corp.)
20. MOSCOW ON THE HUDSON (RCA/Columbia Pictures Home Video)

Top 20 Non-Theatrical Videocassettes

TITLE (Distributor)

1. JANE FONDA'S WORKOUT (Karl/Lorimar Home Video)
2. THE JANE FONDA WORKOUT CHALLENGE (Karl/Lorimar Home Video)
3. DO IT DEBBIE'S WAY (Video Associates)
4. MAKING MICHAEL JACKSON'S THRILLER (Vestron)
5. PRIME TIME (Karl/Lorimar Home Video)
6. LIMITED GOLD EDITION CARTOON CLASSICS—MICKEY (Walt Disney Home Video)
7. RAQUEL, TOTAL BEAUTY AND FITNESS (Thorn/EMI Home Video)
8. DURAN DURAN (Thorn/EMI TVD)
9. 1984 SUMMER OLYMPICS HIGHLIGHTS (Continental Video)
10. LIMITED GOLD EDITION CARTOON CLASSICS—DONALD (Walt Disney Home Video)
11. LIONEL RICHIE ALL NIGHT LONG (MusicVision)
12. LIMITED GOLD EDITION CARTOON CLASSICS—MINNIE (Walt Disney Home Video)
13. TINA TURNER PRIVATE DANCER (Sony Video Software)
14. DURAN DURAN DANCING ON THE VALENTINE (Sony Video Software)
15. CULTURE CLUB: KISS ACROSS THE OCEAN (CBS/Fox Music Video)
16. VIDEO REWIND: THE ROLLING STONES GREAT VIDEO HITS (Vestron)
17. LIMITED GOLD EDITION CARTOON CLASSICS—PLUTO (Walt Disney Home Video)
18. LIMITED GOLD EDITION CARTOON CLASSICS—SILLY SYMPHONIES (Walt Disney Home Video)
19. HEARTBEAT CITY (Warner Home Video)
20. DURAN DURAN SING BLUE SILVER (Thorn/EMI/HBO Video)



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CD Catalog

(Continued from page CES-3)

parlaying early digital commitment into mass market presence.

Such companies have also been more flexible in terms of exploiting longer CD playing times and cutting-edge digital production techniques from the microphone to the mastering stage. But with the pressing crisis now expected to ease in the next two quarters, majors are stepping up efforts to vary CD programs instead of simply transferring existing albums. Bonus tracks, extended versions of LP selections and even shorter Compact Discs—CD "mini-albums" or, in a PolyGram blueprint for low-cost, 17-minute titles, "CD Maxi-singles"—are now a present reality.

Behind the retail front lines, manufacturers are also preparing to diversify the pricing spectrum. PolyGram's "Maxi-singles," tentatively slated for a Fall rollout, should fetch between \$5 and \$6 in retail price, while WEA has already introduced its first special list CDs, at \$12.98 and \$17.98 for single disk titles depending on playing time; such special cases also extend to select multiple disk packages on various labels.

Helping shift programming strategies to these experimental options are promised CD pressing capacity expansion by most major Compact Disc manufacturing facilities. JVC and Sanyo have both forecast dramatic increases in their output by the fourth quarter of this year, as has the recently troubled Digital Audio Disc Corp. (DADC), the Terre Haute, Ind., joint venture between CBS and Sony where serious shortfalls have disrupted major label production quotas. Several U.S. entrepreneurs are meanwhile close to finalizing the necessary financing and licenses to start up new CD facilities (although earlier similar ventures have thus far failed to yield a second domestic U.S. presser), as have smaller European and Japanese companies determined to enter the market.

This year should also see the first CD-ROM data storage applications, first unveiled late last year. With various electronics firms introducing CD-ROM drive units, and several consumer audio giants quietly adding computer and video terminals to their home CD players, the enormous capacity for Read-Only Memory on CD makes such database products inevitable.

This Spring also saw the first public demonstrations for audio-visual and non-linear Compact Disc products. Because the Sony/Philips configuration affords a broad spectrum of different data retrieval strategies, the current audio CD—which uses most of its capacity to store a wide-bandwidth, low noise audio image—will quickly add embedded still frame and text imagery without compromising playback quality. As soft-

ware creators experiment with other subcode "recipes," such as narrowing audio parameters somewhat to free up broader visual and interac-

tive data capacity, the Compact Disc can be expected to yield a wide variety of new uses, from educational gaming and illustrated entertain-

ment to "intelligent," audio-visual road maps for viewing on dashboard-mounted CRTs.

Such down-range scenarios

should be visible this week on the CES floor, where Compact Disc should once more prove a standout attraction.

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CES
CHICAGO

Blank Media

(Continued from page CES-7)

All the confusion over the different gradations in videotape, Schwartz feels, is to a great extent "inadvertant." He wishes for the

clarity that occurred in audio. "Also, there are 60 brands out there in videotape, so coordinating all that, be it OBM, prime or tape made by some-

one else, is well nigh impossible." JVC at least is attempting to identify various tapes by "use application," he points out; i.e., one for

time-shift, another for EP mode, one for rare library recordings and so on.

Possibly furnishing a convergence of more "user friendly" package identification is the activity of blank tape marketers in floppy disks, indicate some vendors. Use application is de rigueur in floppies.

At any rate, greater sophistication in packaging and improvements driven by technology are impacting as never before on blank tape with no greater example than the emergence of 8mm. Its development, as seen at this SCES, is finally dramatizing the competitive significance of blank media's two newest brand giants, Kodak and Polaroid.

Controversial from day one, Kodak's entry and 8mm have not proved a threat, contends Kodak's Richard Lorbach, general manager, marketing and vice president, consumer electronics division. "Based on video sales in 1984, the first year of 8mm, I'd say that rather than hurting the video industry, all of the interest in 8mm helped the industry achieve phenomenal growth."

And where is 8mm? Polaroid is already marketing 8mm videocassettes in selected markets says Allan Verch, manager of marketing communications, identifying Tampa as one place where "upscale camera, department and video stores" are offering product. While Sony supplied Polaroid's Beta and JVC made its VHS, all to Polaroid specs, Fuji is the supplier in 8mm, he says. "Our engineers tell us it's just a matter of time until there is two-hour," he adds, answering the ultimate question in 8mm—its convergence with half-inch.

No one, though, at this CES is showing even 120-minute 8mm, though most are promising that length soon and prices are tending around those Verch identifies in the lengths most brands are bowing: \$11.99 for 30, \$13.99 for 60 and \$15.99 for 90-minutes.

Not everyone is happy about 8mm, including Schwartz. "Everyone has five flavors of ice cream now and everyone else has to have that many and yet we're still just a chocolate and vanilla business. 8mm is a niche market. If you're an end user, a consumer, why in God's name do you need 8mm? If it had a lower price, more features, better quality—but it doesn't and don't think half-inch is just going to sit on its haunches and not fight back."

Like Schwartz, Buckley at PD Magnetics sees 8mm as redundant. "JVC already has a miniaturized system. I just think they're (8mm brands) just trying to create a market like RCA did with CED."

Nevertheless, 8mm's arrival just adds to the incredible scramble in

(Continued on page CES-19)

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Whirlwind

(Continued from page CES-2)

to keep the low-market-share system going even as it moves ever deeply into the new format. Observers say Beta will probably carve itself a niche as a high-fidelity video system, with an image quality far greater than the still developing 8mm.

In terms of the evolution of 8mm, one of the most important developments in that area probably took place at the January CES, when Sanyo and Cannon premiered machines that were decks rather than camcorders, opening up a new and far larger market for the system.

But 8mm does not have the camcorder market all to itself. Sony has had a Beta camcorder system out for some time; one feature of this year's Summer CES will be the large number of VHS camcorders, including a Hitachi unit that will be able to use full-sized tapes, and thus give consumers as much as two-hours of uninterrupted picture taking.

Virtually all experts surveyed by Billboard say that 8mm sales probably won't have a significant impact upon half-inches for at least two to four years; but that eventually, the cost differential between the two systems should prove enormous, with much 8mm equipment and blank tape more comparable to audio than to video in terms of cost to the consumer.

But other than its potential psychological impact, 8mm represents a problem for the future. One area hardware manufacturers thought might be a problem for the present was in new hardware companies, firms such as Goldstar and Samsung working out of Korea and Taiwan.

The fear was that these companies would start harsh price wars, driving down the tags of low-end VCRs. But for the present they seem to be concentrating on building distribution networks and preserving profit margins, holding their ability to slash prices to heretofore unheard of levels as a weapon in reserve.

Blank Media

(Continued from page CES-18)

blank media where videotape continues to be more competitive as does blank computer software.

As a result, while rebate per se has run its course, the trend continues for spectacular promotions as with BASF's high profile sports pegged series, now Grand Slam Tennis (World Ski Cup just concluded). Just as spectacular is 3M's new "Scotch Family Coupon Draft," a \$10 million coupon mailing that allows redemp-

tion dealers to literally bank the coupons as though they were checks.

As this SCES opens, no major blank media players have shown

signs of leaving the game, despite Burnett's assurance that it must happen eventually. In fact, 3M has brought in a new player. Like other

brands broadening their total thrust, 3M has signed up specialist distributor Berkey Marketing to target camera stores.

Nearly every brand is making some major move to improve its market share or niche in someplace.

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CES
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\$249 CD

(Continued from page CES-6)

vides full digital readout. While one version will be sold as a separate component, two others will be integrated into rack systems, an area be-

ing given increasing attention by Sanyo as well as other manufacturers.

Magnavox, whose \$399 CD player

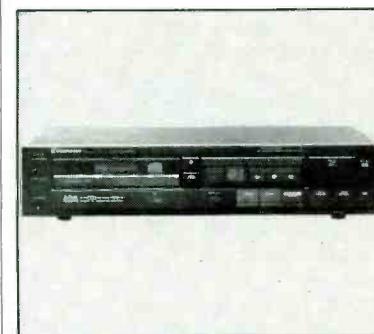
had been reduced by \$100 earlier, has a new \$299 model in the wings, due to become available in July. Again, program and search features

are claimed which are only now beginning to figure at this price point. This unit, the FD-1041, will be joined by a rack-sized version, the FD-2041, early in the fourth quarter, says Magnavox's Stan Veltkamp. The price will be the same.

For all the units cited, and others that will come in at similar suggested lists, "normal" pressures at dealer levels can be expected to trim effective sales prices. Thus, dealer offerings at \$249 per player for \$299 units costing them around \$190 are expected to multiply, even as they have for players carrying nominally higher suggested list tags.

In the case of Fisher, the \$249 player is just around the corner. There will be some for sale by mid-summer, perhaps July, says Terry Stein, national sales manager. It will be a component unit (others in the company line are used only in audio systems); it will not be programmable but will incorporate skip and scan functions.

Add to this repeated rumors that other players will be introduced at suggested lists in the area of \$250 (before price cutting) by year's end,



Pioneer PD-5010 (BK) programmable Compact Disc player.

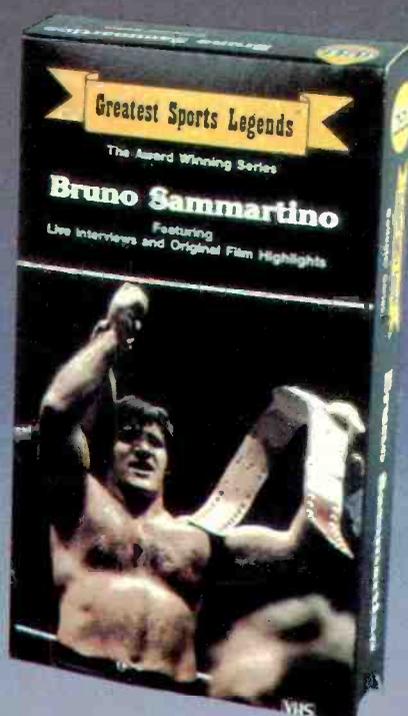
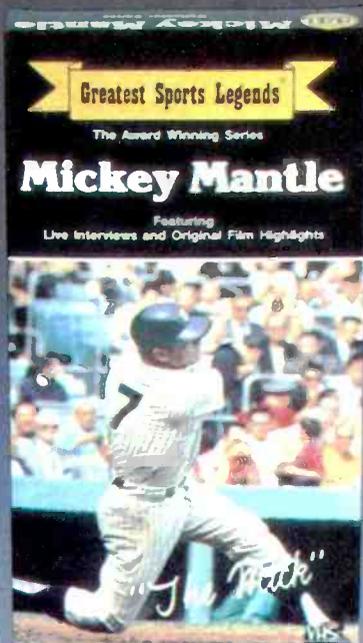
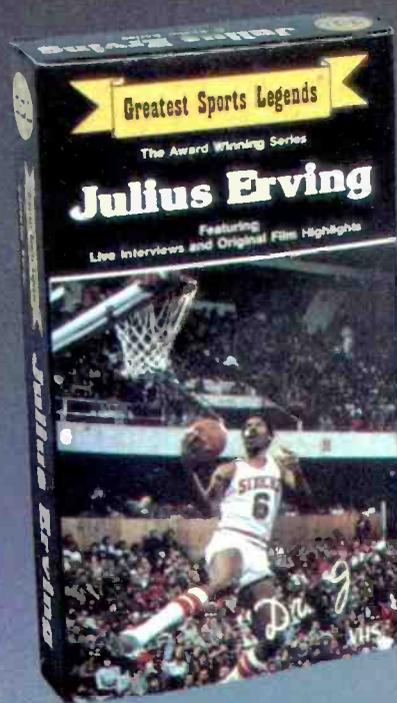
and the marketplace begins to assume a new dimension.

We already saw some of what can happen with the introduction by Sony of its portable D-5 last year at \$299. It served immediately to open up a larger circle of retail outlets, otherwise intimidated by high-priced product lines.

What's most likely to delay implementation of a major assault on the American consumer? A reported bottleneck in laser pickup assembly production. But manufacturers are hopeful.

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CES
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33	44	55	3	SENTIMENTAL STREET P. BLASSER (J. BLADES)	◆ NIGHT RANGER CAMEL/MCA 52591/MCA
34	41	51	3	GETCHA BACK S. LE VINE (M. LOVE, T. MELCHER)	◆ THE BEACH BOYS CARIBOU 4-04913/EPIC
35	31	32	14	INVISIBLE T. SWAIN, S. JOLLEY (L. DOZIER)	◆ ALISON MOYET COLUMBIA 38-04781
36	40	46	5	CRAZY IN THE NIGHT (BARKING AT AIRPLANES) B. CUOMO, K. CARNES (K. CARNES)	◆ KIM CARNES EMI-AMERICA 8267
37	48	—	2	GLORY DAYS B. SPRINGSSTEEN, J. LANDAU, C. PLOTKIN, S. VAN ZANDT (B. SPRINGSSTEEN)	BRUCE SPRINGSSTEEN COLUMBIA 38-04924
38	38	40	7	LUCKY IN LOVE M. JAGGER, B. BLASWELL, MATERIAL (M. JAGGER, C. LOMAR)	◆ MICK JAGGER COLUMBIA 38-04893
39	52	75	3	CANNONBALL D. KERSHENBAUM, SUPERTRAMP (R. DAVES)	◆ SUPERTRAMP A&M 2731
40	51	63	3	JUST AS I AM B. EZRIN (D. WAGNER, R. HEGEL)	◆ AIR SUPPLY ARISTA 52591
41	32	29	13	'TIL MY BABY COMES HOME L. VANDROSS, M. MILLER (L. VANDROSS, M. MILLER)	LUTHER VANDROSS EPIC 34-04760
42	29	18	13	DON'T COME AROUND HERE NO MORE T. PETTY, D. A. STEWART, J. JOVINE (T. PETTY, D. A. STEWART)	◆ TOM PETTY AND THE HEARTBREAKERS MCA 52496
43	46	48	6	WAKE UP (NEXT TO YOU) W. WITTMAN, G. PARKER (G. PARKER)	◆ GRAHAM PARKER & THE SHOT ELEKTRA 7-99654
44	NEW	NEW	NEW	IF YOU LOVE SOMEBODY SET THEM FREE STING, P. SMITH (STING)	STING A&M 2738
45	30	21	17	NEW ATTITUDE H. RICE, P. BUNETTA, R. CHUDACOFF (S. ROBINSON, J. GILUTIN, B. HULL)	◆ PATTI LABELLE MCA 52517
46	33	25	20	OBSESSION J. RYAN (H. KNIGHT, M. DESBARRES)	◆ ANIMATION MERCURY 880266-7 POLYGRAM
47	37	38	8	SHOW SOME RESPECT T. BRITTEN (T. BRITTEN, S. SHIFRIN)	◆ TINA TURNER CAPITOL 5461
48	54	62	4	LITTLE BY LITTLE R. PLANT, B. LEFÈVRE, T. PALMER (R. PLANT, J. WOODRUFFE)	◆ ROBERT PLANT ES PARANZA 7-99644 ATLANTIC
49	66	—	2	POSSESSION OBSESSION D. HALL, J. OATES, B. CLEARMOUNTAIN, A. BAKER (D. HALL, J. OATES, S. ALLEN)	◆ DARYL HALL & JOHN OATES RCA 14098
50	57	69	3	ANIMAL INSTINCT D. LAMBERT (M. PAGE)	◆ COMMODORES MOTOWN 1788

83	88	—	2	YOU SPIN ME AROUND (LIKE A RECORD) P. WATERMAN (DEAD OR ALIVE)	◆ DEAD OR ALIVE EPIC 34-04894
84	85	87	4	YOU'RE THE ONLY LOVE D. FOSTER (BROCK, D. FOSTER, P. HYDE, M. NELSON)	◆ PAUL HYDE & PAYOLAS A&M 2733
85	NEW	NEW	NEW	MAKE IT BETTER (FORGET ABOUT ME) T. PETTY, D. A. STEWART, J. JOVINE (T. PETTY, D. A. STEWART)	◆ TOM PETTY AND THE HEARTBREAKERS MCA 52605
86	NEW	NEW	NEW	I WONDER IF I TAKE YOU HOME FULL FORCE (FULL FORCE)	LISA-LISA & CULT JAM WITH FULL FORCE COLUMBIA 38-04886
87	94	—	2	CALL ME G. STEVENSON (P. COX, R. DRUMMIE)	◆ GO WEST CHRYSALIS 4-42865
88	92	—	2	LET'S GO OUT TONIGHT N. RODGERS, T. R. JYMI (N. RODGERS)	◆ NILE RODGERS WARNER BROS. 7-29049
89	86	86	4	GO FOR SODA K. MITCHELL, N. BLAGONA (MITCHELL, DUBOIS)	◆ KIM MITCHELL ISLAND/BRONZE 7-99652/ATLANTIC
90	NEW	NEW	NEW	(CLOSEST THING TO PERFECT) M. OMARTIAN (M. OMARTIAN, B. SUDANO, J. JACKSON)	◆ JERMAINE JACKSON ARISTA 1-9356
91	NEW	NEW	NEW	REAL LOVE D. WALLON (D. WALLON, R. S. BRANNON, R. MCCORMICK)	DOLLY PARTON (DUET WITH KENNY ROGERS) RCA 14058
92	71	72	5	WAYS TO BE WICKED J. JOVINE (T. PETTY, M. CAMPBELL)	◆ LONE JUSTICE GEPFEN 7-29023 WARNER BROS.
93	69	54	8	ONLY LONELY L. QUINN (J. BON JOVI, D. BRYAN)	◆ BON JOVI MERCURY 880-736-7 POLYGRAM
94	87	57	10	WALKING ON THE CHINESE WALL P. COLLINS (R. SEEMAN, M. LEVY, B. HUGHES)	◆ PHILIP BAILEY COLUMBIA 38-04826
95	90	90	3	FREAK-A-RISTIC D. LEWIS, W. LEWIS (D. LEWIS)	◆ ATLANTIC STARR A&M 2718
96	76	50	13	SOME THINGS ARE BETTER LEFT UNSAID D. HALL, J. OATES, B. CLEARMOUNTAIN (D. HALL)	◆ DARYL HALL & JOHN OATES RCA 14035
97	83	59	16	ALONG COMES A WOMAN D. FOSTER (P. CETERA, M. GOLDENBERG)	◆ CHICAGO FULL MOON WARNER BROS. 7-29082 WARNER BROS.
98	80	82	5	SQUARE ROOMS H. FALTERMEYER (A. CORLEY, P. WOODS, H. FALTERMEYER)	◆ AL CORLEY MERCURY 822 241 7 POLYGRAM
99	81	53	18	ONE MORE NIGHT P. COLLINS, H. PADGHAM (P. COLLINS)	◆ PHIL COLLINS ATLANTIC 7-89588
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Unique Recording Opens Two New Rooms Facility Unveils MIDI City, 'Pre-Programming' Studio

BY STEVEN DUPLER

NEW YORK Unique Recording Studios has expanded upwards—literally. The 24-track, high-tech-oriented facility has opened two new rooms: MIDI City, designed expressly for electronic and MIDI-interfaceable instrument sessions, and Studio D, a "pre-programming room," designed to allow the producer, artist and engineer to experiment with Unique's electronic gear, including synths, sequencers and drum machines, before committing to 24-track rates.

The new rooms, which add about 3,000 additional square feet to Unique's total, are located on the 10th floor of the W. 47th St. building whose eighth floor currently houses the main studio.

According to Unique's co-owners Bob Nathan and Joanne Georgio, MIDI City is "the first 24/48-track recording facility primarily dedicated to MIDI synthesizer, sequencer and drum machine technology." All instruments housed in the room, "even those available before the advent of MIDI," have been customized to accept the standard MIDI interface.

MIDI City will be a control room-only facility; the need for a studio room has been eliminated, as all instruments will be recorded direct, although an iso booth for vocals, percussion, guitars and other acoustic instruments will be available. One benefit gained by this, say Georgio and Nathan, is to eliminate the need for time-consuming headphone mixes, while also allowing for "greater communication between producer, artist, synthesist and engineer during overdub sessions."

"An all-electronic band could all sit in the control room with the producer and/or engineer," Nathan notes. "It's got a lot of room behind and in front of the console."

"We specialize in this type of trade at Unique," he continues, "What we've done is to create a budget room to serve the needs of people who might not be able to afford the main room, and may not need all the studio space anyway."

Nathan says the cost of opening the two new rooms is about \$250,000, with the bulk of that coming from construction fees and "the necessity of duplicating many of the high-end synths we already had in place in the main studio." Among those keyboards are: Kurzweil 250, E-mu Emulator II, PPG Wave 2.3 with 16-bit waveterm, Mirage Ensoniq, Akai S612 (an eight-second digital sampler with MIDI), Casio CZ-1000, Roland Super Jupiter, Roland JX-8P, Octave-Plateau Voyetra 8 rev 4, Oberheim OB-8, Oberheim Matrix 12, a MIDI-equipped Minimoog and an Oscar. MIDI City's drums include MIDI-equipped Simmons SDS-5 and SDS-7 kits and J.L. Cooper's Sound Chest with Simmons pads. Interface devices available include Garfield Electronics' Dr. Click, Drum Doctor and Master Beat, as well as the Roland SBX-80, Marc Electronics MX-1+, and J.L. Cooper's Drumslave, Braindriner and MIDI Patchbay.

While MIDI City may be a "budget room," the recording and outboard gear Unique has installed in the new studio is high quality, and more than adequate for the room's purposes. An Otari MTR-90 MK II 24-track machine is in place, along with three consoles: a 16-channel

Neve 8014, an eight-channel API and a 28-channel MCI JH528. Signal processors include four dbx 165s and four 160Xs, as well as four Yamaha D1500 MIDI digital delays, an Eventide 910 Harmonizer, an Ursa Major Space Station, a Lexicon PCM-60, Quantec QRS, ART 01a digital reverbs, and Roland SDE-2500 and SRV-2000 MIDI digital delay and reverb, among others.

As far as the pre-programming room, Nathan notes, "It's a comfortable place where you can go to work things out prior to actual sessions. It also has tie-lines into the studio, so if you end up setting something elaborate up, you don't have to lose it."



Mixing It Up. Students in the mixing lab of the audio arts division at the Center for the Media Arts in New York man the controls of their Ramsa 12-channel consoles. Projection tv and JBL monitors flank the instructor.

New York Technical Arts School

CMA Emphasizes Hands-On Studio Training

NEW YORK "What sets this school apart from other recording engineering schools is not simply the hands-on aspect, but the scale and quality of the hands-on training we give," says Harry Hirsch, dean of the Center for Media Arts' (CMA) audio arts division.

"When our students leave here," Hirsch continues, "they are fully equipped to become working, functioning engineers in professional studios. Their apprentice stage is actually completed here, working every day with real equipment in a wide variety of areas."

When CMA, a technical arts school here that also offers course training in photography, video, computer animation, advertising and other areas, opened its audio arts school less than two years ago, Hirsch was brought in to head the division and plan its direction. Currently a vice president and head of the education committee of the New York chapter of the National Academy of Recording Arts & Sciences (NARAS), as well as a member of the national education committee of the Audio Engineering Society (AES), Hirsch has an impressive background in the studio design consulting field.

His résumé includes project coordinating on such facilities as Media-Sound, GRP Studios and others. He is also founder and former president of both MediaSound and Sound Mixers, two studios which "between them produced albums which sold over 70 million copies," he points out. And he is currently involved in collaborating on the professional recording engineering standardized test program being jointly developed by the Society of Professional Audio Recording Studios (SPARS) and the Educational Testing Service (ETS).

Hirsch says that when he was deciding how CMA's audio arts division should be equipped and organized, he wanted to avoid what he considered "pitfalls" other schools experienced. "If you look around at some other recording engineering schools," he notes, "you'll see archaic equipment, and not even enough of that to go around. The ac-

cepted method seems to be too much emphasis on a lot of daily lectures on highly technical subjects, which doesn't seem to me to be very effective."

To aid the roughly 400 students who pay \$6,500 annually to attend the CMA's audio arts division and learn their trade, Hirsch convinced the school to spend in the neighborhood of half a million dollars for work stations and professional gear. The division now boasts a mixing lab, an editing lab, a full 24-track recording studio, a SMPTE

code room and an electronics lab where students learn equipment maintenance.

"Diversity is survival," claims Hirsch. "It's essential that our students get the broadest training they can if they're to compete in the real world."

Hirsch points to the mixing lab particularly as an example of CMA's uniqueness. The room houses 17 12-channel Ramsa WR-8112 consoles, one for each class member, and is, according to

(Continued on page 46)

Video Track

LOS ANGELES

THE BEACH BOYS have finally entered the video age with their first clip, "Getcha Back," completed recently by writer/director **Dominic Orlando** and producers **Alexis Omeltchenko** and **Kris Mathur**. The clip's story line concerns childhood sweethearts who are separated and meet again years later. The band makes only cameo appearances in the video.

Principal photography was recently completed on the **Jon Sargent/David Reed** production of "Guide To Getting Girls," directed by **Irv Goodnoff**. "Girls" is a 45-minute comedy video said to incorporate music video-type techniques.

NEW YORK

CAPITOL ARTIST Freddie Jackson recently completed his first video for the single "Rock Me Tonight," directed by **Bill Mason**.

RCA act **Menudo** and director/choreographer **Kenny Ortega** recently completed shooting the video for the group's single "Hold Me." The conceptual clip was shot in downtown L.A. and features Menudo's lead singer, **Bobby Rosa**, as well as the other Menudoites. Ortega's directing credits include the Pointer Sisters' "I'm So Excited," Deniece Williams' "Let's Hear It For The Boy" and Gladys Knight &

the Pips' "Save The Overtime For Me."

It's no surprise that even the commercials on MTV and VH-1 look like music videos. One currently airing on both networks is a 30-second spot for a product called "Styling Stix." The "rock music video-style fashion spot" is a product of **Spindler Productions** and **Visual Dynamics**. It was directed by British film director **George Parker** and edited by **Unitel's Larry Rackley**, with music composed by **Peter Wood**.

OTHER CITIES

OMEGA AUDIO & PRODUCTIONS INC.'S 24/46-track remote recording vehicle was used by Word Records for a tv special with **Glen Campbell** and **Debby Boone**. The concert was recorded in 24-track with SMPTE time code at Reunion Arena in Dallas. **Jerry Patton** produced for **Church Growth Network**, with **Bob Anderson** directing. Video facilities were provided by **John Crowe Productions**, with **Showco** providing sound reinforcement.

Edited by STEVEN DUPLER

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

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Sound Investment

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

DIALING THE HITS: In what may be a portent of how music could one day be purchased, **CompuSonics Corp.** reports the first successful test of its proprietary high fidelity digital audio music recording and transmission system, or "telerecording." Last month, the Denver-based computer technologies firm digitally transmitted music over a 100-mile circuit, from the AT&T Bell Laboratories facility in Holmdel, N.J. to New York City.

CMA'S STUDIO TRAINING

(Continued from page 44)

Hirsch, "the first real gradable mixing lab in any engineering school." Each student must complete a minimum of 100 hours in the mixing lab to qualify for graduation. Total course hours number 700, with 50% of class time spent in lectures and the other half engaged in hands-on training.

Other equipment the school has acquired includes 25 Otari MX-5050B recorders, an MCI/Sony JH-636, Otari MTR-90, MTR-10-4 and MTR 10-2 recorders, as well as a one-inch 16-track Tascam machine, two BTX Softouch sync units, Tapco reverbs, and a Mitsubishi projection television in the mix lab. In addition, says Hirsch, musical equipment given to CMA's recording studio includes a Steinway grand piano, Yamaha drums and Zildjian cymbals.

The experiment made use of AT&T's Accunet Switched 56 Service, a system which allows voice, data and video information to be transmitted at a rate of 56 kilobits per second over AT&T digital switched network facilities.

According to CompuSonics, a Glenn Miller Orchestra song was digitally recorded onto a five-and-a-quarter-inch floppy disk, transmitted over the Accunet line, and then re-recorded onto a second floppy disk. While the reality of consumer music purchasing via credit card using a computer, modem and reception unit is quite a ways off, practical technology to accomplish this goal seems closer at hand.

AUDIO/VIDEO UPDATES: The Music Annex in Menlo Park, Calif. has made a number of product additions designed to increase its effectiveness in both audio and video activities. The studio has acquired an ADR/Sony PCM-701ES 14 and 16-bit digital audio processor, featuring balanced inputs and outputs, as well as coincident time correction. In Studio C, additions include a Lexicon PCM-60 digital reverb and a new Amek 2500 console. On the a/v side, a Q-Lock 3.10 synchronizer with ADR upgrades is now on line, and already being used for audio sweetening projects. And to complement the sweetening package, the studio has purchased a JVC 8520 three-quarter-inch VCR that features stereo audio and address time codes. New monitors include a pair of Yamaha NS-10 speakers, and Studio B has been outfitted with new UREI one-third octave equalizers.

KNOW YOUR MTR: Otari Corp. has chosen Nashville as the site of its third user training seminar for MTR-series tape recorders. Prior sessions have been held in New York and Los Angeles. Billed as a "practical, hands-on seminar," the five-day program will take place July 29-Aug. 2 at the Sheraton Music City Hotel and will be hosted by Otari's pro dealer in that city, **Valley Audio**. Cost is \$100 per day, and the schedule is as follows: July 29-31 for MTR-90 (Series I and II); Aug. 1 and 2 for MTR-10/12 Series machines. The registration fee includes a technical reference manual, a certificate of completion and breakfast and lunch. Contact Mark Calice at Otari, (415) 592-8311.

WHEEL-TO-WHEEL DIGITAL: Sheffield Audio-Video Productions of Phoenix, Md. will have its new multitrack digital remote truck on the road in early June. The unit is a custom 30-foot diesel Mack truck, outfitted with a Sony PCM-3324 24-track digital recorder and Trident Series 80 console. According to Sheffield's **Richard Van Horn**, "We decided if we were going to be involved in the mobile recording and production business, we wanted to really do it right." That meant gutting and retiring the company's two previous mobile units, purchasing the new Mack truck and making the decision to go with digital multitrack. Van Horn says outboard gear is "still being decided upon," but notes that the truck will be definitely ready for action by the time its first gig rolls around on June 18.

Edited by STEVEN DUPLER

Audio Track

NEW YORK

AFRIKA BAMBAATAA has been in at **Secret Sound Studio** recording "We Are The World Of Rap" for Tommy Boy. **Keith LeBlanc** is producing and **Tom Gartland** engineering, with **Jim Lyon** and **Bob Brockman** assisting. **Jimmy Tunnell** was also in, recording a single for MCA, with **Jimmy** and **Rob Kilgore** producing, **Scott Noll** engineering and **Warren Bruleigh** assisting.

Producer **Lou Parente** and mix engineer **Louie Rivera** have been in at **D&D Recording** remixing **Shirley Lite's** latest Ascot Records release, "N.Y. Sleep Away." Also, reggae artist **Glen Brown** is in cutting tracks for his upcoming album with engineer **Douglas Grama**.

John Waite recently completed recording his upcoming album at the **Boogie Hotel** in Port Jefferson, N.Y. The project was co-produced by **Stephen Galfas** and **Waite**, with **Galfas** sharing engineering duties with **Chris Isca**. Manhattan Records act **Doppelganger** is in working on an album with engineer/producer **John Potoker**, assisted by **Mike Larkin**.

The Secrets are recording demos at **Quadrasonic** with producer **Joe Guido** and engineer **Peter Lewis**. Also, country artist **Heywood Banks** is tracking for his debut album on **Haymarc Records**. **Ted Hayes** is producing, with **Lewis** engineering.

Jose & De Guise are recording tracks at Brooklyn's **Systems Two Recording**, with **Matthias Gohl** producing and **Michael Marciano** engineering. Also there, **Gordon Jackman** of **Tropical Waves** was in mixing his latest release for B's

Records. **Audie Lebensfeld** engineered.

R.Z. Horn is recording vocals for his new rap single at Brooklyn's **Sound Heights Recording**. **Vince Traina** is engineering, with Institute of Audio Research intern **Larry Anderson** assisting.

LOS ANGELES

KENNY ROGERS HAS BEEN tracking at **Sunset Sound** for his upcoming RCA release. Rogers is co-producing with **George Martin**. **Terry Christian** is behind the board, with assistance from **Stephen Shelton**. Island artist **Durrell Coleman** has been in tracking with producer **Tom Snow**. **Dennis McKay** at the console for this one, assisted by **Shelton**. And CBS act **Hiroshima** has been in mixing, with **Dan Kuramoto** producing, **Tchad Blake** engineering and **Bill Jackson** assisting.

Heavy metal artist **Glorya** has been in recording tracks at Burbank's **Pisces Soundworks**. Producing is **Jae Jarrett**; engineering is **Steve Thume**.

OTHER CITIES

Daniel McGlynn recently finished recording the single "Talkin' 'Bout Love" for **Sheperd Records** at **House Of Music** in West Orange, N.J. Producing was **Rick Ian Pusca**; engineers were **Jim Bonnefond** and **Kendall Stubbs**.

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

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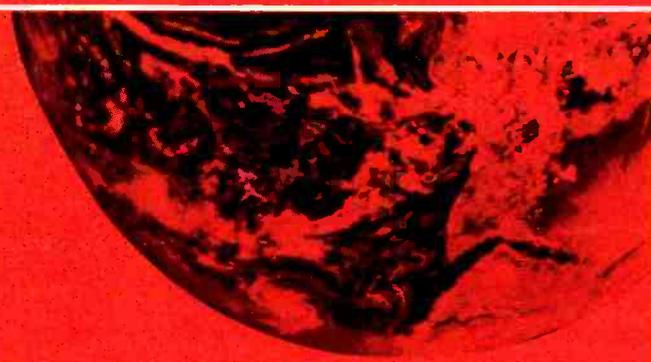
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20	NEW ▶	DUNE	Universal City Studios MCA Dist. Corp. 80161	1984	PG-13	79.95	
21	17	7	ELVIS ALOHA FROM HAWAII	RCA Video PD./Presley Estate Media Home Entertainment M463	1973	NR	29.95
22	20	51	STAR TREK: THE MOTION PICTURE ▲ ◆	Paramount Pictures Paramount Home Video 8858	1980	G	39.95
23	22	18	THE SONG REMAINS THE SAME	Warner Brothers Pictures Warner Home Video 11389	1976	PG	39.98
24	23	2	TEACHERS	CBS-Fox Video 4728	1984	R	79.98
25	40	9	THE CORBOMITE MANUEVER	Paramount Pictures Paramount Home Video 60040-03	1966	NR	14.95
26	28	21	POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	1984	R	79.95
27	32	82	AN OFFICER AND A GENTLEMAN ▲ ◆	Paramount Pictures Paramount Home Video 1467	1982	R	39.95
28	25	5	LET'S JAZZERCIZE	Jazzercise/Feeling Fine PD. MCA Dist. Corp. 80005	1983	NR	39.95
29	24	16	DURAN DURAN SING BLUE SILVER ●	Tritec Duran Vision Thorn/EMI/HBO Video 2852	1985	NR	29.95
30	29	3	BODY DOUBLE	RCA/Columbia Pictures Home Video 6-20411	1984	R	79.95
31	36	10	REVENGE OF THE NERDS ▲	CBS-Fox Video 1439	1984	R	79.98
32	35	13	ONCE UPON A TIME IN AMERICA ▲	The Ladd Company Warner Home Video 20017-19	1984	NR	79.95
33	37	11	WHERE NO MAN HAS GONE BEFORE	Paramount Pictures Paramount Home Video 60040-07	1966	NR	14.95
34	27	6	GIVE MY REGARDS TO BROAD STREET	CBS-Fox Video 1448	1984	PG	29.98
35	33	2	ANIMALIZE LIVE UNCENSORED	MusicVision 6-20445	1985	NR	29.95
36	26	9	U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	1984	NR	29.95
37	19	21	DURAN DURAN DANCING ON THE VALENTINE ●	Picture Music Intl. Sony Video Software 97W5075	1984	NR	16.95
38	31	13	RED DAWN ▲	MGM/UA Home Video 800499	1984	PG-13	79.95
39	38	4	CARE BEARS BATTLE THE FREEZE MACHINE	Family Home Entertainment MGM/UA Home Video F371	1983	NR	29.95
40	34	16	THE WOMAN IN RED ▲ ◆	Orion Pictures Vestron 5055	1984	PG-13	79.95

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

GO-GO'S GONE; LAWSUIT LOOMING?

Schock, Valentine 'Surprised' as Carlisle, Caffey Split

BY ETHLIE ANN VARE

LOS ANGELES Quickly picking up the pieces after the surprise dissolution of the Go-Go's, bandmates Gina Schock and Kathy Valentine have announced that they plan to continue recording immediately—although probably under a different logo. They say that Belinda Carlisle and Charlotte Caffey's announcement during rehearsal on May 10 that the pair was leaving the band came as a total surprise.

"We didn't know what was happening until the day it happened," says drummer Schock. "It was terrible. After working with these girls for six goddamn years, to have to find out this way." Schock adds that Carlisle and Caffey's behavior was "not businesslike or professional."

The Go-Go's split came at a most inopportune moment for their label, IRS Records. Label heads Miles Copeland and Jay Boberg were both out of the country when the split came, Boberg was on vacation in Africa, and inaccessible by phone.

Also, the biggest selling IRS act (one double-platinum album, one almost-platinum, one almost-gold) has disbanded just when IRS signed a new distribution deal with MCA Records. Ironically, MCA president Irving Azoff is the former president of Frontline Management, which

handles the Go-Go's.

"We're disappointed," allows MCA vice president Larry Solters, "but we didn't sign the Go-Go's. MCA made a distribution deal to distribute and market IRS Records." Would MCA have been as eager to commit to IRS had they known this was coming? "I don't think the Go-Go's situation would have affected the deal," Solters insists.

Contractually, the Go-Go's owe IRS two more albums. No material is available from the sessions that were interrupted by the split—which is especially unfortunate for IRS, as the fourth album was shaping up to have great commercial potential.

Producer Mike Chapman (Blondie, Pat Benatar) had committed to partial production duties, and John Cougar Mellencamp had agreed to co-write at least one song. All that remains are some live performance tapes, early unreleased material and the possibility of a lawsuit.

"Gina and I were willing to make this album," stresses guitarist/bassist Valentine. "It's the other two members who didn't want to make the album."

"We can't talk about that [potential lawsuits] now," says Schock, "because we don't know what's going to happen. When it does, we will take whatever steps are needed to

protect ourselves, because we definitely haven't done anything wrong."

As it stands, the Go-Go's are a four-way equal partnership, signed as a unit to both Frontline and IRS. Ownership of the Go-Go's name will be a point of contention, considering the equal weight on both sides of the split. (The fifth voting member, Jane Wiedlin, left the band earlier this year. Replacement Paula Jean Brown was on a non-partnership trial basis.)

While singer Carlisle and guitarist Caffey have remained mum about the reasons for their decision, Schock and Valentine went so far as

(Continued on page 50)



Star Backup. Jules Shear receives backup support from the Bangles during a recent appearance on ABC-TV's "American Bandstand." The Bangles are, from left, Vicki Peterson, Debbi Peterson, Susanna Hoffs and Michael Steele. (Photo: Ron Wolfson)

Tour Sponsorship Will 'Sell a Million Records'

Arden Lauds VH-1's Air Supply Deal

BY PAUL GREIN

LOS ANGELES VH-1's sponsorship of the current Air Supply tour promises to be that rare corporate sponsorship that benefits the artist as much as it does the corporation. That's the view of veteran manager Don Arden, who has represented the Australian pop band for almost three years.

"I think this is going to help sell an extra million records," says Arden, who claims that sales of "Air Supply's Greatest Hits" experienced a resurgence after VH-1 went on the air Jan. 1. "They played 'Making Love Out Of Nothing At All' every hour," he says, "and we did about 200,000 albums in four months."

Arden maintains that most corporate sponsorships—including Air Supply's deal last year with Jordache—don't bring the groups much.

"I don't think they bring the groups anything at all, other than the money. It does the product a lot of good, but it can't help the group's career in any shape or form. Naturally, if a Lionel Richie or a Michael Jackson can get \$8 million to \$10 million from Pepsi, they're not going to bother whether it does their career any good or not."

Air Supply's tour, booked by ICM, began March 16 at the MGM Grand in Las Vegas, and runs through November. The VH-1 sponsorship entails considerable exposure for the group on the 24-hour music channel as well as what Arden characterizes as "a lot of money."

Arden says that VH-1 will air about eight spots a day advertising the venues for that particular week, in addition to airing the video for "Just As I Am," the first single

from the group's upcoming album. He adds that the channel is also organizing contests throughout the tour, and is giving away posters, streamers and T-shirts.

Arden notes that Air Supply is similar to his former charges, ELO, in its wide concert draw. "ELO always attracted an audience which ranged in age from 12 to 40," he says. "Air Supply has something very similar. The kids come with their mums and dads."

Arden says that one of his first priorities when he took over as Air Supply's manager was "to make them a show band that could play anywhere and be accepted. They can go to the MGM in Vegas or any concert hall."

John Denver Takes Charge of His Career

'I Can Do Anything I Want To Do,' Singer Says

LOS ANGELES In the 18 months since he ended a long association with manager Jerry Weintraub, John Denver has taken stock of where he stands in all areas of his career. And he says he's now ready to move forward again.

"When Jerry and I parted company, I wasn't at all sure where I stood," Denver says. "To a large degree, the past year has been spent finding out exactly what kind of business I can do and what I can't do; the kind of places I can play and what I can't play."

"I can't take any of it for granted anymore. I didn't mean to before, but I think I did to a degree because Jerry was so on top of everything. There was an enormous amount of stuff I never saw."

Rather than signing with a new manager, Denver is overseeing his own career. "I don't feel that I really need career guidance right now," he says. "I can do anything I want to do."

Denver says he has spent much of the past year educating himself about those options. "I've spent it

staying alive in a sense, gathering my forces together and finding out exactly where I am in the business as far as my relationships with my record company, radio, television, films and concert business."

Denver admits that his review turned up some weaknesses. He says, for example, that he hasn't paid enough attention to radio people. "I need to let the people in radio get to know me. They don't know me. A lot of them might think I'm a has-been. I don't think that's true."

"I also think I've separated myself too much from RCA. I really need to rekindle those relationships, not so much with the people at the top as with people a level underneath. I need to have an ongoing, day-to-day relationship with my record company. I've hired my brother Ron [Deutchendorf] to handle that."

Denver says he's also looking to revitalize his recording career, which has been stable but unspectacular for most of the past decade. His new album, "Dreamland Express," was co-produced by Denver and Roger Nichols, his engineer for the past few years.

"It features a lot more use of horns," Denver says, "and a little stronger rhythm on some things. We're also using synthesizer throughout, and an orchestra on three songs. I'm taking what I am and contemporizing it."

Denver is also writing the music

(Continued on page 50)

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Talent in Action

DAVID SANBORN
ANGELA BOFILL

Beacon Theatre, New York
Tickets: \$18.50, \$16.50

THE SOUND OF David Sanborn's alto saxophone is one of the most distinctive in contemporary pop music. And given the right material—of which the sweet, politely soulful tunes on his current Warner Bros. album, "Straight To The Heart," are a fine example—it can be one of the most pleasant as well.

Sanborn was in good form at the first of two Beacon Theatre shows on May 18. And the material he chose effectively showcased his unique mix of smooth melodicism and bluesy intensity (although his repertoire would have benefitted from a little more variety). The problem was that Sanborn's sax wasn't always easy to hear.

This was clearly the fault, in large part, of the Beacon's less than sterling sound system, which tended to undercut the music's visceral punch by turning things sonically mushy and blurry. But a certain amount of blame must also rest with Sanborn's band, which played loudly enough to render any degree of subtlety unlikely at best.

It's not that the band was inept; all five of the musicians are top-notch players. But a few of them were at times surprisingly insensitive—notably guitarist Mike Stern, whose tendency to play everything loud, fast and screeching made a potentially hot duet with Sanborn virtually inaudible.

Opening act Angela Bofill had similar sound problems, exacerbated in her case by a considerably less skillful band than Sanborn's, and by her own tendency to overdramatize and overembellish rather than trust her extremely pretty voice to carry the material on its own.

The Arista artist sounded charming during those rare moments when she slowed the pace and simply sang. But for the most part, her set wasn't much more than a long string of climaxes and crescendoes with little lasting emotional impact. They must have been exhausting for her to deliver; they were certainly exhausting for the audience to listen to.

PETER KEEPNEWS

TÊTES NOIRES

West End, Chicago
Tickets: \$5

TÊTES NOIRES are so endlessly inventive that their hour-plus set fairly flies by. April 27 at the West End was no exception; as the six women from Minneapolis took their final bows, wristwatches were checked in amazement all around the club.

Originally formed as an art project by vocalist/violinist Jennifer Holt, the Têtes have matured from inspired amateurs to accomplished pros, without losing an ounce of their freshness of oddball charm.

Têtes Noires showcased much of their debut album "American Dream," as well as an earlier self-titled LP (both products of their own Rapunzel Records). New material along with typically imaginative cover tunes (including their notorious *a capella* swing version of Billy Idol's "White Wedding" and an island treatment of "Down In The Boondocks") rounded out the rest

of the Têtes engaging set.

Têtes Noires' trademark three- to six-part harmonies rang sweet and true throughout, with backup keyboardist Camille Kayon-Gage, violinist Holt and percussionist Renee Kayon supplying most of the vocals. Guitarist Polly Alexander and keyboardist Angela Frucci took their turns at the mike as well. Cynthia Bartell, whose arrangements are crucial to Têtes Noires' sound, used her percussive bass skillfully to hold the elements together.

The Têtes' repertoire included their calypso-tinged "Recipe For Love," somber ballad "Family Ties," gypsy raveup "American Dream," yodel-punctuated "Moonies," proto-punk "Can't Even Dance" and political satire "The Hawk." Half the fun of watching Têtes Noires was wondering what they were going to sound like next.

Women musicians have become commonplace enough in rock 'n' roll that there's no longer any question that "girls" can play. By the same token, all-female groups aren't regarded so much as gimmicky as they are respected on their own terms. Multi-talented, artsy-but-fun outfits like Têtes Noires can only add to the credibility and stature of women in rock. **MOIRA McCORMICK**

HUSKER DU

Maxwell's, Hoboken, N.J.
Tickets: \$6

VERY RARELY DOES Maxwell's, the small club that has become something of a local mecca for the new roots-oriented American bands, sell out in advance. Yet the buzz on Husker Du was strong enough to ensure a full house a week before the group's May 9 date there. Why all the fuss over a trio whose biggest selling record has only moved some 20,000 units?

On record, Husker Du, from that other new-rock mecca, Minneapolis, comes off as adventurous. Having begun as a by-the-book hardcore punk outfit, they diversified their approach on their SST album "Zen Arcade," to include a variety of non-mainstream styles, all played with commendable intelligence and agility. But at Maxwell's, little of that versatility was in evidence; instead Husker Du delivered your basic thrash-and-burn, fast-and-furious punk set.

Not that there was necessarily anything wrong with that; the show was never short on excitement. Whether performing material from their current album, "New Day Rising," an early single such as "In A Free Land," or an adrenaline-injected cover of Donovan's "Sunshine Superman" (they had performed the theme from "The Mary Tyler Moore Show" the night before), Husker Du was never less than lively.

Guitarist Bob Mould proved particularly inventive with his sweeping washes of chords and screeching solos, giving the trio a sound that crossed the early Clash with heavy metal's excesses. But one missed being able to hear lyrics. Considering the insight displayed on much of their original material, it was a shame that virtually none of the vocals by Mould or drummer Grant Hart were distinguishable throughout the set. **JEFF TAMARKIN**



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PHIL COLLINS & HIS HOT TUB CLUB	The Spectrum Philadelphia	May 19-20	\$498,280 \$17.50/\$13.50	29,950 two sellouts	Electric Factory Concerts
EDDIE MURPHY LILLO THOMAS	The Summit Houston	May 5	\$201,072 \$17.75/\$15.75	11,657 sellout	Pace Concerts
OAK RIDGE BOYS	Front Row Theater Cleveland	May 25-26	\$200,497 \$16.75	11,970 12,000	In-House
EDDIE MURPHY LILLO THOMAS	Frank Erwin Center Univ. of Texas at Austin	May 3	\$167,600 \$17.75/\$15.75	10,531 sellout	In-House/Pace Concerts
BRYAN ADAMS SURVIVOR	Hollywood (Fla.) Sportatorium	May 26	\$146,164 \$13.50	10,827 sellout	Beach Club/Cellar Door Prods.
PHIL COLLINS & HIS HOT TUB CLUB	Mid-South Coliseum Memphis	May 25	\$144,188 \$15/\$12.50	9,750 sellout	Mid-South Concerts
BRYAN ADAMS SURVIVOR	Charleston (W. Va.) Civic Center	May 22	\$142,790 \$13.50	10,577 sellout	Beaver Prods.
ALABAMA BILL MEDLEY FREDDY POWERS	Kern County Fairgrounds Bakersfield, Calif.	May 11	\$141,642 \$50-\$15	8,532 10,000	Luckenbach Prods./Keith Fowler Promotions
MADONNA BEASTIE BOYS	Activity Center Arizona State Univ. Tempe	May 30	\$133,427 \$14/\$12	10,013 sellout	Feyline Presents
MADONNA BEASTIE BOYS	Dallas Convention Center Arena	May 3	\$130,755 \$15	8,717 sellout	Pace Concerts
ALABAMA	Lanierland Music Park Cumming, Ga.	May 25	\$127,935 \$15/\$10	8,661 two sellouts	In-House
ROGER WHITTAKER	Holiday Star Theater Merrillville, Ind.	May 10-12	\$123,000 \$16	7,800 10,200	In-House
GEORGE BENSON KENNY G.	Arlene Schnitzer Concert Hall Portland, Ore.	May 24-25	\$121,909 \$16.50/\$15	8,445 two sellouts	Double Tee Promotions
BRYAN ADAMS SURVIVOR	Orange County Civic Center Orlando, Fla.	May 25	\$120,731 \$13.50	8,943 sellout	Beach Club/Cellar Door Prods./Beaver Prods.
BRYAN ADAMS SURVIVOR	Bay Front Center St. Petersburg, Fla.	May 24	\$114,777 \$13.50	8,502 sellout	Beach Club/Cellar Door Prods./Beaver Prods.
MADONNA BEASTIE BOYS	Hofheinz Pavilion Houston	May 4	\$101,880 \$15	7,300 sellout	Pace Concerts
FRANKIE GOES TO HOLLYWOOD BELOUIS SOME	Massey Hall Toronto	May 14-15	\$69,700 (\$87,125 Canadian) \$17	5,200 two sellouts	Concert Prods. International
JOHN DENVER	Mud Island Amphitheatre Memphis	May 21	\$64,650 \$15	4,310 5,000	Mid-South Concerts
TOM JONES GEORGE WALLACE	Springfield (Mass.) Civic Center	May 23	\$60,479 \$16.50	3,903 4,848	In-House/Consolidated Entertainment Group
PETRA RANDY STONEHILL	Met Center Bloomington, Minn.	May 11	\$52,818 \$12.50/\$9.50	4,703 7,500	Schon Prods.
VAN MORRISON MOSE ALLISON	Massey Hall Toronto	May 16	\$47,160 (\$58,950 Canadian) \$22.50	2,600 sellout	Concert Prods. International
LEONARD COHEN	Massey Hall Toronto	May 11	\$42,878 (\$3,598 Canadian) \$22.50/\$19.50	2,600 sellout	Concert Prods. International
FRANKIE GOES TO HOLLYWOOD BELOUIS SOME	Tower Theater Upper Darby, Pa.	May 21	\$39,820 \$13.50/\$12.50	3,020 sellout	Stephen Starr/The Concert Co.
BOBBY VINTON BILL THOMAS	Front Row Theater Cleveland	May 24	\$39,397 \$12.75	3,090 3,196	In-House
LEONARD COHEN	National Arts Centre Ottawa, Ont.	May 9	\$31,584 (\$39,481 Canadian) \$19.50/\$16.50	2,089 2,326	Bass Clef Prods./Donald K. Donald/Concert Prods. International
JERRY GARCIA JOHN KAHN	Rainbow Music Hall Denver	May 23	\$28,520 \$10	2,852 two sellouts	Feyline Presents
DOUG & THE SLUGS	Glenmore Banquet Center Calgary, Alberta	May 24-25	\$21,600 (\$27,000 Canadian) \$22.50	1,200 two sellouts	In-House
TEENA MARIE Q.T. HUSH	Celebrity Theater Phoenix	May 24	\$18,438 \$13.75	1,341 2,701	Evening Star Prods.
GENE WATSON	Theater In The Square Kitchener, Ont.	May 2	\$10,250 (\$12,813, Canadian) \$16.50/\$13.50	872 2,016	Donald K. Donald/Concert Prods. International
RORY GALLAGHER	After The Goldrush Tempe, Ariz.	May 21	\$3,887 \$10/\$8.50	429 750	Evening Star Prods.

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

For Nik Kershaw, It Paid To Advertise

British Artist Got His Manager Through Melody Maker

BY ETHLIE ANN VARE

LOS ANGELES Finding management is the most important, and usually the most difficult, step for an aspiring singer/songwriter. Britain's Nik Kershaw tried a direct attack to locate his manager: He placed a classified ad in the music paper Melody Maker.

This was the wording of the ad: "Multi-talented artist seeks management. Record company interest. Send stamped, addressed envelope for details and video."

Never mind that Kershaw at that point had neither record company interest nor a video. Even if he had, such a tactic would normally elicit about the same response as Rupert Pupkin's attempts to land a national television appearance in the movie "King Of Comedy." In this case, life did not imitate art: Nascent manager Micky Modern a former member of the Heavy Metal Kids, answered the ad.

"I've thought about this a lot," says Modern, whose sole client before Kershaw was the r&b combo Nine Below Zero. "I don't know why I answered it. I just did." Two

weeks later, Modern received an eight-song, four-track demo from Kershaw. Six months later, he signed the artist to MCA worldwide.

Peter Collins (Tracey Ullman, Musical Youth) produced Kershaw's debut album "Human Racing," which went gold in Canada and platinum in the U.K. In the U.S., it stiffed.

"Basically, we weren't over here," shrugs Kershaw, 27. "It happened so instantaneously in those territories that we physically didn't have the time to work it elsewhere."

With "The Riddle," Kershaw's second release, slowly climbing Billboard's Top Pop Albums chart, America has become a center of attention. The hit single "Wouldn't It Be Good" from "Human Racing" was added to the American pressing of "The Riddle," and Kershaw recently completed his first North American concert dates.

"Wayne Forte of ITG booked 10 dates for us," says Modern. "In Toronto, Montreal, Ottawa, we were doing 1,000 to 2,000 capacity and selling out." The only U.S. dates were at smaller venues: the Ritz in New York, the Palace in Los Ange-

les and Wolfgang's in San Francisco.

"We've played big venues before," notes Kershaw, pointing up the dramatic difference between his regional successes. "We did Wembley Stadium in England—that's 72,000."

One glance at Kershaw's three Storm Thorgerson-directed videos and a peek at this early press gives the immediate impression that he is the latest in a line of outtakes from Duran Duran: long on looks and short on staying power. That isn't how either Kershaw or Modern see it; Kershaw, they insist, is a serious songwriter who just happens to look good in a haircut.

Upcoming for Kershaw is the probability of a summer tour opening arenas for Rick Springfield.

JOHN DENVER

(Continued from page 48)

for a Broadway musical, "Will," based on the life of Will Rogers. The idea was brought to Denver by Pierre Cossette, who will co-produce with Denver's partner Hal Thau. Peter Stone is writing the book.

And he's looking for a new film project, which would be his first since his well-received screen debut in the 1977 smash, "Oh God." Says Denver: "I made one film. It was a big mistake not to make another one. They hardly know that I exist out there."

And Denver has plans for separate television specials from Russia and China. He says he wants to take a couple of Western acts over to Russia for a special that would also feature top local acts. Denver would have rights for the special for the rest of the world.

"I went to the Soviet Union last fall and did four concerts, and from

that was invited to come back. I went under my own auspices—not through the State Dept. I garnered an invitation from the Composers' Union and went as their guest."

The China tv special is similar in concept. "I'm probably the most well-known Western performer in China," Denver says, "and Chinese tv wants me to use their people and their facilities for a show they could broadcast around the world."

Unlike many singers who feel that tv caused them overexposure, Denver says it has helped his career.

"I think we've handled tv very carefully," he says. "I think it's had a lot to do with my success—with the fact that the audience is there for me whether my songs are played on the radio or not."

PAUL GREIN

New Showcase in Nashville

Boardwalk Cafe Booking Name Acts

BY KIP KIRBY

NASHVILLE In the six months since it began booking name entertainment, the Boardwalk Cafe has played host to such acts as Leon Redbone, the Neville Brothers, David Calyton-Thomas, Jesse Winchester, Delbert McClinton, John Hartford and the "Tribute To The Byrds" tour.

The 220-seat club is working hard to establish its reputation as a showcase club similar to the late Exit/In. And, despite its distance from the Music Row area, the Boardwalk seems to be winning its struggle.

Production manager Hugh Bennett has installed a \$22,000 sound system using a 24-channel Biamp board, Klipsch La Scala house speakers and Klipsch Heresy monitors. There's a 12-channel light board with 16 instruments.

Owned by Jenny Underwood and Dan Zellers, the Boardwalk Cafe has been open about a year. Generally, name headliners are booked on weekends, with local bands during the week. Average ticket price is \$5 for local acts, \$6-\$12 for big-name

artists.

Bennett, whose wife Jewdy handles booking for the facility, notes that, when a local act performs, the club receives a percentage of the gate.

Upcoming headliners at the Boardwalk include Commander Cody June 4, Edgar Winter June 19 and Jerry Jeff Walker June 22. On June 29, the club presents its first Music Row venture, a songwriters' showcase sponsored by Silverline/Goldline Music.

Could the Boardwalk Cafe be Nashville's next Exit/In? "We'll be the next Exit if we get the support we need from the music community," says Bennett matter-of-factly. "If not, we'll probably close, just like the Exit did."

GO-GO'S GONE

(Continued from page 48)

to retain outside press representation specifically to air their grievances. "We thought it might be a good idea to make sure the story was straight," says Schock. "We feel we owe people an explanation here."

Schock and Valentine add that they hope to remain with both IRS and Frontline as individuals. They also plan to continue an active recording career as soon as possible, and are seeking new collaborators. "We're not going to stop because the Go-Go's did," says Schock.

"Gina and I are making a demo," says Valentine, "and if IRS doesn't want it, we'll be shopping it to other companies. I think we're pretty desirable people to work with. We've been in a band that's been very successful; we have a track record."



B.B. Works. B.B. King performs at the Ritz in New York at a show celebrating the club's fifth anniversary. (Photo: Chuck Pulin)

NEW ON THE CHARTS

THE HOOTERS

Columbia recording artists the Hooters, who climb to number 69 on the Hot 100 with "All You Zombies" and number 89 on the Top Pop Albums chart with "Nervous Night," are a striking example of a band built by independent label work and tremendous local support.

College buddies Rob Hyman and Eric Bazilian formed the quintet five years ago in Philadelphia. The group built up a substantial following on the home front, continually selling out local clubs. When they recorded an EP, "Amore," on the independent Antenna label, it reportedly sold close to 100,000 copies.

Columbia East Coast a&r executive Rick Chertoff, who had played with Hyman and Bazilian in local bands, brought the group to the attention of top label executives, who ultimately signed them.

Booked by the Premier Talent Agency, the Hooters are scheduled to open for Don Henley during a two-week period, and will play additional dates throughout the summer. They are scheduled to headline two nights at Philadelphia's Tower Theatre this month.

Hyman and Bazilian's other credits include arrangements, instrumental work and backing vocals on Cyndi Lauper's "She's So Unusual" album. Hyman also co-authored Lauper's No. 1 single "Time After Time." A video clip in support of "All You Zombies" is currently in medium rotation on MTV.

The Hooters are managed by Steve Mountain, Cornerstone Management, 23 E. Lancaster Ave., Ardmore, Pa. 19003; (215) 649-3530.



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Fulfillment Firm Finds Big CD Demand

Digital Disk Sales Surprise Nashville's Music Shop

BY KIP KIRBY

NASHVILLE A newly launched record fulfillment firm is discovering a surprising demand for Compact Disc product after less than a month in business.

According to Bill VornDick, president of The Music Shop here, CD requests already account for up to 25% of the fledgling firm's customer orders through its toll free 1-800-For-A-Hit lines. With only 156 CD titles listed on the company's computerized printout of more than 7,000 country, bluegrass, gospel and pop titles, the configuration shows strong promise, VornDick says.

The Music Shop is believed to be the first telemarketing firm to offer records in CD, cassette and album

formats. The company is the brainchild of VornDick, who says he got the idea for a centralized record service back in 1979 when he was Marty Robbins' chief engineer.

"I told Marty we ought to set up a phone line where people could call and get his albums when they weren't stocked in their own areas," he recalls. "But computers hadn't advanced to the point then where we could do it effectively."

Technological sophistication has provided the capability, however. The Music Shop uses a large mainframe computer system capable of storing unlimited catalog titles and of handling up to 200 WATS lines for orders, although no more than 40 lines are planned by the end of this year. Local operators are hired to feed customer requests directly into the computer system for fulfillment.

The Music Shop has negotiated

distributor agreements with established independent and major record companies. The firm also works through other distributors for smaller indie and hard-to-get product.

There are no plans at this time for in-house warehousing, since customer orders are processed directly with manufacturers or distributors on a turnaround schedule of one week to 10 days.

The Music Shop will issue its first printed catalog inventory the second week of June to coordinate with Fan Fair. Titles will be fed directly into the computer daily, as added. The catalog will be updated each quarter.

Initially, The Music Shop is concentrating on country, bluegrass and gospel product, but rock and pop titles will be incorporated regularly. Customers may order albums,

(Continued on page 56)



Signings Soiree. PolyGram's Butch Baker signs autographs for nearly 100 young fans following his KLZ-sponsored concert at the Denver Coliseum with Don Williams.

NASHVILLE SCENE

by Kip Kirby



SOMETIMES, no matter how hard you try, you fall behind. Maybe not a *lot* behind; but enough where one day you suddenly realize it's time to put away the soap box and the witticisms for a week and catch up on news. So this is our week to do that. We'll start off with . . .

SIGNINGS: RCA's *Restless Heart* has chosen Los Angeles management firm Fitzgerald-Hartley to guide its career. That's the same management company that also handles Toto, Glenn Frey and the Tubes . . . **The Forester Sisters**, Warner Bros.' most successful new act, has signed with G. **Gerald Roy** of Stellar Entertainment in Nashville for management, and with the Jim Halsey Co. in Tulsa for booking.

MCA/Curb trio **the Whites** go with **John Dorris** of the Hallmark Direction Co. in Nashville for management . . . **Lacy J. Dalton** to newly formed Meter Man

Catching up on what's new, who's news

agement in Nashville, headed by **Ed Tickner** and **Barry Coburn**. Dalton's booking will now be handled through **Dan Wojcik's** Entertainment Artists Inc. . . . Mesa recording act **Karen Taylor-Good** to Porter & Roussell Management, formed by **Robert Porter** and **Ewell Roussell** . . . And **Vern Gosdin** has signed with Buddy Lee Attractions for booking.

Singer **Bobby Bare** signs to EMI America Records, while writer/artist **T. Graham Brown** joins Capitol . . . **James & Michael Younger** (who first signed to MCA as the Younger Brothers before legal problems with the name arose) have been signed by Permian Records . . . **Mac Davis** now records for MCA . . . Ft. Worth band **Hill City** joins Moonshine Records in Nashville . . . Nashville rock group **the Wrong Band** has signed with Compleat Records, with single and album due this summer.

Author/humorist **Lewis Grizzard**, whose syndicated column appears in 200 national newspapers, has signed with **Bill Lowery's** Southern Tracks Records in Atlanta for his debut comedy album. It's titled "I've Seen England, I've Seen France, I've Seen Miss America Without Her Underpants." (Big deal, Lewis, so has everyone else!) **Bill Anderson** co-produced the project. We like the title of Grizzard's best-selling book, too: "Elvis Is Dead, And I Don't Feel So Good Myself."

THE OAK RIDGE BOYS get our overwhelming vote for coming up with country music's most spectacular tour book. We're referring to the Oaks' new "Step On Out," a dazzling collection of protrait-style photographs in stunning graphic layout. You don't often see this kind of quality in tour books—especially country tour books. Congratulations to everyone connected with the project.

Barbara Mandrell has a double due date: Her new album is expected in late July, and her baby in late September. At first doctors thought the newest Mandrell arrival would show up in October, and Nashville insiders were kidding Barbara that she'd find a way to have it on the day of the annual CMA Awards Show. She's recording the album at **Ronnie Milsap's** Groundstar Studio.

If you missed seeing **Kenny Rogers** and **Dolly Parton** together on their short-lived spring tour, you can still catch them in concert. HBO taped two shows before health problems caused Parton's cancellation (one in Portland, Ore., the other in Tacoma, Wash.) and plans to run the special from July 14 through August.

Producer **Chips Moman**, known for his **Willie Nelson** album "Always On My Mind" among others, has moved back to Memphis to set up a studio. Apparently the city of Memphis pursued Moman eagerly for months and finally arranged for him to rent the studio site for the preposterous fee of \$1. Before he made his decision, so we hear, even the Memphis mayor was negotiating with him. Hey, with \$1 rental offers, Memphis should have no problem finding just about any producers it wants, right?

"COAL MINER'S DAUGHTER," the movie based on **Loretta Lynn's** autobiography, has been selected as one of only five American films that will be shown as part of a special five-week cultural exchange project with China.

A total of 10 films were chosen by the U.S. Information Agency and the Motion Picture Assn. of America and sent to China for screening. From these candidates, the Chinese chose "Coal Miner's Daughter" and four others: "On Golden Pond," "Turning Point," "Star Wars" and "Kramer vs. Kramer." These will be exhibited in five Chinese cities for a limited time. Actress **Sissy Spacek**, who played Lynn in the film, will travel to China for the event. It's all part of a formal cultural exchange program set up between the U.S. and China in 1979. More than 3.5 million Chinese saw American cinema in 1981, the first year that the films were exchanged.

Noble Vision, MCA Pact

Atlanta Label Leaves Indie Ranks

NASHVILLE Noble Vision Records, country music's most successful independent label since its first top 20 release three years ago, has entered into a deal with MCA Records.

Under the newly structured MCA/Noble Vision venture, Noble Vision product will be pressed, distributed, marketed and promoted through MCA. Don Tolle, president and founder of the Atlanta-based independent label, retains full creative control for Noble Vision, including rights to artist signings, artwork and singles selection.

The first single to be released under the MCA/Noble Vision logo is Jim Glaser's "I'll Be Your Fool Tonight," with his album "Past The Point Of No Return" scheduled for July 2. Glaser and Tony Arata are Noble Vision's only artists at this

time.

The announcement of the production pact comes as something of a surprise, given Noble Vision's proven strength in the indie marketplace. Its debut release in 1982, Glaser's "When You're Not A Lady," spent 22 weeks on the country chart and reached number 16. Last year, Noble Vision saw its first No. 1 with Glaser's "You're Gettin' To Me Again," handled solely through indie promotion and distribution channels.

Tolle says his decision to join MCA is predicated on economics and timing. Despite its success with Glaser, whose debut album "Man In The Mirror" is still on the Billboard country album chart after 80 weeks, Noble Vision has yet to go into the black.

(Continued from page 53)



Noble Effort. Eying the artwork for Jim Glaser's first Noble Vision album under its new MCA production and distribution deal are, from left, Shelia Shipley, MCA's national director of promotion; Jimmy Bowen, MCA Nashville president; Don Tolle, Noble Vision president and Glaser's producer; and Bruce Hinton, senior vice president and general manager, MCA Nashville. The album, "Past The Point Of No Return," will be released July 3.

NOBODY ELSE IS

Janie!

In the past three years Janie Fricke has had six #1 hits. She's been named CMA Female Vocalist Of The Year twice. She's become a headline concert attraction with sold-out dates across the country.

But, most important of all, nobody else is Janie, because nobody sings a song like Janie!

On her new album, "Somebody Else's Fire", there are *four* songs that would be the highlight of anyone else's album:

"She's Single Again". The new single that's bulleting up the charts. Watch for the great video on CMTV, VH-1, and The Nashville Network.

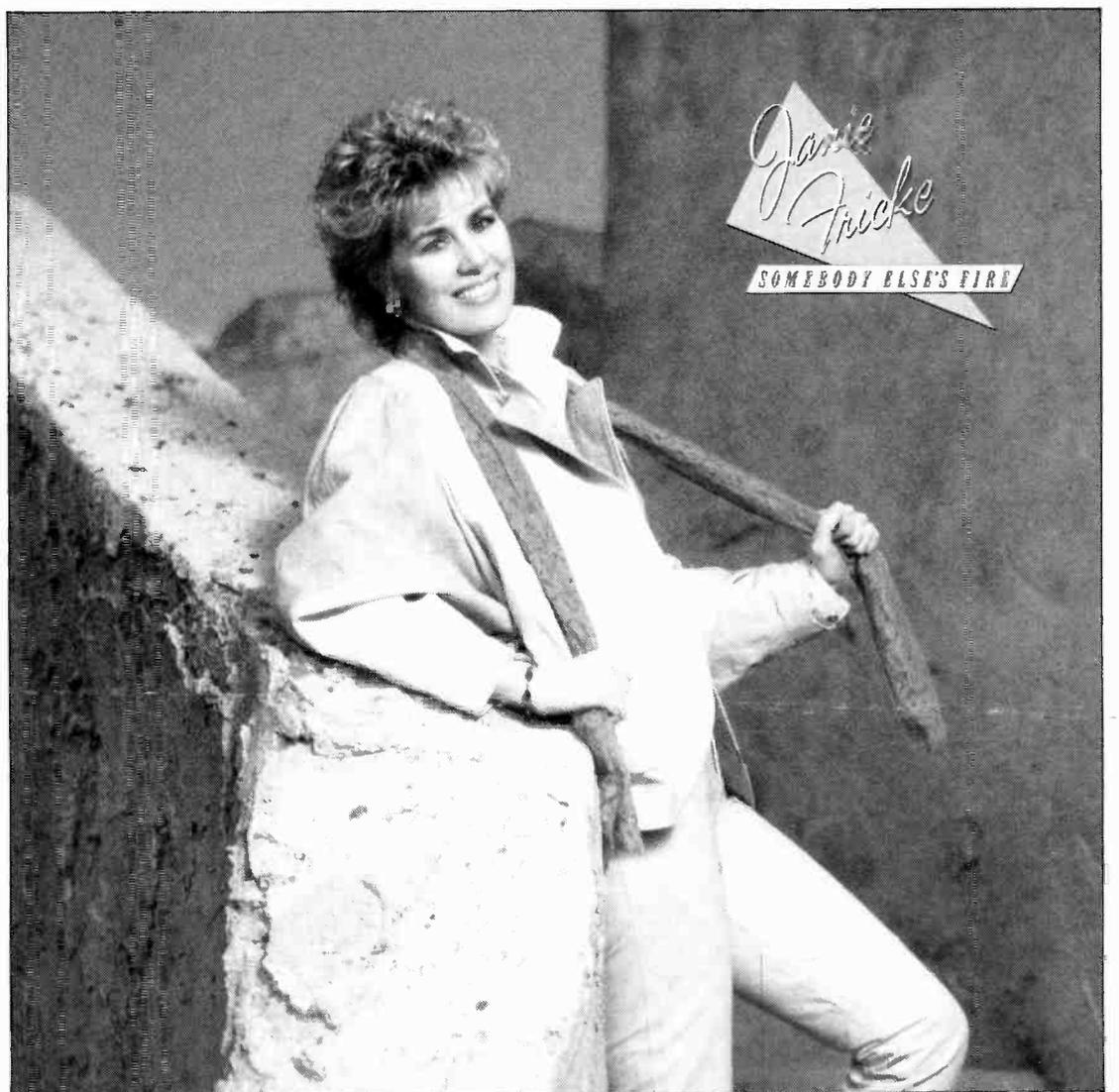
"Somebody Else's Fire". The title cut that has smash hit written all over it. "He Ain't You" and "What A Heart Won't Do". Both in the Janie Fricke #1 tradition! It's a one of a kind album. From the one and only Janie!

"SOMEBODY ELSE'S FIRE".
The new **JANIE FRICKE** album,
produced by Bob Montgomery
on Columbia  **Records & Cassettes.**

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NOBLE VISION, MCA PACT

(Continued on page 51)

"You get to a point where you realize you need major label distribution if you're going to grow," Tolle says. "We already had initial orders of over 75,000 of Jim's second album, and we were wondering, 'What will we do if it's a runaway hit and we have to start pressing up 300,000 copies?' We didn't have that kind of cash."

Tolle speaks well of his relationship with the indie distribution network: "They gave us our start and made it possible for us to get where we are now. I think Noble Vision proved that indies are feasible, that you can sell records and have No. 1's. I think we've proved indie labels are an avenue for developing new

talent."

MCA/Noble Vision joins three other split-logo labels now under the MCA Records Nashville division: MCA/Curb, MCA/Churchill and MCA/MDJ.

KIP KIRBY



CMF Names Three Trustees Emeritus

NASHVILLE The Country Music Foundation has created a new board of directors category, trustee emeritus, to honor individuals who have contributed significantly to the Foundation over an extended period of time.

Named as the first trustees emeritus at the recent CMF quarterly board meeting were Connie B. Gay, Roy Horton and Brad McKuen.

BMI senior vice president Frances Preston was re-elected chairman of the board of trustees. Jerry Bradley of Bradley Productions was voted president. Jim Ed Norman, executive vice president of Warner Bros. Records, joins the board as a vice president. Emmylou Harris has

been named executive vice president and voted a trustee.

Re-elected as officers were first vice president Irving Waugh; vice presidents Bob Kirsch, Brenda Lee, Frank "Pee Wee" King, Ralph Emery, Joe Galante and Lynn Shults; secretary Rick Blackburn, and treasurer Joe Talbot.

In addition to Emmylou Harris, the board of trustees includes William Denny, Frank Jones, Richard Frank, Jim Foglesong, Grelun Landon, Wesley Rose and Frances Preston.

At the board meeting, officers and trustees reviewed plans for the upcoming biographical exhibit on Willie Nelson slated to open in Octo-

ber, replacing the Dolly Parton exhibit now on display. The executives also received first copies of the Country Music Foundation's album "Hank Williams: Just Me And My Guitar," a collection of 12 rare Williams performances.

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FOR WEEK ENDING JUNE 8, 1985

Billboard

TOP COUNTRY ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE	
1	1	16	16	ALABAMA	RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
2	3	15	15	SAWYER BROWN	CAPITOL/CURB ST-12391/CAPITOL (8.98)	SAWYER BROWN
3	2	42	42	RAY CHARLES	COLUMBIA FC-39415	FRIENDSHIP
4	4	29	29	THE JUDDS	RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
5	6	10	10	MEL MCDANIEL	CAPITOL 12402 (8.98)	LET IT ROLL
6	5	33	33	ANNE MURRAY	CAPITOL SJ-12363 (8.98) (CD)	HEART OVER MIND
7	9	12	12	WILLIE NELSON	COLUMBIA FC 40008	ME AND PAUL
8	21	2	2	HANK WILLIAMS, JR.	WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
9	11	8	8	THE OAK RIDGE BOYS	MCA 5555 (8.98)	STEP ON OUT
10	9	11	14	DOLLY PARTON	RCA AHL1-5414 (8.98)	REAL LOVE
11	13	11	11	GEORGE STRAIT	MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
12	12	11	11	CONWAY TWITTY	WARNER BROS. 25207 (8.98)	DON'T CALL HIM A COWBOY
13	8	18	18	EMMYLOU HARRIS	WARNER BROS. 25205 (8.98)	THE BALLAD OF SALLY ROSE
14	10	7	32	RICKY SKAGGS	EPIC FE-39410 (CD)	COUNTRY BOY
15	14	10	32	GEORGE STRAIT	MCA FE-5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
16	16	18	32	EARL THOMAS CONLEY	RCA AHL1-5175 (8.98)	TREADIN' WATER
17	15	15	37	EXILE	EPIC FE-39424	KENTUCKY HEARTS
18	18	20	4	KENNY ROGERS	LIBERTY LO-51157/EMI-AMERICA (8.98)	LOVE IS WHAT WE MAKE IT
19	22	38	4	LEE GREENWOOD	MCA 5582 (8.98)	GREATEST HITS
20	17	17	8	CRYSTAL GAYLE	WARNER BROS. 25154 (8.98)	NOBODY WANTS TO BE ALONE
21	25	29	3	THE STATLER BROTHERS	MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
22	19	19	12	SYLVIA	RCA AHL1-5413 (8.98)	ONE STEP CLOSER
23	26	25	8	MERLE HAGGARD	EPIC FE-39602	KERN RIVER
24	28	32	4	RONNIE MILSAP	RCA AHL1-5425 (8.98)	GREATEST HITS VOL. 2
25	24	26	25	RAY STEVENS	MCA 5517 (8.98)	HE THINKS HE'S RAY STEVENS
26	20	16	30	REBA MCENTIRE	MCA 5516 (8.98)	MY KIND OF COUNTRY
27	29	22	11	DAVID ALLAN COE	COLUMBIA FC 39617	DARLIN', DARLIN'
28	23	23	30	JOHN CONLEE	MCA 5521 (8.98)	BLUE HIGHWAY
29	30	31	118	HANK WILLIAMS, JR.	WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	HANK WILLIAMS JR'S GREATEST HITS
30	27	28	8	THE KENDALLS	MERCURY 824-250-1 (8.98)	TWO HEART HARMONY
31	33	34	10	BARBARA MANDRELL	MCA 5566 (8.98)	GREATEST HITS
32	34	27	56	THE STATLER BROTHERS	MERCURY 818-652-1 (8.98) (CD)	ATLANTA BLUE
33	35	35	41	THE OAK RIDGE BOYS	MCA 5496 (8.98) (CD)	GREATEST HITS 2
34	32	33	5	TAMMY WYNETTE	EPIC 39971/CBS (8.98)	SOMETIMES WHEN WE TOUCH
35	51	—	2	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON	COLUMBIA FC 40056	HIGHWAYMAN
36	38	42	4	JOHN SCHNEIDER	MCA 5583 (8.98)	TRYING TO OUTFRAN THE WIND
37	36	36	45	GLEN CAMPBELL	ATLANTIC/AMERICA 90164/ATLANTIC (8.98)	LETTER TO HOME
38	37	30	52	HANK WILLIAMS, JR.	WARNER/CURB 25088/WARNER BROS. (8.98)	MAJOR MOVES

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE	
39	41	49	3	RESTLESS HEART	RCA CPL1-5369 (5.98)	RESTLESS HEART
40	40	45	5	HANK WILLIAMS, JR.	WARNER/CURB 23924/WARNER BROS. (8.98)	MAN OF STEEL
41	39	24	17	STEVE WARINER	MCA 5545 (8.98)	ONE GOOD NIGHT DESERVES ANOTHER
42	42	48	60	ALABAMA	RCA AHL1-4939 (8.98) (CD)	ROLL ON
43	52	—	2	CHARLY MCCLAIN	EPIC FE 39871	RADIO HEART
44	31	21	47	NITTY GRITTY DIRT BAND	WARNER BROS. 25113 (8.98)	PLAIN DIRT FASHION
45	43	39	10	REBA MCENTIRE	MERCURY 824 342-1 (8.98)	THE BEST OF REBA MCENTIRE
46	48	37	30	DAN SEALS	EMI-AMERICA ST-17131 (8.98)	SAN ANTOINE
47	47	50	110	JOHN CONLEE	MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS
48	45	44	7	KATHY MATTEA	MERCURY 824 308-1/POLYGRAM (8.98)	FROM MY HEART
49	60	64	3	ATLANTA	MCA 5576 (8.98)	ATLANTA
50	46	47	40	JOHN SCHNEIDER	MCA 5495 (8.98)	TOO GOOD TO STOP NOW
51	54	61	7	THE WHITES	MCA/CURB 5562/MCA (8.98)	WHOLE NEW WORLD
52	44	40	33	KENNY ROGERS	RCA AFL1-5043 (8.98) (CD)	WHAT ABOUT ME
53	49	46	90	THE KENDALLS	MERCURY 812-7791-1/POLYGRAM (8.98)	MOVIN' TRAIN
54	53	53	80	JIM GLASER	NOBLE VISION NV-2001 (8.98)	THE MAN IN THE MIRROR
55	NEW	—	—	T.G. SHEPPARD	COLUMBIA FC 40007	LIVIN' ON THE EDGE
56	59	66	35	JIMMY BUFFETT	MCA 5512 (8.98)	RIDDLES IN THE SAND
57	64	—	2	VERN GOSDIN	COMPLEAT 671012/POLYGRAM (8.98)	TIME STOOD STILL
58	58	59	6	TERRI GIBBS	WARNER BROS. 25209 (8.98)	OLD FRIENDS
59	56	52	5	JOHN MCEUEN	WARNER BROS. 25266 (8.98)	JOHN MCEUEN
60	NEW	—	—	JOHNNY LEE	WARNER BROS. 25210 (8.98)	KEEP ME HANGIN' ON
61	NEW	—	—	KEITH STEGALL	EPIC 39892	KEITH STEGALL
62	50	41	16	RICKY SKAGGS	EPIC FE-39409	FAVORITE COUNTRY HITS
63	55	56	16	SHELLY WEST	VIVA 25189/WARNER BROS. (8.98)	DON'T MAKE ME WAIT ON THE MOON
64	RE-ENTRY	—	—	ED BRUCE	RCA AHL1-5324 (8.98)	HOMECOMING
65	69	75	83	GEORGE STRAIT	MCA 5450 (8.98)	RIGHT OR WRONG
66	74	71	370	WILLIE NELSON	COLUMBIA JC 35305 (CD)	STARDUST
67	62	62	12	NICOLETTE LARSON	MCA 5556 (8.98)	SAY WHEN
68	63	67	116	ALABAMA	RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
69	61	63	169	ALABAMA	RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
70	57	43	15	JOHN FOGERTY	WARNER BROS. 25203 (8.98) (CD)	CENTERFIELD
71	71	72	29	WAYLON JENNINGS	RCA AHL1-5325 (8.98) (CD)	WAYLON'S GREATEST HITS - VOL. 2
72	73	68	168	WILLIE NELSON	COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
73	65	58	194	WILLIE NELSON	COLUMBIA KC 237542 (CD)	GREATEST HITS
74	72	73	14	VARIOUS ARTISTS	EPIC FE 39597	19 HOT COUNTRY REQUESTS
75	68	51	45	WILLIE NELSON	COLUMBIA FC-39145 (CD)	CITY OF NEW ORLEANS

Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. *CBS Records does not issue a suggested list price for its product.

Billboard HOT COUNTRY SINGLES

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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 and radio playlists.		ARTIST
				TITLE PRODUCER (SONGWRITER)	LABEL & NUMBER / DISTRIBUTING LABEL	
1	3	4	13	NATURAL HIGH M.HAGGARD, R.BAKER (F.POWERS)	1 week at No. One	◆ MERLE HAGGARD EPIC 34-04830
2	4	5	12	COUNTRY BOY R.SKAGGS (T.COLTON, R.SMITH, A.LEE)		◆ RICKY SKAGGS EPIC 34-04831
3	5	7	11	LITTLE THINGS R.CHANCEY (B.BARBER)		◆ THE OAK RIDGE BOYS MCA 52556
4	6	10	10	SHE KEEPS THE HOME FIRES BURNING R.MILSAP, T.COLLINS, R.GALBRAITH (D.MORGAN, P.FRIMMER, M.REID)		RONNIE MILSAP RCA 14034
5	8	11	12	NOBODY WANTS TO BE ALONE M.MASSER (M.MASSER, R.FLEMING)		◆ CRYSTAL GAYLE WARNER BROS. 7-29050
6	9	12	13	LET IT ROLL (LET IT ROCK) J.KENNEDY (E.ANDERSON)		◆ MEL MCDANIEL CAPITOL 5458
7	1	3	13	DON'T CALL HIM A COWBOY C.TWITTY, D.HENRY, R.TREAT (D.HUPP, J.MCRAE, B.MORRISON)		CONWAY TWITTY WARNER BROS. 7-29057
8	11	14	10	SHE'S A MIRACLE B.KILLEN (J.PENNINGTON, S.LEMAIRE)		◆ EXILE EPIC 34-04864
9	12	17	9	FORGIVING YOU WAS EASY W.NELSON (W.NELSON)		WILLIE NELSON COLUMBIA 38-04847
10	13	16	11	MY OLD YELLOW CAR K.LEHNING (T.SCHUYLER)		DAN SEALS EMI-AMERICA 8261
11	15	21	8	DIXIE ROAD J.CRUTCHFIELD (D.GOODMAN, M.A.KENNEDY, P.ROSE)		LEE GREENWOOD MCA 52564
12	19	23	8	HELLO MARY LOU J.KENNEDY (G.PITNEY, C.MANGFARACINA)		THE STATLER BROTHERS MERCURY 880-685-7/POLYGRAM
13	18	22	10	HEART TROUBLE T.BROWN, J.BOWEN (K.ROBBINS, D.GIBSON)		STEVE WARINER MCA 52562
14	20	24	11	MAYBE MY BABY R.C.BANNON (E.CARMEN)		LOUISE MANDRELL RCA 14039
15	21	26	8	OPERATOR, OPERATOR E.RAVEN, P.WORLEY (L.WILLOUGHBY, J.WILLOUGHBY)		EDDY RAVEN RCA 14044
16	2	2	17	FALLIN' IN LOVE B.MAHER (R.GOODRUM, B.MAHER)		SYLVIA RCA 13997
17	23	28	6	LOVE DON'T CARE N.LARKIN, E.T.CONLEY (E.T.CONLEY, R.SCRUGGS)		EARL THOMAS CONLEY RCA 14060
18	7	8	14	THERE'S NO LOVE IN TENNESSEE T.COLLINS (D.MORGAN, S.DAVIS)		BARBARA MANDRELL MCA 52537
19	17	19	12	WHEN GIVIN' UP WAS EASY B.MEVIS (K.PALMER)		ED BRUCE RCA 14037
20	24	30	8	IT'S A SHORT WALK FROM HEAVEN TO HELL J.BOWEN, J.SCHNEIDER (K.BELL, T.SKINNER, J.L.WALLACE)		JOHN SCHNEIDER MCA 52567
21	27	33	6	OLD HIPPIE E.GORDY, JR., J.BOWEN (D.BELLAMY)		THE BELLAMY BROTHERS MCA/CURB 52579/MCA
22	14	15	11	WHITE LINE E.HARRIS, P.KENNERLEY (E.HARRIS, P.KENNERLEY)		EMMYLOU HARRIS WARNER BROS. 7-29041
23	28	37	4	40 HOUR WEEK (FOR A LIVIN') H.SHEDD, ALABAMA (D.LOGGINS, L.SILVER, D.SCHLITZ)		◆ ALABAMA RCA 14085
24	34	40	5	I'M FOR LOVE J.BOWEN, H.WILLIAMS, JR. (H.WILLIAMS, JR.)		HANK WILLIAMS, JR. WARNER/CURB 7-29022/WARNER BROS.
25	26	29	9	DOWN ON THE FARM B.MEVIS (J.GREENBAUM, T.SEALS, E.SETSER)		CHARLEY PRIDE RCA 14045
26	30	34	7	SIZE SEVEN ROUND (MADE OF GOLD) B.SHERRILL (M.FIELDS, G.LUMPKIN)		GEORGE JONES AND LACY J. DALTON EPIC 34-04876
27	31	35	6	IT AIN'T GONNA WORRY MY MIND B.SHERRILL (R.LEIGH)		RAY CHARLES AND MICKEY GILLEY COLUMBIA 38-04860
28	32	38	6	LASSO THE MOON S.DORFF, J.E.NORMAN (S.DORFF, M.BROWN)		◆ GARY MORRIS WARNER BROS. 7-29028
29	10	1	17	RADIO HEART N.WILSON (S.DAVIS, D.MORGAN)		◆ CHARLY MCCLAIN EPIC 34-04777
30	33	36	6	IT'S ALL OVER NOW J.ANDERSON, L.BRADLEY, J.E.NORMAN (B. & S.WOMACK)		JOHN ANDERSON WARNER BROS. 7-29002
31	36	42	4	HIGHWAYMAN C.MOMAN (J.WEBB)		◆ W.JENNINGS, W.NELSON, J.CASH, K.KRISTOFFERSON COLUMBIA 38-04881
32	22	9	16	SOMETIMES WHEN WE TOUCH S.BUCKINGHAM (D.HILL, B.MANN)		MARK GRAY & TAMMY WYNETTE COLUMBIA 38-04782
33	39	50	3	REAL LOVE D.MALLOY (D.MALLOY, R.BRANNON, R.MCCORMICK)		DOLLY PARTON (DUET WITH KENNY ROGERS) RCA 14058
34	38	49	4	I DON'T THINK I'M READY FOR YOU J.E.NORMAN (DORFF, BROWN, REYNOLDS, GARRETT)		ANNE MURRAY CAPITOL 5472
35	40	46	5	SAVE THE LAST CHANCE B.LOGAN, R.MCCOLLISTER (W.ALDRIDGE, R.BYRNE)		JOHNNY LEE WARNER BROS. 7-29021
36	45	51	4	SHE'S SINGLE AGAIN B.MONTGOMERY (C.CRAIG, P.MCCANN)		◆ JANIE FRICKE COLUMBIA 38-04856
37	42	45	6	DIM LIGHTS, THICK SMOKE (AND LOUD LOUD MUSIC) V.GOSDIN, R.J.JONES (J.MAPHIS, R.L.MAPHIS, M.FIDLER)		VERN GOSDIN COMPLEAT 142/POLYGRAM
38	41	44	8	TO BE LOVERS B.ARLIDGE (C.WHITSETT, B.ARLIDGE)		CHANCE MERCURY 880-555-7/POLYGRAM
39	16	6	16	IN A NEW YORK MINUTE B.KILLEN (M.GARVIN, C.WATERS, T.SHAPIRO)		RONNIE MCDOWELL EPIC FE-39954
40	29	31	9	DON'T CRY DARLIN' B.SHERRILL (D.DILLON)		DAVID ALLAN COE COLUMBIA 38-04846
41	25	13	15	WORKING MAN B.LOGAN (J.HURT, B.R.REYNOLDS)		JOHN CONLEE MCA 52543
42	47	52	5	FOOLED AROUND AND FELL IN LOVE R.HALL (E.BISHOP)		◆ T.G. SHEPPARD COLUMBIA 38-04890
43	37	39	9	LOVE IS WHAT WE MAKE IT J.GUESS (R.MURRAY, K.STEGALL)		KENNY ROGERS LIBERTY 1524/EMI-AMERICA
44	50	63	4	(LOVE ALWAYS) LETTER TO HOME H.SHEDD (C.JACKSON)		GLEN CAMPBELL ATLANTIC/AMERICA 7-99647/ATLANTIC
45	52	—	2	THE FIREMAN J.BOWEN, G.STRAIT (M.VICKERY, W.KEMP)		GEORGE STRAIT MCA 52586
46	49	53	6	IT'S JUST ANOTHER HEARTACHE E.PRESTIDGE, J.E.NORMAN (S.BOGARD, R.GILES)		BANDANA WARNER BROS. 7-29029
47	51	57	6	WHEN YOU GET A LITTLE LONELY E.GORDY, JR., T.BROWN (N.LARSON, J.LEO, W.WALDMAN)		NICOLETTE LARSON MCA 52571
48	35	18	18	STEP THAT STEP R.SCRUGGS (M.MILLER)		◆ SAWYER BROWN CAPITOL/CURB 5446/CAPITOL
49	55	64	4	HE BURNS ME UP H.SHEDD (B.SPRINGFIELD)		LANE BRODY EMI-AMERICA 8266
50	53	61	6	WE WORK E.STEVENS (K.VASSEY, B.J.WALKER JR., D.MALLOY, E.STEVENS)		HILLARY KANTER RCA 14053

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports and radio playlists.		ARTIST
				TITLE PRODUCER (SONGWRITER)	LABEL & NUMBER / DISTRIBUTING LABEL	
51	58	77	3	CAROLINA IN THE PINES J.E.NORMAN (M.MURPHEY)		MICHAEL MARTIN MURPHEY EMI-AMERICA 8265
52	68	—	2	I DON'T KNOW WHY YOU DON'T WANT ME R.CROWELL, D.THOENER, D.MALLOY (R.CASH, R.CROWELL)		ROSANNE CASH COLUMBIA 38-04809
53	59	74	3	I NEVER MADE LOVE (TILL I MADE LOVE WITH YOU) J.BOWEN (B.MCDILL)		MAC DAVIS MCA 52573
54	NEW	—	—	LOVE IS ALIVE B.MAHER (K.M.ROBBINS)		THE JUDDS RCA/CURB 14093/RCA
55	57	69	5	WOMEN IN LOVE M.WRIGHT (B.MCDILL)		BILL MEDLEY RCA 14081
56	60	75	3	A BAR WITH NO BEER J.KENNEDY (T.T.HALL)		TOM T. HALL MERCURY 800-690-7/POLYGRAM
57	44	32	17	SOMEBODY SHOULD LEAVE H.SHEDD (H.HOWARD, C.RAINS)		REBA MCENTIRE MCA 52527
58	67	—	2	I WANT EVERYONE TO CRY T.DUBOIS, S.HENDRICKS (W.NEWTON, M.NOBLE)		RESTLESS HEART RCA 14086
59	69	—	2	DIXIE TRAIN C.JACKSON (C.JACKSON, J.WEATHERLY)		CARL JACKSON COLUMBIA 38-04926
60	43	25	14	IF IT AIN'T LOVE (LET'S LEAVE IT ALONE) R.SKAGGS, M.MORGAN (D.FRAZIER)		THE WHITES MCA/CURB 52535/MCA
61	66	79	3	WE KNOW BETTER NOW J.CRUTCHFIELD (F.MYERS, S.DEAN)		DOTTIE WEST PERMIAN 82010/MCA
62	46	27	14	YOU'RE GOING OUT OF MY MIND J.E.NORMAN (J.MCBEE, W.HOLYFIELD)		T.G. SHEPPARD WARNER/CURB 7-29071/WARNER BROS.
63	74	—	2	IF YOU BREAK MY HEART B.FISHER (M.GARVIN, B.JONES, T.SHAPIRO)		THE KENDALLS MERCURY 880-828-7/POLYGRAM
64	NEW	—	—	MODERN DAY ROMANCE M.MORGAN, P.WORLEY (K.BROOKS, D.TYLER)		NITTY GRITTY DIRT BAND WARNER BROS. 7-29027
65	48	20	16	WARNING SIGN E.STEVENS, E.RABBITT, J.BOWEN (E.RABBITT, E.STEVENS)		EDDIE RABBITT WARNER BROS. 7-28089
66	73	—	2	YOU DONE ME WRONG H.SHEDD (R.PRICE, S.JONES)		MEL TILLIS RCA 14061
67	61	59	8	GO DOWN EASY D.FOGELBERG, M.LEWIS (J.BLODIN)		◆ DAN FOGELBERG FULL MOON/EPIC 34-04835/EPIC
68	76	—	2	SOMEONE'S GONNA LOVE ME TONIGHT J.E.NORMAN, SOUTHERN PACIFIC (T.GOODMAN, B.GOWDY)		SOUTHERN PACIFIC WARNER BROS. 7-29020
69	NEW	—	—	USED TO BLUE R.SCRUGGS (F.KNOBLOCK, B.LABOUNTY)		SAWYER BROWN CAPITOL/CURB 5477/CAPITOL
70	62	47	12	WHO'S THE BLOND STRANGER J.BOWEN, T.BROWN, M.UTLEY (J.BUFFETT, M.UTLEY, W.JENNINGS, J.LEO)		◆ JIMMY BUFFETT MCA 52550
71	78	—	2	IF IT WAS ANY BETTER (I COULDN'T STAND IT) J.MORRIS (E.BURTON, T.GRANT, M.MORRIS)		NARVEL FELTS EVERGREEN 1030
72	NEW	—	—	ANY TIME J.E.NORMAN (H.LAWSON)		THE OSMOND BROTHERS WARNER BROS. 7-28982
73	65	55	20	(THAT'S WHAT YOU DO) WHEN YOU'RE IN LOVE J.L.WALLACE, T.SKINNER (T.SKINNER, K.BELL, J.L.WALLACE)		THE FORESTER SISTERS WARNER BROS. 7-29114
74	NEW	—	—	YOU CAN'T RUN AWAY FROM YOUR HEART M.MORGAN, P.WORLEY (W.WALDMAN)		LACY J. DALTON COLUMBIA 38-04884
75	64	48	19	GIRLS NIGHT OUT B.MAHER (J.H.BULLOCK, B.MAHER)		THE JUDDS RCA/CURB 13991/RCA
76	NEW	—	—	PLAYING FOR KEEPS T.WEST (H.DUNN, T.SHAPIRO, C.WATERS)		HOLLY DUNN MTM 72052/CAPITOL
77	NEW	—	—	IT'LL BE LOVE BY MORNING P.DRAKE (A.FRIZZELL, B.ROBERTS)		ALLEN FRIZZELL EPIC 34-04870
78	NEW	—	—	YOU CAN ALWAYS SAY GOODBYE IN THE MORNING R.BAKER (J.WEATHERLY)		JIM COLLINS WHITE GOLD 22250
79	NEW	—	—	ONE BIG FAMILY R.MCDOWELL, E.WINFREY (R.MCDOWELL, M.REID, T.SEALS)		THE HEART OF NASHVILLE COMPLEAT 679001-7/POLYGRAM
80	56	41	18	THERE'S NO WAY H.SHEDD, ALABAMA (L.PALAS, W.ROBINSON, J.JARRARD)		◆ ALABAMA RCA 13992
81	NEW	—	—	YOU CAN'T MEASURE MY LOVE R.RUFF (D.BRAMLET, B.BURNETTE)		CARLETTE LUV 107
82	77	80	3	(SHE'S GOT A HOLD OF ME WHERE IT HURTS) SHE WON'T LET GO R.PENNINGTON (L.BACH)		RAY PRICE STEP ONE 341
83	54	43	20	DON'T CALL IT LOVE D.MALLOY (D.PITCHEFORD, T.SNOW)		DOLLY PARTON RCA 13987
84	71	60	13	TRUE LOVE E.GORDY, JR. (V.GILL)		VINCE GILL RCA 14020
85	72	65	12	I'VE BEEN HAD BY LOVE BEFORE T.WEST (T.DAMPHER)		JUDY RODMAN MTM 72050/CAPITOL
86	80	83	3	STRAIGHT LACED LADY R.C.BANNON (R.C.BANNON, K.MCGREGOR)		TRACY LYNDEN RCA 14059
87	63	54	17	CALIFORNIA K.LEHNING (C.CRAIG, K.STEGALL, J.MCBRIDE)		◆ KEITH STEGALL EPIC 34-04771
88	81	68	19	THE COWBOY RIDES AWAY J.BOWEN, G.STRAIT (S.THROCKMORTON, C.KELLY)		GEORGE STRAIT MCA 52526
89	70	58	13	IT'S YOUR REPUTATION TALKIN' A.REYNOLDS (M.JOHNSON, H.SHANNON)		KATHY MATTEA MERCURY 880-595-7/POLYGRAM
90	87	73	8	STILL ON A ROLL B.MEVIS (J.GREENBAUM, B.HOBBS, B.MEVIS)		◆ MOE BANDY & JOE STAMPLEY COLUMBIA 38-04843
91	82	67	21	TIME DON'T RUN OUT ON ME J.E.NORMAN (C.KING, G.GOFFIN)		◆ ANNE MURRAY CAPITOL 5436
92	90	81	10	MY SWEET-EYED GEORGIA GIRL D.HUNGATE, J.BOWEN (S.HARRIS, J.ROSASCO)		ATLANTA MCA 52552
93	84	70	11	A FEW GOOD MEN S.BUCKINGHAM (K.BELL, M.BUCKINGS)		TERRI GIBBS WARNER BROS. 7-29056
94	79	72	10	YOU'RE EVERY STEP I TAKE T.JENNINGS, M.SILLIS (R.J.FRIEND)		JOHNNY PAYCHECK AMI 1323
95	NEW	—	—	NEW TRADITION G.KENNEDY (S.SCHASSON)		BOBBY G. RICE DOOR KNOB 85-230
96	83	82	4	LEAVING J.GIBSON, J.PAYNE (J.FULLER)		CHARLESTON EXPRESS (WITH JESSE WALES) SOUNDWAVES 4749/NSD
97	86	66	9	I CAN FEEL THE FIRE GOIN' OUT B.MONTGOMERY (T.SEALS, E.SETSER)		LLOYD DAVID FOSTER COLUMBIA 38-04836
98	97	78	26	SEVEN SPANISH ANGELS B.SHERRILL (T.SEALS, E.SETSER)		◆ RAY CHARLES WITH WILLIE NELSON COLUMBIA 38-04715
99	91	86	23	COUNTRY GIRLS J.BOWEN (T.SEALS, E.SETSER)		JOHN SCHNEIDER MCA 52510
100	88	76	7	DID I STAY TOO LONG J.SLATE (J.SLATE, L.KEITH, J.REID)		DENNIS BOTTOMS WARNER BROS. 7-29035

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

Billboard Hot Country Singles SALES & AIRPLAY

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	3	NATURAL HIGH	MERLE HAGGARD	1
2	4	COUNTRY BOY	RICKY SKAGGS	2
3	6	LITTLE THINGS	THE OAK RIDGE BOYS	3
4	7	SHE KEEPS THE HOME FIRES BURNING	RONNIE MILSAP	4
5	9	NOBODY WANTS TO BE ALONE	CRYSTAL GAYLE	5
6	8	LET IT ROLL (LET IT ROCK)	MEL MCDANIEL	6
7	10	SHE'S A MIRACLE	EXILE	8
8	11	MY OLD YELLOW CAR	DAN SEALS	10
9	14	FORGIVING YOU WAS EASY	WILLIE NELSON	9
10	1	DON'T CALL HIM A COWBOY	CONWAY TWITTY	7
11	17	DIXIE ROAD	LEE GREENWOOD	11
12	19	HELLO MARY LOU	THE STATLER BROTHERS	12
13	20	MAYBE MY BABY	LOUISE MANDRELL	14
14	13	WHEN GIVIN' UP WAS EASY	ED BRUCE	19
15	18	HEART TROUBLE	STEVE WARINER	13
16	2	FALLIN' IN LOVE	SYLVIA	16
17	23	OPERATOR, OPERATOR	EDDY RAVEN	15
18	5	THERE'S NO LOVE IN TENNESSEE	BARBARA MANDRELL	18
19	—	LOVE DON'T CARE	EARL THOMAS CONLEY	17
20	30	IT'S A SHORT WALK FROM HEAVEN TO HELL	JOHN SCHNEIDER	20
21	12	WHITE LINE	EMMYLOU HARRIS	22
22	15	RADIO HEART	CHARLY MCCLAIN	29
23	—	I'M FOR LOVE	HANK WILLIAMS, JR.	24
24	26	DOWN ON THE FARM	CHARLEY PRIDE	25
25	—	SIZE SEVEN ROUND (MADE OF GOLD)	G.JONES/L.J.DALTON	26
26	—	OLD HIPPY	THE BELLAMY BROTHERS	21
27	28	DON'T CRY DARLIN'	DAVID ALLAN COE	40
28	16	IN A NEW YORK MINUTE	RONNIE MCDOWELL	39
29	24	SOMETIMES WHEN WE TOUCH	MARK GRAY & TAMMY WYNETTE	32
30	—	40 HOUR WEEK (FOR A LIVIN')	ALABAMA	23

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	3	NATURAL HIGH	MERLE HAGGARD	1
2	4	COUNTRY BOY	RICKY SKAGGS	2
3	5	LITTLE THINGS	THE OAK RIDGE BOYS	3
4	1	DON'T CALL HIM A COWBOY	CONWAY TWITTY	7
5	6	SHE KEEPS THE HOME FIRES BURNING	RONNIE MILSAP	4
6	7	NOBODY WANTS TO BE ALONE	CRYSTAL GAYLE	5
7	9	LET IT ROLL (LET IT ROCK)	MEL MCDANIEL	6
8	11	SHE'S A MIRACLE	EXILE	8
9	12	FORGIVING YOU WAS EASY	WILLIE NELSON	9
10	13	DIXIE ROAD	LEE GREENWOOD	11
11	17	HELLO MARY LOU	THE STATLER BROTHERS	12
12	15	MY OLD YELLOW CAR	DAN SEALS	10
13	16	HEART TROUBLE	STEVE WARINER	13
14	19	MAYBE MY BABY	LOUISE MANDRELL	14
15	20	OPERATOR, OPERATOR	EDDY RAVEN	15
16	23	LOVE DON'T CARE	EARL THOMAS CONLEY	17
17	26	OLD HIPPY	THE BELLAMY BROTHERS	21
18	8	THERE'S NO LOVE IN TENNESSEE	BARBARA MANDRELL	18
19	24	IT'S A SHORT WALK FROM HEAVEN TO HELL	JOHN SCHNEIDER	20
20	28	40 HOUR WEEK (FOR A LIVIN')	ALABAMA	23
21	2	FALLIN' IN LOVE	SYLVIA	16
22	18	WHEN GIVIN' UP WAS EASY	ED BRUCE	19
23	14	WHITE LINE	EMMYLOU HARRIS	22
24	—	I'M FOR LOVE	HANK WILLIAMS, JR.	24
25	—	LIASSO THE MOON	GARY MORRIS	28
26	—	IT AIN'T GONNA WORRY MY MIND	R.CHARLES/M.GILLEY	27
27	29	SIZE SEVEN ROUND (MADE OF GOLD)	G.JONES/L.J. DALTON	26
28	27	DOWN ON THE FARM	CHARLEY PRIDE	25
29	—	IT'S ALL OVER NOW	JOHN ANDERSON	30
30	—	HIGHWAYMAN W.JENNINGS, W.NELSON, J.CASH, K.KRISTOFFERSON		31

COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
RCA (17)	19
RCA/Curb (2)	
MCA (14)	17
MCA/Curb (2)	
Permian (1)	
WARNER BROS. (14)	16
Warner/Curb (2)	
COLUMBIA	13
EPIC (8)	9
Full Moon/Epic (1)	
CAPITOL (3)	7
Capitol/Curb (2)	
MTM (2)	
POLYGRAM	7
Mercury (5)	
Compleat (2)	
EMI-AMERICA (3)	4
Liberty (1)	
AMI	1
ATLANTIC	1
Atlantic/America (1)	
DOOR KNOB	1
EVERGREEN	1
LUV	1
NSD	1
Soundwaves (1)	
STEP ONE	1
WHITE GOLD	1

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COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC A-Z (LISTED BY TITLE)

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
23 40 HOUR WEEK (FOR A LIVIN')	(Music Corp. of America, BMI/MCA/Leeds, ASCAP/Patchwork, ASCAP/Don Schlitz, ASCAP)	
72 ANY TIME	(Rightsong, BMI)	
56 A BAR WITH NO BEER	(Halliwell, BMI)	
87 CALIFORNIA	(April, ASCAP/Blackwood, BMI/Stegall, BMI)	
51 CAROLINA IN THE PINES	(Mystery, BMI)	
2 COUNTRY BOY	(Ackee, ASCAP)	
99 COUNTRY GIRLS	(Warner-Tamerlane, BMI/WB Music, ASCAP/Two Sons, ASCAP)	
88 THE COWBOY RIDES AWAY	(Cross Keys, ASCAP/Tightlist, ASCAP)	
100 DID I STAY TOO LONG	(Warner House Of Music, ASCAP/Reidem, ASCAP)	
37 DIM LIGHTS, THICK SMOKE (AND LOUD LOUD MUSIC)	(Comet, BMI)	
11 DIXIE ROAD	(Southern Soul, BMI/Window, BMI)	
59 DIXIE TRAIN	(CBS, BMI/Latter End, BMI/Bright Sky, ASCAP)	
7 DON'T CALL HIM A COWBOY	(Southern Nights, ASCAP)	
83 DON'T CALL IT LOVE	(Pzazz, BMI/Snow, BMI) CPP	
40 DON'T CRY DARLIN'	(Dean Dillon, BMI/Larry Butler, BMI)	
25 DOWN ON THE FARM	(Make Believe, ASCAP/WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI)	
16 FALLIN' IN LOVE	(April, ASCAP/Random Note, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP)	
93 A FEW GOOD MEN	(Hall-Clement, BMI)	
45 THE FIREMAN	(Tree, BMI)	
42 FOOLED AROUND AND FELL IN LOVE	(Crabshaw, ASCAP)	
9 FORGIVING YOU WAS EASY	(Willie Nelson, BMI)	
75 GIRLS NIGHT OUT	(Welbeck, ASCAP/Blue Quill, ASCAP)	
67 GO DOWN EASY	(Irving, BMI/Danor, BMI)	
49 HE BURNS ME UP	(Unichappell, BMI)	
13 HEART TROUBLE	(Irving, BMI/Silverline, BMI)	
12 HELLO MARY LOU	(Unichappell, BMI/Six Continents, BMI/Champion, BMI) MCA	
31 HIGHWAYMAN	(White Oak, ASCAP)	
97 I CAN FEEL THE FIRE GOIN' OUT	(WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI)	
52 I DON'T KNOW WHY YOU DON'T WANT ME	(Chelait, BMI/Atlantic, BMI/Coolwell, ASCAP/Granite, ASCAP)	
34 I DON'T THINK I'M READY FOR YOU	(Happy Trails, BMI/Music Corp. of America, BMI)	
53 I NEVER MADE LOVE (TILL I MADE LOVE WITH YOU)	(Hall-Clement, BMI)	
58 I WANT EVERYONE TO CRY	(Warner-Tamerlane, BMI/Writers House, BMI/WB, ASCAP/Bob Montgomery, ASCAP)	
60 IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)	(Acuff-Rose, BMI)	
71 IF IT WAS ANY BETTER (I COULDN'T STAND IT)	(Tapadero, BMI/Lynn Shawn, BMI)	
63 IF YOU BREAK MY HEART	(Cross Keys, ASCAP/Tree, BMI/O'Lyric, BMI)	
24 I'M FOR LOVE	(Bocephus, BMI)	
39 IN A NEW YORK MINUTE	(Tree, BMI/O'Lyric, BMI)	
27 IT AIN'T GONNA WORRY MY MIND	(April, ASCAP/Lionhearted, ASCAP)	
77 IT'LL BE LOVE BY MORNING	(Allen Frizzell, BMI/Ski Slope, BMI)	
20 IT'S A SHORT WALK FROM HEAVEN TO HELL	(Hall-Clement, BMI)	
30 IT'S ALL OVER NOW	(Abkco, BMI)	
46 IT'S JUST ANOTHER HEARTACHE	(Vogue, BMI/Dejamas, ASCAP)	
89 IT'S YOUR REPUTATION TALKIN'	(Welbeck, ASCAP/Terrace, ASCAP)	
85 I'VE BEEN HAD BY LOVE BEFORE	(Coal Miners, BMI)	
28 LIASSO THE MOON	(Enson, BMI)	
96 LEAVING	(Phono, SESAC)	
6 LET IT ROLL (LET IT ROCK)	(Arc, BMI)	
3 LITTLE THINGS	(Reynsong, BMI)	
44 (LOVE ALWAYS) LETTER TO HOME	(Latter End, BMI)	
17 LOVE DON'T CARE	(Blue Moon, ASCAP/April, ASCAP/Labor Of Love, BMI)	
54 LOVE IS ALIVE	(Irving, BMI)	
43 LOVE IS WHAT WE MAKE IT	(Blackwood, BMI/Magic Castle, BMI)	
14 MAYBE MY BABY	(Safespace, BMI/E.C.B., BMI/Warner-Tamerlane, BMI)	
64 MODERN DAY ROMANCE	(Golden Bridge, ASCAP/Mota, ASCAP)	
10 MY OLD YELLOW CAR	(Debdave, BMI/Briar Patch, BMI)	
92 MY SWEET-EYED GEORGIA GIRL	(Blackwood, BMI/Priority, ASCAP)	
1 NATURAL HIGH	(Mount Shasta, BMI)	
95 NEW TRADITION	(Chip 'n' Dale, ASCAP)	
5 NOBODY WANTS TO BE ALONE	(Almo, ASCAP/Prince Street, ASCAP/Irving, BMI/Eaglewood, BMI)	
21 OLD HIPPY	(Bellamy Bros., ASCAP)	
79 ONE BIG FAMILY	(Heart Of Nashville Foundation, ASCAP/BMI)	
15 OPERATOR, OPERATOR	(Goldline, ASCAP/Granite, ASCAP)	
76 PLAYING FOR KEEPS	(Blackwood, BMI/O'Lyric, BMI/Tree, BMI)	
29 RADIO HEART	(Tapadero, BMI/Tom Collins, BMI)	
33 REAL LOVE	(Debdave, BMI/Mallven, ASCAP/Cotton Patch, ASCAP)	
35 SAVE THE LAST CHANCE	(Rick Hall, ASCAP/Terry Wood Ford, ASCAP)	
98 SEVEN SPANISH ANGELS	(Warner-Tamerlane, BMI/WB, ASCAP/Two Sons, ASCAP)	
4 SHE KEEPS THE HOME FIRES BURNING	(Tom Collins, BMI/Collins Court, ASCAP/Lodge Hall, ASCAP)	
8 SHE'S A MIRACLE	(Pacific Island, BMI/Tree, BMI)	
82 (SHE'S GOT A HOLD OF ME WHERE IT HURTS) SHE WON'T LET GO	(Lyn Pen, BMI/Mercury Brothers, PRO)	
36 SHE'S SINGLE AGAIN	(Blackwood, BMI/April, ASCAP/New and Used, ASCAP)	
26 SIZE SEVEN ROUND (MADE OF GOLD)	(Taylor And Watts, BMI/Algee, BMI)	
57 SOMEBODY SHOULD LEAVE	(Tree, BMI/Choskee Bottom, ASCAP/Cross Keys, ASCAP)	
68 SOMEONE'S GONNA LOVE ME TONIGHT	(That's What She Said, BMI/Making Betts, BMI)	
32 SOMETIMES WHEN WE TOUCH	(Welbeck, ASCAP/ATV, BMI/Mann & Weil, BMI)	
48 STEP THAT STEP	(Gid, ASCAP)	
90 STILL ON A ROLL	(Auodad, ASCAP/WB, ASCAP/Make Believe, ASCAP/Beckaroo, BMI)	
86 STRAIGHT LACED LADY	(Warner-Tamerlane, BMI/Three Ships, BMI)	
73 THAT'S WHAT YOU DO WHEN YOU'RE IN LOVE	(Hall-Clement, BMI)	
18 THERE'S NO LOVE IN TENNESSEE	(Tom Collins, BMI/Tapadero, BMI)	
80 THERE'S NO WAY	(Alabama Band, ASCAP)	
91 TIME DON'T RUN OUT ON ME	(Screen Gems-EMI, BMI/Elorac, ASCAP)	
38 TO BE LOVERS	(Acuff-Rose, BMI/Marledge, ASCAP)	
84 TRUE LOVE	(Benefit, BMI)	
69 USED TO BLUE	(Montage, BMI/Captain Crystal, BMI)	
65 WARNING SIGN	(Debdave, BMI/Briar Patch, BMI)	
61 WE KNOW BETTER NOW	(Collins Court, ASCAP/Tom Collins, BMI)	
50 WE WORK	(Lionsmate, ASCAP/Fishin' Fool, BMI/Debdave, BMI)	
19 WHEN GIVIN' UP WAS EASY	(Cavesson, ASCAP)	
47 WHEN YOU GET A LITTLE LONELY	(Nick-Ov-Time, ASCAP/Screen Gems-EMI, BMI/Moon And Stars, ASCAP/WB-Elektra-Asylum, BMI/Mopage, BMI)	
22 WHITE LINE	(Emmylou, ASCAP/Irving, BMI)	
70 WHO'S THE BLOND STRANGER	(Coral Reefer, BMI/Coconutley, ASCAP/Warner-Tamerlane, BMI/Blue Sky Writer, BMI)	
55 WOMEN IN LOVE	(Hall-Clement, BMI)	
41 WORKING MAN	(Tapadero, BMI)	
78 YOU CAN ALWAYS SAY GOODBYE IN THE MORNING	(Bright Sky, ASCAP)	
81 YOU CAN'T MEASURE MY LOVE	(Littlefoot, BMI/Nekkid, BMI)	
74 YOU CAN'T RUN AWAY FROM YOUR HEART	(Screen Gems-EMI, BMI/Moon & Stars, BMI/Berger Bits, ASCAP)	
66 YOU DONE ME WRONG	(Cedarwood, BMI/Fort Knox, BMI)	
94 YOU'RE EVERY STEP I TAKE	(Music Makers, BMI/Silver Dust, ASCAP)	
62 YOU'RE GOING OUT OF MY MIND	(CBS-U, ASCAP/Ideas Of March, ASCAP)	

SHEET MUSIC AGENTS
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.



Two's Company. Reba McEntire and George Jones perform "Me And Jesus Got A Good Thing Going" on The Nashville Network's "Nashville Now."

NASHVILLE'S MUSIC SHOP

(Continued from page 51)

cassettes or CDs; singles are not offered.

VornDick says that he has already received "a lot" of phone calls from radio stations across the country who can't get album service from record companies. The Music Shop gives price incentives to stations who become repeat customers.

VornDick says his company pays distributor prices for titles it orders, and charges list price or slightly less to people calling its toll free number in Nashville. Titles range from \$4.98 for midline releases to \$14.98 for Compact Discs. Where possible, prices quoted are discounted \$1 off retail.

"We're going after people who live in areas where their record store doesn't carry a lot of titles or who want to order their records by phone," he explains. "These days, it's hard to find certain records—especially country records—in retail stores." However, he emphasizes, "We aren't trying to compete with distributors."

Cassettes are by far the most popular configuration with customers, VornDick says. Country fulfillment accounts for approximately 50% of total sales, with another 25% shared by bluegrass and gospel. He says this could shift as more pop and rock titles are added to the

computer listings.

In addition to its own services supported by cable and print advertising, The Music Shop also runs a separate outside-client telemarketing division, Musicfone, offering a variety of services from phone answering to placement of PI spots, computer sales printouts and shipments.

The fastest selling titles belong to George Strait and the Judds, according to VornDick, whose partners in the venture include Hal Granger and singer Rex Allen Jr. Among the other hot sellers are Bruce Springsteen, Alabama and Willie Nelson.

Billboard.

HOT COUNTRY SINGLES ACTION

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RADIO MOST ADDED



RETAIL BREAKOUTS

NATIONAL 130 REPORTERS

ARTIST	TITLE	RECORD LABEL	NEW ADDS	TOTAL ON
THE JUDDS	LOVE IS ALIVE	RCA/CURB	64	66
NITTY GRITTY DIRT BAND	MODERN DAY ROMANCE	WARNER BROS.	46	48
SAWYER BROWN	USED TO BLUE	CAPITOL/CURB	38	39
ROSANNE CASH	IDON'TKNOWWHYYOUDON'TWANTME	COLUMBIA	31	63
RESTLESS HEART	I WANT EVERYONE TO CRY	RCA	20	59

NATIONAL 64 REPORTERS

NUMBER REPORTING

ARTIST	TITLE	RECORD LABEL	NUMBER REPORTING
GARY MORRIS	LISSO THE MOON	WARNER BROS.	27
JOHN ANDERSON	IT'S ALL OVER NOW	WARNER BROS.	22
W.JENNINGS, W.NELSON, J.CASH, K.KRISTOFFERSON	HIGHWAYMAN		14
RAY CHARLES/MICKEY GILLEY	IT AIN'T GONNA WORRY MY MIND	COLUMBIA	14
VERN GOSDIN	DIM LIGHTS, THICK SMOKE	COMPLEAT	12

REGION 1

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

WGNA Albany, NY
WBOS Boston, MA
WYRK Buffalo, NY
WOKQ Dover, NH
WPOR-FM Portland, ME
WHIM Providence, RI
WSEN-FM Syracuse, NY

REGION 2

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

WCAO Baltimore, MD
WRKZ Hershey, PA
WHN New York City, NY
WXTU Philadelphia, PA
WMZQ Washington, DC
WPKX Washington, DC
WWVA Wheeling, WV

REGION 3

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

WJAZ Albany, GA
WWNC Asheville, NC
WPLO Atlanta, GA
WGUS Augusta, GA
WXBQ Bristol, VA
WEZL Charleston, SC
WSOC-FM Charlotte, NC
WDOD Chattanooga, TN
WUSY Chattanooga, TN
WCOS Columbia, SC
WGTO Cypress Springs, FL
WFNC Fayetteville, NC
WESC Greenville, SC
WCRJ Jacksonville, FL
WIVK Knoxville, TN
WWOD Lynchburg, VA
WCMS Norfolk, VA
WHOO Orlando, FL
WWKA Orlando, FL
WPAP Panama City, FL
WKIX Raleigh, NC
WRNL Richmond, VA
WSLC Roanoke, VA
WQYK St. Petersburg, FL
WIRK West Palm Beach, FL
WTQR Winston-Salem, NC

REGION 4

IL, IN, KY, MI, OH, WI

WSLR Akron, OH
WYNE Appleton, WI
WUSN Chicago, IL
WUBE Cincinnati, OH
WGAR-FM Cleveland, OH
WMNI Columbus, OH
WONE Dayton, OH
WCXI-AM/FM Detroit, MI
WWWW Detroit, MI
WAXX-FM Eau Claire, WI
WROZ Evansville, IN
WGEE Green Bay, WI
WFMS Indianapolis, IN
WIRE Indianapolis, IN
WITL Lansing, MI
WAMZ Louisville, KY
WTSO Madison, WI
WMIL Milwaukee, WI
WXCL Peoria, IL
WKKN Rockford, IL

REGION 5

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

KHAK Cedar Rapids, IA
KSO Des Moines, IA
KLXL Dubuque, IA
KFGO Fargo, ND
KWMT Fort Dodge, IA
KFKF Kansas City, MO
WDAF Kansas City, MO
KEBC Oklahoma City, OK
WOW Omaha, NE
KTTS Springfield, MO
KUSA St. Louis, MO
WIL-FM St. Louis, MO
KTPK Topeka, KS
KVOO Tulsa, OK
KFDI Wichita, KS

REGION 6

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

KEAN-AM/FM Abilene, TX
KMML Amarillo, TX
KASE Austin, TX
WYNK Baton Rouge, LA
WZZK Birmingham, AL
KOUL Corpus Christi, TX
WTVY Dothan, AL
KHEY El Paso, TX
KPLX Fort Worth, TX
KIKK-FM Houston, TX
KILT Houston, TX
KSSN Little Rock, AR
KLLL Lubbock, TX
WMC-AM Memphis, TN
WOKK Meridian, MS
WKSJ-FM Mobile, AL
KNOE Monroe, LA
WLWI Montgomery, AL
WSM-AM Nashville, TN
WNOE New Orleans, LA
KYXX Odessa, TX
WPMO Pascagoula, MS
KBUC San Antonio, TX
KKYX San Antonio, TX
KRMD Shreveport, LA
KWKH Shreveport, LA
WACO Waco, TX
KLUR-FM Wichita Falls, TX

REGION 7

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

KRST Albuquerque, NM
KUZZ Bakersfield, CA
KSSS Colorado Spring, CO
KBQR-AM/FM Denver, CO
KLZ Denver, CO
KYGO Denver, CO
KVEG Las Vegas, NV
KIKF Orange, CA
KNIX-FM Phoenix, AZ
KSOP Salt Lake City, UT
KSON-AM San Diego, CA
KCUB Tucson, AZ

REGION 8

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

KGHL Billings, MT
KGEM Boise, ID
KHSL Chico, CA
KUGN Eugene, OR
KMAK Fresno, CA
KMIX Modesto, CA
KNEW Oakland, CA
KUPL-AM/FM Portland, OR
KWJJ Portland, OR
KOLO Reno, NV
KRAK Sacramento, CA
KGAY Salem, OR
KMPS Seattle, WA
KGA Spokane, WA
KRPM Tacoma, WA

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

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 4

IL, IN, KY, MI, OH, WI

Ambat/Record Theater Cincinnati, OH
Arc Distributing Cincinnati, OH
Arrow Dist Solon, OH
Gemini One-Stop Cleveland, OH
Martin & Snyder Dearborn, MI
National Record Mart Akron, OH
National Record Mart St. Clairsville, OH
Radio Doctors Milwaukee, WI
Singer One Stop Chicago, IL
Sounds Unlimited Niles, IL
Wax Works Owensboro, KY

REGION 1

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

Peter's One Stop Norwood, MA
Record Town Latham, NY

REGION 2

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

A&C Records Pittsburgh, PA
Elkins One Stop Charleston, WV
J.E.K. Enterprises Baltimore, MD
Kemp Mill Beltsville, MD
Mobile One-Stop Pittsburgh, PA
Musical Sales Baltimore, MD

REGION 3

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

Bibb One Stop Charlotte, NC
Dean's Record One Stop Richmond, VA
Lieberman Norcross, GA
One-Stop Records Atlanta, GA
Peaches Clearwater, FL
Peaches West Palm Beach, FL
Record Bar Atlanta, GA
Record Bar Columbus, GA
Ripete Records Fayetteville, NC
Sounds Familiar Columbia, SC
Southern Music Orlando, FL
Tucker's Record Shop Knoxville, TN

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.

COUNTRY MUSIC'S CONTRIBUTION TO THE SOLUTION OF WORLD HUNGER

**FROM THE FORTHCOMING ALBUM "FROM NASHVILLE TO THE WORLD WITH LOVE"
THE 45 RPM SINGLE;**

**ONE BIG
FAMILY**

679001-7



ARTISTS

**Roy Acuff
Rex Allen, Jr.
Lynn Anderson
Eddy Arnold
Chet Atkins
Bobby Bare
Lane Brody
T. Graham Brown
Little Jimmy Dickens
Karen Taylor-Good
Dobie Gray
Sonny James**

**George Jones
The Kendalls
Dave Kirby
Neal Matthews
Kathy Mattea
O. B. McClinton
Ronnie McDowell
Lorrie Morgan
Colleen Peterson
Boots Randolph
Jerry Reed
Jeannie C. Riley**

**Ronny Robbins
Ray Sawyer
Troy Seals
Jeannie Seely
Rick Schulman
Gordon Stoker
Tanya Tucker
Mack Vickery
Porter Wagoner
Duane West
Leona Williams
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COMPLEAT RECORDS
Distributed by PolyGram Records

Whitney Houston's Success Is Global Rising Star Enjoying Simultaneous Hits in U.S., Europe

BY KIM FREEMAN

NEW YORK May was a good month for Arista's rising star Whitney Houston. In the U.S., her "You Give Good Love" hit the top of the black chart and cracked the top 40 of the Hot 100. Overseas, another single from her self-titled debut, "All At Once," reached number five in Holland and surfaced on the lower rungs of national charts in several other European countries.

This worldwide success, according to Arista's international vice

president Rick Blaskey, resulted from the label's attempt to launch the American artist on foreign shores simultaneously with her domestic debut.

Blaskey says Houston, the daughter of gospel singer Cissy Houston and the niece of Dionne Warwick, was a perfect candidate for the global campaign because of her "outstanding visual presence and remarkable vocal talent." Normally, says Blaskey, "We'll wait until an artist has a top 30 single here before launching them overseas."

Explaining the use of the two singles, Blaskey says Arista's European counterparts had their choice of four songs. "Ironically," he says, "we wanted to present Whitney as the youthful, contemporary 21-year-old artist she is"—an image better conveyed in "You Give Good Love" than in the ballad "All At Once"—"but the ballad was the one that got the best reaction over there."

Blaskey says the biggest key to Houston's European breakout was tv, a vehicle utilized initially by a video of Houston's appearance as Arista president Clive Davis' special guest on a "Merv Griffin" program 18 months ago. Another factor in Houston's foreign success was an incentive offer from Blaskey to fly the first person to bring Houston to the top five slot in his or her country to New York to witness her recent show at the Bottom Line. The winner was Gerard Kostermans, manager of the Arista/Ariola labels in Holland.

According to Kostermans, tv programs in Holland are "usually reserved for superstars, never newcomers. But there was no way they could get around Whitney."

Kostermans says cassette wallets, posters and press kits were sent to every retailer in the country. "The message," he says, "was, 'If you like it, come to a party to hear Whitney,' more than to buy the record." Kostermans and Blaskey note that "Seeing Is Believing" is the theme of the Houston promotion, and that approach, they say, has generated sales of almost 100,000 singles in Holland and Belgium combined.



"Mr. Telephone" People. New Edition members Ricky Bell and Ronnie DeVoe, singers of "Mr. Telephone Man," and Cheyne, singer of "Call Me Mr. Telephone," make connections at MCA's New York office.

Restraining Order In Murphy's Battle With Ex-Manager

NEW YORK A Mineola, N.Y. State Supreme Court judge has issued a temporary restraining order in continuing litigation between comedian Eddie Murphy and his former manager King Broder.

The court order, which also included a show cause order that Broder was to answer by May 17, was a result of an affidavit filed by Murphy on March 30 that sought to stay an earlier court decision to allow arbitration on a contract between Murphy and Broder.

Broder's original request sought \$5 million from Murphy for breach of a management agreement. In his affidavit, Murphy said that Broder never did anything to help his career, and that the deal between Murphy and Grandson Productions was terminated by mutual agreement.

Tour Returns for 50 Dates Fresh Fest on the Road

NEW YORK The New York Fresh Fest, a tour of rappers and break dancers that was instrumental in generating 500,000-plus album sales for Run-D.M.C., the Fat Boys and Whodini last fall, has returned for 50 dates. The new tour began Friday (31) in Pittsburgh.

Last year's tour, sponsored by Swatch Watch, grossed a reported \$3.5 million in 27 performances and in the process exposed New York's hip-hop culture in areas that had been resistant to rap music. Rappers Run-D.M.C., Kurtis Blow, Whodini and Newcleus, along with break dance crew the Dynamic Breakers, return from last year's tour. Coming aboard in 1985 are Grandmaster Flash & the Furious Five, 13-year-old rapper/dancer Chad, and Shabba-Do and Turbo, the break dancing stars of the films "Breakin'" and "Breakin' 2." Tour grosses should be helped by the release this summer of "Krush Groove," which features Run-D.M.C., the Fat Boys and Kurtis Blow.

As he did last year, promoter Ce-

dric Walker of Atlanta's Cedric Walker & Associates has structured the show so that there is no down time. Two stages are used, with either a rapper or a break dancer on stage at all times.

Despite the show's roots in New York City, the Fresh Fest didn't here last year. So the Aug. 17-18 dates at Madison Square Garden will be a homecoming for the tour.

NELSON GEORGE



All-American Girl. Qwest signee Siedah Garrett performs her single "Do You Want It Right Now?" on "American Bandstand."

THE RHYTHM & THE BLUES

by Nelson George



ACADEMIA AND THE MUSIC of black America have had a nodding acquaintance for some time. Useful studies of black music history are being carried out at major universities and black colleges around the country. Yet in comparison to the time and care given to classical music, there is much to be done in the study of Afro-American music.

Which is why the Center for Black Music Research of Columbia College Chicago is holding a conference on black music scholarship at Washington's Kennedy Center for the Performing Arts, Sept. 26-27. The Columbia Center, whose stated aim "is to collect, classify, preserve and distribute information about [black people's] contribution to world music," has arranged for the presentation of five papers at the conference.

"Biographical Studies Of Black Musicians" will be discussed by Richard Long, professor of English-Afro-American Studies at Atlanta Univ. Orin Moe's "Critical Studies Of Music By Black Composers" looks at the body of work created by black classical composers and their need for greater exposure. Fred-

Academia looks at Afro-American music

erick Crane will utilize slides to illustrate the points in his paper on imagery and music, "Musico-Iconographical Studies." Ron Welburn, former coordinator of the jazz oral history project at Rutgers Univ.'s Institute of Jazz Studies, will look at ways to make this most useful of historical tools even more effective. John Goldman, lexicographer and editor of Webster's New World Dictionary, will argue the need for more precise terminology in discussing the development of black music.

The Center, under the direction of Dr. Samuel A. Floyd Jr., publishes a black music journal once a year and a newsletter twice a year. For more information about the institute and the conference, contact the Center for Black Music Research, Columbia College, 600 S. Michigan Ave., Chicago, Ill. 60605; (312) 663-9462.

SHORT STUFF: The B side of the Grandmaster Flash single "Girls Love The Way He Spins" is "Larry Love," and if street play is any indication, it's a potential hit single . . . Much has been made of Island Records' relationship with Maxx Kidd's go-go bands, but the biggest single of the year to be distributed by that company could be Skipworth & Turner's "Thinking About Your Love." Produced by the once-prolific disco music-maker Patrick Adams, it's an exceptional-

ly well-made dance record with a memorable hook and a clever rhythm arrangement . . . Some who viewed Whitney Houston's recent appearance at New York's Bottom Line wondered whether the staging of her show is road-ready. Houston is a wonderful vocalist, but her show seemed geared more to the cabarets in which she built her reputation than to the competitive concert circuit she is about to enter. For example, her live arrangement of "How Will I Know," a song that figures to be a future single from her album, cuts down the energy of the Michael Walden-produced track, making a strong uptempo song more introspective than it should be.

Atlantic Records chairman Ahmet Ertegun recently co-produced a new group, EQ, with group manager Greg Abbott and keyboardist/arranger Rob Mounsey. The single is titled "Goodbye Love" . . . Womack & Womack's second Elektra album, "Radio M.U.S.C. Man," will arrive in July . . . Advance word is that producer Paul Lawrence Jones's upcoming solo debut on Capitol contains a cut that features his voice plus that of Freddy Jackson and Lillo Thomas . . . Ex-Cameo guitarist Charlie Singleton has signed with Arista and is currently readying his solo debut, "Modern Man," in Atlanta. Singleton was instrumental in shaping the direction of Cameo starting with the "Alligator Woman" album. His album is due in August. Coincidentally, Cameo's new album, "Single Life," is about to be released.

The duet between Aretha Franklin and Eurythmics' Annie Lennox on "Sisters (Are Doing It For Themselves)" could be the "Easy Lover" of the summer. Like that pairing of rock and soul, the vocal interplay between Aretha and Lennox is strong and passionate, while the rocking track shows a heretofore unknown gutsy side to that band. The album's killer cut will be "Sweet Bitter Lover," a gloriously old-fashioned ballad produced by Aretha herself. The song first appeared on her debut Columbia album in the early '60s, but the arrangement sounds like one of her Atlantic classics. These two songs alone suggest Lady Soul's next album could be a major event. . . . Newcleus, who scored last summer with "Jam On It," have returned with a single on Sunnyview aimed at their core audience, "I Wanna Be A B Boy" . . . Motown veteran Willie Hutch, suddenly quite active again, did the production duties on the Four Tops' "Sexy Ways" single . . . R.J.'s Latest Arrival makes its move to a major label, Atlantic, with a new single, "Swing Low," and a funny video tied in to its release . . . Bernard Edwards, producer of Duran Duran's title song for "A View To A Kill," did a fine job on Diana Ross's new single, "Telephone." The song was co-written by Edwards and keyboardist Denzil Miller.

Billboard Hot Black Singles SALES & AIRPLAY

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	ROCK ME TONIGHT	FREDDIE JACKSON	1
2	2	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	2
3	4	ELECTRIC LADY	CON FUNK SHUN	4
4	8	SUDDENLY	BILLY OCEAN	5
5	6	MEETING IN THE LADIES ROOM	KLYMAXX	8
6	7	SANCTIFIED LADY	MARVIN GAYE	3
7	5	IN MY HOUSE	THE MARY JANE GIRLS	11
8	3	FRESH	KOOL & THE GANG	10
9	10	AXEL F	HAROLD FALTERMEYER	14
10	12	FREAK-A-RISTIC	ATLANTIC STARR	6
11	13	DEEP INSIDE YOUR LOVE	READY FOR THE WORLD	7
12	20	EVERYTHING SHE WANTS	WHAM!	12
13	23	CAN YOU HELP ME	JESSE JOHNSON'S REVUE	9
14	9	SMOOTH OPERATOR	SADE	17
15	11	RHYTHM OF THE NIGHT	DEBARGE	35
16	14	CAN'T STOP	RICK JAMES	18
17	19	DO YOU WANNA GET AWAY	SHANNON	13
18	24	HANGIN' ON A STRING	LOOSE ENDS	15
19	18	FEEL SO REAL	STEVE ARRINGTON	29
20	17	WE ARE THE WORLD	USA FOR AFRICA	36
21	—	THROUGH THE FIRE	CHAKA KHAN	16
22	21	BRING BACK YOUR LOVE	GLENN JONES	37
23	15	I FOUND MY BABY	THE GAP BAND	39
24	16	LOST IN LOVE	NEW EDITION	38
25	26	YOU TALK TOO MUCH	RUN-D.M.C.	25
26	29	BABY COME AND GET IT	THE POINTER SISTERS	24
27	28	OH YEAH!	BILL WITHERS	22
28	—	MATERIAL THANGZ	DEELE	23
29	—	KING TUT	PAUL HARDCASTLE	33
30	—	THINKING ABOUT YOUR LOVE	SKIPWORTH & TURNER	26

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	ROCK ME TONIGHT	FREDDIE JACKSON	1
2	3	SANCTIFIED LADY	MARVIN GAYE	3
3	4	FREAK-A-RISTIC	ATLANTIC STARR	6
4	2	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	2
5	8	CAN YOU HELP ME	JESSE JOHNSON'S REVUE	9
6	6	ELECTRIC LADY	CON FUNK SHUN	4
7	5	SUDDENLY	BILLY OCEAN	5
8	9	DEEP INSIDE YOUR LOVE	READY FOR THE WORLD	7
9	7	DO YOU WANNA GET AWAY	SHANNON	13
10	19	RASPBERRY BERET	PRINCE & THE REVOLUTION	20
11	14	DANGEROUS	NATALIE COLE	19
12	12	THROUGH THE FIRE	CHAKA KHAN	16
13	21	HANGIN' ON A STRING	LOOSE ENDS	15
14	15	EVERYTHING SHE WANTS	WHAM!	12
15	23	SUSSUDIO	PHIL COLLINS	27
16	17	OH YEAH!	BILL WITHERS	22
17	27	MATERIAL THANGZ	DEELE	23
18	—	TOO MANY GAMES	MAZE FEATURING FRANKIE BEVERLY	32
19	18	BABY COME AND GET IT	THE POINTER SISTERS	24
20	—	SAVE YOUR LOVE (FOR #1)	RENE & ANGELA	28
21	29	THINKING ABOUT YOUR LOVE	SKIPWORTH & TURNER	26
22	22	A WOMAN, A LOVER, A FRIEND	KLIQUE	21
23	10	MEETING IN THE LADIES ROOM	KLYMAXX	8
24	28	YOU TALK TOO MUCH	RUN-D.M.C.	25
25	30	BABIES	ASHFORD & SIMPSON	30
26	—	LOVE ON THE RISE	KENNY G & KASHIF	34
27	25	KEEP GIVIN' ME LOVE	GLADYS KNIGHT & THE PIPS	31
28	16	AXEL F	HAROLD FALTERMEYER	14
29	11	CAN'T STOP	RICK JAMES	18
30	13	FEEL SO REAL	STEVE ARRINGTON	29

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BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
ATLANTIC (5)	11
Mirage (2)	
Atlantic/Tommy Boy (1)	
Cotillion (1)	
Modern (1)	
Philly World (1)	
MCA (7)	10
Camel/MCA (1)	
Constellation/MCA (1)	
Virgin/MCA (1)	
COLUMBIA	9
RCA (4)	8
Total Experience (3)	
Planet (1)	
CAPITOL	7
EPIC (5)	7
Portrait (1)	
Tabu (1)	
MOTOWN (3)	7
Gordy (4)	
WARNER BROS. (4)	7
Geffen (1)	
Paisley Park (1)	
Sire (1)	
ELEKTRA (3)	6
Solar (3)	
A&M	5
POLYGRAM	5
Mercury (3)	
Atlanta Artists (1)	
De-Lite (1)	
ARISTA (2)	3
Jive (1)	
PROFILE	2
BEVERLY GLEN	1
CHRYSALIS	1
CRITIQUE	1
EMERGENCY	1
ISLAND	1
4th & B'Way (1)	
JWP	1
JAMPACKED	1
JEM	1
Golden Boy (1)	
MALACO	1
POP ART	1
SOUNDTOWN	1
SUNNYVIEW	1
URBAN SOUND	1

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

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
72 19	(Oval, ASCAP)	
90 ALL NIGHT	(Not Listed)	
92 ALL SHE WANTS TO DO IS DANCE	(Kortchmar, ASCAP)	
76 ANGEL	(WB, ASCAP/Blue Disque ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP)	
45 ANIMAL INSTINCT	(Zomba, ASCAP)	
75 ATTACK ME WITH YOUR LOVE	(Larry Jr., BMI/King Kendrick, BMI/Al Seeing Eye, ASCAP)	
14 AXEL F	(Famous, ASCAP)	
30 BABIES	(Nick-O-Vaj, ASCAP)	
24 BABY COME AND GET IT	(Dyad, BMI/Eisman, BMI/Hen-AI, BMI/Kings Road, BMI)	
93 BACK IN STRIDE	(Amazement, BMI)	
97 BE YOUR MAN	(Crazy People, ASCAP/Almo, ASCAP)	
61 BODYSNATCHER	(Hip Trip, BMI/Midstar, BMI)	
69 BORN IN THE U.S.A.	(Bruce Springsteen, ASCAP)	
78 BOYFRIEND	(Sweika, BMI)	
37 BRING BACK YOUR LOVE	(Chappell, ASCAP/Richer, ASCAP)	
82 CALL ME MR. TELEPHONE	(Not Listed)	
9 CAN YOU HELP ME	(Crazy People, ASCAP/Almo, ASCAP)	
18 CAN'T STOP	(Stone City, ASCAP/National League, ASCAP)	
84 CAN'T STOP THIS FEELING	(Young Millionaire's Club, BMI/Avodah, ASCAP/Steel Chest, ASCAP)	
49 CAN'T WAIT TIL TOMMOROW	(Jennifer, BMI/Leigh, BMI/Walpergus, ASCAP/WB, ASCAP/Hook And Line, ASCAP)	
66 (COME ON) SHOUT	(Welbeck, ASCAP/Anidraks, ASCAP/Chilly D, ASCAP/WB, ASCAP)	
53 DANGEROUS	(Temp. Co., BMI)	
19 DANGEROUS	(Welbeck, ASCAP/Anidraks, ASCAP/Steven Mitchell, ASCAP)	
7 DEEP INSIDE YOUR LOVE	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)	
13 DO YOU WANNA GET AWAY	(Emergency, ASCAP/Jobete, ASCAP/Green Star, ASCAP)	
65 DON'T KEEP ME WAITING	(Hip Trip, BMI/Midstar, BMI)	
88 DON'T SAY NO	(Mighty M, ASCAP/Matac, ASCAP/RC, ASCAP/Black Lion, ASCAP)	
58 DOUBLE OH-OH	(Bridgeport, BMI/Duexvon, BMI)	
4 ELECTRIC LADY	(Funk Groove, ASCAP/Zomba, ASCAP)	
12 EVERYTHING SHE WANTS	(Morrison Leahy, ASCAP/Chappell, ASCAP)	
29 FEEL SO REAL	(Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)	
85 FIDELITY	(Flyte Tyme, ASCAP)	
73 FRANKIE	(IDG, ASCAP)	
6 FREAK-A-RISTIC	(Almo, ASCAP/Jodaway, ASCAP)	
10 FRESH	(Delightful, BMI)	
99 FRIENDS	(RCA Musica, BMI/Gipsy, BMI)	
59 GIRLS LOVE THE WAY HE SPINS	(Grandmaster Flash, ASCAP/Grandpa Lou's, ASCAP)	
15 HANGIN' ON A STRING	(Virgin, ASCAP/Brampton, ASCAP)	
63 HOLD ME	(Unicity, BMI/Off Backstreet, BMI/Limited Funds, BMI)	
39 I FOUND MY BABY	(Temp. Co., BMI)	
40 I JUST WANNA HANG AROUND YOU	(WB, ASCAP/Gravity Raincoat, ASCAP/Unicity, ASCAP/No Pain No Gain, ASCAP/Joh-Dan, ASCAP/Al Dente, ASCAP)	
91 I REALLY WANT YOU	(Marie, BMI)	
80 I WANNA BE A B BOY	(Wicked Stepmother, ASCAP/Wedot, ASCAP)	
44 I WONDER IF I TAKE YOU HOME	(Personal, ASCAP/Mokojumbi, BMI)	
89 IF YOU LOVE SOMEBODY SET THEM FREE	(Magnetic, BMI/Reggatta, BMI/Illegal, BMI)	
57 I'LL STILL BE LOOKIN' UP TO YOU	(Abkco, BMI/Ashtray, BMI)	
67 I'M SORRY	(Temp. Co., BMI)	
11 IN MY HOUSE	(Stone City, ASCAP/Jay Warner, ASCAP)	
42 INNOCENT	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
62 ITCHIN' FOR A SCRATCH	(T-girl, BMI/T-Boy, ASCAP/Go-Glo, ASCAP)	
98 JAMMIN'	(April, ASCAP/Midnight Magnet, ASCAP)	
31 KEEP GIVIN' ME LOVE	(Unichappell, BMI/Mr. Dupper, BMI/Chappell, ASCAP/Richer, ASCAP)	
33 KING TUT	(Oval, PRS)	
47 LET ME KNOW	(Almo, ASCAP/March 9, ASCAP/Irving, BMI/Liebraphone, BMI)	
55 LET'S GO OUT TONIGHT	(Plan 9, ASCAP/WB, ASCAP)	
96 LET'S GO TOGETHER	(Little Macho, ASCAP/WB, ASCAP)	
38 LOST IN LOVE	(Colgems-EMI, ASCAP)	
34 LOVE ON THE RISE	(MCA, ASCAP/Little Tanya, ASCAP/Wayne A. Braitwaite, ASCAP/New Music, BMI) MCA	
23 MATERIAL THANGZ	(Hip Trip, BMI/Deele Reelee, BMI/Midstar, BMI)	
8 MEETING IN THE LADIES ROOM	(Hip-Trip, BMI/Midstar, BMI)	
60 MY TOOT TOOT	(Sid Sim, BMI/Flattown, BMI)	
81 MY TU-TU	(Sid Sim, BMI/Flattown, BMI)	
83 THE NATURE OF THINGS	(Gratitude Sky, ASCAP/Bellboy, BMI/Polo Grounds, BMI)	
46 NEW ATTITUDE	(Unicity, ASCAP/Off Backstreet, BMI/Brass Heart, BMI/Rockomatic, BMI/Robinhill, ASCAP)	
52 NIGHTSHIFT	(Walter Orange, ASCAP/Tuneworks, ASCAP/Rightsong, BMI/Franne Golde, BMI) CPP	
22 OH YEAH!	(Foster Frees, BMI/Shankman de Blasio, BMI/Bleunig, ASCAP/Pal Dog, ASCAP)	
70 PARADISE	(Herds of Birds, ASCAP/Double M Stable, ASCAP)	
51 QUEEN OF ROX (SHANTE ROX ON)	(Pop Art, ASCAP)	
71 RAPPIN'	(Funk Groove, ASCAP/Zomba, ASCAP/Go-Glo, ASCAP/Broome Street, ASCAP)	
95 RAPPIN' DUKE	(Bar-John, BMI)	
20 RASPBERRY BERET	(Controversy, ASCAP)	
41 READ MY LIPS	(WB, ASCAP/Montgomery, ASCAP/Cross Keys, ASCAP)	
35 RHYTHM OF THE NIGHT	(Edition Sunset, ASCAP/Arista, ASCAP)	
1 ROCK ME TONIGHT	(Bush Burnin', ASCAP)	
3 SANCTIFIED LADY	(April, ASCAP/Bug Pie, ASCAP/Connie's Bank Of Music, ASCAP)	
28 SAVE YOUR LOVE (FOR #1)	(A La Mode, ASCAP)	
79 SEXY WAYS	(Stone Diamond, BMI)	
50 SHOW SOME RESPECT	(Chappell, ASCAP/Rightsong, BMI/Sookloozy, BMI)	
17 SMOOTH OPERATOR	(Adu, MCPS/St.John, MCPS)	
74 SOMEDAY WE'LL ALL BE FREE	(Kuumba, BMI/Warner Bros., BMI)	
5 SUDDENLY	(Zomba, ASCAP/Willesden, BMI)	
27 SUSSUDIO	(Phil Collins, ASCAP/Pun, ASCAP)	
64 TEASER	(Shapiro, Berstein & Co., ASCAP/Painted Desert, BMI)	
48 TELEPHONE	(Pure Love, ASCAP)	
87 TELL ME WHATCHA WANT	(Sam, ASCAP/Axtriss, ASCAP/House Of Champions, ASCAP/E.J.Gurren, ASCAP)	
100 THIEF IN THE NIGHT	(Mycenae, ASCAP)	
54 THINGS CAN ONLY GET BETTER	(Howard Jones, BMI/Warner-Tamerlane, BMI)	
26 THINKING ABOUT YOUR LOVE	(Larry Spier, ASCAP)	
16 THROUGH THE FIRE	(Dyad, BMI/Foster Frees, BMI/Neropub, BMI/Tom John, BMI)	
43 'TIL MY BABY COMES HOME	(April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP) MCA	
94 TILL MIDNIGHT	(St.Wineveyn, BMI/Edge Of Fluke, BMI/Outer Snake, BMI)	
32 TOO MANY GAMES	(Amazement, BMI)	
56 WALKING ON THE CHINESE WALL	(Noa-Moa, ASCAP/Glass Sea, ASCAP/Make Zee, BMI)	
86 WATCHING YOU	(Philly World, BMI)	
36 WE ARE THE WORLD	(Mijac, BMI/Brockman, ASCAP)	
68 WHO'S HOLDING DONNA NOW?	(Foster Frees, BMI/Garden Rake, BMI/April, ASCAP/Random Notes, ASCAP)	
21 A WOMAN, A LOVER, A FRIEND	(Regent, BMI/Lena, BMI)	
2 YOU GIVE GOOD LOVE	(New Music Group, BMI/MCA, BMI) MCA	
77 YOU GOT ME RUNNING	(Hills Hideaway, BMI/Varieta, BMI)	
25 YOU TALK TOO MUCH	(Protoons, ASCAP/Rush-Groove, ASCAP)	

SHEET MUSIC AGENTS
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogul
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

RADIO MOST ADDED

RETAIL BREAKOUTS



NATIONAL 89 REPORTERS

NEW ADDS	TOTAL ON
43	46
42	45
35	40
26	26
24	28

DEBARGE	WHO'S HOLDING DONNA NOW?	GORDY
CAMEO	ATTACK ME WITH YOUR LOVE	ATLANTA ARTISTS
SISTER SLEDGE	FRANKIE	ATLANTIC
STING	IF YOU LOVE SOMEBODY SET THEM FREE	A&M
PAUL HARDCASTLE	19	CHRYSALIS

NATIONAL 140 REPORTERS

NUMBER REPORTING

PRINCE & THE REVOLUTION	RASPBERRY BERET	PAISLEY PARK	19
COMMODORES	ANIMAL INSTINCT	MOTOWN	14
THE STANLEY CLARKE BAND	BORN IN THE U.S.A.	EPIC	13
DIANA ROSS	TELEPHONE	RCA	12
RENE & ANGELA	SAVE YOUR LOVE (FOR #1)	MERCURY	11

REGION 1

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

WILD Boston, MA
WKND Hartford, CT
WNHC New Haven, CT
WDX-FM Rochester, NY

REGION 2

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

WWIN-FM Baltimore, MD
WKYV Baltimore, MD
WRKS New York, NY
WNJR Newark, NJ
WOCQ Ocean City, MD
WDAS-FM Philadelphia, PA
WUSL Philadelphia, PA
WAMO Pittsburgh, PA
WDJY Washington, DC
WHUR Washington, DC

REGION 3

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

WAOK Atlanta, GA
WIGO Atlanta, GA
WVEE Atlanta, GA
WPAL Charleston, SC
WWWZ Charleston, SC
WGV Charlotte, NC
WPEG Charlotte, NC
WJT Chattanooga, TN
WRBD Ft. Lauderdale, FL
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
WVDM Sumter, SC
WANM Tallahassee, FL
WWIL-FM Wilmington, NC
WAAA Winston-Salem, NC

REGION 4

IL, IN, KY, MI, OH, WI

WBMX Chicago, IL
WGCI-FM Chicago, IL
WJPC Chicago, IL
WBLZ Cincinnati, OH
WCIN Cincinnati, OH
WDMT Cleveland, OH
WJMO Cleveland, OH
WZAK Cleveland, OH
WDAO Dayton, OH
WGPR Detroit, MI
WJLB Detroit, MI
WKWM Grand Rapids, MI
WTLC Indianapolis, IN
WJYL Louisville, KY
WLUM Louisville, KY
WNOV Milwaukee, WI

REGION 5

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

KPRS Kansas City, MO
KAEZ Oklahoma City, OK
KMJM St. Louis, MO
WESL St. Louis, MO
WZEN St. Louis, MO

REGION 6

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

WXOK Baton Rouge, LA
WATV Birmingham, AL
WENN-FM Birmingham, AL
KNOK Ft. Worth, TX
KCOH Houston, TX
KMJQ Houston, TX
WJMI Jackson, MS
WKXI Jackson, MS
KLAZ Little Rock, AR
KRNB Memphis, TN
WDIA Memphis, TN
WHRK Memphis, TN
WBLX Mobile, AL
WQQK Nashville, TN
WVOL Nashville, TN
WYLD-AM New Orleans, LA
WYLD-FM New Orleans, LA
KHYS Port Arthur, TX
KOPA San Antonio, TX
KOKA Shreveport, LA
KZEY Tyler, TX

REGION 7

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

KDKO Denver, CO
KACE Los Angeles, CA
KDAY Los Angeles, CA
KJLH Los Angeles, CA
KUKQ Phoenix, AZ
XHRM San Diego, CA

REGION 8

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

KRE San Francisco, CA
KSOL San Francisco, CA

REGION 1

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

Cambridge 1-Stop Boston, MA
Cavages Cheektowah, NY
Easy Records 1-Stop N. Quincy, MA
Hill Records E. Norwalk, CT
Mass One-Stop Boston, MA
Skippy White's Mattapan, MA

REGION 2

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

A-1 One Stop New York, NY
Al Wicke Records Elizabeth, NJ
Broadway Record Museum Camden, NJ
C&M 1-Stop Hyattsville, MD
Disc-O-Mat New York, NY
Gola Electronics Philadelphia, PA
Harmony Music Bronx, NY
J&R Music World New York, NY
Kemp Mill Beltsville, MD
King James Records Philadelphia, PA
Osens Record & Tape Ltd. Washington, DC
P & L Records Philadelphia, PA
Record & Tape Collector Baltimore, MD
Record Outlet Pittsburgh, PA
Richman Brothers Pennsauken, NJ
Sabins Records Washington, DC
Sam K Records Washington, DC
Stratford Garden City, NY
The Wiz Washington, DC
The Wiz Brooklyn, NY
Tower New York, NY
Tower Washington, DC
Universal One-Stop Philadelphia, PA
Vogels Elizabeth, NJ
Waxie Maxie Washington, DC
Webb's Dept Store Philadelphia, PA
Win's Records Long Island City, NY
Your Record Shop Baltimore, MD

REGION 3

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

Album Den Richmond, VA
Bibb One Stop Charlotte, NC
Cals Records Jacksonville, FL
Camelot Decatur, GA
Camelot Atlanta, GA
Churchill's Richmond, VA
D.J. Records Jacksonville, FL
Frankie's Got It Norfolk, VA
Goldmine Records Atlanta, GA
Jerry Bassin's 1-Stop N. Miami Beach, FL
Nova Records 1-Stop Norcross, GA
One-Stop Records Atlanta, GA
Peaches N. Miami, FL
Peppermint Records Atlanta, GA
Pritchetta St. Petersburg, FL
Record Boutique Winston-Salem, NC
Second Act Atlanta, GA
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
Kendricks Records Detroit, MI
Metro Music Chicago, IL
Music Master Chicago, IL
Musicland Southfield, MI
Northern Records Cleveland, OH
Old Town Record Shop Hamtramck, MI
Professional Records & Tapes Detroit, MI
Radio Doctors Milwaukee, WI
Record Center Cleveland, OH
Record Den Cleveland, OH
Record Rendezvous Cleveland, 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 Minneapolis, MN
Musicland St. Louis, MO
Musicvision Jennings, MO
Sound Town St. Louis, MO
Uptown Records St. Louis, MO

REGION 6

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

All South Distributors New Orleans, LA
Big State Distributors Dallas, TX
Bowie's Records Baton Rouge, LA
Brown Sugar New Orleans, LA
Curly Dallas, TX
Discount Records Nashville, TN
H&W Records Dallas, TX
Hastings Records Houston, TX
Kings Record Mart Dallas, TX
Mushroom New Orleans, LA
Music Center, One Stop Birmingham, AL
Peaches Memphis, TN
Peaches New Orleans, LA
Pop Tunes Memphis, TN
Poplar Tunes Memphis, TN
Reeses Records Dallas, TX
Sam's Records Dallas, TX
Select-O-Hits Memphis, TN
Sound Warehouse Metairie, LA
Southern Records New Orleans, LA
Southwest Distributing Houston, TX
Stans Record Service Shreveport, LA
Sunbelt Music Dallas, TX
Tape City U.S.A. Metairie, LA
Western Merch. One Stop Houston, TX
Wherehouse Metairie, LA

REGION 7

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

Circles Phoenix, AZ
City One Stop Los Angeles, CA
Flipside Records Los Angeles, CA
Fortune Records Inglewood, CA
Jazz City Los Angeles, CA
Malt Shop Denver, CO
Mid-Cities Los Angeles, CA
Music Brokers Los Angeles, CA
On Target San Diego, CA
Riverwood Music Inglewood, CA
Sun State Los Angeles, CA
Tower San Diego, CA
Wherehouse Gardena, CA
Wherehouse Los Angeles, CA
World Of Records Los Angeles, CA

REGION 8

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

Evans House Of Music San Francisco, CA
Leopold's Records San Jose, CA
Leopold's Records Berkeley, CA
Music Menu Seattle, WA
Music People Oakland, CA
Record Factory Oakland, CA
Tower San Francisco, CA
Tower Seattle, WA
Wauzi Records San Francisco, CA

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

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

BILLBOARD'S BLACK CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Black Singles, 1948-1984
- Top Ten Black Singles, 1948-1984
- Top Black Singles Of The Year, 1946-1984
- Number One Black Albums, 1965-1984
- Top Ten Black Albums, 1965-1984
- Top Black Albums Of The Year, 1966-1984

FOR INFORMATION, WRITE: Billboard Chart Research, Attn: Debra Todd, 1515 Broadway, New York, NY 10036

JAZZ BLUE NOTES

by Sam Sutherland & Peter Keepnews



TWO VETERAN JAZZMEN have milestone birthdays coming up this month—and two New York nightclubs are helping them to celebrate in grand style.

Bassist Milt Hinton, who turns 75 on June 23, is the featured attraction at Michael's Pub through June 29. Hinton, one of the most versatile and prolific bassists in jazz history, is leading a trio with Derek Smith on piano and Bobby Rosengarden on drums. That's a nice little group, but what makes this engagement special is the long list of musicians who have agreed to stop by and sit in at some point—including Dizzy Gillespie, Gerry Mulligan, Marian McPartland and Hinton's first employer of note, Cab Calloway, with whom he worked for 16 years.

A similar tack is being taken by Sweet Basil to mark the birthday of trumpeter Doc Cheatham, who has been playing Sunday matinees at the Greenwich Village club for five years. Cheatham, who turns 80 on June 13, is performing at Sweet Basil all this week with his regular quartet; the club is also promising "numerous guest stars

each night." Among those who are helping Cheatham to celebrate are Maxine Sullivan, Buddy Tate, Al Grey and—why not?—Milt Hinton. Yes, Cheatham has promised to return the favor by sitting in with Hinton at Michael's Pub.

FESTIVAL NEWS: Miles Davis,

opment fund, the Duke Ellington School for the Performing Arts, and next year's festival.

ALSO NOTED: A number of outstanding Japanese jazz musicians will be performing at New York's Avery Fisher Hall next Thursday (13), when Billy Taylor presents

The guest lists are impressive for two musicians' birthday parties

Max Roach and Philly Joe Jones headline the Capital City Jazz Festival, this Friday and Saturday (7-8) in Washington, D.C. Described as "the first community-produced, world class festival of jazz music to take place in Washington in nearly a decade," it will include three concerts at the Washington Convention Center as well as a jazz marketplace and a symposium on jazz service organizations. The event is being presented in association with local FM outlet WPFW; proceeds will be used to support the station's capital devel-

"The Silver Bridge Jazz Concert" as part of Tokyo Week in New York, a celebration of the 25th anniversary of the two municipalities' "sister city" relationship. Among the featured artists will be pianist/composer Toshiko Akiyoshi, trumpeters Tiger Okoshi and Shunzo Ono, saxophonist Bob Kenmotsu and guitarists Ryo Kawasaki and Masuo, along with a handful of U.S. musicians. Taylor, who will act as MC, is producing the concert on behalf of Jazzmobile.

GOSPEL LECTERN

by Bob Darden



BRYAN DUNCAN spent a decade as lead vocalist, keyboard player and songwriter for the Sweet Comfort Band, one of the foremost exponents of the Midwestern "corporate rock" sound in contemporary Christian music. The group split up—some say unhappily—last year and splintered into various other groups and projects.

Duncan resurfaced last month with "Have Yourself Committed," a brilliant solo album for Light Records that took everyone by surprise—especially Duncan.

Bryan Duncan surprises himself

"You bet the strong response surprised me," he says, "especially for something that was radically different than anything I'd ever done with Sweet Comfort Band. Still, it is nice to be out from a system where four different guys do four different things."

"Have Yourself Committed" was recorded on a tiny budget in a small studio in Los Alamos, Calif. But Duncan's secret weapon was producer/engineer Larry Brown, who made it sound like "the big boys." As an engineer, Brown has worked for everybody from Andy Williams to Ted Nugent to Olivia Newton-John, but he had a hankering to produce.

Another reason critics are raving over "Committed" is Duncan's versatility. He can go from the light-hearted '60s rock'n'roll of the title tune to powerful, anthemic, definitely 1985 songs like "Talk To Me Gently" and "Darkness Is Falling," and make both styles sound convincing.

"I like including a little humor in my work as well,"

he says. "The album jacket has me in a courtroom being sentenced. It's kind of a tongue-in-cheek word play on being 'committed' to Jesus Christ. Also, I don't want people to think I take myself as seriously as I did in Sweet Comfort Band. People can only listen to so much heaviness at a time.

"As for 'Talk To Me Gently,' I wrote that as Sweet Comfort Band was breaking up. I'd been sharing the Gospel for 11 years, and I knew I was missing something. I'd been so busy telling the Gospel to others, I'd lost my own intimacy to Jesus Christ. It's kind of like the prodigal son returning, seeking that intimacy with his Father once more."

Duncan's music is able to stand toe-to-toe and slug it out with the best mainstream radio has to offer. But unlike many religious artists, he's not caught up in the controversy over whether or not he's performing to all-Christian audiences.

"First off, as an artist, I don't have a whole lot of control over who is in the audience," he says. "I think most religious artists are playing to mostly Christian audiences, although not all will admit it. What they do is play a real evangelical set for the 2% of the crowd that is unsaved and ignore the other 98%.

"It's like some clubs I've been in. At the start of every meeting, the moderator gripes about the people who arrive late. Well, he's griping to the wrong people. The people who are already there don't need a lecture on being late.

"That's the way I was in the Sweet Comfort Band. We tried to play a variety of halls to reach a variety of people, but we'd always get upset when it would invariably be a mostly Christian audience. Well, I've finally realized, 'Hey! All those people came to hear you, pal.' And it's those people I should be playing for."

FOR WEEK ENDING JUNE 8, 1985

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TOP JAZZ ALBUMS.

			Compiled from a national sample of retail store and one-stop sales reports.	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	11	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL	3 weeks at No. One MAGIC TOUCH
2	12	5	GEORGE HOWARD TBA TB 205/PALO ALTO	DANCING IN THE SUN
3	2	34	WYNTON MARSALIS COLUMBIA FC 39530 (CD)	HOT HOUSE FLOWERS
4	7	9	RARE SILK PALO ALTO 8086	AMERICAN EYES
5	5	11	SADE PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
6	4	17	DAVID SANBORN WARNER BROS. 25150-1 (CD)	STRAIGHT TO THE HEART
7	8	13	ANDREAS VOLLENWEIDER COLUMBIA FM 39963 (CD)	WHITE WINDS
8	32	3	MILES DAVIS COLUMBIA FC40023	YOU'RE UNDER ARREST
9	11	5	EARL KLUGH WARNER BROS. 25262-1 (CD)	SODA FOUNTAIN SHUFFLE
10	10	11	DAVID DIGGS TBA TB 207	STREETSHADOWS
11	3	17	GEORGE BENSON WARNER BROS. 25178-1 (CD)	20/20
12	19	9	CHET ATKINS COLUMBIA FC 39591	STAY TUNED
13	13	7	WEATHER REPORT COLUMBIA FC 39908	SPORTIN' LIFE
14	9	13	DAVE GRUSIN GRP 1011 (CD)	ONE OF A KIND
15	6	34	PAT METHENY GROUP ECM 25000-1/WARNER BROS. (CD)	FIRST CIRCLE
16	18	5	MAYNARD FERGUSON PALO ALTO PA 8077	LIVE FROM SAN FRANCISCO
17	17	9	KENNY BURRELL & GROVER WASHINGTON BLUE NOTE 85106/CAPITOL	TOGETHERING
18	16	11	YELLOWJACKETS WARNER BROS. 1-25204	SAMURAI SAMBA
19	22	5	TANIA MARIA MANHATTAN ST-53000/CAPITOL	MADE IN NEW YORK
20	15	28	AL JARREAU WARNER BROS. 25106-1 (CD)	HIGH CRIME
21	14	13	WILTON FELDER MCA 5510	SECRETS
22	29	65	ANDREAS VOLLENWEIDER COLUMBIA FM 37827 (CD)	CAVERNA MAGICA (... UNDER THE TREE-IN THE CAVE...)
23	23	15	JEFF LORBER ARISTA AL8-8269	STEP BY STEP
24	24	7	QUINCY JONES MERCURY 1955-32/POLYGRAM	THE GREAT WIDE WORLD OF QUINCY JONES-LIVE
25	40	3	BILLIE HOLIDAY VERVE 823246-1/POLYGRAM	THE BILLIE HOLIDAY SONGBOOK
26	27	130	GEORGE WINSTON ● WINDHAM HILL C-1025/A&M (CD)	DECEMBER
27	28	48	DAVE GRUSIN GRP A-1006 (CD)	NIGHT LINES
28	31	3	STANLEY TURRENTINE BLUE NOTE BST-85105/CAPITOL	STRAIGHT AHEAD
29	25	23	ANDREAS VOLLENWEIDER COLUMBIA FM-37793 (CD)	BEHIND THE GARDENS, BEHIND THE WALL....
30	NEW ▶		KENNY G. ARISTA AL8-8282	GRAVITY
31	34	3	EARL KLUGH CAPITOL ST-12405	KEY NOTES
32	26	30	GROVER WASHINGTON JR. ELEKTRA 60318 (CD)	INSIDE MOVES
33	35	101	WYNTON MARSALIS COLUMBIA FC 38641 (CD)	THINK OF ONE
34	NEW ▶		DIDIER LOCKWOOD GROUP GRAMAVISION 18-8412-1/POLYGRAM	DIDIER LOCKWOOD GROUP
35	NEW ▶		AL DIMEOLA MANHATTAN ST-53002/CAPITOL	CIELO E TERRA
36	37	3	GEORGE DUKE ELEKTRA 60398 (CD)	THIEF IN THE NIGHT
37	NEW ▶		SKYWALK ZEBRA ZR 5004	SILENT WITNESS
38	39	3	HERBIE HANCOCK BLUE NOTE BST-84195/CAPITOL	MAIDEN VOYAGE
39	30	40	GEORGE WINSTON ● WINDHAM HILL C 1012/A&M (CD)	AUTUMN
40	33	153	GEORGE WINSTON WINDHAM HILL C-1019/A&M (CD)	WINTER INTO SPRING

○ Albums with the greatest sales gains during last two weeks. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units.

HOT DANCE/DISCO

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CLUB PLAY

Compiled from a national sample of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL	
1	2	2	8	CALL ME MR. TELEPHONE MCA 23546 1 week at No. One	◆ CHEYNE
2	3	3	8	I WONDER IF I TAKE YOU HOME COLUMBIA 44-05203	LISA LISA AND CULT JAM WITH FULL FORCE
3	4	5	6	THINKING ABOUT YOUR LOVE 4TH & B'WAY BWAY414/ISLAND	◆ SKIPWORTH & TURNER
4	1	1	9	DO YOU WANNA GET AWAY MIRAGE 0-96892/ATLANTIC	◆ SHANNON
5	5	4	9	SUSSUDIO ATLANTIC 0-86895	◆ PHIL COLLINS
6	6	7	8	IMAGINATION CAPITOL V-8638	◆ BELOUIS SOME
7	7	8	7	EVERYTHING SHE WANTS/LIKE A BABY COLUMBIA 44-05180	◆ WHAM!
8	8	9	7	BABY COME AND GET IT PLANET YD-14042/RCA	◆ THE POINTER SISTERS
9	9	11	6	CAN'T STOP MOTOWN 4528MG	RICK JAMES
10	11	15	5	DANGEROUS (REMIX) MODERN 0-96885/ATLANTIC	NATALIE COLE
11	14	22	4	SAVE YOUR LOVE (FOR #1) MERCURY 880 731-1	RENE & ANGELA
12	13	13	6	HANGIN' ON A STRING (CONTEMPLATING) MCA 23543	◆ LOOSE ENDS
13	12	16	6	FUZZ DANCE (EP) SIRE 25273/WARNER BROS.	VARIOUS ARTISTS
14	10	12	8	THINGS CAN ONLY GET BETTER ELEKTRA 0-66915	◆ HOWARD JONES
15	19	31	4	YOU SPIN ME ROUND (LIKE A RECORD)/MISTY CIRCLES EPIC 49-05208	◆ DEAD OR ALIVE
16	15	19	7	YOU SHOULD HAVE KNOWN BETTER SIRE 0-20327/WARNER BROS.	T.C. CURTIS
17	40	—	2	ANGEL/INTO THE GROOVE SIRE 0-20335/WARNER BROS.	◆ MADONNA
18	25	39	3	WOULD I LIE TO YOU? RCA PW14079	◆ EURYTHMICS
19	17	20	6	YOU SHOULD HAVE KNOWN BETTER PASSION AP-3003/PERSONAL	SKRATCH
20	20	27	5	NO. 1 A&M SP-12121	CHAZ JANKEL
21	21	26	5	TELEPHONE/CHAIN REACTION SIRE 0-20328/WARNER BROS.	STYLE
22	36	50	3	AROUND THE WORLD IN A DAY (LP CUTS) PAISLEY PARK 25286-1/WARNER BROS.	PRINCE & THE REVOLUTION
23	NEW ▶	19	CHRYSLIS 4V9-42875	◆ PAUL HARDCASTLE	
24	26	41	3	BLACK CARS HME 4W9-05205	◆ GINO VANNELLI
25	48	—	2	ANIMAL INSTINCT/LIGHTIN' UP THE NIGHT MOTOWN 4535MG	◆ COMMODORES
26	33	—	2	KING TUT PROFILE PRO-7070	◆ PAUL HARDCASTLE
27	32	44	3	TUNNEL OF LOVE PROFILE PRO-7068	CAROL COOPER
28	27	43	4	(COME ON) SHOUT MERCURY 880 694-1	◆ ALEX BROWN
29	50	—	2	CAN YOU HELP ME/FREE WORLD A&M SP-12129	JESSE JOHNSON'S REVUE
30	39	48	3	YOU TALK TOO MUCH/DARYLL AND JOE PROFILE PRO-7069	◆ RUN-D.M.C.
31	43	46	3	PADLOCK (EP) GARAGE ITG2001/ISLAND	GWEN GUTHRIE
32	16	6	9	EVERYBODY WANTS TO RULE THE WORLD MERCURY 880 659-1	◆ TEARS FOR FEARS
33	23	21	6	PEEPING TOM/TOKYO MOTOWN 4531MG	◆ ROCKWELL
34	35	—	2	WORK THAT DREAM A&M SP-12128	NOVEMBER GROUP
35	NEW ▶	TONIGHT (LOVE WILL MAKE IT RIGHT) FRESH FRE001X	HANSON & DAVIS		
36	44	—	2	SQUARE ROOMS MERCURY 822 241-1	◆ AL CORLEY
37	24	18	7	LOVE ME TONIGHT WARNER BROS. 0-20307	ROCHELLE
38	42	—	2	DOES ANYBODY KNOW ME?/HIT THE DECK WIDE ANGLE TTW 8545/TWIN TONE	LIPPS INC.
39	NEW ▶	THE NATURE OF THINGS (REMIX) WARNER BROS. 0-20331	NARADA MICHAEL WALDEN		
40	NEW ▶	CELEBRATE YOUTH (REMIX) RCA PD14052	◆ RICK SPRINGFIELD		
41	22	10	10	NEVER ENDING STORY EMI-AMERICA V-7854	◆ LIMAH
42	38	38	5	A LITTLE HELP (FROM MY FRIENDS) 4TH & B'WAY BWAY411/ISLAND	CIRCUIT
43	47	47	3	(LOVE IS ONLY) SKIN DEEP MASTERED MASU-12001/ARTIST INTERNATIONAL	LA JEUNE
44	18	17	7	SOME LIKE IT HOT AND THE HEAT IS ON CAPITOL V-8631	◆ THE POWER STATION
45	31	40	5	WELCOME TO THE PLEASURE DOME (REMIX) ZTT/ISLAND 0-96889	◆ FRANKIE GOES TO HOLLYWOOD
46	46	—	2	CULTURE VULTURE/DEAD POETS SIRE 0-20326	DAVID ROSTAMO
47	34	42	4	BEST OF ME T.N.T. PAL-7067/PROFILE	NEECY DEE
48	NEW ▶	DOES HE DANCE EPIC 49-05191	FRANCE JOLI		
49	NEW ▶	ONE FOR YOU, ONE FOR ME MCA/CURB 23548/MCA	MARK SPIRO		
50	NEW ▶	SANCTIFIED LADY COLUMBIA 44-05188	MARVIN GAYE		

12 INCH SINGLES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	5	10	I WONDER IF I TAKE YOU HOME COLUMBIA 44-05203 2 weeks at No. One	LISA LISA AND CULT JAM WITH FULL FORCE
2	2	2	9	DO YOU WANNA GET AWAY MIRAGE 0-96892/ATLANTIC	◆ SHANNON
3	3	7	7	EVERYTHING SHE WANTS COLUMBIA 44-05180	◆ WHAM!
4	4	3	10	FRESH DE-LITE 880 623-1/POLYGRAM	◆ KOOL & THE GANG
5	5	1	8	EVERYBODY WANTS TO RULE THE WORLD MERCURY 880 659-1	◆ TEARS FOR FEARS
6	8	12	13	YOU SPIN ME ROUND (LIKE A RECORD) EPIC 49-05208	◆ DEAD OR ALIVE
7	7	17	7	CALL ME MR. TELEPHONE MCA 23546	◆ CHEYNE
8	6	4	13	IN MY HOUSE MOTOWN 4529MG	◆ THE MARY JANE GIRLS
9	9	11	7	THINKING ABOUT YOUR LOVE 4TH & B'WAY BWAY414/ISLAND	◆ SKIPWORTH & TURNER
10	NEW ▶	ANGEL/INTO THE GROOVE SIRE 0-20335/WARNER BROS.	◆ MADONNA		
11	10	19	5	HANGIN' ON A STRING (CONTEMPLATING) MCA 23543	◆ LOOSE ENDS
12	16	22	4	DANGEROUS (REMIX) MODERN 0-96885/ATLANTIC	NATALIE COLE
13	14	14	5	SANCTIFIED LADY COLUMBIA 44-05188	MARVIN GAYE
14	11	9	13	NEW ATTITUDE/AXEL F MCA 23534	◆ PATTI LABELLE/HAROLD FALTERMEYER
15	15	15	9	THINGS CAN ONLY GET BETTER ELEKTRA 0-66915	◆ HOWARD JONES
16	23	18	7	FRESH IS THE WORD SLEEPING BAG SLX-00014	MANTRONIX WITH M.C. TEE
17	18	30	7	ROCK ME TONIGHT CAPITOL V-8640	◆ FREDDIE JACKSON
18	29	31	3	SAVE YOUR LOVE (FOR #1) MERCURY 880 731-1	RENE & ANGELA
19	25	24	7	SUSSUDIO ATLANTIC 0-86895	◆ PHIL COLLINS
20	27	—	2	TONIGHT (LOVE WILL MAKE IT RIGHT) FRESH FRE001X	HANSON & DAVIS
21	21	23	4	WOULD I LIE TO YOU? RCA PW14079	◆ EURYTHMICS
22	NEW ▶	19	CHRYSLIS 4V9-42875	◆ PAUL HARDCASTLE	
23	13	16	11	DON'T YOU (FORGET ABOUT ME) A&M SP-12125	◆ SIMPLE MINDS
24	28	36	3	CAN YOU HELP ME/FREE WORLD A&M SP-12129	JESSE JOHNSON'S REVUE
25	22	21	10	MEETING IN THE LADIES ROOM CONSTELLATION/MCA 23540/MCA	◆ KLYMAXX
26	26	25	8	NEVER ENDING STORY EMI-AMERICA V-7854	◆ LIMAH
27	12	6	11	RHYTHM OF THE NIGHT MOTOWN 4532MG	◆ DEBARGE
28	17	10	10	WE ARE THE WORLD ▲4 COLUMBIA US2-05179	◆ USA FOR AFRICA
29	45	43	3	BLACK CARS HME 4W9-05205	◆ GINO VANNELLI
30	20	8	10	AXEL F/LIKE EDDIE DID CLUB CL-101	DET REIRRUC/CLUB'S RAPPERS
31	49	—	2	UNEXPECTED LOVERS TSR TSR 837	LIME
32	32	33	5	ELECTRIC LADY MERCURY 880 636-1	CON FUNK SHUN
33	33	50	3	RAPPIN' DUKE JWP 1456	RAPPIN' DUKE
34	31	—	2	FREAK-A-RISTIC A&M SP-12126	◆ ATLANTIC STARR
35	35	35	3	(COME ON) SHOUT MERCURY 880 694-1	◆ ALEX BROWN
36	37	—	2	YOU SHOULD HAVE KNOWN BETTER PASSION AP-3003/PERSONAL	SKRATCH
37	24	20	13	ONE NIGHT IN BANGKOK RCA PW13959	◆ MURRAY HEAD
38	19	13	13	OBSESSION MERCURY 880 266-1	◆ ANIMOTION
39	NEW ▶	ALL HUNG UP SUTRA SUD-030	ANGELA		
40	36	32	5	DANGEROUS (REMIX) TOTAL EXPERIENCE TED1-2614/RCA	PENNYE FORD
41	NEW ▶	SHAKE THE DISEASE IMPORT (MUTE.UK)	DEPECHE MODE		
42	NEW ▶	IMAGINATION CAPITOL V-8638	◆ BELOUIS SOME		
43	34	29	11	POINT OF NO RETURN ARISTA AD1-9326	EXPOSE
44	46	—	2	FACTS OF LIFE TOMMY BOY TB-855	ROCK SQUAD
45	43	39	3	IT'S THAT EAST STREET BEAT SUPERTRONICS RY-008	CHOCOLATE
46	48	—	7	GIVE ME YOUR LOVE TSR TSR 838	FUN FUN
47	NEW ▶	CALL ME/WE CLOSE OUR EYES CHRYSLIS 4V9-42871	◆ GO WEST		
48	44	—	3	WAITING ON MY ANGEL PERSONA JP111	JAMIE PRINCIPLE
49	NEW ▶	DEEP INSIDE YOUR LOVE MCA 23541	READY FOR THE WORLD		
50	NEW ▶	TREAT HER SWEETER EASY STREET EZS-7517	PAUL SIMPSON CONNECTION		

BREAKOUTS

Titles with future chart potential, based on club play this week.

- BEST PART OF THE NIGHT (REMIX) JEFF LORBER BAND ARISTA
- LUCKY IN LOVE (REMIX) MICK JAGGER COLUMBIA
- BURNING FLAME (REMIX) VITAMIN Z GEFEN
- THE PERFECT KISS NEW ORDER QWEST
- GIVE ME YOUR LOVE FUN FUN TSR
- ALL HUNG UP ANGELA SUTRA
- HOT YOU'RE COOL (REMIX) GENERAL PUBLIC I.R.S.
- DON'T YOU SECOND IMAGE MCA

BREAKOUTS

Titles with future chart potential, based on sales reported this week.

- TOO TURNED ON ALISHA VANGUARD
- THE PERFECT KISS NEW ORDER QWEST
- REAL LOVE JESSE'S GANG JES SAY
- BURNING FLAME (REMIX) VITAMIN Z GEFEN
- HUMAN NATURE GINO SOCCIO IMPORT (CELEBRATION,CANADA)
- THE NATURE OF THINGS (REMIX) NARADA MICHAEL WALDEN WARNER BROS.
- ITCHIN' FOR A SCRATCH THE FORCE MD'S TOMMY BOY

NEW RELEASES

(Continued from page 27)

THE WOMEN
Norma Shearer, Joan Crawford,
Rosaland Russell
♣ MGM/UA ML100506/\$39.95
YANKEE DOODLE CRICKET
Animated
♣♥ Family Home Entertainment F2-109/IVE/\$19.95

POP/ROCK

A-HA
Hunting High And Low
LP Warner Bros. 1-25300/WEA/\$8.98
CA 4-25300/\$8.98

BERNHARD, SANDRA
I'm Your Woman
LP Mercury 824 826-1/PolyGram/\$8.98
CA 824 826-4/\$8.98

GRACE, PETER
Coping With Success
LP Jan Car XXXLX12834/\$8.98
CA XXXLX12835/\$8.98

HEAVY PETTIN'
Rock Ain't Dead
LP Polydor 825 897-1/PolyGram/\$8.98
CA 825 897-4/\$8.98

HITCHCOCK, ROBYN, & THE EGYPTIANS
Fegmania
LP Slash 1-25316/WEA/\$8.98
CA 4-25316/\$8.98

ILLUSION
LP Geffen GHS 24067/WEA/\$8.98
CA M5G 24067/\$8.98

MORRISON, VAN
Live At The Grand Opera House Belfast
LP Mercury 818 336-1/PolyGram/\$8.98
CA 818 336-4/\$8.98

NIGHT RANGER
7 Wishes
LP MCA MCA-5593/\$8.98
CA MCAC-5593/\$8.98

SCRITTI POLITTI
Cupid & Psyche 85
LP Warner Bros. 1-25302/WEA/\$8.98
CA 4-25302/\$8.98
TALKING HEADS
Little Creatures
LP Sire 1-25305/WEA/\$8.98
CA 4-25305/\$8.98

BLACK

CAMEO
Single Life
LP Atlanta Artists 824 546-1/PolyGram/\$8.98
CA 824 546-4/\$8.98

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

VARIOUS ARTISTS
Roxanne, The Album
LP Compeat 671 014-1/PolyGram/\$6.98
CA 671 014-4/\$6.98

COUNTRY

ANDERSON, JOHN
Tokyo, Oklahoma
LP Warner Bros. 1-25211/WEA/\$8.98
CA 4-25211/\$8.98

THE BAMA BAND
LP Compeat 671 013-1/PolyGram/\$8.98
CA 671 013-4/\$8.98

PINKARD & BOWDEN
PG 13
LP Warner Bros. 1-25299/WEA/\$8.98
CA 4-25299/\$8.98

SOUTHERN PACIFIC
LP Warner Bros. 1-25206/WEA/\$8.98
CA 4-25206/\$8.98

SOUNDTRACK

VARIOUS ARTISTS
Cocoon
Original Motion Picture Soundtrack
LP Polydor 827 041-1/PolyGram/\$9.98
CA 827 041-4/\$9.98

CLASSICAL

MUSICAL OFFERING
Bach And Sons: Assorted Works
LP Nonesuch 79104-1/WEA/n/a
CA 79104-4/n/a

MUSSORGSKY, TCHAIKOVSKY
The Nursery; Songs
Jan De Gaetani, Gilbert Kalish
LP Nonesuch 79103-1/WEA/n/a
CA 79103-4/n/a

PERLE, GEORGE
Serenade No. 3, Ballade, Concertino
Richard Goode, Music Today Ensemble,
Gerard Schwarz
LP Nonesuch 79108-1/WEA/n/a
CA 79108-4/n/a

COMPACT DISC

EVITA
Premiere American Recording
CD MCA MCAD2-11007/no list

HALEY, BILL
Compilation
CD MCA MCAD-5539/no list

MORRISON, VAN
Live At The Grand Opera House Belfast
CD Mercury 818 336-2/PolyGram/no list

STEELY DAN
A Decade Of (The Best Of)
CD MCA MCAD-5570/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.

Dance TRAX



by Brian Chin

SINGLES: Few of this week's records were particularly in the pocket for clubs, but there are endless pickings for radio that could drive a number of these back into dance locations. 'D' Train's "Just Another Night" (Prelude 12-inch) has singer James Williams sounding just a bit like the O'Jays' Eddie Levert, in a laid-back, classy mood... Hugh Masekela's "Lady" (Jive/Afrika 12-inch) comes in a much different, more broken-down mix than on the album. It's a midtempo technogroove record for both radio and clubs, though this time around it's not quite the pounder that "Don't Go Lose It" was last year.

The best successor to "Somebody Else's Guy" may just be Gayle Freeman's "Mr. Right" (Mirage 12-inch), which electrifies the beat at the bottom, and has a great teenybop chorus and Chaka-flavored vocal. Also a good, heavy-duty dub... Sting's "If You Love Somebody, Set Them Free" (A&M promo 12-inch) all but screams out that it's a solo record and not a Police project—the absence of the drum, vocal and bass treatments that would have been on a group single is simply deafening. This one's a soul record, loose and entirely un-dubby... Rama's "Go-Go Get Down" (Sugarscoop 12-inch) is a midtempo tribute to that D.C. phenomenon, with a lot of New York hip-hop influence, and the fusion is pretty effective... Central Groove's "Special How Ya Do" (Vanguard 12-inch) is a more literal example of the long jamming, multi-layered percussion and call and response of go-go... In the hard-funk vein: Sly Fox's "Let's Go All the Way" (Capitol 12-inch) has a walloping beat and an amusingly disarrayed sonic palette. Very entertaining. Ted Currier produced, with David Spradley.

MORE RADIO: Eddie "Ski" White's "Baby Be Mine" (Smokin' 12-inch, through Tuff City) is a lovely, concise bit of New York soul, a really simple and good song, worked over three different ways on the 12-inch... R.J.'s Latest Arrival's "Swing Low" (Atlantic 12-inch) is a sort of a rap record for the middle of the country... Kheimistry's "Can't Win For Losing" (Mainline 12-inch) has a really classy New York-style vocal, and a nice, clean production from D.C.'s Willie Lester and Rodney Brown.

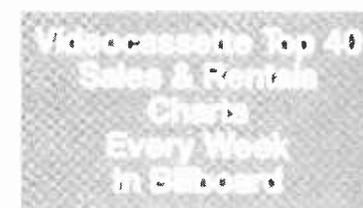
REMIXES: Tom Petty & the Heartbreakers' "Make It Better (Forget About Me)" (MCA 12-inch) is the second Petty/Dave Stewart collaboration off the current album; this remix starts a bit excessively, but straightens out into a driving rock number... Linda Clifford's "You're Mine" (Red Label 12-inch) is a lovely cut, upbeat in tempo and spirit, done in two different mixes on the 12... Jermaine Jackson's "Closest Thing To Perfect" (Arista 12-inch) is his most clearly "rock" number yet, with Prince overtones; Todd & Martelli mixed.

ASSORTED CUTS: Cock Robin's "When Your Heart Is Weak" (Columbia 12-inch promo) is just a great, swaying rock ballad with an almost-dance tempo... Five Star, a young British act which has had a couple of 12-inch singles released here, are riding a major U.K. hit with "All Fall Down," a jazzy, near-breakdance but very pop (how's that?) cut, with a distinct teen feel; also on their upcoming RCA album is "Let Me Be The One," a very fresh-sounding beatbox soul cut, in the Loose Ends groove.

NOTES: Paul Hardcastle may well be the 1985 champ for getting his hands on other folks' records. His latest project: remixes of the four best-known Ian Dury songs, all on a Stiff U.K. 12-inch. "Sex And Drugs And Rock And Roll" gets a big-drum treatment without getting the razor once; "Hit Me With Your Rhythm Stick," though, is greatly reworked, sonically and instrumentally, and comes off well in mid-'80s club style, in the Baker-style last half. "Reasons To Be Cheerful," formerly a Latin-disco, is here more crunchy, with Hardcastle's keyboard bass and soloing; "Wake Up And Make Love With Me" also much stronger, adding a sharp snare beat and "Billie Jean" synthesizer pattern.

Marvin Gaye's "Dream of A Lifetime" album (Columbia) will raise as many eyebrows as his single, "Sanctified Lady." It's a schizoid, troubling collection of work that shows him to have been as haunted by the pleasures of the flesh as the ideals of the spirit; it says so, nakedly, in "Savage In The Sack" and "Masochistic Beauty," both of which would make the most hardcore sex-and-dance hits, ever (possibly because they were made under private circumstances, prior to final-edit stage).

Wisely, a sleeve disclaimer warns that some material may be a bit too brutally (or just offhandedly) honest for some. Other tracks, dating to Gaye's later Motown years, will be found more consonant with his contemplative "What's Going On" material: "It's Madness" and the three concluding cuts all are fascinating throwbacks to that style, if not to the exact period.



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Dum Dum—Fresh
You Only Want Me—Topaz
Dig We Must—Liquid Liquid
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Unexpected Lovers—Lime
All Of These Nights—Ladies Choice
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Asst. Rhythm Tracks—Farley Funkin Keith
I Gotta Know—Gerladine Cordeau
Finders Keepers—Sheik

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No More War—Mirage
No Credit Card—Amanda Lear
It's So Easy—Valerie Dore
I'm Gonna Make You—Gina Lamour
Dancing With The Desperate—Norma Lewis
Genie—B B & Q Band
Love Bites Back—Jane Spring
Stranger In Disguise—Marcia Raven
You Ain't Really Down—Status 4
Everybody Does It—Glamour Station
Techno Talk—Moscow TV
Classified Love—Flora Ortery
Purple Mix

Disco Classics
Underwater—Harry Thumann
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La Bamba—A Rodriguez
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Rocket To Your Heart—Lisa Supernature—Cerrone
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TOP CLASSICAL ALBUMS

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	6	BERNSTEIN: WEST SIDE STORY DG 415-253 (CD)	4 weeks at No. One TE KANAWA, CARRERAS (BERNSTEIN)
2	2	14	WEBBER: REQUIEM ANGEL DFO-38218 (CD)	DOMINGO, BRIGHTMAN (MAAZEL)
3	3	30	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)	NEVILLE MARRINER
4	4	14	WITH A SONG IN MY HEART PHILIPS 412-625 (CD)	JESSYE NORMAN, BOSTON POPS (WILLIAMS)
5	5	34	MOZART: REQUIEM L'OISEAU LYRE 411-712 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
6	13	4	AVE MARIA PHILIPS 412-629 (CD)	KIRI TE KANAWA
7	7	12	GERSHWIN: PORGY AND BESS PHILIPS 412-720 (CD)	SIMON ESTES, ROBERTA ALEXANDER
8	8	8	BEVERLY SILLS SINGS VERDI ANGEL AV-34017	BEVERLY SILLS
9	6	96	HAYDN/HUMMEL/L MOZART: TRUMPET CON. CBS IM-37846 (CD)	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
10	10	30	BIZET: CARMEN (EXCERPTS) ERATO HBC1-5302 (CD)	MIGENES-JOHNSON, DOMINGO (MAAZEL)
11	11	34	GERSHWIN: AN AMERICAN IN PARIS ANGEL DS-38130 (CD)	LABEQUE SISTERS
12	12	34	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244 (CD)	NEVILLE MARRINER
13	23	4	STRAVINSKY: LE SACRE DU PRINTEMPS LONDON 414-202 (CD)	MONTREAL SYMPHONY (DUOIT)
14	14	10	BACH: BRANDENBURG CONCERTOS L'OISEAU LYRE 414-187 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
15	9	18	CANTELOUBE: SONGS OF THE AUVERGNE, VOL. 2 LONDON 411-730 (CD)	TE KANAWA, ENGLISH CHAMBER ORCH. (TATE)
16	15	26	MOZART: REQUIEM PHILIPS 6514-320 (CD)	DRESDEN STATE ORCHESTRA (SCHREIER)
17	19	286	PACHELBEL: CANON/FASCH: TRUMPET CONCERTO RCA FRL1-5468	PAILLARD CHAMBER ORCHESTRA
18	18	24	IN THE PINK RCA CRC1-5315 (CD)	JAMES GALWAY & HENRY MANCINI
19	16	32	BAROQUE SOLOS AND DUETS CBS IM-39061 (CD)	WYNTON MARSALIS WITH EDITA GRUBEROVA
20	20	46	MAMMA LONDON 411-959 (CD)	LUCIANO PAVAROTTI (MANCINI)
21	17	18	BEETHOVEN: SYMPHONIES 5 & 9 DG 413-933	BERLIN PHILHARMONIC (KARAJAN)
22	26	14	TIME WARP TELARC 10106 (CD)	CINCINNATI POPS (KUNZEL)
23	25	10	DEBUSSY: THE FALL OF THE HOUSE OF USHER ANGEL DS-38168	MONTE CARLO ORCHESTRA (PRETRE)
24	24	66	BACH: UNACCOMPANIED CELLO SUITES (COMPLETE) CBS I3M-37867	YO-YO MA
25	21	44	BIZET: CARMEN (COMPLETE) ERATO NUM-751133 (CD)	MIGENES-JOHNSON, DOMINGO (MAAZEL)
26	22	8	PROKOFIEV: SYMPHONY NO. 5 RCA ARC1-5035 (CD)	SAINT LOUIS SYMPHONY (SLATKIN)
27	28	6	MASSENET: MANON ANGEL AVC-34010	BEVERLY SILLS
28	NEW		BACH: UNACCOMPANIED CELLO SUITES VOL. 3 CBS IM-39509	YO-YO MA
29	27	38	BOULEZ CONDUCTS ZAPPA-THE PERFECT STRANGER ANGEL DS-38170 (CD)	PIERRE BOULEZ, FRANK ZAPPA
30	30	22	CAVERNA MAGICA CBS FM-37827 (CD)	ANDREAS VOLLENWEIDER
31	29	18	MOZART: EXSULTATE, JUBILATE L'OISEAU LYRE 411-832 (CD)	EMMA KIRKBY, ACADEMY OF ANCIENT MUSIC (HOGWOOD)
32	32	8	MOZART'S GREATEST HITS CBS M-39436	VARIOUS ARTISTS
33	33	22	BEHIND THE GARDENS, BEHIND THE WALLS CBS FM-37793 (CD)	ANDREAS VOLLENWEIDER
34	31	80	STRAUSS: FOUR LAST SONGS PHILIPS 6514-322 (CD)	JESSYE NORMAN (MASUR)
35	34	32	VIVALDI: THE FOUR SEASONS L'OISEAU LYRE 410-126 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
36	38	40	SONGS OF ERNESTO LECUONA CBS FM-38828	PLACIDO DOMINGO
37	37	486	BOLLING: SUITE FOR FLUTE AND JAZZ PIANO CBS M-33233 (CD)	JEAN-PIERRE RAMPAL, CLAUDE BOLLING
38	35	8	ZARZUELA ARIAS & DUETS CBS IM-39210	PLACIDO DOMINGO, PILAR LORENGAR
39	39	136	BACH: GOLDBERG VARIATIONS CBS IM-37779 (CD)	GLENN GOULD
40	40	40	MOZART: EINE KLEINE NACHTMUSIK L'OISEAU LYRE 411-720 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)

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CLASSICAL KEEPING SCORE by Is Horowitz



A BERNSTEIN BOOM: With "West Side Story" pulling them into record stores, Leonard Bernstein appears to be riding the crest of a new popularity wave. It's small wonder, then, that other major stage works of his are being eyed for new, digital recording. New World Records was at work last week in New York's venerable Manhattan Center taping the "opera house" version of Bernstein's "Candide," essentially the production mounted by the New York City Opera

A new digital recording of Bernstein's 'Candide'

in 1982. As many as a half-dozen sessions were scheduled to produce the multi-record package. New World's Elizabeth Ostrow was in charge as producer, with Paul Goodman, borrowed from RCA Records, the mixing engineer. Soundstream digital recorders were used. John Manceri conducted, and the cast included Eric Mills and David Eisler as principals. The label's marketing director, Art Moorhead, says the album will be given high processing priority.

FIGURATIVELY SPEAKING: Statistics that provide overall information on the relative sales of different musical genres are notoriously lacking in the record industry, but isolated bits of information do surface from time to time, and they are instructive. And it's comforting to have impartial data that supports the common experience.

It has been some years since the National Assn. of Recording Merchandisers (NARM) asked its members to break down their sales according to music types, so one can't compare the report just issued (Billboard, June 1) with the immediate past. But it's still a pleasant surprise to note that NARM retailers report that 6.8% of their record sales in 1984 were accounted for by classical music. It's a percentage that's topped only by rock/pop, soul and country, according

to retailers. Going back several years, NARM surveys pegged the classical cut of the record pie at around 4%.

What musical categories trail classics in the retailer survey? Middle-of-the-road, jazz, children's and gospel.

The story, of course, is reported quite differently by other links in the merchandising chain. NARM independent distributors say classics accounted for 3.9% of their 1984 volume in prerecorded music, one-stops 3.5%, and rackjobbers a measly 1%.

BRIEFLY NOTED: Gianfranco Rebullia has completed a three-year tour of duty as president of PolyGram Classics and returns to Italy to head up the PolyGram operation in that country. During his State-side tenure, PolyGram tightened its hold as the market's leading group of classical labels, and the division played a key role in the introduction of Compact Discs.

The Boston Pops helps mark its centenary with a 15-city cross-country tour, its first. John Williams conducts, and two free open-air concerts during the July junket are expected to draw record crowds. One is in New York's Central Park, the other at the foot of the Lincoln Memorial in Washington. The latter will be televised. Philips has an album ready for cross-promotion, "America, The Dream Goes On," which includes a title song penned by Williams that's sung by James Ingram, borrowed for the occasion from Quincy Jones' Qwest label.

Coincidence or not, Angel is looking for a good promotional thrust to be delivered by the Public Broadcasting telecast this Wednesday (5) of "Symphonie Fantastique: A Conductor's View." The program features Riccardo Muti and the Philadelphia Orchestra, who also combine in a new release of the Berlioz work by Angel... Leontyne Price, Simon Estes and Wynton Marsalis were among the stars due to appear in Carnegie Hall last Friday (31) at a fund-raiser for African relief. Ticket prices ranged up to \$500 for the event, billed as "A Concert Of Concern."

LATIN NOTAS by Enrique Fernandez



DISCOS CBS HAS UNDERGONE a reorganization of its promotional structure and a&r orientation. According to CBS vice president Jim Hayes, the label's general manager, the changes will strengthen Discos CBS's position on the West Coast.

The major's label for the U.S. Latin market and Puerto Rico will pursue a more aggressive a&r policy toward U.S. Hispanic artists, particularly in the California area.

To achieve this, the a&r work has been divided between Sergio Rozenblat, whose title changes from creative director to director of a&r for the East Coast, and José Behar, new a&r director for the West Coast. Behar was formerly with A&M's Latin division.

"In the past we've handled mostly international artists," explains Hayes. "Now we're ready to handle regional artists." In pursuit of this policy, Discos CBS will work more closely with the ma-

nor's Mexican label, and with Mexico's Profono, an indie already licensed to Discos.

"We plan to sign and develop artists from the California area for both U.S. and Mexican promotion," says Hayes, adding that so far the

According to Hayes, the restructuring is the label's response to changes in the market. "We are seeing a shift from catalog sales, which have been the staple of the Latin market, to new releases," he notes.

Discos CBS makes changes with an eye to the West Coast

label's current U.S. artists are all from the East Coast. Discos' a&r policy for the East will continue to grow in the salsa and merengue fields.

The other change in the label involves a greater stress on promotional activity. Jorge Pita has been named director of promotion and merchandising, while Juan Estévez stays as director of sales. Field promoters will continue to report to Estévez.

In addition, the Latin market has continued to support several vigorous regional genres, which so far have been the province of small independent labels. "We feel we can offer these artists new opportunities," boasts Hayes.

Looking back at his label's history, Hayes sums up, "Discos has grown from a distribution company to a full record company." And in spite of the number of majors

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VIEWPOINT

(Continued from page 9)

America," two million for "Famous Last Words." On their last extensive European tour in the summer of 1983, Supertramp played four sold-out concerts at Earls Court in London, and drew 80,000 in Paris, 80,000 in Basle, 75,000 in Munich and 50,000 in Nice. And all this 10 months after the release of their last album.

The logistics of that tour make Hannibal's little jaunt over the Alps seem rather inconsequential. The entourage numbered 196. There were 28 tractor trailers and three complete sets of sound and stage equipment: one ready for use, one (at the last gig) being dismantled, and one being set up at the next date.

Russ Curry, A&M's Paris-based

director of European operations, whose parish extends from Finland to Israel, was keen to find a way to get those trailers moving around Europe again. So he hit on the idea of launching Supertramp's new album "Brother Where You Bound" on the overnight, 22-hour Orient Express trip from Paris to Venice.

"The title of the album suggested travel, and we'd done boats and planes before," Curry said. "So we decided on this most exclusive and mysterious of train journeys. We asked our European companies to select some media people, took over four carriages of the train and arranged to preview the album to the press and our label managers during the journey. Having the band with us meant that they were acces-

sible for a long period for interviews. We also had our own video crew on board."

The great danger of overindulging journalists who have a facade of rugged cynicism to support is that, having been plied with oceans of champagne, nouvelle cuisine, free dressing-gowns, Orient Express keyrings and a magnificent buffet supper at the Excelsior Hotel on the Venice Lido, they are quite likely to take themselves off to their typewriters and write a savagely destructive piece exposing the way in which record companies seek to buy regenerated popularity for fading supergroups.

Alternatively, there are the cheerfully abject freeloaders whose copy is so awash with snivelling sycophancy that it is likely to be counterproductive.

Curry is well aware of these two hazards, but is quietly optimistic about the publicity benefits that will flow from the lavish Supertramp promotion.

Significantly, the more abrasive elements of the pop press were not invited—Supertramp tends to be a prime target for the snide arrogance of the self-appointed arbiters of pop taste—but there were radio and television people and magazine and newspapermen, including representatives of the Times and the Sun, both of whom produced sizeable pieces of a generally upbeat nature.

Curry was coy about the cost of the entire promotion, but there would not be a lot of change from \$100,000 (most of it, no doubt, paid in Deutschmarks). Can it be worth it?

That, of course, is the \$100,000 question, and as long as nobody can give a definitive answer to it, and as long as there are record companies ready to make the investment, then journalists can presumably look forward to more fabulous freebies to come.

If "Brother Where You Bound" becomes a huge international hit, then nobody is going to worry too much about the bottom line of the most luxurious lig since the 1969 B.S. affair. But if, heaven forbid, the record doesn't manage to make it, then it'll doubtless be back to T-shirts, press kits and review copies for a while.

BMAC Luncheon Reflects New Industry Acceptance

BY KIRK LaPOINTE

TORONTO Credibility, the sought-after ingredient the Black Music Assn. of Canada (BMAC) believed it deserved but was not accorded by the Canadian music industry, is on its way.

The association's first luncheon, held here May 22, was ostensibly intended to honor those it felt had made important contributions to the development of the black music industry in Canada. But it also generated important news for those who believe black music hasn't been given a fair shake by the more established elements of the business.

BMAC president Trevor Shelton has been placed on the advisory board of the Canadian Academy of Recording Arts & Sciences (CARAS), the group that organizes the annual Juno awards, and his appointment is not merely symbolic. Within weeks, an announcement is expected by CARAS that will see a distinct black music category established for the Junos, probably an album award. That's the sort of hit BMAC and those who fought for its creation last year have been striving for, but had been denied.

Also important was the caliber of head-table guests. When BMAC was created last fall, it was uncertain how it would be embraced by the mainstream industry organizations. Neither CARAS, the Canadian Independent Record Production Assn. (CIRPA) nor the Canadian Recording Industry Assn. (CRIA) would immediately say they were prepared to recognize the group.

But at the luncheon, the heads of CARAS, CRIA and CIRPA were at the main table. The guests also included such important political figures as Ontario Liberal leader David Peterson and Ontario New Democratic Party leader Bob Rae, both of whom praised the efforts of BMAC.

Few of BMAC's winners are

household names, by traditional standards. But they are phenomena, even if strictly in a dance-oriented sense.

Taps, on Power Records, has reportedly sold 300,000 copies of its recording "Runaway," despite no airplay. For that aggressive but smooth dance hit, BMAC recognized Power as label of the year, Peter Frost as producer of the year (he cut "Runaway") and Taps as group of the year.

Top album was "A Strength In Numbers" by Toronto-based Manteca on the independent Ready Records label, distributed by WEA Music of Canada. Yvonne Moore's "Hit And Run" on Palais Records was named single of the year.

To give an idea of the scope of the awards, consider that Taps, female performer Luba and male performer Gino Soccio are all non-black artists.

Soccio, who made a major splash in the U.S. earlier in the decade, remains a key Montreal music figure, helping many artists break into what is often an impenetrable scene. He flew in to accept his award. Luba was unable to attend.

Three "Yesterday" awards were disbursed by BMAC. Quality Records, recognized for its efforts to promote distributed label Motown, was one recipient. Label executive Larry McCrae said it's also important for Quality to "start spending profits . . . on the development of Canadian black music."

Singer Claudja Barry, who scored U.S. gold with "Boogie Woogie Dancing Shoes" a few years ago and continues to mine impressive figures for her work at home and abroad, accepted her award with the acknowledgement that dance clubs had been very good to her.

And Jackie Valasek, an integral, indefatigable worker for the DJ pool scene, thanked the association and was characteristically modest about her accomplishments.

SODRAC Takes Shape Rights Society Establishes Board

TORONTO Details of the newly formed Society for Reproduction Rights of Canadian Composers, Authors & Music Publishers (SODRAC) are beginning to emerge. A board has been established, and the organization's relationship to its partners has been clarified.

SODRAC was formed earlier this year when the composer and author members of SPACQ, a society operating in Quebec, decided that they wanted a Canadian reproduction rights society to negotiate licenses and collect reproduction royalties for them. SPACQ joined the Performing Rights Organization of Canada (PRO Canada), the 17,500-member performing rights society (and the largest in Canada), and SACEM, the 55,000-member French performing rights group. PRO Can-

ada and SACEM are lending expertise to SODRAC.

Founding composer board members include president Francois Cousineau, SPACQ president Luc Plamondon, Pierre Bertrand and Jane McGarrigle (who manages her sisters, singer/songwriters Kate and Anna). Publisher members include Carole Risch and Rejean Rancourt. Claude Lafontaine represents PRO Canada on the board, and Jaques Dupont represents SACEM. Lawyer Zenaide Lussier is the society's general director. Veteran Quebec composer/performer Gilles Vigneault ("Mon Pays") is SODRAC's honorary president.

SODRAC begins operation with the catalog of SDRM Canada, the reproduction rights arm of SACEM. SODRAC will take over operations of SDRM.

GERMAN COPYRIGHT LAW

(Continued from page 9)

provement can't hide the fact that the new law doesn't solve the financial plight of copyright owners hit by private copying," Zombik says. However, the industry notes, the government plans to review the copyright situation every three years to assess the adequacy and justice of the levy rates.

There's certainly unanimous trade association approval of changes in the criminal law, which upgrade the seriousness of piracy as a crime and provide for a maximum five-year jail term, compared to the current one year. This change, the music business groups say, will lead to faster and more effective prosecution of offenders.

Also welcomed is the new ban on sheet music copying, except where there's special agreement with the publishers, and the new provision for royalty payments according to the output speed of hardware used for copyright copying.

Says Dr. Hans-Henning Wittgen, managing director of the music publishers' group: "Sheet music print-

ing and setting costs are astronomically high. The alarming increase in photocopying poses a dire threat to the whole business."

In a joint statement, West Germany's various music industry groups say: "We appreciate the efforts of the politicians, but we regret that our justifiable requests for higher levy rates could not be pushed through against the massive pressure from the blank tape industry.

"But it does seem apparent that in our country, which so believes in its reputation as a cultural force, the power of the chemical industry behind the blank tape lobby is nevertheless deemed more important than the protection and survival of the creative people against technical developments offering almost unlimited chances of unfair exploitation of their work."

INTERNATIONAL EDITOR

PETER JONES, Billboard, 7 Carnaby St., London W1V 1PG.

INTERNATIONAL CORRESPONDENTS

- Austria—MANFRED SCHREIBER, 1180 Wien, XVII, Kreuzgasse 27. 0222 48-28-82.
- Australia—GLENN BAKER, P.O. Box 261, Baulkham Hills, 2153 New South Wales.
- Belgium—MARC MAES, Kapelstraat 41, 2040 Antwerpen. 03-5688082.
- Canada—KIRK LaPOINTE, 7 Glen Ames Ave., Toronto, Ontario M4E 1M3. 416-364-0321.
- Czechoslovakia—DR. LUBOMIR DOURZKA, 14 Zeleny Pruh, 147 00 Praha 4 Branik. 26-16-08.
- Denmark—KNUD ORSTED, 22 Tjoernevej, DK-3070 Snekkersten. 02-22-26-72.
- Finland—KARI HELOPALTIO, SF-01860 Perttula 27-18-36.
- France—DERRY HALL, 8 Rue de l'Eure, 75014 Paris. 1-543-4879.
- Greece—JOHN CARR, Kaisarias 26-28, Athens 610.
- Holland—WILLEM HOOS, Bilderdijkstraan 28, Hilversum. 035-43137.
- Hong Kong—HANS EBERT, TNS, 17/F, Wah Kwong Bldg., 48-62 Hennessey Rd., Tel: (5) 276021.
- Hungary—PAUL GYONGY, Orlooutca 3/b, 1026 Budapest 11. Tel: 167-456.
- Ireland—KEN STEWART, 56 Rathgar Road, Dublin 6, Ireland. 97-14-72.
- Israel—BENNY DUDKEVITCH, P.O. Box 7750, 92 428 Jerusalem.
- Italy—VITTORIO CASTELLI, Via Vigoni 7, 20122 Milan. 02-545-5126.
- Japan—SHIG FUJITA, Utsunomiya Bldg., 19-16 Jingumae 6-Chome, Shibuya-ku Tokyo 150. 03 4984641.
- Kenya—RON ANDREWS, P.O. Box 41152, Nairobi. 24725.
- Philippines—CES RODRIGUEZ, 11 Tomas Benitez, Quezon City 3008.
- Poland—ROMAN WASCHKO, Magiera 9m 37, 01-873 Warszawa. 34-36-04.
- Portugal—FERNANDO TENENTE, R Sta Helena 122 R/c, Oporto.
- Romania—OCTAVIAN URSULESCU, Str. Radu de la La Afumati nr, 57-B Sector 2, Bucharest O.P. 9. 13-46-10. 16-20-80.
- Singapore—ANITA EVANS, 164 Mount Pleasant Rd., 1129. 2560551.
- South Africa—JOHN MILLER, c/o The Rand Daily Mail, 171 Main St., Johannesburg. 710-9111.
- Sweden—MAGNUS JANSON, Tavastgatan 43, 11724 Stockholm. 8-585-085.
- Switzerland—PIERRE HAESLER, Hasenweld 8, CH-4600 Olten. 062-215909.
- U.S.S.R.—VADIM D. YURCHENKOV, 6 Aprelskaya Str., Block 2, Apt. 16, 195268 Leningrad, K-268. 225-35-88.
- West Germany—WOLFGANG SPAHR (Chief Correspondent), 236 Bad Segeberg, An der Trave 67 b, Postfach 1150. 04551-81428.
- JIM SAMPSON (News Editor), Grillparzerstr. 46, 8000 Munich 80. 089-473068. Tlx: 5216662.
- Yugoslavia—MITJA VOLCIC, Dragomer, Rozna 6, 61 351, Brezovica, Ljubljana 23-522.

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BRITAIN

(Courtesy Music Week) As of 6/1/85

This Week	Last Week	SINGLES
1	1	19 PAUL HARDCASTLE CHRYSALIS
2	2	A VIEW TO A KILL DURAN DURAN PARLOPHONE
3	3	LOVE DON'T LIVE HERE ANYMORE JIMMY NAIL VIRGIN
4	7	KAYLEIGH MARILLION EMI
5	6	RHYTHM OF THE NIGHT DEBARGE GORDY
6	4	MOVE CLOSER PHYLLIS NELSON CARRERE
7	5	I FEEL LOVE BRONSKI BEAT & MARC ALMOND FORBIDDEN FRUIT
8	18	OUT IN THE FIELDS GARY MOORE & PHIL LYNOTT 10/VIRGIN
9	20	WALKING ON SUNSHINE KATRINA AND THE WAVES CAPITOL
10	11	SLAVE TO LOVE BRYAN FERRY EG/POLYDOR
11	8	FEEL SO REAL STEVE ARRINGTON ATLANTIC
12	28	OBSESSION ANIMATION MERCURY/PHONOGRAM
13	17	CALL ME GO WEST CHRYSALIS
14	10	WE ALL FOLLOW MAN UNITED MANCHESTER UNITED FOOTBALL TEAM COLUMBIA
15	29	THE WORD GIRL SCRITTI POLITTI VIRGIN
16	9	WALLS COME TUMBLING DOWN! STYLE COUNCIL POLYDOR
17	16	MAGIC TOUCH LOOSE ENDS VIRGIN
18	12	I WAS BORN TO LOVE YOU FREDDIE MERCURY CBS
19	37	SUDDENLY BILLY OCEAN JIVE
20	35	ICING ON THE CAKE STEPHEN 'TIN TIN' DUFFY 10/VIRGIN
21	21	SHAKE THE DISEASE DEPECHE MODE MUTE
22	24	GET IT ON POWER STATION PARLOPHONE
23	13	DON'T YOU (FORGET ABOUT ME) SIMPLE MINDS VIRGIN
24	36	THINKING ABOUT YOUR LOVE SKIPWORTH & TURNER FOURTH & BROADWAY
25	15	EVERYBODY WANTS TO RULE THE WORLD TEARS FOR FEARS MERCURY
26	19	RAGE TO LOVE KIM WILDE MCA
27	40	THE LIVE EP GARY NUMAN NUMA
28	38	SO IN LOVE ORCHESTRAL MANOEUVRES IN THE DARK VIRGIN
29	23	CRY GODLEY & CREME POLYDOR
30	31	ALL FALL DOWN FIVE STAR TENT/RCA
31	27	FREE YOURSELF UNTOUCHABLES STIFF
32	NEW	HISTORY MAI TAI VIRGIN
33	14	HERE WE GO EVERTON 1985 COLUMBIA
34	22	I WANT YOUR LOVIN' CURTIS HAIRSTON LONDON
35	30	WALK LIKE A MAN DIVINE PROTO
36	NEW	DUEL PROPAGANDA ZTT/ISLAND
37	NEW	CHERISH KOOL & GANG DE-LITE
38	NEW	HEAVEN BRYAN ADAMS A&M
39	NEW	WALKING ON THE CHINESE WALL PHILIP BAILEY CBS
40	26	THE UNFORGETTABLE FIRE U2 ISLAND
ALBUMS		
1	1	DIRE STRAITS BROTHERS IN ARMS VERTIGO
2	2	VARIOUS OUT NOW! 28 HOT HITS CHRYSALIS
3	NEW	VARIOUS NOW DANCE EMI/VIRGIN
4	5	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
5	8	MARC BOLAN & T REX BEST OF THE 20TH CENTURY BOY K-TEL
6	4	PHIL COLLINS NO JACKET REQUIRED VIRGIN
7	3	VARIOUS THE HITS ALBUM 2 CBS/WEA
8	6	EURYTHMICS BE YOURSELF TONIGHT RCA
9	7	NEW ORDER LOW-LIFE FACTORY
10	12	THE BEST OF THE EAGLES ASYLUM
11	15	GO WEST CHRYSALIS
12	10	THE BEST OF ELVIS COSTELLO TELSTAR
13	11	PAUL YOUNG THE SECRET OF ASSOCIATION CBS
14	13	BRUCE SPRINGSTEEN BORN IN THE USA CBS
15	21	CHRIS REA SHAMROCK DIARIES MAGNET
16	9	DEAD OR ALIVE YOUTHQUAKE EPIC
17	14	FREDDIE MERCURY MR BAD GUY CBS
18	17	BRONSKI BEAT THE AGE OF CONSENT FORBIDDEN FRUIT
19	NEW	ROBERT PLANT SHAKEN 'N' STIRRED ES PARANZA
20	28	THE POWER STATION PARLOPHONE
21	20	SUPERTRAMP BROTHER WHERE YOU BOUND? A&M
22	23	ALISON MOYET ALF CBS
23	16	CHINA CRISIS FLAUNT THE IMPERFECTION VIRGIN
24	18	BBC WELSH CHORUS VOICES FROM THE HOLY LAND BBC
25	26	TINA TURNER PRIVATE DANCER CAPITOL
26	29	WHAM! MAKE IT BIG EPIC
27	27	HOWARD JONES DREAM INTO ACTION WEA
28	33	BRYAN ADAMS RECKLESS A&M
29	30	PRINCE & REVOLUTION AROUND THE WORLD IN A DAY WARNER BROS.
30	19	LEONARD BERNSTEIN/KIRI TE KANAWA/JOSE CARRERAS WEST SIDE STORY DEUTSCHE GRAMMOPHON
31	32	FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASUREDOME ZTT
32	36	SADE DIAMOND LIFE EPIC
33	34	LOOSE ENDS SO WHERE ARE YOU? VIRGIN
34	25	VARIOUS STREET SOUNDS ELECTRO 7 STREET SOUNDS
35	NEW	ENGELBERT HUMPERDINCK GETTING SENTIMENTAL TELSTAR
36	35	U2 THE UNFORGETTABLE FIRE ISLAND
37	39	PHIL COLLINS FACE VALUE VIRGIN
38	NEW	PRINCE & REVOLUTION PURPLE RAIN WARNER BROS.
39	22	NEW MODEL ARMY NO REST FOR THE WICKED EMI
40	24	MAGNUM ON A STORYTELLER'S NIGHT FM

CANADA

(Courtesy The Record) As of 5/30/85

		SINGLES
1	4	EVERYBODY WANTS TO RULE THE WORLD TEARS FOR FEARS VERTIGO/POLYGRAM
2	2	DON'T YOU (FORGET ABOUT ME) SIMPLE MINDS VIRGIN/POLYGRAM
3	3	RHYTHM OF THE NIGHT DEBARGE GORDY/QUALITY
4	6	CRAZY FOR YOU MADONNA SIRE/WEA
5	5	WE ARE THE WORLD USA FOR AFRICA COLUMBIA/CBS
6	1	TEARS ARE NOT ENOUGH NORTHERN LIGHTS COLUMBIA/CBS
7	10	EVERYTHING SHE WANTS WHAM! COLUMBIA/CBS
8	12	ALL SHE WANTS TO DO IS DANCE DON HENLEY GEFFEN/WEA
9	9	JUST A GIGOLO/I AIN'T GOT NOBODY DAVID LEE ROTH WARNER BROS./WEA
10	NEW	WALKING ON SUNSHINE KATRINA & THE WAVES ATTIC/A&M
11	13	SMOOTH OPERATOR SADE PORTRAIT/CBS
12	18	WOULD I LIE TO YOU EURYTHMICS RCA
13	14	OBSESSION ANIMATION MERCURY/POLYGRAM
14	15	BLACK CARS GINO VANNELLI POLYDOR/POLYGRAM
15	8	ONE NIGHT IN BANGKOK MURRAY HEAD RCA
16	NEW	A VIEW TO A KILL DURAN DURAN CAPITOL
17	11	NIGHTSHIFT COMMODORES MOTOWN/QUALITY
18	20	TOKYO ROSE IDLE EYES WEA
19	NEW	AXEL F HAROLD FALTERMEYER MCA
20	17	A CRIMINAL MIND GOWAN COLUMBIA/CBS
ALBUMS		
1	1	PHIL COLLINS NO JACKET REQUIRED ATLANTIC/WEA
2	2	TEARS FOR FEARS SONGS FROM THE BIG CHAIR VERTIGO/POLYGRAM
3	4	MADONNA LIKE A VIRGIN SIRE/WEA
4	9	SADE DIAMOND LIFE PORTRAIT/CBS
5	15	BEVERLY HILLS COP SOUNDTRACK MCA
6	8	DAVID LEE ROTH CRAZY FROM THE HEAT WARNER BROS./WEA
7	7	PRINCE & THE REVOLUTION AROUND THE WORLD IN A DAY PAISLEY PARK/WEA
8	3	USA FOR AFRICA WE ARE THE WORLD COLUMBIA/CBS
9	6	BRUCE SPRINGSTEEN BORN IN THE U.S.A. COLUMBIA/CBS
10	5	JOHN FOGERTY CENTERFIELD WARNER BROS./WEA
11	19	SUPERTRAMP BROTHER WHERE YOU BOUND A&M
12	18	EURYTHMICS BE YOURSELF TONIGHT RCA
13	13	BRYAN ADAMS RECKLESS A&M
14	10	WHAM! MAKE IT BIG COLUMBIA/CBS
15	NEW	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
16	14	GOWAN STRANGE ANIMAL COLUMBIA/CBS
17	11	THE POWER STATION CAPITOL
18	12	TOM PETTY & THE HEARTBREAKERS SOUTHERN ACCENTS MCA
19	20	FOREIGNER AGENT PROVOCATEUR ATLANTIC/WEA
20	17	CHICAGO 17 FULL MOON/WEA

WEST GERMANY

(Courtesy Der Musikmarkt) As of 6/4/85

		SINGLES
1	2	YOU CAN WIN IF YOU WANT MODERN TALKING HANSA/ARIOLA
2	1	LIVE IS LIFE OPUS POLYDOR/DGG
3	16	19 PAUL HARDCASTLE CHRYSALIS/ARIOLA
4	5	DON'T YOU (FORGET ABOUT ME) SIMPLE MINDS VIRGIN
5	3	WE ARE THE WORLD USA FOR AFRICA CBS
6	NEW	SHAKE THE DISEASE DEPECHE MODE MUTE/INTERCORD
7	4	THE HEAT IS ON GLENN FREY MCA/WEA
8	9	OBSESSION ANIMATION MERCURY/PHONOGRAM
9	8	CRY GODLEY & CREME POLYDOR/DGG
10	7	MIDNIGHT MAN FLASH & THE PAN EPIC/CBS
11	17	AROUND MY DREAM SILVER POZZOLI TELDEC
12	12	I CAN'T STAND THE RAIN TINA TURNER CAPITOL/EMI
13	6	COLD DAYS, HOT NIGHTS MOTI SPECIAL TELDEC
14	11	THE LAST KISS DAVID CASSIDY ARISTA/ARIOLA
15	14	WE CLOSE OUR EYES GO WEST CHRYSALIS/ARIOLA
16	20	I FEEL LOVE BRONSKI BEAT & MARC ALMOND LONDON/METRONOME
17	19	EVERYBODY WANTED TO RULE THE WORLD TEARS FOR FEARS MERCURY/PHONOGRAM
18	NEW	FEUER UND FLAMME NENA CBS
19	NEW	I WAS BORN TO LOVE YOU FREDDIE MERCURY CBS
20	10	THIS IS NOT AMERICA DAVID BOWIE/PAT METHENY GROUP EMI
ALBUMS		
1	1	MODERN TALKING THE FIRST ALBUM HANSA/ARIOLA
2	5	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
3	8	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM
4	4	SOUNDTRACK BEVERLY HILLS COP MCA/WEA
5	3	TINA TURNER PRIVATE DANCER CAPITOL/EMI
6	6	MATT BIANCO WHOSE SIDE ARE YOU ON? WEA
7	2	PHIL COLLINS NO JACKET REQUIRED WEA
8	11	SUPERTRAMP BROTHER WHERE YOU BOUND A&M/DGG
9	7	OPUS LIVE IS LIFE POLYDOR/DGG
10	9	HERBERT GROENEMEYER 4630 BOCHUM EMI
11	14	MICK JAGGER SHE'S THE BOSS CBS
12	13	FREDDIE MERCURY MR. BAD GUY CBS
13	10	COMMODORES NIGHTSHIFT MOTOWN/RCA
14	18	JENNIFER RUSH CBS
15	16	USA FOR AFRICA WE ARE THE WORLD CBS
16	NEW	RICK SPRINGFIELD TAO RCA
17	15	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY/PHONOGRAM
18	12	PRINCE & REVOLUTION AROUND THE WORLD IN A DAY WARNER BROS./WEA
19	NEW	UDO LINDENBERG SUENDENKNALL POLYDOR/DGG
20	17	CHRIS REA SHAMROCK DIARIES MAGNETS/DGG

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40) As of 6/1/85

		SINGLES
1	2	DON'T YOU FORGET ABOUT ME SIMPLE MINDS VIRGIN
2	1	WE ARE THE WORLD USA FOR AFRICA CBS
3	5	DANCING IN THE DARK BRUCE SPRINGSTEEN CBS
4	3	EVERYBODY WANTS TO RULE TEARS FOR FEARS PHONOGRAM
5	4	RHYTHM OF THE NIGHT DEBARGE RCA
6	6	THE SUMMERTIME BZN MERCURY
7	10	THAT OLE DEVIL CALLED LOVE ALISON MOYET CBS
8	NEW	THE UNFORGETTABLE FIRE U2 ARIOLA
9	8	CRY GODLEY & CREME POLYDOR
10	NEW	IN MY HOUSE MARY JANE GIRLS RCA
ALBUMS		
1	1	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
2	2	TEARS FOR FEARS SONGS FROM THE BIG CHAIR PHONOGRAM
3	NEW	DIRE STRAITS BROTHERS IN ARMS PHONOGRAM
4	3	PHIL COLLINS NO JACKET REQUIRED WEA
5	5	PRINCE & REVOLUTION AROUND THE WORLD IN A DAY WEA
6	4	PAUL YOUNG THE SECRET OF ASSOCIATION CBS
7	9	DIVERSEN NOW THIS IS MUSIC VOLUME 2 ARIOLA
8	7	TALKING HEADS STOP MAKING SENSE EMI/BOVEMA
9	6	USA FOR AFRICA WE ARE THE WORLD CBS
10	8	ERIC CLAPTON BEHIND THE SUN WEA

AUSTRALIA

(Courtesy Kent Music Report) As of 5/29/85

		SINGLES
1	1	WE ARE THE WORLD USA FOR AFRICA CBS
2	6	EVERYBODY WANTS TO RULE THE WORLD TEARS FOR FEARS MERCURY
3	3	CAN'T FIGHT THIS FEELING REO SPEEDWAGON EPIC
4	12	WOULD I LIE TO YOU EURYTHMICS RCA
5	2	ONE MORE NIGHT PHIL COLLINS WEA
6	5	SOME LIKE IT HOT POWER STATION PARLOPHONE
7	7	WIDE BOY NIK KERSHAW MCA
8	9	DON'T YOU (FORGET ABOUT ME) SIMPLE MINDS VIRGIN
9	10	WE CLOSE OUR EYES GO WEST CHRYSALIS
10	4	THE HEAT IS ON GLENN FREY MCA
11	NEW	RHYTHM OF THE NIGHT DEBARGE GORDY
12	8	NIGHTSHIFT COMMODORES MOTOWN
13	14	50 years UNCANNY X-MEN MUSHROOM
14	15	JUST A GIGOLO DAVID LEE ROTH WARNER BROS.
15	11	BARBADOS MODELS MUSHROOM
16	17	KISS ME STEPHEN 'TINTIN' DUFFY VIRGIN
17	NEW	ANGEL MADONNA SIRE
18	NEW	19 PAUL HARDCASTLE CHRYSALIS
19	NEW	SOMETHING THAT YOU SAID KIDS IN THE KITCHEN
20	16	YOU SPIN ME ROUND DEAD OR ALIVE EPIC
ALBUMS		
1	1	DIRE STRAITS BROTHERS IN ARMS VERTIGO
2	3	VARIOUS HEAPS OF HITS '85 CBS
3	2	VARIOUS 1985 LET'S GO RCA
4	4	PHIL COLLINS NO JACKET REQUIRED WEA
5	5	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
6	6	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
7	7	INXS DEKADANCE WEA
8	12	JULIAN LENNON VALOTTE VIRGIN
9	8	USA FOR AFRICA WE ARE THE WORLD CBS
10	10	PAUL YOUNG SECRET OF ASSOCIATION CBS
11	9	RICHARD CLAYDERMAN THE PRINCE OF ROMANCE WEA
12	13	PRINCE & REVOLUTION AROUND THE WORLD IN A DAY WARNER BROS.
13	NEW	MENTAL AS ANYTHING FUNDAMENTAL REGULAR
14	14	VARIOUS THE GREATEST ROCK 'N' ROLL COLLECTION K-TEL
15	19	JULIE ANTHONY THIS IS IT J+B
16	15	U2 THE UNFORGETTABLE FIRE ISLAND
17	16	CYNDI LAUPER SHE'S SO UNUSUAL PORTRAIT
18	11	ORIGINAL SOUNDTRACK AMADEUS FANTASY
19	NEW	LIONEL RICHIE-CAN'T SLOW DOWN MOTOWN RCA
20	20	ORIGINAL SOUNDTRACK BEVERLY HILLS COP WEA

JAPAN

(Courtesy Music Labo) As of 6/3/85

		SINGLES
1	1	BOY NO THEME MOMOKO KIKUCHI VAP/BERMUDA-JCM GEIEI
2	3	BOY NO KISETSU SEIKO MATSUDA CBS-SONY/SUN.M
3	4	AKAITORI NIGETA AKINA NAKAMORI WARNER-PIONEER/MC CABIN-NTV.M
4	2	OCHINADE MADONNA TOSHIHIKO TAHARA CANYON/JOHNNY'S
5	6	FUTARI NO NATSU NO MONOGATARI KIYOTAKA SUGIYAMA V OMEGA TRIBE VAP/BERMUDA/NTV.M
6	5	NIKUMARESONA NEW FACE KOJI KIKKAWA SMS/WATANABE
7	NEW	SHIROI HONOH YUKI SAITOU CANYON/PMP TOHO-FUJI KITTY
8	9	SCHOOLGIRL C-C-B POLYDOR/NICHION
9	NEW	TASOGARE OFF COURSE FUN HOUSE/FAIRWAY M PMP
10	NEW	STAND UP YOU HAYAMI TARUS/NICHION
11	7	WE ARE THE WORLD (12 INCH) USA FOR AFRICA CBS-SONY/NICHION
12	11	MI AMORE AKINA NAKAMORI WARNER-PIONEER/MC CABIN-NTV.M
13	8	ANOKO TO SCANDAL CHECKERS CANYON/YAMAHA-THREE STARS
14	12	SOSHITE MEGURIAI HOROSHI ITSUKI TJC/TV-ASAHI M-SOUND 1
15	13	WE ARE THE WORLD USA FOR AFRICA CBS-SONY/NICHION
16	NEW	HEART WA CUTE NA MAMADEITE SALLY FILIPS/BURNING
17	10	TOKONATSU MUSUME KYOKO KOIZUMI VICTOR/BURNING
18	19	BEAT ON PANIC SHINGO KAZAMI FOR LIFE/BURNING
19	20	KESSIN HIROMI IWASAKI VICTOR/NTV.M
20	14	DJ IN MY LIFE ANNIE EPIC-SONY/TAIYO-CELLULOID
ALBUMS		
1	1	USA FOR AFRICA WE ARE THE WORLD CBS-SONY
2	3	JUNICHI INAGAKI NO STRINGS FUN HOUSE
3	2	SOUNDTRACK TAN TAN TANUKI CANYON
4	NEW	PRINCE & REVOLUTION AROUND THE WORLD IN A DAY WARNER-PIONEER
5	NEW	TOSHIKI KADOMATSU GOLD DIGGER RVC
6	4	TOSHIYUKI OSAWA INFINITY EPIC-SONY
7	NEW	C-C-B SUTEKI NA BEAT POLYDOR
8	5	MIYUKI NAKAZIMA OIRONAOSHI CANYON
9	6	AKINA NAKAMORI BITTER AND SWEET WARNER-PIONEER
10	NEW	REIMY PANSY COLUMBIA
11	7	AMZEMCHITAI NEDLESS KITTY
12	NEW	RICK SPRINGFIELD TAO RVC
13	NEW	MEIKO NAKAHARA CHAKI CHAKI CLUB TOSHIBA-EMI
14	13	KIYOTAKA SUHIYAMA V OMEGA TRIBE NEVER ENDING SUMMER VAP
15	8	POWER STATION TOSHIBA-EMI
16	NEW	YOUKO ISHIKAWA RENAI KODOKUNIN RADIO CITY
17	NEW	REBECCA WILD V HONEY CBS-SONY
18	9	PHIL COLLINS NO JACKET REQUIRED WARNER-PIONEER
19	12	KOJI KIKKAWA INNOCENT SKY SMS
20	NEW	TEARS FOR FEARS SHOUT PHONOGRAM

ITALY

(Courtesy Germano Ruscitto) As of 5/27/85-

		ALBUMS
1	NEW	USA FOR AFRICA WE ARE THE WORLD CBS
2	1	SPANDAU BALLET PARADE RCA
3	2	DURAN DURAN ARENA EMI
4	NEW	ORNELLA VANONI & GINO PAOLI INSIEME Five/CGD MM
5	NEW	FRANCO BATTIATO MONDI LONTANISSIMI EMI
6	NEW	PAUL YOUNG THE SECRET OF ASSOCIATION CBS
7	NEW	RON RCA
8	13	THE BEST OF LUCIO DALLA RCA
9	8	EROS RAMAZZOTTI CUORI AGITATI DDD/CBS
10	5	LUIS MIGUEL NOI RAGATI DI OGGI EMI
11	6	TEARS FOR FEARS SONG FROM THE BIG CHAIR POLYGRAM
12	NEW	DODI BATTAGLIA piu' IN ALTO CHE C'E' CGD MM
13	9	PHIL COLLINS NO JACKET REQUIRED WEA
14	3	WHAM! MAKE IT BIG CBS
15	12	HOWARD JONES DREAM INTO ACTION WEA
16	18	IL MONDO DI FAUSTO PAPPETI DURIAM
17	14	SADE DIAMOND LIFE EPIC/CBS
18	NEW	DEDICATO ALLE MAMME ENRICO MUSIANI RICORDI
19	NEW	ENRICO MUSIANI TI VOGLIO BENE MAMMA RICORDI
20	NEW	L'ALBUM DI LUCIO BATTISTI RICORDI

Billboard HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT 100 POSITION
		TITLE	ARTIST	
1	2	EVERYBODY WANTS TO RULE THE WORLD	TEARS FOR FEARS	1
2	3	AXEL F	HAROLD FALTERMEYER	3
3	1	EVERYTHING SHE WANTS	WHAM!	2
4	5	SUDDENLY	BILLY OCEAN	4
5	8	HEAVEN	BRYAN ADAMS	5
6	10	FRESH	KOOL & THE GANG	9
7	9	IN MY HOUSE	THE MARY JANE GIRLS	7
8	6	SMOOTH OPERATOR	SADE	13
9	4	DON'T YOU (FORGET ABOUT ME)	SIMPLE MINDS	8
10	13	WALKING ON SUNSHINE	KATRINA AND THE WAVES	10
11	11	THINGS CAN ONLY GET BETTER	HOWARD JONES	6
12	17	SMUGGLER'S BLUES	GLENN FREY	14
13	20	ANGEL	MADONNA	11
14	21	SUSSUDIO	PHIL COLLINS	12
15	7	ONE NIGHT IN BANGKOK	MURRAY HEAD	23
16	22	NEVER ENDING STORY	LIMAH	18
17	16	JUST A GIGOLO/I AIN'T GOT NOBODY	DAVID LEE ROTH	19
18	24	WOULD I LIE TO YOU?	EURYTHMICS	20
19	—	A VIEW TO A KILL	DURAN DURAN	15
20	14	CRAZY FOR YOU	MADONNA	22
21	23	ONE LONELY NIGHT	REO SPEEDWAGON	24
22	15	SOME LIKE IT HOT	THE POWER STATION	27
23	18	WE ARE THE WORLD	USA FOR AFRICA	29
24	28	VOICES CARRY	'TIL TUESDAY	25
25	12	DON'T COME AROUND HERE NO MORE	PETTY/HEARTBREAKERS	42
26	29	THE SEARCH IS OVER	SURVIVOR	16
27	27	SAY YOU'RE WRONG	JULIAN LENNON	21
28	—	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	26
29	—	RASPBERRY BERET	PRINCE & THE REVOLUTION	17
30	19	RHYTHM OF THE NIGHT	DEBARGE	32

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	2	EVERYBODY WANTS TO RULE THE WORLD	TEARS FOR FEARS	1
2	1	EVERYTHING SHE WANTS	WHAM!	2
3	5	SUDDENLY	BILLY OCEAN	4
4	6	HEAVEN	BRYAN ADAMS	5
5	4	AXEL F	HAROLD FALTERMEYER	3
6	8	THINGS CAN ONLY GET BETTER	HOWARD JONES	6
7	9	ANGEL	MADONNA	11
8	15	SUSSUDIO	PHIL COLLINS	12
9	3	DON'T YOU (FORGET ABOUT ME)	SIMPLE MINDS	8
10	10	IN MY HOUSE	THE MARY JANE GIRLS	7
11	13	WALKING ON SUNSHINE	KATRINA AND THE WAVES	10
12	12	FRESH	KOOL & THE GANG	9
13	16	RASPBERRY BERET	PRINCE & THE REVOLUTION	17
14	18	THE SEARCH IS OVER	SURVIVOR	16
15	7	SMOOTH OPERATOR	SADE	13
16	22	A VIEW TO A KILL	DURAN DURAN	15
17	11	JUST A GIGOLO/I AIN'T GOT NOBODY	DAVID LEE ROTH	19
18	20	SAY YOU'RE WRONG	JULIAN LENNON	21
19	23	NEVER ENDING STORY	LIMAH	18
20	25	WOULD I LIE TO YOU?	EURYTHMICS	20
21	24	SMUGGLER'S BLUES	GLENN FREY	14
22	14	CRAZY FOR YOU	MADONNA	22
23	28	VOICES CARRY	'TIL TUESDAY	25
24	30	THE GOONIES 'R' GOOD ENOUGH	CYNDI LAUPER	28
25	19	ONE LONELY NIGHT	REO SPEEDWAGON	24
26	—	TOUGH ALL OVER	JOHN CAFFERTY/BEAVER BROWN BAND	30
27	—	EVERYTIME YOU GO AWAY	PAUL YOUNG	31
28	—	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	26
29	17	SOME LIKE IT HOT	THE POWER STATION	27
30	21	ONE NIGHT IN BANGKOK	MURRAY HEAD	23

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (4)	13
Geffen (4)	
Sire (2)	
Full Moon/Warner Bros. (1)	
Paisley Park (1)	
Qwest (1)	
COLUMBIA	12
ATLANTIC (5)	10
Mirage (2)	
Es Paranza (1)	
Island/Bronze (1)	
Modern (1)	
EPIC (4)	9
Portrait (2)	
Scotti Bros. (2)	
Caribou (1)	
A&M	8
MCA (6)	8
Camel/MCA (1)	
Constellation/MCA (1)	
RCA	8
CAPITOL	7
POLYGRAM	7
Mercury (6)	
De-Lite (1)	
MOTOWN (2)	5
Gordy (3)	
ARISTA (3)	4
Jive (1)	
EMI-AMERICA	3
ELEKTRA	3
CHRYSLIS	2
CBS	1
HME (1)	

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

A-Z (LISTED BY TITLE)

TITLE	Publisher - Licensing Org.	Sheet Music Dist.
66 19	(Oval, ASCAP)	MCA
73 ALL SHE WANTS TO DO IS DANCE	(Kortchmar, ASCAP)	1 EVERYBODY WANTS TO RULE THE WORLD (Nymph Ltd., BMI) CPP
69 ALL YOU ZOMBIES	(Dub Notes, ASCAP/Human Box, ASCAP)	55 EVERYTHING I NEED (April, ASCAP) CPP/ABP
64 ALONE AGAIN	(Megadude, ASCAP/WB, ASCAP/Elektra-Asylum, ASCAP)	2 EVERYTHING SHE WANTS (Morrison Leahy, ASCAP/Chappell, ASCAP) CHA/HL
97 ALONG COMES A WOMAN	(Double Virgo, ASCAP/Music Corporation Of America, BMI/Fleedeed, BMI) CPP/MCA	31 EVERYTIME YOU GO AWAY (Unichappell, BMI/Hot-cha, BMI) CHA/HL
11 ANGEL	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM	61 FIND A WAY (Bug & Bear, ASCAP/Meadowgreen, ASCAP)
50 ANIMAL INSTINCT	(Zomba, ASCAP)	59 FOREVER (Milk Money, ASCAP/Foster Frees, BMI) WBM/PPP
3 AXEL F	(Famous, ASCAP) CPP	95 FREAK-A-RISTIC (Almo, ASCAP/Jodaway, ASCAP) CPP/ALM
52 BLACK CARS	(Black Keys, BMI/Screen-Gems, BMI) WBM	9 FRESH (Delightful, BMI) CPP
87 CALL ME	(ATV, BMI)	58 GET IT ON (BANG A GONG) (TRO-Essex, ASCAP)
39 CANNONBALL	(Silver Cab, ASCAP/Almo, ASCAP) CPP/ALM	34 GETCHA BACK (Daywin, BMI/Careers, BMI) CPP
77 CELEBRATE YOUTH	(Super Ron, BMI)	37 GLORY DAYS (Bruce Springsteen, ASCAP) CPP
53 CENTERFIELD	(Wenaha, ASCAP) CPP	89 GO FOR SODA (Mark-Cain, ASCAP)
90 (CLOSEST THING TO) PERFECT	(Golden Torch, ASCAP/See This House, ASCAP/Golden Horizon, BMI/Sudano, BMI/Black Stallion, BMI)	28 THE GOONIES 'R' GOOD ENOUGH (Warner-Tamerlane, BMI/Perfect Punch, BMI/Rellia, BMI/Pet Me, BMI) WBM
100 (COME ON) SHOUT	(Welbeck, ASCAP/Anidraks, ASCAP/Chilly D, ASCAP/WB, ASCAP) WBM	5 HEAVEN (Adams Communications, BMI/Calypto Toonz, PROC/Irving, BMI) CPP/ALM
22 CRAZY FOR YOU	(Warner-Tamerlane, BMI/WB, ASCAP) WBM	63 HOLD ME (Unicity, BMI/Off Backstreet, BMI/Limited Funds, BMI)
36 CRAZY IN THE NIGHT (BARKING AT AIRPLANES)	(Moonwindow, ASCAP)	86 I WONDER IF I TAKE YOU HOME (Personal, ASCAP/Mokojumbi, BMI)
57 DANGEROUS	(Welbeck, ASCAP/Anidraks, ASCAP/Steven Mitchell, ASCAP) CLM	44 IF YOU LOVE SOMEBODY SET THEM FREE (Magnetic, BMI/Reggatta, BMI/Illegal, BMI)
76 DO YOU WANNA GET AWAY	(Emergency, ASCAP/Green Star, ASCAP/Jobete, ASCAP) CPP	81 I'M ON FIRE (Bruce Springsteen, ASCAP) CPP
42 DON'T COME AROUND HERE NO MORE	(Gone Gator, ASCAP/Blue Network Inc., ASCAP)	7 IN MY HOUSE (Stone City, ASCAP/Jay Warner, ASCAP) CPP
8 DON'T YOU (FORGET ABOUT ME)	(MCA, ASCAP/Music Corporation Of America, BMI)	35 INVISIBLE (Beau-di-o-do, BMI/All Boys, BMI) CPP
		19 JUST A GIGOLO/I AIN'T GOT NOBODY (Chappell, ASCAP/Intersong, ASCAP/Edwin H.Morris & Co., ASCAP/Jerry Vogel, ASCAP) HL
		40 JUST AS I AM (Don Kirshner, BMI/Blackwood, BMI/Rightsong, BMI/Mystery Man, BMI) CPP/ABP
		78 THE LADY OF MY HEART (Foster Frees, BMI/Garden Rake, BMI/MCA, ASCAP) CPP
		72 LET HIM GO (Big Wad, ASCAP)
		88 LET'S GO OUT TONIGHT (Plan 9, ASCAP/WB, ASCAP) WBM
		48 LITTLE BY LITTLE (Talktime, ASCAP)
		67 LOST IN LOVE (Colgems-EMI, ASCAP) WBM
		38 LUCKY IN LOVE (Promopub B.V., PRS) CPP
		85 MAKE IT BETTER (FORGET ABOUT ME) (Gone Gator, ASCAP/Blue Network, ASCAP)
		60 MEETING IN THE LADIES ROOM (Hip Trip, BMI/Midstar, BMI) CPP
		65 MY TOOT TOOT (Sid Sim, BMI/Flattown, BMI) CPP
		18 NEVER ENDING STORY (Giorgio Moroder, ASCAP/Colgems-EMI, ASCAP) WBM
		68 NEVER SURRENDER (Liesse, ASCAP)
		45 NEW ATTITUDE (Unicity, ASCAP/Off Backstreet, BMI/Brass Heart, BMI/Rockomatic, BMI/Robinhill, ASCAP)
		80 NIGHTSHIFT (Rightsong, BMI/Franne Golde, BMI/Tuneworks, BMI/Walter Orange, ASCAP) CPP/CHA/HL
		62 NOT ENOUGH LOVE IN THE WORLD (Cass County, ASCAP/Kortchmar, ASCAP) WBM
		46 OBSESSION (Pacific Island, BMI/Careers, BMI/Makiki, ASCAP/Arista, ASCAP) CPP
		70 OH GIRL (Irving, BMI/Boy Meets Girl, BMI) CPP/ALM
		24 ONE LONELY NIGHT (Janisongs, ASCAP) WBM
		99 ONE MORE NIGHT (Pun, ASCAP) WBM
		23 ONE NIGHT IN BANGKOK (MCA, ASCAP) MCA
		93 ONLY LONELY (Famous, ASCAP/Bon Jovi, ASCAP) CPP
		51 PEOPLE ARE PEOPLE (Sonet, BMI/Warner-Tamerlane, BMI) WBM
		49 POSSESSION OBSESSION (Hot-cha, BMI/Unichappell, BMI/Fust Buzza, BMI)
		17 RASPBERRY BERET (Controversy, ASCAP) WBM
		71 REACTION TO ACTION (Somerset, ASCAP/Evansongs, ASCAP/Stray Notes Music, ASCAP) WBM
		91 REAL LOVE (Deb Dave, BMI/Malven, ASCAP/Cottonpatch, ASCAP)
		32 RHYTHM OF THE NIGHT (Edition Sunset, ASCAP/Arista, ASCAP) CPP
		74 ROCK ME TONIGHT (Bush Burnin', ASCAP)
		21 SAY YOU'RE WRONG (Charisma, ASCAP/Chappell, ASCAP) CHA/HL
		16 THE SEARCH IS OVER (Rude, BMI/WB, ASCAP/Easy Action, ASCAP) WBM
		33 SENTIMENTAL STREET (Kid Bird, BMI/Rough Play/BMI)
		47 SHOW SOME RESPECT (Chappell, ASCAP/Rightsong, BMI/Sookloozy, BMI) CHA/HL
		13 SMOOTH OPERATOR (Adu, MCPS/St.John, MCPS)
		14 SMUGGLER'S BLUES (Red Cloud, ASCAP/Night River, ASCAP) WBM
		27 SOME LIKE IT HOT (Ackee, ASCAP/Tritec, ASCAP/N.V., ASCAP)
		96 SOME THINGS ARE BETTER LEFT UNSAID (Hot-cha, BMI/Unichappell Inc., BMI) CHA/HL
		98 SQUARE ROOMS (Anigro, SUIISA/Hytheheld, BMI/Red Admiral, BMI)
		82 STATE OF THE HEART (Chappell, ASCAP)
		4 SUDDENLY (Zomba, ASCAP/Willesden, BMI) CPP
		12 SUSSUDIO (Phil Collins, ASCAP/Pun, ASCAP) WBM
		79 THAT WAS YESTERDAY (Somerset Songsinc., ASCAP/Evansongs, ASCAP/Stray Notes Music, ASCAP) WBM/HL
		6 THINGS CAN ONLY GET BETTER (Howard Jones, BMI/Warner-Tamerlane, BMI) WBM
		75 THROUGH THE FIRE (Dyad, BMI/Foster Frees, BMI/Neropub, BMI/Tom John, BMI) CPP
		41 'TIL MY BABY COMES HOME (April, ASCAP/Uncle Ronnie's Inc., ASCAP/Thriller, ASCAP) CPP/ABP/MCA
		30 TOUGH ALL OVER (John Cafferty, BMI)
		15 A VIEW TO A KILL (Tritec, ASCAP) HL/PPP
		25 VOICES CARRY (Intersong, ASCAP/'Til Tunes, ASCAP) CHA/HL
		43 WAKE UP (NEXT TO YOU) (Ellislan, PRS)
		10 WALKING ON SUNSHINE (Screen Gems-EMI, BMI/Megasongs, BMI) WBM
		94 WALKING ON THE CHINESE WALL (Noa-Noa, ASCAP/Glass Sea, ASCAP/Make Zee, BMI) WBM
		92 WAYS TO BE WICKED (Gone Gator, ASCAP/Wild Gator, ASCAP) WBM
		29 WE ARE THE WORLD (Mijac, BMI/Brockman, ASCAP) WBM
		56 WHAT ABOUT LOVE? (Welbeck, ASCAP/Irving, ASCAP/Calypto Toonz, BMI) CPP/ALM
		54 WHO'S HOLDING DONNA NOW (Foster Frees, BMI/Garden Rake, BMI/April, ASCAP/Random Notes, ASCAP) CPP/ABP
		20 WOULD I LIE TO YOU? (Blue Network, ASCAP)
		26 YOU GIVE GOOD LOVE (New Music, BMI/MCA, BMI)
		83 YOU SPIN ME AROUND (LIKE A RECORD) (Chappell, ASCAP)
		84 YOU'RE THE ONLY LOVE (Irving, BMI/Blotch, BMI/Foster Frees, BMI) CPP/ALM

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	PLY	Peer Southern
CLM	Cherry Lane	PSY	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

ORIGINAL MOTION PICTURE SOUNDTRACK
The Goonies
PRODUCERS: Various
Epic SE40067

Soundtrack to the summer family fare flick features Cyndi Lauper's already charting "The Goonies 'R' Good Enough," plus tracks by Teena Marie, REO Speedwagon, the Bangles, Philip Bailey and Luther Vandross. But best bet for the next single sounds like Arthur Baker's Goon Squad production, "Eight Arms To Hold You," an "Axel F" cop. The presence of all this high-priced talent on one collection says loads about how high the stakes have become in the hit soundtrack sweepstakes, but somehow fails to guarantee a first-place finish.

RATT
Invasion Of Your Privacy
PRODUCER: Beau Hill
Atlantic 7 81257-1

Ratt changes pace in this followup to their double-platinum "Out Of The Cellar" album. Opting for a live studio sound, this opus lacks some of the melodic hooks and idiosyncracies of "Cellar," presenting a more intense, heavier sound. Key cuts are "You're In Love," "You Should Know By Now" and "Dangerous But Worth The Risk."

THE BEACH BOYS
PRODUCER: Steve Levine
Caribou BFZ 39946

Culture Club producer Levine rounds up some crack guest musicians, erects a high-tech electronic framework and applies digital polish to this California pop institution, infusing the best tracks here with a savvy blend of that classic group vocal richness with up-to-the-minute instrumental textures. No new standards, perhaps, but some engagingly upbeat, accessible pop, epitomized by the fast-breaking first single, "Getcha Back."

HELIX
Long Way To Heaven
PRODUCER: Tom Treumuth
Capitol ST-12411

Third album from the hard rockers continues in the earlier vein of "No Rest For The Wicked" and "Walkin'

The Razor's Edge." Band seeks anthemic vehicles behind the vocals of Brian Vollmer, but could use a few new ideas. One track, "Christine," features the unabashed lift of Boston riffs.

RECOMMENDED

ORIGINAL BROADWAY CAST ALBUM
Leader Of The Pack
PRODUCERS: Bob Crewe, Ellie Greenwich
Elektra 60409

Autobiographical revue built around songwriter Ellie Greenwich yields a double-disk set studded with '60s hits written by Greenwich, Jeff Barry, Phil Spector and Shadow Morton, among others in her creative past. Solid remakes spotlight Annie Golden, Dinah Manoff and, most notably, Darlene Love, plus Greenwich herself.

ADAM BOMB
Fatal Attraction
PRODUCER: Rick Asher Keefer
Geffen GHS 24066

Hard rock quartet, taking its name from lead vocalist and guitarist, plays stripped-down, throat-shredding anthems to cars, girls and rock. Anybody remember Aerosmith?

THE KNITTERS
Poor Little Critter On The Road
PRODUCERS: Patrick McDonald, John Doe, Billy Zoom
Slash 25310

Blaster Dave Alvin, X members John Doe, Exene Cervenka and D.J. Bonebrake, and bassist Jonny Bartel comprise one of several L.A. new rock-based outfits moonlighting with unadorned country sides; affable, if rough-hewn.

B-SIDE
Cairo Nights
PRODUCERS: Nicky Skopelitis, Material
Celluloid 6112

Vocalist B-Side, a.k.a. Ann Boyle, may already be familiar to hard-core dance music fans as the rapper on French and English versions of Celluloid 12-inch titles. Album features Bernard Fowler, George Cartwright, Bill Laswell, Michael Bienhorn and producer/guitarist Nicky Skopelitis, but the featured Miss could have done more to hold it all together.

MARC SEBERG
Le Chant Des Terres
PRODUCER: Nick Patrick
Virgin/Cachalot 70350

Remnants of French group Marquis de Sade under the leadership of vocalist Philippe Pascal. Sometimes warm, sometimes introspective, but offers lots of space. Imported by New York's Cachalot Records, which has been busy introducing French and German acts in the U.S. for the last few years. Contact: (212) 254-1979.

ORIGINAL MOTION PICTURE SOUNDTRACK
Just One Of The Guys
PRODUCERS: Various
Elektra 60426

Shalamar, Midnight Star, Berlin, Dwight Twilley, Ronnie Spector, Billy Burnett and Tom Scott, among others, in a mixed bag of pop, rock and dance tracks for this teen-oriented comedy. Shalamar's title track is the standout.

LEONARD COHEN
Various Positions
PRODUCER: John Lissauer
Passport PB 6045

Songwriter and poet's first for this Jem label frames his sobering meditations and economical vignettes in a spare but often rich style laced with continental touches; solid, if not superior, addition to this cult artist's catalog.

MUSIC FROM THE MOTION PICTURE
SOUNDTRACK
Gotcha!

PRODUCERS: Various
MCA MCA-5596
Label acts Giuffria, Camelflage,

NEW AND NOTEWORTHY

DANNY & DUSTY
The Lost Weekend
PRODUCERS: Paul B. Cutler, Rick Novak
A&M 5075

Aggregate features members of the Long Ryders, Green On Red and the Dream Syndicate for a country-rock date that sits high in the saddle. Unpolished and rollicking, the group has the feel of a countrified Rolling Stones. Strong originals by Dan Stuart and Steve Wyne, as well as a super cover of Dylan's "Knockin' On Heaven's Door."

Hubert Kah, Joan Jett, Bronski Beat and Nik Kershaw in pop/rock tracks from current suspense/comedy, already flagging at boxoffice. Includes the first known Cyndi Lauper sound-alike on the title song.

RY COODER
Music From The Motion Picture—Alamo Bay
PRODUCER: Ry Cooder
Slash 25311

Prolific guitarist/composer again scores with a vengeance on this musical backdrop to the Louis Malle drama about the clash between Texans and expatriate Vietnamese; players include Osamu Kitajima, Lee Ving, David Hidalgo and Cesar Rosas of Los Lobos, John Hiatt and the film's star, Amy Madigan.

HANOI ROCKS
Bangkok Shocks, Saigon Shakes
PRODUCERS: The Muddy Twins
PVC 8934

Oriental Beat
PRODUCER: Not listed
PVC 8935

Self Destruction Blues
PRODUCER: Not listed
PVC 8936

Finnish hard rock quintet has since alighted on these shores with a major U.S. deal; these early albums, produced in Scandinavia and the U.K., share the same recipe of gutbucket blues and rock elements in a reheated glam-rock setting. Dealers should preach only to the converted.

VARIOUS ARTISTS
Anthology Of British Rock
PRODUCERS: Various
Compleat 672011

Latest retrospective compiled for the label by Jon Tiven is subtitled "The Pye Years," with that orientation dictating an odd but frequently engaging mix of sides from Donovan, Mungo Jerry, Status Quo, the Kinks, the Searchers, the Foundations and Sandie Shaw. Largest slice goes to six rare, very early David Bowie tracks.

SOCIAL FACT
Ipsa Facto
PRODUCERS: Mark Eisenstein, Paul Anderson
Fun Stuff SF101

Slick, sleek pop/rock from L.A. quartet shows writing style, vocals still shy of maturity; production, however, is first-rate, including blue chip horn work and percussion from studio heavies.

EUROPE
Wings Of Tomorrow
PRODUCER: Leif Mases
Epic BFE 40049

Updated arena rock with soaring vocals and melodramatic arrangements befitting its lofty themes; produced in Sweden, but interchangeable with English and American contenders in this subgenre.

BLACK

PICKS

NILE RODGERS
B-Movie Matinee
PRODUCER: Nile Rodgers, Tommy "Rock" Jym
Warner Bros. 25290

The dance/rock/pop and points-beyond equation that has shaped Rodgers' production dossier leads to this latest solo project, his first for Warner Bros. As always, the arrangements are sharply drawn, propelled by vivid rhythm work and dramatic vocal and instrumental punctuation. First single, "Let's Go Out Tonight," should set the club, black and pop sequence these tracks will follow.

RECOMMENDED

WOMACK & WOMACK
Radio M.U.S.C. Man
PRODUCERS: Womack & Womack
Elektra 60406-1

Singer/guitarist Cecil Womack and Sam Cooke's daughter Linda make a classy husband-and-wife funk duo at the core of this Womack family reunion band-on-the-run. Rock/AC crossover appeal of "No Relief," the Sam Cooke-inspired "Love's Calling" and the duet "Eyes" are strong enough to tantalize trackers of the decade-crossing rock/soul clan. Lack of a strong single and generally softer sounds may prove a damper.

THE DEALERS
PRODUCER: Michael Zager
CBS Associated BFZ 40065

Memphis rock'n'soul band specializes in their own funky groove, hitting their chart mark on "Don't Keep Me Waiting," featuring Pam Johnson's bright, ringing vocal. Vocals then yield to more group sound and lose some edge.

DR. YORK
New: York
PRODUCER: Dr. York
Passion 786-19.7

Self-produced vocalist is most at home with ballad work. Mostly originals, but also includes Kashif's "Don't Stop" and the Stylistics' "You Are Everything." Contact: (718) 443-4414.

SLY FOX
Let's Go All The Way
PRODUCER: Ted Currier
Capitol ST-12367

Vocal duo of Gary Cooper and Michael Camacho cover the dance/pop spectrum with both uptempo and ballad vehicles. Best tracks: "Let's Go All The Way" and "Como Tu Te Llamo?"

LITTLE WALTER
The Blues World Of Little Walter
PRODUCER: Robert G. Koester
Delmark DL-648

Chicago blues aficionadoes will find this collection better than interesting. Aside from the harpist's trio, it features two takes of "Rollin' And Tumblin'" with Muddy Waters, plus tracks by J.B. Lenoir and Sunnyland Slim.

COUNTRY

PICKS

MAC DAVIS
Till I Made It With You
PRODUCER: Jimmy Bowen
MCA MCA-5590

Davis can always be relied on for amiable, easy-listening material, a fact again underlined via this debut effort for MCA. None of the songs leap out, but all use Davis's quietly dramatic manner and warm voice to best advantage. Five of the songs are the singer's own co-compositions.

RECOMMENDED

VARIOUS ARTISTS
Classic Country Duets
PRODUCERS: Various
MCA MCA-5599

Recent (Barbara Mandrell/Lee Greenwood) and rare (Roy Acuff/Kitty Wells) pairings make this a

prize package of packagings. Other duos: Don Williams/Emmylou Harris, Mandrell/Steve Wariner, Bill Anderson/Jan Howard, Jack Greene/Jeanne Seely, Loretta Lynn/Ernest Tubb, Lynn/Conway Twitty, the Kendalls and Merle Haggard/Leona Williams.

MERLE TRAVIS & GRANDPA JONES
Merle & Grandpa's Farm And Home Hour
PRODUCER: Martin Haerle
CMH 9032

A charmingly simulated radio broadcast of the kind that figured so largely in country music history. Besides the late Merle Travis and Grandpa Jones (both Country Music Hall of Famers), there are appearances by Joe and Rose Lee Maphis, Mike Aldridge and the Jones Family.

GOSPEL

PICKS

A.D.
Art Of The State
PRODUCER: Kerry Livgren
Kerygma KRR-5401

Kansas members Kerry Livgren and Dave Hope are the nucleus of this Christian group, and the eternal sounds of Kansas are transplanted to this album. Livgren does most of the writing, and, with few exceptions, the songs are top notch. "Games Of Chance And Circumstance" is especially appealing.

RECOMMENDED

ROBIN CROW
Seven Seventy-Seven
PRODUCER: Robin Crow
Fortress RB4029

This introspective record reflects the care and concern of an individual more than commercial tastes. Not quite rock enough to be rock, too heavy for easy listening, with a touch of jazz, it deserves a listen but will have difficulty finding an audience.

SAINT TERESA OF AVILA GOSPEL CHOIR
(God's Love Is) Eternal And Everlasting
PRODUCER: John E. Watson
Galica GLP-1001

This is a black Catholic choir—a real rarity in gospel. Led by John Watson, who wrote most of the songs, it's an interesting entry into the field and sure to have an impact on the Catholic market.

JAZZ-FUSION

PICKS

AL DIMEOLA
Cielo e Terra
PRODUCER: Al DiMeola
Manhattan ST53002

Guitarist's first for the new label is a beautifully restrained duet project with percussionist Airtto Moreira in which DiMeola's recent work with synthesizers is tamed to yield subtle, sculptural effects. Sheer speed and drama of past fusion blockbusters is shelved here for a delicate, chamber music feel that will face tougher commercial sell; acoustic orientation, however, should appeal to "new acoustic" fans.

DAVE GRUSIN & LEE RITENOUR
Harlequin
PRODUCERS: Dave Grusin, Lee Ritenour
GRP 1015

Brazilian-flavored collection matches composer/arranger Grusin with guitarist Ritenour. Date also features vocalist Ivan Lins, with tracks split between instrumental and vocal.

RECOMMENDED

INDRA LESMANA WITH NEBULA
No Standing
PRODUCERS: Nebula
Zebra ZR 5005

Impressive Stateside debut for Indonesian composer and keyboard stylist, cut two years ago when he was just 16; clean, confident technique and a sure sense as a composer augur well for future fusion and crossover projects, but this set should also find a present niche.

DEE BELL/EDDIE DURAN FEATURING TOM HARRELL
Dne By Dne
PRODUCER: Eddie Duran
Concord Jazz CJ-271

Veteran Bay Area guitarist Duran teams again with songstress Bell to swinging effect; instrumental quintet is augmented with a fine, augmented brass and reeds brigade on two tracks.

CLASSICAL

RECOMMENDED

BEETHOVEN: SYMPHONIES NOS. 4 & 7
Berlin Philharmonic, Karajan
Deutsche Grammophon 415 121

An unusual and economical coupling that delivers well over an hour of music despite occasional runaway tempos and the elimination of some repeats. Hosts of Karajan collectors will want his latest Beethoven recordings, now in imposing digital sound.

DVORAK: "NEW WORLD" SYMPHONY
Chicago Symphony Orchestra, Solti
London 410 116

Orchestral playing that's completely responsive to Solti's dramatic persona, and solo wind playing of uncommon sensitivity, are bonuses buyers caught in the seductive Chicago/Solti net will enjoy. A retail staple.

ELGAR: CELLO CONCERTO/WALTON: CELLO CONCERTO
Yo-Yo Ma, London Symphony Orchestra, Previn
CBS IM 39541

Yo-Yo Ma's advocacy is certain to bring these sometimes neglected works closer to the mainstream. He's particularly persuasive in probing the introspective sections that play such a large role in both concertos. Can anyone draw a more sustained bow?

BERLIOZ: SYMPHONIE FANTASTIQUE
Philadelphia Orchestra, Muti
Angel CDC 7 47278 2 (CD)

Variety of orchestral color makes an ideal sonic display of the Berlioz masterpiece, and it's no wonder that it has few rivals for multi-version listing in the infant CD catalog. Muti's is a strong contender for its excellent sound and interpretive drive, as well as a promotional prod to be delivered shortly by major tv exposure on PBS.

SINGLES

PICKS *new releases with the greatest chart potential*

RECOMMENDED *records with potential for significant chart action.*

NEW & NOTEWORTHY *highlights new and developing acts worthy of attention*

Records equally appropriate for more than one format are reviewed in the category with the broadest audience.

All singles commercially available in the U.S. are eligible for review

Send singles for review to: Nancy Erlich, Billboard 1515 Broadway New York, N.Y. 10036

Country singles should be sent to: Kip Kirby, Billboard 14 Music Circle East Nashville, Tenn. 37203

POP

PICKS

POWER STATION

Get It On (Bang A Gong) (3:43)
PRODUCER: Bernard Edwards
WRITER: Marc Bolan
PUBLISHER: TRO-Essex, ASCAP
Capitol B-5479 (12-inch version also available, Capitol V-8646)

Spearheading the T. Rex revival, a knowing reinterpretation of a Bolan classic.

COREY HART

Never Surrender (4:16)
PRODUCERS: Phil Chapman, Jon Astley, Corey Hart
WRITER: Corey Hart
PUBLISHER: Liesse, ASCAP
EMI America B-8268

Stern power ballad and sage advice from the man with the pout; introduces his second LP, "The Boy In The Box."

RICK SPRINGFIELD

State Of The Heart (3:48)
PRODUCERS: Rick Springfield, Bill Drescher
WRITERS: Eric McCusker, Rick Springfield, Tim Pierce
PUBLISHER: Chappell, ASCAP
RCA PB-14120

Slow but impatient dance music, all echo and dense atmospherics.

TOM PETTY & THE HEARTBREAKERS

Make It Better (Forget About Me) (4:18)
PRODUCERS: Tom Petty, David A. Stewart, Jimmy Iovine
WRITERS: T. Petty, D.A. Stewart
PUBLISHERS: Gone Gator/Blue Network, ASCAP
MCA 52605 (12-inch version also available, MCA 23559)

The Petty-Stewart alliance turns its hand to jittery, uptempo, horn-based Memphis soul.

PATTI LABELLE

Stir It Up (3:35)
PRODUCERS: Keith Forsey, Harold Faltermeyer
WRITERS: A. Willis, D. Sembello
PUBLISHERS: Unicity/No Pain No Gain/Off Backstreet/Streamline Moderne, ASCAP/BMI
MCA 52610

Good-timey dance track is her second "Beverly Hills Cop" release, following "New Attitude."

RECOMMENDED

BRYAN FERRY

Slave To Love (3:59)
PRODUCERS: Rhett Davies, Bryan Ferry
WRITER: Ferry
PUBLISHER: EG, BMI
Warner Bros./EG 7-28990

Richly evocative mood piece, much like Roxy in the "Avalon" days.

NIK KERSHAW

Wide Boy (3:19)
PRODUCERS: Peter Collins
WRITER: N. Kershaw
PUBLISHER: Irving, BMI
MCA 52601

BLACK

PICKS

LUTHER VANDROSS

It's Over Now (3:58)
PRODUCERS: Luther Vandross, Marcus Miller
WRITERS: L. Vandross, M. Miller
PUBLISHERS: April/Uncle Ronnie's/Thriller Miller, ASCAP
Epic 34-04944

Hurt and heartbreak you can dance to; a skilled and subtle performance to make the lyrics come alive.

MELBA MOORE

When You Love Me Like This (5:00)
PRODUCER: Keith Diamond
WRITER: Keith Diamond
PUBLISHER: Willesden, BMI
Capitol V-8647 (12-inch single)

Silky rhythm ballad makes its point clear even without the upfront aggression of "Read My Lips."

"D" TRAIN

Just Another Night (Without Your Love) (timing not listed)
PRODUCER: Hubert Eaves III
WRITERS: Hubert Eaves III, James, D Train, Williams
PUBLISHERS: Trumar/Huemar/CBS/Diesel, BMI
Prelude PRL 694 (12-inch single)

Group's first release in almost two years; a melodic midtempo tune set in a spacious and forceful mix. Label based in New York.

RECOMMENDED

TEENA MARIE

Out On A Limb (5:25)
PRODUCER: Teena Marie
WRITER: Teena Marie
PUBLISHERS: April/Midnight Magnet, ASCAP
Epic 34-04943

Her big voice rips into a slow soul ballad.

BOOGIE BOYS

City Life (4:36)
PRODUCERS: Ted Currier, David Spradley
WRITERS: Malloy, Spradley, Stroman
PUBLISHERS: Lifo/Yeldarps, BMI/ASCAP
Capitol V-8645 (12-inch single)

Pretty midtempo pop plus ugly-realities rap; also included: "Fly Girl", a fresh bonus track.

HANSON & DAVIS

Tonight (Love Will Make It Right) (3:56)
PRODUCER: Hanson & Davis
WRITERS: Hanson, Davis
PUBLISHER: Beach House, ASCAP
Fresh RE-1 (7-inch single; 12-inch reviewed May 18)
Contact: (212) 580-1717

RADIANCE

All Night (4:28)
PRODUCER: Reggie "Reg" Griffin
WRITER: Reggie Griffin
PUBLISHERS: Rashida/Uno/Grifbilt, BMI
Qwest 7-28981 (c/o Warner Bros.)

Uptempo soul-dance music, expertly polished.

MONA LISA YOUNG

Rock Me Down (6:12)
PRODUCERS: Joel Wertman, Peter Foldy
WRITERS: Peter Foldy, Joel Wertman
PUBLISHERS: Bondi/Jomark, ASCAP
Spring SPR-12-416 (12-inch single)
Session singer and sometime solo artist handles a beat ballad with a light touch. Contact: (212) 581-5398.

COUNTRY

PICKS

WAYLON JENNINGS

Drinkin' And Dreamin' (3:00)
PRODUCERS: Jerry Bridges, Gary Scruggs
WRITERS: Troy Seals, Max D. Barnes
PUBLISHERS: Two Sons, ASCAP/Blue Lake, BMI
RCA PB-14094

The great "outlaw sound" of Jennings' earlier records is back with a vengeance, as he wistfully limns the working class blues.

REBA McENTIRE

Have I Got A Deal For You (2:44)
PRODUCERS: Jimmy Bowen, Reba McEntire
WRITERS: M.P. Heeney, J. Leap
PUBLISHERS: Songmedia/Friday Night, BMI
MCA 52604

In the "bargain store" tradition of used but serviceable emotional merchandise; a heartfelt and convincing reading.

GENE WATSON

Cold Summer Day In Georgia (2:36)
PRODUCERS: Gene Watson, Larry Booth
WRITERS: D. Knutson, A.L. Owens
PUBLISHERS: Tapadero/Cavesson, BMI/ASCAP
Epic 34-05407

The lyrics may seem contrived, but the song has a catchy chorus, and Watson sounds suitably contrite as the lover who learns too late.

ATLANTA

Why Not Tonight (2:32)
PRODUCERS: David Hungate, Jimmy Bowen
WRITERS: C. Waters, B. Jones, T. Shapiro
PUBLISHERS: Tree/Cross Keys/O'Lyric, BMI/ASCAP
MCA 52603

Boogie woogie rhythm and the one-two-three punch of the sizzling harmonies add up to solid groove action.

PAM TILLIS

One Of Those Things (3:36)
PRODUCERS: Steve Buckingham, Barry Beckett
WRITERS: Pam Tillis, Paul Overstreet
PUBLISHERS: Blood Sweat & Ink/Warner-Elektra/Asylum/Scarlet Moon/Writers Group, BMI
Warner Bros. 7-28984

The kind of voice that sends chills up the spine; when she shades into pain and subtle despair, the result is stunning.

RECOMMENDED

JIMMY BUFFETT

Gypsies In The Palace (5:07)
PRODUCERS: Jimmy Bowen, Michael Utley, Tony Brown
WRITERS: J. Buffett, G. Frey, W. Jennings
PUBLISHERS: Coral Reefer/Willin' David/Blue Sky Rider/Red Cloud, BMI/ASCAP
MCA 52607

Funny, funny record that chronicles how the mice play when the Top Cat's away.

FATS DOMINO/DOUG KERSHAW

My Toot-Toot (3:11)
PRODUCER: Robert G. Vernon
WRITER: Simien
PUBLISHER: Flat Town, BMI
Toot Toot 1

The Cajun treatment of this summer novelty tune, featuring two musical legends. Label based in New Orleans.

ROBIN LEE & LOBO

Paint The Town Blue (2:47)
PRODUCER: Johnny Morris
WRITER: Roger E. LaVoie
PUBLISHERS: Lynn Shawn/Guyasuta, BMI
Evergreen 1033

Magical blending of talents. New duet team in the making? Label based in Nashville.

BUTCH BAKER

That Ain't Like You Girl (2:18)
PRODUCER: David Kastle
WRITERS: D. Frazier, E. Montgomery
PUBLISHER: Acuff-Rose, BMI
Mercury 880 836-7

Strong song, good vocal, lackluster production.

BECKY HOBBS

Hottest "Ex" In Texas (2:18)
PRODUCER: Ray Baker
WRITERS: B. Blackmon, L. Traugber, C. Viperman
PUBLISHERS: Grand Coalition/Grand Alliance, BMI/ASCAP
EMI America B-8273

Swing fiddle and barroom piano provide a toe-tapping background to a frisky song.

DIANA RAE

My Hearts' Hearing Footsteps (3:13)
PRODUCER: Randy Scruggs
WRITERS: W. Newton, M. Noble
PUBLISHERS: Warner-Tamerlane/Writers House/WB/Bob Montgomery, BMI/ASCAP
MCA/Curb 52614

Former background vocalist for Lee Greenwood goes solo with a high energy number.

STEEL ANGEL BAND

You're The Rainbow (2:34)
PRODUCER: Jerry Gillespie
WRITERS: Jerry Gillespie, Stan Webb
PUBLISHER: Somebody's, SESAC
RCA PB-14027

Uptempo love song from Salem Spirit contest winner.

DANCE/DISCO

PICKS

NEW ORDER

The Perfect Kiss (8:46)
PRODUCER: New Order
WRITER: New Order
PUBLISHER: Bemsic, ASCAP
Qwest 0-20330 (c/o Warner Bros.) (12-inch single)

British cult heroes take a step further toward conventional (if inventive) synthpop, after last year's successful collaborations with Arthur Baker.

RECOMMENDED

ALL THE KINGS MEN

Mary Ann (5:22)
PRODUCER: Auvil Gilchrist
WRITER: Auvil Gilchrist
PUBLISHERS: Amber Pass/Finway, ASCAP
Sutra SUD 033 (12-inch single)

Title lady is Billie Jean's distant cousin. Contact: (212) 582-6900.

AC

PICKS

GERGE BENSON

New Day (3:37)
PRODUCER: Russ Titelman
WRITERS: Cecil & Linda Womack
PUBLISHER: Assorted, BMI
Warner Bros. 7-28969

Simply stated interpretation captures the strong spiritual undertow of the Womacks' hopeful ballad.

RECOMMENDED

PRISCILLA WRIGHT

Say You'll Stay Forever (3:12)
PRODUCER: Jack Richardson
WRITERS: M. Baker, J. Jones, K. Hendrix
PUBLISHERS: Blackwood, PRO/Extra-Sensory, CAPAC
Paylode PL 1993

Soft, mystery-shrouded techno-ballad. Contact: (913) 631-6060.

OTHER RELEASES

POP

TRUTH Exception Of Love
I.R.S. IRS-52600 (c/o MCA)

GARY O' Call Of The Wild
RCA PB-14112

ALEXANDER ROBOTNICK Problemes d'Amour
Sire 7-28967

GUNRUNNER Make It Quick
Shadow AC-00172. Contact: P.O. Box 322, Herrin, Ill. 62948.

SECRETARYS A.S.A.P.
Paylode PL 1992. Contact: (913) 631-6060.

SLIGHTLY TWISTED DISAPOINTER SISTERS
No More Madonna
Rox ROX422. Contact: (312) 478-1133.

BUTCHERS A Hardship
Notown NO-2. Label based in Hollywood, Calif.

WHAT IF THINKING I Want That Boy
Rude RR-002. Contact: (313) 343-9390.

BLACK

DAVY DMX The DMX Will Rock
Tuff City TUF 120003 (12-inch single). Contact: (718) 229-5462.

ILLUSION OF A BAND Work Me
Jas Star JS 1005. Contact: (201) 246-4701

ORPHANS IN THE CITY Love Train Express
Reignbow RBW 4903. Contact: (602) 241-0147.

PAPA AUSTIN WITH THE GREAT PESO Wrong Girls To Play With
Tuff City TUF 120004 (12-inch single). Contact: (718) 229-5462.

FUNKMASTER WIZARD WIZ Knucklehead Rappers
Smokin' TAI 121111 (12-inch single). Contact: (718) 229-5462.

JAMTRAK Jam The Box
Starborn SR 8714. Contact: (213) 662-3121.

BIG WALTER What Fool Is That Knocking
Saba SS-9217. Contact: (713) 776-1345.

CHARLES McLEAN Always On My Mind
New Dawn 101

Videocassette
Top 40
Sales & Rentals
Charts
Every Week
In
Billboard

TOP POP ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	2	5	PRINCE & THE REVOLUTION PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD) 2 weeks at No. One	AROUND THE WORLD IN A DAY
2	2	1	14	PHIL COLLINS ▲ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
3	4	3	22	SOUNDTRACK ▲ MCA 5553 (8.98) (CD)	BEVERLY HILLS COP
4	3	4	51	BRUCE SPRINGSTEEN ▲ ⁶ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
5	5	6	16	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
6	6	9	11	TEARS FOR FEARS ● MERCURY 824 300-1M1/POLYGRAM (8.98)	SONGS FROM THE BIG CHAIR
7	8	8	31	WHAM! ▲ COLUMBIA FC39595 (CD)	MAKE IT BIG
8	10	11	29	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
9	7	7	28	MADONNA ▲ ⁴ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
10	11	10	9	TOM PETTY AND THE HEARTBREAKERS MCA 5486 (8.98)	SOUTHERN ACCENTS
11	9	5	8	USA FOR AFRICA ▲ ² COLUMBIA USA 40043	WE ARE THE WORLD
12	12	12	9	THE POWER STATION ● CAPITOL SJ-12380 (8.98)	THE POWER STATION
13	14	14	8	HOWARD JONES ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
14	15	18	42	BILLY OCEAN ▲ JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
15	13	13	20	JOHN FOGERTY ▲ WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD
16	16	15	16	DAVID LEE ROTH ● WARNER BROS. 1-25222 (5.99)	CRAZY FROM THE HEAT
17	17	20	26	DON HENLEY ▲ GEFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
18	18	16	52	TINA TURNER ▲ ³ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
19	19	21	12	DEBARGE ● GORDY 6123GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
20	20	24	10	LUTHER VANDROSS ▲ EPIC 39882	THE NIGHT I FELL IN LOVE
21	21	23	7	RICK SPRINGFIELD RCA AJL1-5370 (9.98)	TAO
22	23	29	26	KOOL & THE GANG ● DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
23	22	17	14	SOUNDTRACK A&M SP-5045 (8.98)	THE BREAKFAST CLUB
24	27	38	13	THE MARY JANE GIRLS GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
25	26	27	15	THE FIRM ● ATLANTIC 81239 (8.98) (CD)	THE FIRM
26	30	35	9	KATRINA AND THE WAVES CAPITOL ST-12400 (8.98)	KATRINA AND THE WAVES
27	24	19	17	COMMODORES ▲ MOTOWN 6124ML (8.98) (CD)	NIGHTSHIFT
28	25	25	29	REO SPEEDWAGON ▲ EPIC QE39593 (CD)	WHEELS ARE TURNING
29	37	52	3	EURHYTHMICS RCA AJL1-5429 (8.98)	BE YOURSELF TONIGHT
30	32	37	32	GLENN FREY MCA 5501 (8.98)	THE ALLNIGHTER
31	31	33	5	DAN FOGELBERG FULL MOON/EPIC FE 39616/EPIC	HIGH COUNTRY SNOWS
32	35	42	8	'TIL TUESDAY EPIC BFE 39458	VOICES CARRY
33	33	39	15	GEORGE THOROGOOD EMI-AMERICA ST-17145 (8.98) (CD)	MAVERICK
34	34	44	37	SURVIVOR ● SCOTTI BROS. FZ 39578/EPIC (CD)	VITAL SIGNS
35	28	22	23	FOREIGNER ▲ ² ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR
36	29	26	81	THE POINTER SISTERS ▲ ² PLANET BELL-5410/RCA (9.98) (CD)	BREAK OUT
37	42	45	4	BON JOVI MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
38	39	41	13	MICK JAGGER ● COLUMBIA FC 39940 (CD)	SHE'S THE BOSS
39	44	40	31	JULIAN LENNON ▲ ATLANTIC 80184-1 (8.98) (CD)	VALOTTE
40	36	30	15	SOUNDTRACK ● GEFEN GHS 24063/WARNER BROS. (9.98) (CD)	VISION QUEST
41	38	28	16	ANIMOTION MERCURY 822580-1/POLYGRAM (8.98) (CD)	ANIMOTION
42	50	55	11	WHITNEY HOUSTON ARISTA AL8-8212 (8.98)	WHITNEY HOUSTON
43	46	48	7	LIMAH L EMI-AMERICA ST-17142 (8.98)	DON'T SUPPOSE
44	48	49	19	KLYMAXX CONSTELLATION/MCA 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
45	45	46	10	ALISON MOYET COLUMBIA BFC 39956	ALF
46	41	34	10	ERIC CLAPTON WARNER BROS./DUCK 1-25166/WARNER BROS. (8.98) (CD)	BEHIND THE SUN
47	40	31	35	NEW EDITION ▲ MCA 5515 (8.98) (CD)	NEW EDITION
48	43	43	13	JESSE JOHNSON'S REVUE A&M SP-6-5024 (6.98)	JESSE JOHNSON'S REVUE
49	77	—	2	SUPERTRAMP A&M SP-5014 (8.98) (CD)	BROTHER WHERE YOU BOUND
50	49	32	54	CHICAGO ▲ ³ FULL MOON/WARNER BROS. 1-25060/WARNER BROS. (8.98) (CD)	17
51	53	58	5	RICK JAMES GORDY 6135GL/MOTOWN (8.98)	GLOW
52	51	36	33	DARYL HALL & JOHN OATES ▲ ² RCA AFL1-5309 (9.98) (CD)	BIG BAM BOOM
53	47	47	13	VARIOUS ARTISTS RCA CPL-2-5340 (12.98) (CD)	CHESS
54	NEW ▶	NEW ▶	NEW ▶	DIRE STRAITS WARNER BROS. 25264 (8.98)	BROTHERS IN ARMS
55	52	50	8	KENNY LOGGINS COLUMBIA FC 39174	VOX HUMANA

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	54	53	83	LIONEL RICHIE ▲ ⁸ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
57	56	54	16	ALABAMA ▲ RCA AHL-1-5339 (8.98) (CD)	40 HOUR WEEK
58	68	96	3	PAUL YOUNG COLUMBIA BFC 39957 (CD)	SECRET OF ASSOCIATION
59	63	64	8	GRAHAM PARKER & THE SHOT ELEKTRA 60388 (8.98) (CD)	STEADY NERVES
60	62	70	35	DOKKEN ELEKTRA 60376 (8.98) (CD)	TOOTH & NAIL
61	58	60	77	CYNDI LAUPER ▲ ⁴ PORTRAIT BFR 38930/EPIC (CD)	SHE'S SO UNUSUAL
62	64	65	16	RUN-D.M.C. PROFILE PRO1205 (8.98)	KING OF ROCK
63	55	51	37	DIANA ROSS ● RCA AFL1-5009 (8.98) (CD)	SWEPT AWAY
64	66	79	5	LONE JUSTICE GEFEN GHS 24060/WARNER BROS. (8.98)	LONE JUSTICE
65	60	62	12	GO WEST CHRYSALIS FV 41495 (8.98) (CD)	GO WEST
66	70	93	4	CON FUNK SHUN MERCURY 824 345-1M-1/POLYGRAM (8.98) (CD)	ELECTRIC LADY
67	NEW ▶	NEW ▶	NEW ▶	NIGHT RANGER CAMEL/MCA 5593 (8.98)	7 WISHES
68	67	56	34	U2 ▲ ISLAND 90231/ATLANTIC (8.98)	THE UNFORGETTABLE FIRE
69	65	66	11	MAZE FEATURING FRANKIE BEVERLY CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
70	73	83	6	YNGWIE MALMSTEEN POLYDOR 825 324-1/POLYGRAM (8.98)	RISING FORCE
71	59	68	88	HUEY LEWIS & THE NEWS ▲ ⁵ CHRYSALIS FV 41412 (CD)	SPORTS
72	69	59	12	SANTANA COLUMBIA FC39527 (CD)	BEYOND APPEARANCES
73	61	63	48	PRINCE & THE REVOLUTION ▲ ⁹ WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN
74	76	78	11	JOAN ARMATRADING A&M SP-5040 (8.98) (CD)	SECRET SECRETS
75	75	77	12	PAUL HARDCASTLE PROFILE PRO 1206 (8.98)	RAIN FOREST
76	79	82	6	BOY MEETS GIRL A&M SP-6-5046 (6.98)	BOY MEETS GIRL
77	80	87	4	MEAT LOAF RCA AFL1-5451 (8.98)	BAD ATTITUDE
78	72	74	93	MADONNA ▲ ² SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
79	84	104	15	ANDREAS VOLLENWEIDER COLUMBIA FM 39963 (CD)	WHITE WINDS
80	81	67	26	TEENA MARIE ● EPIC FE 39528	STARCHILD
81	57	57	23	AUTOGRAPH ● RCA AFL1-5423 (8.98)	SIGN IN PLEASE
82	103	—	2	JOE WALSH FULL MOON/WARNER BROS. 1-25281/WARNER BROS. (8.98)	THE CONFESSOR
83	74	61	29	FRANKIE GOES TO HOLLYWOOD ● ISLAND 90232-1 (2-LPS)/ATLANTIC (12.98)	WELCOME TO THE PLEASURE DOME
84	82	69	11	SOUNDTRACK MOTOWN 6128 ML (8.98)	BERRY GORDY'S THE LAST DRAGON
85	NEW ▶	NEW ▶	NEW ▶	JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 39405/EPIC (CD)	TOUGH ALL OVER
86	78	71	26	LOS LOBOS WARNER BROS./SLASH 25177-1/WARNER BROS. (8.98)	HOW WILL THE WOLF SURVIVE
87	71	72	11	FIONA ATLANTIC 81242 (8.98)	FIONA
88	94	109	4	HANK WILLIAMS, JR. WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
89	99	150	3	THE HOOTERS COLUMBIA BFC 39912	NERVOUS NIGHT
90	91	91	20	GEORGE BENSON WARNER BROS. 1-25178 (8.98)	20/20
91	102	138	3	SOUNDTRACK DEUTSCHE GRAMOPHONE 415 2531/POLYGRAM (19.98) (CD)	WEST SIDE STORY
92	95	101	10	ANDREW LLOYD WEBBER ANGEL 38218/CAPITOL (11.98) (CD)	REQUIEM
93	NEW ▶	NEW ▶	NEW ▶	MARVIN GAYE COLUMBIA FC 39916	DREAM OF A LIFETIME
94	136	161	30	TEARS FOR FEARS MERCURY 811 039-1/POLYGRAM (8.98) (CD)	THE HURTING
95	100	124	3	SHANNON MIRAGE 90267/ATLANTIC (8.98)	DO YOU WANNA GET AWAY
96	111	131	3	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98)	MAGIC TOUCH
97	86	86	12	THE BLASTERS WARNER BROS./SLASH 1-25093/WARNER BROS. (8.98)	HARD LINE
98	124	164	3	FREDDIE JACKSON CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
99	105	129	4	ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS
100	83	76	29	WHODINI ● JIVE JL-8251/ARISTA (8.98)	ESCAPE
101	85	80	46	THE TIME ▲ WARNER BROS. 25109-1 (8.98) (CD)	ICE CREAM CASTLE
102	126	152	3	WILLIE & THE POOR BOYS PASSPORT PB 6047/JEM (8.98)	WILLIE & THE POOR BOYS
103	112	116	17	DEPECHE MODE SIRE 25194-1/WARNER BROS. (8.98)	SOME GREAT REWARD
104	101	103	85	PHIL COLLINS ● ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
105	88	75	15	LOUDNESS ATCO 90246 (8.98)	THUNDER ON THE EAST
106	90	88	62	THE CARS ▲ ² ELEKTRA 60296 (8.98) (CD)	HEARTBEAT CITY
107	97	89	29	SOUNDTRACK FANTASY WAM-1791 (2LPS)/(19.98) (CD)	AMADEUS
108	87	85	31	PHILIP BAILEY ● COLUMBIA BFC 39542	CHINESE WALL
109	89	73	14	THE ALAN PARSONS PROJECT ARISTA AL8-8263 (8.98) (CD)	VULTURE CULTURE
110	96	97	11	JASON & THE SCORCHERS EMI-AMERICA ST-17153 (8.98)	LOST AND FOUND

○ Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units. with each additional million indicated by a numeral following the symbol. *CBS Records does not issue a suggested list price for its product.

(Continued on page 79)

MCA MUSIC

(Continued from page 6)

Bros. in the advance game," Levy says he and his staff pursued emerging writers, writer/producers and potential writer/performers. A 16-track studio was built in the same Universal City Plaza office complex, "designed as a lab for the writers—instead of tying up money in outside administrative deals, we poured it into the studio."

Such MCA signings as Glen Ballard, Mark Goldenberg, Robbie Nevil, Brock Walsh and Carol & Dean Parks reflect Levy's special interest in producers with songwriting skills. Walsh and Ballard are now signed to Quincy Jones as staff producers, having scored both writing and production credits with the Pointer Sisters as a team; each has also seen significant action on an individual basis. Writer/artist Goldenberg is meanwhile building on prior covers by Kim Carnes, the Pointers, Chicago and Linda Ronstadt with a new career as a producer; Nevil has produced for the Pointers, Greg Phillinganes, Rockwell and Melissa Manchester, and has signed as an artist with Manhattan Records, and Carol and Dean Parks are building a new writing collaboration around Dean's production and performing credits.

Levy points to a growing roster of developing writers also signed to MCA, including Steve Diamond, Dick Eastman, Chris Farren, Mark Mueller, John Parker and Curtis Stone here. At the same time, MCA's New York office, where administration is still based, is also being rebuilt as a creative center with a strong r&b thrust. Writers there include Kashif, Marcus Miller, Ron Dean Miller and the team of Carl Sturken and Evan Rogers, all with contemporary black covers win their dossiers, along with Marylee Kortes, whose first activity has come in the contemporary Christian market.

As for Nashville, MCA has built its current roster with Lee Greenwood, whose recording career was an outgrowth of his in-house development as a writer; Dave Loggins, Carol Chase, Mike Campbell, Don

MATHIAS MEETING

(Continued from page 3)

further, that all efforts to secure a Video First Sale Bill in the Congress "have just about ended," due to "the different outlook" of newly elected top officials at the motion picture companies that were strongly urging such legislation.

The MPAA is looking with great interest—but at a respectful distance—at the RIAA's attempts to successfully achieve an audio-only home taping bill if it wins Congressional approval. "If they are able to win support," the source says, "it might make the studios think twice about it."

Only impediment to the MPAA joining in the home taping battle this year is that unlike the RIAA, the studios have never commissioned any "harm" studies, and with the more successful marketing of product, they might be hard pressed to win much Congressional sympathy.

Assistance in preparing this story provided by Earl Paige in Los Angeles.

Schiltz, J.D. Martin and Lisa Silver. Newest signing is Russell Smith, co-founder and former principal songwriter of the Amazing Rhythm

Aces.

As for the division's recent repositioning under MCA Records Group chief Irving Azoff, Levy is

enthusiastic. "I know it sounds like corporate drive, but it's truly great for us," he insists. "I now know how much information the record compa-

ny can help us with, which we've never had before."



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RADIO CAUGHT UP IN NEW CONTROVERSY OVER LYRICS

(Continued from page 1)

year, black/urban programmers accented the works of selected major artists whose lyrics warranted screening. I am sure that the success and radio support of those artists confused One Way and many other artists looking to create music for radio. Originally titled "Let's Talk About Sex," One Way's single was pulled when only 19 urban outlets picked it up—a judgment based on both lyrical content and musical quality, according to program directors polled.

All-Pro's Davis says the Fritts letter "reinforced a policy" All-Pro set several years ago of "fulfilling our commitment to operate as credible, family-oriented outlets." According to Davis, this policy involves putting "value and judgment ahead of dollars."

At All-Pro-owned KACE Los Angeles, PD Alonzo Miller says: "We don't presume to read into hidden meanings or new slang terms." He notes that KACE may have a little more leeway here because of its adult direction. For example, he notes, Whitney Houston's "You Give Good Love" "might have been a big problem for us a year-and-a-half ago when we were teen-oriented."

Miller says he decided not to program the One Way single before Busby's letter arrived because the words dealt with an older man soliciting a 17-year-old girl. Another example he cites is Marvin Gaye's graphic "Dream Of A Lifetime" album. Miller says "there's no doubt" that the lyrics on most of the album

prevent KACE from airing the otherwise compatible tracks.

At WBSL New York, general manager Charles Warfield laments that "we bear the brunt of the responsibility because we have to play what the people demand. The people who should get the complaints are the record companies."

As an urban outlet targeted to an older demographic, Warfield says, "WBSL is not too concerned with lyrical implications." On the Gaye album, Warfield says, "I'd have to question my PD on the basis of good taste if he picked up a couple of those tracks."

At WRKS New York, program director Tony Quartarone uses a wait-and-see attitude on "questionable" records like Sheena Easton's Prince-written "Sugar Walls." Quartarone held off for more than a month on that record, until listener requests overrode his judgment. "It's survival of the fittest; the majority wins," says Quartarone.

The issue appears to be less of a controversy at top 40 radio. "We respect the NAB's position," says WHZ New York (Z-100) PD Scott Shannon, "but our basic policy is to play what listeners demand. We don't try to impose our own rules."

Pointing out that the policy works both ways, Shannon says "Sugar Walls" was dropped from the playlist after two weeks due to audience complaints, mostly over the "blood rushing to my private parts" lyric. Easton's risqué offering is the only tune Z-100 has dropped for content reasons during its two years on the

air, Shannon notes.

At New York's WKTU, newly appointed PD Quincy McCoy says he can't cite any current records "whose lyrics posed a problem for us." At WXKS Boston, PD Sonny Jo White is critical of efforts to tame radio programming. "Thanks to tv and MTV, teenagers are more aware of everything today," he says. "Are we trying to fool ourselves by not showing what's up with radio?"

While pop and urban programmers interviewed deplore the idea of censorship, most will "bleep" out expletives in troublesome songs such as Prince's "Erotic City." This approach creates a difficult dilemma, according to All-Pro's Davis and Miller, who both question the wisdom of popularizing an altered version of a song whose lyrics will reach consumers unedited when purchased.

The bottom line on the subject is perhaps best put by former KMET Los Angeles programmer Mike Harrison, president of Goodphone Communications. "There will always be art for the sake of art and obscenity for the sake of shocking," he says. "The important thing for the public and the media to understand is the crucial difference between self-regulation and government regulation."

Assistance in preparing this story provided by Nelson George in New York and Bill Holland in Washington.



Screaming for Ice Cream. Morris Day sits with friends and a platinum award for his last album with the Time, "Ice Cream Castle." Seated from left are Warner Bros. Records' Tom Draper, the now-solo Day, and Warner Bros.' Mo Ostin and Cortez Thompson. Standing are label executives Mark Maitland, Carl Scott and Lou Dennis, Day's manager Barry Josephson, and Warner Bros.' Oscar Fields, Russ Thyret, Rich Fitzgerald and Craig Kostich.

SINGLES REVIEWS

(Continued from page 75)

KAY OLIVE How Am I Gonna Getcha To The Altar? Fountain FR-102. Contact: (919) 882-9990.

MAD LADS You Blew It Express GE-3985. Contact: (901) 346-2545.

RIGHTEOUS THREE Ethiopian Blues New Dawn 102

ZELEE No More Roxanne Treasure 45-1958 (12-inch version also available, Treasure 1958). Contact: (305) 944-0700.

PETITE I Lost The Boy Passion PRC-786-21 (12-inch single). Label based in Brooklyn, N.Y.

FOXY BOZEMAN Gone Sound Of The Universe SU-2 (12-inch single)

COUNTRY

AUDIE HENRY Heaven Knows Canyon Creek 85-5020. Label based in Dallas, Tex.

STONEWALL JACKSON The Rounder Called Cotton Eyed Joe Universal Artist 1040. Label based in Madison, Tenn.

ALBERT COLEMANS ATLANTA POPS ORCHESTRA Old Time Religion Part 1 Southern Tracks 1039. Contact: (404) 325-0832

LINDA HOLLOWAY Go For It Southern Tracks 1040. Contact: (404) 325-0832.

JIMMY C. NEWMAN My Toot Toot Denim & Lace 3337. Contact: (615) 329-3380.

SANDY LEHMAN You're My Radio Radiograph 45-1005. Label based in Nashville.

J.C. WEAVER You And Me Wild Turkey 7718. Contact: (615) 329-2278.

DORVAL SMITH A Tribute To My Dad Plantation 215

DANCE

SLY FOX Let's Go All The Way Capitol V-8639 (12-inch single; 7-inch reviewed May 21)

COUSIN ICE Firefly Urban Rock UR 818 (12-inch single). Contact: (212) 315-0540.

THIS Beat In The Street P.M.P. 7742 (12-inch single). Contact: (212) 912-0670.

BERNICE FRAZIER Will You Be The One New York Music Company NYMD-1203 (12-inch single). Label based in New York.

SATURDAY NIGHT LOUD Outch Valley Vue VV1272 (12-inch single). Label based in Los Angeles.

LOVEBUG STARSKI Rappin' Atlantic 0-86886 (12-inch single; 7-inch version also available, Atlantic 7-89566)

SPK Flesh And Steel Elektra 0-66905 (12-inch single)

C# SHARP Set It Off RSP RSWZ 1009 (12-inch single). Contact: (718) 495-3721.

FRANKIE VALLI & THE FOUR SEASONS Book Of Love MCA/Curb 23549 (12-inch single)

CHANDRA CURRELLI Lighthouse NRG Nova L3330 (12-inch single). Contact: (404) 231-3520.

E.T. Hurt Me With Your Love Posse POS 1214 (12-inch single). Contact: (212) 581-5398.

DOCTOR ROCK AND CO. Do The Roxanne Slice SR-901 (12-inch single). Contact: (609) 456-0119.

CONVENIENS Commercial Dance Song Convenience 1120. Contact: (312) 545-3073.

ADULT CONTEMPORARY

RAH BAND Clouds Across The Moon RCA PB-14102 (12-inch version also available, RCA PW-14097)

TOMMY SALERA Life Still Goes On SOS SOS-1451. Contact: (212) 822-7769

TIM HAZELL Welcome Back Stranger Stowaway WRC3-3953. Contact: P.O. Box 262, Lewiston, N.Y. 14092.

MEETA Sing Away The Dark Rupal International DM-5004. Contact: (302) 478-9227.

PETER CHIPMAN For All Those Years Paylode PL-1991. Contact: (913) 631-6060.

CARLO BIANCHINI Everybody Needs A Little Love Futura FUR-002. Contact: P.O. Box 262, Lewiston, N.Y. 14092.

JOEL WELDON Graduation Day New Eyz NE 1001. Contact: (818) 282-9945.

DANNY VAN Broken Hearts Neta TH13. Label based in Lupton, Mich.

BOB MARTIN & ORCH. Moonbeans In The Dark Jody 9117. Label based in Cincinnati, N.Y.

KEVIN FOX Every Single Song Fraternity F-3499. Label based in Cincinnati, Oh.

ANNEXUS Dream Girl Aspro A.H.S. 6385. Contact: P.O. Box 7908, Ann Arbor, Mich. 48107.

HANK CURCI Frankie And Jonnie Boogie Pacific Northwest HC 0001. Label based in Bellevue, Wash.

ROZ BOWIE Sweet Liberty Bluestem 41585. Contact: (405) 848-5455.

NEIL AND FRED I Did It For You Neil And Fred RR-42102. Contact: (617) 387-6031.

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Billboard **TOP POP ALBUMS** *continued*

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
111	92	92	7	ALEXANDER O'NEAL TABU FZ-39881/EPIC	ALEXANDER O'NEAL
112	113	114	38	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
113	104	99	14	KEEL GOLD MOUNTAIN 6-5041/A&M (6.98)	THE RIGHT TO ROCK
114	98	81	12	RAVEN ATLANTIC 81241 (8.98)	STAY HARD
(115)	128	144	4	KIM MITCHELL BRONZE/ISLAND 90257/ATLANTIC (8.98)	AKIMBO ALOGO
(116)	119	128	5	EARL KLUGH WARNER BROS. 1-25262 (8.98) (CD)	SODA FOUNTAIN SHUFFLE
117	108	107	86	SOUNDTRACK ▲ MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
118	114	94	31	ASHFORD & SIMPSON ● CAPITOL ST-12366 (8.98)	SOLID
119	93	90	95	BILLY JOEL ▲ ⁴ COLUMBIA QC 38837 (CD)	AN INNOCENT MAN
(120)	NEW			NEW ORDER QWEST 25289/WARNER BROS	LOW LIFE
121	117	108	25	GEORGE THOROGOOD EMI-AMERICA ST-17076 (8.98)	BAD TO THE BONE
(122)	156	—	2	KENNY G. ARISTA AL8-8282 (8.98)	GRAVITY
123	123	125	23	FAT BOYS ● SUTRA SUS1015 (8.98)	FAT BOYS
124	130	117	18	DAVID SANBORN WARNER BROS. 25150-1 (8.98) (CD)	STRAIGHT TO THE HEART
125	106	105	11	ACCEPT PORTRAIT BFR 39974/EPIC	METAL HEART
126	110	112	16	RAY CHARLES COLUMBIA 39415	FRIENDSHIP
127	120	98	14	VAN MORRISON MERCURY 822 895-1/POLYGRAM (8.98) (CD)	A SENSE OF WONDER
128	121	123	28	DEEP PURPLE ▲ MERCURY 824003-1/POLYGRAM (8.98) (CD)	PERFECT STRANGERS
129	131	118	72	VAN HALEN ▲ ⁵ WARNER BROS. 1-23985 (8.98) (CD)	1984
130	134	136	15	THE SMITHS SIRE 1-25269/WARNER BROS. (8.98)	MEAT IS MURDER
(131)	155	179	3	MENUDO RCA AFL1-5420 (8.98)	MENUDO
132	132	135	6	SLADE CBS ASSOCIATED FZ 39976/EPIC	ROGUES GALLERY
133	133	142	34	CHAKA KHAN ▲ WARNER BROS. 25162-1 (8.98) (CD)	I FEEL FOR YOU
134	107	84	12	GREG KIHN EMI-AMERICA SJ-17152 (8.98)	CITIZEN KIHN
(135)	143	—	2	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
(136)	168	190	3	RED 7 MCA 5538 (8.98)	RED 7
(137)	164	176	3	THE 3 O'CLOCK I.R.S. 5591/MCA (8.98)	ARRIVE WITHOUT TRAVELLING
138	138	141	79	U2 ● ISLAND 90127/ATLANTIC (5.98)	UNDER A BLOOD RED SKY
139	109	100	33	GENERAL PUBLIC I.R.S. SP-70046/MCA (8.98) (CD)	ALL THE RAGE
140	118	120	13	DONNIE IRIS HME HFV-39949/CBS	NO MUSS... NO FUSS
141	122	113	7	NIK KERSHAW MCA 5548 (8.98)	THE RIDDLE
142	127	102	27	GIUFFRIA CAMEL/MCA 5524/MCA (8.98)	GIUFFRIA
143	139	132	112	Z Z TOP ▲ ⁴ WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
144	144	149	4	MELISSA MANCHESTER MCA 5587 (8.98)	MATHEMATICS
(145)	147	154	7	CHET ATKINS COLUMBIA FC 29591	STAY TUNED
(146)	175	—	2	DAVID BYRNE ECM 1-25022/WARNER BROS. (9.98)	MUSIC FOR THE KNEE PLAYS
147	150	119	9	THIRD WORLD COLUMBIA FC 39877	SENSE OF PURPOSE
148	148	151	64	BRYAN ADAMS ▲ A&M SP-4919 (8.98) (CD)	CUTS LIKE A KNIFE
149	135	106	21	BRONSKI BEAT MCA 5538 (6.98)	THE AGE OF CONSENT
150	129	122	30	THE TEMPTATIONS GORDY 6119 GL/MOTOWN (8.98)	TRULY FOR YOU
151	146	148	51	RUN-D.M.C. ● PROFILE PRO 1202 (8.98)	RUN D.M.C.
152	154	137	69	BRUCE SPRINGSTEEN ● COLUMBIA JC 33795 (CD)	BORN TO RUN
153	125	121	27	MIDNIGHT STAR ● SOLAR 60384/ELEKTRA (8.98) (CD)	PLANETARY INVASION
154	149	133	134	PRINCE ▲ ² WARNER BROS. 1-23720 (2LPS) (10.98) (CD)	1999
(155)	169	—	2	MILES DAVIS COLUMBIA FC 40023	YOU'RE UNDER ARREST

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	116	95	35	KURTIS BLOW MERCURY 822420-1/POLYGRAM (8.98)	EGO TRIP
157	151	143	29	AL JARREAU WARNER BROS. 1-25106 (8.98) (CD)	HIGH CRIME
158	115	111	34	SHEENA EASTON ▲ EMI-AMERICA ST-17132 (8.98) (CD)	A PRIVATE HEAVEN
159	159	110	14	WILTON FELDER MCA 5510 (8.98)	SECRETS
160	160	165	4	FREDDIE MERCURY COLUMBIA FC 40071	MR. BAD GUY
(161)	NEW			THE DOORS ELEKTRA 60417 (8.98)	CLASSICS
162	141	139	14	THE GAP BAND TOTAL EXPERIENCE 343-1/POLYGRAM (8.98)	GAP GOLD
163	137	115	27	TRIUMPH MCA 5537 (8.98) (CD)	THUNDER SEVEN
164	140	130	7	MELBA MOORE CAPITOL ST-12382 (8.98)	READ MY LIPS
165	153	134	21	THE GAP BAND TOTAL EXPERIENCE TEL8-5705/RCA (8.98)	GAP BAND VI
166	142	140	575	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (8.98) (CD)	DARK SIDE OF THE MOON
167	152	147	101	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
(168)	RE-ENTRY			DEPECHE MODE SIRE 25124/WARNER BROS. (8.98)	PEOPLE ARE PEOPLE
169	170	174	3	CARPENTERS A&M SP-6601 (12.98)	YESTERDAY ONCE MORE
170	171	175	6	VAN ZANT GEFEN/NETWORK GHS-24059/WARNER BROS. (8.98)	VAN ZANT
(171)	174	184	3	EMMYLOU HARRIS WARNER BROS. 1-25205 (8.98)	THE BALLAD OF SALLY ROSE
172	165	173	138	LIONEL RICHIE ▲ ⁴ MOTOWN 6007 ML (8.98) (CD)	LIONEL RICHIE
173	145	145	8	ALCATRAZZ CAPITOL ST-12385 (8.98)	DISTURBING THE PEACE
(174)	179	183	3	BILL WITHERS COLUMBIA FC 39887	WATCHING YOU, WATCHING ME
175	178	181	26	WHAM! COLUMBIA BFC 38911	FANTASTIC
(176)	181	—	2	CHINA CRISIS WARNER BROS. 1-25296 (8.98)	FLAUNT THE IMPERFECTION
177	158	126	34	JEFFREY OSBORNE ● A&M SP-5017 (8.98) (CD)	DON'T STOP
178	161	160	26	JOHN PARR ATLANTIC 80180 (8.98)	JOHN PARR
179	173	157	14	JEFF LORBER ARISTA AL8-8269 (8.98) (CD)	STEP BY STEP
180	183	156	12	GLADYS KNIGHT & THE PIPS COLUMBIA FC 35423	LIFE
181	166	127	38	STEVIE WONDER ▲ MOTOWN 6108ML (8.98) (CD)	THE WOMAN IN RED-SOUNDTRACK
182	157	159	8	GEORGE STRAIT MCA 5567 (8.98)	GREATEST HITS
183	172	171	59	STEVE PERRY ▲ COLUMBIA FC 39334 (CD)	STREET TALK
184	162	162	5	AMY GRANT ● A&M SP-5058 (8.98)	STRAIGHT AHEAD
185	187	187	57	JOHN CAFFERTY/BEAVER BROWN BAND ▲ SCOTTI BROS. BFZ 38929/EPIC (CD)	EDDIE & THE CRUISERS-SOUNDTRACK
186	177	167	28	DURAN DURAN ▲ ² CAPITOL SWAV12374 (9.98) (CD)	ARENA
187	167	153	96	GEORGE WINSTON ● WINDHAM HILL C-1025/A&M (9.98) (CD)	DECEMBER
(188)	NEW			THE BEAT FARMERS RHINO RNP-853 (8.98)	TALES OF THE NEW WEST
189	189	194	3	THE BOOMTOWN RATS COLUMBIA FC 39335	IN THE LONG GRASS
(190)	NEW			PAUL HYDE & PAYOLAS A&M SP-5025 (6.98)	HERE'S THE WORLD FOR YOU
191	176	172	36	KISS ▲ MERCURY 822495-1/POLYGRAM (8.98) (CD)	ANIMALIZE
192	182	158	7	THE LORDS OF THE NEW CHURCH I.R.S. SP-70049/MCA (8.98)	THE METHOD TO OUR MADNESS
193	196	196	78	BRUCE SPRINGSTEEN ▲ COLUMBIA PC 2-36854 (CD)	THE RIVER
194	184	177	35	WYNTON MARSALIS COLUMBIA FC39530 (CD)	HOT HOUSE FLOWERS
195	186	168	80	BILLY IDOL ▲ ² CHRYSALIS FV 41450 (CD)	REBEL YELL
196	193	178	35	PAT METHENY GROUP ECM 25008-1/WARNER BROS. (9.98) (CD)	FIRST CIRCLE
197	185	185	4	STEVE ARRINGTON ATLANTIC 81245 (8.98)	DANCIN' IN THE KEY OF LIFE
198	191	197	50	ORIGINAL BROADWAY CAST GEFEN GHS 2031/WARNER BROS. (16.95)	CATS
199	163	163	4	LEE GREENWOOD MCA 5582 (8.98)	GREATEST HITS
200	194	170	23	JASON & THE SCORCHERS EMI-AMERICA SQ 19008 (8.98)	FERVOR

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|--|---|---|--|--|---|--|---|
| <p>The 3 O'Clock 137</p> <p>Accept 125</p> <p>Bryan Adams 148, 8</p> <p>Alabama 57</p> <p>Alcatrazz 173</p> <p>Animation 41</p> <p>Joan Armatrading 74</p> <p>Steve Arrington 197</p> <p>Ashford & Simpson 118</p> <p>Chet Atkins 145</p> <p>Atlantic Starr 99</p> <p>Autograph 81</p> <p>Philip Bailey 1, 97</p> <p>Kurtis, 37</p> <p>The Boomtown Rats 189</p> <p>Boy Meets Girl 76</p> <p>Bronski Beat 149</p> <p>David Byrne 146</p> <p>John Cafferty/Beaver Brown Band 185</p> <p>85</p> <p>Carpenters 169</p> <p>The Cars 106</p> <p>Ray Charles 126</p> <p>Chicago 50</p> | <p>China Crisis 176</p> <p>Eric Clapton 46</p> <p>Phil Collins 104, 2</p> <p>Commodores 27</p> <p>Con Funk Shun 66</p> <p>Miles Davis 155</p> <p>Debarge 19</p> <p>Deep Purple 128</p> <p>Depeche Mode 168, 103</p> <p>Dire Straits 54</p> <p>Dokken 60</p> <p>The Doors 161</p> <p>Duran Duran 186</p> <p>Sheena Easton 158</p> <p>Eurythmics 29</p> <p>Fat Boys 123</p> <p>Wilton Felder 159</p> <p>Fiona 87</p> <p>The Firm 25</p> <p>Dan Fogelberg 31</p> <p>John Fogerty 15</p> <p>Foreigner 35</p> <p>Frankie Goes To Hollywood 83</p> <p>Glenn Frey 30</p> | <p>Kenny G. 122</p> <p>The Gap Band 165, 162</p> <p>Marvin Gaye 93</p> <p>General Public 139</p> <p>Go West 65</p> <p>Amy Grant 184</p> <p>Lee Greenwood 199</p> <p>Giuffria 142</p> <p>Paul Hyde & Payolas 190</p> <p>Daryl Hall & John Oates 52</p> <p>Paul Hardcastle 75</p> <p>Emmylou Harris 171</p> <p>Don Henley 17</p> <p>The Hooters 89</p> <p>Whitney Houston 42</p> <p>Billy Idol 195</p> <p>Donnie Iris 140</p> <p>Freddie Jackson 98</p> <p>Mick Jagger 38</p> <p>Rick James 51</p> <p>Al Jarreau 157</p> <p>Jason & The Scorchers 200, 110</p> <p>W.Jennings, W.Nelson, J.Cash, K.Kristofferson 135</p> | <p>Billy Joel 119</p> <p>Jesse Johnson's Revue 48</p> <p>Howard Jones 13</p> <p>Stanley Jordan 96</p> <p>Katrina And The Waves 26</p> <p>Keel 113</p> <p>Nik Kershaw 141</p> <p>Chaka Khan 133</p> <p>Greg Kihn 134</p> <p>Kiss 191</p> <p>Earl Klugh 116</p> <p>Klymaxx 44</p> <p>Gladys Knight & The Pips 180</p> <p>Kool & The Gang 22</p> <p>Cyndi Lauper 61</p> <p>Julian Lennon 39</p> <p>Huey Lewis & The News 71</p> <p>Limahl 43</p> <p>Kenny Loggins 55</p> <p>Lone Justice 64</p> <p>Jeff Lorber 179</p> <p>The Lords Of The New Church 192</p> <p>Los Lobos 86</p> <p>Loudness 105</p> | <p>Madonna 9, 78</p> <p>Yngwie Malmsteen 70</p> <p>Melissa Manchester 144</p> <p>Teena Marie 80</p> <p>Wynton Marsalis 194</p> <p>The Mary Jane Girls 24</p> <p>Maze Featuring Frankie Beverly 69</p> <p>Meat Loaf 77</p> <p>Menuo 131</p> <p>Freddie Mercury 160</p> <p>Pat Metheny Group 196</p> <p>Midnight Star 153</p> <p>Kim Mitchell 115</p> <p>Melba Moore 164</p> <p>Van Morrison 127</p> <p>Alison Moyet 45</p> <p>New Order 120</p> <p>New Edition 47</p> <p>Night Ranger 67</p> <p>Alexander O'Neal 111</p> <p>Billy Ocean 14</p> <p>ORIGINAL BROADWAY CAST</p> <p>Cats 198</p> <p>Jeffrey Osborne 177</p> | <p>Graham Parker & The Shot 59</p> <p>John Parr 178</p> <p>The Alan Parsons Project 109</p> <p>Steve Perry 183</p> <p>Tom Petty And The Heartbreakers 10</p> <p>Pink Floyd 166</p> <p>The Pointer Sisters 36</p> <p>The Power Station 12</p> <p>Prince 154</p> <p>Prince & The New Power Generation 1, 73</p> <p>REO Speedwagon 28</p> <p>Raven 114</p> <p>David Lee Roth 16</p> <p>Run-D.M.C. 62, 151</p> <p>Sade 5</p> <p>David Sanborn 124</p> <p>Santana 72</p> <p>Shannon 95</p> <p>Slade 132</p> <p>The Smiths 130</p> <p>SOUNDTRACKS</p> | <p>Amadeus 107</p> <p>Beverly Hills Cop 3</p> <p>The Big Chill 117</p> <p>The Breakfast Club 23</p> <p>Berry Gordy's The Last Dragon 84</p> <p>Vision Quest 40</p> <p>West Side Story 91</p> <p>The Woman In Red 181</p> <p>Rick Springfield 21</p> <p>Bruce Springsteen 4, 152, 193</p> <p>George Strait 182</p> <p>Supertramp 49</p> <p>Survivor 34</p> <p>Talking Heads 112</p> <p>Tears For Fears 94, 6</p> <p>The Temptations 150</p> <p>Third World 147</p> <p>George Thorogood 121, 33</p> <p>Til Tuesday 32</p> <p>The Time 101</p> <p>Triumph 163</p> <p>Tina Turner 18</p> <p>U2 68, 138, 167</p> <p>USA For Africa 11</p> | <p>Van Halen 129</p> <p>Van Zant 170</p> <p>Luther Vandross 20</p> <p>VARIOUS ARTISTS</p> <p>Chess 53</p> <p>Andreas Vollenweider 79</p> <p>Joe Walsh 82</p> <p>Andrew Lloyd Webber 92</p> <p>Wham! 175, 7</p> <p>Whodini 100</p> <p>Hank Williams, Jr. 88</p> <p>Willie & The Poor Boys 102</p> <p>George Winston 187</p> <p>Bill Withers 174</p> <p>Stevie Wonder 181</p> <p>Paul Young 58</p> <p>Z Z Top 143</p> |
|--|---|---|--|--|---|--|---|

HEAVY ACCENT ON VIDEO, CD HARDWARE AT SUMMER CES

(Continued from page 1)

ware Dealers Assn. (VSDA) convention has been steadily replacing the twice-a-year machine-centered supershow as the showplace for video software.

But the CES is still crucial to the music and home video industries, with the growth of prerecorded video and CDs still inextricably linked to the sales pace of the machines that play them.

Key events and trends projected for this year's show include:

- A continuing, increasingly sharp drop in the price of full-feature CD players, with Sanyo and Magnavox bringing out \$299 full-line machines, and rumors that low-end players may be coming out for even less running through the hardware industry.

- Audio's increasingly strong marriage with video. More and more manufacturers will be offering systems designed to exploit this linkup, and a number of panels will discuss the topic.

- What the impact of a sudden sag in the VCR industry's growth rate that took hold in May will have on business this year. The semi-slump saw increases of around 20% over 1984's numbers for several weeks, against the nearly 80% levels set in the first four months of

the year.

The lower growth pace could cause considerable inventory backup, and raises the possibility of price sagging fortunes of the Beta format.

- The ongoing shrinkage of the home computer software industry's presence at the show. A few years ago, computer and video game firms dominated the glitter at CES; now many are holding small-scale parties or have almost ceased to exist. At least one company, Spinnaker Software Corp., is even making a move into the prerecorded video business, introducing a line of interactive educational videocassettes targeted at children. (Separate story, this page.)

- Double-well audiocassette recorders will have spread to almost every hardware manufacturer's catalog at this year's Summer CES, with even Walkman-style machines on sale. Prices on these units are also dropping.

- Those home video companies that are exhibiting this year are almost all small, and are almost all targeting their wares at the sell-through marketplace. Firms confirmed at presstime include Coliseum Video, with its wrestling product; public domain-oriented Goodtimes Home Video, which will also be debuting a "Kids Classics" line; Best Film & Video, which will be marketing several made-fors; Active Home Video, Mastervision, Saturn Productions, All Seasons Entertainment and Cabellero.

- Laser videodisks may show some strength at the Summer CES, with a number of manufacturers displaying new models.

- Combo CD players will also be on sale from a number of manufacturers, with Alpine/Luxman introducing at least one model.

- Riding the VCR industry's growth, the blank videotape industry will be at the CES in strength. The most vital issue for this business has been and remains profitability, with manufacturers reportedly refusing to invest in new production facilities until they know the factories will produce black instead of red ink.

- The Compact Disc industry is spawning a new accessories business; the video accessories business wars. Some manufacturers are already revising their full-year projections down from as high as 12 million machines to around 10 million.

- The advent of 8mm video, with Sony's introduction of a paperback-book-size camcorder unit this week, the continuing impact of Korean

and Taiwanese manufacturers, and remains as strong as the VCR industry that has given it birth.

- CD graphics may start to make a showing at the Summer CES. Almost all of the units on the market now have video ports, and word is that manufacturers will soon begin using the information-holding capability of Compact Discs to give still frame and textual information to consumers.

The show will also be offering a full slate of workshops and seminars. Leading off the slate from 1-2 p.m. on Sunday (2) is "Merchandising The Audio/Video System: Creating The Image That Sells." Also scheduled is a 3-4:30 p.m. "CES Overview Conference."

On Monday (3), home video issues will be covered in workshops on "How To Profit From Selling Video Movies," from 1-2 p.m., and "Positioning Adult Video In Today's Marketplace," from 4-6 p.m. Also covered will be "Satellite Earth Stations: A New Technology," from 11 a.m. to noon.

Tuesday (4) will see the CES video seminar, titled "CES Video Issues And Answers Conference," with separate sessions on hardware and software marketing running from 9-10:30 a.m.

Audio will get workshop and conference coverage via a Sunday panel on "Understanding Audio Production: Processing And Mastering For The Compact Disc" from 5-7 p.m., Monday's "CES Audio Issues And Answer Conference" from 9-10:30 a.m., "The Compact Disc: A Status Report" from 1-2 p.m., and "The Evolutionary Car Audio And Communications Markets" from 5-7 p.m. On Tuesday, audio be covered at the 5-7 p.m. session "High End Audio: Romancing The Sound."

Computers will be covered on panels: "Let Us Entertain You: A Look At Computer Games," 1-2 p.m. Sunday; "The Changing Channels Of Computer Software Distribution," 11 a.m.-noon, and "CES Home And Personal Computer Issues And Answers Conference," 2-3:30 p.m., both on Monday; and "Educational Computer Software: What's The Right Product Mix?" 11 a.m.-noon and "How To Capitalize On The Growth of 'How To' Computer Software," 4-5 p.m., both on Tuesday.

Also scheduled is "The Retail Operations Program," which will have "Blank Tape: What's The Bottom Line" on Sunday at 11 a.m.; "The Psychology Of Selling: How To Inspire Your Sales Force," on Monday at 11 a.m.; "Turn Your Store Into A Selling Machine: Promotions And Special Events," on Monday at 1 p.m.; "Electronics Furniture: Packaging The Sale" on Monday at 4 p.m.; and "Satellite Earth Stations: Merchandising Techniques" at 1 p.m. and "Can Computers Be An Efficient In Store Business Tool?" at 4 p.m. on Tuesday.

The last panel scheduled at CES is "Advertising Opportunities For Retail Stores" from noon to 1 p.m. on Wednesday (5).

Computer Software Firm Spinnaker Plans Video Titles

LOS ANGELES In one sign of the increasing strain the computer software market is under, and of the increasing strength of the prerecorded video marketplace, Spinnaker Software Corp., a leading educational computer software manufacturer for several years, is introducing a line of educational interactive videocassette packages for children at this week's Summer Consumer Electronics Show in Chicago.

The four titles, marketed under the Spinnaker label, will retail for \$19.95 per program. While 30 minutes in length, each program is claimed to have three to four hours of actual playing time because of their interactivity features. Each tape comes with a workbook of related exercises.

Slated for August release, the first three titles are: "Reading: Readers Of The Lost Alphabet," for ages 5-8, in which children learn to read using phonics as they learn the differences between vowels and consonants; "Math: Add Venture Of The Time Taxi," for ages 5-8, in which children are introduced to the larger concepts of time, money and linear measurement; and "Reading: The Search For The Stolen Sentence," for ages 8-10, in which children learn various parts of speech and how to structure a sentence.

A fourth program, for 8-to 10-year olds, is set for fall release. It will focus on development of multiplication and division skills. All programs are produced by Video Research Inc. of Cambridge, Mass.

CBS CLIP FEE PLAN

(Continued from page 1)

scribing the decision to charge as "a major mistake," Ousley says that he has been in contact with other music video programmers, and that four shows are ready to file a suit with him shortly after June 14.

"What we're doing is, we're taking all the CBS and Columbia and Epic clips in a big pile, and on the 15th of June, we're going to torch them," says Herb Rossin of 24-hour music video station WLXI TV-69 in Greensboro, N.C.

TV-69 has already pulled all CBS product from its playlist, Rossin says. He adds that he and other music video programmers are going to radio stations in their areas and working on boycotts of CBS records as well.

TV-69 is one of a new broadcasting species created by the video music boom: the 24-hour video music station. Rossin claims that he has talked to all of them, and that, independently, they have all decided not to use CBS product.

One thing TV-69, "RockPlace" and "Tracks 'N' Facts" have in common is that they have yet to see a profit. Executives of all three say that they are just beginning to break even, and that having to pay fees for clips may cause them to go out of business.

Fees for local half-hour to hour shows appear to be in the \$500-\$1,000 range, while 24-hour video music stations will have to lay out \$2,000 a month, according to Rossin. All of the outlets surveyed brought up the most-favored-nations question, referring to the clause in their contracts with other labels saying that if they pay one company, they have to pay them all equivalent fees.

"If CBS does not feel the effect of this thing immediately, all the other labels are going to join in," Ousley says, reflecting the views of the other programming executives surveyed.

One executive speaking in favor of CBS's decision to charge is David Benjamin, producer of NBC's "Friday Night Videos." "This is the first step that has been taken towards making video a commercial art form," Benjamin says, adding that unless clips start making money, he doubts they'll survive as an entity in the long run.

"Friday Night Videos" is already

paying for its video clips, and Benjamin maintains that CBS's fee structure is really a bargain, if programmers are willing to take the long view. Charging a 24-hour music channel \$2,000 a month, he says, adds up to a fee of only \$1 a commercial.

Further aggravating video programming executives is the fact that CBS's exclusivity pact with MTV will still be in force, meaning they will be paying for clips they'll be getting late.

"As long as exclusivity is around, [paying for clips] is totally unthinkable," says Tom Shaw of Odyssey, the Florida-based music video network. Shaw claims his service now goes out through almost 50 television stations with a potential audience of 15 million viewers, and he says he would rather cease carrying CBS clips than start paying fees.

WSMV-TV uses music videos on four of its regular programs, including a 90-minute all-video show called "Miscellanea." The station's executive producer, Jimmy Carter, calls the CBS fee unfair, and says all of the firm's clips were pulled off the air as of Sunday (2).

"Charging us \$1,000 is way out of line," Carter says heatedly. "We're supposed to pay that whether we use one clip or all the clips. In the case of rock videos, we're talking about used merchandise: MTV gets the best clips as exclusives, so by the time they're made available to us, the record is already peaking. A thousand dollars for used videos is ridiculous."

No other labels would talk about their plans for fees. But word is that all of them are stepping up their promotional efforts to move into the gap left by CBS's move.

Carter notes that he's planning a big push for a new Warner Bros. act from Norway called A-Ha. Warner Bros. offered him market exclusivity in return for his help in breaking the group, he says.

"This will help us prove that local [video] programming is the way to break new artists," he adds. "As far as I'm concerned, that's what we're going to do—but they won't be CBS artists."

Assistance in preparing this story provided by Kip Kirby in Nashville.

RECORDLAND ACQUISITION

(Continued from page 1)

industry once the buyout is completed.

It's believed that Terry Cooper, a longtime Burke aide, will remain to oversee the Burke stores for Higgins. Cooper would work closely with veteran industry retail executive Gary Arnold, who joined Trans-World when John Cohen sold his Disc Records chain, where Arnold was a primary supervisor, to Western Merchandisers six years ago.

Higgins enlarged his Record Town and video specialty stores westward to Chicago last year when he quietly acquired the five Peaches stores, two of which were in the Windy City, owned by Vince Mauch and Dave Nesti, who had worked for Tom Heiman, founder of Peaches.

Higgins' stores now stretch from New England to Chicago. Rumor also has him enlarging his administrative and warehousing headquarters in Latham, N.Y. Other record/tape chains already topping the 100-store mark are Musicland, Record Bar, Camelot, Warehouse and Western Merchandisers.

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Video Cassette Top 40
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Charts
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In Billboard

MARKET SEEN GROWING FOR BOOKS ON TAPE

(Continued from page 3)

Factors fueling the non-music audiocassette market, according to Simon & Schuster's recently formed Audio/Video Publishing Group, are the rapidly growing personal stereo and automobile cassette player markets.

Simon & Schuster has formed a new product line called "Sound Ideas" aimed squarely at the under-45 "electronic generation." The initial collection of 12 non-music cassettes begins with six original programs based on best-selling books and presented by their authors.

"We believe this segment of the audio market is currently generating sales of more than \$100 million," says Valerie Cade, president of the division. "We're projecting a market growth rate of 50% for 1985 and expect that it will continue to maintain a very healthy pace in the future."

"This market is ready to explode. Our research identified a potential audience of over 60 million people for this category."

The company also points out that its research indicates that while 63% of consumers will expect to buy non-music audio at bookstores, record stores follow directly behind that with a whopping 62%, followed by mass merchants at 40%.

Seth D. Gershel, director of sales for New York-based Caedmon, which boasts a long-standing catalog of books on tape and also offers its Arabesque music recordings, couldn't agree more.

"We already have an edge with the record stores because of Arabesque," he observes. "But after bookstores, record stores could well be in the best position to profit from this new business. We're increasingly finding more interest from record stores in non-music audiocassettes."

Caedmon is offering such newer product as two-cassette full-length recordings of "Macbeth," "The Glass Menagerie," "Death Of A Salesman" and other plays.

Business, self-help/how-to, inspiration and health and fitness will be the focus of Simon & Schuster's initial release, priced at \$7.95 per cassette. Examples: "Still The Only Investment Guide You'll Ever Need" by Andrew Tobias and "How To Get Whatever You Want Out Of Life" by Dr. Joyce Brothers.

Last January, Warner Publishing purchased a New York-based pub-

lisher of non-music audio programming, Network For Learning, and renamed it Warner Audio Publishing. Peter B. Hollender, director of rights and acquisitions for the company, indicates that WEA Distributing will be making an effort to bring the line to the attention of its record store network.

Warner's research indicates that much of the activity in this area can be attributed by the introduction of the Sony Walkman in 1979, and that sales of prerecorded audiocassettes have surpassed those of LPs, thereby "setting the stage for a new era in cassette-based information and entertainment."

The company's research also indicates that 30 million audiocassette players and 430 million blank cassettes will be sold in the U.S. this year, resulting in what it claims will be a viable new publishing vehicle for today's "fast-paced, information-and-entertainment-hungry society."

Warner offerings include non-fiction (personal and professional self-help), foreign language, exercise and fitness, mystery and suspense, science fiction, travel guides, children's fiction, hypnosis/subliminal persuasion and old-time radio shows.

One of the largest catalogs of books on cassette comes from Newman Communications Corp. of Albuquerque, which includes such titles as Douglas Adams' "The Hitchhiker's Guide To The Galaxy," Dr. Emmett E. Miller's self-help series, John Naisbitt's "Megatrends" and many others. Grady L. Hesters Jr., the firm's executive vice president, indicates that while Newman's products have a formidable presence at bookstores now, the company is in advanced negotiations with many of the larger U.S. record/tape chains for distribution into those channels.

Another major non-music audiocassette supplier, Nightingale-Conant Corp. of Chicago, says it had 1984 sales of \$22 million, up 50% from a year earlier, and is projecting annual increases of between 30% and 40% for the next three years.

Among other major players in the non-music cassette market are: Advanced Video Group (AVG), a subsidiary of SQN Entertainment Software Corp.; Cassette Communications Inc. of Vancouver; Metacom of Minneapolis, and Potentials Unlimited Inc. of Grand Rapids.

have U.S. Latin repercussions is RCA/Ariola. However, since RCA already handles Ariola's U.S. Latin distribution—with Ariola doing its own promotion—we can expect minimal changes.



BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

WITH VIDEOS REMAINING that financially unreachable peach on the indie promotional tree, it's heartening to hear word from labels like Z Club Records of Boston. Exclusive home of local favorites Ball & Pivot, the label and band manager Cathy Davis have turned to the troubled Aruban tourist department for a mutually beneficial arrangement on their second clip, "Down." An island off the coast of Venezuela, Aruba has been in financial trouble since Exxon closed a refinery there in March. This depleted the country of roughly half its national income, and the island is now in a Catch 22 situation with a desperate need for tourism and little money to promote it.

Aware of Aruba's plight, Davis submitted a proposal to the tourist bureau whereby the government would partially subsidize the production of "Down" in exchange for the visitors it will hopefully lure through exposure in the States. The Aruban government has put up \$15,000 and secured free hotel rooms for the band and crew for a week. Ball & Pivot's jaunt also includes an outdoor concert with two local acts at the Concorde Boxing Arena on June 16. Luis Aira, who recently produced an "MTV Basement Tapes" winning clip for Digney Fignus, is volunteering his services.

Explaining that the story line in "Down" is tied to a trip to Aruba, Davis says the worst the clip could do is get heavy press and cable-tv coverage in Boston, a market the Arubans believe has strong tourist potential. With her Better Management firm, Davis says she has invested \$20,000 into the project and expects that the quality of the clip

MCGRAW-HILL, EMBASSY LINK

(Continued from page 3)

advocate David Horowitz, and "Auto Repair For Dummies," based on the McGraw-Hill bestseller by Deanna Sclar.

On the marketing side, distribution duties are divided. McGraw-Hill is responsible for primary book distribution channels as well as such other channels as direct mail, schools and libraries. Meanwhile, Embassy moves the product into its established home video distribution pipeline.

In other related publishing/home video developments:

- The Crown Publishing Group of New York is offering 120 "Crown Movie Classics"—public domain offerings—as well as a spinner rack that takes up less than three square feet of floor space. Among the titles are "It's A Wonderful Life," "The Seventh Seal," "The Third Man" and "The Blue Angel." Each title reflects a paperback look packaging-wise and retails for a suggested \$19.95.

- Karl-Lorimar and Scholastic have linked to market teenage-oriented home video product. Two newer features released on the Scholastic-Lorimar Home Video la-

Grass Route

will lead to either major or independent distribution for the 12-inch, and subsequently to MTV play for the clip. Fortunately, she adds, Aruba's tourism bureau director has MTV delivered via satellite and was thrilled at the prospect of promoting his island via that medium.

Making another adventurous stab at the video market is Ras (Real Authentic Sound) Records, "your reggae specialists" in Washington, D.C. The label has just formed Ras Video, with a longform compilation package of Ras artists shipping this summer. Filmed at the Kilamanjaro club in D.C., the package includes Freddie McGregor, J.C. Lodge, Michigan & Smiley and Peter Boggs, the foursome whose recent national tour made strides in boosting reggae's mainstream recognition. Next week, Ras jumps into the video distribution business by carrying four "Reggae Sunsplash" packages for Sony Video. Ras president Gary Himelfarb says Sony's involvement, and the 25,000-unit sales of the Canadian project "Heartland Reggae," indicate that the home video viewer is ready to rock Jamaican style.

SEEDS & SPROUTS: As if in response to NAIRD attendees' collective cry last month for hot rock product, the Beat Farmers, on Rhino—(213) 450-6323—enter the album chart this week at 188. And, while we were out of town, Passport/Jem, (201) 753-6100, slipped Willie & the Poor Boys' self-titled album onto the same chart, where it jumps this week to 102. These are the first two indie rock records to break the pop album chart in a year, which bodes well for labels pursuing this highly competitive market. Here's hoping Profile's venture into rap-less rocky terrain with the LeRoi Brothers' "Lucky Lucky Me," now on the streets, is equally successful.

Happily, the charity musical of-

ferings just won't stop. From Seattle, Maury King of King Music Services and DJ Records has gathered a crew of Northwestern recording artists and celebrities to record "Give Just A Little" under the name Seattle Helps The Hungry. Released last week in a limited-edition pressing of 20,000 copies, the \$1.99 single is being carried by 10 retail outlets in the Greater Puget Sound area only. King says he hopes sales will generate \$30,000, which will be split evenly between the USA For Africa and Northwest Harvest organizations. . . . Out of San Juan Capistrano, Calif., MCZ Records' Michael Zanetis Band is aiding MADD (Mothers Against Drunk Driving) with the release of "Flowers In The Wild." Half of the message record's profits will go to MADD, and the organization's Orange Country president Janet Carter says she appreciates the approach of reaching teens through the rock medium. Those interested in the record should call (714) 496-0292.

Out of Atlanta, dB/Landslide loses Guadalcanal Diary to Elektra. Filling the gap for that label is Zeitgeist, a country-tinged rock outfit from Austin. Zeitgeist is German for "spirit of the age," and the group's debut album, "Translate Slowly," ships this week.

New York's Sutra has created a counterpart for its paunchy stars the Fat Boys. On the Sutra-distributed P.C. logo, Miz's "Fun With Fat Girls" is gradually picking up some national urban airplay. Whether both acts could fit on the same stage for a joint tour remains to be seen. And the Sutra-distributed Fever logo has reworked Love Bug Starski's "You Gotta Believe" to suit the New York Mets. Fever owner Sal Abbatiello added "Let's Go Mets" to the title, as well as a spirited set of pro-Mets lyrics.

\$9.95 Golden Book Video titles for August release. The 30-minute cassettes, aimed at two- to nine-year-olds, features such licensed characters as the Sesame Street Muppets and the Masters Of The Universe. James F. O'Donnell, the firm's consumer product sales vice president, says the company is gearing up for a \$1 million fourth quarter advertising campaign.



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Gospel's Top Label Top Execs Leaving Word

WACO, Tex. A major shakeup in Word's record division will cost gospel music's top label two of its highest ranking operating officers.

The still-unconfirmed departures of Stan Moser, executive vice president of the Word Record & Music Group, and Lynn Nichols, a&r chief of Word's Myrrh label, have sent shock waves through the gospel music industry. Moser and Nichols are leaving at the point of the company's greatest crossover success. Word artist Amy Grant is enjoying a highly visible chart position through Word's distribution agreement with A&M Records.

Moser and Nichols are forming

Moser/Nichols Inc. as a management company for contemporary Christian artists. At least one major Word artist is said to be joining the firm when it gets underway, following Moser's departure June 15. Moser and Nichols will also start an as-yet-unnamed label.

Replacing Moser at Word will be Roland Lundy, who is currently vice president of sales for the Word Group. Also promoted is Dan Johnson, now vice president of marketing and a&r for MOR and children's product. Johnson will become senior vice president of Word Records.

BOB DARDEN

Scher To Book Gotham's Ritz Promoter Plans 'No Major Changes'

NEW YORK New Jersey-based promoter John Scher will exclusively book and produce all events at Manhattan venue the Ritz, effective mid-June.

The agreement, between Scher and Ritz principals Donald Zuckerman and Neil Cohen, gives Scher access to a New York City nightclub. He books, promotes and produces shows at the Capitol Theatre in Passaic, N.J., and the Meadowlands Arena and Giants Stadium in East Rutherford, N.J. He has also presented shows at Madison Square Garden, the Beacon Theatre and Roseland Ballroom in New York, as well as Nassau Coliseum on Long Island.

Noting that the Ritz has "gradually become a venue for concerts," Zuckerman says the arrangement with Scher is "a logical extension of the same philosophy."

While saying that he plans to present sit-down shows as well as dance concerts at the Ritz, Scher adds, "We also expect to upgrade non-stage services, particularly in the food and drink department." But he stresses that the new deal will not cause "major changes in what is already a proven commodity."

Day-to-day booking operations will be handled by Joe Plotkin.

FRED GOODMAN

Atlanta Artist/Producer Greene New NARAS Chief

LOS ANGELES Mike Greene, a national trustee of the National Academy of Recording Arts & Sciences (NARAS) and former president of its Atlanta chapter, has been named as the academy's new national president, succeeding outgoing chief Mike Melvoin.

Greene, 35, becomes the youngest president in the history of the academy. A recording artist, producer, composer and arranger, he co-founded the Video Music Channel and is an executive producer with Atlanta's Crawford Communications.

Other officers selected during a three-day meeting of trustees held in Tucson were first vice president Eddie Lambert and secretary/trea-

surer Marilyn Baker.

Academy business conducted also included the creation of two new Grammy Award categories for best new classical artist and best polka recording, along with approval of a referendum whereby artists, directors and line producers of music video programs would be eligible for NARAS membership.

Nominations for jazz recordings and music videos in the Grammy process were shifted from special committees to the entire voting membership. Also approved was a resolution to include more chapter representatives on the national Grammy Awards screening committees.



Bach Is Back. Prior to the international release of his percussion recording "Bach On Wood," CBS Masterworks recording artist Brian Slawson, right, secures a deal with New York Music Publishing president Randy Poe.

INSIDE TRACK

JERRY SHULMAN is taking his retail stores public, according to information released by the **Securities & Exchange Commission**. **Prudential-Bache Securities** is underwriting an offering of 1.7 million common shares. The Pennsauken, N.J. veteran operates approximately 70 stores under the **Listening Booth** and **Wall To Wall Sound & Video** banners . . . And both **Jack Eugster** of the **Musicland Group** and **Jerry Adams** of Detroit's **Harmony House** advise **Track** that the rumor they will meld is untrue. **Harmony House** founder **Carl "Curley" Thom** was out of town, opening up his Vermont summer manse . . . **Bob Schneider**, executive vice president of **Western Merchandisers**, the Amarillo mini-conglomerate owned by the **Marmaduke** family, admits there's been talk of that firm selling off its several **Chicagoland Disc Records** stores to **National Record Mart**. **Frank Fischer** of the Pittsburgh chain did not respond to **Track's** call.

LOOK FOR **Lou Lavinthal** and **Stan Jaffe**, owners of **Roundup Music**, the Seattle firm that racks the important **Fred Meyer** stores, to name their more than 20-year executive, **Chuck Blacksmith**, vice president/general manager . . . **John Fogerty** renewed his French and **SACEM** rights deal for his **Wenaha Music** with **Criterion/Dana Music's Eileen Chamussy**. The Parisian-based firm has administered the **Creedence** founder's music there since 1972 . . . Now that **Roger Sovine** is back at the Nashville **BMI** office, will **Frances Preston** spend even more of her time on both coasts? . . . Is new **Disney** president **Michael Eisner** looking toward broader horizons for the **Disneyland/Buena Vista** label?

EXPECT MILES DAVIS to move from his long association with **CBS Records** to a pact with **Warner Bros.** in a deal orchestrated by Atlanta attorney/manager **David Franklin** . . . Latin industry executives **Jose and Humberto Sanchez** (**Mar International**), **Ray Keefer** (**CBS**), **Valentin Velasco** (**Balboa**), **Marco Martinez** (**Luna**) and **Efren Besanilla** (**Bluebonnet**) accompanied a Merced, Calif. police task force on a local swap meet raid May 18 that snared more than 5,700 allegedly counterfeit cassettes from five booth operators. None of the arrested have been arraigned. On May 25, Detective **Robert Gutierrez**, who headed the prior hit, raided the same swap meet, seizing another 1,200 tapes . . . Japanese exports of **VCRs** to the U.S. rose a hefty 28% in April over last year, to 2.1 million.

WATCH FOR North American **Philips** home electronics at this week's **CES**, where **Magnavox** will bow three CD players listing from \$299 to \$349 and a CD-

stereo radio-cassette recorder at \$499, while **Sylvania** will have a CD digital audio player available in September. No price has been firmed for it.

ELLIOT GOLDMAN has initiated discussions with **Warner Communications Inc.** relative to his departing post as senior VP, in which he liaises between corporate and the music wing. If he ankles that post, look for him to be in line for a key role within the structure of the revamped **PolyGram U.S.** organization should **Alan Hirshfield** and others buy into the label (**Billboard**, June 1). At **WCI**, **Dick Asher** was recently hired as an aide to **Goldman** . . . Is **Russ Solomon** pursuing **Blighty** holdings with a **Tower** store in London? He was in England last week . . . **A&M/RCA** pleased accounts last week with the billing for **Sting's** first solo album.

AL KASHA answers queries about his composing skills at the **Songwriters' Guild** Thursday (6) at **ASCAP**, 6430 Sunset, starting at 7 p.m. . . . **Steve Shmerler** of **SAS Enterprises** representing **Swatch** the high-tech wrist watch, in setting up co-op promo deals with bubbling rock acts. **Capitol** act **Belouis Some** will feature the watches on tour and in their videos . . . If you see a pretty lady who looks like **Danjay chairwoman Jean Lasky** driving a vintage 1965 Thunderbird when you're in Denver, it's her. Now in her 70s, she bought the mint condition auto last week . . . **Tommy Mottola** of **Champion Entertainment** about to debut his own **Empire Records** via **CBS** . . . Fashion icons: **Macy's** on **Herald Square** unveiled its boutique offering jewelry, clothing and makeup associated with **Madonna**. Yes, it's called **Madonnaland** . . . The only legit **Beatles** CD available, **Toshiba EMI's "Abbey Road,"** has been deleted. Move is said to be the result of the title's proliferation worldwide when the rights were granted for Japan only. Cut was reportedly made to avoid legal action . . . Still another famine relief effort, with producer **Joel Diamond** recording a **Cy Coleman** ditty with the likes of **Broadwayites Ben Vereen, Tony Roberts, George Hearn, Paul Sorvino, Chita Rivera, Patti Lupone, Raul Julia, Ellie Greenwich, Michael Peters and Ken Howard**. Disk goes through **Diamond's CBS-distributed Silver Blue Records**. **Choreographer Michael Bennett** directs the video.

LATE WORD had talks between **BMI** and local television stations over new music licensing terms in a complete breakdown, and a group of broadcasters said to represent more than 10% of **BMI** shares demanding a special board meeting of the licensing organization to review its bylaws.

EDITED BY JOHN SIPPEL

'Guitar Heroes' Boost Alligator's Sales

BY MOIRA McCORMICK

CHICAGO Primarily known as a blues and reggae specialty label, **Alligator Records** here has been expanding its artist roster to include classic American "guitar heroes," according to **Mindy Giles**, the label's vice president of marketing.

The move is paying off, she says. **Alligator's** latest release, **Lonnie Mack's "Strike Like Lightning"** (co-produced by and featuring **Stevie Ray Vaughan**), sold 25,000 copies in its first two weeks of release, according to **Giles**, and "it hasn't begun to peak."

Mack, Johnny Winter and **Roy Buchanan** have joined the **Alligator** roster over the last year, a list that also includes **Lonnie Brooks, Son Seals, Koko Taylor, Albert Collins, Pablo Moses** and **Mutabaruka**. "We're reinstating the phrase we used when the label was formed 14 years ago," says **Giles**, "which is, 'genuine houserockin' music.'"

Winter's "Guitar Slinger," his first album since leaving the **CBS** fold, was released a year ago. It has sold 50,000 copies in the U.S. and 100,000 worldwide, **Giles** says, easily topping **Alligator's** previous high-

est sellers, 1980's live compilation "Blues Deluxe" and the label's inaugural release, "Hound Dog Taylor & the Houserockers."

Winter's "Guitar Slinger" received **AOR** airplay, as well as **MTV** exposure via the clip of "Don't Take Advantage Of Me," written by **Alligator** labelmate **Lonnie Brooks**. But it was only prelude to **Mack's "Strike Like Lightning,"** which **Giles** says is receiving airplay on 45 commercial **AOR** stations, including **WXRT Chicago, KLOL Houston, KAZY Denver, KLBJ Austin** and **KTXQ and KZEW Dallas**.

"Breakout markets are the Southwest and Midwest right now," says **Giles**. "But we've been getting played on important **East Coast** stations, including **WHFS Annapolis, WFNX Boston** and **WMGX Portland, Me.** The reorder pattern has established itself quickly," she notes. Regional distributors handling **Alligator** product include **MS Distributing, Big State, Rounder** and **Action Music**.

Giles says **Alligator's** catalog in general is benefitting from the successes of **Winter** and **Mack**. **Lonnie Brooks, Koko Taylor** and **Son Seals** in particular have enjoyed increased

catalog sales since the release of "Guitar Slinger."

All **Alligator** releases come with a mail order card enclosed, redeemable for the label's 59-record order catalog. "We were getting 200 cards a day when 'Guitar Slinger' was taking off," notes **Giles**.

Increased sales activity has necessitated internal expansion as well, she says. **Alligator** president **Bruce Iglauer** recently hired **Hilton Weinberg** to assist **Giles** with promotion and **Andy Gerking** with managing touring acts, as well as to facilitate direct mail services. Independent promotion man **Lenny Bronstein** has also been working **Mack's** record, as he did **Winter's**.

Alligator is also gearing up for **June** releases by **Koko Taylor** ("Queen Of The Blues") and **Roy Buchanan** ("When A Guitar Plays The Blues").

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