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VOLUME 97 NO. 31

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

AUGUST 3, 1985/\$3.50 (U.S.)

\$40 Mil Figure May Be Conservative Live Aid Organizers Say The Money Is Pouring In

BY PAUL GREIN

LOS ANGELES The organizers of the July 13 Live Aid broadcast report having received about 600,000 letters by Wednesday (24), with the average contribution close to \$35.

Mike Mitchell, president of Worldwide Sports & Entertainment, adds: "It appears that two-thirds of the letters coming in with checks didn't go through the telethon." That suggests that the \$40 million figure reported by organizers based on pledges received during the all-star charity telethon for African famine relief may be conservative.

Mitchell adds that most contributors gave \$25 because of the T-shirt offer for contributions of \$25 or more.

WCI Agrees to \$5 Mil in Settlement Of Class Action

NEW YORK Warner Communications Inc. has added \$5 million in cash and a pledge of \$3.5 million in advertising allowances as a result of a settlement of a consolidated class action by wholesalers against its WEA Distributing unit and other major label distributorships.

The settlement, approved by Chicago Federal District Court Judge Nicholas Bua last week, is the largest among those involved in the price-fixing suit and the only one in which ad allowances are part of the package.

Since the last report (Billboard, *(Continued on page 81)*)

The Live Aid organizers, who met last week in Washington with Congressional leaders and officials of the U.S. Agency for International Development, have decided against releasing a home video of the event.

"We will make a documentary," says Mitchell, "either for theatrical release or for television. But there won't be a film release of the actual 16 hours."

"There won't be much performance footage in the documentary. That's not what it's about. It's about the making of the event, going back five months."

Mitchell says one reason he decided against releasing a home video is

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AUTO FIRMS NOT SPEEDING INTO CD Only Mazda Has Solid Plans for In-Car Players

BY JOHN SIPPEL

LOS ANGELES For all but one of the world's leading car makers, the Compact Disc player as an available option is still somewhere down the road.

Mazda is the lone auto manufacturer with firm plans for introduction of CD players as available options, according to a survey of major U.S. and overseas marques. The Japanese manufacturer, which already offers Pioneer CD units as dealer options in the home market, will follow suit here in October when its 1986 line of GLC models will be marketed with the Pioneer digital audio units on its options lists.

Among other firms, however, the forecast for Compact Disc's entry

into the market remains hazy. Mitsubishi, the only other manufacturer already offering CD units to Japanese consumers, does include a player as a standard feature in one of its top Galant Sigma sedans, the 1800 Super Silence Extra Version—albeit dealer-installed, alongside a cassette/radio unit. Only 900 cars will be marketed in that configuration, however, and Mitsubishi is still undecided as to when CD hardware will be offered to U.S. buyers, despite the corporation's early profile in promoting the format's future as a mobile sound carrier.

A spokesman for Nissan echoes most of his peers in predicting no CD hardware for Nissan models before the 1987 model year. He does, however, suggest that Nissan is likely to add CD units as standard

features of specific models, rather than a separate option.

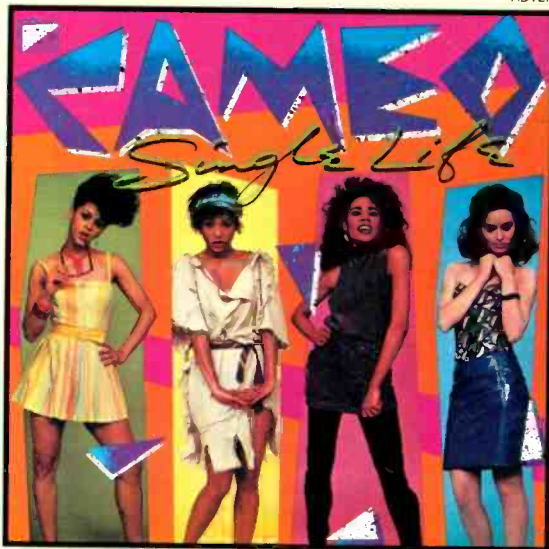
Nissan underscores a prevailing theme among auto vendors: long production and planning cycles, which frustrate rapid modification of options packages. Thus, inclusion of a new product like the CD player is added via standard feature offerings, to offset the lag in availability to consumers.

When Nissan does add CD hardware, that source suggests, it's likely to be an integrated cassette/CD unit.

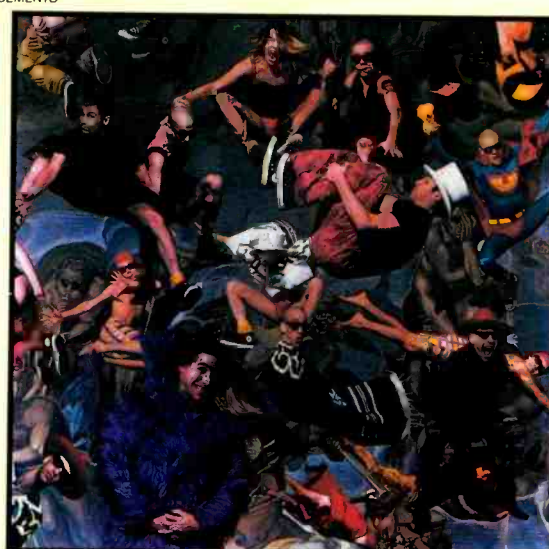
A Volvo spokesman is more pessimistic, suggesting it will be difficult

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Get ready to be attacked by CAMEO. Their new album "SINGLE LIFE" (824 546-1) is exploding at radio & retail. The first hit single "ATTACK ME WITH YOUR LOVE" (880 744-7) is soaring up the charts. So join the attack with CAMEO. Produced by Larry Blackmon for Atlanta Artists. Manufactured & Marketed by PolyGram Records.



THE RED HOT CHILI PEPPERS' EMI AMERICA ALBUM, "FREAKY STYLEY" (ST17168), REVEALS THE FUNK THAT DREW PRODUCER GEORGE CLINTON AND THE JAMES BROWN HORNS TO THIS WILD QUARTET. WATCH FOR "HOLLYWOOD" (B8280), THE PEPPERS' NEW SINGLE.

Court Overturns 'Must-Carry' Cable Rule

This story prepared by Bill Holland in Washington and Tony Seideman in New York.

WASHINGTON In a decision that could have a dramatic impact on the rapidly growing video music broadcasting industry, a U.S. Court of Appeals has overturned the Federal Communications Commission's "must-carry" rule.

The must-carry rule requires cable systems to carry all local television signals, giving viewers a chance to see signals which otherwise might not reach their antennae, and tv stations a chance to be carried over the cable system.

Many cable systems have limited numbers of channels with which to carry programming. They claim the

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BOY, WHAT AN ALBUM.

IN THIS CRITIC-ON-EVERY-CORNER COUNTRY, NO ONE'S HAD A BAD WORD TO SAY ABOUT MARILLION'S MISPLACED CHILDHOOD.

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MORE STILL ARE BECOMING MARILLION BELIEVERS AFTER SEEING MISPLACED CHILDHOOD DEBUT AT #1 ON THE U.K. ALBUM CHARTS, NOT TO MENTION THE FACT THAT KAYLEIGH, THE RECORD'S FIRST SINGLE, SPENT FIVE WEEKS IN A ROW IN THE ENGLISH TOP FIVE.

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THE SURPRISE OF THE SUMMER THAT COULD QUITE POSSIBLY BECOME THE ALBUM OF THE YEAR.

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August Hot Album Releases

Fourteen albums are slated for release in August by artists who hit gold or platinum with their last releases, or in the past 12 months. All are single-disk sets listing for \$8.98, unless otherwise noted.

ARTIST	TITLE	LABEL	DATE	PRODUCER
DIO	SACRED HEART	WARNER BROS.	AUG. 12	DIO
LEE GREENWOOD	STREAMLINE	MCA	AUG. 14	JERRY CRUTCHFIELD
DARYL HALL & JOHN OATES	LIVE AT THE APOLLO WITH DAVID RUFFIN AND EDDIE KENDRICKS	RCA	AUG. 20	DARYL HALL, JOHN OATES, BOB CLEARMOUNTAIN
JULIO IGLESIAS	LIBRA	COLUMBIA	AUG. 22	RAMON ARCUSA
LOVERBOY	LOVING EVERY MINUTE OF IT	COLUMBIA	AUG. 22	TOM ALLEN, PAUL DEAN
MICHAEL McDONALD	NO LOOKING BACK	WARNER BROS.	AUG. 12	MICHAEL McDONALD, TED TEMPLEMAN
WILLIE NELSON	HALF NELSON	COLUMBIA	AUG. 22	VARIOUS
ROMANTICS	RHYTHM ROMANCE	NEMPEROR	AUG. 19	PETER SOLLEY, GORDON FORDEYCE
DIANA ROSS	EATEN ALIVE (tentative title)	RCA	AUG. 20	BARRY GIBB, KARL RICHARDSON, ALBHY GALUTEN, MICHAEL JACKSON
SHEILA E.	ROMANCE 1600	PAISLEY PARK/WARNER BROS.	AUG. 12	SHEILA E.
CHARLIE SINGLETON	MODERN MAN	ARISTA	AUG. 22	CHARLIE SINGLETON, ED ECKSTINE
STARSHIP	ANOTHER AMERICAN DREAM GOES BERSERK (tentative title)	GRUNT/RCA	AUG. 20	PETER WOLF, JEREMY SMITH, DENNIS LAMBERT
VARIOUS ARTISTS	GREENPEACE PROJECT	A&M	AUG. 19	MATTHEW DAVIS
STEVIE WONDER	IN SQUARE CIRCLE	TAMLA/MOTOWN	ASAP	STEVIE WONDER

Hall & Oates, Loverboy, Iglesias Top List

BLOCKBUSTER ALBUMS DUE IN AUGUST

BY PAUL GREIN

LOS ANGELES Daryl Hall & John Oates' "Live At The Apollo," Loverboy's "Loving Every Minute Of It" and Julio Iglesias' "Libra" are among the top albums due for release in August. The Hall & Oates album, which features former Temptations David Ruffin and Eddie Kendricks, follows five consecutive platinum albums by the RCA duo. It's due to be released Aug. 20, just five weeks after Hall & Oates' joint appearance with Ruffin and Kendricks at the globally televised Live Aid concert.

Loverboy's album will be the first in more than two years by the Canadian group, whose first three releases all went platinum. It comes at a time when Canadian acts, especially Bryan Adams and Corey Hart, are hot on the U.S. charts. Adams and Loverboy share the same manager, Vancouver-based Bruce Allen.

"Libra" is Iglesias' bid to consolidate his position as the new leading adult contemporary/romantic pop singer. The Spaniard earned that title last year when he scored two platinum albums, the foreign-language compilation "Julio" and his

English-language debut "1100 Bel Air Place."

Another platinum veteran may also have a new album in August. That's Stevie Wonder, whose "In Square Circle" has been one of the most hotly anticipated albums since he performed several of the songs at the National Assn. of Recording Merchandisers convention last March.

Diana Ross is set to follow her gold album "Swept Away" with a new album produced by Barry Gibb, Karl Richardson and Albhy Galuten. In the past five years, Gibb has

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Summer Home Video Sales Heat Up

Combination of Factors Seen Boosting Retail Business

BY TONY SEIDEMAN

NEW YORK Home video sales of both new and catalog product have sharply increased in the last few weeks, distributors and retailers report.

"It's not just one thing, it's a combination of things," says Gary Messenger of the North American Video retail chain. One major ingredient is the weather, he says: "Business has been good because of the heat," which since late June has been driving consumers into the video stores who had been absent in May and early June.

At Tower Video in New York, assistant manager Robin Singer says business has turned around for her store because "lots of people are on vacation now" and "have more time to use their VCRs."

Much of the current surge in business levels involves the catalog and back-list product that was weak in late May and June. But distributors and retailers say sales for top-line features are picking up as well.

"This is going to be an unbeliev-

able season," says Sound Video Unlimited vice president Stan Meyer, who sees the number of movies just now going into release boosting sales far beyond projected levels. "One after another—monsters, monsters," he says of the films.

Titles Meyer and other distributors expect to keep the market strong are "Desperately Seeking Susan," "The Sure Thing," "The Purple Rose Of Cairo" and "King David." A number of the films turned in less than sterling performances at the boxoffice—which some home video executives predict will mean success at the retail counter with consumers who never got a chance to see the heavily promoted pictures.

Distributors also see warm weather having an impact on sales. "Business on a retail level has been increasing over the last two or two-and-a-half weeks, so the retailer is able to come back and buy more," says VTR's Andy Kairey, who notes that stores are seeing more action because of the "summer heat and humidity" that has been hitting the

nation in recent weeks. His business is up by 35% to 40% over two months ago, he says.

North American Video's Messenger suggests that the vulnerability of the home video industry to the weather is a sign that unsophisticated mom-and-pop retailers are still dominating the business. "They are not out there pursuing the business," he says, and if business is not pursued, sales go down when the weather changes.

Messenger claims that in his area he's seeing "an inability of most of the video stores to serve the existing market." Because stores don't adapt themselves to consumers' needs and wants, he says, even small shifts in weather can have a dramatic impact on business.

One manufacturer seeing an increase in its catalog business is International Video Entertainment. "The last couple of weeks have seen catalog business come in," says vice president Len Levy, although the boost in numbers isn't as strong as he'd like it to be. However, he notes, business appears to be picking up.

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Denver Plans Live Broadcast from Peking

LONDON John Denver's country roads have taken him to the Soviet Union and China this year for concerts. Now the U.S. singer will headline the first live satellite broadcast from Peking, if negotiations between Chinese authorities and British entrepreneur Geoff Petts succeed.

Although no date has yet been set, the plan is to have the RCA recording artist appear at Peking's Temple of Heaven before an audience of 5,000. An earlier proposal for Denver to appear before one million people at the mausoleum of Mao Tse Tung in Tien An Men Square has been scrapped. According to Denver, who has been in China this summer for concerts in the nation's capital, the authorities were shaken by riots at a recent soccer game and are reticent about events with large attendances.

Project organizer Petts heads Satellite Express, a pioneer of international live music transmissions. The U.K. company acted as European agent for the launch of Visnews' Rockfeed video clips-by-satellite service (Billboard, Sept. 1, 1984), and has been involved in talks concerning the Chinese concert for almost two years. The proposed 90-minute Denver broadcast could net seven-figure revenues from international markets.

Petts had originally intended to recruit a major U.K. rock act for the event, but this approach failed. The Chinese remain ambivalent about Western pop music, which until recently was labeled "spiritually polluting" there. Unrestrained dancing in the aisles by teenagers at previous concerts, such as those given by Wham! and Jean-Michel Jarre, did little to soften official attitudes. Nevertheless, pirated Western tapes are now played openly in Peking cafes, and imported Rolling Stones albums have been allowed to go on sale in the capital.

Denver has already performed for Chinese premier Teng Hsiao-ping at the White House. He is also the only major U.S. artist to tour the Soviet Union at the personal invitation of concert agency Gosconcert, rather than through the U.S./U.S.S.R. cultural exchange agreement. The latter has not been renewed since President Reagan took office.

Denver's first Russian visit was at the end of last year, when he was

guest of the Soviet Composers' Union, playing for invited audiences in Leningrad and Moscow. This year he returned to play nine dates in Tallin, Leningrad and Moscow, including in his set a specially written song about the wartime siege of Leningrad. Country music is popular in Russia, and a number of acts, including the Oak Ridge Boys, Roy Clark and Tennessee Ernie Ford, have previously performed there.

China Getting RCA Albums Cassette-Only Red Seal Shipment

NEW YORK RCA Records is providing albums to the People's Republic of China for the first time in more than 40 years.

At the moment, reports Dr. Ekke Schnabel, vice president of Pacific and Far East operations for the label, the product is limited to shipments of cassettes of vintage Red Seal performances by such figures as Fritz Reiner, Charles Munch, Eugene Ormandy, Jascha Heifetz and Arthur Rubinstein. The product, said to number in the tens of thousands, is being channeled to the Chinese mainland's two distribution points in Peking and Shanghai through RCA's Far East licensee, Pacific Music Inc.

Dr. Schnabel, who notes that business discussions with representatives of the People's Republic were initiated last November, says that "at this time our business is based on shipments of finished goods" to China. Eventually, he suggests, arrangements could include the opening of a marketing/sales office on the mainland, although there appears no reason to

believe such arrangements would extend to an RCA duplicating facility in the country.

RCA's formal return to the Chinese mainland reflects some movement by the Chinese government toward recognition of copyright protection of international repertoire. Dr. Schnabel says that the label is "very pleased to see the participation of PRC officials in international forums." With the initial release of only public domain repertoire, RCA appears to be avoiding the issue of Chinese reluctance to adhere to international copyright protection, while at the same time recognizing some positive movement in that direction.

As for the cassette-only releases, they reflect the dominance of that configuration there by a wide margin. Ready, it appears, to move further ahead in audio technology, the Chinese government is said to have had talks with PolyGram representatives on the possibility of constructing a Compact Disc plant.

IRV LIGHTMAN

Collaboration with Lucas, Coppola

Jackson Stars In 3-D Film for Disney

LOS ANGELES Michael Jackson is teaming with producer George Lucas and director Francis Ford Coppola in a 12-minute 3-D musical film now in production for Walt Disney Productions.

Jackson is starring in "Captain Eo," a space fantasy with original Jackson music being directed by Coppola for Disney, with Lucas serving as executive producer. The film will utilize a new 3-D imaging

process originally developed by Disney's WED Enterprises division in cooperation with Kodak research scientists; more recently, the system has been further enhanced by WED and Lucas' high-tech Lucasfilm operation.

The project, now shooting at several studios here, is slated to open next year via exclusive screenings at the Kodak Imagination Pavilion in the Epcot Center of Walt Disney World in Florida, and at a new theatre scheduled for Tomorrowland in the original Disneyland park in Anaheim, Calif.

The venture, kept under wraps until last week, has no formal soundtrack counterpart yet planned. With one source indicating that only one complete Jackson song has thus far been planned for the finished short, prospects would necessarily be limited to just a single or, at most, EP release should a recorded audio tie-in be launched.

Reported estimates for the budget range from about \$12 million upwards—about \$1 million per minute of final product.

Investment, according to Disney Chairman Michael Eisner, is

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mation from these latter dealers will be deliberately weighted to emphasize the importance of current releases over catalog items.

The five majors supporting the new chart are CBS, EMI, MCA, RCA and WEA. Comments Ed Benson, executive director of the Country Music Assn. in London: "The most exciting aspect is that sense of industry commitment. There is a distinct and improved change of attitude about country music among major label executives."

WEA sales and marketing director Paul Conroy adds: "Most companies show room for improvement in their treatment of country music."

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British Labels Backing New Country Album Chart

LONDON In association with the U.S. Country Music Assn., Britain's major record companies are bankrolling a country album chart, to stimulate retail awareness of this repertoire segment. The bi-weekly, 30-position ranking will be published in the British trade paper Music Week, beginning mid-August.

The Gallup organization, which compiles the country's "official" singles and album charts for the British Phonographic Industry, will handle the country top 30. Sales data will be drawn from the full national retail panel used for the weekly pop Top 100 Albums chart, plus a separate panel of 30 stores specializing in country music. Infor-



Unguarded Tour. A&M Records' president Gil Friesen, left, and chairman of the board Jerry Moss greet Amy Grant backstage after her recent show at the Greek Theatre in Los Angeles. Grant is on tour in support of her album "Unguarded."

Executive Turntable

RECORD COMPANIES. Barbara Bolan is promoted from national sales director to vice president of sales at IRS Records in Los Angeles. Also at IRS, Lavonne Meyer is named coordinator of sales, marketing and merchandising and Ann Kinney joins as administrative assistant/international coordinator/a&r coordinator. Meyer was office manager for the label. Kinney was head of her own graphic arts house.

James V. Carlson is promoted to associate director of product marketing for Columbia Records, Nashville. He was product manager.

Marcia Edelstein is promoted to the newly created post of director of merchandising and advertising at Elektra Records in New York. She was assistant to the vice president of creative services.

Warner Bros. Records promotes Jim Wagner to marketing manager/creative services and Sandy Shaffer to merchandising manager. Wagner was head of the label's advertising department. Shaffer was assistant to the national merchandising manager.

Ann Sykes is upped to Eastern regional credit manager at the PolyGram



BOLAN



CARLSON



EDELSTEIN



WAGNER

Tape Facility in Edison, N.J. She was assistant regional credit manager.

Dick Griffey Productions names Nancy Pitts market research manager of Solar/Constellation Records in Los Angeles. She joins from the national promotion department of Total Experience Records. In addition, Lydia Roberts is promoted to executive assistant to the chairman at DGP and Nina Barnes to controller of DGP/Solar/Constellation Records. Roberts was office manager. Barnes was bookkeeper.

DISTRIBUTION/RETAILING. The Record Bar names Trilby Berger national supervisor in Durham, N.C. She had been district supervisor for the Charlotte, N.C. area. Berger succeeds Brad Martin, who was promoted to general manager of MidAmerica Distributors, a Record Bar subsidiary.



SHAFFER



KOUNTZE



SCHAPIRO



YATES

Bob Gleiberman becomes director of data processing for WEA in Burbank. He was programming manager for the company.

Camelot Enterprises, North Canton, Ohio, makes the following appointments: Richard Thatcher, human resources supervisor; Larry Unruh and Mike Tully, supervisors in the Big Wheel/Conley's division; Pam Bennett and Dale Watson, programmer analysts; and Sally Hill, executive secretary.

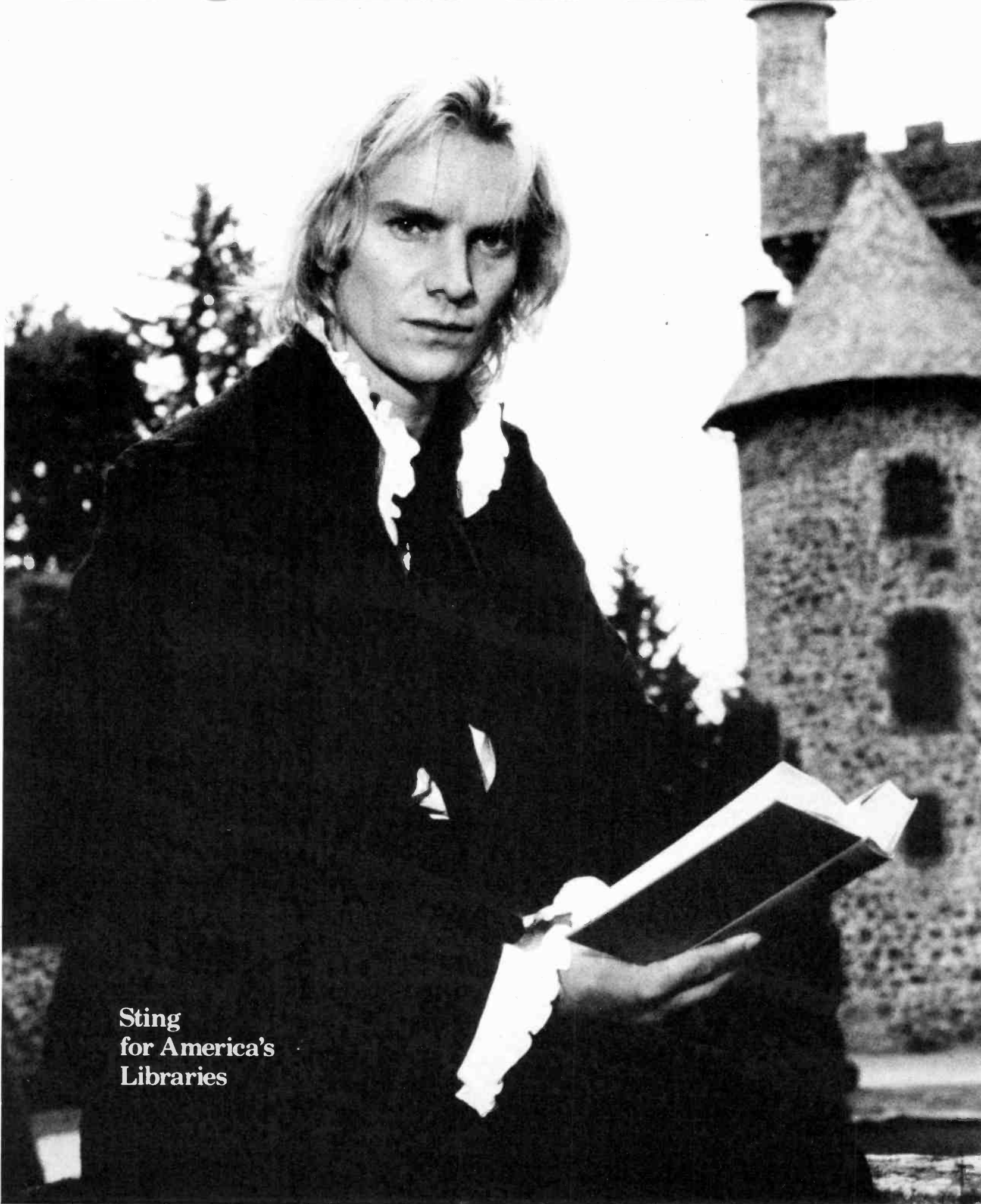
HOME VIDEO. RCA/Columbia Pictures Home Video promotes Vallery Kountze to the newly created post of vice president of marketing in Burbank. She was director of that department.

Angela P. Schapiro is appointed to the newly created position of vice president of programming and business affairs for International Video Entertainment in Canoga Park, Calif. She joins from The Disney Channel, where she was vice president for sales and affiliate relations.

Vestron Video in Stamford, Conn. promotes Sharon Streger to vice president of creative services and Janice L. Whiffen to vice president of sales.

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READ



**Sting
for America's
Libraries**

Childs Outlines Qwest's Expansion

Label Stepping Up Releases, Moving Into New Genres

BY SAM SUTHERLAND

LOS ANGELES Increased product flow, expansion into new musical genres, and an overall market strategy tailored to complement rather than compete with its major label distributor are current priorities for Qwest Records, according to Harold Childs, president of the four-year-old Quincy Jones venture.

Childs, the industry veteran who assumed the top slot at Qwest late last year, forecasts some 14 album releases during the next six months, marking a significant acceleration in Qwest's output intended to heighten its profile while adhering to a selective talent development blueprint.

The label's original base in urban contemporary and fusion product had already expanded into mainstream pop and alternative rock via recent and current projects for Jack Wagner and New Order, both signed prior to Childs' arrival. Also slated for Qwest release are main-

stream jazz and contemporary Christian product, part of an overall diversification inaugurated by Jones and continued by Childs.

Those genres are consistent with Jones' own broad portfolio as a producer, Childs notes. But there is also a conscious emphasis on dovetailing Qwest's marketing and promotion goals with those of Warner Bros. Records, the label's distributor.

"It's interesting being on this side of the aisle after being with major manufacturers and dealing with small labels from that perspective," Childs comments, alluding to his years with A&M, RCA and, most recently, PolyGram, where he helmed the black music division. "It helps because I've learned from the errors of the smaller labels that went through A&M in particular."

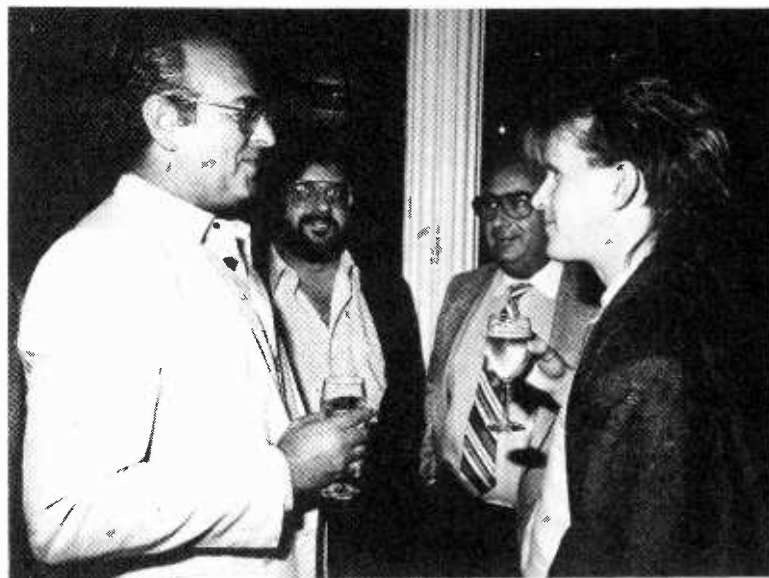
The most critical lesson he learned, he adds, is the need for "setting your own market, rather than competing head on with the distribution partner—Warners isn't

in certain markets where we can effectively create product."

Childs, whose broad promotion and marketing role at A&M involved him in an array of pop, rock and black product, also sees Qwest's choice of new markets as influenced by shifting market demographics. The decline of the youth market and the heightened Madison Ave. profile for the baby boom generation dominates that view.

"I think it's the most important market a small label can deliver today," he asserts, adding that the more fragmentary tastes and resulting sales potential for adult product can be more effectively tapped by custom operations. "We

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Dream Turns Gold. Elektra/Asylum chairman Bob Krasnow, left, toasts recording artist Howard Jones after he was presented with a gold album for "Dream Into Action." Executive vice presidents Lou Maglia, rear left, and Aaron Levy look on. (Photo: Chuck Pulin)

Deutch Firm Tracks Music For Films, Label Deals

BY IRV LICHTMAN

NEW YORK Movies are music to the ears of Murray Deutch.

Deutch has emerged as a leading music "consultant" and "supervisor" in the motion picture industry, parlaying many years as a music publisher and recording industry executive into an increasingly active role in this area.

Business has shown sufficient growth in recent years to necessitate the upcoming opening of a Los Angeles office for Deutch's New York-based firm, Buttermilk Sky Associates. A spinoff of that firm, Motion Picture Musicworks, is the corporate underpinning for Deutch's film activities, which augment a traditional music publishing operation.

Deutch insists that his extensive music industry background—including a stint as head of United Artists Music, the publishing firm that's now a part of the CBS Songs catalog—gives him a decided edge over increasing competition in this field. He defines his "consultancy" as one in which he will give a producer, a director and a movie company's marketing team a "feel" for what type of music is best suited for a particular film project.

His "supervision" role is that of a caretaker of music publishing administration functions for film companies' publishing units. Here, Deutch is assisted by Stuart Kantor, senior vice president of the company.

In one or another capacity, Deutch's film activities currently center on Orion Pictures, Columbia Pictures, Universal and Golden Harvest. Deutch says his consultancy arrangements are often similar to those of a professional or song-plugging role at a music publisher.

"Instead of winning over a label a&r man to a song, I've got to either convince a film producer or director

to go with a particular type of music," says Deutch. Somewhat more similar to classic music publisher contact is Deutch's need, under some of his movie picture ties, to deal a soundtrack to a label.

In both endeavors, Deutch and Kantor have encountered some interesting experiences. Deutch recalls that Michael Crichton, the writer, producer and director of the Tri-Star film "Runaway," could not be convinced to use a particular recording in the movie. That recording—"Neutron Dance" by the Pointer Sisters—later found its way into another film, "Beverly Hills Cop."

Both Deutch and Kantor admit that friction and frustration can arise when the producer and/or director have little respect for music's role in a film and, as Kantor puts it, "turn their heads away from a recommendation." Sometimes, Deutch adds, "You've got to lay low for a while and make your case later on."

Deutch's film activities generate income based on a retainer or per-picture assignment, or, in the case of negotiating a soundtrack release, several "points" on its sales track record.

Kantor says the home video business has offered new administrative and licensing tasks. In determining music use fees, he notes, a "modified buyout" formula has come into vogue. This structure calls for a one-time payment up to a certain sales level, after which the arrangement can be renegotiated. That renegotiation level is now at about 50,000 units sold.

Speaking of video, Deutch says that his pending Los Angeles office will also signal a new thrust into video consultation. He suggests that "the reason very little tv music emerges as big sellers is that no one is properly working the music."

CHART BEAT

by Paul Grein



ARETHA FRANKLIN's "Freeway Of Love" (Arista) this week leaps to No. 1 on the black and dance club charts, and to number 12 on the pop chart. It's Lady Soul's 20th No. 1 black hit, which is more than any other artist has had in the chart's 36-year history. In fact, the closest runnerup, **James Brown**, has had only 17.

"Freeway Of Love" is Franklin's first No. 1 dance hit. And the smash seems likely to hit No. 1 on the pop chart. It's already Franklin's biggest pop hit since "Until You Come Back To Me," which peaked at number three in February, 1974.

"Freeway" will be Franklin's first top 10 hit since that smash, and the 15th of her career. That will put her in a tie with **Olivia Newton-John** for second place among female vocalists with the most top 10 singles. The lead has long been held by **Connie Francis**, with 16.

The smash success of "Freeway" is a pleasant surprise for those who concluded that Franklin's top 10 days were over when the exhilarating "Jump To It" stopped at number 24 in 1982. Of course, some of those same observers thought **Diana Ross'** top 10 days were over when the equally brilliant "The Boss" peaked at number 19 in 1979.

TEARS FOR FEARS' "Shout" jumps to No. 1 on this week's Hot 100, as the group's album "Songs From The Big Chair" holds at No. 1 for the fourth straight week. Tears was No. 1 on the Hot 100 just seven weeks ago with "Everybody Wants To Rule The World."

This makes "Songs From The Big Chair" the ninth album in less than three years to hit No. 1 and produce two No. 1 singles. It follows **Men At Work's** "Business As

Usual," **Michael Jackson's** "Thriller," the "Flashdance" soundtrack, **Lionel Richie's** "Can't Slow Down," the "Footloose" soundtrack, **Prince's** "Purple Rain" soundtrack, **Wham!'s** "Make It Big" and **Phil Collins' "No Jacket Required."**

This proliferation of No. 1 albums underscores the hit orientation of the modern record industry. The rich get richer, indeed.

Another trend which has become obvious in recent weeks is the internationalization of the record business. "Shout" is the eighth consecutive No. 1 single by a foreign act, following hits by **Simple Minds**, **Wham!**, **Tears For Fears**, **Bryan Adams**, **Phil Collins**, **Duran Duran** and **Paul Young**.

Aretha returns to the top via the 'Freeway Of Love'

As you might imagine, this is a record for the longest string of consecutive No. 1 singles by foreign acts. In fact, the prior record was just four. That was at the height of the British invasion in 1965, when **Freddie & the Dreamers**, **Wayne Fontana & the Mindbenders**, **Herman's Hermits** and **the Beatles** had consecutive No. 1 hits.

You may notice that **Paul Young's** "Everytime You Go Away" has a bullet even though it dropped from No. 1. That's because it actually gained in sales and airplay points; it just lost the No. 1 spot because the **Tears For Fears** smash gained *more*.

ALABAMA this week notches its 17th consecutive No. 1 country hit as "40 Hour Week (For A Livin'")

moves up from number three. This tops **Sonny James'** streak of 16 consecutive No. 1 country hits as the longest string of top-charted singles in the chart's 36-year history.

For the record, Alabama did fall short of No. 1 with a 1983 Christmas single, "Christmas In Dixie," but only a Scrooge would count that against them.

"**LED ZEPPELIN IV**" returns to the Top Pop Albums chart at number 192 this week, in the wake of the reunited group's performance on the July 13 Live Aid broadcast.

The album has now tallied 235 weeks on the chart, which puts it in 13th place among all albums since 1955 in terms of chart longevity. Confining the list to just contemporary pop or rock albums, "Led Zep IV" is third in longevity, just behind **Pink Floyd's** "Dark Side Of The Moon," which is still going strong at 583 weeks, and **Carole King's** "Tapestry," which had 302 weeks on the chart from 1971 to '77.

Amazingly, "Led Zep IV," which features the classic "Stairway To Heaven," never reached No. 1 on the Billboard chart. It logged four

weeks at number two, behind two different albums, **Sly & the Family Stone's** "There's A Riot Goin' On" and **Carole King's** "Music."

WE GET LETTERS: Several of you pointed out that "Goonies 'R' Good Enough" wasn't **Cyndi Lauper's** fifth consecutive top 10 single; "Money Changes Everything," the fifth single from "She's So Unusual," peaked at 27. **Nicholas P. Cuvillo** of Orchard Park, N.Y., gave us the benefit of the doubt: "I'm sure you were only testing your readers."

Never before, in the history of music,
 whether it be pop,
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ever had 17 consecutive #1 singles.

SEVENTEEN
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SIX
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AND STILL GOING STRONG
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 Including
 Mountain Music
 Take Me Down
 Close Enough To Perfect

AHL1/AHK1-4229



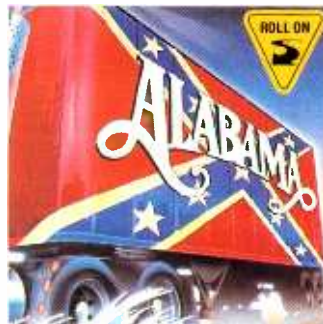
DOUBLE PLATINUM
 THE CLOSER YOU GET
 Including
 Dixieland Delight
 The Closer You Get
 Lady Down On Love

AHL1/AHK1-4663



DOUBLE PLATINUM
 ROLL ON
 Including
 Roll On
 When We Make Love
 If You're Gonna Play In Texas
 (There's A) Fire In The Night

AHL1/AHK1-4939



AHL1/AHK1-5339



PLATINUM
 40 HOUR WEEK
 Including
 There's No Way
 40 Hour Week

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AMERICA TOOK A PIECE OF PAUL YOUNG TO #1

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Over the past two years,
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Now it's America's turn to
experience all of Paul Young.

Paul Young. "Everytime You
Go Away." From his smash album,
"The Secret Of Association."
On Columbia Records,
Cassettes and Compact Discs.

**Paul Young's sold-out
North American tour rolls on:**

- 7/29 Orpheum Th., Minn., MN
- 7/30 Oriental Th., Milwaukee, WI
- 7/31 American Th., St. Louis, MO
- 8/2 Bronco Bowl, Dallas, TX
- 8/3 So. Star Amph., Houston, TX
- 8/4 Saenger Th., New Orleans, LA
- 8/6 Fox Th., Atlanta, GA
- 8/8 Sunrise Th., Miami, FL
- 8/11 Palladium, Charlotte, NC
- 8/12 Chrysler Hall, Norfolk, VA
- 8/13 Jones Beach Amph., Wantagh, NY
- 8/15 Bushnell Aud., Hartford, CT
- 8/16 Rocky Pt. Pk., Providence, RI
- 8/18 Merri Weather Post Pav., Columbia, MD
- 8/19 Tower Th., Phila., PA
- 8/20 The Pier, N.Y.C., NY
- 8/22 Finger Lakes Ctr., Canandaigua, NY
- 8/23 Central CN Exh., Ontario, ON (w/Power Station)
- 8/24 One Stadium, Toronto, ON (w/Power Station)
- 8/25 Pine Knob Music Th., Clarkston, MI
- 8/28 Poplar Creek Music Th., Hoffman Estates, IL
- 8/29 Music Hall, Cleveland, OH
- 8/30 Timber Wolf Amph., Cincinnati, OH
- 9/3-6 L.A. Area Dates
- 9/7 Irvine Meadows Amph., Laguna Hills, CA
- 9/8 Great Am. Amusement Pk., Santa Clara, CA
- 9/10 Civic Aud., Portland, OR
- 9/11 Paramount Th., Seattle, WA

Management: Bud Doherty for Renegade Artist's Management.
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...newslines...

USSR

RAIMOND PAULS, currently perhaps the most popular songwriter in the Soviet Union, has offered to organize a national television pop song festival on a regular basis at the Yurmala holiday resort near Riga in Latvia. Pauls is also the chief music editor of Latvian television.

STATE RECORD COMPANY Melodiya has released a five-record set devoted to violinist David Oistrakh. It's the first step in a massive special project from the company to include all Oistrakh's recordings from the last four decades, which is likely to comprise around 200 LPs.

ALEXANDR GRADSKY, the noted Russian rock writer, singer, band-leader and producer, has released his new rock opera, "The Stadium," through Melodiya. The cast includes such leading national pop singers and actors as Alla Pugacheva, Joesph Kobzon, Mikhail Boyasky, Yelena Kamburova, Andrei Makarevich, Andrei Mironov and Gradsky himself. He's devoted 10 years to the project.

FOR THE FIRST TIME, the finals of the Eurovision Song Contest were transmitted nationwide by the Central TV network here, May 26. This year's festival was staged in Gothenburg, Sweden.

ITALIAN POP PRODUCT has been a dominant factor in the Soviet music market for several years. Italian artist Ricordo Fogli has completed his debut tour of Russia, with a string of major city concerts, while Melodiya has released five licensed albums of Italian product from Al Bano & Romina Power, Pupo, rock group Ricci e Poveri, singer/writer Toto Cutugno and Enco Ginazi. The company has released 200,000 units of each package.

EDUARD ARTEMJEV, the composer and synthesizer expert who has been called "the Russian Jean-Michel Jarre," has released his "Ode To The Good Herald," which was performed at the opening ceremony of the 1980 Olympic Games in Moscow.

VADIM YURCHENKOV

Indie Label Recovers from Slump Mushroom Returns to Aussie Prominence

BY GLENN A. BAKER

SYDNEY After an alarming slump in fortunes that saw the closure of Oz Records, its U.S. label collaboration with A&M, Mushroom Records, Australia's most tenacious independent rock label, has surged back to a prominence that has as-tounded even founder Michael Gudinski.

The Mushroom/White Label organization has two albums (by Uncanny X-Men and Kids In The Kitchen) in the national top 10, and two others (by the Models and Machinations) looming near.

Earlier in the year, former Cold Chisel lead singer Jimmy Barnes scored a national No. 1 with his debut solo album. And singing footballer "Jacko" (Mark Jackson) has stormed the national charts with his novelty single "I'm An Individual" on Gudinski's new Raw Prawn imprint.

Also contributing to the label's revival are: near-platinum sales for "Two Minute Warning," the first Mushroom album by veteran hard rockers Angel City; two big hits for r&b band the Dynamic Hepnotics; and good sales for Hunters & Collectors, the Expression, Black Sorrows and DD Smash. It adds up to the biggest concerted artist assault on the charts by a single label here in the past two decades.

The momentum was aided by a daring "Big Australian Rock Weekend/Concert" promotion conceived by Gudinski and Trevor Smith, program manager of 2MMM-FM, Sydney's leading radio station. Over the first weekend in July, the station played nothing but Australian music and heavily promoted a concert at the Sydney Entertainment Center, featuring five Mushroom bands. All 12,000 seats were sold.

In many ways, Mushroom has come full circle. Formed in 1972, the label gave Australia's majors an object lesson in how to nurture and exploit domestic talent at a time when domestic success was generally confined to a swift string of hit singles.

Gudinski made his point so well, through multi-platinum albums by the likes of Skyhooks, 01'55 and Split Enz, that sudden act-signing by eager majors almost sent him to the wall. Now the majors are finding it hard to maintain their initial success, new signings are failing, and a&r activity is being scaled down dramatically.

Mushroom, after several uncertain years, is back in the lead, pointedly showing that success with Australian music, here and abroad, is achieved not so much with a checkbook as with a good ear and the right instinct.

Gudinski concedes that the going was tough after the A&M/Oz col-

lapse. But he stresses: "Right now we have more Australian acts on the charts than all the other labels put together. We've re-signed distribution to Festival for another term. We've achieved a smaller roster, with every act a success. I never thought that could be possible."

He admits, however, that success rarely comes cheaply. He looks back fondly to 1976, when a \$7,000 debut album by rock revivalists 01'55 reached the triple platinum level. Now he expects to spend \$150,000 an album on such bands as Kids In The Kitchen and Models, with around \$50,000 for state-of-the-art videos.

"But," he stresses, "we know how to recognize and develop acts. So there's confidence in spending that sort of money in a country where budgets like that are almost unheard of."

Now Gudinski plans to tour widely to smooth over any doubts caused by the demise of the Oz label. Only Jimmy Barnes (Geffen) and Angel City (MCA) have U.S. deals, so he's looking to re-establish the international release network he once enjoyed with Sports, Split Enz, Jo Jo Zep & the Falcons, Renee Geyer, Skyhooks, Tim Finn and others.

"It's like the Mushroom heyday of 1975-77 again," Gudinski says, "but instead of a couple of big bands I've got half a dozen."

Philips Cuts Price of V-2000 Hardware Dutch Media Describes Move as 'Dumping Campaign'

BY WILLEM HOOS

AMSTERDAM Philips has slashed the retail price of its V-2000 videocassette recorders in the Netherlands by some 15%-20%. While the Dutch media calls it the move "a dumping campaign," the electronics giant takes the line that it is merely "reactivating interest" in its V-2000 range, which generally runs well behind VHS and Beta worldwide.

The price cut means that the

cheapest V-2000 recorder is now selling at 995 Dutch guilders (roughly \$305), several hundred guilders cheaper than comparable VHS recorders made by Japanese companies.

VHS has always dominated the Dutch video market, and currently represents at least 50% of sales action. Because of the sheer weight of Japanese competition, Philips decided a few months ago to stop production of its V-2000 line in Holland.

Philips won't officially reveal how many V-2000 VCRs are on sale at the newly reduced prices, but video business insiders estimate that it runs into the tens of thousands. While the corporate statement insists there is still company belief in the eventual viability of its system, Philips has started production of VHS recorders.

Some years ago, the V-2000 format gained a 25%-30% foothold in some European territories. But with the growing competition of the VHS systems from Japan, the company suffered heavy losses in its video hardware division.

Meanwhile, European Economic Community trade ministers meeting in Brussels have reportedly failed to agree on a move for sharply increased tariffs on VCRs imported into the Community from Japan. The voluntary restraint agreement between Japan and the EEC on video hardware runs out at year's end.

The commission proposal was to raise the present 8% tariff on imported VCRs to 14%, at an estimated cost to EEC consumers of some \$500 million a year. As a compensation, the commission suggested reducing tariffs on electronic calculators, magnetic tapes and films. The move to change the VCR tariff has been strongly criticized by Japan.

at least two weeks, irrespective of its previous published position or the length of time taken to establish conclusive evidence."

However, no record will be excluded under the new policy unless a "conclusive link" with the record company, management or other agent is established.

Rust claims that chart hyping is no longer a serious problem in the U.K. But he admits: "Attempts at cheating, in the most obvious ways, still crop up from time to time. The most likely cause is over-enthusiasm on the part of artist management or sales representatives.


"By making our exclusion policy widely known," Rust adds, "we hope it never has to be implemented."

Two-Week Exclusion Policy U.K. Chart Hying Targeted







LONDON Any record involved in a proven chart hyping bid will be excluded for two weeks from the official U.K. chart as compiled by the Gallup market research organization.


The new move is a further bid to discourage attempts at manipulating the best-seller lists. Records will be excluded, according to Gallup chart manager Godfrey Rust, if there is "conclusive evidence of a deliberate attempt to falsify a chart position by buying up or by securing false return entries by anyone directly connected with the record concerned."

He adds: "In such an instance, Gallup will consider its correct chart position is impossible to determine, and the record will be excluded for



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Consumers Are Not Well Served

MUSIC'S HOME VIDEO OPPORTUNITIES

BY BOB FISHER

There's been a lot of talk about music video's potential in the home video marketplace. It has ranged from the Eberstadt report, which contended that music would represent 25% of the home video sale/rental market by 1988, to the remarks made on this page by EMI's Wilfried Jung (Billboard, April 27), who said he doubts that "anything momentous" will happen with music in the sale market in the near future.

Let's look again at the subject, like Jung, from a perspective outside the United States. In the U.K., for example, there is no MTV equivalent, and outlets for promotional videos are minimal—perhaps four or five programs in any given week, and only a small percentage of their airtime is devoted to clips.

Most British record companies now insist that their artists have a video available, even if the act in question is so parochial that international success seems improbable. What's the point of making them if so few consumers are going to see them?

Worse is the industry's habit of consigning those clips to storage after their chart life, and appearing almost perverse in its reluctance to convert them into home video programming—or even license them out. Those compilations of current music videos that have been released, incidentally, have sold better in Britain than in many other Euro-

pean territories.

Beyond the hits, the possibilities of producing genre-specific compilations are endless, but hard to realize. The majority of black and country videos, for example, get very little or no exposure outside America.

You might think an approach to major labels to lease specific titles for a country music videocassette would be welcomed, in the context of "here's a way to get this music heard, so let's try it." But no. Major

painfully slow, despite the pioneering efforts of MGM-UA/Delilah's "The Compleat Beatles" and "Girl Groups," and Picture Music's "Ready, Steady, Go" series.

The American tv networks are waking up to the fact that "baby boomers" comprise an enormous and long-neglected market. Spurred by the success of the "Motown 25" special, programs aimed at this audience are being piloted for the 1985-86 season. Yet doesn't this de-

stances, the actual vintage footage. They should be so lucky.

Personal experience has shown me the difficulties in clearing the many rights and permissions required to realize such projects, but a lot of them are caused by a lack of understanding and knowledge of rock's basic history.

I know that record company staff are often too busy with current projects. After all, when your legal affairs chief is worrying about renegotiating royalties with your label's new No. 1 act, it's inevitable that today takes priority over yesterday.

But from a purely financial standpoint, we are allowing considerable amounts (on a global level) of revenue to gather dust and incur storage and other overhead costs. And a lot of the cost of nurturing new talent in both the audio and visual media could be offset by this income.

Each successive generation wants to learn about rock's roots, be they rhythm & blues, gospel, jazz, country or whatever. Baby boomers, meanwhile, will surely replace or re-buy the sights and sounds of their youth. Overall, none of these consumers is served very well.

Music has always captured the public imagination when its visual dimension is allowed full flight. That applies as much to the past as it does to the video-clipped, MTV-ed music of the present. It's time to take advantage of the home video opportunities of both.



'Baby boomers will surely replace or re-buy the sights and sounds of their youth'

Bob Fisher is a partner in R&B Music Consultants, an independent U.K. licensing and master placement firm, and a former repertoire manager with EMI Records.

U.K. record companies were all prevented by their American parents from participating in such a project when it was proposed last year.

No doubt a similar venture involving black music, a very strong repertoire area in Britain, would be greeted in similarly negative terms.

Rock's history is another area that has potential in the sale market, but its development has been

mographic also represent a large (the largest?) proportion of VCR owners?

For that matter, why should Motown—which has for years effectively marketed compilation albums, especially in Europe—fail to exploit the visual medium itself? With 90% of that repertoire, it not only owns the master recording but also the publishing, and in some in-

Letters to the Editor

CHARITY AT HOME

At the risk of taking an unpopular stance, let me say that I believe all of the money USA For Africa is raising is a very good thing. There is no question these people really need our help. However, I do believe that we have become too much like ostriches with our heads in the sand to what is immediately around us.

With so many poor and homeless and helpless in our own country, we are turning away from the ugliness in front of us.

I am not expressing sour grapes toward all of those who raised money for the cause of African famine relief. What I am saying is that one should not use that as an excuse to ignore hunger and poverty in your own backyard.

Nick Sloane
Los Angeles

Those who relegate rock'n'roll to representing adolescent puberty rites, devil worship and fifth grade level lyric mentality should think again.

Maybe music will carry the message that will save the world. But it's the increasingly sophisticated global communications network (radio/television/satellites) that will carry that music across every continent and border.

And with most of the world knowing the truth and working together for a positive goal, we are indeed destined, not just for survival, but for greatness in this universe of ours.

Robert A. Linder
WDHA
Dover, N.J.

A FIREBALL OF CONCERN

There were many glowing lights around the world on July 13, as bright as the smiles that lit the stages anchoring the Live Aid concerts.

It's not unusual to understand why Live Aid took place. A certain individual took it upon himself to carry out a mission that became a global fireball of human awareness.

I feel that Bob Geldof should receive special recognition for his commitment to Live Aid. Along with him, Lionel Richie and Michael Jack-

son deserve special praise, too, for creating "We Are The World," the song the world is singing over and over.

Sandra J. Benedict
Winston Salem, N.C.

ATTRACTING NEW FANS

This is in response to Katy Bee's letter (June 29) regarding the Academy of Country Music Awards.

It has always been the policy of the ACM to co-mingle Hollywood personalities with country music personalities at their annual awards show. This even applied 20 years ago when the awards weren't yet telecast. The ACM feels country music fans will tune in to see their favorites. By having Hollywood participants, however, additional viewers may be attracted who then may become country music fans.

Ed Morris is certainly entitled to his opinion on whether he liked the show or not, and why. But it's interesting to note that at the same time that Billboard was running a series of articles about country music's alleged bad state of health, Ed chose to criticize the ACM for doing something that might bring a few new faces into record stores to buy country product.

Paul Shefrin
The Shefrin Co.
Los Angeles

A REASONED RESPONSE?

My thanks to Billboard for reactivating the Out Of The Box column. The column might be more truthful if most of the MDs and PDs wouldn't spend so much effort mouthing precious "original" reasons for adding a record when they know they added the record because it was an obvious format choice to avoid a ratings loss. Sadly, few songs are chosen strictly for quality-level chance-taking.

I'd also like to take issue with the Denver MD (Billboard, June 15) who stated that to get the most out of the Power Station's "Get It On (Bang A Gong)," "You really have to ignore T. Rex's version." T. Rex's original is vastly superior, and I refuse to ignore it.

Robby Cason
Tuscaloosa, Ala.

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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July 20 Columbia, MD
July 21 Wantagh, L.I., NY
July 24 Boston, MA
July 26 New York, NY
July 28 Toronto, Ontario, Canada
July 30 Clarkston, MI
July 31 Hoffman Estates, IL

August 2 Denver, CO
August 3 Santa Fe, NM
August 4 Phoenix, AZ
August 7 Santa Barbara, CA
August 8 San Diego, CA
August 9 Irvine, CA
August 10 Berkeley, CA
August 11 Santa Clara, CA



Produced by UB40 and Ray "Pablo" Falconer.

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Manhattan Records is proud to announce a long-term distribution agreement with Philadelphia International Records as our first associated label.

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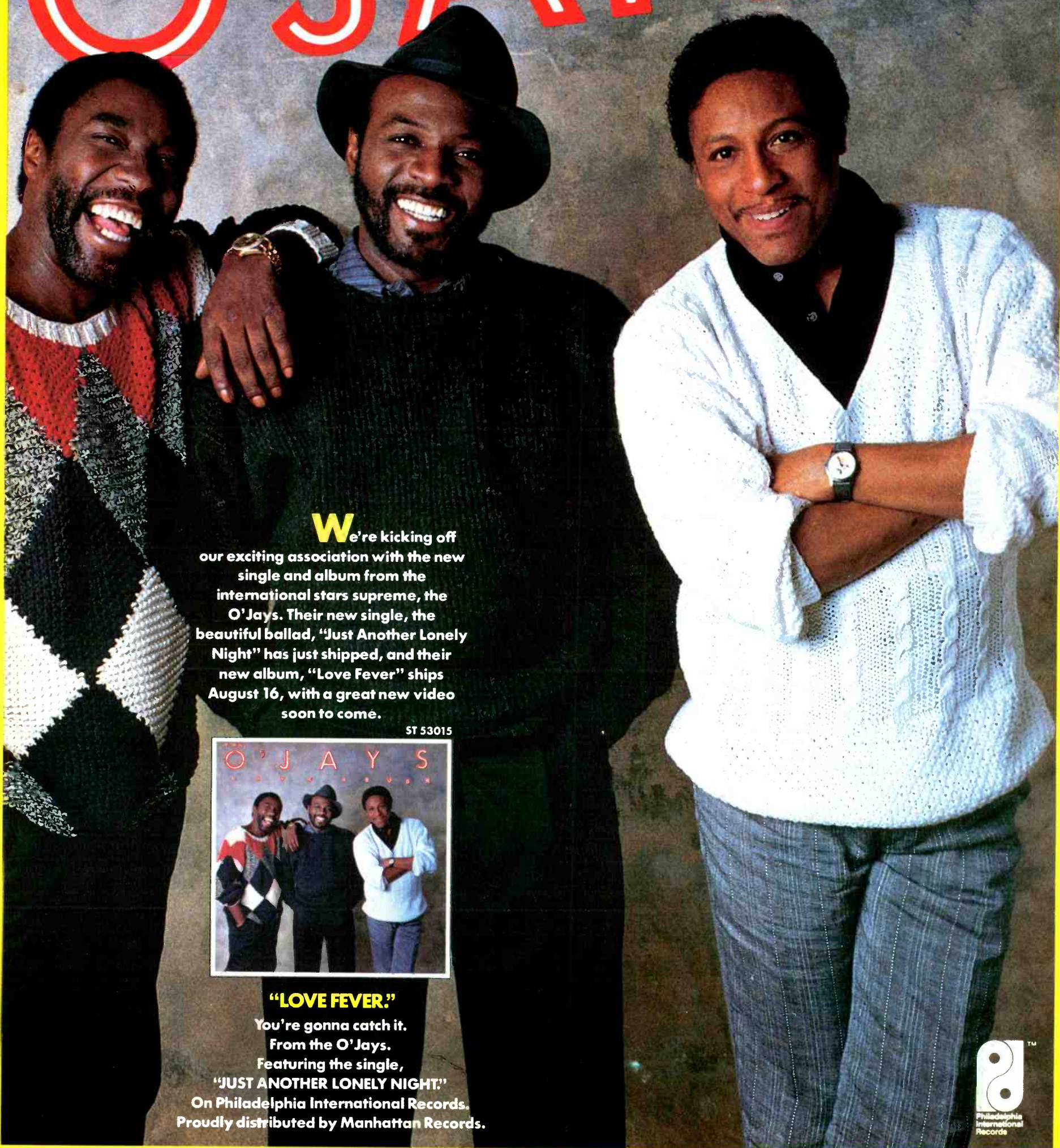


Philadelphia International Records

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T A N**

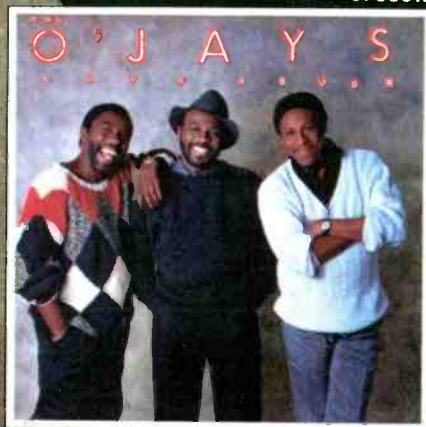


THE O'JAYS



We're kicking off our exciting association with the new single and album from the international stars supreme, the O'Jays. Their new single, the beautiful ballad, "Just Another Lonely Night" has just shipped, and their new album, "Love Fever" ships August 16, with a great new video soon to come.

ST 53015



"LOVE FEVER."
You're gonna catch it.
From the O'Jays.
Featuring the single,
"JUST ANOTHER LONELY NIGHT"
On Philadelphia International Records.
Proudly distributed by Manhattan Records.



KIQQ Abandoning Top 40 for Transtar AC Switch Leaves KKHR, KIIS as L.A. Pop Contenders

BY KIM FREEMAN

NEW YORK Outlet/Rockefeller station KIQQ Los Angeles, one of just three top 40 stations to register above a 1.0 in the Spring Arbitrons, drops out of the pop race Monday (29) to pick up Transtar's adult contemporary Format 41.

KIQQ's switch leaves KKHR to do battle with the market's pop champion, KIIS-AM-FM.

Outgoing station manager George Wilson, with KIQQ since 1979, claims the format switch was his recommendation. "Four months ago," he says, "I said that if we didn't move in the ratings, we should switch.

"We had three good years," he continues, "but until [KIIS morning man] Rick Dees' popularity wanes, no one is going to hurt KIIS." The comment is something of a prophecy come true for Wilson, a Los Angeles veteran, who observed Dees' development several years ago when the personality joined KHJ. At that time, Wilson's note to Billboard was "Watch this kid, he's hot."

According to Wilson, Format 41 was chosen partially because "it's showing great success in Miami, New York and other markets. As crowded as it [the Los Angeles AC market] is, there is a place for this if it's marketed properly." Wilson says he is confident that his replacement Tom Moser, who had been KIQQ's general sales manager, is just the man to do the job.

"Any time you introduce a new product, you've got to be aggressive, and that's what we're going to be," says Moser of the marketing strategy for KIQQ's new format. He agrees with Wilson that there is

a hole for Format 41 in Los Angeles.

"This is a people business, and it hurts," says Moser of the personnel decisions he has to make with the switch. He has high praise for his existing staff and notes, "We're attempting to retain as much of the staff as possible." Leaving with Wilson are his wife, KIQQ PD Paula Matthews, and music director Robert Moorehead Jr.

Especially strong in 18-24 female demographic, KIQQ's primary pop audience may not jibe with Format 41's 33- to 51-year-old target spread. At KIIS, Gannet executive and programmer Gerry DeFrancesco says KIQQ's move will generate a scramble between market competitors for the 1.5 share KIQQ leaves behind. At KKHR, program director Ed Scarborough is cautious in predicting how KIQQ's move might effect his outlet.

"It certainly won't be any overnight rocketship in the ratings," Scarborough says. "KIQQ, KKHR and KIIS all shared enough of the audience that this simply means that there will only be two pop outlets to turn to. In the long run, KKHR and KIIS will both benefit."

On the AOR front, KMET program director George Harris sees KIQQ's move as having little effect on the "adult rocker's" audience. "What they have to leave the market is very little," he says, "and we didn't share much with them in women and teens."

Harris comments that he "is still disappointed that a worthy opponent for KIIS hasn't arisen yet. There's an obvious hole there."

Washington Roundup

BY BILL HOLLAND

RADIO 85 LOOKS TO BE the biggest and best. That's the word from NAB's Gary Stevens and NRBA's Bernie Mann, the co-chairs of the second joint management and programming convention, to be held in Dallas, Sept. 11-15. New figures released last week indicate that registration is up 500% from this time last year, and that exhibit space sold has doubled and suite space tripled. The co-chairmen add that the astounding jump may be partly due to "a function of timing," but both are apparently sure that this year's big figures are largely due to the

hard work of the convention planning committee setting up substantial sessions, including "long-form" programs as well as more coordinated headquarters activities at the Loews Anatole Hotel and at the Dallas Convention Center.

RADIO STATIONS ARE RILED over the recent FCC approval of rate hikes, in some cases astronomical, by local audio services. So the NAB is taking a new, in-house, 1,600-page research document on the increases to the FCC to ask formally that the decision be overturned.

THE FCC CONTINUES to clear underbrush regulations—and now radio stations will no longer have to file copies of their network affiliations with the Commission annually. The FCC says eliminating the ruling relieves a paperwork burden of "approximately" 2,500 work hours yearly for the industry. The Commission retained the requirement for television because the number of national networks and outlets is smaller.

THE COMMISSION HAS ALSO proposed additional changes in AM technical rules to have them conform to recent international broadcasting agreements. The FCC wants to permit higher power, up to a ceiling of 50 kw, for Class IV AM stations in Alaska, Hawaii, Puerto Rico and the Virgin Islands; to merge Class III-A and III-B stations into a single class; to introduce changes in short distance skywave propagation; and to authorize synchronous transmitter systems.

EUGENE McCARTHY, the former Senator and Presidential candidate, got a nod at the FCC July 12 when, as an associate of Jack Kent Cooke, the businessman and Washington Redskins owner who wants to take over Metromedia, McCarthy was authorized by the Commission to be

(Continued on page 16)



Men of the Moment. Epic recording artist Charlie Daniels takes a break from recording his next album to surprise the good old boys at WKDF Nashville, who were busy with their annual charity event "One For The Sun." Attended by roughly 11,000 people, the two-day event raised over \$20,000 for local charities. Standing from left are Sound Seventy Management's Joe Sullivan, WKDF program director Bill Pugh, Daniels and the station's morning man Carl P. Mayfield.

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

POP

Wham!'s popularity continues across the country. This week we're back to the duo's "Wham Rap" from Arista's "Perfect" soundtrack, which **KKBQ** Houston programmer **John Lander** says "we're going nuts with." Other soundtrack songs to reach Lander's criteria include Huey Lewis & the News' "Power Of Love" (Chrysalis) from MCA's "Back To The Future" and John Parr's "St. Elmo's Fire (Man In Motion)" (Atlantic), both "smashes" in Lander's opinion. Boosted by another medium is Dire Straits' "Money For Nothing" (Warner Bros.), which jumped from 30 to 15 on KKBQ's sales charts this week. A great song to begin with, the track could have gotten a special kick from Mark Knopfler and Sting's nifty rendition on the Live Aid tv broadcast. An unlikely favorite on KKBQ's playlist is Jeff Beck & Rod Stewart's "People Get Ready" (Epic). "We were skeptical at first because it's so draggy," Lander says, "so we waited until it proved itself on AOR, and 'People Get Ready' is now 18 on our sales list. Believe it or not," continues Lander, "Kenny Loggins' 'Forever' (Columbia) made a nice debut this week." With the stellar exception of "Foot-loose," Lander comments that Loggins' usual fare "is not quite pop/commercial enough, and there's a feeling that it will only go mid-chart." Keeping true to his adventurous posture as leader of KKBQ's morning Q-Zoo, Lander's final picks are offbeat. First is Lime's "Unexpected Lovers" (TSR), a club tune that's stirring the musical surf in Miami. Then there's the debut single from A-Ha, "Take On Me" (Warner Bros.), a Euro-pop offering that Lander says is showing good early results.

URBAN

Justifiably calling **WBLS** New York "the market's music barometer," program director **B.K. Kirkland** has jumped on three new releases. The first is Brass Construction's "Give And Take" (Capitol), which sports a new female vocalist who Kirkland says is spurring a good response. Second is the Pointer Sisters' "Dare Me" (RCA), which he says represents "the most pop/r&b sound they've come up with in a while." And third is Skool Boyc' "Super Fine From Behind" (Columbia), a funk-pop track that Kirkland says is getting "super response both from the streets and from the request lines."

COUNTRY

Our call to **WWWW** Detroit found program director **Barry Mardit** singing a few bars of Crystal Gayle's recent arrival, "A Long And Lasting Love" (Warner Bros.). Fortunately, he stopped the singing and explained the record's qualities. "There's no need to wait on a record of such universal appeal," Mardit says of the contemporary country ballad. He predicts that it may challenge Bread's "If" as a favorite vow-taking tune. "This could become the No. 1 song at weddings, for people pondering marriage, or, would you believe, marriage encounters," he notes. Doing well after four weeks of WWWW airplay is Merle Haggard's "Kern River" (Epic). "Merle is country through and through," says Mardit. "He's an artist who has yet to miss with us." Calling it another mass appeal record, Mardit notes, "Haggard's Kern River may be in California, but the Kern River in the song could be anywhere in the U.S.A."

...newslines...

MALRITE COMBO KRXV Denver gets a new vice president/general manager and a new operations manager. David Habisch, the former station manager of Malrite's country combo KEEY/WDGY St. Paul/Minneapolis, is filling the VP/GM post vacated by Jim Gregori. The Denver outlet's new OM is John Driscoll, who retains programming input for Malrite's WZUU Milwaukee.

SAM SHERWOOD finds his way back to Minneapolis with the general manager gig at WWTC. The latest post held by Sherwood, who's been out of the market since 1979, was president of Radio Group Inc. With his appointment, WWTC is expected to abandon its urban fare for an unannounced format come September. Leaving WWTC are Sherwood's predecessor Charlie Loufek and program director Roger Bullis.

VOYAGER COMMUNICATIONS has promoted Richard Harlow Jr. to the VP/GM spot at its WMFR/WMAG Greensboro, N.C. A two-year Voyager Communications veteran, Harlow was the combo's general sales manager. He replaces George Francis Jr., who left the outlets to start his own ownership group last month with the purchase of KRMD-AM-FM Shreveport. Francis is also rumored to be eyeing a second major acquisition down South.

LEE DOUGLAS takes on additional duties at Gannett-owned pop outlet WCZY-AM-FM Detroit. He'll continue programming the FM, as he has for the past two years, while moving into the vice president/operations post. Having taken the FM head-to-head with competitor WHYT in the latest Arbitrons, Douglas oversaw the AM's switch to pop in June, and the combo is now broadcasting 24-hour simulcast.

WESTWOOD ONE PRESENTS

ISLE OF DREAMS FESTIVAL

Bryan
Adams

Pat
Benatar

David
Bowie

The Cars

Eric
Clapton

Phil
Collins

Eagles

Foreigner

David
Gilmour

Sammy
Hagar

Elton John

Journey

Led Zeppelin

Huey Lewis
& The News

Loverboy

Stevie
Nicks

The
Pretenders

REO
Speedwagon

The Rolling
Stones

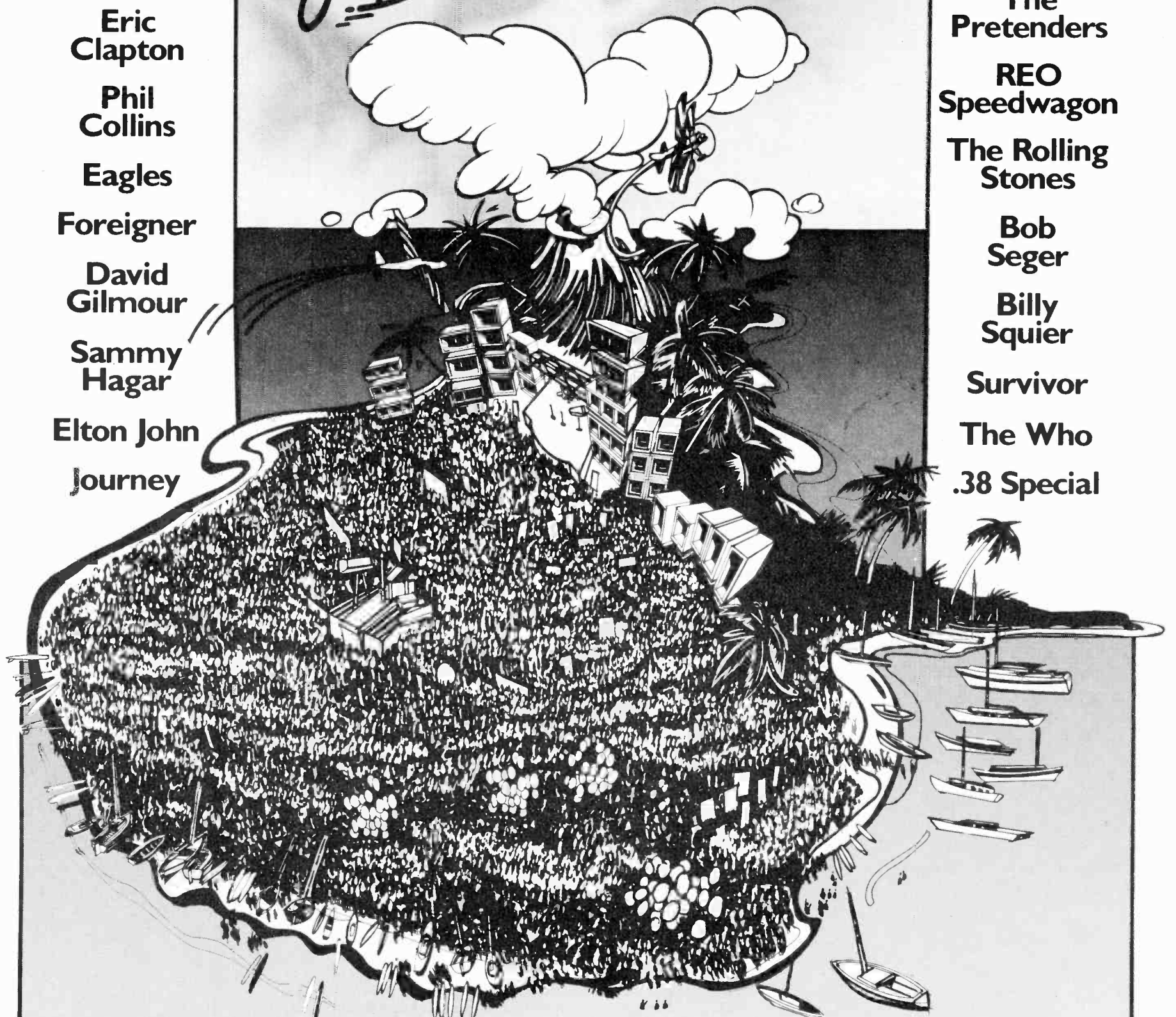
Bob
Seeger

Billy
Squier

Survivor

The Who

.38 Special



This Labor Day Weekend, rock 'n' roll fantasy becomes reality when Westwood One presents *The Isle Of Dreams Festival*, a 12-hour extravaganza presenting an incredible lineup of 24 rock superstars delivering the hottest live versions of their most famous songs.

With its three mobile recording studios criss-crossing the nation to capture concerts by the biggest names in rock, Westwood One has accumulated the greatest library of live concerts for radio. *The Isle Of Dreams Festival* presents the best of the best direct from the Westwood One archives, plus

interviews with the performers. And the "Isle Of Dreams Time Machine" will bring back recorded classics from the past 16 years.

Be sure to join hosts Carol Miller of WNEW-FM/New York and Steve Downes of KLOS-FM/Los Angeles Labor Day Weekend for an unforgettable concert experience. *The Isle Of Dreams Festival* may not have happened in real life, but it can happen on your station! Treat your listeners to a first-class voyage to the fantastic Isle Of Dreams - contact your Westwood One representative today at (213) 204-5000.

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WASHINGTON ROUNDUP

(Continued from page 14)

the trustee who could affect a transfer of shares from Metromedia stockholders to Cooke, who has proposed a tender offer. The FCC agreed with Cooke that making him wait 30 days with a "long form" application would give Metromedia management a jump in the stockholder offer situation. Cooke's offer of \$70.01 a share was bought off by Multimedia July 19.

FCC COMMISSIONER James H. Quello told U.K. participants at a radio festival in Bristol July 18 that federal deregulation has meant "less federal intrusion . . . less paperwork and the opportunity for greater flexibility in meeting the needs of the listening audience." He also admitted that the FCC committed a boo-boo with its handling of

AM stereo. "It might have been better had the Commission endorsed one AM stereo standard," he told the U.K. audience, adding that the "left it to the marketplace" approach is "causing delays." Tell it to Leonard Kahn.

WIRTH IS WONDERING whether to reinstate the financial data rule. That's the word on the Hill from sources near the chairman of the House telecommunications subcommittee, Rep. Tim Wirth. A consistent advocate of the public's right to know, Wirth is thinking that maybe we should know about the impact of hostile takeovers of broadcast companies.

VOX by Kim Freeman JIOX

KEN WEBB rejoins WBL New York after two years of mornings on WRKS (Kiss) there. That moves **Sergio Dean** to the WBL 6-10 p.m. slot. Kiss, in turn, puts its heavy hitter, **Chuck Leonard**, into the early shift . . . **WPIX** New York has indeed found a new program director. It's **Joe Capobianco**, who's been consulting tv, cable and radio outlets for the last few years through his own Cross Country Communications. Prior to that, Capobianco had worked in various formats, including a senior consultant post at Bonneville Broadcasting.

Webb returns to WBL after two years at Kiss

The native New Yorker relays that WPIX will keep its adult contemporary fare with gradual programming alterations. "The AC format is in a critical transition stage across the country," he says. "Part of my job here is to re-define what AC is, and we won't be cloning any formats" to

achieve that.

At neighboring **WXRK** (K-Rock), **Pat Evans** gets the well-deserved appointment as permanent PD as the former **WKTU** sails into its second week of entertaining AOR fare. Meanwhile, music director **Michael Ellis** has left, and the full-time jock lineup is still in limbo. Tryouts we caught last weekend included Gotham veteran **Meg Griffin**.

Randy Kabrich came back from Hawaii after all to fulfill predictions that he would take the programming gig at **WRBQ** Tampa (Q-105). He's the guy who left **WROQ** Charlotte, N.C. over disputes with management; he replaces **Steve Rivers** at Q-105, who left to program **KMEL** San Francisco . . . In a week of exhausting news from Los Angeles, **Mucho Morales** steps into the overnight jock shift at **KMG** there, replacing **Rich Hogan**. Also in L.A., **Charlie Fox** is filling the afternoon spot for the departed **Sonny Melendrez**.

SOME STATIONS go for "theatre of the mind," while others go for "theatre of reality." In the latter category, at least last week, was the newly christened **KBKC-FM** Kansas City, formerly country outlet **KCMO-FM** switched to pop fare by Summit on Friday (26). During the five days preceding the transition, **KBKC** allowed listeners to "earwitness" the switch by broadcasting the sounds of revamping the studio. That's hammers, drills, grunts, etc., which is the way this columnist's grandmother always described pop music anyway.

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PRODUCER LOSES \$1,000,000 WARMER BROS. CONTRACT

Los Angeles. UP. —What looked like a certain marriage between Warner Bros. and producer Nick Novice fell through today during contract negotiations according to a spokesman from the record company. "I thought we could negotiate a deal with anybody," said Warner Bros. executive **Fred Goldberg**. "but this guy just doesn't know anything about the business." Mr. Novice, understandably upset, was quoted as saying, "I can't believe it. I guess you must have to know how to approach these people." Warner Bros. executives went on to say the production budgets will be given to a producer instead pending a

little ONE ^ MISTAKE = ONE MILLION DOLLARS

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Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. One Of These Nights, Eagles, ASYLUM
2. I'm Not In Love, 10cc, MERCURY
3. Jive Talkin', Bee Gees, RSL
4. Please Mr. Please, Olivia Newton-John, MCA
5. The Hustle, Van McCoy & the Soul City Symphony, AVCO
6. Someone Saved My Life Tonight, Elton John, MCA
7. Midnight Blue, Melissa Manchester, ARISTA
8. Listen To What The Man Said, Paul McCartney & Wings, CAPITOL
9. Rockin' Chair, Gwen McCrae, CAT
10. Dynamite, Bazuka, A&M

POP SINGLES—20 Years Ago

1. (I Can't Get No) Satisfaction, Rolling Stones, LONDON
2. I'm Henry VIII, I Am, Herman's Hermits, MGM
3. What's New Pussycat?, Tom Jones, PARROT
4. Cara, Mia, Jay & the Americans, UNITED ARTISTS
5. Yes, I'm Ready, Barbara Mason, ARCTIC
6. I Can't Help Myself, Four Tops, MOTOWN
7. What The World Needs Now Is Love, Jackie DeShannon, IMPERIAL
8. Save Your Heart For Me, Gary Lewis & the Playboys, LIBERTY
9. I Like It Like That, Dave Clark Five, EPIC
10. Seventh Son, Johnny Rivers, IMPERIAL

TOP ALBUMS—10 Years Ago

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

TOP ALBUMS—20 Years Ago

1. Beatles VI, CAPITOL
2. Herman's Hermits On Tour, MGM
3. The Sound Of Music, Soundtrack, RCA VICTOR
4. Mary Poppins, Soundtrack, VISTA
5. My Name Is Barbra, Barbra Streisand, COLUMBIA
6. Dear Heart, Andy Williams, COLUMBIA
7. Today—My Way, Nancy Wilson, CAPITOL
8. Introducing Herman's Hermits, MGM
9. The Rolling Stones, Now!, LONDON
10. Whipped Cream & Other Delights, Herb Alpert & the Tijuana Brass, A&M

COUNTRY SINGLES—10 Years Ago

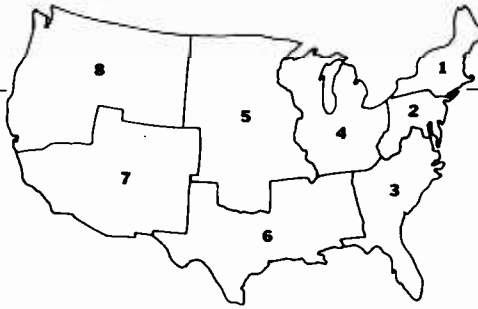
1. Just Get Up And Close The Door, Johnny Rodriguez, MERCURY
2. Wasted Days And Wasted Nights, Freddie Fender, ABC/DOT
3. The Seeker, Dolly Parton, RCA
4. Everytime You Touch Me (I Get High), Charlie Rich, EPIC
5. Touch The Hand, Conway Twitty, MCA
6. Love In The Hot Afternoon, Gene Watson, CAPITOL
7.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

SOUL SINGLES—10 Years Ago

1. Fight The Power Part 1, Isley Brothers, T-NECK
2. Sexy, MFSB, PHILADELPHIA INTERNATIONAL
3. Hope That We Can Be Together, Sharon Page, PHILADELPHIA INTERNATIONAL
4. Do It In The Name Of Love, Ben E. King, ATLANTIC
5. 7, 6, 5, 4, 3, 2, 1 (Blow Your Whistle), Gary Toms Empire, PIP
6. The Hustle, Van McCoy & the Soul City Symphony, AVCO
7. Dream Merchant, New Birth, BUDDAH
8. Get Down Tonight, K.C. & the Sunshine Band, TK
9. Forever Came Today, Jackson 5, MOTOWN
10. I'll Do For You Anything You Want Me To, Barry White, 20TH CENTURY

RADIO MOST ADDED

RETAIL BREAKOUTS



NATIONAL 185 REPORTERS

ARTIST	TITLE	NEW ADDS	TOTAL ON
EURHYTHMICS	THERE MUST BE AN ANGEL	53	53
KATRINA AND THE WAVES	DO YOU WANT CRYING	46	77
DIRE STRAITS	MONEY FOR NOTHING	45	96
PRINCE & THE REVOLUTION	POP LIFE	41	158
LAURA BRANIGAN	SPANISH EDDIE	37	71

NATIONAL 184 REPORTERS

ARTIST	TITLE	NUMBER REPORTING
BILLY CRYSTAL	YOU LOOK MARVELOUS	27
REO SPEEDWAGON	LIVE EVERY MOMENT	25
MOTLEY CRUE	SMOKIN' IN THE BOYS ROOM	23
PHIL COLLINS	DON'T LOSE MY NUMBER	21
THE POINTER SISTERS	DARE ME	19

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
WBLI Long Island, NY
WAPP New York, NY
WHTZ (Z-100) New York, NY
WPLJ New York, NY
WKHI Ocean City, MD
WCAU-FM Philadelphia, PA
WUSL Philadelphia, PA
WZGO (Z-106) Philadelphia, PA
WBZZ (B-94) Pittsburgh, PA
WHTX Pittsburgh, PA
WPST Trenton, NJ
WAVA Washington, 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
WDCC (G-105) Durham/Raleigh, NC
WQSM Fayetteville, NC
WANS Greenville, SC
WNVJ Knoxville, TN
WHYI (Y-100) Miami, FL
WNZ-FM (I-95) Miami, FL
WKZQ-FM Myrtle Beach, SC
WYAV (Wave 104) Myrtle Beach, SC
WNVJ Norfolk, VA
WBJW Orlando, FL
WRVQ (Q-94) Richmond, VA
WXLK (K-92) Roanoke, VA
WZAT (Z-102) Savannah, GA
WRBQ (Q-105) Tampa, FL
WMBG Tampa Bay, FL
WZNE (Z-98) Tampa Bay, FL
WSEZ Winston-Salem, NC

REGION 4

IL, IN, KY, MI, OH, WI

WKDD Akron, OH
WBWB Bloomington, IN
WCIL-FM Carbondale, IL
WBBM-FM (B-96) Chicago, IL
WGCI-FM Chicago, IL
WLS-AM Chicago, IL
WLS-FM Chicago, IL
WKRO (Q-102) Cincinnati, OH
WGCL Cleveland, OH
WMMS Cleveland, OH
WXGT-FM (92X) Columbus, OH
WCZY Detroit, MI
WHYT Detroit, MI
WSTO Evansville, IN
WNAP Indianapolis, IN
WVZL 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
KJIK Davenport, IA
WDAY-FM (Y-94) Fargo, ND
KKXL-FM Grand Forks, ND
KBEQ (Q-104) Kansas City, MO
KZZC (ZZ-99) Kansas City, KS
KDWB-AM Minneapolis, MN
KDWB-FM Minneapolis, MN
WLOL Minneapolis, MN
KJYO (KJ-103) Oklahoma City, OK
KQKQ Omaha, NE
KKLS-FM Rapid City, SD
KKRC Sioux Falls, SD
KWK St. Louis, MO
KHTR St. Louis, MO
KDVB Topeka, KS
KAYI Tulsa, OK
KFMW Waterloo, IA
KEYN-FM Wichita, KS

REGION 6

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

KHFI Austin, TX
WQID Biloxi, MS
WKXX (KXX-106) Birmingham, AL
KAFM Dallas, TX
KTKS (Kiss-FM) Dallas, TX
KAMZ El Paso, TX
KSET El Paso, TX
KISR Fort Smith, AR
KNOK-FM Columbia, AL
WQEN (Q-104) Gadsden, AL
KKBQ (93-FM) Houston, TX
KMJQ (Magic 102) Houston, TX
KRBE-FM Houston, TX
KEGL Irving, TX
WTTYX Jackson, MS
KKYK Little Rock, AR
KBFM McAllen-Brownsv, TX
WMC-FM (FM-100) Memphis, TN
WJQJ (Q-101) Meridian, MS
WABB-FM Mobile, AL
WHY-FM Montgomery, AL
WRVQ (Q-94) Nashville, TN
WZKS (Kiss) Nashville, TN
WEZB (B-97) New Orleans, LA
WQUE-FM New Orleans, LA
KITV San Antonio, TX
KTFM San Antonio, TX
KWTX-FM Waco, TX

REGION 7

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

KKXX Bakersfield, CA
KIMN Denver, CO
KOAQ (Q-103) Denver, CO
KPKE Denver, CO
KRXY-FM (Y-108) Denver, CO
KLUC Las Vegas, NV
KLIS Los Angeles, CA
KIQQ Los Angeles, CA
KRRR Los Angeles, CA
KCAQ (Q-105) Oxnard, CA
KOPX Phoenix, AZ
KZPA Phoenix, AZ
KFMY Provo, UT
KDOA Pueblo, CO
KRSP Salt Lake City, UT
KSDO-FM (KS 103) San Diego, CA
KIST Santa Barbara, CA
KHYT Tucson, AZ
KRQQ Tucson, AZ

REGION 8

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

KYYA Billings, MT
KIYS Boise, ID
KTRS Casper, WY
KMGX Fresno, CA
KYNO-FM Fresno, CA
KOZE Lewiston, ID
KHOP Modesto, CA
KOSO Modesto, CA
KKRZ (Z-100) Portland, OR
KMJK Portland, OR
KPOP Sacramento, CA
KSFN 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

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

REGION 2

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

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

REGION 3

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

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

REGION 4

IL, IN, KY, MI, OH, WI

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

REGION 5

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

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

REGION 6

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

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

REGION 7

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

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

REGION 8

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

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

SPRING ARBITRON RATINGS

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

Call	Format	Winter '85	Spring '85	Call	Format	Winter '85	Spring '85	Call	Format	Winter '85	Spring '85	
HOUSTON												
KMJQ	urban	9.5	9.3	WLRS	contemporary	9.8	11.9	WHYW-FM	AC	2.6	2.9	
KKBQ-AM-FM	contemporary	9.4	9.1	WQMF	AOR	11.2	8.6	WYDD	contemporary	1.9	2.9	
KIKK-FM	country	7.8	6.8	WLOU	urban	6.2	8.4	WDSY	country	2.9	2.8	
KODA	easy listening	7.8	6.6	WVEZ	easy listening	9.1	5.6	WTKN	talk	4.7	2.8	
KLTR	AC	5.8	6.3	WAVG	AC	5.8	5.6	KQV	news	2.5	1.9	
KRBE-FM	contemporary	2.8	5.7	WRKA	AC	3.9	5.0	WECP	country	1.8	1.1	
KQUE	MOR	4.3	5.1	WCII	country	5.4	4.5	WMBS	AC	1.0	1.0	
KSRR	AOR	5.2	5.0	WJYL	contemporary	3.5	4.3	WWCL	AC	-	1.0	
KTRH	news/talk	4.4	4.9	WKJJ	AC	4.7	4.0					
KILT-FM	country	4.3	4.7	WAKY	oldies	2.6	2.9					
KLOL	AOR	5.2	4.5	WXVW	nostalgia	1.9	2.0					
KFMK	MOR	5.6	4.1	WTMT	country	1.2	1.9					
KPRC	news/talk	4.2	3.7	WXLN	classical	1.7	1.3					
KLEF	classical	1.8	2.0									
KYOK	urban	1.9	1.8									
KLAT	Spanish	1.8	1.4									
KCOH	urban	.7	1.3									
KILT-AM	country	1.6	1.3									
KRBE	AOR	.7	1.3									
KNUZ	AOR	.5	1.0									
KXYZ	Spanish	1.2	1.0									
MIAMI												
KIRO	news/talk	8.3	10.2	WLYF	easy listening	9.4	8.1					
KUBE	contemporary	7.9	7.5	WHYI	contemporary	6.6	7.3					
KISW	AOR	6.5	6.1	WSHE	AOR	4.8	6.3					
KOMO	AC	6.8	5.9	WQBA-AM	Spanish	5.7	5.7					
KSEA	easy listening	4.5	5.3	WINZ-FM	contemporary	5.0	5.2					
KBRD	easy listening	5.9	5.0	WJQY	AC	4.4	4.0					
KLSY	AC	3.5	4.1	WEDR	urban	2.7	3.5					
KMPS-FM	country	3.7	4.0	WINZ-AM	news	3.0	3.5					
KPLZ	contemporary	4.5	3.9	WIOD	AC	3.9	3.4					
KNBQ	contemporary	3.5	3.8	WNWS	news	3.3	3.3					
KIXI-AM	oldies/AC	3.8	3.5	WVLE	AC	3.1	3.2					
KING-FM	classical	3.8	3.4	WRHC	Spanish	2.5	3.1					
KRPM	country	3.4	3.3	WOCN	Spanish	3.2	2.8					
KMPS-AM	country	1.8	3.2	WCMQ-AM	Spanish/MOR	1.3	2.7					
KJR	AC	3.0	2.5	WAXY	AC	4.4	2.7					
KZOK	AOR	2.7	2.3	WAIA	AC	2.6	2.6					
KEZX	AC	3.3	2.2	WTMI	classical	2.8	2.6					
KVI	oldies	2.1	2.2	WQBA-FM	Spanish	2.3	2.3					
KMGI	AC	-	2.0	WKQS	country	3.7	2.1					
KING-AM	news	2.1	1.9	WCMQ-FM	Spanish	2.9	2.0					
KCMS	religion	2.6	1.6	WGBS	news/talk	1.4	1.8					
KIXI-FM	AC	1.6	1.6	WMBM	gospel	.8	1.6					
KCIS	religion	.6	1.4	WLQY	nostalgia	1.2	1.4					
KKFX	urban	1.2	1.2	WMXJ	contemporary	1.4	1.3					
KQKT	AC	2.5	1.2	WKAT	nostalgia	1.3	1.2					
DENVER												
KOSI	easy listening	10.0	10.7	WSUA	Spanish	.8	1.0					
KBPI	AOR	6.8	7.7	WFTL	AC	1.6	1.0					
KMJI	AC	5.9	6.8									
KRXY-FM	contemporary	5.4	5.7									
KBCC-FM	AOR	5.5	5.5									
KHOW	AC	3.4	5.2									
KOA	news/talk	5.2	5.0									
KPKE	contemporary	6.3	4.6									
KOAO	contemporary	3.7	4.3									
KYGO	country	5.7	4.0									
KAZY	AOR	4.7	3.9									
KVOD	classical	2.9	3.8									
KNUS	news/talk	4.0	3.7									
KIMN	contemporary	3.9	3.6									
KEZW	nostalgia	3.8	3.1									
KDKO	urban	1.4	2.4									
KLZ	country	2.8	2.4									
KBRQ-FM	country	2.5	1.6									
KADX	religion	1.3	1.5									
KRZN	oldies	1.6	1.5									
KDEN	news	1.4	1.2									
LOUISVILLE												
WAMZ	country	11.1	14.0									
WHAS	AC	15.1	12.4									
PORTLAND												
KGW	AC	6.5	10.1									
KKRZ	contemporary	7.8	8.9									
KEX	AC	8.9	8.1									
KMJK	contemporary	6.9	8.0									
KXL-FM	easy listening	7.0	7.4									
KGON	AOR	5.5	6.2									
KINK	AOR	5.8	5.7									
KXL-AM	news/talk	5.5	5.6									
KYTE-AM	nostalgia	5.3	4.8									
KKCW	"Love Songs"	6.7	4.6									
KUPL-FM	country	4.3	4.0									
KCNR-AM-FM	AC	3.8	3.3									
KWJJ	country	3.2	2.6									
KYTE-FM	classical	2.4	2.3									
KKSN	classical	2.0	2.1									
KJIB	country	2.8	1.7									
KPDQ-FM	religion	-1.7										
KSGO	oldies	1.8	1.7									
KKEY	talk	-	1.4									
DALLAS												
KVIL-FM	AC	10.2	9.3									
KKDA-FM	urban	7.8	7.4									
WBAP	country	6.3	7.4									
KRLD	news	7.8	6.8									
AOR		6.7	5.8									
KMEZ-FM	easy listening	5.3	5.3									
KPLX	country	4.6	5.3									
KTXQ	AOR	4.5	5.2									
KSCS	country	5.3	4.6									
KZEW	AOR	3.8	4.3									
KTKS	contemporary	4.1	4.0									
KAFM	contemporary	3.1	3.7									
KNOK	black	2.5	3.0									
KMGC	AC	3.1	2.6									
KQZY	easy listening	3.1	2.5									
KLUV	AC	2.6	2.1									
KPBC	religious	1.4	1.9									
KJIM	country	.6	1.7									
KESS	Spanish	.7	1.4									
KKDA-AM	urban	1.1	1.2									
WRR	classical/jazz	1.4	1.2									
KRQX	oldies	1.4	1.1									
KAAM	oldies	1.0	1.1									
KSSA	Spanish	1.0	1.1									
TAMPA/ST. PETERSBURG												
WWBA	easy listening	12.9	14.5									
WRBQ-AM-FM	contemporary	12.4	13.5									
WQKY	country	7.5	7.0									
WIFI	AC	5.9	7.0									
WYNF	AOR	7.8	6.7									
WDAE	nostalgia	4.8	5.7									
WSUN	country	4.3	5.3									
WZNE	contemporary	4.3	4.9									
WFLA-AM	AC	3.8	3.4									
WGUL-FM	MOR	3.8	3.1									
WPLP	news/talk	3.0	3.0									
WMGG	contemporary	2.9	2.6									
WTMP	urban	3.2	2.5									
WLFF	easy listening	1.5	1.9									
WOUV	beautiful	2.1	1.9									
WHBO	oldies	.7	1.5									
WFLA-FM	AC	1.3	1.4									
WAVE	AC	1.5	1.3									
WCXR	easy listening	1.3	1.2									
PHOENIX												
KNIX-AM-FM	country	9.6	10.6									
KTAR	news/talk	10.1	9.2									
KUPD	AOR	8.2	8.3									
KZZP	contemporary	6.7	7.6									
KMEO-AM-FM	easy listening	6.7	7.1									
KKLT	AC	6.7	6.4									
KQYT	easy listening	6.0	5.9									
KQYT	easy listening	6.0	5.9									
KOPA-FM	contemporary	5.0	5.3									
KLZI	AC	4.2	4.6									
KOOL-FM	oldies	4.5	3.9									
KDKB	AOR	4.1	3.7									
KOY	AC	5.5	3.7									
KONC	classical	1.6	2.9									
KSTM	AOR	2.0	2.5									
KJJJ-FM	country	1.8	2.3									
KOOL	AC	1.82.2										
KLFF	nostalgia	2.8	2.2									
KUKQ	urban	3.2	2.0									
KJJJ-AM	country	1.5	1.1									
PITTSBURGH												
KDKA	AC	16.1	15.1									
WBZZ	contemporary	8.8	9.8									
WSHH	easy listening	11.0	9.4									
WDVE	AOR	7.5	8.1									
WWSW	AC	4.8	4.9									
WAMO-FM	urban	4.9	4.7									
WHTX	contemporary	4.8	4.4									
WJAS	nostalgia	2.9	3.9									
WPNT	easy listening	2.2	3.8									
WTAE	AC	4.0	3.7									

POP SINGLES

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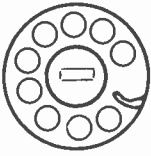
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Saginaw Support for Singer WSAM Keys on Madonna

NEW YORK WSAM Saginaw has come to the aid of Bay City angel Madonna, who became the centerfold of J. Geils lore with the publication of her nude poses in Playboy and Penthouse magazines. Born in Bay City, Mich., Madonna was chosen about a month ago by the city's Mayor Tim Sullivan to receive the key to the city. Shortly thereafter, the mayor caught wind of the sing-

er's print appearance and retracted the offer.

Saginaw is a mere 12 miles from Bay City, and the folks at top 40 WSAM are angered by the mayor's change of heart. On hearing the news, WSAM program director and midday man Dave Winston launched a campaign urging listeners to call Sullivan and request that Madonna be reinstated as a Bay City key-holder. The effort began on July 10, and Winston says success has not been achieved yet.

The only response Mayor Sullivan has given WSAM so far, according to Winston, is a comment on tape that he "would give Madonna a Bay City lapel pin, if she had a place to put it." According to the PD, Sullivan's position is that "the key is the highest accolade for the city, and it's no longer appropriate to give it to her." Meanwhile, WSAM's position is that Madonna's "personal life has no bearing on her success."

In the likely event that Mayor Sullivan holds to his decision, WSAM has a followup plan. "We understand that the key to the city does not say 'Do not duplicate' on it," notes Winston. "We plan to copy the keys and send them to Madonna. That is, if we can find her address now that she can't move into that Manhattan co-op."

Promotions

ANIMALS UNDER ARREST

KKBQ Houston (contemporary)

Contact: John Lander

The bickering between KKBQ's Q-Zoo keepers John Lander and Johnny Rio and afternoon man Ron Parker is regular fare for Houston listeners by now. Last week, however, things reached a new peak with the familiar trick of staging a DJ arrest.

The morning men had been on vacation for the past two weeks, and Parker filled in as usual. On their return to the morning show on July 15, Lander and Rio opened up the phone lines for listeners to tattle on Parker's performance.

By Thursday, Lander and Rio figured the gripes were cause enough to warrant Parker's arrest. Local police complied by arriving seven minutes into Parker's 2-6 p.m. shift to handcuff him and place him under surveillance in the station lobby. The morning men had alerted listeners to stay tuned at 2 and started carrying the afternoon shift from another studio when Parker was incarcerated. Listeners were invited to "come see a nerd in captivity," a pitch that Lander says drew a large crowd of construction workers, advertising clients and other fans.

"The audience always knows this is in good fun," says Lander of the latest chapter in KKBQ's "sponta-

neous, theatre of the mind" promotions. Naturally, Parker and his loyal following lost no time plotting revenge upon his Friday return to his afternoon shift.

CLASSIC MINUTIAE

KFAC Los Angeles (classical)

Contact: Maggie Harris

Taking yet another twist on the Trivial Pursuit board game, KFAC is slyly educating clients and potential clients by engaging them in its game of "Monumental Pursuit." Initially, 3,700 KFAC posters were sent out with a list of answers to questions the recipients will receive over the coming months. Each week, the participants get a card with two questions, one geared towards KFAC sales information and the second a point of pure trivia.

Sample questions include "What percent of KFAC's listeners fall into the 18-25 age bracket?" and "What state has the lowest drinking age in the country?"

From now through October, three correctly answered postcards will be drawn for weekly prizes. When the questions run out, weekly winners will be eligible for cash awards ranging from \$500 to \$3,000.



Smooth Sailing: WFNX Boston owner Stephen Mindich poses with program director Judith Brackley, left, while celebrating the second anniversary of the broadly-programmed outlet. Not a station to let an opportunity pass unexploited, the "Rock The Boat Radio" crew used the occasion to thank listeners and advertisers while raising \$5,000 for the USA For Africa Fund to boot. Shown with them at the Channel is Carla Dunlap, star of the film "Pumping Iron II."

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Stewart P. Strickland Productions

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

RADIO ACTIVE

...BILLBOARD'S CONVENTION & CONFERENCE ISSUE

RADIO 85

NRBA / NAB

National Radio Broadcasters Association
National Association of Broadcasters

BONUS CIRCULATION

Distributed at the Dallas Convention: September 11-15

••• IN THIS ISSUE •••

— Profile & Analysis of Z-100, WHTZ, New York.
(Nations #1 morning-music radio show.)
Written by: Gary Wall, P.D. of WTIC-FM, Hartford, one
of the nation's highest rated radio stations.

— Critique of Dallas/Ft. Worth radio market.
Written by Marty Greenberg, president, Duffy Broadcasting.
(Formerly president, ABC-FM radio stations.)

— **BILLBOARD'S RADIO AWARDS:** coverage of winners!

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The International Newsweekly of Music and Home Entertainment

Featured Programming

BARNETT-ROBBINS Enterprises, based in Encino, Calif., has joined in a triple media promotion with RCA Records and Spin magazine to give an added push to the latest Eurythmics album and single, "Be Yourself Tonight." BRE's involvement consists of a music and interview profile of the group for broadcast this week. This coincides with Eurythmic Annie Lennox's appearance on the cover of Spin, of which a poster will be made for distribution to major market radio outlets by RCA.

Westwood One president **Norm Pattiz** is spending this week on the road with his second public offering. Last year, the new public company raised more than \$1.1 million, with the stock going out at \$14.50. He'll be matching that capital with the current offering. Stock closed last week at \$33.

Also new at WWI is the acquisition of **Starfleet Communications**, the live concert radio producer founded by **Sam Kopper**. Kopper will join WWI as director of special projects and will concentrate on East Coast event productions with his mobile unit. That means WWI now has roving production vans in three cities: Los Angeles, Cleveland and New York.

On a final Westwood note, the Culver City firm teamed up with Rick Springfield and RCA Records to contribute an additional \$50,000 to the Live Aid Fund. Just prior to the monumental concert, RCA divided the sum among various radio stations across the country. The stations, in turn, donated the cash to Live Aid in the name of contest-winning listeners, allowing those of limited means to participate in the spirit of the charity.

TM COMMUNICATIONS in Dallas has chosen **Creative Radio Network** of Van Nuys, Calif. as exclusive representative for its "The Story Of Country Music." The 48-hour program will be marketed especially heavily around Country Music Month in October, reports CRN president **Darwin Lamm**. The special will also be available in 12-hour weekend packages or as a daily for use throughout the month.

Michael Pensell is appointed vice president, central division sales for **Satellite Music Network** in Dallas. Based in the company's Chicago office, Pensell has been with SMN for more than a year. In Canoga Park, Calif., **Jamie Hastings** gets the nod as general sales manager of **Drake-Chenault Consultants**. Hastings' last post was vice president of marketing and sales manager at **Century 21**.

Legendary actress **Helen Hayes** is planning a celebration during the first week of August to commemorate the 1,000th broadcast of her "The Best Years." A two-minute feature from the **Independent Radio Network** of Greenwich, Conn., the program was taken over by Hayes in 1981 when **Lowell Thomas** passed away. Hayes, who turns 85 in October, uses the show to emphasize the positive aspects of the golden years for both her contemporaries and the younger generation.

KIM FREEMAN

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

Aug. 4-10, **Ozzy Osbourne**, Met-alshop, MJI Broadcasting, one hour.

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

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

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

Aug. 5-11, **George Thorogood**, Inner-View, Innerview Radio Network, one hour.

Aug. 5-11, **Johnny Cash**, Country Closeup, Narwood Productions, one hour.

Aug. 5-11, **Kenny Rogers, Janie Fricke, John Conlee**, Country Calendar, Clayton Webster Corp., one hour.

Aug. 5-11, **Peggy Lee**, The Music Makers, Narwood Productions, one hour.

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

Aug. 9-11, **Huey Lewis & the News**, Hot Rocks, United Stations, 90 minutes.

Aug. 9-15, **Judds**, Country Today, MJI Broadcasting, one hour.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Billboard

ADULT CONTEMPORARY MOST ADDED

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

74 REPORTERS	NEW ADDS	TOTAL ON
WHAM! FREEDOM COLUMBIA	16	26
TINA TURNER WE DON'T NEED ANOTHER HERO (THUNDERDOME) CAPITOL	13	44
MICHAEL FRANKS YOUR SECRET'S SAFE WITH ME WARNER BROS.	12	17
NATALIE COLE A LITTLE BIT OF HEAVEN MODERN	11	16
MICHAEL MCDONALD NO LOOKIN' BACK WARNER BROS.	7	8

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

FOR WEEK ENDING AUGUST 3, 1985

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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	1	1	10	WHO'S HOLDING DONNA NOW One	GORDY 1793/MOTOWN	3 weeks at No. DEBARGE
2	2	2	10	EVERYTIME YOU GO AWAY	COLUMBIA 38-04867	◆ PAUL YOUNG
3	3	5	10	JUST AS I AM	ARISTA 1-9353	◆ AIR SUPPLY
4	4	4	13	YOU GIVE GOOD LOVE	ARISTA 1-9274	◆ WHITNEY HOUSTON
5	5	3	14	THE SEARCH IS OVER	SCOTTI BROS. 4-04871/EPIC	◆ SURVIVOR
6	10	17	5	CHERISH	DE-LITE 880869-7/POLYGRAM	KOOL & THE GANG
7	9	10	10	FOREVER	COLUMBIA 38-04931	◆ KENNY LOGGINS
8	11	13	8	NOT ENOUGH LOVE IN THE WORLD	GEFFEN 7-29012/WARNER BROS.	◆ DON HENLEY
9	13	23	4	YOU'RE ONLY HUMAN (SECOND WIND)	COLUMBIA 38-05417	BILLY JOEL
10	7	7	10	FIND A WAY	A&M 2734	◆ AMY GRANT
11	12	12	6	YOUR LOVE IS KING	PORTRAIT 37-05408/EPIC	◆ SADE
12	8	8	8	POSSESSION OBSESSION	RCA 14098	◆ DARYL HALL & JOHN OATES
13	6	6	11	GETCHA BACK	CARIBOU 4-04913/EPIC	◆ THE BEACH BOYS
14	16	24	4	MYSTERY LADY	JIVE 1-9374/ARISTA	BILLY OCEAN
15	15	18	7	FRANKIE	ATLANTIC 7-89547	◆ SISTER SLEDGE
16	17	19	7	I DON'T KNOW WHY YOU DON'T WANT ME	COLUMBIA 38-04809	◆ ROSANNE CASH
17	26	28	4	WE DON'T NEED ANOTHER HERO (THUNDERDOME)	CAPITOL 5491	◆ TINA TURNER
18	14	9	16	EVERYBODY WANTS TO RULE THE WORLD	MERCURY 880659-7/POLYGRAM	◆ TEARS FOR FEARS
19	21	25	5	FREEWAY OF LOVE	ARISTA 1-9354	◆ ARETHA FRANKLIN
20	27	34	3	LOST IN THE FIFTIES TONIGHT	RCA 14135	RONNIE MILSAP
21	20	15	13	HEAVEN	A&M 2729	◆ BRYAN ADAMS
22	18	11	13	ANGEL	SIRE 7-29008/WARNER BROS.	MADONNA
23	19	16	11	REAL LOVE	RCA 14058	DOLLY PARTON (DUET WITH KENNY ROGERS)
24	28	33	5	NEVER SURRENDER	EMI-AMERICA 8268	◆ COREY HART
25	22	22	19	SUDDENLY	JIVE 1-9323/ARISTA	◆ BILLY OCEAN
26	23	14	13	NEVER ENDING STORY	EMI-AMERICA 8230	◆ LIMAH
27	31	36	3	POWER OF LOVE	CHRYSLIS 4-42876	◆ HUEY LEWIS & THE NEWS
28	24	20	16	AXEL F	MCA 52536	◆ HAROLD FALTERMEYER
29	25	21	9	WALKING ON SUNSHINE	CAPITOL 5466	◆ KATRINA AND THE WAVES
30	NEW			FREEDOM	COLUMBIA 38-05409	◆ WHAM!
31	29	26	15	DAYS ARE NUMBERS (THE TRAVELLER)	ARISTA 1-9349	THE ALAN PARSONS PROJECT
32	30	30	18	EVERYTHING SHE WANTS	COLUMBIA 38-04840	◆ WHAM!
33	NEW			A LITTLE BIT OF HEAVEN	MODERN 7-99630/ATLANTIC	NATALIE COLE
34	34	38	3	TIRED OF BEING BLONDE	EPIC 34-05419	◆ CARLY SIMON
35	NEW			YOUR SECRET'S SAFE WITH ME	WARNER BROS. 7-28928	MICHAEL FRANKS
36	35	35	8	SUSSUDIO	ATLANTIC 7-89560	◆ PHIL COLLINS
37	39	—	2	TAKE NO PRISONERS	ELEKTRA 7-69632	◆ PEABO BRYSON
38	38	—	2	DON'T CLOSE YOUR EYES	RCA 14115	JOHN DENVER
39	33	32	16	ONE LONELY NIGHT	EPIC 34-04848	◆ REO SPEEDWAGON
40	32	31	21	SMOOTH OPERATOR	PORTRAIT 37-04807/EPIC	◆ SADE

○ 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.

'Return to the Streets'

PolyGram Black Music Push Focuses on Small Stores

BY FRED GOODMAN

NEW YORK PolyGram Records recently made a concerted effort to "return to the streets." As part of Black Music Month, the company's black promotion arm used the heightened focus on the music to create a black awareness campaign in eight markets focusing on mom-and-pop retailers within the black community.

"A lot of major companies are not in the street the way they should be," says Leroy Little, vice president of urban contemporary promotion and artist relations for PolyGram. "So often the mom-and-pops

are treated like outsiders because of their lower volume.

"But these people are with us when we start a record, they do the fives and tens, and then the major accounts come in for the big numbers. They're the start in the heart of the communities; they sell records instead of just ringing them up."

Markets covered in the campaign were New York, Atlanta, Detroit, Dallas, Cleveland, Washington, Chicago and Los Angeles. While larger accounts were also included, Little says the artist-attended receptions were geared toward the independent retailers, allowing the label "a way to say 'thank you' and give everybody a chance to let their hair down and enjoy an evening."

Among the artists attending various account receptions were Kool & the Gang, Rene & Angela, Cameo, Con Funk Shun and the Reddings. "We didn't want to bring just building artists," says Little. "We wanted to show the retailers that the established artists know where it starts. And when these people meet a Larry Blackmun or Kool Bell, it provides a one-on-one that results in them going that extra mile."

Little also notes the relationship between mom-and-pop retailers and radio stations. "There's frequently a strong rapport," he says. "Without taking it away from the larger accounts, I think the stations believe them a little more."

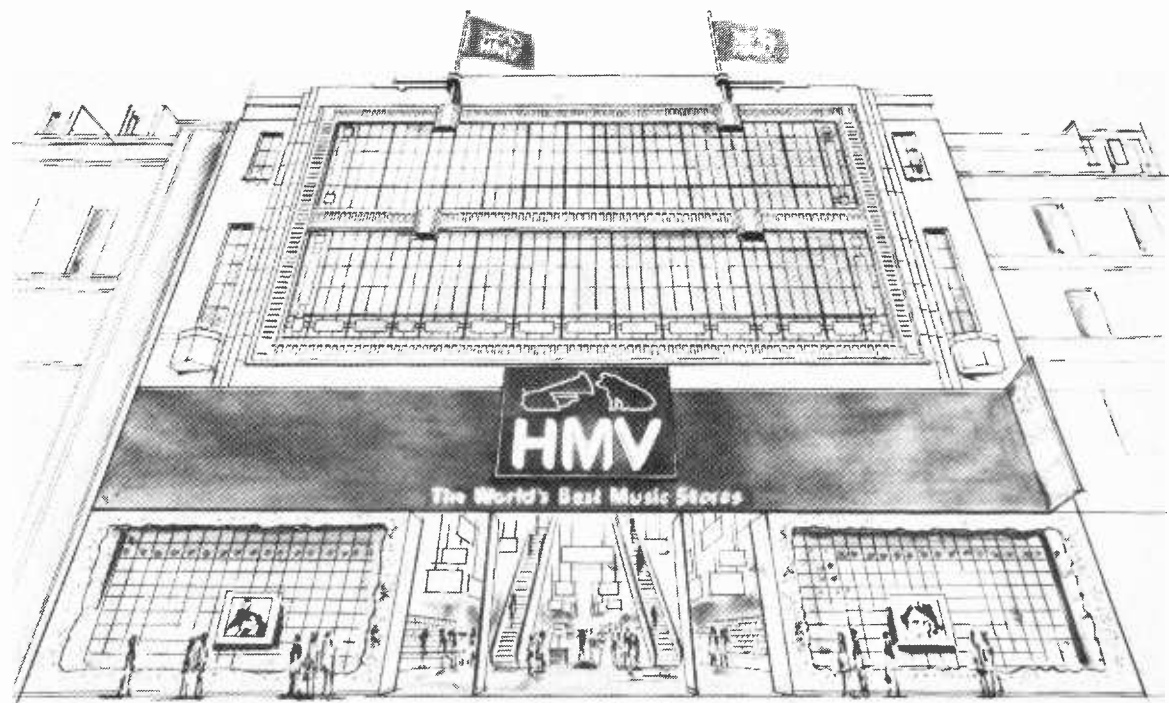
To make sure PolyGram's street consciousness isn't a fleeting state, Little says the company plans to see that independent accounts are tagged on advertising buys and will work to keep stores aware of any deals being offered to one-stops.

New Regional HQ For Warehouse

LOS ANGELES Warehouse Entertainment, in the midst of opening a bevy of new stores, has staked out the first regional headquarters for the locally based firm. The regional facility is in Redwood City, hub for 19 Bay Area Warehouse stores.

Warehouse's grand openings continue, with many units characterized by innovation in design and fixturing. A Granada Hills unit is 9,450 square feet in size; a San Bernardino unit is 8,125 square feet.

A unit here in Studio City stresses video, with 14 television monitors, a 14 foot ceiling and 11 foot suspended lighting. Warehouse now has 142 stores.



Mighty Megastore. An artist's impression of the three-story record and tape store—the world's biggest—which HMV Shops is bringing to London's Oxford St. (Billboard, July 27). The 50,000 square foot complex is set to open before Christmas. The chain already has 40 outlets, and new stores are also scheduled for Edinburgh, Liverpool and Nottingham. Total cost of the Oxford St. outlet has been set at approximately \$2.76 million.

ON TARGET

WITH THE INCREASING availability of Compact Discs, it's time to look at our CD buyers and find out who they are. In a recent survey, we found that almost 9% of the record buyers buy in the CD configuration.

Selection is the most important criterion to a Compact Disc buyer. Price and location of the store are also important, but convenience is not a factor. Essentially, CD buy-

ers are saying they want to be able to find what they want when they come into the store. The CD buyer walks to the cash register with only CDs. He does not come into the store to buy anything else except blank audiotape, and is less apt to buy another type of product or accessory than the average record buyer.

Forty-one percent of our record consumers who have a video machine at home say they buy prerecorded videotapes, while only 31% of our CD respondents indicated that they buy. Do they rent? Yes, about the same amount as our average record consumer with a video player.

By percentage, more of our CD/VCR devotees belong to a video rental club than the average rec-

order consumer with a VCR. However, in terms of volume, they rent less. They are more diverse in their techno-usage than a record consumer who only owns a VCR.

These folks are wired, too. Wired for cable, that is. In comparison to the 69% of our consumers who say they have cable at home, 79% of the CD crowd have it. Ninety percent of the CD/cable subscribers receive MTV, while 37% receive VH-1.

Thirty-eight percent of our respondents say they bought more than six albums (in any configuration) in the last three months. Our CD purchasers buy in greater volume. Witness the fact that 58% say they have bought more than six titles in the past three months.

CD buyers do not buy seven- or 12-inch singles. Close to 80% say they didn't buy any singles in the past three months. The same is true for their 12-inch habits. That's

15% more on the lack of singles and 8% more on the lack of 12-inchers than our average consumer.

We also asked if they attend concerts. Almost half of the CD buyers have not attended a concert in the past six months. As a group, they attend far fewer shows than the average record buyer.

In terms of raw demographics, 85% of those record buyers who say they purchase in the CD configuration are males. This is in comparison to our rock-steady 60/40 male/female ratio of average record consumers. Seventy-five percent are above the age of 24. The remaining 25% are, for the most part, between the ages of 18 and 24. Sub-teens are obviously not allowed to play with Daddy's machine.

"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.

A portrait of the CD buyer: definitely a different breed

ers are saying they want to be able to find what they want when they come into the store.

The CD buyer walks to the cash register with only CDs. He does not come into the store to buy anything else except blank audiotape, and is less apt to buy another type of product or accessory than the average record buyer.

The person who owns a Compact Disc player is techno-comfortable. He is more likely to own a VCR than the average record buyer. Currently, 55% of record buyers surveyed have access to or own a VCR. Among CD player owners, that number jumps to 75%.

That information would seem to draw us to the conclusion that CD specialty shops should immediately expand and open video sections. Maybe, but first look at this information: CD fans buy fewer prerecorded videotapes than our record or cassette fans who own VCRs.

ord consumer with a VCR. However, in terms of volume, they rent less. They are more diverse in their techno-usage than a record consumer who only owns a VCR.

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BASF Brothers. MCA recording artists the Bellamy Brothers recently took part in a BASF promotion with Atlanta's Turtles stores. Patrons at Bellamys' show at the Moonshadow in Atlanta received a special T-shirt and coupons worth \$1 off on a BASF Pro II high bias audio car box pack, a \$1 videocassette rebate and \$1 off the Bellamy's "Howard And David" at Turtles. Pictured following the performance are, front left, George Dza, Southern regional sales manager for BASF Systems Corp., and David and Howard Bellamy.

On the Beam

BY SAM SUTHERLAND

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

THE LATEST major label entities to explore special Compact Disc compilation packages are WEA and Warner Special Products. Two new samplers, scheduled for September release via the WEA branch distribution network, have recently been completed at the sister special products division, with that opera-

tion also involved in various Compact Disc ventures for outside direct marketing clients.

According to WEA's Alan Perper, both will carry a \$15.98 list price. The first, "Superstars In Digital," showcases recent tracks recorded digitally by various WEA label acts, including Laura Branigan, the Cars, Chicago, Ry Cooder, Christopher Cross, Donald Fagen, Fleetwood Mac, Al Jarreau, Rickie Lee Jones, Randy Newman, Paul Simon and Yes.

Taking a historical rather than a

technological tack is the second of the two WEA samplers, "Atlantic Soul Classics," which couples 15 selections stretching back to the label's pioneering r&b sides from the early '50s. Featured artists include such founding fathers as the Coasters, the Drifters and Joe Turner, as well as major Atlantic, Stax and Volt acts from the following decade, among them Aretha Franklin, Otis Redding, Sam & Dave, Wilson Pickett, Ben E. King, Archie Bell & the Drells and others.

(Continued on page 73)

FOR WEEK ENDING AUGUST 3, 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	10	PHIL COLLINS ATLANTIC 2-81240	6 weeks at No. One	NO JACKET REQUIRED	
2	1	1	10	BRUCE SPRINGSTEEN COLUMBIA CK 38653		BORN IN THE U.S.A.	
3	3	3	10	TEARS FOR FEARS MERCURY 824-300-2/POLYGRAM		SONGS FROM THE BIG CHAIR	
4	7	4	9	DIRE STRAITS WARNER BROS. 2-25264		BROTHERS IN ARMS	
5	5	7	10	PINK FLOYD HARVEST CD 46001/CAPITOL		DARK SIDE OF THE MOON	
6	8	5	10	MADONNA SIRE 2-25157/WARNER BROS		LIKE A VIRGIN	
7	9	12	10	BRYAN ADAMS A&M CD 5013		RECKLESS	
8	22	—	2	EURHYTHMICS RCA PCD 1-5429		BE YOURSELF TONIGHT	
9	4	6	10	JOHN FOGERTY WARNER BROS. 2-25203		CENTERFIELD	
10	12	9	10	SADE PORTRAIT RK-39581/EPIC		DIAMOND LIFE	
11	10	10	10	SOUNDTRACK MCA MCAD 5553		BEVERLY HILLS COP	
12	6	8	10	PRINCE & THE REVOLUTION PAISLEY PARK 2-25286/WARNER BROS		AROUND THE WORLD IN A DAY	
13	14	14	10	TINA TURNER CAPITOL CD 46041		PRIVATE DANCER	
14	13	11	10	HUEY LEWIS & THE NEWS CHRYSALIS VK 41412		SPORTS	
15	11	15	10	DON HENLEY GEFEN 2-24026/WARNER BROS.		BUILDING THE PERFECT BEAST	
16	21	19	8	PINK FLOYD COLUMBIA C2K 36183		THE WALL	
17	18	16	5	SUPERTRAMP A&M CD 5014		BROTHER WHERE YOU BOUND	
18	NEW			STING A&M CD-3750		DREAMS OF THE BLUE TURTLE	
19	15	18	6	STEELY DAN MCA D-5570		DECADE OF HITS	
20	26	—	2	USA FOR AFRICA POLYGRAM 824822-2		WE ARE THE WORLD	
21	20	22	10	WHAM! COLUMBIA CK 39595		MAKE IT BIG	
22	23	—	2	PAPA DOO RUN RUN TELARC CD 70501		CALIFORNIA PROJECT	
23	25	26	3	TOM PETTY AND THE HEARTBREAKERS MCA MCA 05486		SOUTHERN ACCENTS	
24	19	13	7	HOWARD JONES ELEKTRA 960390-2		DREAM INTO ACTION	
25	NEW			'TIL TUESDAY EPIC RK-39458		VOICES CARRY	
26	17	27	4	BRYAN FERRY WARNER BROS 2-25082		BOYS AND GIRLS	
27	27	28	10	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AGCD 385		FRESH AIRE 5	
28	16	20	10	LIONEL RICHIE MOTOWN 6059 MD		CAN'T SLOW DOWN	
29	24	17	6	ROBERT PLANT ES PARANZA 2-90265/ES PARANZA/ATLANTIC		SHAKEN-N-STIRRED	
30	NEW			PAUL YOUNG COLUMBIA CK-39957		SECRETS OF THE ASSOCIATION	

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

Five-Store Orange County Chain

'Old-Fashioned' Approach Works for Peer

IRVINE, Calif. The shift to prerecorded video by retail competitors has revitalized the Peer Records stores in the Orange County beach communities, according to co-owner Mark Richonne.

"We continue to be an old-fashioned record store," says Richonne. "We've found that lots of our old and new record/tape buyers shop at Peer because they don't want to fight their way through video rental lines. A great many experienced record retail people came to us for jobs over the past 18 months. They didn't want to work in video.

"I would say 75% of special orders are here in the stores within 48 hours," he continues. "We deal with all distributors and branches direct, plus we deal with a great many one-stops in the area. Our buyer, Cameron Smith, and his staff concentrate on bringing that special order in."

The five-store chain has never handled home video, except for several music videos offered for sale only. Peer stores look like record stores of the '50s and '60s. The most

dramatic difference is the advertising and display emphasis on cassettes.

"We stress tape in our print and radio ads," Richonne notes. "The young adult, our prime target, wants cassette. Though our sales ratio isn't as high, we probably have 75% of our inventory in tape.

"Cassettes are accessible but not open. We like our customers to interrelate with our clerks. Such tape display encourages that. My partner, Ken Ochetti, and I are working on a new custom cassette fixture and a CD fixture.

"Fifteen percent of our gross is probably in CD," he adds. "When more pop titles by superstars are available, that figure will jump. We are cutting back on quantity of each LP title, not on the availability of total LP titles in our stores.

"Catalog sales are increasing surprisingly," Richonne says. "Full- and budget-priced catalog albums are turning. Our pricing is competitive: \$4.99, \$5.99 and \$7.88."

The two partners, who previously worked for a national distribution

firm, decided to open their first Peer outlet in March, 1976, in Newport Beach. Over the next eight years, they opened stores here and in Cypress, Anaheim and Fountain Valley at intervals of roughly two years. All stores are mall- or strip-centered except for the Anaheim outlet, which is free-standing.

Enthusied by the resurgence of interest in records and tapes, the two intend to open two more stores in the immediate Orange County vicinity, possibly by the end of this year.

JOHN SIPPEL

Music Plus Teams With WEA for Massive Promotion

LOS ANGELES Music Plus here and WEA are both touting what they claim is the first promotion focusing on the entire breadth of a label's prerecorded offerings—in this case, audio and video in all configurations.

Geared to encompass everything in prerecorded "home entertainment" on WEA brands from seven- and 12-inch singles through home video sales and rentals, the July 5-31 event has some hot price points. Compact Discs, for example, are at \$10.99.

According to Alan Schwartz, advertising manager of the 38-unit chain, "It's an indication that the total concept of home entertainment is here." He adds that the old railroad business metaphor is most apt. "The railroad people forgot they were in the transportation business, not the railroad business," says Schwartz, adding that he sees record/tape stores poised to avoid depending upon one type of prerecorded software.

The idea for the sale, deceptively simple when considering its intricate implementation, is credited to Music Plus president Lou Fogelman and Chatsworth branch manager Randy Patrick. Schwartz, however, lists many other people at the chain and the vendor who were involved in pulling it off.

Headline price offers include a mix of catalog along with some newer albums at \$4.99 or three for \$14. Top chart titles are \$5.99, seven-inch singles four for \$6 and 12-inch three for \$11. In video, laser disks range from \$31.48 and tapes up to \$85.95 (for "Once Upon A Time In America"). Featured at \$69.95 are "Protocol," "City Heat" and "Fandango." Rentals are half-price.

The sale's motto, "Take Off For The Summer," emphasizes low prices as well as outdoor activity. A special balsa model glider is used as a giveaway.

Camelot Honors Veterans

32 Receive Awards for Service

SANDUSKY, Ohio In a business characterized by high worker turnover, Camelot Music presented awards for length of service to 32 employees during its convention, held here July 12-16.

Marking 25 years with the Canton, Ohio-based chain was store development director Phil Shannon. During his tenure with the company, Shannon has also served as chief buyer.

Honored for 15 years with Camelot were Gerry Gladieux, vice president of advertising; Al Loughry, district supervisor for district A-4; Linda Wilson, advertising media supervisor; and Lynn Everhart, recently retired from the distribution operation.

Office workers receiving five-year awards were Tina Capuana, Kim Stern, Steve Blair, Sally Hill and Paul Burnett. Distribution center employees honored were Dave Appleman, Mary Hemperly, Myrtle Wilcox, June Hass, Connie Turner, Dan Grosick, Tracy Richard, Theresa Paris, Tina Nardecchia, Rene George and Scott McGregor.

Store managers also accounted for a large number of five-year honorees. Garry Ball, Dan Carpenter, Kevin Janies, Nancy McCarty, Barry Nash, Cindy Resstler, Dolores Ryall, Wendy Hall, Ray Thompson, Joe Trubiano and Ronda Welty all received plaques in recognition of five years with Camelot.

34 Exhibitors at Convention

Suppliers Flock to Camelot

SANDUSKY, Ohio Camelot Music, which once eschewed direct contact between suppliers and its store managers, attracted 34 exhibitors to its second convention trade show in as many years.

The chain, which now has video rental departments in 64 of its 174 stores, drew heavily from the video side. Also well represented were blank tape manufacturers, vying for the estimated 12% of Camelot's gross sales their product lines encompass.

Representing the blank tape side were Maxell, Memorex, Fuji, 3M Scotch, TDK, BASF, Swire Magnetics and Sony Audio/Video Blank Tapes. Hardware manufacturers included Unitech, Toshiba, Fisher Au-

dio/Video, JVC and Jeito. Accessory lines on display covered Recoton, Alsop, Unitech, Pfanstheil, Koss, Savoy, Eveready, Lebo/Peerless and Discwasher.

Video distributors and manufacturers on hand included Disney Home Video, MCA Home Video, Ingram Video and Vestron Video. Representing the record industry were Disney Music, Jem, Capitol, DMP, American Gramophone, Lakeside Distributing, Action Distributing, CBS, Moss Music Group, PolyGram, A&M, RCA, Arista, Important, Peter Pan, MCA/Motown and WEA, as well as the Macey Lippman independent record marketing firm.

FRED GOODMAN

Caballero's Bloom Offers Pointers on X-Rated Video

LOS ANGELES There are a number of guidelines home video retailers can adopt for handling adult product in the wake of unprecedented nationwide pressures to suppress its rental and sales.

The many "how-to" and "what-if" aspects of handling the volatile product category came under critical examination here July 10 at a Video Software Dealers Assn. (VSDA) Inland Empire chapter meeting in suburban Riverside. A discussion was led by Al Bloom of Caballero Control Corp., a leading X-rated vendor.

Bloom delivered his first such address since widespread prosecutions of dealers and distributors began, and his appearance was unusually timely. A "sting" operation here June 27 involved nine distributors including a wing of Caballero and led to the arrest on federal charges of one distributor, resulting in a \$3 million cash bond (Billboard, July 20).

Bloom launched immediately into the how-to aspects: "Develop guidelines. Has [the product] been a

problem before in your area? How do competitors handle it? Display it tastefully, away from the children's product. Keep it near the checkout area where you can police it."

He stressed the use of a "screened-off" partition, and urged that it not be an obvious partition with "neon flashing 'Adults Only'." Consumers want "semi-privacy" while examining product, he said.

Discussing legal guidelines, he said, "Do what is comfortable for you. If you feel something's wrong, don't carry the product." He stressed upholding the right of free choice among "countless millions of consenting adults to view programming in the privacy of their own homes" and urged VSDA to form a committee and have a "hotline" to advise members.

Bloom said that statistics on adult programming's popularity "are tough to gather." He did not dispute one dealer's suggestion that 65% of VCR owners rent adult tapes, and claimed it's "well known" that most VCR purchasers "first want" adult material.

EARL PAIGE

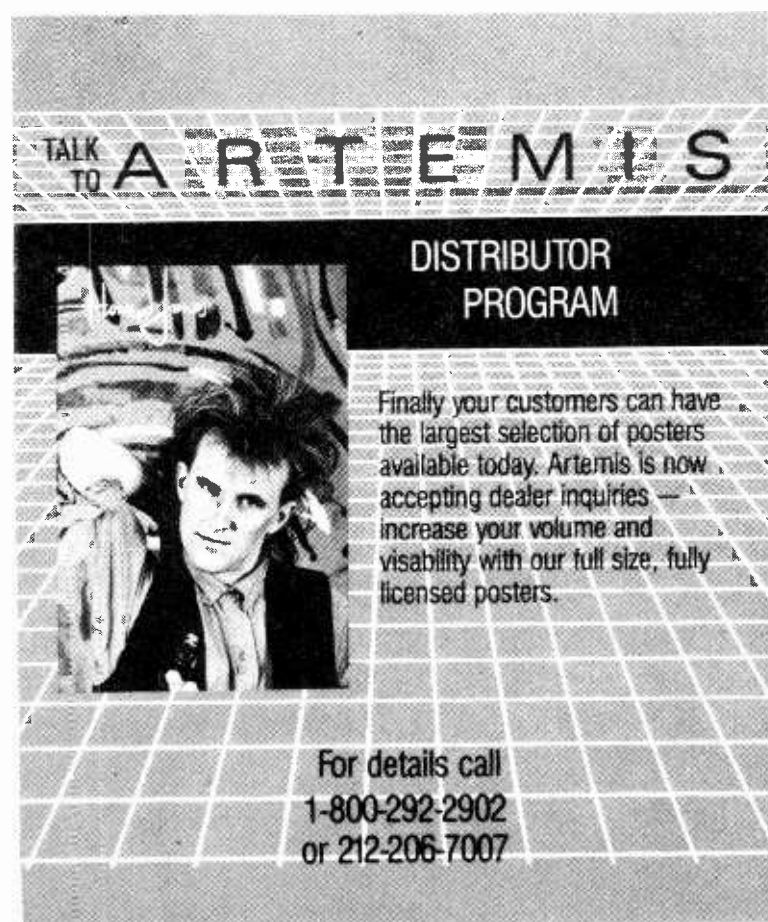


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- 30-Only records, prerecorded and blank tapes
 31-Only Video or computer software
 33-Records, tapes and video or computer software
 32-Primarily playback and communication hardware, software and accessories

Distributors

- 44-Rack Jobbers
 45-Record, tape, video or computer software
 46-One Stops
 47-Juke box operators
 48-Exporters and importers of records, tapes and video

Radio/Broadcasting

- 50-Radio Programmers, Music Directors, General Mgrs., Air Personalities
 53-Disco DJ's, owners, managers
 55-Television and Cable personnel
 56-Radio Syndicators

Manufacturers/Production

- 60-Record companies, independent producers, independent promotion companies
 61-Pressing plants, manufacturers of software, hardware and/or pro equipment

- 62-Recording Studios
 63-Video/Motion picture industry personnel

Artists and Artists Relations

- 70-Recording artists, performers
 71-Attorneys, agents and managers

Buyers of Talent

- 74-Concert promoters, impresarios
 75-Clubs, hotels, concert facilities
 76-Light and sound companies for concerts, disco

Music Publishers

- 91-Music Publishers, songwriters
 92-Performing unions, licensing and rights organizations
 93-Industry Associations

Miscellaneous

- 82-Music fans, audiophiles
 81-Public, school and university libraries
 86-Financial institutions
 87-Government
 95-Newspaper and magazine personnel, journalists
 96-Advertising and public relations
 11-Other, please specify _____



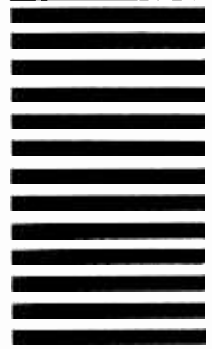
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New Releases ALBUMS

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

POP/ROCK

ANDERSEN, ERIC
Tight In The Night
LP Wind & Sand WS214/\$8.98
CA WSC214/\$8.98

BEAT RODEO
Staying Out Late With Beat Rodeo
LP IRS IRS-39027/MCA/\$6.98
CA IRC-39027/\$6.98

DEE, MICKEY
Lovelihoods
LP Rock City, USA RC 7400/no list
CA RC 7400/no list

SAGA
Behaviour
LP Portrait BFR 40145/CBS/no list
CA BRT 40145/no list

BLACK

CLIFF, JIMMY
Cliff Hanger
LP Columbia FC 40002/CBS/no list
CA FCT 40002/no list

DAZZ BAND
Hot Spot
LP Motown 6149ML/MCA/\$8.98
CA 6149MC/\$8.98

FULL FORCE
LP Columbia BFC 40117/CBS/no list
CA BCT 40117/no list

LISA-LISA & CULT JAM
With Full Force
LP Columbia BFC 40135/CBS/no list
CA BCT 40135/no list

MIAMI SOUND MACHINE
Primitive Love
LP Epic BFE 40131/CBS/no list
CA BET 40131/no list

THE OUTFIELD
Play Deep
LP Columbia BFC 40027/CBS/no list
CA BCT 40027/no list

(Continued on page 73)

	WKS. ON CHART			TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other	
	THIS WEEK	LAST WEEK														
ENTERTAINMENT	1	1	32	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Text Adventure.	•	•	•	•	•			•	•	
	2	3	81	FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•							
	3	2	21	F-15 STRIKE EAGLE	Micro Prose	Air Combat Simulation Game.	•	•	•	•						
	4	7	10	SUMMER GAMES II	Epyx	Arcade Style Sports Game	•	•	•	•						
	5	5	19	KARATEKA	Broderbund	Action Arcade Game.	•		•							
	6	4	89	FLIGHT SIMULATOR	Microsoft	Simulation Package			•	•						
	7	6	35	GHOSTBUSTERS	Activision	Strategy Arcade Game	•	•	•							
	8	8	8	BEACHHEAD II	Access	Strategy Arcade Game			•							
	9	NEW		AIRBORNE	Silicon Beach Software	Action Game						•				
	10	9	13	GATO	Spectrum HoloByte Inc.	Strategic Game					•					
	11	10	43	ZORK I	Infocom	Fantasy Strategy Text Adventure	•	•	•	•	•				•	•
	12	11	5	WISHBRINGER	Infocom	Fantasy Adventure Game	•	•	•	•	•					•
	13	15	10	SOLO FLIGHT	MicroProse	Fun Flight Simulation	•	•	•	•						
	14	14	2	SPYHUNTER	Bally	Action Arcade	•		•							
	15	16	22	BRUCE LEE	Datasoft	Adventure Game	•	•	•							
	16	19	2	KAMPFGRUPPE	SSI	Strategy Simulation			•							
	17	12	51	SARGON III	Hayden	Chess Game	•		•	•						
	18	18	2	COMPUTER QUARTERBACK	SSI	Action Simulation										•
	19	17	3	GEMSTONE WARRIOR	SSI	Strategy Arcade Game				•						
	20	13	94	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•						

	WKS. ON CHART			TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other	
	THIS WEEK	LAST WEEK														
EDUCATION	1	2	44	TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.	•		•	•	•					
	2	3	79	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.	•		•	•						
	3	1	96	NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	•	♦♦	♦♦	•	•					
	4	5	75	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•							
	5	4	34	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.	•	♦♦	♦♦	•			•♦			
	6	6	7	AGENT U.S.A.	Scholastic Inc.	Educational program designed to sharpen geographic and math skills helps to improve deductive reasoning in ages 9 to adults.	•	•	•	•						
	7	8	9	BANK STREET MUSIC WRITER	Mindscape	Write, edit and play back your own music compositions.	•		•	•						
	8	7	11	BUILD A BOOK	Scarborough	Children can create a story with friends and pets names to print out and make their own book. Recommended ages 2-12.	•		•	•						
	9	10	7	NUMBER TUMBLERS	Fisher-Price	Recommended ages 8-12. Builds Math skills.			•♦							
	10	RE-ENTRY		ROCKY'S BOOTS	The Learning Company	Teaches the basics of logic and circuitry to ages 9 and up. Presents user with a problem that is solved by using logic and building a machine to solve the problem.	•		•	•						

	WKS. ON CHART			TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other	
	THIS WEEK	LAST WEEK														
HOME MANAGEMENT	1	1	54	PRINT SHOP	Broderbund	At Home Print Shop	•	•	•							
	2	2	17	PRINT SHOP GRAPHICS LIBRARY	Broderbund	An additional disk for use with the "Print Shop". Supplies 100 new graphics.	•	•	•							
	3	4	15	THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.	•		•	•						
	4	6	96	BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•						
	5	3	4	PRINT SHOP GRAPHICS LIBRARY II	Broderbund	A second disk for use with the "Print Shop" more new graphics.	•		•							
	6	7	88	DOLLARS AND SENSE	Monogram	Home Financial Package	•			•	•					
	7	9	30	PAPERCLIP	Batteries Included	Word Processing Package			•	♦♦						
	8	8	20	MANAGING YOUR MONEY, ANDREW TOBIAS	Meca	Home Financial Management System					•					
	9	5	15	HOMEPAK	Batteries Included	Combines word processing, communications and data management in one package.	•	•	•	•						
	10	NEW		PRINT MASTER	Unison World	At Home Print Shop					•					

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SMALL STORES FACE \$\$ PROBLEMS

Distributors, Manufacturers See Fallout from Recent Slump

BY TONY SEIDEMAN

NEW YORK This year's late spring/early summer slump seems to have left many small video specialty stores with cash flow problems, according to distributors and manufacturers, who claim that an unusual number of retailers are in arrears or have put their outlets up for sale.

"Stores are having cash flow problems," says one distributor. "Our over-90-day column is about 150% higher than it was a few months ago."

Retailer Frank Barnako, a former president of the Video Software Dealers Assn. (VSDA), puts it more bluntly. "It's getting bloody out there," he says. "Lots of stores are for sale and closing."

There are at least three chains for sale in an around Washington, D.C., where he's based, Barnako says, adding, "The shakeout is happening." Most other home video executives surveyed, however, say that "shakeout" is too strong a word to describe the current situation, and that it will take time to determine how deep the trend is running.

"A couple of distributors have told me that in comparison to past business, there do seem to be more stores being sold or going out of business now than comparably there have been in the past," says Paramount Home Video vice president of sales and marketing Eric Doctorow.

The retail difficulties are concentrated in certain areas. Some regions are reporting no problems, while a few report numerous stores in trouble or gone.

"We're seeing a little bit of that," says Sound Video Unlimited vice president Stan Meyer of the retail troubles. "Like anybody who's underfinanced, it becomes difficult when things slow up," he says of the smaller stores.

But sales as a whole are up right now, says Meyer. He attributes much of the boost in business to the high volume of sell-through priced product currently on the market.

The stores that are moving the titles out instead of just adding to

their rental stock are doing better than ever, according to Meyer. The relatively small number of outlets that are in trouble tend to be "smaller retailers" who see low-priced titles as "just another rental item," he says.

The marketplace as a whole is still robust, Meyer maintains: "People are paying the bills. I don't see any reason for alarm."

At New York's Metro Video Distributing, vice president Marcia Kesselman says the slow business during late spring and early summer caused a lot of "the people who are heavily committed to rental to lose their cash flow—so they are closing up and selling out."

The number of stores that have actually shut down so far is small, Kesselman admits, but her company is seeing signs that an increase in closings will be coming soon. "It's one out of 50 so far," she says, "but that's going to increase."

A number of distributors and manufacturers see the small stores' problems as part of an industrywide trend towards chain outlets and larger stores. But none would say so on the record for fear of antagonizing a major share of their clientele.

Kesselman and others point to the rental-only specialty store as being especially vulnerable to any sags in business levels. Rental takes a much longer time to pay for a cassette than sale, the distributors say. Slow business and the reduced cash flow that results can throw the smaller retailer into a vicious spiral, reducing the dollars available to buy new product, which then reduces traffic further as customers find they can't get the titles they want.

"It's a weekend business during the summer," says Andy Karey of VTR in Philadelphia. "When you work a Friday, Saturday, Sunday business, you really don't know what you'll bring in one weekend to the next." In his marketplace, he says, "There are a lot of stores for sale—that's no doubt."

As with many areas of the home video industry, the number of stores up for sale represents both

good and bad things, say distributors and retailers. Even if some stores are going under, new openings are still occurring at a rapid rate, they say. And if the stores for sale may reflect the fact that some people want to get out of the home video business, the prices the outlets are bringing show that many people with money still consider the field to be a high-potential one.

"I haven't had a real problem in our area," says Larry DeVuno of Sight & Sound Distributors in St. Louis. But he notes that for many smaller stores, "Cash flow has slowed down." The slowdown wasn't sharp enough to get many stores in trouble, however, and now "it's picked up again," he says.



Guiltless Gobbling. Lynn Redgrave and Vestron Video executives gather to celebrate the release of the company's first "Weight Watchers" cassette, hosted by Redgrave. Standing from left are Vestron national marketing manager Kathy Callahan, Redgrave, and Vestron's executive producer and manager/original programming Larry Kasanoff and vice president of program development Michael Wiese.

As Market for Generic Titles Shrinks

Media Seeks New Ways of Moving Product

BY JIM McCULLAUGH

This is another in a series of profiles of independent video companies.

LOS ANGELES Although the home video industry continues at locomotive momentum, the strain caused by a continuing avalanche of titles, inundating manufacturer promotions and inventory handling is building enormous pressure for program suppliers, distributors and retailers.

"This business is still driven by the A and B titles, films that have had theatrical exploitation, and it will continue that way at least for the next one to two years," observes Jack Bernstein, executive

vice president of Media Home Entertainment, one of the major home video independents.

"And," he continues, "those are the titles that distributors and retailers will be putting into their inventories. And they are doing this in greater numbers at the expense of generic titles that have had little or no theatrical exposure."

"A few years ago those generic titles, be they horror or adventure, were an acceptable part of a retailer's catalog. You have a situation now where retailers have so much catalog and newer product that there's no real incentive to add 20 titles a month which have no exploitation behind them."

Pressure is also put on the manufacturer, Bernstein notes, "so you

have to examine other ways to move your product, such as looking at the sell market by reducing prices on certain titles, realizing that they will never make it in that mainstream business. There are certain titles that fit into bookstores or other types of mass merchants, and that's part of our overall marketing direction with that type of product."

Another key marketing strategy for Media, now that the company has the substantial financial resources of parent Heron Communications, is to acquire more A and B titles. Two recent examples are Media's acquisition of the rights to "Creature" and "The Lift."

"That's becoming more difficult, too," Bernstein says, "as the rights

(Continued on page 31)

FOR WEEK ENDING AUGUST 3, 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	2	19	MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1985	SF	19.98
2	1	13	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	SF	19.98
3	9	3	WE ARE THE WORLD THE VIDEO EVENT	USA For Africa MusicVision 6-20475	USA For Africa	1985	D	14.95
4	3	19	PRIVATE DANCER ●	Picture Music Intl. Sony Video Software 97W50066-7	Tina Turner	1985	SF	16.95
5	5	11	ANIMALIZE LIVE UNCENSORED	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	LF	29.95
6	4	15	DANCE ON FIRE ●	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	LF	39.95
7	8	19	U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	C	29.95
8	6	19	SING BLUE SILVER ●	Tritec Duran Vision Thorn/EMI/HBO Video 2852	Duran Duran	1985	C	29.95
9	7	19	ALL NIGHT LONG ▲◆	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1985	SF	19.95
10	NEW▶		PHIL COLLINS LIVE AT PERKINS PALACE	DIR Broadcasting Corp. Inc. Thorn/EMI/HBO Video 2454	Phil Collins	1984	C	29.95

▲ 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.



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MEDIA HOME ENTERTAINMENT

(Continued from page 26)

to those films are going up. But that will help to keep Media rolling and maintain leverage with the distributors." In addition, he notes, "We are continually looking for other means of merchandising and selling the other product that we have."

To that end, Media is placing much emphasis on its Nostalgia Merchant line, which "doesn't compete with C titles. There are enough people in the marketplace that want to sell old films. We've added titles to Nostalgia, not PD, but in line with that line's philosophy—film classic, released prior to 1955, black-and-white or color, name stars and reflective of the golden years of Hollywood."

Media is also expanding its efforts into the children's area by working promotions with large mass merchandisers such as toy chains. "That's a business which will grow," Bernstein says.

From a distribution point of view, the Media executive says, "We respect our distributors and would like them to attack those non-traditional markets. Some do, and some do not. Where we find distributors cooperative, we try to work together. In other areas where that doesn't work, we've put on toy reps, and that's been successful."

"If a distributor comes to us desirous of that, we would just as well work with him rather than go direct to a chain. We're not looking to sell the world. I believe in distributors."

Media's release policy is generally five Media titles and three VCL titles per month, with Nostalgia Merchant averaging some 20-25 titles per quarter—although, Bernstein says, "We're flexible and will go with the marketplace."

Other ongoing Media activity includes:

- A discount catalog promotion running through July and August.

- A large October campaign involving some 50 Media titles, with complete details to be announced at the VSDA convention.

- The debut of a foreign film line that will "zero in on quality films by known directors, which will be treated via special packaging and averaging two releases per month." All will be subtitled and geared for the collector. More details will also be revealed at VSDA.

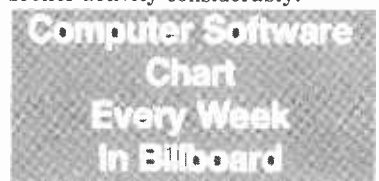
- Looking into the Media catalog during the next several months and re-merchandising and re-packaging titles.

Media is also looking at television and magazine direct mail on certain items "priced not to affect our distributors or retailers."

The major issue facing retailers and distributors today, in Bernstein's view, is increased competition. "The retailer has to become a better merchandiser to keep his share of the business. If he's aggressive and finds items to sell when the customer is in the store, he will be more successful."

"The smaller retailer doesn't offer his product for sale when he's done with it. At this point he's selling it to a used tape buyer who is allowing a competing store to open up with their product at half the price. It's self-defeating."

"Obviously," Bernstein concludes, "the retailer has a problem in disposing of his excess inventory, but he should try to do so in a non-destructive manner." Bernstein suggests that selling product to consumers will dampen used tape broker activity considerably.



TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

RANK	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating
1	1	10		THE KARATE KID	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG
2	3	15		THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R
3	2	5		STARMAN	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG
4	6	3		THE FLAMINGO KID	ABC Films Inc. Vestron 5072	Matt Dillon Richard Crenna	1985	PG-13
5	4	5		2010 THE YEAR WE MAKE CONTACT	MGM/UA Home Video 800591	Roy Scheider John Lithgow	1984	PG
6	5	7		PLACES IN THE HEART	CBS-Fox Video 6836	Sally Field Lindsay Crouse	1984	PG
7	7	8		MISSING IN ACTION	Cannon Films Inc. MGM/UA Home Video 800557	Chuck Norris	1984	R
8	9	3		A NIGHTMARE ON ELM STREET ▲	Media Home Entertainment M790	John Saxon Ronee Blakley	1984	R
9	10	5		MICKI & MAUDE	RCA/Columbia Pictures Home Video 6-20456	Dudley Moore Amy Irving	1984	PG-13
10	8	6		PROTOCOL	Warner Brothers Pictures Warner Home Video 11434	Goldie Hawn	1984	PG
11	13	3		JOHNNY DANGEROUSLY	CBS-Fox Video 1456	Michael Keaton Joe Piscopo	1984	PG
12	12	6		THE RIVER ▲ ◆	Universal City Studios MCA Dist. Corp. 80160	Sissy Spacek Mel Gibson	1984	PG-13
13	14	12		THE COTTON CLUB ▲	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R
14	11	10		CITY HEAT ▲	Warner Brothers Pictures Warner Home Video 11433	Clint Eastwood Burt Reynolds	1984	PG
15	15	9		DUNE ▲ ◆	Universal City Studios MCA Dist. Corp. 80161	Paul Atreides Sting	1984	PG-13
16	16	5		GHOULIES	Empire Pictures Vestron 5081	Lisa Pelikan Jack Nance	1985	PG-13
17	19	13		BODY DOUBLE ◆	RCA/Columbia Pictures Home Video 6-20411	Craig Wasson Melanie Griffith	1984	R
18	17	11		TEACHERS	CBS-Fox Video 4728	Nick Nolte Jo Beth Williams	1984	R
19	18	4		BIRDY	Tri-Star Pictures RCA/Columbia Home Video 6-20457	Matthew Modine Nicolas Cage	1985	R
20	NEW ▶			FALCON AND THE SNOWMAN	Orion Pictures Vestron 5073	Timothy Hutton Sean Penn	1985	R
21	29	22		RED DAWN ▲ ◆	MGM/UA Home Video 800499	Patrick Swayze C. Thomas Howell	1984	PG-13
22	NEW ▶			A SOLDIER'S STORY	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E. Rollins Jr.	1984	PG
23	20	3		AVENGING ANGEL ▲	New World Pictures New World Video 8506	Betsy Russell Rory Calhoun	1985	R
24	21	21		REVENGE OF THE NERDS ▲	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R
25	31	34		FIRST BLOOD ▲ ◆	First Blood Inc. Thorn/EMI/HBO Video 1573	Sylvester Stallone	1982	R
26	NEW ▶			RUNAWAY	Tri-Star Pictures RCA/Columbia Pictures Home Video 6-20469	Tom Selleck Cynthia Rhodes	1984	PG-13
27	NEW ▶			NIGHT OF THE COMET	CBS-Fox Video 6743	Robert Beltran Catherine Mary Stewart	1984	PG-13
28	25	5		1984	Virgin Cinema Films Ltd. USA Home Video 217547	John Hurt Richard Burton	1984	R
29	26	21		BACHELOR PARTY ▲	CBS-Fox Video 1440	Tom Hanks Adrian Zmed	1984	R
30	24	13		THE POPE OF GRENWICH VLLGE ▲ ◆	MGM/UA Home Video 800490	Eric Roberts Mickey Rourke	1984	R
31	27	7		FALLING IN LOVE	Paramount Pictures Paramount Home Video 1628	Robert De Niro Meryl Streep	1984	R
32	NEW ▶			INTO THE NIGHT	Universal City Studios MCA Dist. Corp. 80170	Jeff Goldblum Michele Pfeiffer	1985	R
33	23	4		LAST HOUSE ON THE LEFT	Vestron 5077	David Hess Lucy Grantham	1972	R
34	NEW ▶			WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR
35	28	13		THIEF OF HEARTS	Paramount Pictures Paramount Home Video 1660	Steven Bauer Barbara Williams	1984	NR
36	32	7		CHOOSE ME ●	Media Home Entertainment M-787	Lesley Ann Warren Keith Carradine	1984	R
37	22	16		COUNTRY ◆	Touchstone Home Video 241	Jessica Lange Sam Shepard	1984	PG
38	30	20		GONE WITH THE WIND ▲ ◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G
39	40	21		STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG
40	35	2		2001: A SPACE ODYSSEY ▲ ◆	MGM/UA Home Video 700002	Keir Dullea Gary Lockwood	1968	G

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



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TOP VIDEOCASSETTES SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	1	4	WE ARE THE WORLD THE VIDEO EVENT	USA For Africa MusicVision 6-20475	USA For Africa	1985	NR	14.95
2	2	168	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
3	8	22	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95
4	5	14	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	NR	19.98
5	3	6	WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95
6	7	9	THE KARATE KID	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG	79.95
7	4	35	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
8	6	20	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
9	13	22	LIONEL RICHIE ALL NIGHT LONG ▲◆	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1984	NR	19.95
10	11	8	SINGIN' IN THE RAIN	MGM/UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29.95
11	10	6	CLOSE ENCOUNTERS OF THE THIRD KIND-SPECIAL EDITION ▲◆	RCA/Columbia Pictures Home Video 6-20162	Richard Dreyfuss Teri Garr	1977	PG	29.95
12	9	6	LIFE WITH MICKEY!	Walt Disney Home Video 260	Mickey Mouse	1985	NR	29.95
13	16	5	STARMAN	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG	79.95
14	17	22	TINA TURNER PRIVATE DANCER ●	Picture Music Intl. Sony Video Software 97W0066-7	Tina Turner	1984	NR	16.95
15	18	6	HULKAMANIA	Titan Sports Inc. Coliseum Video WF002	Hulk Hogan	1985	NR	59.95
16	15	5	2010 THE YEAR WE MAKE CONTACT	MGM/UA Home Video 800591	Roy Scheider John Lithgow	1984	PG	79.95
17	19	5	2001: A SPACE ODYSSEY ▲◆	MGM/UA Home Video 700002	Keir Dullea Gary Lockwood	1968	G	29.95
18	24	2	THE FLAMINGO KID	ABC Films Inc. Vestron 5072	Matt Dillon Richard Crenna	1985	PG-13	No listing
19	21	15	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	79.95
20	26	31	STRIPES ◆	RCA/Columbia Pictures Home Video 6-20221	Bill Murray Harold Ramis	1981	R	29.95
21	22	37	RAQUEL, TOTAL BEAUTY AND FITNESS ▲◆	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	39.95
22	30	35	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	29.98
23	27	7	THE MENAGERIE	Paramount Pictures Paramount Home Video 60040-16	William Shatner Leonard Nimoy	1966	NR	29.95
24	32	35	FIRST BLOOD ▲◆	First Blood Inc. Thorn/EMI/HBO Video 1573	Sylvester Stallone	1982	R	79.95
25	NEW▶		A NIGHTMARE ON ELM STREET ▲	Media Home Entertainment M790	John Saxon Ronee Blakley	1984	R	79.95
26	28	6	SEVEN BRIDES FOR SEVEN BROTHERS	MGM/UA Home Video 700091	Howard Keel Jane Powell	1954	NR	29.95
27	NEW▶		A SOLDIER'S STORY	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E. Rollins Jr.	1984	PG	79.95
28	14	70	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
29	25	2	THE VISIONS OF DIANA ROSS	MusicVision 6-20454	Diana Ross	1985	NR	19.95
30	34	9	DUNE ▲◆	Universal City Studios MCA Dist. Corp. 80161	Paul Atreides Sting	1984	PG-13	79.95
31	38	23	ANNIE ◆	RCA/Columbia Pictures Home Video 6-20127	Andrea McArdle Albert Finney	1982	G	29.95
32	23	14	THE DOORS "DANCE ON FIRE" ●	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	NR	39.95
33	35	78	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
34	12	4	MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1984	NR	19.98
35	31	6	HIGH SOCIETY	MGM/UA Home Video 600292	Bing Crosby Grace Kelly	1956	NR	29.95
36	20	8	MISSING IN ACTION	Cannon Films Inc. MGM/UA Home Video 800557	Chuck Norris	1984	R	79.95
37	29	6	DONALD'S BEE PICTURES	Walt Disney Home Video 255	Donald Duck	1985	NR	29.95
38	36	10	ANIMALIZE LIVE UNCENSORED	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	NR	29.95
39	33	6	THE UNSINKABLE MOLLY BROWN	MGM/UA Home Video 600578	Debbie Reynolds Harve Presnell	1964	NR	29.95
40	37	85	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	39.95

● 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...

MORE CHILDREN'S PRODUCT will be hitting an already heavily saturated market, with the formation of Matinee Video. The firm's opening ammunition consists of 100 hours of cartoons, including such characters as Casper the Friendly Ghost and Heckle & Jeckle. Initial release will be at the VSDA convention on Aug. 26, when three compilations containing seven cartoons each come out under the title "Saturday Kids' Matinee." Western Visuals will have exclusive distribution rights to the Matinee product.

SOMETIMES EVEN GENRES HAVE GENRES, as Master Arts Video, a label that usually specializes in hand-to-chop combat, is showing with its creation of a "new line of martial arts programming." The line will be called the "Sword Play" series, and the first two titles out in it are "Swordman With An Umbrella" and "1,000 Mile Escort." "Swordplay films are extremely popular in the Far East but have rarely been seen in the U.S.," the company claims.

IT'S A LITTLE LATE, but at least there's a hook to the release of "Brewster's Millions" by Media Home Entertainment division The Nostalgia Merchant. Numerous versions of the film have been made; Nostalgia is shipping a 1945 version that stars Dennis O'Keefe and June Havoc. The latest version of "Brewster's Millions," starring Richard Pryor, disappeared from the theatres almost as soon as it was released earlier this summer. List price of the 1945 "Brewster's Millions" will be \$29.95.

FAMILY HOME ENTERTAINMENT did more than \$2 million worth of business in June, says parent company International Video Entertainment. Essential in helping drive the company over the \$2 million mark were two 70-minute "The Transformers," episodes which retailed at \$24.95. June was also the first month Family Home Entertainment handled its own distribution after two years of being distributed by MGM/UA Home Video. "The Transformers" was developed by the Hasbro toy company; so was "The Charmkins," another Family Home Entertainment titled that proved strong in June. The company also released another of its "Strawberry Shortcake" titles that month.

SWIRE MAGNETICS HAS BECOME one of the first blank tape companies to move into the prerecorded video field. The firm is releasing 20 public domain titles, including such standbys as "It's A Wonderful Life" and "The Man Who Knew Too Much." Other titles due out include Buster Keaton's "The General," Orson Welles' "Mr. Arkadin," and "The Tall Blond Man With One Black Shoe." Other recent actions by Swire include signing a distribution agreement with NFL Films Video to market that company's product in mass merchandisers, drug chains and audio retailers, and a joint venture agreement with the Corp. of Entertainment & Learning. All the product will be released on Swire-manufactured cassettes, of course.

"GROOVIN' FOR A 60'S AFTERNOON" is the title of Walt Disney Home Video's latest DTV music video release. The title features Disney cartoons cut to the beat of 17 '60s tunes, including "California Girls," "California Dreamin'" and "Peppermint Twist." List price for the 47-minute title will be \$49.95.

"MURDER" IS THE SUBJECT of the latest video produced by Flexitons Ltd.—murder of the English language, that is. Titled "Wordfather," the cassette stars a puppet character serving a life sentence for assassination of the English tongue. The program runs for 40 minutes and is list-priced at \$19.95. Computer software firm Spinaker Software distributes the product.

TONY SEIDEMAN

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Opera News**

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is 'Bizet's Carmen.' It
is the original opera,
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**Martin Bernheimer
Los Angeles Times**

**"Julia Migenes-Johnson
...is spellbinding.
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with his customary
splendor."**

**Howard Kissel
Women's Wear Daily**

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Cartoon Techniques Offer New Look

CLIPS GETTING INCREASINGLY ANIMATED

BY JIM BESSMAN

NEW YORK Animation is becoming an increasingly important presence in the video music marketplace, as clip creators fight for visibility in an overcrowded market and labels boost budget levels.

At least a dozen videos that prominently feature animation are in current release, ranging from Prince's "Raspberry Beret" to A-Ha's surprise hit "Take Me On" to Dire Straits' "Money For Nothing."

Not all video producers and directors agree that animation is a real music video trend, or even that animation will stay a force in the marketplace. But the visibility of the clips themselves seems to deny this, according to a number of video music programmers and promotion executives, who see the rise in the use of animation as a sign of the increasing maturity of video music as an art form.

"If music video is really a viable art form, you've got to start putting art into it," declares Peter Wallach of Peter Wallach Enterprises. Wallach, whose company provided the "stop motion" animation footage of the dancing skeletons in the Jacksons' "Torture" and is currently producing a similarly animated "love story between a woman and an octopus" for Arthur Baker's "Eight Arms To Hold You" from the "Goonies" soundtrack, says that animation offers the "razzle-dazzle" required to promote recording artists' personalities, and thus effectively combats the boredom factor perceived by other animated video proponents.

"People are getting tired of the same old same-old," claims Christopher Russo, president of the New York-based Telegenics video pool. Russo notes that in addition to the previously mentioned clips, his latest reels contain such animated clips as Information Society's "Running," Power Station's "Bang A

Gong," Fishbone's "Modern Industry" and Five Star's "All Fall Down."

Tom Hayes, head of Music Motions, a clip distribution service for movie theatres, cites a "burning out" of live action concepts, while Jon Small, producer of Picture Vision Inc.'s forthcoming partially-animated Billy Joel long-form title "Marking Time" (Billboard, July

20), suggests that video creators may be "running cold" on ideas and looking for something new.

Similarly, Drew Takahashi, the managing partner behind Colossal Pictures in San Francisco—which supplied the animation for "Raspberry Beret" and the "lightning bolt woman" animation of the Power Station videos—says that animation

(Continued on page 38)

...newsline...

OPENING SHOWTIME'S FALL CONCERT SCHEDULE will be "The Pointer Sisters In Paris," which will premiere sometime in mid-September. The special, taped May 14 and 15 at the Le Rex Concert Hall, will be simulcast by Westwood One Radio Networks.

"**SOLID GOLD**," Paramount Television's syndicated music series, is seeing the return of some veterans for its sixth season. Dionne Warwick, who was the show's original host, will be coming back, as will Darcel Wynne, who was the program's original lead dancer. The show will also begin broadcasting in stereo for the first time. Talent currently expected to appear on the show includes Tina Turner, Stevie Wonder, Olivia Newton-John, Cyndi Lauper, Donna Summer and Dolly Parton.

EDDIE MURPHY WILL HOST the second annual MTV Video Music Awards show. Last year's show was hosted by Bette Middler and Dan Aykroyd. The program is scheduled to air live on Sept. 13 from Radio City Music Hall in New York.

PICTURE MUSIC INTERNATIONAL has signed director Mike Brady to an exclusive contract. Brady will be working with PMI out of the company's London office. His credits include clips for Eurythmics, the Thompson Twins, Big Country, A Flock Of Seagulls and Christine McVie.

VH-1 HAS HAD ITS FIRST GUEST HOST, with Herb Alpert making an appearance July 19-21. Alpert did three segments, all of which were taped at different New York locations. Guests appearing along with Alpert were singer Lani Hall and artist Peter Max.

MUSIC MOTIONS SAYS A-HA. The company released Norwegian group A-Ha's debut video "Take On Me" to 200 movie theaters on Friday (26). Films with which the clip will be playing include "Mad Max Beyond Thunderdome," "Back To The Future," and "E.T.," as it makes its second theatrical go-round. Extra animated footage has been added for the theatrical release. Limelight Productions' Steve Baron directed the clip, while Simon Fields produced.

"**WEIRD AL**" **YANKOVIC AND MONTY HALL** teamed up to entertain the winners of MTV's latest promotion, "MTV/Let's Make A Music Deal." Victors were Lois Anthony of Texas City, Tex., Elisa Miller of Lido Beach, N.Y., and Charline Roberts of Nashua, N.H. The three winners got to go to New York and "make a deal" with Yankovic and Hall, choosing between door one, door two and door three for their prizes.

TONY SEIDEMAN

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- ♪ Billy Joel 'You're Only Human'
- ♪ Bob Marley 'Three Little Birds'
- Eurythmics 'There Must Be An Angel'
- Cyndi Lauper 'Goonies Are Good Enough'
- Kid Creole 'Endicott' • Prince 'Paisley Park'
- Beach Boys 'Getcha Back' • Aretha Franklin 'Freeway Of Love' • Adam Ant 'Vive Le Rock' • The Damned 'Shadow Of Love' • Sting 'If You Love Somebody' • Dead Or Alive 'In Too Deep' • Jeff Beck/Rod Stewart 'People Get Ready' • Talking Heads 'Lady Don't Mind' • Tears For Fears 'Head Over Heels' • AC/DC 'Dancer' • Waltzer • 'Morgen Blaster'

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		AS OF JULY 24, 1985	
		PROGRAMMING	
		This report does not include videos in recurrent or oldie rotation.	
		WEEKS ON PLAYLIST	
VIDEOS ADDED THIS WEEK	ADVENTURES SEND MY HEART Chrysalis	LIGHT	
	BEAT RODEO JUST FRIENDS IRS	NEW	
	CHEAP TRICK TONIGHT IT'S YOU Epic	BREAKOUT	
	EURYTHMICS THERE MUST BE AN ANGEL RCA	POWER	
	J. GEILS BAND FRIGHT NIGHT Epic	LIGHT	
	KATRINA & THE WAVES DO YOU WANT CRYING Capitol	BREAKOUT	
	HUEY LEWIS & THE NEWS POWER OF LOVE Chrysalis	HEAVY	
	LIMMAHL ONLY FOR LOVE EMI America	LIGHT	
	MADONNA DRESS YOU UP Sire	POWER	
	MICHAEL McDONALD NO LOOKING BACK Warner Bros.	LIGHT	
	MOTELS SHAME Capitol	BREAKOUT	
	ALISON MOYET LOVE RESURRECTION Columbia	LIGHT	
*TIL TUESDAY LOOKING OVER MY SHOULDER Epic	BREAKOUT		
WHAM! FREEDOM Columbia	POWER		
POWER ROTATION <small>Sneak Preview Videos</small>	PHIL COLLINS DON'T LOSE THAT NUMBER Atlantic	3	
	DIRE STRAITS MONEY FOR NOTHING Warner Bros.	4	
	BILLY JOEL YOU'RE ONLY HUMAN (SECOND WIND) Columbia	2	
	MOTLEY CRUE SMOKIN' IN THE BOYS' ROOM Elektra	2	
	ROBERT PALMER ALL ROUND THE WORLD Paramount Pictures	4	
ROBERT PLANT PINK & BLACK Es Paranza/Atlantic	2		
HEAVY ROTATION	*BRYAN ADAMS SUMMER OF '69 A&M	8	
	*DURAN DURAN A VIEW TO A KILL Capitol	11	
	COREY HART NEVER SURRENDER EMI America	11	
	HEART WHAT ABOUT LOVE Capitol	9	
	*ROBERT PLANT LITTLE BY LITTLE Es Paranza/Atlantic	13	
	*PRINCE & THE REVOLUTION RASPBERRY BERET Paisley Park/Warner Bros.	6	
	*BRUCE SPRINGSTEEN GLORY DAYS Columbia	7	
	*STING IF YOU LOVE SOMEBODY SET THEM FREE A&M	6	
	*TEARS FOR FEARS SHOUT Mercury	9	
	PAUL YOUNG EVERY TIME YOU GO AWAY Columbia	14	
ACTIVE ROTATION	*JEFF BECK & ROD STEWART PEOPLE GET READY Epic	9	
	*PAT BENATAR INVINCIBLE Chrysalis	7	
	DEAD OR ALIVE YOU SPIN ME AROUND Epic	14	
	DEPECHE MODE PEOPLE ARE PEOPLE Sire	19	
	*NIGHT RANGER SENTIMENTAL STREET MCA	9	
	JOHN PARR ST. ELMO'S FIRE (MAN IN MOTION) Atlantic	7	
	REO SPEEDWAGON LIVE EVERY MOMENT Epic	7	
	**SCORPIONS BIG CITY NIGHTS Mercury	5	
	*TINA TURNER WE DON'T NEED ANOTHER HERO Capitol	1	
	MEDIUM ROTATION	ANIMATION LET HIM GO Mercury	11
RUSS BALLARD FIRE STILL BURNS EMI America		9	
BON JOVI IN AND OUT OF LOVE Mercury		3	
BRYAN FERRY SLAVE TO LOVE Warner Bros.		11	
ARETHA FRANKLIN FREEWAY OF LOVE Arista		6	
*GODLEY & CREME CRY Polydor		7	
*DON HENLEY NOT ENOUGH LOVE IN THE WORLD Geffen		10	
*RATT LAY IT DOWN Atlantic		6	
R.E.M. CAN'T GET THERE FROM HERE IRS		3	
CARLY SIMON TIRED OF BEING BLONDE Epic		5	
*TALKING HEADS ROAD TO NOWHERE Sire	6		
BREAKOUT ROTATION	AC/DC DANGER Atlantic	2	
	A-HA TAKE ON ME Warner Bros.	10	
	JOHN CAFFERTY & THE BEAVER BROWN BAND C.I.T.Y. Scotti Bros./CBS	4	
	COCK ROBIN WHEN YOUR HEART IS WEAK Columbia	11	
	HELIX DEEP CUTS THE KNIFE Capitol	8	
	KING LOVE AND PRIDE Epic	14	
	LONE JUSTICE SWEET SWEET BABY Geffen	2	
	MR. MISTER BROKEN WINGS RCA	2	
	RICK SPRINGFIELD STATE OF THE HEART RCA	7	
	**TAXXI STILL IN LOVE MCA	4	
Y&T SUMMERTIME GIRLS A&M	3		
LIGHT ROTATION	ERIC CLAPTON SHE'S WAITING Warner Bros.	5	
	RAY DAVIES RETURN TO WATERLOO Arista	1	
	DRAMA PARALYZE RCA	5	
	GO WEST CALL ME Chrysalis	1	
	GRIM REAPER FEAR NO EVIL RCA	5	
	NILS LOFGREN SECRETS IN THE STREET Columbia	4	
	MARILLION KAYLEIGH Capitol	3	
	OINGO BOINGO WEIRD SCIENCE MCA	2	
	O.M.D. SO IN LOVE A&M	4	
	MICHAEL SEMBELLO GRAVITY A&M	5	
	TEXTONES MIDNIGHT MISSION Gold Mountain/A&M	5	
	THREE O'CLOCK HER HEAD'S REVOLVING IRS	7	
SIMON TOWNSHEND BARRIERS 21/PolyGram	4		
THE TRUTH EXCEPTION OF LOVE IRS	5		
SUZANNE VEGA MARLENA ON THE WALL A&M	5		
NEW ROTATION	B-MOVIE SWITCH ON OR SWITCH OFF Warner Bros.	3	
	DREAMLAND TELEVISION DREAMS Independent	3	
	GOWAN A CRIMINAL MIND Columbia	4	
	HUBERT KAH ANGEL 07 MCA	5	
	MELISSA MANCHESTER ENERGY MCA	3	
	PROPHET EVERYTHING YOU ARE RCA	3	
	RATIONAL YOUTH NO MORE NO LESS Capitol	3	
	TIME BANDITS I'M ONLY SHOOTING LOVE Columbia	3	
WORLD SITISENZ LOCK IT UP Manhattan	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.

Results for Second Quarter, First Half

Revenue, Income Up for MTV Networks

NEW YORK MTV Networks Inc. had a strong second quarter, posting increases of 35% in revenue and 57% in net income.

The former reached \$34.65 million, up from \$25.7 million for the same period a year ago; the latter rose from \$2.98 million to \$4.68 million. Per share income went from 20 cents in 1984 to 30 cents in 1985.

For the first six months of 1985, MTV Networks reported boosts of 40% in revenue and 65% in net income. First-half revenues came to \$64.58 million, up from \$46.25 million a year ago, while profits rose from 1984's \$4.34 million to \$7.15 million. Per share net income rose from 29 cents in the first half of 1984 to 46 cents this year.

The company's Video Music Networks category accounted for the lion's share of both revenues and profits. Video Music Networks, a category encompassing both MTV: Music Television and VH-1/Video Hits One, saw a rise in revenue of from \$17.26 million in the second quarter of 1984 to \$24.84 million this year.

Revenue and income figures for MTV and VH-1 were not available on an individual basis. The networks were grouped together under the Video Music Networks category.

Operating income from the Video Music Networks category totalled \$6.2 million for second quarter '85, up from \$4.79 million the year before.

Revenues for MTV Networks' children's network, Nickelodeon, rose from \$6.21 million to \$8.59 million; including an "other" category, total revenue for the second quarter from the three groupings came to \$34.65 million, up from \$25.703 million in '84.

MTV Networks pegged its "cost of sales" for the quarter at \$13.37 million, up from \$9.29 million the year before. Gross profits went up from \$16.41 million to \$21.28 million.

For the first six months of the year, revenue for the Video Music Networks category was up to \$46.3 million from \$30.22 million. Operating income for the category was up to \$9.9 million from \$8.1 million.

Selling, general and administrative expenses went from \$10.15 million in the second quarter of '84 to \$12.3 million this year. For the first half, SGA costs went from \$18.84 million to \$22.8 million.

Pre-tax profits for the quarter for MTV Networks as a whole came to \$9 million, against \$6.1 million the year before. For the first half, pre-tax income was \$13.75 million, up

from \$8.86 million the year before.

Gross profits were \$21.23 million for the quarter, up from \$16.41 million in '84. For the first half, gross profits were \$37.45 million, up from \$29.23 million last year.

According to MTV Networks, the number of common and common equivalent shares outstanding reached a weighted average of 15.4 million for the second quarter, against 15.13 in 1984. For the first half, the weighted average number

of shares came to 15.38 million, against 15.3 million for the same period last year.

According to Nielsen Home Video Index figures, MTV: Music Television now reaches 27.7 million households, VH-1 reaches seven million and Nickelodeon reaches 25.7 million. About nine million of those households also receive the expanded version of the children's network, "Nick At Night."

TONY SEIDEMAN

New Video Clips

This weekly listing of new video clips generally available for programming and/or promotional purposes includes: Artists, title, album (where applicable)/label, producer/production house, director. Please send information to Billboard, New Video Clips, 1515 Broadway, New York, N.Y. 10036.

Standing On The Edge/Epic
Joe Nardelli/N. Lee Lacy Associates
Just Jaackin

DEAD OR ALIVE

In Too Deep

Youthquake/Epic

N. Lee Lacy

Vaughn Arnell/Anthea Brown

FATS DOMINO/DOUG KERSHAW

My Toot Toot

My Toot Toot/Toot Toot Records

Robert G. Vernon

Robert G. Vernon

J. GEILS BAND

Fright Night

Fright Night Soundtrack/Private I/CBS

Columbia Pictures

Paul Justman

STEWART BRODIAN

Special Lady

Self Made Man/Mountain Records

Stewart Brodian

Stewart Brodian

CHEAP TRICK

Tonight It's You

(Continued on page 65)

third annual ROCKAMERICA Video/Music Seminar

August 4, 5, 6 at the Roosevelt Hotel in New York City

SUNDAY, AUGUST 4TH: Registration & Party
at the LIMELIGHT

MONDAY, AUGUST 5TH

"CABLE & BROADCAST" DAVID BENJAMIN, Friday Night Videos; HARVEY LEEDS, Epic Records; STEVE LEEDS, U68; CHARLES LEVINSON, Music Channel Ltd.; URSULA RILEY, RCA Records UK; ED STEINBERG, Rockamerica; YAA VENSON, Rock On Chicago; CYNTHIA FRIEDLAND, ATI Video

"MTV/VH1 WORKSHOP" LES GARLAND, MTV/VH1; JOHN SYKES, MTV/VH1, and other MTV/VH1 executives to be announced

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"SPONSORSHIP" DAN BECK, CBS/Epic Records; JAY COLEMAN, Rockbill; SHARI FRIEDMAN, Atlantic Records; STEVE RECHTSECHAFFNER, Swatch; DANNY SOCOLOFF, MEGA; JOHN TRIGGLE, West Nally Inc.; MIKE WATTS, VirginVision Ltd. UK

SPECIAL SESSION "BLACK MUSIC VIDEO" ROBERT JOHNSON, Black Entertainment Television

"RADIO/VIDEO" DENIS MCNAMARA, WLIR-FM; ROXY MYZAL, V66, MITCHELL ROWEN, C.V.C. Video Report; JANE KELLY, Music Box; others to be announced

"CLUBS: HOW TO FILL THE ROOM" PAT CREED, Rockamerica; DAVID GREENBERG, Confetti's; MARIE GRIFFIN, Rascal House; RUDOLF, Danceteria; GRANT SMITH, Mistral

SPECIAL MEETING FOR DJs/VJs ONLY
Rooftop Party At DANCETERIA
Club Hopping

TUESDAY, AUGUST 6TH:

"FUTURE: MUSIC VIDEOS AND FASHION, FILM, DANCE & ADVERTISING" JEFFREY ABELSON, Parallax Productions; TOM ANDREWS, Columbia Pictures; ROBERT GROSS, McCann-Erickson; MICHAEL J. MALONE, AEI Foreground Music; others to be announced

"NEW TECHNOLOGY" JEFF CRETCHER, San Francisco Production Group; JIM GUTHRIE, The Droidworks; JEFF KLEISER, Digital Effects Inc.; CHARLIE LEVI, Charlex Productions; FRANCIS MILANO, Invue Sound; MAUREEN NAPPI, VCA Teletronics; DEAN WINKLER, Post Perfect; others to be announced

"DIRECTORS & PRODUCERS" VAUGHAN ARNELL/ ANTHEA BENTON, N. Lee Lacy UK; JACK COLE, Split Screen; LYN HEALY, N. Lee Lacy; PETER ISRAELSON, Invasion Group; ALEXIS OMELTCHENKO, Pendulum Productions; ROBIN SLOANE, Elektra/Asylum Records; others to be announced

BUFFET LUNCHEON WITH EASTMAN KODAK AWARD PRESENTATION

"LONG FORM VIDEO/MUSIC" ROBERT H. FLAX, Grubman, Indursky & Schindler, PC; MARTIN LEWIS, Springtime!; JIM MCCULLAUGH, Billboard; CHIP RACHLIN, Screen Link; MARTY SCOTT, Jem/Passport Records; STEVO, Some Bizzare Records

SPECIAL SESSION "AUDIO" BILL MARINO, Sync Sound Corp.; FRANCIS MILANO, Invue Sound; JONATHAN PORATH, Editel

"ARTISTS" participants to be announced

"CLUBS": HARDWARE & SOFTWARE" DODY BOWERS, 930 Club; SHELLEY HOWARD, Jam Productions; STEVEN JARVIS, Snuggery Pub Inc.; CHIPPER MCKEARNIN, Club Maximus; JOHN O'DONNELL, Sony; STEVE SUKMAN, Private Eyes; TIMA SURMELIOGLU, Palladium

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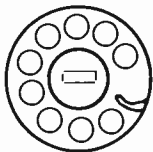
Registration does not include hotel accommodations or airfare. Registration substitutions may be made. Registrations at the door will be an additional \$25.00. Absolutely no refunds after July 15, 1985. Cancellations before July 15, 1985, must be in writing and will be subject to a 10% cancellation fee.

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CLIP ANIMATION

(Continued from page 36)

is in video vogue now because "people are running out of ways of becoming distinctive" with their clips. He adds that animation is a perfect solution for artists who aren't interested in appearing in their videos, such as Prince, who originally intended "Raspberry Beret" to be animated only.

According to Simon Fields, who produced both the A-Ha and Dire Straits clips for Limelight Productions, the computer-animated Dire Straits video resulted from the need to tell the song's story "without compromising the credibility" of the band's performance.

Fields says that the Dire Straits and A-Ha videos each cost in excess of \$100,000, and notes, as do others, that bigger video budgets have made such ambitious animated projects possible. He further notes that such videos have been difficult to make because of the typically short time frame involved in video production; they require more than the "usual three weeks to work," he says.

Another reason why animated videos may have become so popular is given by Telegenics' Russo. "Video clubs are including old cartoons as part of their increased use of ambient footage, so maybe people feel that their videos will get more play if they're ambient-looking." And Wallach suggests that since his "baby boom generation" was raised on cartoon shows like "The Flintstones," it's more likely to favor the new animated videos.

Video producers, among them Jon Small and Ken Walz, doubt there is any trend toward using animation in video production. Says Walz, who recently produced AC/DC's partially animated clips to the "Fly On The Wall" album (Billboard, July 6): "Animation in video may be a fad, perhaps, but I can't see it being done routinely."

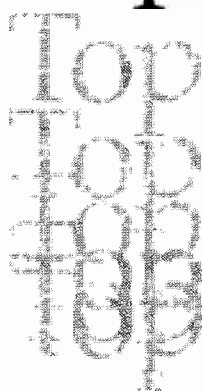
Adds Small: "There's no more trend [to using animation] than there is in using choreographers. You'll see the big guys coming out with heavy animation every once in a while, but that's it, because only they can afford it unless you can come up with some wild deals." A-Ha's "Take Me On," however, was the band's first clip.

Colossal's Takahashi, whose first animated music video was Hilly Michael's "Calling All Girls" in 1980, traces the combination of music and animation to the old Betty Boop cartoons and Walt Disney's "Silly Symphonies." In fact, he says, "The faces on the trees that are swaying back and forth in unison like a chorus line" in "Raspberry Beret" represent an intentional homage to "Silly Symphonies."

Takahashi predicts that the new "economic realities" of video production, along with the growing awareness of the possibilities of animated videos, can only lead to increased use of animation.

But Fields cautions against a follow-the-leader industry cycle where "we get a slew of animated videos in the same bloody way things always happen," and where "people use and misuse [animation] and then get fed up."

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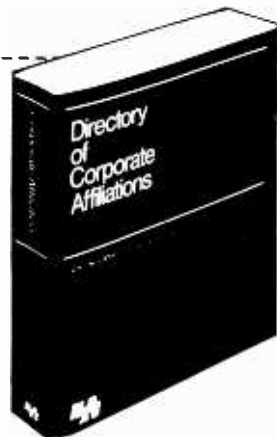
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Hong Kong Logic. Solid State Logic's new Far East regional headquarters in Kowloon, Hong Kong opened in June. The office is now serving clients in China, Taiwan, Singapore, the Philippines, Malaysia, Indonesia and Thailand. Pictured in front of the map of the Far East are Colin Sanders, managing director of SSL, and Bingo Tso, the company's Far East managing director.

A&M's Friesen Is Electro Sound Keynoter Big Turnout Expected at S.F. Cassette Quality Seminar

BY STEVEN DUPLER

NEW YORK Gil Friesen, president of A&M Records, will deliver the keynote address at the upcoming Electro Sound Inc. seminar, "Applications For Better Cassette Quality." The agenda is now set for the inter-industry gathering, to be held in San Francisco from Aug. 19-22, and registrations have already surpassed 250, more than double the number at last year's conference.

Although Electro Sound, the large tape duplicating group, is presenting the seminar, there are a number of co-sponsors involved, many of which also participated in the first such seminar last year. Co-sponsors at presstime were Agfa-Gevaert Inc., Ampex Corp., Apex Machine, BASF, Capitol Magnetics, Columbia Magnetics, Data Packaging, Dolby Laboratories, DuPont, Filam National Plastics, Hercules Inc., ICM, JRF Magnetic Sciences, King Instruments, Lenco, Pfizer Inc., Saki Magnetics, Shape Inc. and Sprague Magnetics.

The seminar kicks off Monday (19) with an opening dinner and "gathering of the clan." The first sessions begin Tuesday (20) under the general heading "Music Makers And Mastering," focusing specifically on artists, producers and a&r people, according to Electro Sound

senior vice president Dave Bowman. Panel discussions will cover "The Art In Cassette Masters" and "The Technology In Cassette Masters."

Presentations that day are "Masters vs. Cassettes: How Do They Compare?" and "Mastering The Media." Formal sessions end at 3:15.

"Media And Materials" is the topic for Wednesday (21). Presentations set for the day include: "Tape Specifications: What Do They Mean

And How Are They Used?," "What Makes A Good C-0?" and "Winding It Up." Panel discussions that day are "Cassette Media: What Are The Choices?," "C-0s: What Are The Choices?" and "The Finishing Touch."

On Thursday (22), the theme is "Maintenance, Methods And Much More." Presentations slated are "Quality Control: The More, The Better" and "Where's The Gap?"

(Continued on page 41)

Audio Track

NEW YORK

BOY GEORGE AND MARILYN were recently aboard the **Aura Sonic Ltd.** mobile unit in Brooklyn for Fairlight programming and pre-production work on the duo's remake of Norman Greenbaum's "Spirit In The Sky." On hand for the session were **Michael Rudetsky** (programmer), **Steven Remote** and **Man Parrish**. The Fairlight disks were taken to **The Hit Factory** to be recorded and mixed digitally by engineer **John Davenport**.

Producers **Tony Arfi** and **Spyder D** were in at **Power Play** in Queens, working on **Master Gee's** Atlantic single "Do It." **Bruce Hearn** engineered with Arfi. Also there, **Patrick Adams** mixed two **Spinners** cuts for Atlantic, "She Does" and "That's What Girls Are Made For."

Mix engineer **Louie Rivera** has been in at **D&D Recording** working with **Jenny Burton**. **Caesar** has been in working on his latest single,

co-producing with **Bunny Brown**, with **Danny Caccavo** engineering.

Unsigned act **Rebecca Sullivan & Heartbreak USA** have been recording at **Planet Sound** with producer **Michael Theodore**.

Hal Willner was in recently at **Sigma Sound** producing **John Zorn** for an upcoming album of Kurt Weill compositions. **Don Wershba** engineered.

At **Greene Street Recording**, **John Robie** has been producing **Ish Ledesma's** new album for Geffen on the studio's Mitsubishi digital gear. **Robie** is engineering with **Dave Harrington**.

Engineer **Tom Coyne** recently mastered the album, seven-inch and 12-inch singles for both Mercury's **ABC** and Celluloid's **Fela** at **Frankford/Wayne Mastering Labs**.

Atomic Records artist **Sonia Summer** has been working on the 12-inch "Love Impersonator" at the label's own studios. The co-producer

(Continued on page 41)

Video Track

NEW YORK

THE NEW VIDEO from **Kid Creole & the Coconuts** is "Endicott," the single from the group's new Sire album "In Praise Of Older Women And Other Crimes." Directed by **August Darnell** and **James Lemmo**, the clip was lensed entirely at the **F&B Ceco Studio** here and produced by **Broadway Video** in association with **Michele Galfas**. Co-director **Lemmo** also served as director of photography. Other credits go to art director **Cabet McMullen** and the band themselves for costumes and staging. Post was done at **Broadway Video's** Brill Building headquarters with editor **John Applebaum**.

Co-Directions Inc. recently completed a video for "Buttercup," the Stevie Wonder-written single sung by Epic artist **Carl Anderson**. Directing and producing duties were shared by **Joe Tripician** and **Merrill Aldighieri**, who combined animation and live action for some hu-

morous effects. **Co-Directions** doesn't drag out a production schedule: The five-location shoot was completed in one day, and the entire production was finished in one week.

Epic act 'til tuesday's new clip "Looking Over My Shoulder" was produced by **Paul Schiff** for **N. Lee Lacy/Associates** and directed by **Mick Haggerty** (**John Fogerty**, **Daryl Hall & John Oates**). The clip incorporates several Manhattan locations, including an "elegant convent" on the Upper East Side. Other projects recently wrapped up by **N. Lee Lacy** include **Cheap Trick's** "Tonight It's You" and **Herb Alpert's** "8 Ball," both directed by French feature director **Just Jaeckin**.

LOS ANGELES

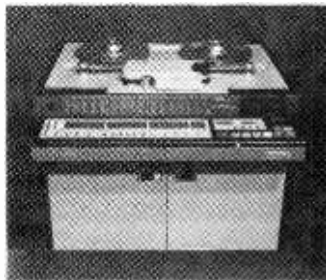
JERRY KRAMER & ASSOCIATES is producing the "You Look Marvelous" video starring

(Continued on page 41)

SONY

PCM-3324 Studio Directory

Model 3324



DASH

Help Me, Information. If you're interested in finding out which recording studios in the U.S. are equipped with Sony PCM-3324 digital multitrack recorders, that information is now available in Sony's new 3324 directory. Pictured is the May edition, which lists 3324 owners in New York, Los Angeles, Dallas, Houston and Atlanta. The guide will be updated regularly, with the next due to appear at the fall Audio Engineering Society show. Contact Sony at One Sony Dr., Park Ridge, N.J. 07656 for a copy.

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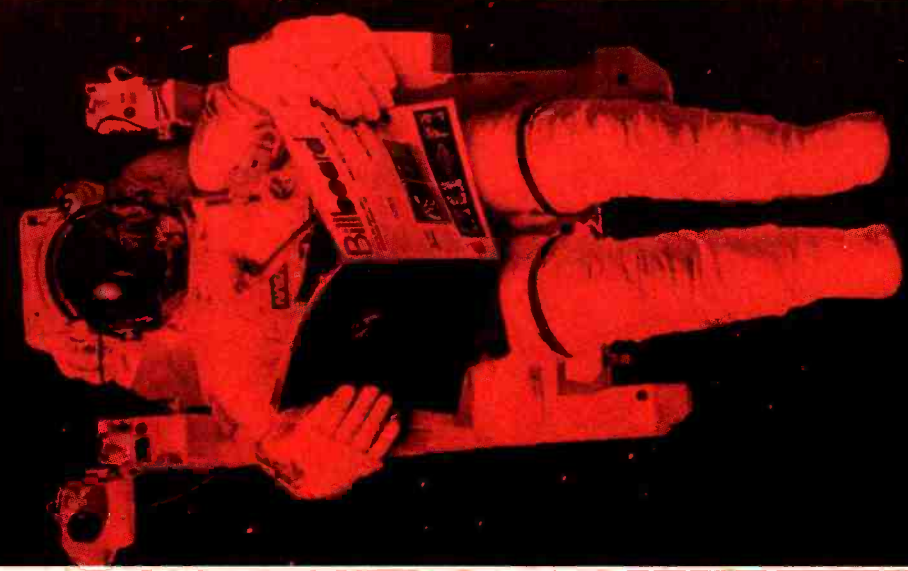
FOR WEEK ENDING AUGUST 3, 1985

Billboard

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TOP VIDEOCASSETTES SALES

THIS WEEK		LAST WEEK		WKS. ON CHART		Compiled from a national sample of retail store sales reports.												
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
TITLE		Copyright Owner, Manufacturer, Catalog Number		Principal Performers		Year of Release		Rating		Price								
1	4	WE ARE THE WORLD THE VIDEO EVENT	USA For Africa MusicVision 6-20475	USA For Africa	1985	NR	14.95											
2	168	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95											
3	8	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95											
4	5	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	NR	19.98											
5	3	WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95											
6	7	THE KARATE KID	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG	79.95											
7	4	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95											
8	6	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95											
9	13	LIONEL RICHIE ALL NIGHT LONG ▲◆	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1984	NR	19.95											
10	11	SINGIN' IN THE RAIN	MGM/UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29.95											
11	10	CLOSE ENCOUNTERS OF THE THIRD KIND-SPECIAL EDITION ▲◆	RCA/Columbia Pictures Home Video 6-20162	Richard Dreyfuss Teri Garr	1977	PG	29.95											
12	9	LIFE WITH MICKEY!	Walt Disney Home Video 260	Mickey Mouse	1985	NR	29.95											
13	16	STARMAN	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG	79.95											
14	17	TINA TURNER PRIVATE DANCER ●	Picture Music Intl. Sony Video Software 97W0066-7	Tina Turner	1984	NR	16.95											
15	18	HULKAMANIA	Titan Sports Inc. Coliseum Video WF002	Hulk Hogan	1985	NR	59.95											
16	15	2010 THE YEAR WE MAKE CONTACT	MGM/UA Home Video 800591	Roy Scheider John Lithgow	1984	PG	79.95											
17	19	2001: A SPACE ODYSSEY ▲◆	MGM/UA Home Video 700002	Keir Dullea Gary Lockwood	1968	G	29.95											
18	24	THE FLAMINGO KID	ABC Films Inc. Vestron 5072	Matt Dillon Richard Crenna	1985	PG-13	No listing											
19	21	THE TERMINATOR ▲	TriStar/EMI/HBU video 1VA2535	A. Schwarzenegger	1984	R	79.95											



Every week everywhere....
Billboard
brings you the
latest video news,
charts and
reviews.

Sound Investment



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

STUDIO IN THE SUN: A new addition to the Caribbean studio scene is **Bronese Recording Studio**, a 24-track facility with housing accommodations located in Netherlands Antilles, St. Maarten. The new studio features Otari MTR-90 24-track and MX-5050 two-track recorders, a Sound Workshop Series 34 console, and a wide variety of outboard gear, including units from Lexicon, Ashly Audio, dbx, Aphex and Klark-Teknik. The rate is \$60 per hour, but a week-long, all-inclusive package is available which includes room, board and studio time (no tape) for \$5,000 per week.

PLATINUM II: **Platinum Australia** has opened a large new 24-track room in its Melbourne location. The 1,500 square foot studio is intended to handle all forms of recording, ranging from albums and jingle work to film and television scores and video sound sweetening. According to Platinum, the control room of the new facility is one of the largest in the country, measuring 23 by 21 feet, with a separate "machine room." The studio room encompasses about 800 square feet, with extremely live acoustics.

Platinum has moved its 36-channel Harrison board into the new room and installed an SSL in Studio One. The two rooms will be made compatible, says Platinum, via the use of Studer multitrack recorders in both, as well as similar outboard gear and a Q-Lock sync system. The rooms also have in common JBL

4435 monitors and Perreaux amplifiers.

LYNX LINKS: Fairfield, N.J.'s **Broccoli Rabe Entertainment Complex** now has 48-track recording capability, thanks to the recent installation of Time Line's Lynx system. Each module of the time code system encompasses a multi-standard SMPTE code generator, a wide-band SMPTE code reader, a master audio/video/film transport speed resolver and a SMPTE RS-422 communications port, which can be used with external editors and controllers.

The Broccoli Rabe installation was supervised by Time Line chief **Jerry Block**. It's said to be the first of its kind combining an Otari MTR-90 and an MCI JH-24.

JOHN DEACON, BASSIST for Queen, has opened, with partner **Henry Crallan**, a 24-track facility in North London called **Milo Music**. According to Deacon, the studio will be used for his solo projects "when time permits," but is intended primarily as a commercial studio.

Milo is housed within a production complex that also contains video and design studios and other related businesses. The studio area is 24 by 24 feet, with a seven-by-seven-foot iso booth. Instruments available include a resident Steck baby grand piano, as well as LinnDrum, Rhodes piano, Korg CX-3 electronic organ, Yamaha DX-7 synths, and Fender and Gibson guitars. The control room features an Amek Angela 28:24 console in line with extended patch bay. Recorders are Studer 24-track A80 MK IV and 810 quarter-inch machines, as well as a Sony PCM-F1 digital processor. Monitors include Sean Davies three-way LS 841s as well as Auratones and Visoniks. Power amps are by BGW,

Quad and Turner.

DIGITAL COMPETITION: The Fertik Co., producer of the Van Cliburn International Piano Competition, recently aired on PBS, went out of its way to ensure that the audio quality of the broadcast would be the best possible. The firm enlisted Houston's **Digital Recording Services** to capture all the performances on a Sony 1610, and then brought in Dallas-based **Omega Audio** for the audio post and sweetening.

Omega transferred the 1610 recordings to its Mitsubishi X-80, which is interfaced to Omega's video interlock system. The two-track was then locked to the edited, video master and all music portions were replaced with digital audio. Thus the final one-inch video master shown on PBS nationwide was only a second-generation analog copy with Dolby. Omega president **Paul Christensen** claims that at least four additional generations were avoided in this manner.

Edited by STEVEN DUPLER

Kool & the Gold. Kool & the Gang recently received an Ampex Golden Reel Award from Ampex's Magnetic Tape Division for their hit single "In The Heart," recorded entirely on Ampex 406 two-inch and quarter-inch tape. Also awarded were engineers Jim Bonnefond and Nelson Ayres of House Of Music in West Orange, N.J., and producers Ronald Bell and Jim Bonnefond. Pictured from left are: Kool & the Gang's James Taylor; Ampex sales rep Diane Dinucci; Robert Bell and Curtis Williams of Kool & the Gang; and Ampex Northwest regional manager John Leli.

VIDEO TRACK

(Continued from page 39)

Billy Crystal for A&M Records. Jerry Kramer is directing.

Manhattan Transfer was recently spotlighted on Cinemax's "Album Flash" series. The half-hour segment was produced by **Martin Fischer** for **High Five Productions** and written and directed by **Bud Schatzle**. The long-form features five new videos culled from the Transfer's new album "Vocalese." In for a cameo with Transfer members **Tim Hauser**, **Janis Siegel**, **Alan Paul** and **Cheryl Bentyne** were jazz singer/lyricist **Jon Hendricks** and unique vocalist **Bobby McFerrin**. The five clips, composed of both location and studio footage, were lensed by director of photography **Thomas Ackerman** in 35mm. "Vocalese" will be available on Atlantic Home Video and Pioneer Laser Discs.

OTHER CITIES

OMEGA AUDIO'S 24/46-track remote recording truck was on hand recently in Dallas to provide tv audio for a video special of Belgian singer **Will Tura** in his American debut concert. Music video producer **Mike Griffin** (ZZ Top, Willie Nelson, Leon Russell) produced the special, while **Giles McCrary** directed. Television facilities were provided by **Clearwater Teleproductions**.

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.

AUDIO TRACK

(Continued from page 39)

is **Rob Berman**, and the release date is Sept. 1.

LOS ANGELES

HEART'S NANCY WILSON recently produced a three-song demo for **Maurice & the Cliches** at Good-

ELECTRO SOUND SEMINAR

(Continued from page 39)

Panel discussions will cover "Recording Standards And References" and "Keeping Ahead," and the day will end with an open forum discussing "The Future: Where Do We Go From Here?"

Bowman notes that the registration lists so far include representatives of "all major record labels, duplicators, raw materials and bulk suppliers and duplicating equipment manufacturers." The cost to attend is \$75, which includes dinner on Aug. 19 and 21 and lunch on Aug. 20-22. The venue is the Hyatt Hotel in San Francisco. Further information may be obtained from Electro Sound at (408) 245-6600.

night L.A. The act has relocated to Hollywood from Seattle.

Lejenz, a pop/r&b band, has been in at **Pisces Soundworks** in Burbank, tracking for their debut album with **Jae Jarrett** producing, **Steve Dancz** assisting and **Steve Thume** engineering.

Rusty Garner has been in at **Capitol Recording** mixing **Kim Carnes'** 12-inch "Abadabadango" for EMI America.

At **Artisan Sound Recorders**, mastering engineer **Greg Fulginiti** recently completed the following projects: **Dio** for Warner Bros.; the soundtracks to "Explorers" and "Weird Science" for MCA; the "Silverado" soundtrack for Geffen; and singles by **Joe Walsh**, **Taxxi** and **Patti LaBelle**.

Kevin Beamish has been in at **Encore Studios** (formerly **Kendun Recorders**) producing and engineering **Y&T** for A&M. Also there, producer/engineer **Dave Leonard** has been in mixing **Red 7** for MCA. *All material for the Audio Track column should be sent to Steven Dupler, Billboard, 1515 Broadway, New York, N.Y. 10036.*

I Contact Begins To Represent Live Mix Engineers

NEW YORK I Contact, the audio engineer referral service here, has expanded its services to cover live mix engineers. The company has already enlisted the services of eight experienced sound men in preparation for late summer and early fall concert business.

According to **Yvonne Sewall**, president of I Contact, engineers the firm is now representing for live work include: **Jeff Eckes**, whose recent tours include **Twisted Sister** and **A Flock of Seagulls**; **Kevin Harvey** (the Alarm, Police); **John Knoerr** (Laura Branigan, Huey Lewis & the News) and **Brad Berlin** (King Flux, Psychedelic Furs). These engineers also provide tour management services in addition to their technical duties, says Sewall.

I Contact services are free to clients, Sewall says, as the company is commissioned by the engineers themselves. The service is one year old and, in addition to handling engineers for live and album work, also has divisions for film, radio and post-production engineering services.

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THIS WEEK		LAST WEEK		2 WKS. AGO		WKS. ON CHART		ARTIST		TITLE	
								LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
1	1	1	19	19	19	19	19	TEARS FOR FEARS	MERCURY 824-300-11M1/POLYGRAM (8.98)	4 weeks at No. One	SONGS FROM THE BIG CHAIR
2	2	3	37	37	37	37	37	BRYAN ADAMS	A&M SP501.3 (8.98) (CD)		RECKLESS
3	3	2	22	22	22	22	22	PHIL COLLINS	▲2 ATLANTIC 81240 (9.98) (CD)		NO JACKET REQUIRED
4	4	5	59	59	59	59	59	BRUCE SPRINGSTEEN	▲7 COLUMBIA QC 38653 (CD)		BORN IN THE U.S.A.
5	5	4	13	13	13	13	13	PRINCE & THE REVOLUTION	▲2 PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD)		AROUND THE WORLD IN A DAY
6	6	9	14	14	14	14	14	STING	A&M SP-3750 (8.98) (CD)		THE DREAM OF THE BLUE TURTLES
7	7	7	17	17	17	17	17	THE POWER STATION	● CAPITOL SJ-12380 (8.98)		THE POWER STATION
8	8	12	18	18	18	18	18	MOTLEY CRUE	ELEKTRA 60418 (9.98)		THEATRE OF PAIN
9	9	7	10	10	10	10	10	RATT	ATLANTIC 81257 (9.98)		INVASION OF YOUR PRIVACY
10	10	10	12	12	12	12	12	NIGHT RANGER	CAMEL/MCA 5593/MCA (8.98)		7 WISHES
11	11	8	36	36	36	36	36	MADONNA	▲4 SIRE 25157-1/WARNER BROS. (8.98) (CD)		LIKE A VIRGIN
12	12	13	19	19	19	19	19	WHITNEY HOUSTON	● ARISTA AL-8-8212 (8.98) (CD)		WHITNEY HOUSTON
13	13	8	6	6	6	6	6	SOUNDTRACK	▲ MCA 6143 (9.98) (CD)		BEVERLY HILLS COP
14	14	9	11	11	11	11	11	EURYTHMICS	● RCA A&M 1-5429 (8.98)		BE YOURSELF TONIGHT
15	15	17	9	9	9	9	9	DIRE STRAITS	WARNER BROS. 25264 (8.98) (CD)		BROTHERS IN ARMS
16	16	15	11	11	11	11	11	WHAM!	▲3 COLUMBIA FC39595 (CD)		MAKE IT BIG
17	17	18	15	15	15	15	15	HOWARD JONES	● ELEKTRA 60390 (8.98) (CD)		DREAM INTO ACTION
18	18	39	69	69	69	69	69	BILLY JOEL	COLUMBIA C2 40121		GREATEST HITS VOL. I & II
19	19	16	16	16	16	16	16	SURVIVOR	▲ SCOTTI BROS. FZ 39578/EPIC (CD)		VITAL SIGNS
20	20	25	5	5	5	5	5	TALKING HEADS	SIRE 25305/WARNER BROS. (8.98)		LITTLE CREATURES
21	21	28	35	35	35	35	35	SCORPIONS	MERCURY 824-344-1/POLYGRAM (1.1.98) (CD)		WORLD WIDE LIVE
22	22	23	24	24	24	24	24	BILLY OCEAN	▲ JIVE JL 8-8213/ARISTA (8.98) (CD)		SUDDENLY
23	23	21	22	22	22	22	22	KOOL & THE GANG	▲ DE-LITE 822943-1/POLYGRAM (8.98) (CD)		EMERGENCY
24	24	19	23	23	23	23	23	TIL TUESDAY	EPIC BFE 39458		VOICES CARRY
25	25	34	58	58	58	58	58	HEART	CAPITOL ST-12391 (8.98)		HEART
26	26	26	26	26	26	26	26	AIR SUPPLY	ARISTA AL8-8283		AIR SUPPLY
27	27	30	34	34	34	34	34	PAUL YOUNG	COLUMBIA BFC 39957 (CD)		SECRET OF ASSOCIATION
28	28	29	29	29	29	29	29	R.E.M.	IR.S. 5592/MCA (8.98)		FABLES OF THE RECONSTRUCTION
29	29	22	21	21	21	21	21	SUPERTRAMP	A&M SP-5014 (8.98) (CD)		BROTHER WHERE YOU BOUND
30	30	31	36	36	36	36	36	DEBARGE	● GORDY 6123GL/MOTOWN (8.98) (CD)		RHYTHM OF THE NIGHT
31	31	27	28	28	28	28	28	JOHN FOGERTY	▲ WARNER BROS. 1-25203 (8.98) (CD)		CENTERFIELD
32	32	25	19	19	19	19	19	TOM PETTY AND THE HEARTBREAKERS	● MCA 5486 (8.98) (CD)		SOUTHERN ACCENTS
33	33	24	20	20	20	20	20	ROBERT PLANT	● ES PARANZA 90265/ATLANTIC (9.98) (CD)		SHAKEN 'N STIRRED
34	34	37	38	38	38	38	38	FREDDIE JACKSON	CAPITOL ST-12404 (8.98)		ROCK ME TONIGHT
35	35	35	37	37	37	37	37	THE MARY JANE GIRLS	● GORDY 6092GL/MOTOWN (8.98)		ONLY FOUR YOU
36	36	47	74	74	74	74	74	COREY HART	EMI/AMERICA ST-17161 (8.98)		BOY IN THE BOX
37	37	33	7	7	7	7	7	BOB DYLAN	COLUMBIA FC 40110		EMPIRE BURLESQUE

THIS WEEK		LAST WEEK		2 WKS. AGO		WKS. ON CHART		ARTIST		TITLE	
								LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
56	60	53	15	15	15	15	15	RICK SPRINGFIELD	● RCA A&M 1-5370 (9.98)		TAO
57	57	57	11	11	11	11	11	THE HOOTERS	COLUMBIA BFC 39912		NERVOUS NIGHT
58	58	59	25	25	25	25	25	DEPECHE MODE	SIRE 25194-1/WARNER BROS. (8.98)		SOME GREAT REWARD
59	120	—	2	2	2	2	2	SOUNDTRACK	MCA 6144 (9.98)		BACK TO THE FUTURE
60	50	47	12	12	12	12	12	BON JOVI	MERCURY 824 509-1/POLYGRAM (8.98) (CD)		7800 FAHRENHEIT
61	41	28	17	17	17	17	17	KATRINA AND THE WAVES	CAPITOL ST-12400 (8.98)		KATRINA AND THE WAVES
62	65	48	21	21	21	21	21	JESSE JOHNSON'S REVUE	A&M SP-65024 (6.98)		JESSE JOHNSON'S REVUE
63	51	40	9	9	9	9	9	JOHN CAFFERTY/BEAVER BROWN BAND	SCOTTI BROS. 39405/EPIC (CD)		TOUGH ALL OVER
64	64	66	11	11	11	11	11	STANLEY JORDAN	BLUE NOTE BT 85101/CAPITOL (8.98)		MAGIC TOUCH
65	76	93	3	3	3	3	3	CAMEO	ATLANTA ARTISTS 824 546-1/POLYGRAM (8.98)		SINGLE LIFE
66	68	70	37	37	37	37	37	REO SPEEDWAGON	▲ EPIC QE39593 (CD)		WHEELS ARE TURNING
67	63	63	6	6	6	6	6	BRYAN FERRY	WARNER BROS. 25082 (8.98) (CD)		BOYS AND GIRLS
68	61	54	43	43	43	43	43	DOKKEN	ELEKTRA 60376 (8.98) (CD)		TOOTH & NAIL
69	71	50	7	7	7	7	7	MEN AT WORK	COLUMBIA FC 40078		TWO HEARTS
70	66	56	13	13	13	13	13	LONE JUSTICE	GEFFEN GHS 24060/WARNER BROS. (8.98) (CD)		LONE JUSTICE
71	67	46	24	24	24	24	24	DAVID LEE ROTH	▲ WARNER BROS. 1-25222 (5.99)		CRAZY FROM THE HEAT
72	72	80	24	24	24	24	24	ANIMOTION	MERCURY 822580-1/POLYGRAM (8.98) (CD)		ANIMOTION
73	90	102	5	5	5	5	5	JIMMY BUFFETT	MCA 5600 (8.98)		THE LAST MANGO IN PARIS
74	77	79	101	101	101	101	101	MADONNA	▲2 SIRE 1-23867/WARNER BROS. (8.98) (CD)		MADONNA
75	79	98	13	13	13	13	13	RICK JAMES	GORDY 6135GL/MOTOWN (8.98)		GLOW
76	70	51	13	13	13	13	13	DAN FOGELBERG	FULL MOON/EPIC FE 39616/EPIC		HIGH COUNTRY SNOWS
77	75	68	25	25	25	25	25	COMMODORES	▲ MOTOWN 6124ML (8.98) (CD)		NIGHTSHIFT
78	82	83	18	18	18	18	18	DEPECHE MODE	SIRE 25124/WARNER BROS. (8.98)		PEOPLE ARE PEOPLE
79	62	62	6	6	6	6	6	GINO VANNELLI	HME BFW 40077/CBS ASSOCIATED		BLACK CARS
80	78	76	16	16	16	16	16	USA FOR AFRICA	▲3 COLUMBIA USA 40043		WE ARE THE WORLD
81	85	88	16	16	16	16	16	KENNY LOGGINS	COLUMBIA FC 39174		VOX HUMANA
82	84	84	96	96	96	96	96	HUEY LEWIS & THE NEWS	▲5 CHRYSALIS FV 41412 (CD)		SPORTS
83	94	81	18	18	18	18	18	ERIC CLAPTON	DUCK/WARNER BROS. 1-25166/WARNER BROS. (8.98) (CD)		BEHIND THE SUN
84	101	107	6	6	6	6	6	SPYRO GYRA	MCA 5606 (8.98)		ALTERNATING CURRENTS
85	86	64	89	89	89	89	89	THE POINTER SISTERS	▲2 PLANET BELL-1-5410/RCA (9.98) (CD)		BREAK OUT
86	74	61	31	31	31	31	31	FOREIGNER	▲2 ATLANTIC 81999 (9.98) (CD)		AGENT PROVOCATEUR
87	87	89	12	12	12	12	12	CON FUNK SHUN	MERCURY 824 345-1M-1/POLYGRAM (8.98) (CD)		ELECTRIC LADY
88	108	153	3	3	3	3	3	Y&T	A&M SP-5076 (8.98)		OPEN FIRE
89	73	73	6	6	6	6	6	SOUNDTRACK	EPIC FE 40067		THE GOONIES
90	80	75	23	23	23	23	23	THE FIRM	● ATLANTIC 81239 (8.98) (CD)		THE FIRM
91	81	77	41	41	41	41	41	DARYL HALL & JOHN OATES	▲2 RCA A&M 1-5309 (9.98) (CD)		BIG BAM BOOM
92	93	86	21	21	21	21	21	MICK JAGGER	▲ COLUMBIA FC 39940 (CD)		SHE'S THE BOSS

CLASSICAL KEEPING SCORE

by Is Horowitz



(Is Horowitz is on vacation. This week's column was prepared by Jim Sampson in Munich.)

NEW SALES FIGURES from the German record industry association **Phonoverband** show that classical sales have taken off, in all formats, during the first half of 1985. German record companies shipped 3.2 million classical LPs through May, up 19% from the same period last year. Cassettes rose a surprising 21%, while Compact Disc shipments soared 117%.

It now seems certain that classical CD shipments here will outpace cassettes this year. But the resilience of the traditional formats disproves the predictions of those industry sages who said most classical CD sales would come at the expense of LP and tape. That argument, however, is still open in the pop field—where, during the first five months of this year, album shipments stagnated in Germany, tape improved by 14% and CD exploded by 148%.

The German figures are not unrepresentative for Europe: Britain and Holland also report sharp increases in classical demand. Nobody knows just why, although many think the CD boom is carrying classical music along with it. After all, playing AC/DC on a CD is like hopping the Concorde from New York to Boston.

Some dealers complain that the failure of the LP and cassette formats to fade away requires triple stocking of many classical titles, just as it does for pop product. But they do not have the rack space, so some, like **WOM** in Munich, have eliminated classical tape altogether, making more room for classical CDs.

Some German labels have anticipated this and are moving toward full-price releases only on LP and CD, with budget titles on LP and cassette. Many executives expect the full-price classical cassette to be the first casualty of the current format war.

ELGAR FOR ETHIOPIA? RCA in Britain has rush-released a May performance of Elgar's "First Symphony" by the BBC Symphony, under Sir Colin Dav-

The latest German figures reveal an '85 sales boom

is, with all fees and royalties going to the Oxfam Famine Relief Fund for Ethiopia and the Sudan . . . **DG Productions** is releasing its first disks by the **Orpheus Chamber Orchestra**, a young self-governing international ensemble based in the U.S. and now touring Europe, which performs without a conductor. At least 16 disks are planned.

The West Berlin Post Office is honoring the memory of conductor **Otto Klemperer** with a special 100th birthday stamp . . . **Jessye Norman** keeps busy, recording Purcell's "Dido" with **Raymond Leppard** and Strauss songs with **Geoffrey Parsons** for Philips, Offenbach's "La Belle Helene" with **Michel Plasson** in Toulouse for EMI, and Berg songs with **Daniel Barenboim** and Berg and Wagner with **Pierre Boulez** for CBS.

LATIN NOTAS

by Enrique Fernandez



UNICEF WILL DISTRIBUTE the 90% of the proceeds of the **Hermanos** project destined for Latin American relief. The first phase of the project, a single and 12-inch of "Cantaré Cantarás," has been released in the U.S. and is currently being released in Latin America by CBS.

The song project, which parallels the celebrated "We Are The World," involved more than 50 Lat-

health and nutrition projects aimed at improving the quality of life for mothers and children and lowering the area's high child mortality rate. The first projects to be funded by **Hermanos** will include food and nutrition in Bolivia, child health and nutrition in Brazil, health in Colombia and rural health in Mexico. The total cost of these projects is \$1.1 million.

The funds will come from the net

Quintana and **Humberto Gatica** for the production. **Lalo Shifrin** conducted the vocal chorus, and **Jerry Kramer** videotaped the session.

The artists at the session were (in alphabetical order): **Fernando Allende**, **Maria Conchita Alonso**, **Apollonia**, **Ramón Arcusa**, **Basilio**, **Braulio**, **Mario Moreno** (Cantinflas), **Irene Cara**, **Roberto Carlos**, **Nydia Caro**, **Vikki Carr**, **Verónica Castro**, **Charytín**, **Chiquitete**, **Claudia de Colombia**, **Gal Costa**, **Celia Cruz**, **Lupita D'Alessio**, **Guillermo Dávila**, **Plácido Domingo**, **Emmanuel**, **Sergio Facheli**, **José Feliciano**, **Vicente Fernández**, **Miguel Gallardo**, **Lucho Gatica**, **Julio Iglesias**, **Antonio de Jesús**, **José José**, **Rocío Jurado**, **Lisette**, **Valeria Lynch**, **Cheech Marin**, **Sergio Mendes**, **Lucía Méndez**, **Menudo**, **Miami Sound Machine**, **Amanda Miguel**, **Ricardo Montalban**, **Palito Ortega**, **Pimpinela**, **Tony Renis**, **Danny Rivera**, **José Luis Rodríguez**, **Lalo Shifrin**, **Simone**, **Manoella Torres**, **Pedro Vargas**, **Diego Verdaguer** and **Yuri**.

Contributions to this project may be sent to **Hermanos**, 1875 Century Park East, P.O. Box 2529, Los Angeles, Calif. 90067. T-shirts, sweatshirts and posters may be purchased by calling 1-800-828-7756.

proceeds of the "Cantaré Cantarás" single and 12-inch collected by CBS. A song-length video has also been released and is already being shown on Spanish-language tv in the U.S.

In addition to the single, **Hermanos** will release a full-length album with new material from some of the participating artists. A one-hour television special hosted by **Ricardo Montalban** is also in production.

Pepsi-Cola USA and Pepsi Cola International were the principal sponsors of the **Hermanos** project. **Juan Carlos Calderón** and **Anahí** co-wrote "Cantaré Cantarás" with **Hammond**, who was joined by

UNICEF is doing its part for the Hermanos fund-raising project

in stars at an April 9 recording session in Hollywood. Ten percent of the proceeds of the **Hermanos** recording will be distributed to USA For Africa.

The members of the **Hermanos** committee—songwriter **Albert Hammond** and producer **Jose Quintana** plus **Peter Lopez**, **Luis Medina** and **Manuel Montoya**—decided to focus their efforts on Latin America. This area of the world, they maintained, had not received enough public attention in spite of the fact that 3,000 children die each day from preventable causes.

UNICEF will channel the Latin American relief funds toward

FOR WEEK ENDING AUGUST 3, 1985

Billboard

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TOP CLASSICAL ALBUMS

RANK	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				LABEL & NUMBER	DISTRIBUTING LABEL	
1	1	14		BERNSTEIN: WEST SIDE STORY	DG 415-253 (CD)	12 weeks at No. One TE KANAWA, CARRERAS (BERNSTEIN)
2	2	22		WEBBER: REQUIEM	ANGEL DFO-38218 (CD)	DOMINGO, BRIGHTMAN (MAAZEL)
3	3	38		AMADEUS SOUNDTRACK	FANTASY WAM-1791 (CD)	NEVILLE MARRINER
4	4	12		AVE MARIA	PHILIPS 412-629 (CD)	KIRI TE KANAWA
5	10	6		GERSHWIN: RHAPSODY IN BLUE	CBS IM-39699 (CD)	MICHAEL TILSON THOMAS
6	5	22		WITH A SONG IN MY HEART	PHILIPS 412-625 (CD)	JESSYE NORMAN, BOSTON POPS (WILLIAMS)
7	6	42		MOZART: REQUIEM	L'OISEAU LYRE 411-712 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
8	7	16		BEVERLY SILLS SINGS VERDI	ANGEL AV-34017	BEVERLY SILLS
9	8	42		THE BEST OF WOLFGANG AMADEUS MOZART	PHILIPS 412-244 (CD)	NEVILLE MARRINER
10	14	6		MUSIC OF WOLFGANG AMADEUS MOZART	ANGEL SBR-3980	VARIOUS ARTISTS
11	13	8		BEETHOVEN: SYMPHONIES 4 & 7	DG 415-121 (CD)	BERLIN PHILHARMONIC (KARAJAN)
12	11	104		HAYDN/HUMMEL/L MOZART: TRUMPET CONCS.	CBS IM-37846 (CD)	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
13	9	20		GERSHWIN: PORGY AND BESS	PHILIPS 412-720 (CD)	SIMON ESTES, ROBERTA ALEXANDER
14	NEW			AMERICA, THE DREAM GOES ON	PHILIPS 412-627 (CD)	BOSTON POPS (WILLIAMS)
15	15	8		BERLIOZ: SYMPHONIE FANTASTIQUE	ANGEL DS-38210 (CD)	PHILADELPHIA ORCHESTRA (MUTI)
16	12	42		GERSHWIN: AN AMERICAN IN PARIS	ANGEL DS-38130 (CD)	LABEQUE SISTERS
17	17	32		IN THE PINK	RCA CRC1-5315 (CD)	JAMES GALWAY & HENRY MANCINI
18	18	294		PACHELBEL: CANON/FASCH: TRUMPET CONCERTO	RCA FRL1-5468	PAILLARD CHAMBER ORCHESTRA
19	19	38		BIZET: CARMEN (EXCERPTS)	ERATO HBC1-5302 (CD)	MIGENES-JOHNSON, DOMINGO (MAAZEL)
20	20	8		BACH: MAGNIFICAT	PHILIPS 411-458 (CD)	ENGLISH BAROQUE SOLOISTS (GARDINER)
21	16	18		BACH: BRANDENBURG CONCERTOS	L'OISEAU LYRE 414-187 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
22	22	6		THE WEDDING ALBUM	RCA XRL1-5038	VARIOUS ARTISTS
23	23	26		CANTELOUBE: SONGS OF THE AUVERGNE, VOL. 2	LONDON 411-730 (CD)	TE KANAWA, ENGLISH CHAMBER ORCH. (TATE)
24	29	4		ELGAR/WALTON: CELLO CONCERTOS	CBS IM-39541	YO-YO MA
25	NEW			BERLIOZ: SYMPHONIE FANTASTIQUE	LONDON 414-203 (CD)	MONTREAL SYMPHONY (DUTOIT)
26	24	40		BAROQUE SOLOS AND DUETS	CBS IM-39061 (CD)	WYNTON MARSALIS, EDITA GRUBEROVA
27	34	4		VERDI: REQUIEM	DG 415-091 (CD)	VIENNA PHILHARMONIC (KARAJAN)
28	32	4		BACH ON WOOD	CBS M-39704	BRIAN SLAWSON
29	21	12		STRAVINSKY: LE SACRE DU PRINTEMPS	LONDON 414-202 (CD)	MONTREAL SYMPHONY (DUTOIT)
30	30	22		TIME WARP	TELARC 10106 (CD)	CINCINNATI POPS (KUNZEL)
31	25	54		MAMMA	LONDON 411-959 (CD)	LUCIANO PAVAROTTI (MANCINI)
32	26	6		JAPANESE MELODIES	CBS FM-39703 (CD)	YO-YO MA
33	27	34		MOZART: REQUIEM	PHILIPS 6514-320 (CD)	DRESDEN STATE ORCHESTRA (SCHREIER)
34	28	26		BEETHOVEN: SYMPHONIES 5 & 9	DG 413-933	BERLIN PHILHARMONIC (KARAJAN)
35	38	30		BEHIND THE GARDENS, BEHIND THE WALLS	CBS FM-37793 (CD)	ANDREAS VOLLENWEIDER
36	31	18		DEBUSSY: THE FALL OF THE HOUSE OF USHER	ANGEL DS-38168	MONTE CARLO ORCHESTRA (PRETRE)
37	NEW			CANADIAN BRASS LIVE	CBS M-39515 (CD)	CANADIAN BRASS
38	33	74		BACH: UNACCOMPANIED CELLO SUITES (COMPLETE)	CBS IM-37867	YO-YO MA
39	35	30		CAVERNA MAGICA	CBS FM-37827 (CD)	ANDREAS VOLLENWEIDER
40	36	10		BACH: UNACCOMPANIED CELLO SUITES VOL. 3	CBS IM-39509	YO-YO MA

(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.

THIS WEEK		LAST WEEK		2 WKS. AGO		WKS. ON CHART		TITLE		ARTIST	
1	2	9	8	8	8	8	8	SHOUT	1 week at No. One	◆ TEARS FOR FEARS	MERCURY 880 294-7/POLYGRAM
2	1	3	13	13	13	13	13	EVERYTIME YOU GO AWAY		◆ PAUL YOUNG	COLUMBIA 38-04867
3	5	7	9	9	9	9	9	IF YOU LOVE SOMEBODY SET THEM FREE		◆ STING	A&M 2738
4	3	4	13	13	13	13	13	YOU GIVE GOOD LOVE		◆ WHITNEY HOUSTON	ARISTA 1-9274
5	6	8	10	10	10	10	10	GLORY DAYS		◆ BRUCE SPRINGSTEEN	COLUMBIA 38-04924
6	9	13	9	9	9	9	9	NEVER SURRENDER		◆ COREY HART	EMI-AMERICA 8268
7	16	21	6	6	6	6	6	THE POWER OF LOVE		◆ HUEY LEWIS & THE NEWS	CHRYSALIS 4-42876
8	8	12	11	11	11	11	11	SENTIMENTAL STREET		◆ NIGHT RANGER	CAMEL/MCA 52591/MCA
9	10	14	9	9	9	9	9	GET IT ON (BANG A GONG)		◆ THE POWER STATION	CAPITOL 5479
10	14	17	10	10	10	10	10	WHO'S HOLDING DONNA NOW		◆ DEBARGE	GORDY 1793/MOTOWN
11	4	1	12	12	12	12	12	A VIEW TO A KILL		◆ DURAN DURAN	CAPITOL 5475
12	19	24	7	7	7	7	7	FREeway OF LOVE		◆ ARETHA FRANKLIN	ARISTA 1-9354
13	17	18	11	11	11	11	11	PEOPLE ARE PEOPLE		◆ DEPECHE MODE	SIRE 7-29221/WARNER BROS.
14	7	2	12	12	12	12	12	RASPBERRY BERET		◆ PRINCE & THE REVOLUTION	PAISLEY PARK 7-28972/WARNER BROS.
15	23	28	6	6	6	6	6	SUMMER OF '69		◆ BRYAN ADAMS	A&M 2739
16	20	22	10	10	10	10	10	YOU SPIN ME ROUND (LIKE A RECORD)		◆ DEAD OR ALIVE	EPIC 34-04894
17	22	25	10	10	10	10	10	WHAT ABOUT LOVE?		◆ HEART	CAPITOL 5481
18	25	30	7	7	7	7	7	ST. ELMO'S FIRE (MAN IN MOTION)		◆ JOHN PARR	ATLANTIC 7-89541
19	15	15	10	10	10	10	10	19		◆ PAUL HARCASLE	CHRYSALIS 4-42860
20	26	32	5	5	5	5	5	WE DON'T NEED ANOTHER HERO (THUNDERDOME)		◆ TINA TURNER	CAPITOL 5491
21	24	27	11	11	11	11	11	ROCK ME TONIGHT		◆ FREDDIE JACKSON	CAPITOL 5459
22	13	5	13	13	13	13	13	SUSSUDIO		◆ PHIL COLLINS	ATLANTIC 7-89560
23	12	11	17	17	17	17	17	VOICES CARRY		◆ 'TIL TUESDAY	EPIC 34-04795
24	11	6	16	16	16	16	16	THE SEARCH IS OVER		◆ SURVIVOR	SCOTTI BROS. 4-04871/EPIC
25	21	19	11	11	11	11	11	JUST AS I AM		◆ AIR SUPPLY	ARISTA 1-9359
26	31	39	4	4	4	4	4	YOU'RE ONLY HUMAN (SECOND WIND)		◆ BILLY JOEL	COLUMBIA 38-05417
27	30	36	9	9	9	9	9	STATE OF THE HEART		◆ RICK SPRINGFIELD	RCA 14120
28	18	10	15	15	15	15	15	WOULD I LIE TO YOU?		◆ EURYTHMICS	RCA 14078
29	36	46	3	3	3	3	3	DON'T LOSE MY NUMBER		◆ PHIL COLLINS	ATLANTIC 7-89536
30	33	44	5	5	5	5	5	INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN)		◆ PAT BENATAR	CHRYSALIS 4-42877
31	37	47	5	5	5	5	5	CHERISH		◆ KOOL & THE GANG	DE-LITE 880 869-7/POLYGRAM
32	35	49	5	5	5	5	5	MYSTERY LADY		◆ BILLY OCEAN	ATLANTIC 7-89541

THIS WEEK		LAST WEEK		2 WKS. AGO		WKS. ON CHART		TITLE		ARTIST	
51	42	40	11	11	11	11	11	FOREVER		◆ KENNY LOGGINS	COLUMBIA 38-04931
52	83	—	2	2	2	2	2	DO YOU WANT CRYING		◆ KATRINA AND THE WAVES	CAPITOL 5450
53	65	84	3	3	3	3	3	ONLY FOR LOVE		◆ LIMMAHL	EMI-AMERICA 8277
54	32	23	13	13	13	13	13	CRAZY IN THE NIGHT (BARKING AT AIRPLANES)		◆ KIM CARNES	EMI-AMERICA 8267
55	70	77	3	3	3	3	3	HANGIN' ON A STRING		◆ LOOSE ENDS	VIRGIN/MCA 52570/MCA
56	84	—	2	2	2	2	2	SPANISH EDDIE		◆ LAURA BRANIGAN	ATLANTIC 7-89531
57	38	26	15	15	15	15	15	ANGEL		◆ MADONNA	SIRE 7-29008/WARNER BROS.
58	72	—	2	2	2	2	2	NO LOOKIN' BACK		◆ MICHAEL McDONALD	WARNER BROS. 7-28960
59	51	48	8	8	8	8	8	PEOPLE GET READY		◆ JEFF BECK & ROD STEWART	EPIC 34-05416
60	54	55	7	7	7	7	7	YOUR LOVE IS KING		◆ SADE	PORTRAIT 37-05408/EPIC
61	80	90	3	3	3	3	3	CRY		◆ GODLEY & CREME	POLYDOR 881 786-7/POLYGRAM
62	71	83	4	4	4	4	4	SUMMERTIME GIRLS		◆ Y&T	A&M 2748
63	56	54	10	10	10	10	10	CALL ME		◆ GO WEST	CHRYSALIS 4-42865
64	NEW	NEW	NEW	NEW	NEW	NEW	NEW	THERE MUST BE AN ANGEL		◆ EURYTHMICS	RCA 14160
65	57	43	21	21	21	21	21	EVERYBODY WANTS TO RULE THE WORLD		◆ TEARS FOR FEARS	MERCURY 8806597/POLYGRAM
66	44	29	13	13	13	13	13	TOUGH ALL OVER		◆ JOHN CAFFERTY/BEAVER BROWN BAND	SCOTTI BROS. 4-04891/EPIC
67	79	86	4	4	4	4	4	TAKE ON ME		◆ A-HA	WARNER BROS. 7-29011
68	52	38	20	20	20	20	20	THINGS CAN ONLY GET BETTER		◆ HOWARD JONES	ELETRA 7-69691
69	82	—	2	2	2	2	2	YOU LOOK MARVELOUS		◆ BILLY CRYSTAL	A&M 2764
70	61	37	10	10	10	10	10	POSSESSION OBSESSION		◆ DARYL HALL & JOHN OATES	RCA 14098
71	81	87	3	3	3	3	3	LOVE AND PRIDE		◆ KING	EPIC 34-04917
72	89	—	2	2	2	2	2	I GOT YOU BABE		◆ UB40	A&M 2758
73	93	—	2	2	2	2	2	TONIGHT IT'S YOU		◆ CHEAP TRICK	EPIC 34-05431
74	NEW	NEW	NEW	NEW	NEW	NEW	NEW	ABADABADANGO		◆ KIM CARNES	EMI-AMERICA 8281
75	NEW	NEW	NEW	NEW	NEW	NEW	NEW	JESSIE		◆ JULIAN LENNON	ATLANTIC 7-89529
76	69	68	20	20	20	20	20	SUDDENLY		◆ BILLY OCEAN	JIVE 1-9323/ARISTA
77	90	—	2	2	2	2	2	SWEET SWEET BABY (I'M FALLING)		◆ LONE JUSTICE	GEFFEN 7-28965/WARNER BROS.
78	76	75	15	15	15	15	15	THROUGH THE FIRE		◆ CHAKA KHAN	WARNER BROS. 7-29025
79	68	52	7	7	7	7	7	LIKE A SURGEON		◆ "WEIRD AL" YANKOVIC	ROCK'N'ROLL 4-04937/EPIC
80	85	88	3	3	3	3	3	I WANT MY GIRL		◆ JESSE JOHNSON'S REVUE	A&M 2749
81	63	56	18	18	18	18	18	SMUGGLER'S BLUES		◆ GLENN FREY	MCA 52546
82	86	89	3	3	3	3	3	LOVE RESURRECTION		◆ ALISON MOYET	COLUMBIA 38-05411

Gene Simmons

Adrian Smith

IRON MAIDEN



WORLD SLAVERY SPECIAL

Dave Murray

Paul Dano

Rockin' 1A
10/15

In the field of heavy metal, where radio and music television airplay are always limited, Iron Maiden has sold millions and millions of albums around the world. The band has broken countless records for sold-out concerts and the quantity of merchandise sold at the shows.

BEHIND THE IRON MAIDEN SUCCESS STORY: YOU DON'T MESS WITH MAIDEN ON STREETS OF THE WORLD!

By MICK WALL

The story of Iron Maiden is a story of a band that believed in itself, a band who hooked up with a totally supportive management company, and a band that from the beginning has drawn fans who have become incredibly loyal and devoted.

In the field of Heavy Metal, where radio and music television airplay are always limited, Iron Maiden has sold millions and millions of albums around the world. The band has broken countless records for sold-out concerts and the quantity of merchandise sold at the shows.

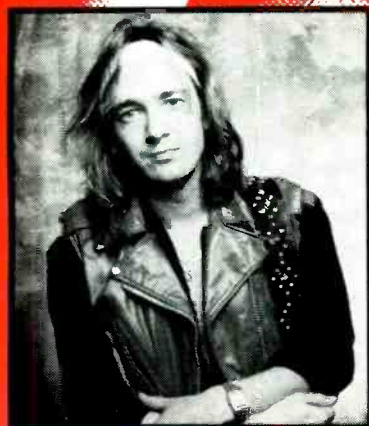
This incredible success story stems from great music combined with savvy marketing, but the bottom line always comes down to the fans. Because the people that buy records, that stand in line waiting to hand over cash-money for concert tickets and original merchandise, the street people, all love this music, and in particular, this band. And in return, Iron Maiden love their fans. Four World Tours and counting will tell you that.

Musically, Iron Maiden has always been much more than just another Heavy Metal band. You could never mistake a Maiden song for any other band's, for somehow they've managed to combine being intelligent and musical, with a heavy sound and chilling aggression. And, unlike so many of their predecessors, there are not egotistical star-trips going on with the personalities in the band; not on stage, and nowhere on their five studio albums will you discover a giant inflatable ego at work crunching down on the cool honesty and stunning individuality of the song. Are you kidding? This is all down-to-earth-street-rock that reaches into the heaven of a young person's mind and penetrates their entire nervous system.

This year alone, Maiden has already played more than 200 gigs in 11 hectic months, running

(Continued on page IM-6)

Steve Harris



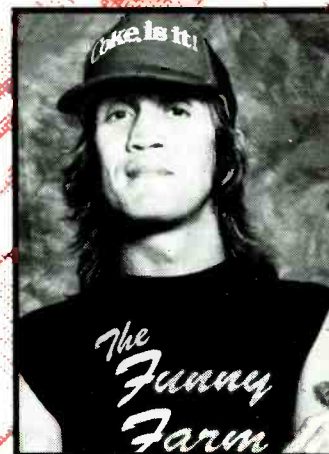
Adrian Smith



Right: Dave Murray
Below: The end of World Slavery... encore?



Bruce Dickinson



Left: EMI signing, December 1979.
Front, from left: Paul Di'anno, Doug Samson, Rod Smallwood, Dave Murray, Steve Harris. Back, from left: Martin Haxby, Brian Shepherd, Steve York, John Darnley, Ashley Goodall. Above: Nicko McBrain

Thanks for
6 Great Years
Rod & Andy

IRON M

Five of t

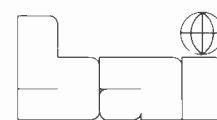
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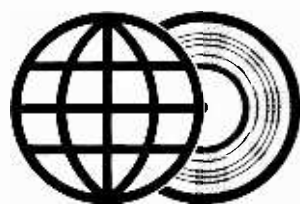
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IRON MAIDEN STORY

(Continued from page IM-2)

not through 23 countries en route. The mentality behind taking on the most gruelling concert schedule any band has ever attempted has earned the band deep respect and immense life-long loyalty from all of the many rock fans who follow their career. You don't mess with Maiden. Not out on the street, because they've never let the people down. It's a rare achievement and so entwined within the mythology of the band, and the organization surrounding them, that they couldn't start letting their fans down now, not even if they wanted to.

So where did it all begin?

Would you believe a pub in London's East End called the Cart and Horses, in May, 1976. The only member of the current band that was there was, of course, bass player Steve Harris.

An East Londoner himself, from Leytonstone, Iron Maiden was his dream and his band and, for the time being, all his songs, which on this occasion, featured the first ever public performance of their anthem, "Iron Maiden." The chorus to the song included the lyrics "Iron Maiden's gonna get you, no matter how far." though at the time he wrote them, the young Steve Harris would never have guessed just how prophetic those words were.

Over the next two years, the band went through several lineup changes and a stream of local gigs organized by Steve, before arriving at a lineup that most ardent Maidenites would feel was the first definitive band. This was the beginning of the era which saw singer Paul Di'anno fronting a lineup from which only guitarist Dave Murray and Steve Harris have survived to the present day.

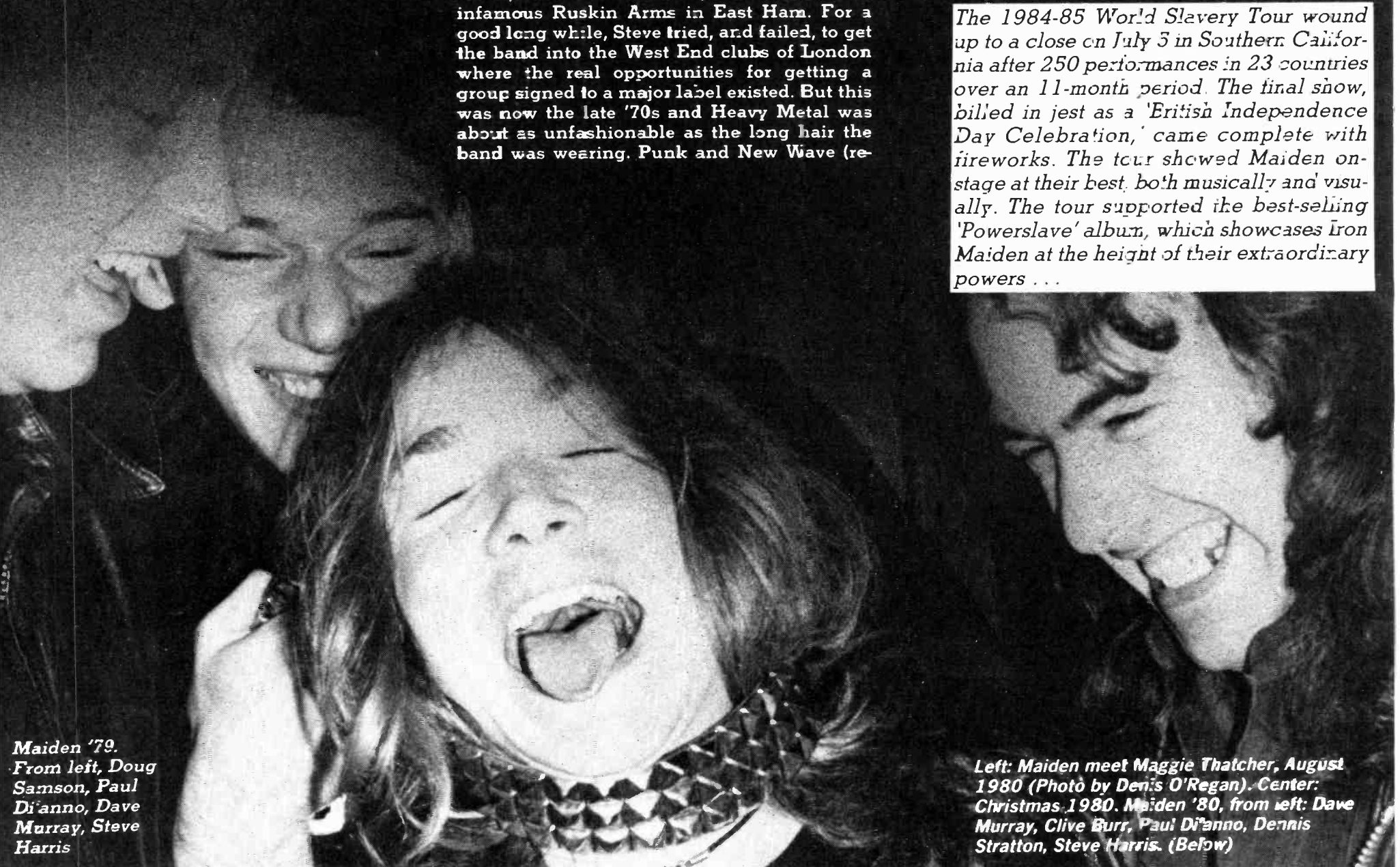
The band played as often as Steve could book the gigs, pedalling their wares in local ale-houses like the Bridgehouse Canning Town, the Cart and Horses, Stratford, and the infamous Ruskin Arms in East Ham. For a good long while, Steve tried, and failed, to get the band into the West End clubs of London where the real opportunities for getting a group signed to a major label existed. But this was now the late '70s and Heavy Metal was about as unfashionable as the long hair the band was wearing. Punk and New Wave (re-

member that?) was the in-vogue theme of the times, and club owners and record company a&r men had no time and money to 'waste' on a group like Iron Maiden. The rock press too, were busy primping and priming themselves before the so-called new breed of punk bands. In those days, nobody in media would even admit to owning all the Wishbone Ash, Jethro Tull and UFO albums which just months before they been requesting from record company press officers.

In the Iron Maiden story, it was the fans that changed all that for them. With Di'anno really developing a handsomely exaggerated on-stage persona, and Steve Harris coming up with the songs, the band was attracting followers every time they played. For 30 pounds a night, local East End club owners would pack-out the bars with absolute crazies pulling their hair out over this powerhouse, no

(Continued on page IM-8)

The 1984-85 World Slavery Tour wound up to a close on July 5 in Southern California after 250 performances in 23 countries over an 11-month period. The final show, billed in jest as a 'British Independence Day Celebration,' came complete with fireworks. The tour showed Maiden on-stage at their best, both musically and visually. The tour supported the best-selling 'Powerslave' album, which showcases Iron Maiden at the height of their extraordinary powers . . .



Maiden '79. From left, Doug Samson, Paul Di'anno, Dave Murray, Steve Harris

Left: Maiden meet Maggie Thatcher, August 1980 (Photo by Denis O'Regan). Center: Christmas 1980. Maiden '80, from left: Dave Murray, Clive Burr, Paul Di'anno, Dennis Stratton, Steve Harris. (Below)



A BAND MAIDEN HEAVEN

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Maiden '83.
From left,
Adrian Smith,
Nicko
McBrain,
Bruce
Dickinson,
Dave Murray,
Steve Harris



Above right:
Maiden '82.

From left:
Smith, Clive
Burr,

Dickinson, Harris
Murray. Below

Maiden '81. From

from left: Burr,
Paul Di'anna

Smith, Harris,
Murray. Back, left

EMI's Pete

Buckleigh, EMI's
John Cavanagh,
Rod Smallwood.



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We are
dental floss
salesmen from
Montana

NO!
We are not an
English rock band

(Continued from page IM-6)

frills, young band. The people just could not be kept away from an Iron Maiden night, and for as many nights of the week as the floors and walls would stand up.

Recordings were desperately requested by the fans, but the Over-30s Club that makes up 11 tenths of the music industry, don't go to sweaty little boozers in East London. And so, it was time to make a comic.

On New Year's Eve, 1978, at Spaceward Studios, out in the quiet green of Cambridge, Maiden recorded three Steve Harris compositions: "Iron Maiden," "Prowler" and "Strange World." It cost them two days and 200 pounds to do it.

Next, they took the tape to the master of Heavy Metal DJs, Neal Kay, who at that time was holding a regular Heavy Metal Night at the Bandwagon Soundhouse, a sweat box on the side of the Prince of Wales pub at Kingsbury Circle, North London, a popular character fronting a very popular hang-out for head-bangers to get hot and noisy in. Kay listened

to the tape and it started to unleash such an unholy religious fervor in him that after he started playing Maiden regularly at the club, it inspired devotion and delight in the local clientele. They went crazy for the band and it became the single most requested item for 12 solid months. Metaphorically, it was their first No. 1 hit. The Bandwagon had its own Heavy Metal chart published in Sounds magazine in Britain, and at the start of 1979, Iron Maiden was at the top of it.

The second good thing that happened that was to change the course of all their lives was meeting a certain Mr. Roderick Charles Smallwood, a non-graduate of Trinity College, Cambridge, and a towering son of Yorkshire, who to this day in his L.A. pad, still insists on his pork pies and brown sauce, mushy peas and dark ale optional. Rod had been at MAM Agency in London, signing Cockney Rebel, Judas Priest, Be-Bop Deluxe and Golden Earring, also taking care of Mott the Hoople and the Kinks. He managed Steve Harley and Cockney Rebel for a time and had a frustrating and unrewarding experience managing Gloria Mundi (cf whom there is no more to say.)

In July 1979, Smallwood got to hear the demo tape through a friend at his rugby club and called up Steve, agreeing to go along and see this band. But, in no way was he venturing into the East End (or Arse End as we West Londoners tend to see it), so he would book the band two showcase gigs closer to relative civilization: the Windsor Castle in North London and the Swan in Hammersmith. Both gigs were packed with fans from the East End and Rod was impressed. They were hard and powerful, fast and raucous, and the audience identified very strongly with the band. There was unusual joy and honesty about the band, despite their ferocious demeanor and music.

From there, a relationship began between the two, although not yet inked into a management contract. Rod found gigs for the band all over Britain and people were starting to get curious. Sounds ran the band's first ever feature, and word was being passed around in weekly a&r meetings. Eventually, Rod booked the band's first ever date at Soho's most famous rock club, the Marquee. He took with him John Darnley, then an a&r man at EMI. The gig was sold out by 7:30 and Darnley saw

(Continued on page IM-24)

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*Smallwood-Taylor Group
Earns International Reputation*

SANCTUARY MUSIC MANAGES MAIDEN TO WORLD POWER

The management companies of Iron Maiden, Sanctuary Music Ltd., and Sanctuary Music (Overseas) Ltd., are a part of a much larger group of companies—the Smallwood-Taylor Group, which had its unlikely beginning at Trinity College, Cambridge, England, in 1973.

It was here that Yorkshireman Rod Smallwood and Geordie Andy Taylor began booking bands for Oxford and Cambridge May Balls, and organizing Rag Events. Taylor was also president of the Student Union.

The relationship proved to be both rewarding and successful, and a loose partnership developed with a view to Smallwood going directly into the music business, and Taylor going into accounting. The end view was to have a solid music company, with both creative and business backgrounds, and then to expand this into a powerful group of companies.

Having spent a year in a local Cambridge booking agency, Horus Arts, Smallwood joined MAM (Agency) Ltd. in London in October, 1972. His first two acts were Mungo Jerry and the Pink Fairies. Over the next two years, he signed four unknown acts to the agency—Cockney Rebel, Be-Bop Deluxe, Judas Priest and Golden Earring. Along with his boss, Barry Dickins, Smallwood was involved with many other acts including the Kinks, and Mott the Hoople.

In mid-1974, Smallwood left to join Trigram Music, the management company of Cockney Rebel. When Cockney Rebel left the company in 1976, Smallwood continued in music management with Silver Star Ltd. until 1979.

On graduation in 1973, Taylor took articles to be a chartered accountant with the city firm Robson-Rhodes. During his three years of articles, he worked on audits for a very diverse range of British

Andy Taylor



W.A.S.P. From left, Stephen Riley, Randy Piper, Chris Holmes, Blackie Lawless.

companies, and took various courses on tax and international tax planning. In 1976, he qualified as a chartered accountant and began sharing a flat with Smallwood in London's Bayswater. A holdings company, Smallwood-Taylor Enterprises, was formed along with a catering company, Partychef Ltd., and a management consulting company.

The management consulting company did a great deal of business with the city accounting company of Keen Shay Keens, and, through them, Taylor began consulting with a Swedish multinational corporation, Perstorp, who have factories in the U.K. in Darlington. This led, in late 1977, to Taylor being offered the position of U.K. financial controller of this 200 million pounds per year turnover group. The partners agreed that Taylor should take the position to give him the opportunity of first hand experience in international corporate finances and tax. As the position involved moving to the north of England, the partnership was put "on ice" for the duration.

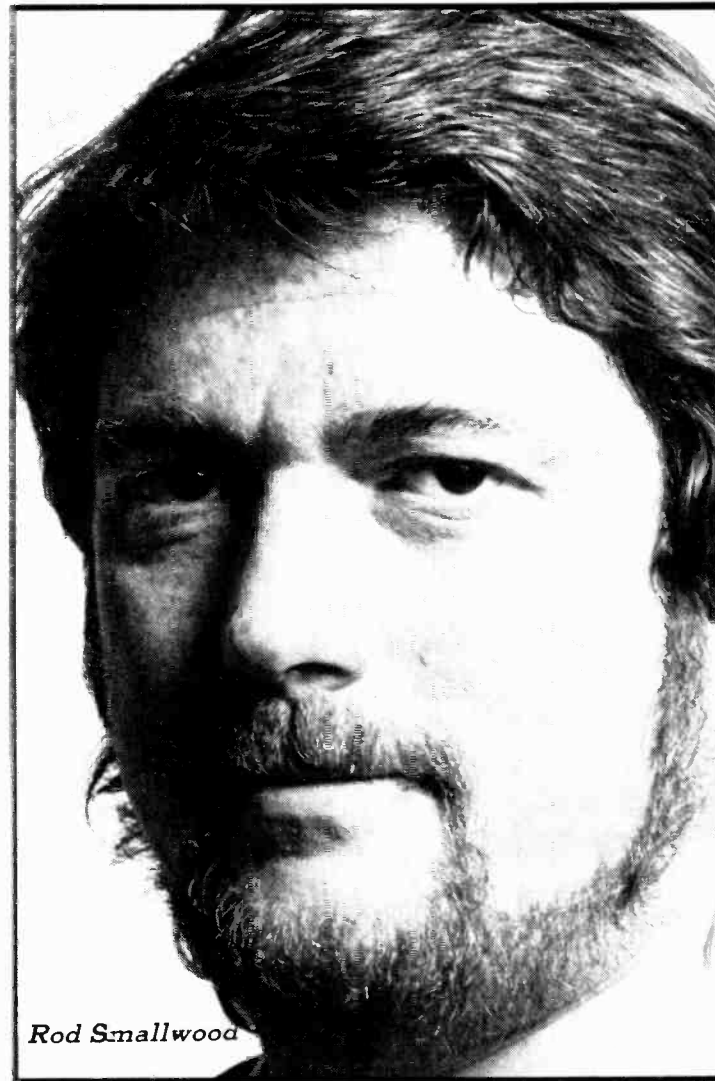
In 1979, through a friend at his Rugby club, Smallwood met up with Steve Harris of Iron Maiden, then a "pub band" in London's East End. Seeing them live, Smallwood was very impressed and later signed them to Smallwood-Taylor Enterprises Ltd.

By late 1981, following their first two albums, Maiden were becoming a large international act and tax planning and sound international financial controls were becoming more and more necessary. Taylor, therefore left Perstorp to rejoin Smallwood in their London office, looking after Maiden's business side.

Over the next four years, Smallwood spent most of his time abroad with Maiden, or in the U.S., while Taylor managed the U.K. office and started expanding the group. By mid-1985, the group directly employed over 100 people working on the music management side (now called Sanctuary Music) and associated group companies, including international business affairs, sponsorship, insurance, management consultancy, travel and merchandising.

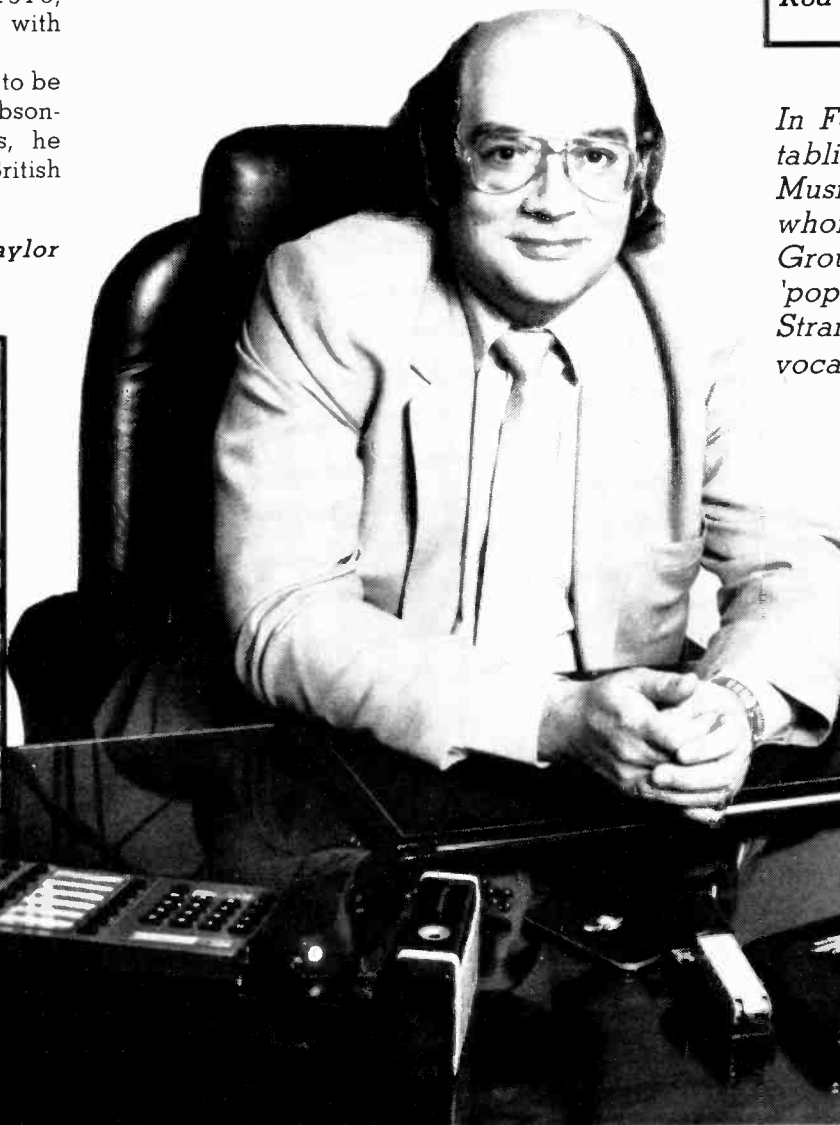
(Continued on page IM-29)

Today, the Group directly employs over 100 people working on the music management side and associated group companies, including international business affairs, sponsorship, insurance, management consultancy, travel and merchandising.



Rod Smallwood

In February of 1984, having already established a base in Los Angeles, Sanctuary Music took on the L.A. band W.A.S.P., whom they signed to Capitol Records. The Group is currently expanding into the 'pop' field, and recently signed Steve Strange and Paul Young's former backing vocalists, the Fabulous Wealthy Tarts.



Steve Harris with Dave Lights

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MARCH 20 - FRESNO - **SOLD OUT**
MARCH 23 - SAN DIEGO SPORTS ARENA - **SOLD OUT**
MARCH 26 - NEW ORANGE PAVILION - **SOLD OUT**

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Dave Murray with
Eddie, U.S. 1981

MAIDEN'S MOMENTUM FUELED BY MARKETING, MERCHANDISING, TOURING, FAN WORD-OF-MOUTH

By IAIN BLAIR

In the five brief years since April 1980 when Iron Maiden first exploded onto the musical scene with its debut album, simply named "Iron Maiden," the band has built up an international following rarely equalled in heavy metal. While some bands do well in both Europe and the U.S., Maiden has become a truly global conqueror, taking its hugely successful roadshow from Japan and Australia to behind (appropriately enough) the Iron Curtain. Along the way, the band has earned over 50 platinum and gold albums from some 15 different countries, and its "World Slavery Tour"—arguably the biggest tour ever undertaken by any band, anywhere, has already included well over 200 concerts in 23 countries over an 11-month period.

Not bad going for a group that gets virtually no airplay, and precious little in the way of media coverage. "It is pretty incredible when you think about," says manager Rod Smallwood, "'cos U.S. radio has almost ignored us. In fact, when the first album came out, there were only four stations in the entire country that gave us any airplay—KISS in San Antonio, KNCN in Corpus Christi, WIYY in Baltimore and DC101 in Washington D.C.—and that was all trans-Atlantic word-of-mouth. But world-of-mouth is very underestimated in heavy metal circles," stresses Smallwood, who shrewdly realized that an aggressive and distinctive visual campaign would become a vital part in the band's marketing strategy.

"Before the first LP came out in the U.S.—and went straight in at number 179 on the Billboard charts—I came over to meet with the promotion people at Capitol and told them we probably wouldn't get any airplay," recalls Smallwood. "Instead, we asked for a heavy in-store marketing campaign, featuring the posters and all the Maiden artwork, and to tie all that in with in-store airplay. We didn't tour the U.S. for that first album, so we knew we had to establish a strong visual image, and that's the whole point of the Eddie character (the band's famous mascot) and the 'look' of our album sleeves, etc. The ferocity of the imagery matches the ferocity of the music—which after all is the whole point of marketing.

"We knew that Maiden's music was obviously uncommercial in terms of radio airplay, especially in the U.S., and we also saw that the awareness for visual marketing isn't very high here, compared with the U.K.," continues Smallwood. "So we worked on a strong concept and the idea of 'conceptual continuity' which we could use in all areas of marketing over a long time."

The result of this strategy was the group's collaboration with artist Derek Riggs and the development and evolution of Eddie as a distinctive logo and character. "When Derek first brought his work in, we realized it was exactly what we'd been looking for," explains Smallwood. "In fact, the first LP cover was an illustration he'd taken to all the labels, but no one had been interested. But we all liked it so much that we just went ahead and bought the rights to the artwork—and that was in October '79, before we even signed the record deal with EMI. Since then, we've arranged for Derek to work exclusively for us on the sleeves and Eddie."

Tracing the history of the band's artwork and visual image, Smallwood is quick to emphasize the

(Continued on page IM-27)

Right:
"Big Eddie"
meets Ritchie
Blackmore,
1982, "Beast On
The Road."
Below: "Big
Eddie" on World
Slavery Tour



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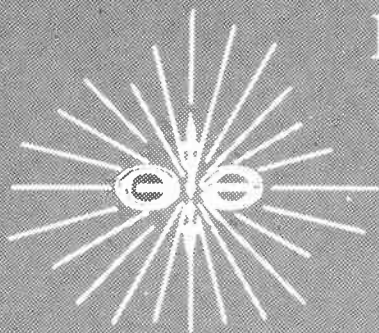
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Iron Maiden Itinerary

1984-85 WORLD SLAVERY TOUR

DATE	CITY/COUNTRY	VENUE
Aug. 9, 1984	Warsaw, Poland	Torwar Sports Hall
Aug. 10	Lodz, Poland	Sportshall Aleje Politechniki
Aug. 11	Poznan, Poland	Poznan Arena
Aug. 12	Wroclaw, Poland	Folks Hall
Aug. 14	Katowicz, Poland	Sportshall Makoszowy
Aug. 16	Vienna, Austria	Aichfeldhall Sportzentrum
Aug. 17	Budapest, Hungary	Budapest Sports Hall
Aug. 18	Belgrade, Yugoslavia	Sajam Exhibition Centre
Aug. 19	Ljubljana, Yugoslavia	Dvorana Tivoli
Aug. 21	Pordenone, Italy	Parco Galvani
Aug. 22	Pietra Ligure, Italy	FC Stadium
Aug. 25	Anney, France	Parc Des Expositions Stade Mun.
Aug. 26	Palavas, France	Arennes de Palavas
Aug. 29	San Sebastian, Spain	Pabellon Mun. de Los Deportes
Aug. 31	Oporto, Portugal	Pavilhao Infante de Sagres
Sept. 1	Cascais, Portugal	Pavilhao Dramatico
Sept. 3	Madrid, Spain	Estacio Roman Valero
Sept. 5	Barcelona, Spain	Palacio Mun. de Los Deportes
Sept. 7	Toulouse, France	Palais des Sports
Sept. 8	Bordeaux, France	Palais des Sports
Sept. 11	Glasgow, Scotland	The Apollo
Sept. 12	Aberdeen, Scotland	The Capitol Theatre
Sept. 13	Edinburgh, Scotland	The Playhouse
Sept. 15	Newcastle, England	Newcastle City Hall
Sept. 16	Newcastle, England	Newcastle City Hall
Sept. 17	Sheffield, England	Sheffield City Hall
Sept. 18	Ipswich, England	The Gaumont Theatre
Sept. 20	Leicester, England	De Montfort Hall
Sept. 21	Oxford, England	New Theatre (Appollo)
Sept. 22	St. Austell, England	Cornwall Coliseum
Sept. 23	Bristol, England	The Hippodrome
Sept. 25	Manchester, England	The Appollo
Sept. 26	Manchester, England	The Appollo
Sept. 27	Hanley, England	Victoria Hall
Sept. 29	Nottingham, England	Royal Concert Hall
Sept. 30	Cardiff, Wales	St. David's Hall
Oct. 2	Birmingham, England	The Odeon
Oct. 3	Birmingham, England	The Odeon
Oct. 5	Southampton, England	The Gaumont Theatre
Oct. 7	Cardiff, Wales	St. David's Hall
Oct. 8	Hammersmith, England	Hammersmith Odeon
Oct. 9	Hammersmith, England	Hammersmith Odeon
Oct. 10	Hammersmith, England	Hammersmith Odeon
Oct. 12	Hammersmith, England	Hammersmith Odeon
Oct. 15	Cologne, West Germany	Sportnalle
Oct. 16	Stuttgart, West Germany	Sportnalle
Oct. 17	Heidelberg, West Germany	Rhein-Neckar-Halle
Oct. 19	Wurzburg, West Germany	Carl Diem Halle
Oct. 20	Brussels, Belgium	Forest National
Oct. 21	Nancy, France	Parc des expositions
Oct. 23	Freiburg, West Germany	Stadtalle
Oct. 24	Munich, West Germany	Olympiahalle
Oct. 26	Essen, West Germany	Grugahalle
Oct. 27	Bremen, West Germany	Stadtalle
Oct. 28	Zwolle, Holland	Ijssellhal
Oct. 29	Paris, France	Le Zenith
Nov. 1	Copenhagen, Denmark	Broerbyhallen
Nov. 2	Stockholm, Sweden	Isstaçion
Nov. 3	Gothenburg, Sweden	Scandinaviu
Nov. 5	Helsinki, Finland	Ishallen
Nov. 8	Russelsheim, West Germany	Walter Koebelhalle
Nov. 9	Nuremberg, West Germany	Hammerleinhalle
Nov. 11	Bologna, Italy	Teatra Tenda
Nov. 12	Milan, Italy	Teatra Tenda
Nov. 13	Lyon, France	Espace Tony Garnier
Nov. 14	Basel, Switzerland	Sportnalle St. Jacob
Nov. 24	Halifax, Nova Scotia	Metrc Center
Nov. 26	Quebec, Quebec	Coliseum
Nov. 27	Montreal, Quebec	Forum
Nov. 28	Ottawa, Ontario	Civic Center
Nov. 30	Toronto, Ontario	Maple Leaf Garden
Dec. 1	Sudbury, Ontario	Arena
Dec. 3	Winnipeg, Manitoba	Winnipeg Arena
Dec. 4	Regina, Saskatchewan	Agri-Dome
Dec. 6	Edmonton, Alberta	Northlands Coliseum
Dec. 7	Calgary, Alberta	Corra.
Dec. 9	Vancouver, British Columbia	PNE Coliseum
Dec. 10	Seattle, Wash.	Coliseum
Dec. 11	Portland, Ore.	Coliseum
Dec. 13	Salt Lake City, Utah	Salt Palace
Dec. 15	Denver, Colo.	McNichols Arena
Dec. 17	Kansas City, Mo.	Kemper Arena
Dec. 18	St. Louis, Mo.	Kiel Auditorium
Dec. 19	Milwaukee, Wisc.	Mecca Arena
Dec. 20	Minneapolis, Minn.	Met Center
Dec. 21	Chicago, Ill.	The Horizon
Jan. 3, 1985	Cincinnati, Ohio	Cincinnati Gardens
Jan. 4	Detroit, Mich.	Joe Lewis Arena
Jan. 5	Columbus, Ohio	Ohio Center

(Continued on page IM-22)



World Piece Tour, June '83.



Top: Warsaw, Poland, August '85. Below: Germany 1982.

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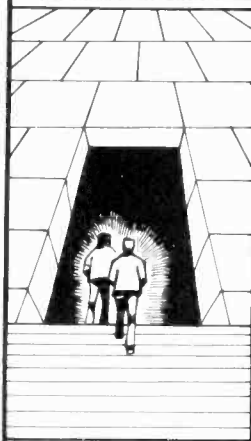
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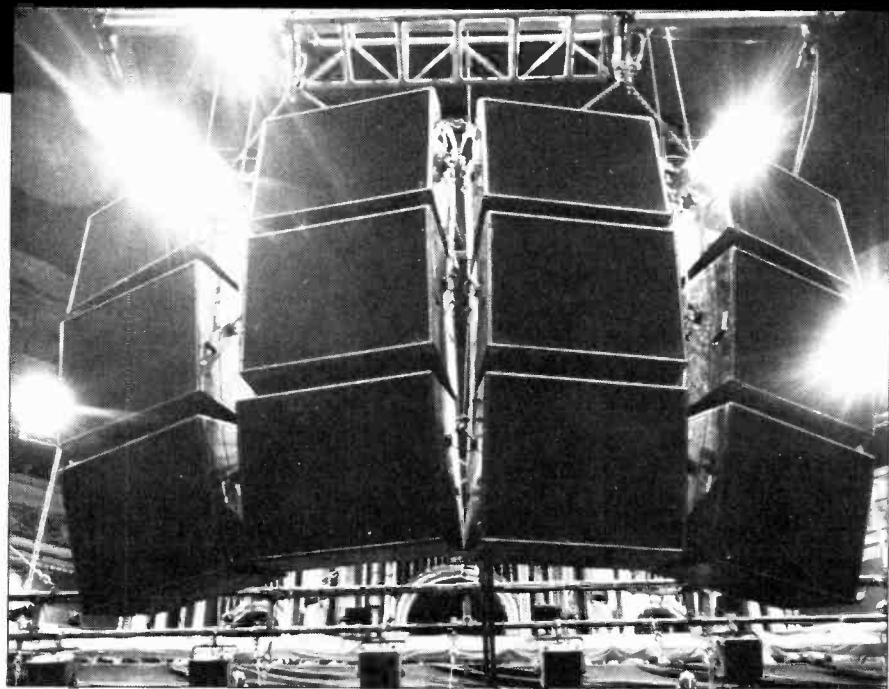
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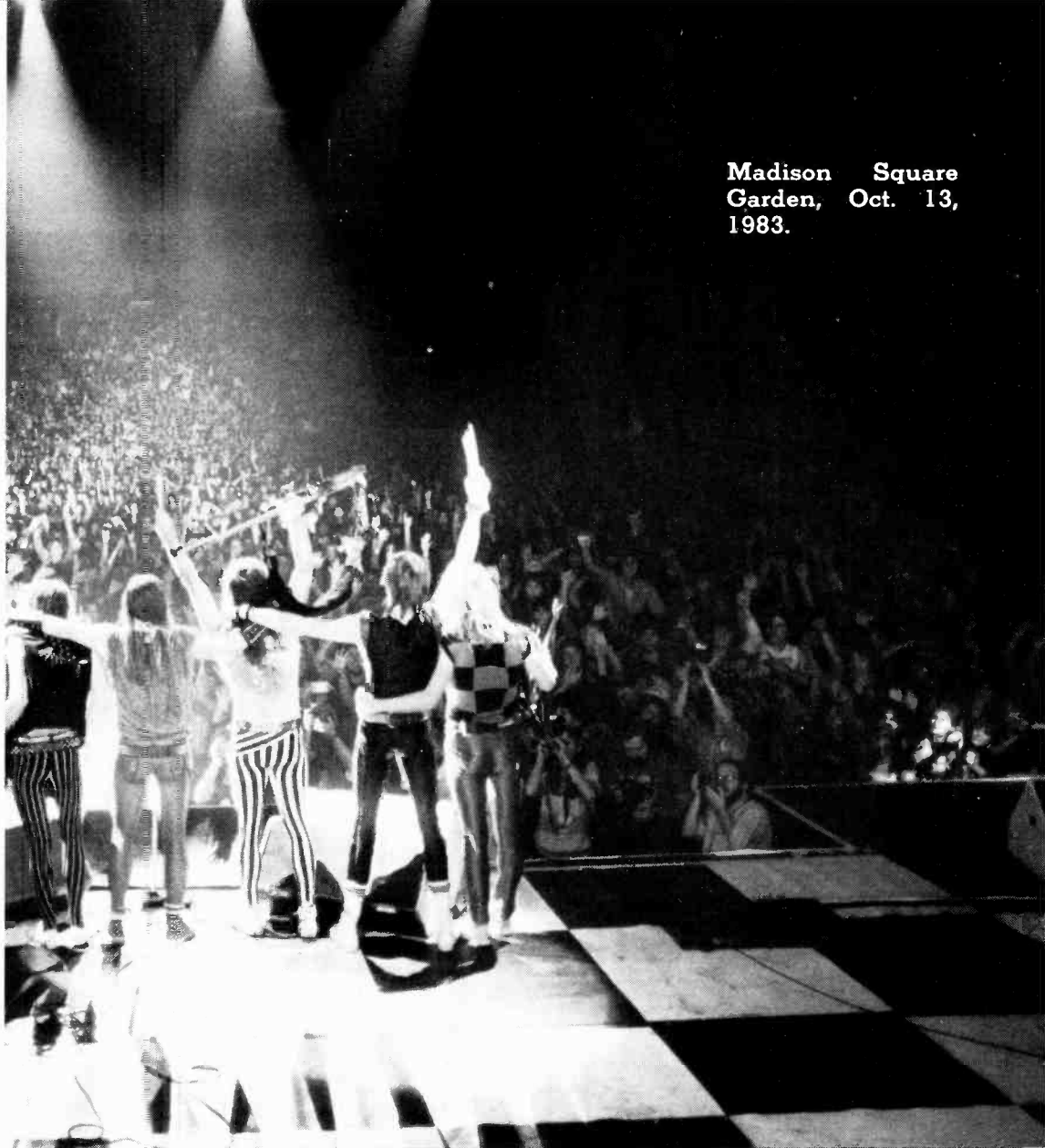
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1984-85 WORLD SLAVERY TOUR

(Continued from page IM-16)

DATE	CITY/COUNTRY	VENUE
Jan. 6	Cleveland, Ohio	Coliseum Theatre
Jan. 7	Buffalo, N.Y.	Memorial Auditorium
Jan. 11	Rio de Janeiro, Brazil	Rock In Rio
Jan. 14	Hartford, Conn.	Civic Center
Jan. 15	Worcester, Mass.	Centrum
Jan. 28	Largo, Md.	Capitol Center
Jan. 29	Philadelphia, Pa.	Spectrum
Jan. 31	Columbia, S.C.	Coliseum
Jan. 17	New York, N.Y.	Radio City Music Hall
Jan. 18	New York, N.Y.	Radio City Music Hall
Jan. 19	New York, N.Y.	Radio City Music Hall
Jan. 20	New York, N.Y.	Radio City Music Hall
Jan. 21	New York, N.Y.	Radio City Music Hall
Feb. 1	Johnson City, Tenn.	Freedom Hall
Feb. 2	Atlanta, Ga.	Omni
Feb. 3	Memphis, Tenn.	Mid South Coliseum
Feb. 5	Nashville, Tenn.	Municipal Auditorium
Feb. 6	Knoxville, Tenn.	Coliseum
Feb. 8	Charlotte, N.C.	Coliseum
Feb. 9	Greensboro, N.C.	Coliseum
Feb. 10	Greenville, S.C.	Auditorium
Feb. 12	Jacksonville, Fla.	Memorial Coliseum
Feb. 14	Ft. Myers, Fla.	Lee County Arena
Feb. 15	Hollywood, Fla.	Sportatorium
Feb. 16	Lakeland, Fla.	Civic Center
Feb. 17	St. Petersburg, Fla.	Bayfront Center
Feb. 19	Chattanooga, Tenn.	UTC—Arena Round House
Feb. 20	Birmingham, Ala.	Boutwell Auditorium
Feb. 21	Huntsville, Ala.	Von Braun Coliseum
Feb. 23	Beaumont, Tex.	Civic Center
Feb. 24	Biloxi, Miss.	Mississippi Coast Coliseum
Feb. 27	New Orleans, La.	Lakefront Arena
Feb. 28	Houston, Tex.	The Summit
March 1	Waco, Tex.	Convention Center
March 2	Oklahoma City, Okla.	Myriad Convention Center
March 4	Dallas, Tex.	Reunion Arena
March 5	San Antonio, Tex.	Convention Center Arena
March 7	Lubbock, Tex.	Coliseum
March 8	El Paso, Tex.	Coliseum
March 9	Albuquerque, N.M.	Tingley Coliseum
March 10	Tucson, Ariz.	Community Center
March 14	Los Angeles, Calif.	Long Beach Arena

(Continued on page IM-32)



Madison Square Garden, Oct. 13, 1983.

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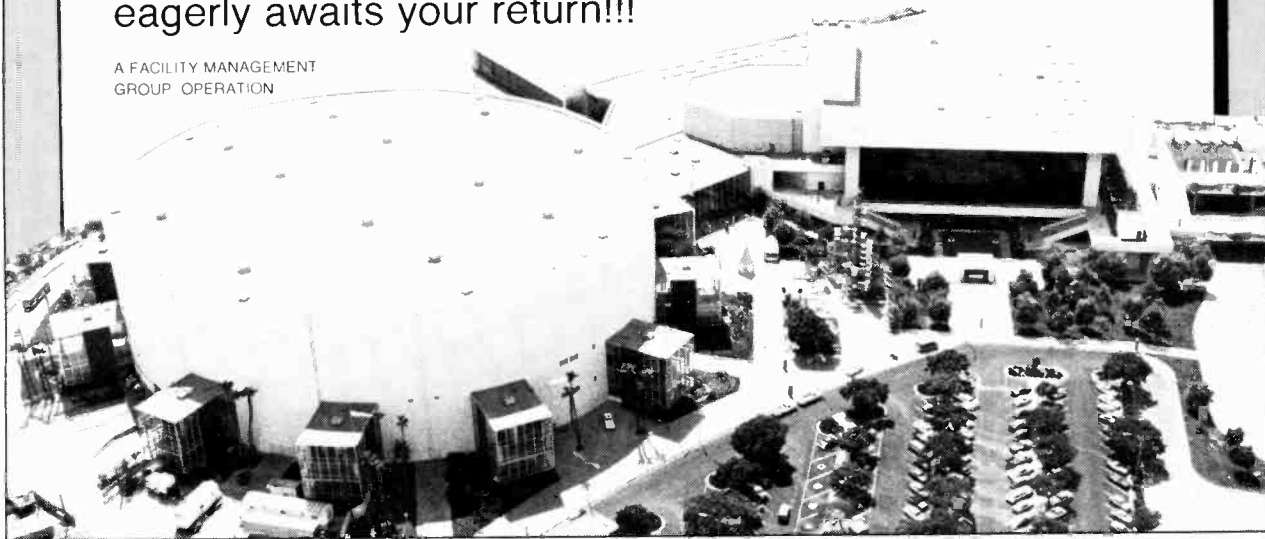
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IRON MAIDEN STORY

(Continued from page IM-8)

enough that night to persuade his boss, a&r director Brian 'Shep' Shepherd, to attend their next gig at the Bandwagon Soundhouse. Shep was extremely impressed and, following the necessary legal dancing around, a deal was struck. On Dec. 15, 1979, their signing was officially announced in Music Week.

In a Knightsbridge pub one evening shortly after, Steve Harris proposed a management marriage to Rod Smallwood, and Rod said, "I will . . ." That was how it all began.

Their confidence brimming over into direct action, the band pressed 6,000 vinyl copies of the Spaceward demo, giving it the title, "The Soundhouse Tapes." Steve Harris hand-wrote the sleeve and label personally, and Rod Smallwood began mailing out the record to anybody that wrote in requesting a copy. Meanwhile, the band was taking copies with them to their gigs and selling as many as the fans could carry. By the end of the first week, "The Soundhouse Tapes" had sold over 5,000 copies; by the start of the second week, Smallwood was fielding calls from U.K. chain-stores like Virgin and HMV who wanted to order up 20,000 copies each. But Maiden refused to press any further records. They wanted it kept special, for the hardest of the hardcore, and that's how it went. Today, "The Soundhouse Tapes" is a collector's item on both sides of the Atlantic and liable to stay that way forevermore.

When their official EMI Records single "Running Free" was released on Feb. 15, 1980, Rod was certain the demand would be great. In a meeting with the departmental heads of promotion at EMI in London, Smallwood announced that if the band were offered "Top Of The Pops" (a weekly chart show watched by megamillions in the U.K., and the recognized key to the bank within the British music industry), they would refuse to appear unless they were permitted to play live in the studio. The PR people just couldn't take him seriously on this point: 1) any new band releasing their debut single should give their eye-teeth for a chance to be slotted in on the nation's most influential pop-grog; and 2) any Heavy Metal band that refused . . . well now that was what was called Professional Suicide,

(Continued on page IM-26)

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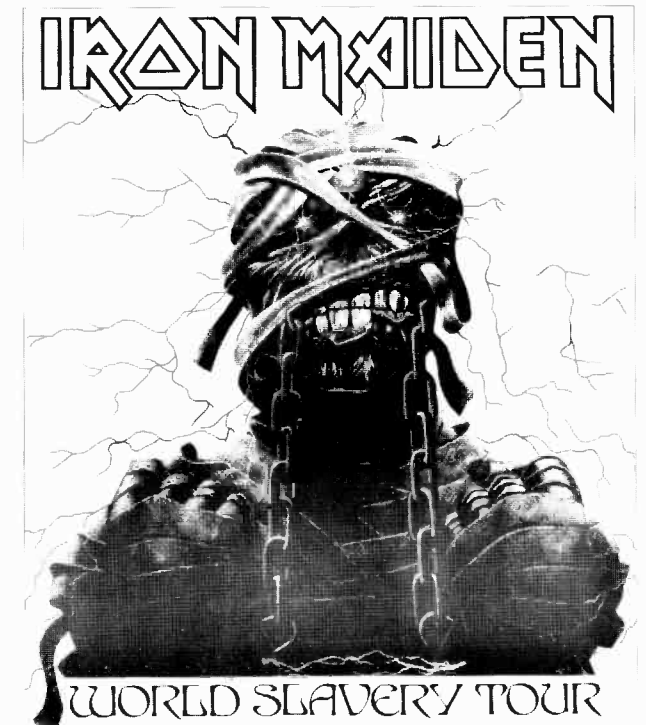
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Polish fans await the band, August 1984.

IRON MAIDEN STORY

(Continued from page IM-24)

right?

"Running Free" debuted on the charts at number 44, its first week of release and Maiden was duly offered "Top Of The Pops!" Maiden, ironically, is the only band ever to get "TOPs" the first week of release of their first ever single. The promo department was in a frenzy as this went against all their predictions and, what's more, the band could not be cajoled into complying with the show's staid and dreary lip-synching format. However, the BBC demurred and at the start of 1980, Iron Maiden played live on "Top Of The Pops," a thing no one since the Who in 1973 attempted!"

This was a wonderful thing to behold from the fan's point of view; the performance was bold, tight on action, given with a shocking aggression rarely witnessed on the U.K. tv screens even today. "Running Free" peaked at 33 on the charts and the band was given the front page of *Sound*; suddenly they were in serious business.

Right now I should mention a very important friend of the band's: allow me to introduce you to... Eddie!

In the band's early days, way back in lineups, Maiden used to have a stage backdrop featuring this sort of leering skeletal head, with raw features and flashing, smoking eyes. It got christened Eddie the Head, hence on to Eddie.

Dave Lights, who goes all the way back with Steve Harris to Gypsy's Kiss, (an ancient prehistoric version of latter day Maiden), designed the first Eddie. By the time Maiden got 'round to finally releasing their first record, Eddie had grown considerably in size and stature; achieving his own special notoriety amongst their fans. Today, Eddie is a 12-foot tall, heavy metal monster, straight out of a late-late show horror flick, surrounded, on this most recent World Slavery Tour, by giant mysterious Egyptian imagery, flash bombs and state-of-the-art lights, yanked fresh from the Milky Way by Dave.

On "Running Free," the sleeve was designed by another fresh, young talent, ready to leave his mark
(Continued on page IM-28)



Maiden with producer Martin Birch and manager Rod Smallwood at Compass Point Studio, Nassau, Bahamas, to record "Powerslave."

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MAIDEN'S MOMENTUM

(Continued from page IM-14)

need to juggle both change and continuity. "Since that first LP sleeve, Eddie has appeared on twelve singles, five albums, one mini-LP, one video-pack, four tour designs, approximately twenty event T-shirts—and even five Maiden Christmas cards! And the trick is to keep the character's continuity, but let him do all these different things.

"For our first three album sleeves, Eddie didn't change that much—his hair just grew a lot," continues Smallwood. "But for 'Piece Of Mind,' we put him in a padded cell and then lobotomized him, which was part of the whole joke of the album title. His 'live career' has gone through a similar metamorphosis. His first 3-D appearance was on our first U.S. tour in '81, when I used to run around the stage wearing an Eddie mask and brandishing a carving-knife—to warm up the audiences," laughs Smallwood.

"Then, on our '82 'Number Of The Beast' tour, Dave Lights took over the production ideas and began developing the live Eddie. Dave designs all our sets and lights, including the latest extravaganza, as well as working them," adds Smallwood. "For that tour, Eddie grew to 12-feet, got long hair and a leather jacket. Then for the 'Piece Of Mind'



'83 world tour, he appeared in a strait-jacket, with no hair and a removable top to his skull so that part of his brain could be removed every night! And for the 'World Slavery Tour,' he changed into a mummy and gained a 20-foot brother that appears at the end of the show.

"So there's a lot of humor, a lot of jokes there—
(Continued on page IM-34)



BEHIND THE CURTAIN—Iron Maiden kicked off their World Slavery Tour in August 1984 with concerts in Poland. The band performed more than 250 concerts in 23 countries during their 11-month tour that finally ended in the U.S. in July 1985.

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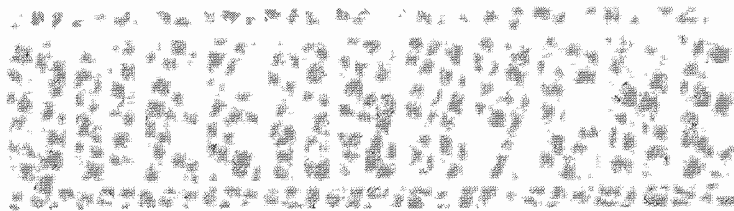
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MACHINE-GUN BASS—Iron Maiden bassist Steve Harris displays his bass guitar attack that has been a part of Iron Maiden since the beginning.

IRON MAIDEN STORY

(Continued from page IM-26)

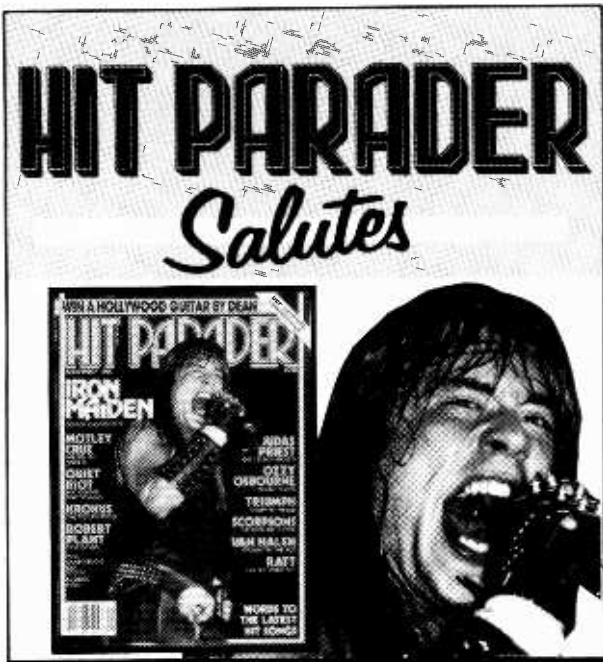
indelibly scarred on the minds of all future rock generations: man of mystery, Derek Riggs. Maiden gave Derek the rough outline and Riggs came up with the wild and futuristic representation of Eddie. This was the beginning of a very long story that hasn't ended yet. Derek Riggs' Eddie has since ap-

'For our next LP, which we'll start recording at the beginning of '86, there'll be a whole new look and concept. The Egyptian theme was an attempt at something a bit classier and less grotesque, but it really didn't change anything. So Eddie will be back to his ferocious evil best.'

peared on every t-shirt, poster and record sleeve the band has put their name to. He's ridden a shark when the band played in Los Angeles, taken out King Kong from the roof of the Empire State Building in New York, and even bitten the head off Ozzy Osbourne at a time when the Oz was widely reported for his infamous gastronomical fascination with chickens and doves...!

Apart from its being a brilliant marketing and merchandising focal point, Eddie is a rare and recog-

(Continued on page IM-30)



For advertising information contact:
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*We congratulate Iron Maiden
on their worldwide great success.
In particular Mike McBrain.*



The victorious Maiden soccer team vs. Rainbow.

IRON MAIDEN DISCOGRAPHY

Release (Date of Release)

U.K. Singles

- "The Soundhouse Tapes"—"Tracks," "Prowler,"
"Iron Maiden," "Invasion" (Nov. '79)
"Running Free"/"Burning Ambition" (Feb. '80)
"Sanctuary"/"Drifter"/"I've Got The Fire"
(May '80)
"Women In Uniform"/"Invasion" (Oct. '80)
"Twilight Zone"/"Wrathchild" (March '81)
(also on single cassette)
"Purgatory"/"Genghis Khan" (June '81)
"Run To The Hills"/"Total Eclipse" (Feb. '82)
(also on picture disk)
"Number Of The Beast"/"Remember Tomorrow"
(May '82)
(also on red vinyl)
"Flight Of Icarus"/"I've Got The Fire" (March '83)
(also on 12-inch picture disk)
"The Trooper"/"Crosseyed Mary" (June '83)
(also on cut-out picture disk)
"2 Minutes To Midnight"/"Rainbow's Gold"
(Aug. '84)
"Aces High"/"King Of The Twilight"/"Number Of
The Beast Live Version" (Sept. '84)
(also on picture disk)

IRON MAIDEN



WORLD SLAVERY TOUR

Albums

- "Iron Maiden" (April '80)
"Killers" (Feb. '81)
"Number Of The Beast" (March '82)
(U.K. picture disk)
"Piece Of Mind" (May '83)
(U.S. picture disk)
"Powerslave" (Sept. '83)
(U.K. picture disk)

EPs

- "Maiden Japan" (Nov. '81)
Tracks—"Running Free"/"Innocent Exile"/"Killers"/"Remember Tomorrow"

SANCTUARY MUSIC

(Continued from page IM-12)

In February of 1984, having already established a base in Los Angeles, Sanctuary Music took on the L.A. band, W.A.S.P., who they signed to Capitol Records. W.A.S.P. saw great success on their eponymous debut album, with sales figures exceeding 700,000 units worldwide, earning them gold albums from Japan and Canada. The Group is currently expanding into the "pop" field, and have recently signed Steve Strange and Paul Young's former backing vocalists, The Fabulous Wealthy Tarts.

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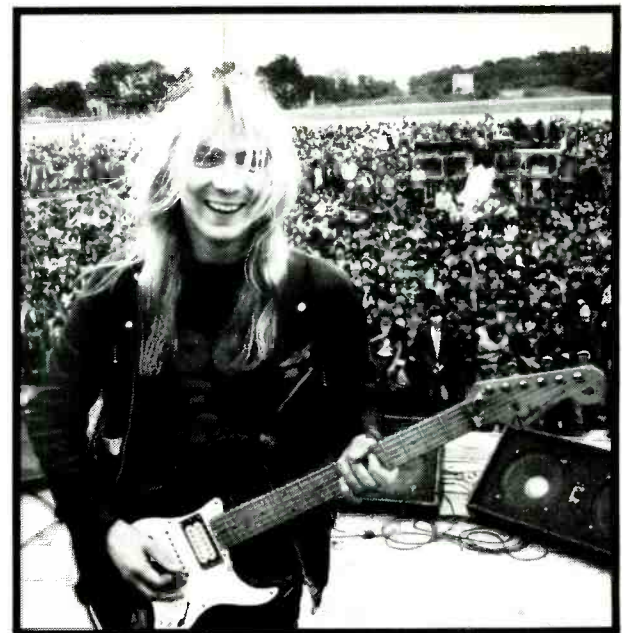
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Soundcheck in Belgrade, Yugoslavia, August 1981.

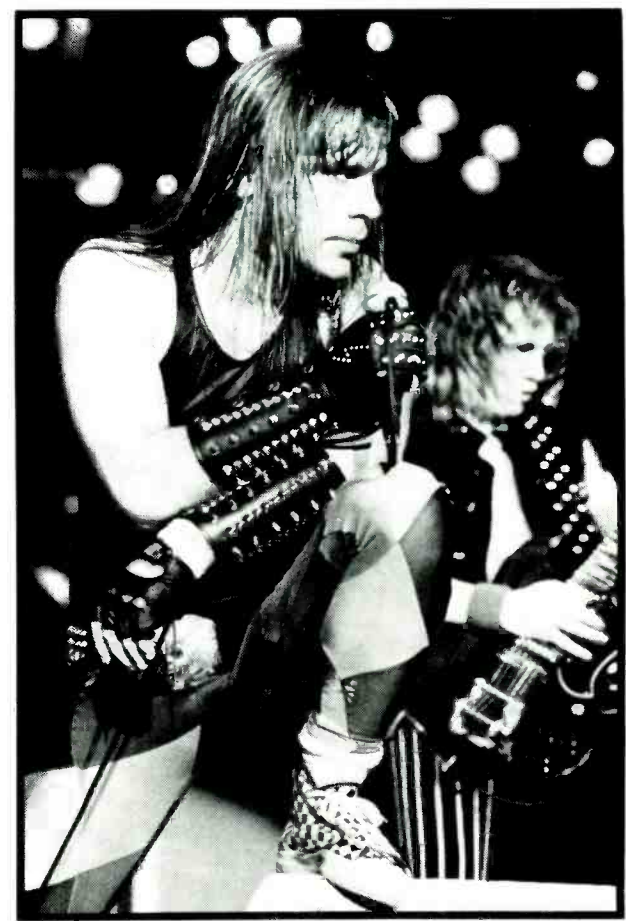
IRON MAIDEN STORY

(Continued from page IM-28)
nizable character that will run and run. It's still so God damn thrilling, that insane moment when Eddie comes rumbling out on stage during "Iron Maiden," looking for all the world like a demented head banging 12-foot vision of Hell swathed in grave-sheets.

Rod Smallwood, Dave Lights, official photographer Ross Halfin, plus many others propping up the back-scenes with admirable creativity and stamina, have all been with Maiden since the beginning, doubtless, always will be. Everybody's in it for keeps, and that means the fans too! Make no mistake about that . . .

Maiden's first album, "Iron Maiden," hit the U.K. charts at number four in its first week of release, and the band hit the roooaaadddd . . . where they

(Continued on opposite page)



THE AIR RAID SIREN—Bruce Dickinson, shown here onstage during the 1981 tour of the U.S., has been nicknamed "The Air Raid Siren" by his fans due to the ferocious power of his singing.

IRON MAIDEN STORY

(Continued from opposite page)

have remained ever since (at least that's what it feels like).

In 1980, Maiden began their world domination process in earnest, taking on three massive U.K. tours before heading off on a long and serious trek across Europe as special guests of Kiss. Everywhere they went, more and more people fell unashamedly under their spell. Not only did they promise good times and fire-water music, their politics and their insistence on sticking to their roots combined to win the hearts of the fans.

They kicked off 1981 by completing their second fiery album "Killers" with producer Martin Birch (renowned for his previous work with Sabbath, Deep Purple, Rainbow, etc.), then immediately headed out on another of their characteristically huge British tours. Their second major European tour, this time headlining, began straight after that, and then on to Japan, picking up their first gold record for "Iron Maiden." It was a year of 'firsts' and in June, the band arrived for their first ever visit to America, where they toured for six weeks as guests of Judas Priest and headlined Eastern Canada.

In 1982 came "Number Of The Beast" and its accompanying U.K. top 10 single, the anthemic "Run



For The Hills." Maiden was amongst the first ever rock bands to shoot their own promotional video, directed by Dave Mallet, who's since gone on to working with Queen and David Bowie.

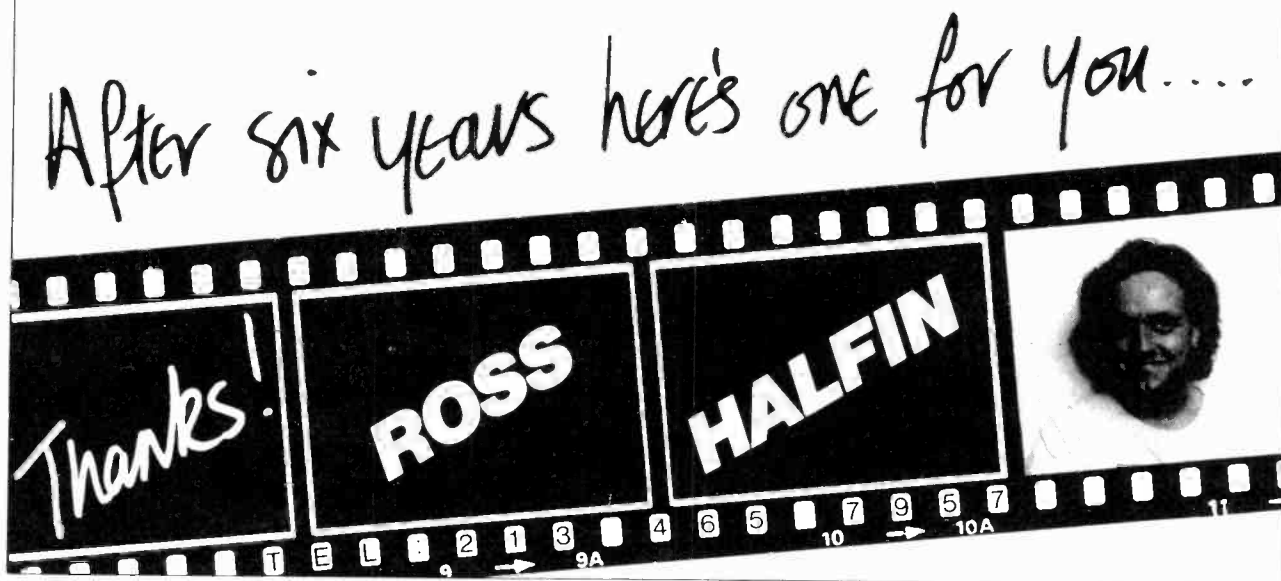
The "Beast On The Road" Tour commenced on Feb. 25 in Dunstable, a small provincial town in Northern England and ended up in Niggata, Japan, on Dec. 18, 1982. Maiden, literally, was storming their way through hundreds of gigs all over the world in bigger and bigger arenas.

It was also around this time that Rod Smallwood went into partnership with an old college chum, Andy Taylor. In his business executive's pin-stripe suit and glasses, Andy is very much a behind-the-scenes personage in the Maiden scheme of things. He is an astute man and very much a part of the Maiden success story.

Here, in 1985, the Smallwood-Taylor Group of companies is flourishing. It's a very smooth operation that looks after its people and inspires long-term goodwill and warmth through all corners of the business. Their management offices these days also direct the career of Los Angeles heavy metal act, W.A.S.P., who have already picked up their own glut of gold records around the world.

The World Piece Tour of 1983, which followed the release early in the year of their fourth blinding

(Continued on page IM-33)



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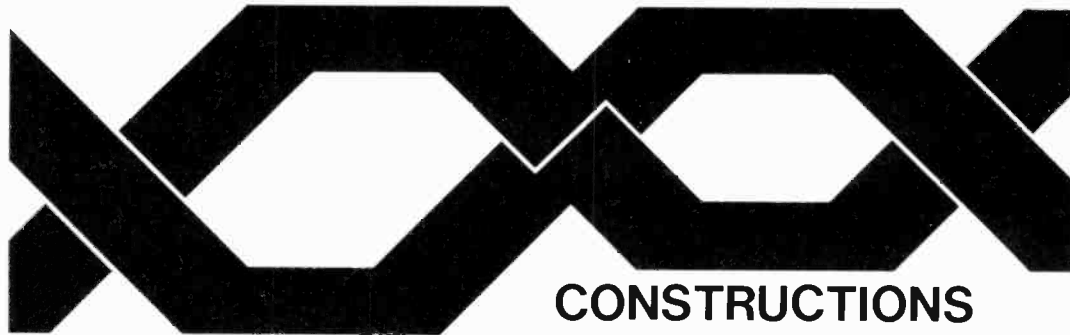
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MAIDEN'S MOMENTUM

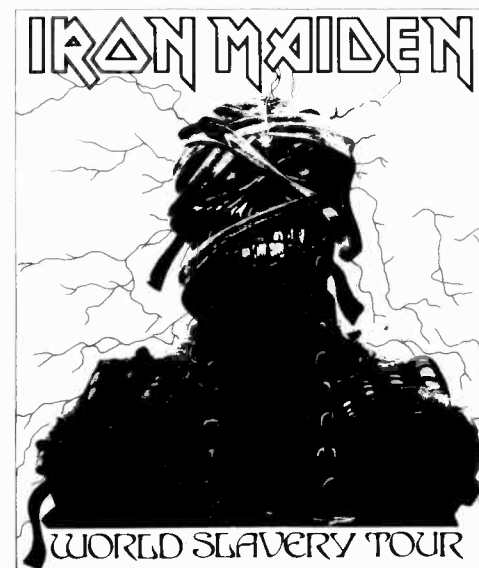
(Continued from page IM-27)

it's obviously tongue-in-cheek," Smallwood points out. "Unfortunately, a lot of people are alienated by it and often the artwork, etc., gets totally misinterpreted. This happened on the 'Number Of The Beast' LP, when we got called devil-worshippers 'cos of the artwork and song titles like 'Purgatory' and 'Children Of The Damned.' It's so ridiculous, 'cos they were inspired by films like 'The Omen' and 'Children Of The Damned.' But the feeble-minded, pseudo-Christian movements of the Midwest, looking at it in a totally superficial way, accused us of devil-worship without even so much as doing us the courtesy of reading the lyrics."

Happily, such criticism has bounced right off Eddie's thick skin and barely slowed Maiden's momentum which has been fueled, stresses Smallwood, "By a combination of marketing, touring and the fans' word-of-mouth. And everything, from the character of Eddie to the quality of our T-shirts, has been based on that original idea of continuity and a strong concept. We're great believers in finding good people, and then staying with them—and we've applied that to every area of our operation. On our first U.S. tour, we hooked up with Great Southern for merchandising, found they were very high quality, and have been with them ever since. Similarly, we've kept the same record label, publishers, agents, PA and lighting company, lawyers, and crew. Also, producer Martin Birch has been with us for four albums now and will be continuing on future records. So if you do your homework at the start, you don't need to keep chopping and changing later. It's also more enjoyable, as you end up with a great 'family' feel in the whole operation.

Meanwhile, Maiden's Egyptian-motif "World Slavery" mega-tour finished on July 5 with the band's triumphant "British Independence Day" concert at Irvine Meadows. "Now it's a matter of finishing up our new live album and video and then taking a break—our first real time off in six years," says Smallwood. "And for our next LP, which we'll start recording at the beginning of '86, there'll be a whole new look and concept. The Egyptian theme was an attempt at something a bit classier and less grotesque," he adds, "but it really didn't change anything. So Eddie will be back to his ferocious evil best."

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	HOME						AWAY						Pts
	P	W	D	L	F	A	W	D	L	F	A		
Iron Maiden	42	21	0	0	99	0	21	0	0	99	0	126	
Brentford	42	16	3	2	58	17	12	3	6	30	26	90	
West Ham	42	12	4	5	36	19	10	7	4	32	16	77	
Huddersfield	42	11	3	7	46	31	12	5	4	32	20	77	
Man. Utd.	42	13	6	2	47	13	9	4	8	30	34	76	
Southampton	42	13	4	4	29	18	6	7	8	27	29	68	
Chelsea	42	13	3	5	38	20	5	9	7	25	28	66	
Arsenal	42	14	5	2	37	14	5	4	12	24	35	66	
Sheff Wed	42	12	7	2	39	21	5	7	9	19	24	65	
Nottm For	42	13	4	4	35	18	6	3	12	21	30	64	
Aston Villa	42	10	7	4	34	20	5	4	12	26	40	56	
Watford	42	10	5	6	48	30	4	8	9	33	41	55	
W.B.A.	42	11	4	6	36	23	5	3	13	22	39	55	
Luton	42	12	5	4	40	22	3	4	14	17	39	54	
Newcastle	42	11	4	6	33	26	2	9	10	22	44	52	
Leicester	42	10	4	7	39	25	5	2	14	26	59	51	
Ipswich	42	8	7	6	27	20	5	4	12	19	37	50	
Coventry	42	11	3	7	29	22	4	2	15	18	42	50	
Q.P.R.	42	11	6	4	41	30	2	5	14	12	42	50	
Norwich	42	9	6	6	28	24	4	4	13	18	40	49	
Sunderland	42	7	6	8	20	26	3	4	14	20	36	40	
Stoke	42	3	3	15	18	41	0	5	16	6	50	17	

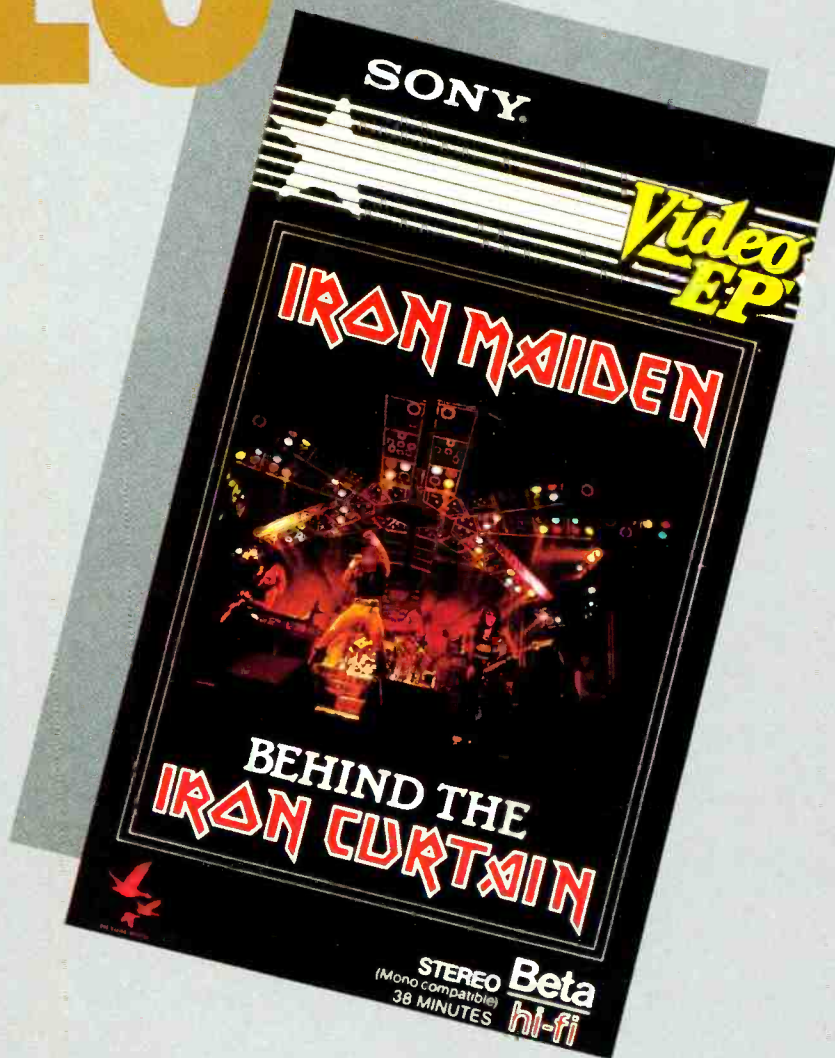
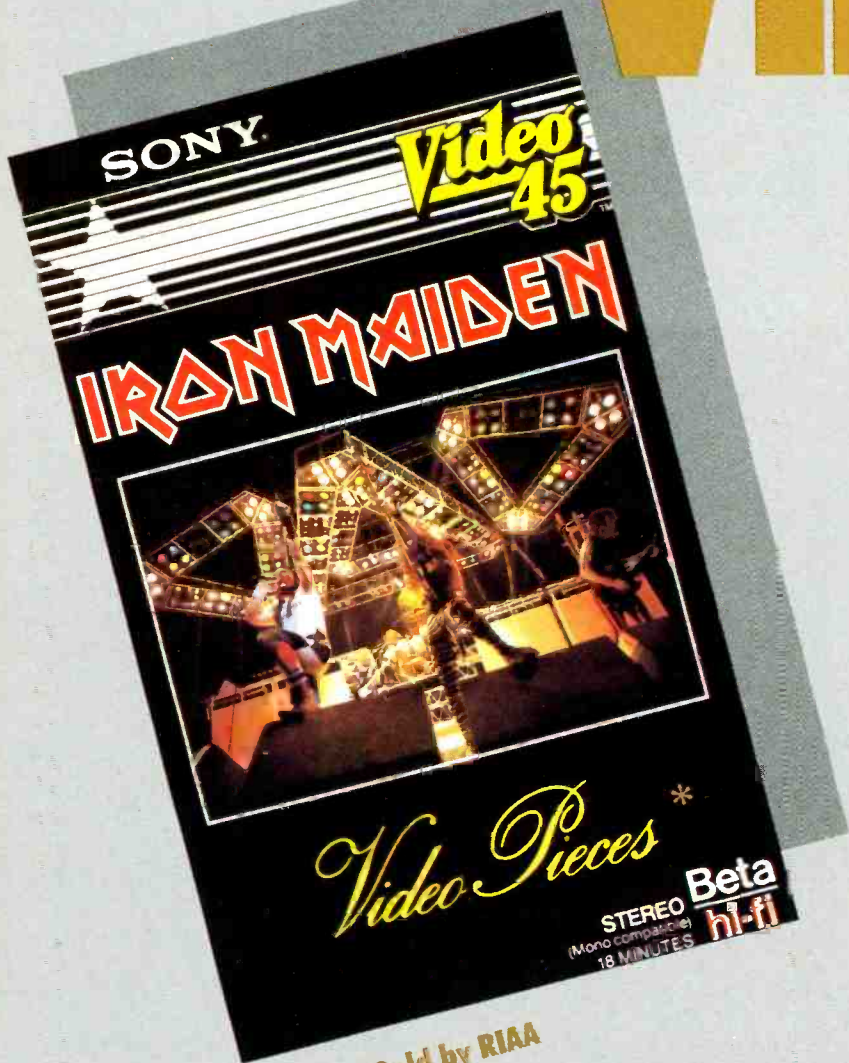
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GOLD METAL VIDEO



IRON MAIDEN

Live In Concert

SONY.
VIDEO SOFTWARE OPERATIONS

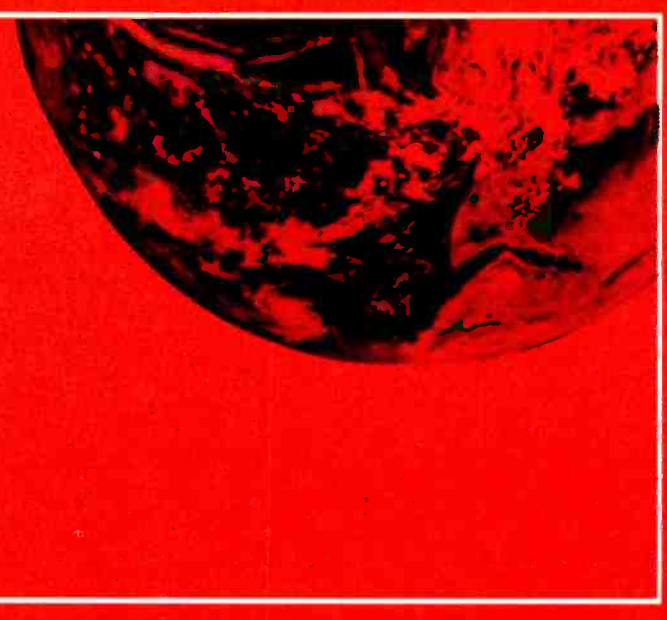
Beta VHS
hi-fi hi-fi



21	22	37	RAQUEL, TOTAL BEAUTY AND FITNESS ▲◆	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	39.95
22	30	35	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	29.98
23	27	7	THE MENAGERIE	Paramount Pictures Paramount Home Video 60040-16	William Shatner Leonard Nimoy	1966	NR	29.95
24	32	35	FIRST BLOOD ▲◆	First Blood Inc. Thorn/EMI/HBO Video 1573	Sylvester Stallone	1982	R	79.95
25	NEW ▶		A NIGHTMARE ON ELM STREET ▲	Media Home Entertainment M790	John Saxon Ronnie Blakley	1984	R	79.95
26	28	6	SEVEN BRIDES FOR SEVEN BROTHERS	MGM/UA Home Video 700091	Howard Keel Jane Powell	1954	NR	29.95
27	NEW ▶		A SOLDIER'S STORY	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E. Rollins Jr.	1984	PG	79.95
28	14	70	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
29	25	2	THE VISIONS OF DIANA ROSS	MusicVision 6-20454	Diana Ross	1985	NR	19.95
30	34	9	DUNE ▲◆	Universal City Studios MCA Dist. Corp. 80161	Paul Atreides Sting	1984	PG-13	79.95
31	38	23	ANNIE ◆	RCA/Columbia Pictures Home Video 6-20127	Andrea McArdle Albert Finney	1982	G	29.95
32	23	14	THE DOORS "DANCE ON FIRE" ●	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	NR	39.95
33	35	78	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
34	12	4	MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1984	NR	19.98
35	31	6	HIGH SOCIETY	MGM/UA Home Video 600292	Bing Crosby Grace Kelly	1956	NR	29.95
36	20	8	MISSING IN ACTION	Cannon Films Inc. MGM/UA Home Video 800557	Chuck Norris	1984	R	79.95
37	29	6	DONALD'S BEE PICTURES	Walt Disney Home Video 255	Donald Duck	1985	NR	29.95
38	36	10	ANIMALIZE LIVE UNCENSORED	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	NR	29.95
39	33	6	THE UNSINKABLE MOLLY BROWN	MGM/UA Home Video 600578	Debbie Reynolds Harve Presnell	1964	NR	29.95
40	37	85	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	39.95

Billboard

The Only International Newsweekly of Video, Music and Home Entertainment.



● 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.

Record Crowd Attends Ninth Jamboree

More Than 60,000 Flock to 19-Hour Ohio Concert

BY EDWARD MORRIS

ST. CLAIRSVILLE, Ohio Festival officials estimate that more than 60,000 fans attended the ninth annual Jamboree In The Hills here, July 20-21, a total that broke last year's record of 57,000. The outdoor event, sponsored by Wheeling Broadcasting, was again staged at Brush Run Park.

Stars featured during the 19 hours of concert were Earl Thomas Conley, Boxcar Willie, Brenda Lee, Ronnie McDowell, John Conlee, Jim Glaser, Jerry Reed, John Anderson, Crystal Gayle, Exile, the Charlie Daniels Band, Tom T. Hall, Joe Stampley, Pinkard & Bowden, Glen Campbell, Louise Mandrell, T.G. Sheppard and Ronnie Milsap.

Hall was brought in as a last-minute replacement for ailing Michael Martin Murphey. Intermittent showers threatened the second day of the show but were not heavy enough to slow it down.

J. Ross Felton, general manager and producer of Jamboree In The Hills, says that the talent budget for this year's extravaganza was

more than \$250,000, and that an additional \$150,000 was spent for advertising and promotion.

Ticket prices were held to the 1984 level of \$40 for both days or \$25 each for the Saturday or Sunday shows. Felton says that advance and at-the-gate sales were split about evenly.

The entire event was broadcast live on WWVA Wheeling, W. Va. It attracted such national sponsors as Kroger, Stroh's, Red Man Chewing Tobacco and Mack Trucks.

Souvenir sales amounted to between \$150,000 and \$160,000, according to a spokesperson for the Jamboree U.S.A. Gift Shop. That figure represents an increase of 22% to 25% over last year's totals.

Site security was handled through the Belmont County Sheriff's Dept. and included the services of 18 mounted deputies and 112 additional officers from area law enforcement agencies. There were four on-site arrests. Stage security was again under the direction of the Criswell Security Agency of Wheeling. The agency used approximately 120 people to monitor the 1,200 to

1,500 backstage-pass holders, plus other designated on-site personnel.

Volunteer medical services were provided by the East Ohio Regional Hospital and the Ohio Valley Medical Center. Approximately 286 cases were treated at the medical tent, of which 35 to 40 were then sent to hospitals.

Steed Audio did the sound for the concert and radio broadcast, while American Searchlight Co. handled the lighting and special effects. Concession sales were returned to Food Services International this year, after having gone to a local bidder for the 1984 Jamboree.

Acts that performed in addition to the headliners included the Other Brothers, Backroad Country, Jimmy Dee Miller, Robin Lee Smith, Ron Retzer, Gary Vincent, Kevin Mabry, Sabrina Marie and Sweet Harmony.

There were more than 2,500 camping passes sold to ticket-buyers.

Wheeling Broadcasting is a subsidiary of the Price Broadcasting Co.



Behind the Scenes. Columbia artist Janie Fricke wraps up a special account tour to meet retailers and rackjobbers. Pictured from left are Licorice Pizza marketing vice president Randy Gerston and advertising director George Briner, Fricke, and the chain's purchasing manager Anita Ortiz and purchasing director Sal Pizzo.

NASHVILLE SCENE

by Kip Kirby



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

WE SEEM TO HAVE misplaced the actual news release, but in the interest of cultural history, we'll try to reproduce it here from memory:

"Finally, I've found a home for my art," beams Bambi Perlmutter, announcing her decision to establish a recording career in coun-

try music. She went through her disco phase ("The Oaks owe so much to the Village People"), her new wave period ("I still have some of those records") and the inevitable "Urban Cowboy" flirtation ("Did you know that Mickey Gilley had an album out even before the movie?," she squeals with delight).

In 1982, Bambi began performing weekend gigs with a club band, the Vulgar Valley Boys. "It was your basic country show," she says. "No lasers, no hydraulic lifts—just your simple smoke machines and strobes." The experience was sufficient to convince her that country music was her destiny.

Having made this discovery, Bambi tried to cancel her contract with Chapter 11 Records but gave up in frustration when she was unable to locate the company's office. After the contract did expire, she headed for Nashville and normalcy.

"I've found a great producer, and we've cut some really great material," Bambi confides. "We're shopping for a label deal, but this time I'm insisting that somebody at the label be able to speak English."

In the meantime, Bambi is just "kicking back" in her condo and relaxing to the music of her favorite country singers, currently Carly Simon and John Fogerty. "No offense, Mr. Acuff," she winks.

IMAGE CONSULTANT Keith Cathcart is back at work in country music, this time with **Tanya Tucker**. Cathcart prescribed the stage coloring, lights and costumes for Tucker's Las Vegas run... **Mesa Records' Karen Taylor-Good** recently did commercials for McDonald's, United Airlines, Taco Bell and Sunkist... **Poco** has signed with **Entertainment Artists** for booking.

How Bambi discovered her artistic destiny

try music. "I guess I've always been country at heart."

Until recently, Bambi was lead vocalist for the Mydolls on Chapter 11 Records. Her single, "Extraspecies Love," enjoyed considerable airplay in the Netherlands.

Bambi's love of country music goes back a long way. "When I was a little girl," she recalls, "I used to sneak off to my daddy's factory and talk to the workers who had once listened to the Grand Ole Opry—or maybe it was the Ed Sullivan Show. Anyway, they just made the music come alive."

Thus smitten, Bambi persuaded her father to buy her a used synthesizer, on which she dutifully found the buttons for such standards as "Country Roads" and "Islands In The Stream."

During the summer months on the small family farm in Newport, R.I., Bambi and her chums would huddle around the gas grill at night and play the Louise Mandrell Trivia Game. ("I always won," Bambi giggles.)

Like most kids, Bambi did her share of experimenting with mu-

Quality of Service Called Poor

Local Clip Programmers Blast Major Labels

BY ANDREW ROBLIN

NASHVILLE Programmers of local country music video shows are frustrated and angered by the service—or lack of service—they get from major country record labels. At least one local show in a large market now concentrates on playing videos by independent-label

acts.

Among the complaints voiced by local programmers:

- Major labels don't service them routinely with new videos.
- Direct requests for specific video titles are often ignored completely or delayed for months by paperwork.
- Labels are inconsistent in the

quality of service they provide.

• Labels don't provide additional promotional material with their videos.

"They feel they don't need to send stuff to the small guys," says John Passmore, who claims 22,000 households in Jonesboro and Paragould, Ark., for his "Country Now" program. "Only one major label is really good about it: CBS. They send their tapes out as soon as they get them."

"I have trouble with Warner Bros.," Passmore continues. "They'll send a tape and ask for it back in three days. Sometimes they don't even send me tapes when I ask for them. Maybe they expect me to get their stuff off the air."

A spokesman for Warner Bros. attributes Passmore's gripe to a misreading of the label's video contract. "Our contracts call for programmers to return tapes after three weeks, not three days," says Warner Bros. publicity coordinator Ronna Rubin.

Passmore has a bone to pick with RCA, too. "The only way to get videos from RCA is to buy them," he says. "I've got to call and check with them every month to find out what's new. But they're quick about getting them to me after that."

RCA's Phran Schwartz confirms that some local programmers pay for videos from the label and others don't.

"Obviously, we can't provide free service to everyone who requests," says Schwartz. "But the outlets we service as part of our mass distribution list do not pay a fee."

John Soeurt, producer and director of "Country Goes Cable" in Indianapolis, says getting serviced at all

al for inclusion on the album.

She's obviously pleased by her return to writing. Referring to a bitter court battle with the Wilburn Brothers that involved five lifetime publishing contracts she signed with them at the start of her career, Lynn says, "Owen [Bradley] used to get on me all the time about not writing. He said I was cutting my nose off to spite my face, and I know he was right... But I just didn't have a heart to write under those circumstances."

Then there was the matter of a record deal. It was no secret in Nashville that artist and label were mutually unhappy, and when Lynn's contract with MCA expired, she began looking elsewhere. She readily shoulders part of the blame for career doldrums that kept her off the top of the charts following the huge success of the movie about her life, "Coal Miner's Daughter."

"I knew the label wanted me to change, but I didn't know how," she confesses. "I knew something was wrong with my records, but I didn't

(Continued on page 57)

(Continued on page 52)

Lynn Learns New Tricks

New Album Marks Several Firsts

BY KIP KIRBY

NASHVILLE In an industry where the term "legend" is bandied about with alarming frequency, Loretta Lynn has earned the title fairly. Even legends can learn new tricks, however, and Lynn says she's mastered a few on her newest album, "Just A Woman."

"Just A Woman" shows every indication of restoring momentum to Lynn's career after a lengthy hiatus from recording. It's her first album to be released since she rejoined MCA Records. It also marks the first time in three decades that Lynn hasn't relied on the guidance of her longtime producer Owen Bradley; her first experience with digital recording; and her first album credit as co-producer (with Jimmy Bowen).

And after a prolonged period in which she literally wrote no tunes, Lynn is back to songwriting again. But she insists that so carefully was material chosen for this project by Bowen that even her own two songs had to compete with outside materi-

YOU GREW UP WITH HER.
NOW SHE'S GROWN UP WITH YOU.

THERE'S NO STOPPING YOUR HEART

The new album by

Marie
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Featuring her duet with Dan Seals,
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ON RECORDS AND HIGH QUALITY XDR CASSETTES FROM CAPITOL.

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Che-e-e-e-se. Warner Bros. artist Hank Williams Jr. is visited backstage by singer/songwriter Warren Zevon following Williams' performance at the Universal Amphitheatre in Los Angeles. Zevon's "Lawyers, Guns And Money" is included on Williams' current album, "Five-O."

LOCAL CLIP PROGRAMMERS BLAST MAJOR LABELS

(Continued from page 50)

by major labels is difficult. "It takes as much as three months to get the videos I request," he notes. "CBS seems to be caught up in paperwork. They're real slow."

Before servicing a show, CBS requires information about the program's name, host, schedule, sponsors, format and demographics if known.

CBS gets high marks for providing videos, but not for providing other promotional items, from Virginia Winter, host of "Country Roads" in Athens, Ga. "CBS seems to be consistently good about sending me videos as they come out," notes Winter. "But even they haven't been good about sending

me albums to review.

"PolyGram is fairly good—especially about sending promotional stuff," she adds. "But none of the other labels are."

Programmers report flaws in the service provided by many labels. "When I ask for a video, only half the labels follow up with delivery," says Robert Fulton, host of "It's Country" in New Castle, Del. "I most definitely have problems with the majors."

Fulton notes that the quality of service from some labels has seen-sawed during the two years his program has been on the air. "I've seen MCA go from fantastic to bad, and I've seen the opposite happen at

RCA," he says. "The labels run hot and cold—there's no consistency."

But local programmers who complain they're not being serviced by MCA usually aren't aware that the label has cut back on its video output, says Kay Shaw, the label's director of publicity and artist development.

"Much of the videos we inherited [when Jimmy Bowen succeeded Jim Foglesong as Nashville label head last year] were recalled because they didn't represent our artists well," says Shaw.

In spite of widespread dissatisfaction with the major labels' video service, most local shows still depend on the majors for most of their pro-

gramming. But not Rick Fryfield, producer and host of the "Kosher Cowboy Show" in Jacksonville, Fla.

"Ninety percent of what I play comes from independent labels," says Fryfield. "I get rare tapes from CBS and RCA, but unless it's real country I don't play it. I won't play Alabama; I like to go back to Ricky Skaggs and traditional country."

In spite of his programming preferences, Fryfield maintains that the major labels could benefit by working more closely with him. "I reach more than 205,000 viewers," he says. "Labels should be working with me to help their record sales."

FOR WEEK ENDING AUGUST 3, 1985

Billboard

TOP COUNTRY ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	2	2	24	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	13 weeks at No. One 40 HOUR WEEK
2	1	1	10	HANK WILLIAMS, JR. WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
3	3	3	16	THE OAK RIDGE BOYS MCA 5555 (8.98)	STEP ON OUT
4	4	5	20	WILLIE NELSON COLUMBIA FC 40008	ME AND PAUL
5	6	6	12	LEE GREENWOOD MCA 5582 (8.98) (CD)	GREATEST HITS
6	5	4	19	GEORGE STRAIT MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
7	9	13	12	RONNIE MILSAP RCA AHL1-5425 (8.98)	GREATEST HITS VOL. 2
8	10	14	10	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
9	7	7	19	CONWAY TWITTY WARNER BROS. 25207 (8.98)	DON'T CALL HIM A COWBOY
10	8	10	11	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
11	11	12	23	SAWYER BROWN CAPITOL/CURB ST-12391/CAPITOL (8.98)	SAWYER BROWN
12	15	15	16	MERLE HAGGARD EPIC FE-39502	KERN RIVER
13	14	11	50	RAY CHARLES COLUMBIA FC-39415	FRIENDSHIP
14	12	8	37	THE JUDDS ● RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
15	13	9	22	DOLLY PARTON RCA AHL1-5414 (8.98)	REAL LOVE
16	18	22	12	JOHN SCHNEIDER MCA 5583 (8.98)	TRYING TO OUTRUN THE WIND
17	22	26	5	ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
18	17	17	45	EXILE EPIC FE-39424	KENTUCKY HEARTS
19	21	20	16	CRYSTAL GAYLE WARNER BROS. 25154 (8.98)	NOBODY WANTS TO BE ALONE
20	16	16	18	MEL MCDANIEL CAPITOL 12402 (8.98)	LET IT ROLL
21	20	21	40	GEORGE STRAIT ● MCA FE-5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
22	25	27	11	RESTLESS HEART RCA CPL1-5369 (5.98)	RESTLESS HEART
23	23	24	10	CHARLY MCCLAIN EPIC FE 39871	RADIO HEART
24	27	33	3	JANIE FRICKE COLUMBIA 39975	SOMEBODY ELSE'S FIRE
25	24	23	40	EARL THOMAS CONLEY RCA AHL1-5175 (8.98)	TREADIN' WATER
26	26	28	64	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
27	29	31	6	DAN FOGELBERG FULL MOON/EPIC FE 39616/EPIC	HIGH COUNTRY SNOWS
28	32	25	26	EMMYLOU HARRIS WARNER BROS. 25205 (8.98)	THE BALLAD OF SALLY ROSE
29	28	29	16	THE KENDALLS MERCURY 824-250-1/POLYGRAM (8.98)	TWO HEART HARMONY
30	19	18	40	RICKY SKAGGS EPIC FE-39410 (CD)	COUNTRY BOY
31	31	32	10	VERN GOSDIN COMPLEAT 671012/POLYGRAM (8.98)	TIME STOOD STILL
32	35	35	68	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON
33	48	54	3	JIMMY BUFFETT MCA 5600 (8.98)	THE LAST MANGO IN PARIS
34	34	42	9	T.G. SHEPPARD COLUMBIA FC 40007	LIVIN' ON THE EDGE
35	37	40	5	EDDIE RABBITT WARNER BROS. 1-25278 (8.98)	EDDIE RABBITT #1'S
36	64	—	2	THE BELLAMY BROTHERS MCA/CURB 5586/MCA	HOWARD & DAVID
37	65	—	2	NITTY GRITTY DIRT BAND WARNER BROS. 25304	PARTNERS, BROTHERS AND FRIENDS
38	33	34	5	LACY J. DALTON COLUMBIA FC 40028	CAN'T RUN AWAY FROM YOUR HEART

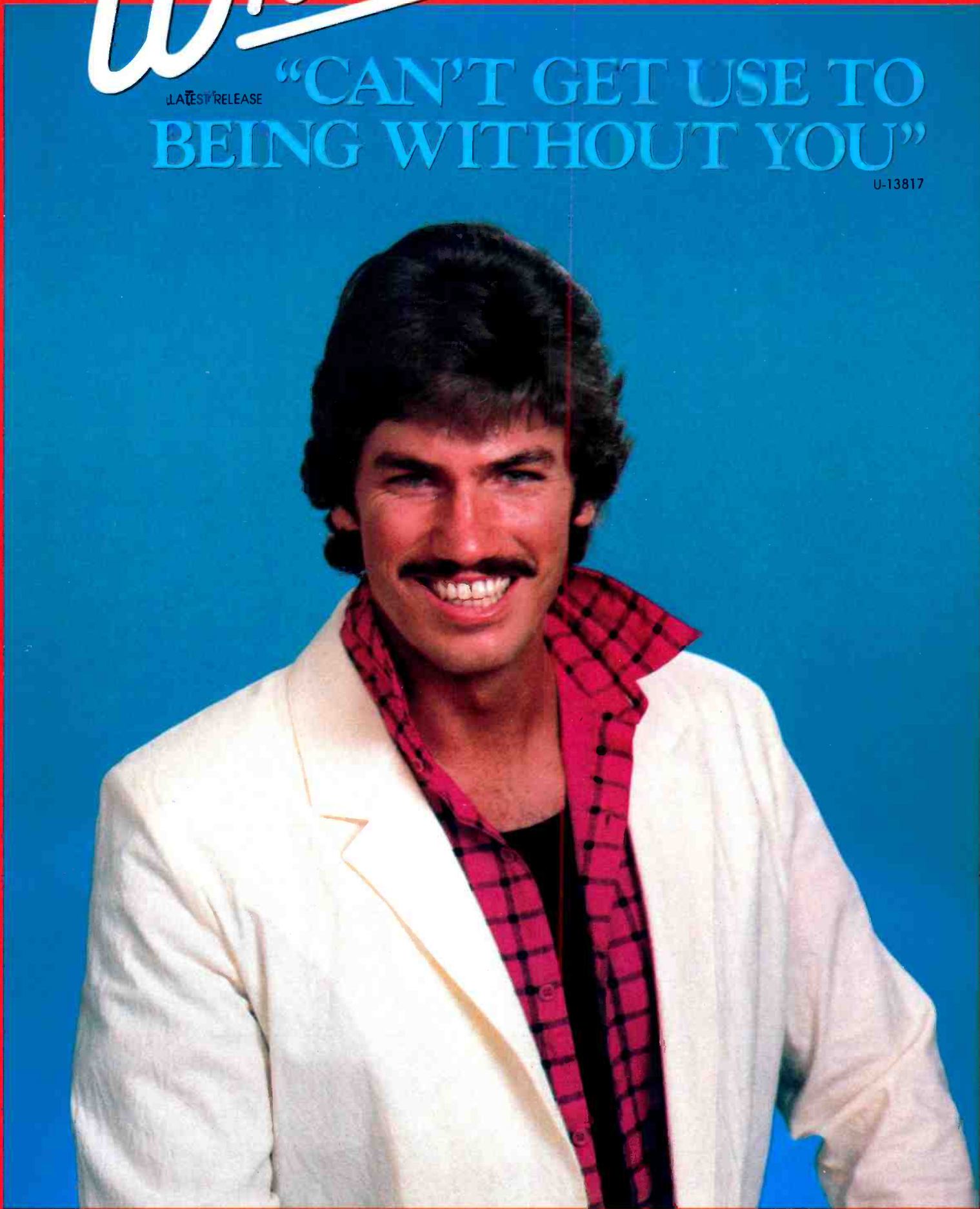
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	41	45	13	TAMMY WYNETTE EPIC 39971 (8.98)	SOMETIMES WHEN WE TOUCH
40	36	37	9	JOHNNY LEE WARNER BROS. 25210 (8.98)	KEEP ME HANGIN' ON
41	30	19	41	ANNE MURRAY CAPITOL SJ-12363 (8.98) (CD)	HEART OVER MIND
42	43	44	18	BARBARA MANDRELL MCA 5566 (8.98) (CD)	GREATEST HITS
43	NEW ▶			ROCKIN' SIDNEY EPIC B5E-40153	MY TOOT TOOT
44	39	36	49	THE OAK RIDGE BOYS ● MCA 5496 (8.98) (CD)	GREATEST HITS 2
45	44	43	26	ED BRUCE RCA AHL1-5324 (8.98)	HOMECOMING
46	38	39	11	ATLANTA MCA 5576 (8.98)	ATLANTA
47	52	50	9	KEITH STEGALL EPIC 39892	KEITH STEGALL
48	51	51	124	ALABAMA ▲ ² RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
49	40	30	126	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	HANK WILLIAMS JR'S GREATEST HITS
50	NEW ▶			JOHN ANDERSON WARNER BROS. 25211 (8.98)	TOKYO, OKLAHOMA
51	59	60	15	THE WHITES MCA/CURB 5562/MCA (8.98)	WHOLE NEW WORLD
52	47	48	53	GLEN CAMPBELL ATLANTIC/AMERICA 90164/ATLANTIC (8.98)	LETTER TO HOME
53	45	46	18	REBA MCENTIRE MERCURY 824-342-1/POLYGRAM (8.98)	THE BEST OF REBA MCENTIRE
54	42	38	8	MERLE HAGGARD MCA 5573 (8.98)	HIS BEST
55	49	49	118	JOHN CONLEE MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS
56	46	47	20	SYLVIA RCA AHL1-5413 (8.98)	ONE STEP CLOSER
57	56	58	15	KATHY MATTEA MERCURY 824-308-1/POLYGRAM (8.98)	FROM MY HEART
58	58	63	202	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
59	61	67	25	STEVE WARINER MCA 5545 (8.98)	ONE GOOD NIGHT DESERVES ANOTHER
60	66	53	38	JOHN CONLEE MCA 5521 (8.98)	BLUE HIGHWAY
61	50	52	4	MAC DAVIS MCA 5590 (8.98)	TILL I MADE IT WITH YOU
62	54	56	176	WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
63	63	—	2	REBA MCINTYRE MCA 5585	HAVE I GOT A DEAL FOR YOU
64	NEW ▶			SOUTHERN PACIFIC WARNER BROS. 25206 (8.98)	SOUTHERN PACIFIC
65	69	62	177	ALABAMA ▲ ³ RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
66	57	55	38	DAN SEALS EMI-AMERICA ST-17131 (8.98)	SAN ANTOINE
67	53	41	60	HANK WILLIAMS, JR. ● WARNER/CURB 25088/WARNER BROS. (8.98)	MAJOR MOVES
68	72	65	38	REBA MCENTIRE MCA 5516 (8.98)	MY KIND OF COUNTRY
69	68	72	7	LEON EVERETTE MERCURY 8240309-1/POLYGRAM	WHERE'S THE FIRE
70	60	61	8	LOUISE MANDRELL RCA AHL1-5454 (8.98)	MAYBE MY BABY
71	62	64	33	RAY STEVENS MCA 5517 (8.98)	HE THINKS HE'S RAY STEVENS
72	71	68	91	GEORGE STRAIT ● MCA 5450 (8.98)	RIGHT OR WRONG
73	67	59	378	WILLIE NELSON ▲ ³ COLUMBIA JC 35305 (CD)	STARDUST
74	55	57	20	NICOLETTE LARSON MCA 5556 (8.98)	SAY WHEN
75	70	71	48	JOHN SCHNEIDER MCA 5495 (8.98)	TOO GOOD TO STOP NOW

○ 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.

Byron Whitman

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HOT COUNTRY SINGLES

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Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Contains 50 rows of chart data.

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

Billboard Hot Country Singles SALES & AIRPLAY

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

THIS WEEK	LAST WEEK	SALES		HOT COUNTRY POSITION
		TITLE	ARTIST	
1	2	OLD HIPPIE	THE BELLAMY BROTHERS	2
2	3	40 HOUR WEEK (FOR A LIVIN')	ALABAMA	1
3	4	I'M FOR LOVE	HANK WILLIAMS, JR.	3
4	5	HIGHWAYMAN	JENNINGS, NELSON, CASH, KRISTOFFERSON	4
5	6	REAL LOVE	DOLLY PARTON (DUET WITH KENNY ROGERS)	5
6	1	LOVE DON'T CARE	EARL THOMAS CONLEY	6
7	8	I DON'T THINK I'M READY FOR YOU	ANNE MURRAY	7
8	9	SHE'S SINGLE AGAIN	JANIE FRICKE	8
9	10	THE FIREMAN	GEORGE STRAIT	9
10	11	LOVE IS ALIVE	THE JUDDS	10
11	13	I DON'T KNOW WHY YOU DON'T WANT ME	ROSANNE CASH	11
12	14	MODERN DAY ROMANCE	NITTY GRITTY DIRT BAND	12
13	7	DIXIE ROAD	LEE GREENWOOD	13
14	16	MY TOOT TOOT	ROCKIN' SIDNEY	21
15	17	CAROLINA IN THE PINES	MICHAEL MARTIN MURPHEY	15
16	15	I WANT EVERYONE TO CRY	RESTLESS HEART	16
17	19	USED TO BLUE	SAWYER BROWN	17
18	18	(LOVE ALWAYS) LETTER TO HOME	GLEN CAMPBELL	14
19	21	I NEVER MADE LOVE (TILL I MADE IT WITH YOU)	M. DAVIS	18
20	23	HAVE I GOT A DEAL FOR YOU	REBA MCINTYRE	19
21	27	IF YOU BREAK MY HEART	THE KENDALLS	26
22	--	DRINKIN' AND DREAMIN'	WAYLON JENNINGS	20
23	12	SAVE THE LAST CHANCE	JOHNNY LEE	23
24	20	FORGIVING YOU WAS EASY	WILLIE NELSON	38
25	--	YOU CAN'T RUN AWAY FROM YOUR HEART	LACY J. DALTON	24
26	--	I FELL IN LOVE AGAIN LAST NIGHT	FORESTER SISTERS	22
27	22	HELLO MARY LOU	THE STATLER BROTHERS	40
28	--	COLD SUMMER DAY IN GEORGIA	GENE WATSON	28
29	--	BETWEEN BLUE EYES AND JEANS	CONWAY TWITTY	29
30	--	PRETTY LADY	KEITH STEGALL	25

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

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COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (15)	18
MCA Curb (2)	
MCA Noble Vision (1)	
RCA (17)	18
RCA Curb (1)	
WARNER BROS. (14)	16
Warner Curb (2)	
EPIC (12)	13
Full Moon Epic (1)	
POLYGRAM	9
Mercury (6)	
Complet (3)	
COLUMBIA	8
CAPITOL (5)	7
Capitol Curb (2)	
EMI-AMERICA (4)	5
Liberty (1)	
ATLANTIC	1
Atlantic America (1)	
CANYON CREEK	1
CHARTA	1
EVERGREEN	1
LUV	1
STEP ONE	1

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

TITLE
(Publisher - Licensing Org.)
Sheet Music Dist.

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

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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.

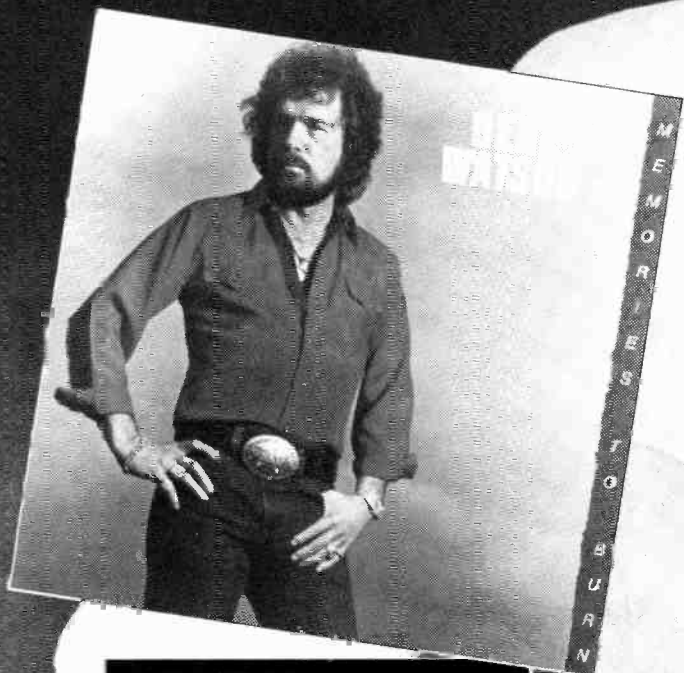
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LORETTA LYNN LEARNS NEW TRICKS

(Continued from page 50)

know what. When you're on the road seven days a week, two shows a night, you have to trust the people around you. All I knew was, my records weren't doing very well."

Then Jimmy Bowen took over as MCA's Nashville president, and Lynn began thinking about working with him in the studio. At first, she recalls, Bowen declined and suggested her former duet partner Conway Twitty instead. But Lynn says she realized that if she worked with Twitty, her records would still sound the same.

"I knew I needed someone I wouldn't get lazy with, who would push me," she says. "If I get com-

fortable, I don't work hard—and maybe that's what had been happening before."

Eventually she re-signed with MCA and began working with Bowen. Bowen's insistence that his artists visit Nashville publishing companies on their own to solicit material met with approval from Lynn—though she confesses it was the first time in years she had physically screened her own tunes.

"I think I surprised some publishers with the songs I took," she comments. "But I kept telling them, don't play me no 'Don't Come Home A-Drinkin'' songs, 'cause I already wrote that one."

There is a new calmness about Lynn now, following a period in which she lost both her mother and her son Jack (the latter in a freak drowning accident) and suffered two nerve-related attacks that hospitalized her.

She is working on a sequel to her best-selling autobiography "Coal Miner's Daughter," and preparing for a lengthy summer tour. MCA launched "Just A Woman" with a large press reception at Nashville's Tennessee Performing Arts Center; the label also sponsored a second gala reception for government officials, dignitaries, radio and retail accounts and national press in Wash-

ington to toast her two-night Kennedy Center engagement on July 18 and 19.

There is also a potential promotion with Crisco, for whom Lynn acts as spokesperson, to tie in the new album with a coupon premium giveaway.

Lynn claims she's ready to experiment with another first in her career: video. Noting that she watches MTV "all the time because I love the excitement," she singles out Tina Turner for her stage dynamics and summarizes, "You can't just stand there at the microphone and sing these days—even in country music."



Lyrical Lynn. Loretta Lynn performs a number from her new MCA album, "Just A Woman," which marks her resumption of both recording and songwriting.

Billboard.

HOT COUNTRY SINGLES ACTION

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RADIO MOST ADDED



RETAIL BREAKOUTS

NATIONAL

129 REPORTERS

NEW ADDS	TOTAL ON
60	64
44	44
41	55
39	75
28	28

THE OAK RIDGE BOYS	TOUCH A HAND, MAKE A FRIEND	MCA
EDDY RAVEN	I WANNA HEAR IT FROM YOU	RCA
GEORGE JONES	WHO'S GONNA FILL THEIR SHOES	EPIC
STEVE WARINER	SOME FOOLS NEVER LEARN	MCA
ED BRUCE	IF IT AIN'T LOVE	RCA

NATIONAL

64 REPORTERS

NUMBER REPORTING

KEITH STEGALL	PRETTY LADY	EPIC	22
CONWAY TWITTY	BETWEEN BLUE EYES AND JEANS	WARNER BROS.	21
THE FORESTERS SISTERS	IF I'LL LOVE AGAIN LAST NIGHT	WARNER BROS.	19
GENE WATSON	COLD SUMMER DAY IN GEORGIA	EPIC	18
LACY J. DALTON	YOU CAN'T RUN AWAY FROM YOUR HEART	COLUMBIA	14

REGION 1

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

WGNA Albany, NY
WBOS Boston, MA
WYRK Buffalo, NY
WOKQ Dover, NH
WFOR-FM Portland, ME
WHIM Providence, RI
WSEN-FM Syracuse, NY

REGION 2

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

WCAO Baltimore, MD
WRKZ Hershey, PA
WHN New York City, NY
WXTU Philadelphia, PA
WPKX Washington, DC
WVVA Wheeling, WV

REGION 3

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

WJAZ Albany, GA
WWNC Asheville, NC
WPLO Atlanta, GA
WGUS Augusta, GA
WBQO 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

WLSR 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
KNML Amarillo, TX
KASE Austin, TX
WYNK Baton Rouge, LA
WZZK Birmingham, AL
KOUL Corpus Christi, TX
WTVY Dothan, AL
KHEY-AM/FM El Paso, TX
KPLX Fort Worth, TX
KIKK-FM Houston, TX
KILT Houston, TX
KSSN Little Rock, AR
KLLL Lubbock, TX
WMC-AM Memphis, TN
WOKK Meridian, MS
WKSJ-FM Mobile, AL
KNOE Monroe, LA
WLWI Montgomery, AL
WSM-AM Nashville, TN
WNOE New Orleans, LA
KYXX Odessa, TX
WPMO Pascagoula, MS
KBUC San Antonio, TX
KKYX San Antonio, TX
KRMD Shreveport, LA
KWKH Shreveport, LA
WACO Waco, TX
KLUR-FM Wichita Falls, TX

REGION 7

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

KRST Albuquerque, NM
KUZZ Bakersfield, CA
KSSS Colorado Spring, CO
KBRO-AM/FM Denver, CO
KLZ Denver, CO
KYGO Denver, CO
KQIL Grand Junction, CO
KVEG Las Vegas, NV
KIKF Orange, CA
KNIX-FM Phoenix, AZ
KSOP Salt Lake City, UT
KCUB Tucson, AZ

REGION 8

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

KGHL Billings, MT
KGEM Boise, ID
KHSL Chico, CA
KUGN Eugene, OR
KMAK Fresno, CA
KMIX Modesto, CA
KNEW Oakland, CA
KUPL-AM/FM Portland, OR
KWJJ Portland, OR
KOLO Reno, NV
KRAC Sacramento, CA
KGAY Salem, OR
KMPS Seattle, WA
KGA Spokane, WA
KRPM Tacoma, WA

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

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

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TOP JAZZ ALBUMS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	11 weeks at No. One MAGIC TOUCH	
1	1	19	STANLEY JORDAN	BLUE NOTE BT 85101/CAPITOL	MAGIC TOUCH
2	2	13	GEORGE HOWARD	TBA TB 205/PALO ALTO	DANCING IN THE SUN
3	8	5	DAVE GRUSIN & LEE RITENOUR	GRP 1015 (CD)	HARLEQUIN
4	3	11	MILES DAVIS	COLUMBIA FC40023	YOU'RE UNDER ARREST
5	7	17	RARE SILK	PALO ALTO 8086	AMERICAN EYES
6	4	13	EARL KLUGH	WARNER BROS. 25262-1 (CD)	SODA FOUNTAIN SHUFFLE
7	6	25	GEORGE BENSON	WARNER BROS. 25178-1 (CD)	20/20
8	15	3	SPYRO GYRA	MCA 5606	ALTERNATING CURRENTS
9	5	21	ANDREAS VOLLENWEIDER	COLUMBIA FM 39963 (CD)	WHITE WINDS
10	10	7	MICHAEL FRANKS	WARNER BROS. 25272	SKIN DIVE
11	9	25	DAVID SANBORN	WARNER BROS. 25150-1	STRAIGHT TO THE HEART
12	11	19	SADE	PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
13	14	9	KENNY G.	ARISTA AL8-8282	GRAVITY
14	17	13	MAYNARD FERGUSON	PALO ALTO PA 8077	LIVE FROM SAN FRANCISCO
15	13	42	WYNTON MARSALIS	COLUMBIA FC 39530 (CD)	HOT HOUSE FLOWERS
16	12	13	TANIA MARIA	MANHATTAN ST-53000/CAPITOL	MADE IN NEW YORK
17	31	5	DAVE VALENTIN	GRP 1016 (CD)	JUNGLE GARDEN
18	20	36	AL JARREAU	WARNER BROS. 25106-1 (CD)	HIGH CRIME
19	22	5	SPECIAL EFX	GRP 1014 (CD)	MODERN MANNERS
20	23	7	DIZZY GILLESPIE	GRP 1012 (CD)	NEW FACES
21	16	17	KENNY BURRELL & GROVER WASHINGTON	BLUE NOTE 85106/CAPITOL	TOGETHERING
22	18	9	AL DIMEOLA	MANHATTAN ST-53002/CAPITOL	CIELO E TERRA
23	25	138	GEORGE WINSTON	WINDHAM HILL C-1025/A&M (CD)	DECEMBER
24	19	19	YELLOWJACKETS	WARNER BROS. 1-25204	SAMURAI SAMBA
25	27	11	STANLEY TURRENTINE	BLUE NOTE BST-85105/CAPITOL	STRAIGHT AHEAD
26	26	42	PAT METHENY GROUP	ECM 25000-1/WARNER BROS. (CD)	FIRST CIRCLE
27	21	21	DAVE GRUSIN	GRP 1011 (CD)	ONE OF A KIND
28	37	9	SKYWALK	ZEBRA ZR 5004	SILENT WITNESS
29	39	3	KEVIN EUBANKS	GRP 1013 (CD)	OPENING NIGHT
30	30	21	WILTON FELDER	MCA 5510	SECRETS
31	34	5	RODNEY FRANKLIN	COLUMBIA FC39962	SKYDANCE
32	24	19	DAVID DIGGS	TBA TB 207/PALO ALTO	STREETSHADOWS
33	NEW		WYNTON MARSALIS	WHO'S WHO WWLP 21026	THE ALL AMERICAN HERO
34	36	48	GEORGE WINSTON	WINDHAM HILL C 1012/A&M (CD)	AUTUMN
35	32	56	DAVE GRUSIN	GRP A-1006 (CD)	NIGHT LINES
36	28	15	WEATHER REPORT	COLUMBIA FC 39908	SPORTIN' LIFE
37	29	11	BILLIE HOLIDAY	VERVE 823246-1/POLYGRAM	THE BILLIE HOLIDAY SONGBOOK
38	38	73	ANDREAS VOLLENWEIDER	COLUMBIA FM 37827 (CD)	CAVERNA MAGICA (... UNDER THE TREE-IN THE CAVE...)
39	NEW		VICTOR FELDMAN'S GENERATION BAND	TBA TB 208/PALO ALTO	HIGH VISIBILITY
40	NEW		SADAO WATANABE	ELEKTRA 60431	MAISHA

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.

JAZZ BLUE NOTES

by Sam Sutherland
& Peter Keepnews



WE ARE ALSO THE WORLD: The jazz community wasn't *entirely* absent from the July 13 Live Aid proceedings, although it may have seemed that way. For one thing, a handful of jazz or jazz-trained musicians performed with some of the fund-raisers' stars, most notably **Branford Marsalis**, who accompanied **Sting**, and **Pat Metheny**, who sat in with **Santana**. For another thing, **Miles Davis** was a participant in the extravaganza.

If you didn't know that the Prince of Darkness put in an appearance, it's understandable; most of the people who watched Live Aid on tv didn't get to see him. Davis and his band did their part for hunger relief not in Philadelphia or London, but in The Hague, where their July 13 performance at the 10th North Sea Jazz Festival was incorporated into the European end of the spectacular, as was **B.B. King's** set.

Davis was, in fact, highly visible

throughout the three-day festival, Billboard's Mike Hennessey reports. He gave an unscheduled concert on July 12, the event's opening day; he played for two hours the next day, 30 minutes more than had been scheduled; and

Gillespie—who has performed at every North Sea bash to date.

MORE FESTIVAL NEWS: Organizer **Alain Simard** says that the **Montreal Jazz Festival**, already the largest such event in Canada,

Miles Davis stars at North Sea—and makes a Live Aid appearance

he was one of the first recipients, along with **Albert Mangelsdorff**, **Han Bennink** and **John Engels**, of the festival's newly created Bird award.

A record 36,000 admissions were logged at promoter **Paul Acket's** festival, which presented 200 concerts on 11 different stages. Among the featured performers, in addition to Davis and King, were **Oscar Peterson**, the **Modern Jazz Quartet**, **Ella Fitzgerald**, **Ray Charles**, **Keith Jarrett** and **Dizzy**

will grow even larger next year. This year's 10-day bash, which concluded July 7, attracted about 80,000 paying customers, with thousands more attending various free outdoor events.

Tentative plans for next year call for an expanded festival with a more international scope. This year's lineup included **Pat Metheny**, **Max Roach**, **Wynton Marsalis**, **Charlie Haden**, **Mel Torme** and others.

And still more festival news: The

GOSPEL LECTERN

by Bob Darden



SIGNINGS: Glad to Milk & Honey Records... Rick Cua to Sparrow Records... The Bright Star Male Chorus to Jewel Records... Communications Records, a division of Ariose Music... Wayne Hilliard to Stonebrook Music, a division of Meadowgreen Music... Dorothy Norwood to Atlanta International Records... The Songwriters have signed a recording/publishing contract with AngelSong Records... Paul Smith, formerly of the Imperials, to GWA Ministries for management and booking... Dallas Holm & Praise to Word Records... Ann Ballard has signed

In the news: new records and plenty of festivals

an exclusive songwriting agreement with World Records & Music Group... Brent Lamb has signed a management contract with Silverwings Productions out of Ft. Worth.

NEW RELEASES: The Steve Taylor/Sheila Walsh "Trans-Atlantic Remixes" 12-inch single, featuring the duet "Not Going To Fall Away"... Terry & Barb Franklin's first album for Chuck Thomas' as-yet-unnamed Chicago-based label... The Catholic Relief Services will coordinate the distribution of funds raised from the album "The Cry Of The Poor" to a number of organizations serving the hungry and the needy, mostly in Africa. Artists scheduled to perform on the two-record set include **Tom Conry**, **Daniel Consiglio**, the **Dameans**, **Fr. Lucien Deiss**, **Robert Fabing**, **S.J.**, **Michael Joncas**, **Carey Landry**, **Tim Manion** and others... Blues great **Margie Evans'** first gospel album, "Marjorie Evans Presents **Ricky Grundy & the Williams Family**," is on the West German L&R label.

EVENTS: There are bigger festivals, but few more

important than the **Praise Gathering For Believers**, held for the past 10 years in Indianapolis. As in the past, the Oct. 3-5 event has all but sold out all available tickets in the 10,000-seat Convention Center. And while the concerts by the host **Bill Gaither Trio & Friends** (including **Joni Eareckson Tada**, **Phil Driscoll**, **Sandi Patti**, **Michael W. Smith** and others) are a major draw for Christians from 40 states, the prayer meetings, worship gatherings and talks held by the likes of **Tony Campolo** and **Juan Carlos Ortiz** make each Praise Gathering something special.

Myrrh Records' eight-year-old artist **DeLeon Richards** recently appeared on Dr. Robert Schuller's "Hour Of Power" and is scheduled to be honored as part of the 56th annual Bud Billiken Parade in Chicago with Mr. T... The original **Blackwood Brothers**—as they were from 1958 through 1963—were reunited in mid-June during two concerts in Arkansas. The group consisted of **J.D. Sumner**, **Bill Shaw**, **Wally Varner**, **James Blackwood** and **Cecil Blackwood**, who is still with the current incarnation of the group... **Petra** recently appeared on the 20-hour Easter Seals Telethon with host **Pat Boone**... "Do Something Now," the song recorded by more than 50 top contemporary Christian artists, is now available as a seven-inch single, a 12-inch single and a long-form VHS video.

As expected, **Cornerstone '85** was one of the summer's big events. A crowd of more than 15,000 came to the Lake County Fairgrounds in Grayslake, Ill., to hear 22 top acts, including **Kerry Livgren & A.D.**, the **Rez Band**, **Steve Taylor**, **Koinonia**, **Larry Norman**, **Phil Keaggy**, **Crumbacher**, **Philadelphia**, **Barnabas**, **Vector**, **Undercover**, **Youth Choir**, **Altar Boys**, **Leslie Phillips**, **Jerusalem**, **Daniel Amos**, **Daniel Band**, **Darrell Mansfield** and others... **Oasis** recently completed a two-week evangelical tour of India... Another monster festival was **Solid Rock '85** in Kansas City. The roster included **Michael W. Smith**, **Leon Patis**, **DeGarmo & Key**, the **Rez Band**, **Kathy Troccoli**, **Billy Sprague** and others.

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EXECUTIVE PRODUCER MICHAEL PEYSER WRITTEN BY LEORA BARISH PRODUCED BY SARAH PILLSBURY AND MIDGE SANFORD
DIRECTED BY SUSAN SEIDELMAN

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Madonna's 'Sacrifice' Hits Home Market

NEW YORK "A Certain Sacrifice," the now-notorious experimental art film co-starring Madonna, has been released to home video. The hour-long \$20,000 production is available at \$49.95, through mail order only, from New York-based Cine Cine Productions.

Stephen Jon Lewicki, the film's producer and director, says that he's on the verge of signing a U.S. distribution deal, and that he already has one in Japan with people who "don't want their name involved at this point."

"A Certain Sacrifice" is described by Lewicki as a "new wave, Lower East Side post-punk film" along the lines of Scott and Beth B's "Vortex" and Susan Seidelman's "Smitherens." It was shot in Super 8 from September, 1979 through June, 1981 and finally completed in August, 1984. It was written by Lewicki and actor Jeremy Pattnosh, who is top-billed over Madonna.

Madonna was 19 and a brunette when she won the female lead role of Bruna, having answered an ad in an acting trade publication with a handwritten letter detailing her life's woes and goals.

A self-proclaimed "dodo girl" searching for her "dodo boy," Bruna is a street urchin character living with a bizarre "family of lovers." But the Madonna persona, while formative, is readily discernible, especially in her first scene, where she and Pattnosh meet and dance around a sprinkler in Greenwich Village's Washington Square Park.

Other key Madonna scenes include a dance-ory with her lovers, her rape in a coffee shop rest room, and the ritual sacrifice of the rapist. There are a few brief instances of partial nudity in the film, which, while crudely made, is not without humor and quality acting.

Lewicki says that "A Certain Sacrifice" was originally intended as an art film with cult appeal, "definitely not porn as some of the press is making it out to be, but sexy, maybe with a PG-13 or mild R rating because of abusive language." He expects sales of at least 50,000 copies within the next year, and is advertising the product in major rock publications. Besides the film itself, T-shirts and posters are available, as is an additional "Collector's Special" tape containing outtakes and interview footage.

As for Madonna's reaction to the film, Lewicki says that she enjoyed a private screening, objecting only to the use of her full name in the end credits.

The mail order address for "A Certain Sacrifice" is: Star Video, CN Box 17150, Trenton, N.J. 08650. JIM BESSMAN

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Billboard Hot Black Singles SALES & AIRPLAY

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	5	ATTACK ME WITH YOUR LOVE	CAMEO	3
2	3	ROCK ME TONIGHT	FREDDIE JACKSON	8
3	4	WHO'S HOLDING DONNA NOW	DEBARGE	2
4	1	SAVE YOUR LOVE (FOR #1)	RENE & ANGELA	4
5	7	FREEWAY OF LOVE	ARETHA FRANKLIN	1
6	6	I WONDER IF I TAKE YOU HOME	LISA-LISA/WITH FULL FORCE	6
7	2	HANGIN' ON A STRING	LOOSE ENDS	10
8	8	RASPBERRY BERET	PRINCE & THE REVOLUTION	12
9	11	GLOW	RICK JAMES	7
10	9	19	PAUL HARDCASTLE	11
11	14	IT'S OVER NOW	LUTHER VANDROSS	5
12	13	ITCHIN' FOR A SCRATCH	THE FORCE MD'S	13
13	20	STIR IT UP	PATTI LABELLE	9
14	15	TELEPHONE	DIANA ROSS	18
15	12	THINKING ABOUT YOUR LOVE	SKIPWORTH & TURNER	23
16	16	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	27
17	10	TOO MANY GAMES	MAZE FEATURING FRANKIE BEVERLY	26
18	—	CHERISH	KOOL & THE GANG	15
19	28	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	14
20	29	FLY GIRL	BOOGIE BOYS	30
21	27	IF YOU LOVE SOMEBODY SET THEM FREE	STING	17
22	21	SEXY WAYS	THE FOUR TOPS	21
23	17	CAN YOU HELP ME	JESSE JOHNSON'S REVUE	31
24	24	LEADER OF THE PACK	UTFO	32
25	—	WILD AND CRAZY LOVE	THE MARY JANE GIRLS	20
26	—	DANCIN' IN THE KEY OF LIFE	STEVE ARRINGTON	16
27	25	INTO THE GROOVE	MADONNA	19
28	19	SUSSUDIO	PHIL COLLINS	37
29	—	WHEN YOU LOVE ME LIKE THIS	MELBA MOORE	22
30	—	DISRESPECT	THE GAP BAND	47

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	FREEWAY OF LOVE	ARETHA FRANKLIN	1
2	2	WHO'S HOLDING DONNA NOW	DEBARGE	2
3	5	IT'S OVER NOW	LUTHER VANDROSS	5
4	3	ATTACK ME WITH YOUR LOVE	CAMEO	3
5	7	GLOW	RICK JAMES	7
6	11	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	14
7	6	I WONDER IF I TAKE YOU HOME	LISA-LISA/FULL FORCE	6
8	12	STIR IT UP	PATTI LABELLE	9
9	15	DANCIN' IN THE KEY OF LIFE	STEVE ARRINGTON	16
10	4	SAVE YOUR LOVE (FOR #1)	RENE & ANGELA	4
11	23	CHERISH	KOOL & THE GANG	15
12	13	IF YOU LOVE SOMEBODY SET THEM FREE	STING	17
13	18	WHEN YOU LOVE ME LIKE THIS	MELBA MOORE	22
14	8	19	PAUL HARDCASTLE	11
15	30	WE DON'T NEED ANOTHER HERO	TINA TURNER	24
16	25	I WANT MY GIRL	JESSE JOHNSON'S REVUE	29
17	21	WILD AND CRAZY LOVE	THE MARY JANE GIRLS	20
18	20	FIDELITY	CHERYL LYNN	25
19	—	ALL OF ME FOR ALL OF YOU	9.9	34
20	27	SWING LOW	R.J.'S LATEST ARRIVAL	28
21	22	COOL, CALM, COLLECTED	ATLANTIC STARR	33
22	29	PLEASURE SEEKERS	THE SYSTEM	36
23	17	ITCHIN' FOR A SCRATCH	THE FORCE MD'S	13
24	19	INTO THE GROOVE	MADONNA	19
25	—	PADLOCK	GWEN GUTHRIE	35
26	—	IF YOU WERE HERE TONIGHT	ALEXANDER O'NEAL	39
27	9	HANGIN' ON A STRING	LOOSE ENDS	10
28	16	TELEPHONE	DIANA ROSS	18
29	—	MYSTERY LADY	BILLY OCEAN	40
30	—	YOUR LOVE IS KING	SADE	41

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BLACK SINGLES BY LABEL™

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

LABEL	NO. OF TITLES ON CHART
ATLANTIC (5)	13
Mirage (2)	
Atlantic/Tommy Boy (1)	
Cotillion (1)	
Garage/Island Trading Co. (1)	
Mirage/Emergency (1)	
Modern (1)	
Philly World (1)	
MCA (8)	10
Constellation/MCA (2)	
Virgin/MCA (1)	
COLUMBIA	8
MOTOWN (3)	7
Gordy (4)	
WARNER BROS. (2)	7
Paisley Park (2)	
Sire (2)	
Qwest (1)	
CAPITOL	6
ELEKTRA (3)	6
Solar (2)	
Asylum (1)	
POLYGRAM	6
Mercury (3)	
Atlanta Artists (1)	
De-Lite (1)	
Polydor (1)	
RCA (4)	6
Total Experience (2)	
A&M	5
ARISTA (3)	5
Jive (2)	
EPIC (2)	5
Portrait (1)	
Private I (1)	
Tabu (1)	
P.I.R. (1)	1
PROFILE	2
CHRYSALIS	1
CRITIQUE	1
DANYA/FANTASY	1
Reality (1)	
ISLAND	1
4th & B'Way (1)	
JAM PACKED	1
PANDISC	1
PAULA	1
PRELUDE	1
SELECT	1
SOUNDTOWN	1
SUNNYVIEW	1
SUTRA	1

BLACK SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC A-Z (LISTED BY TITLE)

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
11 19	(Oval, ASCAP)	(Kuwa, ASCAP/Fools Prayer, BMI)
83 ALL FALL DOWN	(Blue Mer, ASCAP/Virgin, ASCAP)	(Flyte Tyme, ASCAP)
95 ALL NIGHT	(Not Listed)	(Lilo, BMI/Yeldarps, ASCAP)
85 ALL NIGHT	(Rashida, BMI/Uno/BMI/Grifbit/BMI)	48 FRANKIE (IDG, ASCAP)
34 ALL OF ME FOR ALL OF YOU	(Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)	1 FREEWAY OF LOVE (Gratitude Sky, ASCAP/Polo Grounds, BMI)
89 AMANDA	(April, ASCAP/Monsteri, ASCAP/Tuneworks, BMI)	7 GLOW (Stone City, ASCAP/National League, ASCAP)
91 ANIMAL INSTINCT	(Zomba, ASCAP)	10 HANGIN' ON A STRING (Virgin, ASCAP/Brampton, ASCAP)
3 ATTACK ME WITH YOUR LOVE	(Larry Jr., BMI/King Kendrick, BMI/All Seeing Eye, ASCAP)	51 HELLO STRANGER (Cotillion, BMI/Braintree, BMI/Lovelane, BMI)
55 BAD BOY	(American League, BMI/Tricky Track, BMI)	78 HIDING PLACE (Backlog, BMI)
56 BIT BY BIT (THEME FROM FLETCH)	(MCA, ASCAP/Kilauea, BMI/Rightsong, BMI/Franne Golde, BMI)	42 HISTORY (Intersong, ASCAP)
98 BODYSNATCHER	(Hip Trip, BMI/Midstar, BMI)	68 HOT SPOT (Jobete, ASCAP/Dazzberry Jam, ASCAP/Stone Diamond, BMI/Be Dazzled, BMI)
31 CAN YOU HELP ME	(Crazy People, ASCAP/Almo, ASCAP)	90 I CAN'T FORGET YOU (Assorted, BMI/Hear To Heart, BMI/Different Strokes, ASCAP)
15 CHERISH	(Delightful, BMI)	64 I MISS YOU (Spectrum VII, ASCAP)
77 CHEY CHEY KULE	(Philly World, BMI)	29 I WANT MY GIRL (Crazy People, ASCAP/Almo, ASCAP)
33 COOL, CALM, COLLECTED	(Almo, ASCAP/Don't You Know, ASCAP/Music 4 You, ASCAP/Irving, BMI/Pamalybo, BMI)	6 I WONDER IF I TAKE YOU HOME (Personal, ASCAP/Mokojumbi, BMI)
75 DANCE ELECTRIC	(Controversy, ASCAP)	17 IF YOU LOVE SOMEBODY SET THEM FREE (Magnetic, BMI/Reggatta, BMI/Illegal Songs, BMI)
16 DANCIN' IN THE KEY OF LIFE	(Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)	39 IF YOU WERE HERE TONIGHT (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
44 DARE ME	(WB, ASCAP/Bob Montgomery, ASCAP/Restless Heart, ASCAP)	45 I'M LEAVING BABY (Bee-germaine, BMI)
76 DEEP INSIDE YOUR LOVE	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)	54 I'M NOT THE SAME GIRL (Prince Street, ASCAP/Almo, ASCAP/April, ASCAP/Random Notes, ASCAP)
47 DISRESPECT	(Temp, BMI)	38 I'M SORRY (Temp, BMI)
59 DOUBLE OH-OH	(Bridgeport, BMI/Duexvon, BMI)	19 INTO THE GROOVE (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP)
43 THE FAT BOYS ARE BACK		13 ITCHIN' FOR A SCRATCH (T-girl, BMI/T-Boy, ASCAP/Go-Glo, ASCAP)
		70 IT'S MADNESS
		(Jobete, ASCAP)
		5 IT'S OVER NOW (April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)
		67 JUST ANOTHER NIGHT (WITHOUT YOUR LOVE) (Truman, BMI/Huemar, BMI/CBS, BMI/Diesel, BMI)
		32 LEADER OF THE PACK (ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)
		81 LET'S JAM (Wicked Stepmother, ASCAP/Wedot, ASCAP)
		65 A LITTLE BIT OF HEAVEN (Irving, BMI/Buchanan, BMI)
		92 LOVE ATTACK (Whooping Crane, BMI)
		49 MATERIAL THANGZ (Hip Trip, BMI/Deele Reele, BMI/Midstar, BMI)
		58 MY SECRET (DIDJA GIT IT YET?) (MCA, ASCAP/Bobby Hart, ASCAP)
		40 MYSTERY LADY (Zomba, ASCAP/Willesden, BMI)
		99 NEW DAY (Assorted, BMI/Mighty Three, BMI)
		66 OBJECT OF MY DESIRE (Adekovode, BMI/Philesto, BMI/Harrindur, BMI/Keith Diamond, BMI/Willesden, BMI)
		52 OH SHEILA (Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)
		93 ONE BAD APPLE (Fame, BMI)
		80 ONE TO ONE (Worlers, ASCAP)
		61 OUT ON A LIMB (April, ASCAP/Midnight Magnet, ASCAP)
		35 PADLOCK (Wakefield, ASCAP)
		71 PAPA'S GOT A BRAND NEW PIG BAG (Mistral, BMI/WarnerBros., BMI)
		74 PARASITE (Artee Three, BMI/Redlock, BMI)
		36 PLEASURE SEEKERS (Science Lab, ASCAP/Green Star, ASCAP)
		53 POP LIFE (Controversy, ASCAP)
		84 PROBLEMES D'AMOUR (WB, ASCAP/Bleu Disque, ASCAP)
		12 RASPBERRY BERET (Controversy, ASCAP)
		8 ROCK ME TONIGHT (Bush Burnin', BMI)
		88 ROMEO WHERE'S JULIET (Not Listed)
		50 THE ROOF IS ON FIRE (Anjue, ASCAP)
		96 SANCTIFIED LADY (April, ASCAP/Bug Pie, ASCAP/Connie's Bank Of Music, ASCAP)
		4 SAVE YOUR LOVE (FOR #1) (A La Mode, ASCAP)
		14 SAVING ALL MY LOVE FOR YOU (Prince Street, ASCAP/Screen Gems-EMI, BMI)
		82 SERVING IT (Perk's, BMI/Duchess, BMI/MCA, BMI)
		21 SEXY WAYS (Stone Diamond, BMI)
		60 SOMETHING THAT TURNS YOU ON (Bleunig, ASCAP)
		79 SOMEWHERE I BELONG (Famous, ASCAP/Ensign, BMI)
		87 STAND UP (Hojo, BMI/Irving, BMI/Almo, ASCAP/Crimasco, ASCAP)
		9 STIR IT UP (Unicity, ASCAP/No Pain No Gain, ASCAP/Off Backstreet, BMI/Streamline, BMI)
		57 STRANGE AND FUNNY (Womack's London House, ASCAP/Ashtray, BMI)
		63 STRONGER TOGETHER (Not Fragile, ASCAP/Shapiro Bernstein & Co., ASCAP/Green Star, ASCAP)
		69 SUDDENLY (Zomba, ASCAP/Willesden, BMI)
		86 SUPER FINE FROM BEHIND (Skool Boyz, BMI)
		37 SUSSUDIO (Phil Collins, ASCAP/Pun, ASCAP)
		28 SWING LOW (Arrival, BMI)
		46 TAKE NO PRISONERS (IN THE GAME OF LOVE) (Chappell, ASCAP/Rightsong, BMI/Sookloozy, ASCAP)
		62 TAKE YOUR HEART AWAY (Stonesee, ASCAP)
		18 TELEPHONE (Pure Love, ASCAP/Bernard Edwards, ASCAP/WB, ASCAP)
		23 THINKING ABOUT YOUR LOVE (Larry Spier, ASCAP)
		100 THROUGH THE FIRE (Dyad, BMI/Foster Frees, BMI/Neropub, BMI/Tom John, BMI)
		26 TOO MANY GAMES (Amazement, BMI)
		94 TURN IT UP (De-Sir Rom, BMI)
		24 WE DON'T NEED ANOTHER HERO (THUNDERDOME) (Irving, BMI/Myaxe, PRS)
		22 WHEN YOU LOVE ME LIKE THIS (Willesden, BMI)
		2 WHO'S HOLDING DONNA NOW (Foster Frees, BMI/Garden Rake, BMI/April, ASCAP/Random Notes, ASCAP)
		20 WILD AND CRAZY LOVE (Stone City, ASCAP/National League, ASCAP)
		72 A WOMAN, A LOVER, A FRIEND (Regent, ASCAP/Lena, BMI)
		27 YOU GIVE GOOD LOVE (Little Tanya, BMI/MCA, ASCAP) MCA
		97 YOU TALK TOO MUCH (Protoons, ASCAP/Rush Groove, ASCAP)
		41 YOUR LOVE IS KING (Silver Angel, ASCAP)
		73 YOUR PLACE OR MINE (Bar-Kays, BMI/Warner-Tamerlane, BMI)

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSA	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.



Cleveland Pow-Wow. Cleveland's WZAK is the scene of a happy gathering of performers and station personnel. Artrina Grayson, Bobby Womack's duet partner on "No Matter How High I Get," joins (from left) WZAK DJ Ken Allen, Elektra artists Linda and Cecil Womack, and WZAK program director Lynn Tolliver Jr. for a few laughs.

MOTOWN'S STEVE BUCKLEY

(Continued from page 59)

ny president] Jay Lasker told me something that I could really appreciate when he said, 'Here, you won't be a second class citizen,' meaning that there was no way black music could be put on the back burner when it's the company's chief component."

Buckley says he views an a&r executive's essential function as overseeing a project, an attitude that he suggests fits well with Motown's philosophy. "We've got some very talented producers in Barri, Nolan, Ashby and Medina," he says. "Those guys spend a lot of time in the studio. My objective is to balance it out by administering the acts

themselves—finding the right songs, getting inside the artists' head to understand what they're trying to achieve and reaching a happy medium."

In choosing producers for projects, Buckley insists, "I don't go straight to the 'name' producers. I like going after the new guy on the block. He's usually got something to prove, and he's hungry. The hot cats you can't reach or they're too expensive."

He points to Vanity's current project as a prime example of both instances. Nile Rodgers had expressed an interest in doing part of the project, but was backlogged

with work on Sister Sledge and the Thompson Twins. New York producer/songwriter Arthur Baker submitted songs for the project as well, but Buckley says, "By the time he would have finished, I wouldn't have much of a budget left for the rest of the album." Some of the album's production is being handled by Skip Drinkwater.

"I think Motown will establish two things in the future," Buckley says. "We'll establish ourselves as a place where new writers and producers can blossom, and I think other labels will find us to be extremely competitive when breaking new trend-setting acts."

Billboard

HOT BLACK SINGLES ACTION

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RADIO MOST ADDED



RETAIL BREAKOUTS

NATIONAL 91 REPORTERS

	NEW ADDS	TOTAL ON
PRINCE POP LIFE PAISLEY PARK	37	45
ANDRE CYMONE DANCE ELECTRIC COLUMBIA	36	40
THE DAZZ BAND HOT SPOT MOTOWN	25	45
SHANNON STRONGER TOGETHER MIRAGE	23	52
THE BAR-KAYS YOUR PLACE OR MINE MERCURY	22	46

NATIONAL 142 REPORTERS

	NUMBER REPORTING
BILLY OCEAN MYSTERY LADY JIVE	23
READY FOR THE WORLD OH SHEILA MCA	18
CARRIE LUCAS HELLO STRANGER CONSTELLATION/MCA	15
CON FUNK SHUN I'M LEAVING BABY MERCURY	12
JESSE JOHNSON'S REVUE I WANT MY GIRL A&M	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
WXYV Baltimore, MD
WRKS New York, NY
WNJR Newark, NJ
WOCQ Ocean City, MD
WDAS-FM Philadelphia, PA
WUSL Philadelphia, PA
WAMO Pittsburgh, PA
WDJY Washington, DC
WHUR Washington, DC

REGION 3

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

WAOK Atlanta, GA
WIGO Atlanta, GA
WVEE Atlanta, GA
WPAL Charleston, SC
WWWZ Charleston, SC
WGIV Charlotte, NC
WPEG Charlotte, NC
WJTT Chatanooga, TN
WDPN Columbia, SC
WRBD Ft. Lauderdale, FL
WQMG Greensboro, NC
WJAX-AM Jacksonville, FL
WJAX-FM Jacksonville, FL
WPDQ Jacksonville, FL
WEDR Miami, FL
WOWI Norfolk, VA
WRAP Norfolk, VA
WORLD Orlando, FL
WPLZ Petersburg, VA
WANT Richmond, VA
WEAS Savannah, GA
WRXB St. Petersburg, FL
WWDM Sumter, SC
WANM Tallahassee, FL
WWIL-FM Wilmington, NC
WAAA Winston-Salem, NC

REGION 4

IL, IN, KY, MI, OH, WI

WBMX Chicago, IL
WGCI-FM Chicago, IL
WJPC Chicago, IL
WBLZ Cincinnati, OH
WCIN Cincinnati, OH
WDMT Cleveland, OH
WJMO Cleveland, OH
WZAK Cleveland, OH
WDAO Dayton, OH
WGPR Detroit, MI
WJLB Detroit, MI
WKWM Grand Rapids, MI
WTLC Indianapolis, IN
WJYL Louisville, KY
WLLO Louisville, KY
WLUM Milwaukee, WI
WNOV Milwaukee, WI

REGION 5

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

KPRS Kansas City, MO
KAEZ Oklahoma City, OK
KMJM St. Louis, MO
WESL St. Louis, MO
WZEN St. Louis, MO

REGION 6

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

WXOK Baton Rouge, LA
WATV Birmingham, AL
WENN-FM Birmingham, AL
KNOK Ft. Worth, TX
KCOH Houston, TX
KMJQ Houston, TX
WJMI Jackson, MS
WKXI Jackson, MS
KLAZ Little Rock, AR
KRNB Memphis, TN
WDIA Memphis, TN
WHRK Memphis, TN
WTLA Mobile, AL
WQQK Nashville, TN
WVOL Nashville, TN
WYLD-AM New Orleans, LA
WYLD-FM New Orleans, LA
KHYS Port Arthur, TX
KAPE San Antonio, TX
KOKA Shreveport, LA
KZEY Tyler, TX

REGION 7

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

KDKO Denver, CO
KACE Los Angeles, CA
KDAY Los Angeles, CA
KJLH Los Angeles, CA
KUKQ Phoenix, AZ
XHRM San Diego, CA

REGION 8

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

KRE San Francisco, CA
KSOL San Francisco, CA

REGION 1

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

Cambridge 1-Stop Boston, MA
Cavages Cheektowah, NY
Easy Records 1-Stop N. Quincy, MA
Hill Records E. Norwalk, CT
Mass One-Stop Boston, MA
Skippy White's Mattapan, MA

REGION 2

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

A-1 One Stop New York, NY
Al Wicke Records Elizabeth, NJ
Broadway Record Museum Camden, NJ
C&M 1-Stop Hyattsville, MD
Disc-O-Mat New York, NY
Gola Electronics Philadelphia, PA
Harmony Music Bronx, NY
J&R Music World New York, NY
Kemp Mill Beltsville, MD
King James Records Philadelphia, PA
Olsons Record & Tape Ltd. Washington, DC
P & L Records Philadelphia, PA
Record & Tape Collector Baltimore, MD
Record Outlet Pittsburgh, PA
Richman Brothers Pennsauken, NJ
Sabins Records Washington, DC
Sam K Records Washington, DC
Stratford Garden City, NY
The Wiz Washington, DC
The Wiz Brooklyn, NY
Tower New York, NY
Tower Washington, DC
Universal One-Stop Philadelphia, PA
Vogels Elizabeth, NJ
Waxie Maxie Washington, DC
Webb's Dept Store Philadelphia, PA
Win's Records Long Island City, NY
Your Record Shop Baltimore, MD

REGION 3

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

Album Den Richmond, VA
Bibb One Stop Charlotte, NC
Cals Records Jacksonville, FL
Camelot Decatur, GA
Camelot Atlanta, GA
Churchill's Richmond, VA
D.J. Records Jacksonville, FL
Frankie's Got It Norfolk, VA
Goldmine Records Atlanta, GA
Jerry Bassin's 1-Stop N. Miami Beach, FL
Nova Records 1-Stop Norcross, GA
One-Stop Records Atlanta, GA
Peaches N. Miami, FL
Peppermint Records Atlanta, GA
Pritchett's St. Petersburg, FL
Record Boutique Winston-Salem, NC
Second Act Atlanta, GA
Shazada Records Charlotte, NC
Southern Music Orlando, FL
Specs Records Miami, FL

REGION 4

IL, IN, KY, MI, OH, WI

Angott 1-Stop Detroit, MI
Audie's One Stop Milwaukee, WI
Barneys Chicago, IL
Central 1-Stop Columbus, OH
Cleveland One-Stop Cleveland, OH
Color Rite Records Chicago, IL
Damon's Detroit, MI
Detroit Audio Systems Detroit, MI
Eklund Enterprises Kansas City, MO
Filmore Records Cleveland, OH
Fletcher's One Stop Chicago, IL
Gemini One-Stop Cleveland, OH
Greater Detroit Detroit, MI
Jimmy's Records Chicago, IL
Kendricks Records Detroit, MI
Metro Music Chicago, IL
Music Master Chicago, IL
Musicland Southfield, MI
Northern Records Cleveland, OH
Old Town Record Shop Hamtramck, MI
Professional Records & Tapes Detroit, MI
Radio Doctors Milwaukee, WI
Record Den Cleveland, OH
Record Rendezvous Cleveland, OH
Record Theatre N. Randall, OH
Singer One Stop Chicago, IL
Sound Asylum Toledo, OH
Sounds Good Chicago, IL

REGION 5

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

CML-One Stop St. Louis, MO
Hudson's Embassy St. Louis, MO
Musicland St. Louis, MO
Musicvision Jennings, MO
Northern Lights St. Paul, MN
Sound Town St. Louis, MO
Uptown Records St. Louis, MO

REGION 6

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

All South Distributors New Orleans, LA
Big State Distributors Dallas, TX
Bowie's Records Baton Rouge, LA
Brown Sugar New Orleans, LA
Curly Dallas, TX
Discout Records Nashville, TN
H&W Records Dallas, TX
Hastings Records Houston, TX
Kings Record Mart Dallas, TX
Mushroom New Orleans, LA
Music Center, One Stop Birmingham, AL
Peaches Memphis, TN
Peaches New Orleans, LA
Pop Tunes Memphis, TN
Poplar Tunes Memphis, TN
Reeses Records Dallas, TX
Sam's Records Dallas, TX
Select-O-Hits Memphis, TN
Sound Warehouse Metairie, LA
Southern Records New Orleans, LA
Southwest Distributing Houston, TX
Stans Record Service Shreveport, LA
Sunbelt Music Dallas, TX
Tape City U.S.A. Metairie, LA
Western Merch. One Stop Houston, TX
Wherehouse Metairie, LA

REGION 7

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

Circles Phoenix, AZ
City One Stop Los Angeles, CA
Flipside Records Los Angeles, CA
Fortune Records Inglewood, CA
Jazz City Los Angeles, CA
Malt Shop Denver, CO
Mid-Cities Los Angeles, CA
Music Brokers Los Angeles, CA
On Target San Diego, CA
Riverwood Music Inglewood, CA
Sun State Los Angeles, CA
Tower San Diego, CA
Wherehouse Gardena, CA
Wherehouse Los Angeles, CA
World Of Records Los Angeles, CA

REGION 8

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

Evans House Of Music San Francisco, CA
Leopold's Records San Jose, CA
Leopold's Records Berkeley, CA
Music Menu Seattle, WA
Music People Oakland, CA
Record Factory Oakland, CA
Tower San Francisco, CA
Tower Seattle, WA
Wauzi Records San Francisco, CA

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

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

TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	11	FREDDIE JACKSON CAPITOL ST-12404 (8.98) 6 weeks at No. One	ROCK ME TONIGHT
2	2	2	18	WHITNEY HOUSTON ● ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
3	3	3	18	LUTHER VANDROSS ▲ EPIC FE 39882	THE NIGHT I FELL IN LOVE
4	4	5	13	PRINCE & THE REVOLUTION PAISLEY PARK 25286-1/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
5	5	4	33	KOOL & THE GANG ▲ DE-LITE 822943-M-1/POLYGRAM (8.98) (CD)	EMERGENCY
6	6	6	20	THE MARY JANE GIRLS ● GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
7	12	12	10	READY FOR THE WORLD MCA 5594 (8.98)	READY FOR THE WORLD
8	14	28	3	CAMEO ATLANTA ARTISTS 824546-1M1/POLYGRAM (8.98)	SINGLE LIFE
9	13	13	10	LOOSE ENDS MCA 5588 (8.98)	A LITTLE SPICE
10	7	8	12	RICK JAMES GORDY 6135GL/MOTOWN (8.98)	GLOW
11	11	14	8	UTFO SELECT 21614 (8.98)	UTFO
12	8	7	19	MAZE FEATURING FRANKIE BEVERLY ● CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
13	18	11	21	JESSE JOHNSON'S REVUE A&M 6-5024 (6.98)	JESSE JOHNSON'S REVUE
14	9	9	12	CON FUNK SHUN MERCURY 824345-1M-1/POLYGRAM (8.98) (CD)	ELECTRIC LADY
15	16	16	19	DEBARGE ● GORDY 6123 GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
16	17	18	6	RENE & ANGELA MERCURY 824607-1M1/POLYGRAM (8.98)	STREET CALLED DESIRE
17	10	10	8	MARVIN GAYE COLUMBIA FC39916	DREAM OF A LIFETIME
18	15	15	52	BILLY OCEAN ▲ JIVE JL8-8213/ARISTA (8.98) (CD)	SUDDENLY
19	30	—	2	ARETHA FRANKLIN ARISTA AL 8-8286 (8.98)	WHOS' ZOOMIN' WHO
20	20	21	24	SADE PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
21	21	19	29	KLYMAXX MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
22	22	20	26	GEORGE BENSON WARNER BROS. 25178-1 (8.98) (CD)	20/20
23	28	57	3	GEORGE CLINTON CAPITOL ST-12417 (8.98)	SOME OF MY BEST JOKES ARE FRIENDS
24	25	26	59	TINA TURNER ▲4 CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
25	19	17	12	ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS
26	23	23	26	SOUNDTRACK ▲ MCA 5547 (8.98) (CD)	BEVERLY HILLS COP
27	27	32	11	PHIL COLLINS ▲2 ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
28	24	24	12	EARL KLUGH WARNER BROS. 25262-1 (8.98) (CD)	SODA FOUNTAIN SHUFFLE
29	29	30	26	WHAM! ▲ COLUMBIA FC39595 (CD)	MAKE IT BIG
30	31	27	24	RUN-D.M.C. ● PROFILE PRO 1205 (8.98)	KING OF ROCK
31	32	22	24	COMMODORES MOTOWN 6124ML (8.98)	NIGHTSHIFT
32	26	25	13	KLIQUE MCA 5532 (8.98)	LOVE CYCLES
33	33	36	6	THE FOUR TOPS MOTOWN 6130ML (8.98)	MAGIC
34	36	29	7	DEELE SOLAR 60410/ELEKTRA (8.98)	MATERIAL THANGZ
35	37	35	17	ALEXANDER O'NEAL TABU FZ 39331/EPIC	ALEXANDER O'NEAL
36	34	31	10	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98)	MAGIC TOUCH
37	40	44	15	STEVE ARRINGTON ATLANTIC 81245 (8.98)	DANCIN' IN THE KEY OF LIFE
38	38	38	38	WHODINI ● JIVE JL8-8251/ARISTA (8.98)	ESCAPE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	35	33	15	MELBA MOORE CAPITOL ST-12382 (8.98)	READ MY LIPS
40	43	52	5	PEABO BRYSON ELEKTRA 60427 (8.98)	TAKE NO PRISONERS
41	39	37	41	NEW EDITION ▲ MCA 5515 (8.98) (CD)	NEW EDITION
42	42	34	33	MADONNA ▲4 SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
43	41	41	11	SHANNON MIRAGE 90267/ATLANTIC (8.98)	DO YOU WANNA GET AWAY
44	44	39	10	KENNY G. ARISTA AL8-8282 (8.98)	GRAVITY
45	46	40	33	TEENA MARIE ● EPIC FE39528	STARCHILD
46	45	47	44	DIANA ROSS ● RCA AFL1 5009 (8.98) (CD)	SWEPT AWAY
47	47	49	12	GEORGE HOWARD TBA TB 205/PALO ALTO (8.98)	DANCING IN THE SUN
48	NEW ▶			SPYRO GYRA MCA 5606 (8.98)	ALTERNATING CURRENTS
49	48	43	41	CHAKA KHAN ▲ WARNER BROS. 25162-1 (8.98) (CD)	I FEEL FOR YOU
50	50	48	7	NATALIE COLE MODERN 90270 ATLANTIC (8.98)	DANGEROUS
51	51	56	4	WOMACK & WOMACK ELEKTRA 60406 (8.98)	RADIO M.U.S.C. MAN
52	52	55	4	SISTER SLEDGE ATLANTIC 81255 (8.98)	WHEN THE BOYS MEET THE GIRLS
53	49	50	19	PAUL HARDCASTLE PROFILE PRO 1206 (8.98)	RAIN FOREST
54	53	46	38	ASHFORD & SIMPSON ● CAPITOL ST-12366 (8.98)	SOLID
55	60	—	2	DENNIS EDWARDS GORDY 6148GL/MOTOWN (8.98)	COOLIN' OUT
56	56	58	12	BILL WITHERS COLUMBIA FC39887	WATCHING YOU, WATCHING ME
57	59	64	36	FAT BOYS ● SUTRA SUS 1015 (8.98)	FAT BOYS
58	58	42	52	THE POINTER SISTERS ▲2 PLANET BXL 1-4706/RCA (8.98) (CD)	BREAK OUT
59	NEW ▶			DR. J.R. KOOL/OTHER ROXANNES COMPLETE 671014-1/POLYGRAM (8.98)	COMPLETE STORY OF ROXANNE
60	55	45	33	MIDNIGHT STAR ● SOLAR 60384/ELEKTRA (8.98) (CD)	PLANETARY INVASION
61	61	62	4	Z.Z. HILL MALACO 7426 (8.98)	IN MEMORIUM 1935-1984
62	54	54	30	THE GAP BAND TOTAL EXPERIENCE TEL8-5705/RCA (8.98)	GAP BAND VI
63	67	61	22	GRANDMASTER FLASH ELEKTRA 60389 (8.98)	THEY SAID IT COULDN'T BE DONE
64	62	51	16	USA FOR AFRICA ▲3 COLUMBIA USA 40043	WE ARE THE WORLD
65	65	68	8	HOWARD JONES ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
66	71	71	16	THIRD WORLD COLUMBIA FC 39877	SENSE OF PURPOSE
67	63	63	11	THE REDDINGS POLYDOR 82332-1Y1/POLYGRAM (8.98)	IF LOOKS COULD KILL
68	NEW ▶			SOUNDTRACK ARISTA AL9-8278 (9.98)	PERFECT
69	57	59	19	GLADYS KNIGHT & THE PIPS COLUMBIA FC 39423	LIFE
70	68	53	38	THE TEMPTATIONS GORDY 611GL/MOTOWN (8.98)	TRULY FOR YOU
71	66	66	5	MILES DAVIS COLUMBIA FC40023	YOU'RE UNDER ARREST
72	64	65	92	LIONEL RICHIE ▲8 MOTOWN 6059ML (8.98) (CD)	CAN'T SLOW DOWN
73	72	67	42	GLENN JONES RCA NFL 1-8036 (8.98)	FINESSE
74	70	70	9	DENISE LASALLE MALACO 7422 (8.98)	LOVE TALKIN'
75	69	60	33	EUGENE WILDE PHILLY WORLD 90239/ATLANTIC (8.98)	EUGENE WILDE

○ Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. *CBS Records does not issue a suggested list price for its product.

BILLBOARD'S BLACK CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Black Singles, 1948-1984
- Top Ten Black Singles, 1948-1984
- Top Black Singles Of The Year, 1946-1984
- Number One Black Albums, 1965-1984
- Top Ten Black Albums, 1965-1984
- Top Black Albums Of The Year, 1966-1984

FOR INFORMATION, WRITE: Billboard Chart Research, Attn: Debra Todd, 1515 Broadway, New York, NY 10036

HOT DANCE/DISCO

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLUB PLAY	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	4	10	4	FREEWAY OF LOVE ARISTA AD1-9355	1 week at No. One ◆ ARETHA FRANKLIN
2	2	9	6	DANCIN' IN THE KEY OF LIFE (REMIX) ATLANTIC 0-86874	◆ STEVE ARRINGTON
3	10	18	3	SHOUT (REMIX) MERCURY 880 929-1	◆ TEARS FOR FEARS
4	1	1	8	GLOW (REMIX) GORDY 4539GG/MOTOWN	◆ RICK JAMES
5	5	6	8	THE PERFECT KISS QWEST 0-20330/WARNER BROS.	◆ NEW ORDER
6	8	12	4	RASPBERRY BERET/SHE'S ALWAYS IN MY HAIR PAISLEY PARK 0-20355/WARNER BROS.	◆ PRINCE & THE REVOLUTION
7	11	11	6	UNEXPECTED LOVERS TSR TSR 837	LIME
8	6	8	8	TOO TURNED ON VANGUARD SPV-82	ALISHA
9	12	14	5	CANNONBALL A&M SP-12130	◆ SUPERTRAMP
10	18	44	3	I'M ONLY SHOOTING LOVE COLUMBIA 44-05229	◆ TIME BANDITS
11	17	34	3	WILD AND CRAZY LOVE (REMIX) GORDY 4541GG/MOTOWN	THE MARY JANE GIRLS
12	3	3	14	FUZZ DANCE (EP) SIRE 25273-1/WARNER BROS.	VARIOUS ARTISTS
13	20	42	4	ALL FALL DOWN RCA PW-14109	◆ FIVE STAR
14	13	15	11	PADLOCK (EP) GARAGE ITG2001/ISLAND	GWEN GUTHRIE
15	9	4	12	YOU SPIN ME ROUND (LIKE A RECORD)/MISTY CIRCLES EPIC 49-05208	◆ DEAD OR ALIVE
16	22	37	4	HISTORY CRITIQUE CR 8512	◆ MAI TAI
17	7	2	9	19 CHRYSALIS 4V9-42875	◆ PAUL HARDCASTLE
18	19	25	8	DOUBLE OH-OH CAPITOL V-8642	GEORGE CLINTON
19	31	—	2	EIGHT ARMS TO HOLD YOU EPIC 49-05247	GOON SQUAD
20	44	—	2	TRAPPED MCA 23568	COLONEL ABRAMS
21	16	17	7	HOT YOU'RE COOL (REMIX) I.R.S. SP-70986/A&M	GENERAL PUBLIC
22	29	40	4	CRY POLYDOR 881 786-1	◆ GODLEY & CREME
23	24	31	5	IF LOOKS COULD KILL (REMIX) MIRAGE 0-96894/ATLANTIC	PAMALA STANLEY
24	32	49	3	LOVE & PRIDE (REMIX) EPIC 49-05236	◆ KING
25	34	—	2	BIT BY BIT MCA 23564	◆ STEPHANIE MILLS
26	33	—	2	CHECK IT OUT PERSONAL P49818	FANCY
27	14	5	10	ANGEL/INTO THE GROOVE SIRE 0-20335/WARNER BROS.	◆ MADONNA
28	30	36	4	ROCK ME DOWN SPRING SPR-12-416	MONA LISA YOUNG
29	25	32	6	CALL ME CHRYSALIS 4V9-42871	◆ GO WEST
30	23	23	8	GIVE ME YOUR LOVE TSR TSR 838	FUN FUN
31	15	7	11	WOULD I LIE TO YOU? RCA PW-14079	◆ EURYTHMICS
32	46	—	2	PICKIN' UP PIECES MIRAGE 0-96873/ATLANTIC	BRENDA K. STARR
33	28	30	6	I FREAK FOR YOU POLYDOR 881 954-1	CAROL LYNN TOWNES
34	43	—	2	EAT YOU UP PASSION AP 3004/PERSONAL	ANGIE GOLD
35	36	46	3	REACT A&M SP-12133	STRAFE
36	40	—	2	THE PLEASURE SEEKERS MIRAGE 0-96875/ATLANTIC	THE SYSTEM
37	27	21	9	TONIGHT (LOVE WILL MAKE IT RIGHT) FRESH FRE001X	HANSON & DAVIS
38	NEW ▶	—	—	OH SHEILA MCA 23572	READY FOR THE WORLD
39	42	—	2	ESCAPE (I NEED A BREAK) JIVE JD1-9372/ARISTA	WHODINI
40	47	—	2	IT'S OVER NOW (REMIX) EPIC 49-05228	◆ LUTHER VANDROSS
41	38	33	8	IT'S THAT EAST STREET BEAT SUPERTRONICS RY-008	CHOCOLATE
42	NEW ▶	—	—	DARE ME RCA PD-14127	◆ THE POINTER SISTERS
43	49	—	2	LEADER OF THE PACK SELECT FMS 62259	◆ UTFO
44	NEW ▶	—	—	BOYS WILL BE BOYS MOTOWN 4542MG	◆ MAUREEN STEELE
45	45	45	5	TREAT HER SWEETER/TREAT ME ATLANTIC 0-86865	THE PAUL SIMPSON CONNECTION
46	NEW ▶	—	—	STIR IT UP (REMIX) MCA 23567	◆ PATTI LABELLE
47	NEW ▶	—	—	DANCING FOR MY LOVE ATLANTIC 0-86870	JENNY BURTON
48	21	13	8	LUCKY IN LOVE (REMIX) COLUMBIA 44-05214	◆ MICK JAGGER
49	NEW ▶	—	—	WE DON'T NEED ANOTHER HERO (THUNDERDOME) CAPITOL V-8655	◆ TINA TURNER
50	NEW ▶	—	—	STREET CALLED DESIRE (LP CUTS) MERCURY 824 607-1	RENE & ANGELA

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	12 INCH SINGLES SALES	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	9	ANGEL/INTO THE GROOVE SIRE 0-20335/WARNER BROS.	6 weeks at No. One ◆ MADONNA
2	1	1	9	19 CHRYSALIS 4V9-42875	◆ PAUL HARDCASTLE
3	3	3	18	I WONDER IF I TAKE YOU HOME COLUMBIA 44-05203	◆ LISA LISA AND CULT JAM WITH FULL FORCE
4	6	16	3	RASPBERRY BERET/SHE'S ALWAYS IN MY HAIR PAISLEY PARK 0-20355/WARNER BROS.	◆ PRINCE & THE REVOLUTION
5	5	6	4	FREEWAY OF LOVE ARISTA AD1-9355	◆ ARETHA FRANKLIN
6	4	4	21	YOU SPIN ME ROUND (LIKE A RECORD) EPIC 49-05208	◆ DEAD OR ALIVE
7	9	10	8	TOO TURNED ON VANGUARD SPV-82	ALISHA
8	10	17	5	FUZZ DANCE (EP) SIRE 25273-1/WARNER BROS.	VARIOUS ARTISTS
9	7	7	10	UNEXPECTED LOVERS TSR TSR 837	LIME
10	8	5	8	THE PERFECT KISS QWEST 0-20330/WARNER BROS.	◆ NEW ORDER
11	15	42	3	SHOUT (REMIX) MERCURY 880 929-1	◆ TEARS FOR FEARS
12	20	23	6	PADLOCK (EP) GARAGE ITG-2001/ISLAND	GWEN GUTHRIE
13	44	—	2	TRAPPED MCA 23568	COLONEL ABRAMS
14	NEW ▶	—	—	STIR IT UP (REMIX) MCA 23567	◆ PATTI LABELLE
15	17	12	10	TONIGHT (LOVE WILL MAKE IT RIGHT) FRESH FRE001X	HANSON & DAVIS
16	22	31	5	CITY LIFE/A FLY GIRL CAPITOL V-8645	BOOGIE BOYS
17	27	25	7	BAD BOYS STARLITE B6000/FANTASY	BAD BOYS FEATURING K LOVE
18	16	13	13	HANGIN' ON A STRING (CONTEMPLATING) MCA 23543	◆ LOOSE ENDS
19	19	21	9	CALL ME/WE CLOSE OUR EYES CHRYSALIS 4V9-42871	◆ GO WEST
20	34	—	2	EIGHT ARMS TO HOLD YOU EPIC 49-05247	GOON SQUAD
21	13	14	15	CALL ME MR. TELEPHONE MCA 23546	◆ CHEYNE
22	11	11	12	DANGEROUS (REMIX) MODERN 0-96885/ATLANTIC	◆ NATALIE COLE
23	12	9	15	THINKING ABOUT YOUR LOVE 4TH & B'WAY BWAY414/ISLAND	◆ SKIPWORTH & TURNER
24	39	32	4	DANCIN' IN THE KEY OF LIFE (REMIX) ATLANTIC 0-86874	◆ STEVE ARRINGTON
25	26	36	4	CANNONBALL A&M SP-12130	◆ SUPERTRAMP
26	21	27	19	POINT OF NO RETURN ARISTA AD1-9326	EXPOSE
27	14	8	11	SAVE YOUR LOVE (FOR #1) MERCURY 880 731-1	RENE & ANGELA
28	28	19	12	WOULD I LIE TO YOU? RCA PW-14079	◆ EURYTHMICS
29	NEW ▶	—	—	PICKIN' UP PIECES MIRAGE 0-96873/ATLANTIC	BRENDA K. STARR
30	23	18	15	SUSSUDIO ATLANTIC 0-86895	◆ PHIL COLLINS
31	50	—	2	HONEYMOONERS RAP COLUMBIA 44-05224	JOE PISCOPO
32	25	26	11	IT'S THAT EAST STREET BEAT SUPERTRONICS RY-008	CHOCOLATE
33	18	15	15	ROCK ME TONIGHT CAPITOL V-8640	◆ FREDDIE JACKSON
34	36	—	2	BIT BY BIT MCA 23564	◆ STEPHANIE MILLS
35	37	44	5	EAT YOU UP PASSION AP3004/PERSONAL	ANGIE GOLD
36	43	37	5	GLOW (REMIX) GORDY 4539GG/MOTOWN	◆ RICK JAMES
37	47	—	2	THE ROOF IS ON FIRE (REMIX) REALITY D-239/FANTASY	ROCK MASTER SCOTT AND THE DYNAMIC THREE
38	32	29	15	FRESH IS THE WORD SLEEPING BAG SLX-00014	MANTRONIX WITH M.C. TEE
39	40	—	2	MUSIC IS THE KEY DJ INTERNATIONAL DJ888	J.M. SILK
40	24	22	7	POSSESSION OBSESSION/DANCE ON YOUR KNEES RCA PW-14099	◆ DARYL HALL & JOHN OATES
41	NEW ▶	—	—	GIRL IF YOU TAKE ME HOME COLUMBIA 44-05232	FULL FORCE
42	NEW ▶	—	—	CRY POLYDOR 881 786-1/POLYGRAM	◆ GODLEY & CREME
43	42	—	2	THE FAT BOYS ARE BACK SUTRA SUD-034	FAT BOYS
44	29	33	15	EVERYTHING SHE WANTS COLUMBIA 44-05180	◆ WHAM!
45	31	45	3	ATTACK ME WITH YOUR LOVE ATLANTA ARTISTS 880 744-1/POLYGRAM	◆ CAMEO
46	33	24	7	I FREAK FOR YOU POLYDOR 881 954-1	CAROL LYNN TOWNES
47	46	46	3	ITCHIN' FOR A SCRATCH TOMMY BOY TB-862	THE FORCE MD'S
48	38	43	6	I WAS BORN TO LOVE YOU COLUMBIA 44-05197	◆ FREDDIE MERCURY
49	35	28	11	CAN YOU HELP ME/FREE WORLD A&M SP-12129	JESSE JOHNSON'S REVUE
50	30	30	11	BLACK CARS HME 4W9-05205	◆ GINO VANNELLI

BREAKOUTS

Titles with future chart potential, based on club play this week.

1. BLACK KISSES (NEVER MAKE YOU BLUE) CURTIE AND THE BOOMBOX RCA
2. OBJECT OF MY DESIRE STARPOINT ELEKTRA
3. ONLY FOR LOVE LIMAHL EMI-AMERICA
4. ROMEO WHERE'S JULIET? COLLAGE MCA
5. YOUTHQUAKE (LP CUTS) DEAD OR ALIVE EPIC
6. WHEN BAD THINGS HAPPEN I.R.T. RCA

BREAKOUTS

Titles with future chart potential, based on sales reported this week.

1. FIREFLY COUSIN ICE URBAN ROCK
2. DARE ME THE POINTER SISTERS RCA
3. LOVE & PRIDE (REMIX) KING EPIC
4. ALL OF ME FOR ALL OF YOU 9.9 RCA
5. THERE MUST BE AN ANGEL EURYTHMICS RCA

○ Titles with the greatest sales or club play increase this week. ◆ Video clip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of one million units. ▲ RIAA certification for sales of two million units. Records under Club Play are 12 inch unless otherwise indicated.

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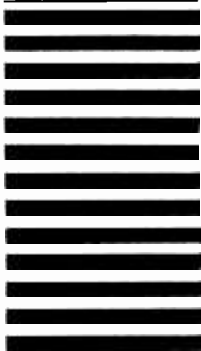
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(Continued from page 37)

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Martin Lewis/Jazz Summers/Nomis/Springtime!
Lindsay Anderson/Andy Morahan

DANCE TRAX



by Brian Chin

SINGLES from all over the map, musically and geographically: **Warren Mills'** "Sunshine" (Jive/Arista 12-inch) is another of this year's successful Anglo/American collaborations. Written by **Full Force** (U.T.F.O., Lisa-Lisa & Cult Jam) and produced in Britain by Jive's **Willesden Dodgers**, it has both teen appeal and serious rhythm, especially at its rokit-shockit intro... **UB40's** lover's rock remake of "I Got You Babe" with **Chrissie Hynde** of the Pretenders (A&M 12-inch) can only be called blissful, and deserves to be a big hit single. The pause in the "extended version" should have been edited shut, though.

Fusion: Afrika Bambaataa & Family's "Funk You!" (Tommy Boy 12-inch) is a crush of allusions to Art Of Noise, Queen, Fab Five Freddie and others, and is itself a jam session with several rap acts. It's a far stronger rhythm track than his last couple... **Da-Pri's** "Redlight, Greenlight" (Spring 12-inch) is the East Coast take on the latter-day Solar sound that's been such a winner for Klymaxx and Midnight Star... **Dazz Band's** "Hot Spot" (Motown 12-inch) puts them almost in an AOR slot, with its big-beat sound, though it might be viewed as a sort of an extension of Rick James' recent stuff, much further out.

ASSORTED CUTS: We liked **Sipho "Hot Stix" Mabuse's** EP on Columbia very much: It's not a heavy-duty dance record, just a really attractive one. Its best moments come in its African melodic approach combined with gentle rhythm on "Burn Out," and the rather incongruously Euro-sounding "Break Dance." Collec-

tors may remember his previous U.S. release, "Party," with Harari on A&M... **Love & Rockets'** "Ball Of Confusion" (Beggars' Banquet U.K.) is a major rock-club breakout on import; it's a funk-dub pastiche that disguises the singers' absolute lack of grasp with a great, gimmick-filled production. Two versions are available; we preferred the more rambling original untitled mix to the more concise "U.S." mix.

Instrumentals: Sly & Robbie's "Bass And Trouble" (4th & B'way 12-inch) crosses Art Of Noise and recent-period Herbie Hancock with a Caribbean bounce; guesting are **Bill Laswell** and **Manu Dibango**... **Nova's** "You Can Do It" (Emergency 12-inch) is the co-production of jazzman **Michael Urbaniak**; it fuses classical Euro with hip-hop, in a surprisingly forceful seven-minute mix.

NOTES: **Andre Cymone**, ex of Prince's band circa 1981, is the beneficiary of his song and co-production now, with "Dance Electric" (Columbia 12-inch), which has a looser, wider beat than the current Prince fare, and a real top 40 hook... Meanwhile, the **Family's** trance-like "The Screams Of Passion" (Paisley Park 12-inch promo) will not please crusaders against explicit lyrics; the edited sampler sent out first is a highly intriguing taster of this new protege act... "Wait A Minute (Before You Go)" by **Arts & Crafts** (Panic 12-inch) is an uncanny recasting of mainly Motown-like ingredients formed into a dub by mixer **Walter Gibbons** and the producers of the first Strafe record... **Bernice Frazier's** "Will You Be The One" (New York Music Co. 12-inch), a street-soul record, has a ter-

rific electronic bass line and funny monologged dub version, though the song itself is rather slight.

One has to be impressed by the number of 12-inch disks coming out that aren't particularly dance but that get the heavy remix treatment. **David Bowie's** "Loving The Alien," mentioned here recently, is one; another is a late remix of **Maze's** "Too Many Games" on Capitol, which sports a straightforward mix by **John Morales**, with a pleasing airy sound, not particularly structured for clubs, but quite worthwhile, considering the overall sonic improvement.

Others in the category include **Huey Lewis & the News'** "The Power Of Love" (Chrysalis 12-inch), remixed by **John Benitez** in an extension that, though seven minutes long, is more pop than club... **Billy Ocean's** fourth single from 1984's "Suddenly" is "Mystery Lady" (Jive/Arista 12-inch) a mellow radio item with possible club interest; a worthwhile bonus on the flip is the inclusion of two full-length variants of "Caribbean Queen" which had been released in other international territories... **Go West's** Doobie-ish "Eye To Eye" (Chrysalis 12-inch) should be their first adult contemporary hit. The new mix by the **System** is again more for radio than clubs; DJs should check the "Horizontal" mix, though.

Band Of Gold's Barry White medley (RCA 12-inch) is an amusement, thank heavens, and not a disgrace; we'd suggest flipping to the original song, "Never Gonna Let You Go," on the B side, which further clones his sound in a creamy, nostalgic production right out of the mid-'70s.

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TALENT IN ACTION

(Continued from page 48)

climbed onto the stage.

With Richards and Wood, Mack and band settled into a loosely structured jam—one rocker and one slow blues—with each guitarist trading licks and obviously enjoying the others' company. One got the feeling from the smile on Richards' face that he was somewhat humbled by Mack's presence. And perhaps he should have been; that was one of the best he was standing next to.

SUZANNE VEGA

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THE CRUX OF Suzanne Vega's artistry is that her highly personal, allegorical lyrics project a readily identifiable persona. Vega specializes in painting pictures of the infinite absurd twists of life and love.

"Undertow," one of her best received numbers here July 9, may be the quintessential Vega primer. The ambitious missive deals with the potentially explosive troika of love, identity and vulnerability.

Still, there is no single theme to Vega's lyrics or musical identity. If one must assign labels, she is more of a light jazz singer than a folkie.

This overall impression is the result of her tonal smoothness, mixed with the shadings of a three-piece backing group led by guitarist Jon Gordon.

Vega's endearing stage personality blended well with her songs. Her delivery was full of studied confidence, but permeated with enough sheepish smiles not to inject any ponderous vibes. Her voice is a superior instrument, capable of many

modulations and colors. Her material, mostly culled from her highly praised A&M debut album, emphasized her many performing and writing gifts.

Vega seems to appeal most to educated, thinking audiences. This extraordinarily gifted artist is a true poet, one whose personality and integrity shines down from the platform.

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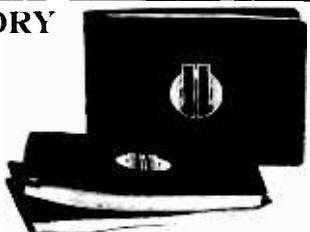
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ULTRAVOX'S MIDGE URE

(Continued from page 46)

a dead album."

Ure—whose home 24-track analog studio has hosted both Ultravox and Band Aid recordings—is currently working on a solo album due for July release, and he does plan a tour to promote it. "I can play smaller places," he notes.

To promote "The Collection," the band will rely more on its video presence. "Lover's Great Adventure" got some play on MTV, and a U.S. version of the "Collection" home cassette will be distributed.

"The cassette documenting all the singles has done incredibly well in Britain," says Ure. "It's up to

20,000 units."

An Ultravox album of new material is scheduled for early 1986, and the band will tour to promote it. Ure, however, offers no assurance that any upcoming Ultravox product is guaranteed success in America.

"America's a very important territory to be successful in," he says, "but I can't see us adapting what we do to fit in with radio formats or an Americanized style of music. We have never watered down anything we've done simply to be successful in one territory."

ETHLIE ANN VARE

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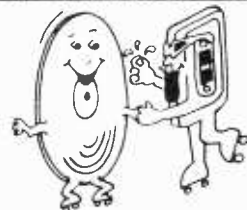
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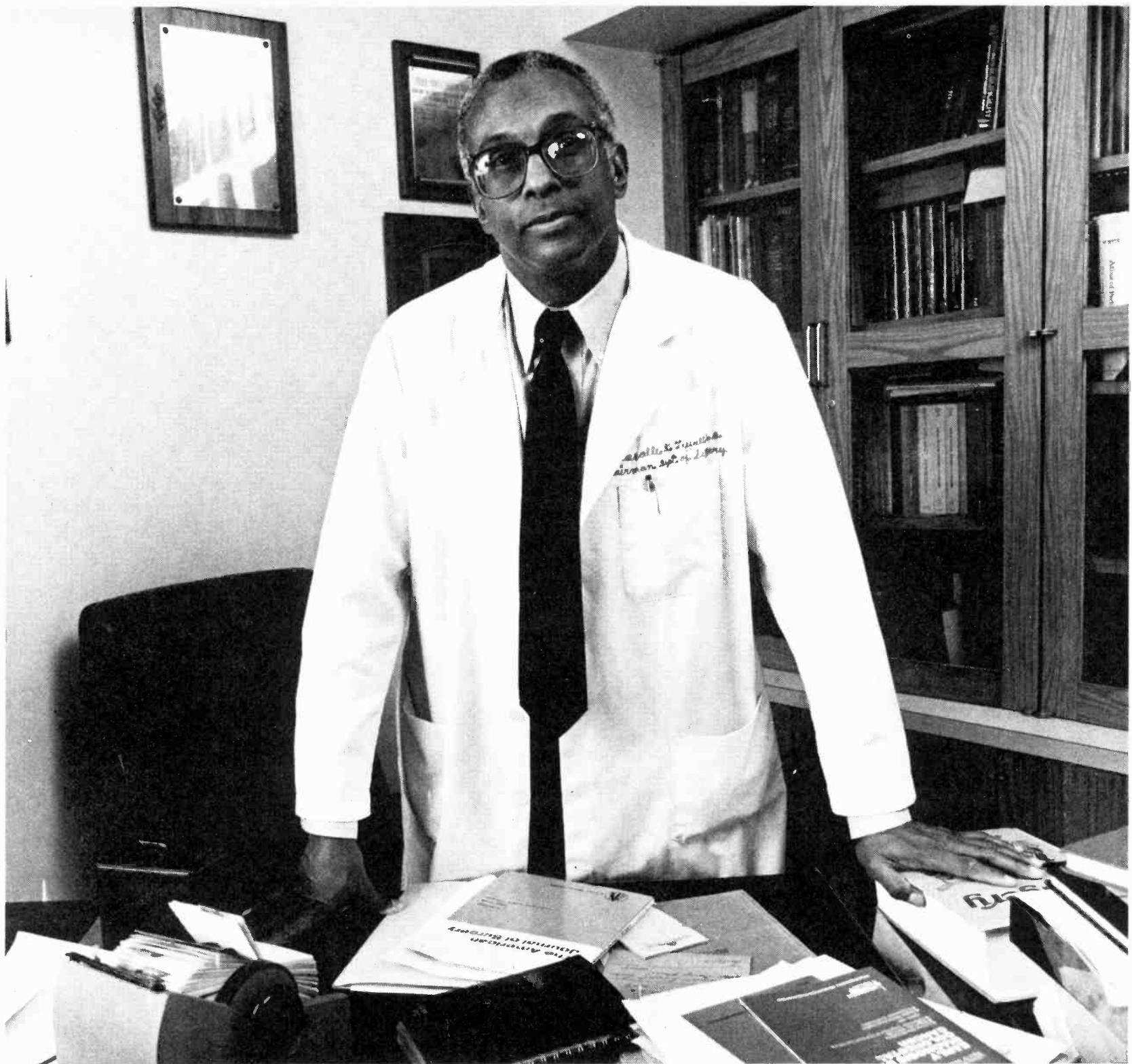
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“If more people had colorectal cancer checkups, more people could be cured,” says Dr. LaSalle D. Leffall, Jr., M.D., F.A.C.S., Professor and Chairman of the Department of Surgery, Howard University Hospital, Washington, D.C. “It’s that simple. You can’t cure it if you don’t know you have it.” But if it’s detected early, the cure rate for colorectal cancer is very high. Your doctor can perform the digital and proctoscopic exams, and you take care of the simple stool blood test at home.

The present cure rate is 44%. We believe it could be at least 31% higher. Since men and women are equally affected by this disease, we urge everyone over 50 to get regular checkups at the intervals specified in the box on the right.

Fact is, there will be 130,000 new cases of colorectal cancer this year. You can help us cure 75% of them.

If you are not in the age group affected, please pass

this information on to someone you know who is. The warning signs for colorectal cancer are: a change in bowel habits and blood in the stool.

People with a family history of colon or rectal cancer or ulcerative colitis are at higher risk and are urged to be doubly cautious.

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Sheet Music for Hit Single. Chappell/Intersong Music Group-USA president Irwin Z. Robinson, right, presents Epic recording artists 'til tuesday with the first copies of the sheet music for the group's top 20 debut single "Voices Carry." Shown backstage with Robinson at New York's Ritz are, from left, band members Robert Holmes, Michael Hausman, Aimee Mann and Joey Pesce.



Out on the Town. Nile Rodgers gathers with friends at Manhattan's Private Eyes video club to celebrate the final mix of his debut album for Warner Bros., "B-Movie Matinee." Arm in arm from left are Warner Bros. Records' black music marketing vice president Tom Draper and progressive music vice president Tommy LiPuma, producer Russ Titelman and Rodgers.



Hot Time at the Country Club. Capitol Records executives meet with guitarists Steve Vai of Alcatrazz and Uli Jon Roth, formerly of the Scorpions, following Roth's sold-out show at the Reseda Country Club in Hollywood. The two acts are scheduled to tour together this summer. Pictured from left are Roth's manager Dave Corke, Capitol's Los Angeles AOR promotion rep Bob Osborne and vice president of rock a&r Ray Tusken, Vai, Roth, the label's a&r vice president Don Grierson, and Dwayne Welch, EMI U.K.'s marketing manager, international division.



"Nine" to the Archives. Tony Award winner and BMI affiliate Maury Yeston, right, contributes the pencil scores of five of his songs from the Broadway musical "Nine" to the BMI archives in New York. Accepting for BMI are New York vice president of performing rights Stan Catron, left, and Allan Becker, director of the musical theatre department.



It All Starts at Home. Columbia recording artists the Hooters are congratulated backstage following one of two sold-out shows at the Tower Theatre in their hometown of Philadelphia. Gathered from left are Columbia's vice president of product marketing Arma Andon and senior vice president/general manager Al Teller, group members Eric Bazilian and Roy Hyman, Columbia a&r director Rick Chertoff, manager Steve Mountain, Premier Talent's Barbara Skydell, and Columbia's vice president of label promotion Ray Anderson and director of national singles promotion John Fagot.



Fast Worker. Representatives of Columbia Pictures Music give producer David Foster, right, a clock as a special gift of thanks for "beating the clock" in completing the soundtrack to the new Columbia motion picture "St. Elmo's Fire." The album was recently released by Atlantic Records. Looking on from left are Columbia Pictures Music's senior vice president/general manager Bob Holmes and senior vice president Gary LeMel, and Atlantic Records vice president/West Coast general manager Paul Cooper.



Lyrics and Lyricists. ASCAP greets members Jerry Herman and Burton Lane after the composers' recent performance at the 92nd Street Y in New York, in honor of the 15th anniversary of the Y "Lyrics and Lyricists" series. Standing from left are Dorothy Hart, sister of lyricist Lorenz Hart; Herman; Hadassah Markson, musical director; Lane; Maurice Levine, artistic director; and ASCAP public relations coordinator Michael Kerker.

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KYODO SAPPORO▶CONCERT PROMOTION IN HOKKAIDO AREA

Total Responsibility for A&R Activity

New Role for EMI Australia's Dawkins

BY GLENN A. BAKER

SYDNEY EMI Australia has set up a new executive position, unique within the industry, for general manager Peter Dawkins. In his new role as general manager/talent acquisition and artist development, Dawkins has been given total responsibility for all aspects of a&r and studio activity within the company.

New Zealand-born Dawkins, 38, is one of Australia's most experienced and successful record producers. He had actually proffered his resignation, he says, when EMI Australia managing director Nick Hampton made him "an offer I couldn't refuse."

Says Dawkins: "I resigned to go

back to independent production. The role of general manager was not one I wanted or sought. It was largely administrative, worrying about who should get a new car or staff superannuation."

He did keep his creative hand in by producing a sizeable national hit for young band Pseudo Echo, which, he says, had strange repercussions. "After that, I was effectively banned from producing. A tut-tut came through from the powers-that-be overseas, mainly along the lines that this young man should not be producing records because he may use his position to favor acts he produces.

"That really stuck in my gullet. I'd been trained as a producer by EMI in Australia and New Zealand

in the '60s, and this edict seemed a waste of my talent. But corporate bull is worldwide, I'm afraid."

After producing one more EMI hit, the Radiators' "Revolution," under the pseudonym "Rufus T. Firefly," Dawkins opted to re-start his own Giant Records production company.

"There's such a lot of money involved in signing local talent at the moment," he observes. "For example, we probably have \$250,000 tied up in Pseudo Echo. So EMI thought of me walking out the door and said they needed someone who knows how to handle this sort of money properly. We'd been without an a&r director for a long time.

"As a result, I ended up with the security and benefits of a very big company, as well as the freedom to develop talent for EMI as I see fit, and also undertake outside production assignments. A great situation."

Dawkins' new role comes at a time when, though solid success is being achieved by Pseudo Echo and new signings Non Stop Dancers and QED, the EMI Australia flagship domestic act, Australian Crawl, has decided to start its own label, distributed by RCA.

Dawkins is currently in the studio with Debbie Byrne, a teenage star of the '70s whom he hopes to re-launch in much the same way as Capitol did Tina Turner.

Ducale Takes Over Arion Italian Owner for French Label

MILAN Ducale, a leading company in the Italian music business for many years, has acquired full control of the French label Arion. Ducale, which began buying shares in the Paris-based firm around a year ago, now owns more than 50%.

David Matalon, owner of Ducale, which covers virtually the whole range of record industry activity, is now president of Arion. His daughter, Manuela Matalon, heads the newly constituted Arion headquarters in Paris as administration and commercial manager.

Arion a&r, on the classical side, is handled by the company's former owner/president Ariane Segal. The label's original repertoire policy, which is mainly built on classical, ancient and folk music, will not be changed. All product will be pressed in the Ducale facilities in Brebbia, near Milan, then directly exported to all distributors.

Arion itself has a distribution deal in France with Auvidis, under a pact which predates the Ducale takeover. Under the new international Ducale organization, Arion also handles those U.S. labels, Bainbridge, Pausa and Palo Alto among them, under license contract with Ducale for all European countries. In France, however, Auvidis continues the distribution.

Upcoming Arion moves are built around the commencement of Compact Disc marketing. First releases, set for late 1985 or early 1986, will comprise at least four titles: "Les Flutes des Terres Incas" by the Calchakis group, "Motets et Scenes Sacrees" by Guillaume Bouzignac, "Les Flutes Roumaines" and "Tresors de la Musique Sacree."

Arion Compact Disc material will be produced through the facilities of the French company MPO.

U.K. Composer Pleads Guilty to Fraud Charges

LONDON Geoffrey Menzer, a composer member of the Performing Right Society (PRS) and a director of publisher member Bees Knees Music Ltd., was fined a 1,250 pounds (roughly \$1,750) after pleading guilty in a London court to three charges of falsifying royalty claims to the society.

Menzer was also ordered to pay compensation totalling roughly \$4,200 to the society on two of the charges.

Menzer was alleged in court to have claimed and received payment of royalties from the society to himself and Bees Knees Music to which they were not entitled, by stating that his own musical works were performed on a number of occasions "which proved to be fictitious."

Subsequent investigations of program returns, according to PRS, showed that Menzer was "one of a very small minority of members prepared to attempt to influence the distribution of royalties for their personal advantage by the supply of program returns containing false information."

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CBC Programming Changes Target Younger Audience

BY KIRK LAPOINTE

TORONTO The AM and FM networks of the Canadian Broadcasting Corp. are aiming squarely at a younger audience this season with the most dramatic programming changes in a decade, designed to shake the old-fogey image that has long plagued the publicly owned national radio service.

Convinced it can retain its reputation for high-quality programming, CBC wants to skew younger and is tailoring many new shows to the 18-34 market. At the same time, some of the lineup changes appear to be reducing the corporation's commitment in such special interest areas as multi-cultural and native programming.

The most obvious result of the shakeup instituted by Margaret Lyons, CBC's vice president for the English radio networks, is a clearer distinction between the AM and FM services—commonly called CBC Radio and CBC Stereo, respectively.

Information is being built up at CBC Radio, while music is the main programming tool at CBC Stereo. But it's the type of information and music that is most noteworthy in the 1985-86 schedule recently announced by CBC. And it's the push for a younger listenership that is angering private radio outlets, which say CBC has no mandate to be doing what only they should be doing.

Many private radio broadcasters are fuming about what they see as a departure in policy for CBC into a more commercially accessible territory.

The list of changes is lengthy, but definitely reveals a sweeping move toward the younger market. Among the new shows:

"Gabereau," featuring Vicki Gabereau in an hour-long evening talk show (weeknights, AM); "R.S.V.P.," formerly heavy classics

on AM and now lighter classics (weekdays, AM); "Late Night Classics/Melodies," boxoffice classics (weeknights, FM); "Countdown," rock music (Saturday night, AM); an as-yet-untitled religious show that promises to be accessible (Sunday, AM); magazine shows on sports, medicine, food and business (weeknights, AM); "Stereo Drive," light classics (afternoons, FM); "Finkleman's 45s," a baby-boomer music show with host Danny Finkleman (Saturday nights, AM); an afternoon talk show on the arts and lifestyle with host Erika Ritter on AM; "A Joyful Sound," a gospel show (Sundays, AM).

In addition, "Saturday At The Opera" moves to FM from AM, as does "Mostly Music," a classical show.

CBC executives, quite naturally, play down the new moves and deny they are aping private radio. Lyons says there is room for more programming at CBC geared toward a younger audience, but flatly denies the networks are turning their backs on the traditional CBC listener.

Private broadcasters are also upset that their one chance to carp about the situation has been delayed. The CBC license renewal hearing, held every five years by the Canadian Radio-Television & Telecommunications Commission and scheduled for earlier this year, has been put off for two years. CBC Radio and Stereo were given automatic license extensions because the federal government has decided to review broadcasting in Canada.

The CRTC wants the review to be complete and wants CBC to respond to it before proceeding with a wholesale review of CBC's performance and plans. Nevertheless, many private stations want the opportunity to complain about CBC's shift this season.

Maple Briefs

RHYTHMS AND DJ&B, a rack-er/one-stop and singles one-stop respectively, have merged. DJ&B principals **Bruce Bradley** and **Cyril Kaye** have been made vice presidents and directors of **Zgarka Music Ltd.**, which operates as Rhythms Ltd.

PLATINUM BLONDE is off on a 35-date Canadian tour, starting Aug. 2-3 at the Kingswood Music Theatre north of Toronto. Early October dates on the tour should see the group play a series of border towns to stir U.S. play of their first single, "Crying Over You," from their second album. Platinum Blonde's first album sold more than any other Canadian debut at home last year.

RUSH HAS BEEN laying down tracks in England with producer **Peter Collins**, including one heavily orchestrated number that is said to be a departure for the group. Re-

lease is set for September.

CHILDREN'S PERFORMERS Bob Schneider and **Fred Penner** will both be featured in their own Canadian Broadcasting Corp. tv shows this fall. Schneider's will feature children's entertainers, while Penner's will be a pre-school show.

WEA MUSIC of Canada has issued anthology albums featuring the **Eagles**, **Harry Chapin**, **Bread** and **Grover Washington Jr.** on the Elektra label at \$10.49 suggested list.

THE CRTC HANDLED applications 18% more quickly in the year ending March 31, according to its annual report.

"BRAVE NEW WAVES" host **Augusta LaPaix** has decided to leave the show. She had intended to stay only 18 months on the CBC Radio progressive music show.

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HITS of the WORLD

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CANADA (Courtesy The Record) As of 7/18/85

SINGLES	
1	1 NEVER SURRENDER COREY HART AQUARIUS/CAPITOL
2	5 EVERYTIME YOU GO AWAY PAUL YOUNG COLUMBIA/CBS
3	2 WALKING ON SUNSHINE KATRINA & THE WAVES ATTIC/A&M
4	3 A VIEW TO A KILL DURAN DURAN CAPITOL
5	4 WOULD I LIE TO YOU EURYTHMICS RCA
6	NEW IN MY HOUSE MARY JANE GIRLS GORDY/QUALITY
7	NEW 19 PAUL HARDCASTLE MCA
8	NEW THE POWER OF LOVE HUEY LEWIS & THE NEWS MCA
9	12 IF YOU LOVE SOMEBODY SET THEM FREE STING A&M
10	16 WALK OF LIFE DIRE STRAITS VERTIGO/POLYGRAM
11	11 SUSSUDIO PHIL COLLINS ATLANTIC/WEA
12	6 AXEL F HAROLD FALTERMEYER MCA
13	7 BLACK CARS GINO VANNELLI POLYDOR/POLYGRAM
14	9 STRANGE ANIMAL GOWAN COLUMBIA/CBS
15	15 THE GOONIES 'R' GOOD ENOUGH CYNDI LAUPER COLUMBIA/CBS
16	10 SUDDENLY BILLY OCEAN JIVE/QUALITY
17	17 NEVER ENDING STORY LIMAHN CAPITOL
18	13 FRESH KOOL & THE GANG DE-LITE/POLYGRAM
19	NEW YOU SPIN ME AROUND DEAD OR ALIVE COLUMBIA/CBS
20	14 RASPBERRY BERET PRINCE & THE REVOLUTION PAISLEY PARK/WEA
ALBUMS	
1	1 TEARS FOR FEARS SONGS FROM THE BIG CHAIR VERTIGO/POLYGRAM
2	3 COREY HART BOY IN A BOX AQUARIUS/CAPITOL
3	4 STING THE DREAM OF THE BLUE TURTLES A&M
4	2 DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
5	5 PHIL COLLINS NO JACKET REQUIRED ATLANTIC/WEA
6	6 EURYTHMICS BE YOURSELF TONIGHT RCA
7	7 GOWAN STRANGE ANIMAL COLUMBIA/CBS
8	8 MADONNA LIKE A VIRGIN SIRE/WEA
9	13 PAUL YOUNG THE SECRET OF ASSOCIATION COLUMBIA/CBS
10	15 BRUCE SPRINGSTEEN BORN IN THE U.S.A. COLUMBIA/CBS
11	10 DAVID LEE ROTH CRAZY FROM THE HEAT WARNER BROS./WEA
12	12 BRYAN ADAMS RECKLESS A&M
13	NEW HOWARD JONES DREAM INTO ACTION WEA
14	14 BEVERLY HILLS COP SOUNDTRACK MCA
15	9 KATRINA & THE WAVES ATTIC/A&M
16	NEW MOTLEY CRUE THEATRE OF PAIN WEA
17	17 BRYAN FERRY BOYS & GIRLS WARNER BROS./WEA
18	18 BOB DYLAN EMPIRE BURLESQUE COLUMBIA/CBS
19	19 TALKING HEADS LITTLE CREATURES SIRE/WEA
20	16 SADE DIAMOND LIFE PORTRAIT/CBS

AUSTRALIA (Courtesy Kent Music Report) As of 7/24/85

SINGLES	
1	1 CRAZY FOR YOU MADONNA GEFLEN
2	2 ANGEL MADONNA SIRE
3	3 LIVE IT UP MENTAL AS ANYTHING REGULAR
4	4 WALKING ON SUNSHINE KATRINA & WAVES CAPITOL
5	6 MAN OVERBOARD DORE MI VIRGIN
6	7 OUT OF MIND OUT OF SIGHT MODELS MUSHROOM
7	5 WOULD I LIE TO YOU EURYTHMICS RCA
8	10 GET IT ON POWER STATION PARLOPHONE
9	8 THE GOONIES 'R' GOOD ENOUGH CYNDI LAUPER PORTRAIT/CBS
10	NEW WE DON'T NEED ANOTHER HERO TINA TURNER INTERFUSION
11	9 50 YEARS UNCANNY X-MEN MUSHROOM
12	NEW AXEL F HAROLD FALTERMEYER MCA
13	12 OBSESSION ANIMOTION MERCURY/POLYGRAM
14	17 WE ARE THE WORLD USA FOR AFRICA CBS
15	16 VOICES CARRY 'TIL TUESDAY EPIC
16	14 CALL ME GO WEST CHRYSALIS
17	11 WE WILL TOGETHER EUROGLIDERS CBS
18	NEW SUDDENLY BILLY OCEAN LIBERATION
19	18 IF YOU LOVE SOMEBODY SET THEM FREE STING A&M
20	13 A VIEW TO A KILL DURAN DURAN EMI
ALBUMS	
1	2 DIRE STRAITS BROTHERS IN ARMS VERTIGO
2	1 EURYTHMICS BE YOURSELF TONIGHT RCA
3	3 MENTAL AS ANYTHING FUNDAMENTAL REGULAR
4	5 TALKING HEADS LITTLE CREATURES EMI
5	4 UNCANNY X-MEN 'COS LIFE HURTS MUSHROOM
6	6 STING THE DREAM OF THE BLUE TURTLES A&M
7	11 PHIL COLLINS NO JACKET REQUIRED WEA
8	NEW AC/DC FLY ON THE WALL ALBERT
9	8 MADONNA LIKE A VIRGIN SIRE
10	9 MONDO ROCK UP TO THE MOMENT POLYDOR
11	7 STYLE COUNCIL OUR FAVOURITE SHOP POLYDOR
12	10 BOB DYLAN EMPIRE BURLESQUE CBS
13	13 BRYAN FERRY BOYS AND GIRLS EG
14	12 BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
15	14 TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
16	16 BILLY OCEAN SUDDENLY LIBERATION
17	NEW AUSTRALIAN CRAWL A ROCK AND A HARD PLACE FREESTYLE
18	19 USA FOR AFRICA WE ARE THE WORLD CBS
19	NEW GO WEST CHRYSALIS
20	17 SWEET SWEET 16 STARCALL

BRITAIN (Courtesy Music Week) As of 7/27/85

This Week	Last Week	SINGLES
1	3	THERE MUST BE AN ANGEL EURYTHMICS RCA
2	1	FRANKIE SISTER SLEDGE ATLANTIC
3	2	AXEL F HAROLD FALTERMEYER MCA
4	NEW	INTO THE GROOVE MADONNA SIRE
5	4	CHERISH KOOL & GANG DE-LITE
6	5	CRAZY FOR YOU MADONNA GEFLEN
7	8	LIVE IS LIFE OPUS POLYDOR
8	6	MY TOOT TOOT DENISE LASALLE EPIC
9	12	ROUND AND AROUND JAKI GRAHAM EMI
10	18	LIVING ON VIDEO TRANS-X BOILING POINT
11	37	WE DON'T NEED ANOTHER HERO TINA TURNER CAPITOL
12	7	I'M ON FIRE/BORN IN THE USA BRUCE SPRINGSTEEN CBS
13	15	IN YOUR CAR COOL NOTES ABSTRACT DANCE
14	13	MONEY'S TOO TIGHT SIMPLY RED ELEKTRA
15	39	MONEY FOR NOTHING DIRE STRAITS VERTIGO
16	9	JOHNNY COME HOME FINE YOUNG CANNIBALS LONDON
17	11	TURN IT UP CONWAY BROTHERS 10/VIRGIN
18	34	WHITE WEDDING BILLY IDOL CHRYSALIS
19	19	SHE SELLS SANCTUARY CULT BEGGARS BANQUET
20	25	ALL NIGHT HOLIDAY RUSS ABBOTT SPIRIT
21	23	DANCIN' IN THE KEY OF LIFE STEVE ARRINGTON ATLANTIC
22	40	LET ME BE THE ONE FIVE STAR TENT
23	38	DARE ME POINTER SISTERS PLANET
24	14	HEAD OVER HEELS TEARS FOR FEARS MERCURY
25	10	BEN MARTI WEBB STARBLEND
26	16	IN TOO DEEP DEAD OR ALIVE EPIC
27	22	LIFE IN ONE DAY HOWARD JONES WEA
28	21	KAYLEIGH MARILLION EMI
29	17	HISTORY MAI TAI VIRGIN
30	31	LOVING YOU FEARGAL SHARKEY VIRGIN
31	20	SUDDENLY BILLY OCEAN JIVE
32	28	LOVE IS JUST THE GREAT PRETENDER '85 ANIMAL NIGHTLIFE ISLAND
33	26	SMUGGLER'S BLUES GLENN FREY BBC
34	33	A VIEW TO A KILL DURAN DURAN PARLOPHONE
35	NEW	IN BETWEEN DAYS CURE FICTION
36	NEW	LONG TIME ARROW LONDON
37	NEW	TOO MANY GAMES MAZE FEATURING FRANKIE BEVERLY CAPITOL
38	NEW	EMPTY ROOMS GARY MOORE 10
39	27	THE SHADOW OF LOVE MANNE MCA
40	NEW	SECRET ORCHESTRAL MANOEUVRES IN THE DARK VIRGIN
ALBUMS		
1	1	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
2	3	DIRE STRAITS BROTHERS IN ARMS VERTIGO
3	5	EURYTHMICS BE YOURSELF TONIGHT RCA
4	4	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
5	16	PAUL YOUNG THE SECRET OF ASSOCIATION CBS
6	15	PHIL COLLINS NO JACKET REQUIRED VIRGIN
7	2	ALED JONES WITH BBC WELSH SYMPHONY ORCHESTRA & CHORUS ALL THROUGH THE NIGHT BBC
8	7	BILLY JOEL GREATEST HITS VOLUME I AND VOLUME II CBS
9	9	STING THE DREAM OF THE BLUE TURTLES A&M
10	19	MADONNA LIKE A VIRGIN SIRE
11	NEW	DAMNED PHANTASMAGORIA MCA
12	NEW	U2 THE UNFORGETTABLE FIRE ISLAND
13	6	BBC WELSH CHORUS VOICES FROM THE HOLY LAND BBC
14	11	BRYAN FERRY BOYS AND GIRLS EG
15	8	MARILLION MISPLACED CHILDHOOD EMI
16	NEW	U2 LIVE "UNDER A BLOOD RED SKY" ISLAND
17	NEW	QUEEN GREATEST HITS EMI
18	18	VARIOUS OUT NOW! 28 HOT HITS CHRYSALIS
19	14	SCRITTI POLITTI CUPID & PSYCHE 85 VIRGIN
20	13	BILLY OCEAN SUDDENLY JIVE
21	34	SADE DIAMOND LIFE EPIC
22	10	AC/DC FLY ON THE WALL ATLANTIC
23	12	BRUCE SPRINGSTEEN THE RIVER CBS
24	NEW	THE KENNY ROGERS STORY LIBERTY
25	39	TINA TURNER PRIVATE DANCER CAPITOL
26	20	VARIOUS NOW DANCE EMI
27	21	SISTER SLEDGE WHEN THE BOYS MEET THE GIRLS ATLANTIC
28	NEW	FREDDIE MERCURY MR BAD GUY CBS
29	26	STYLE COUNCIL OUR FAVOURITE SHOP POLYDOR
30	NEW	PHIL COLLINS FACE VALUE VIRGIN
31	35	ALISON MOYET ALF CBS
32	NEW	U2 WAR ISLAND
33	29	GO WEST CHRYSALIS
34	23	VARIOUS HITS 2 CBS/WEA
35	17	BRUCE SPRINGSTEEN BORN TO RUN CBS
36	32	WHAM! MAKE IT BIG EPIC
37	NEW	POINTER SISTERS CONTACT PLANET
38	28	TALKING HEADS LITTLE CREATURES EMI
39	NEW	QUEEN THE WORKS EMI
40	NEW	ALCHEMY-DIRE STRAITS LIVE VERTIGO

WEST GERMANY (Courtesy Der Musikmarkt) As of 7/29/85

SINGLES	
1	1 ROCK ME AMADEUS FALCO GIG/TELDEC
2	2 19 PAUL HARDCASTLE CHRYSALIS/ARIOLA
3	3 AXEL F HAROLD FALTERMEYER MCA/WEA
4	4 ROCKY ITALO HEAT DEUTSCHE AUSTROPHON
5	5 TARZAN BOY BALTIMORA EMI
6	17 WE DON'T NEED ANOTHER HERO TINA TURNER CAPITOL/EMI
7	11 BLUE NIGHT SHADOW TWO OF US BLOW UP/INTERCORD
8	6 CELEBRATE YOUTH RICK SPRINGFIELD RCA
9	7 KAYLEIGH MARILLION EMI
10	8 YOU'RE A WOMAN BAD BOYS BOUE COCONUT/ARIOLA
11	9 DON'T BE SO SHY MOTI SPECIAL TELDEC
12	10 LITTLE BIT OF HEAVEN PIA ZADORA CURB/INTERCORD
13	13 SHAKE THE DISEASE DEPECHE MODE MUTE/INTERCORD
14	14 DON'T YOU (FORGET ABOUT ME) SIMPLE MINDS VIRGIN
15	15 A VIEW TO A KILL DURAN DURAN PARLOPHONE/EMI
16	19 (GERMAN VERSION) PAUL HARDCASTLE CHRYSALIS/ARIOLA
17	20 DESIRE YELLO VERTIGO/PHONOGRAM
18	NEW SO IN LOVE ORCHESTRAL MANOEUVRES IN THE DARK VIRGIN
19	NEW I'LL NEVER BE MARIA MAGDALENA SANDRA VIRGIN
20	16 FEEL SO REAL STEVE ARRINGTON ATLANTIC/WEA
ALBUMS	
1	1 BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
2	2 NENA FEUER UND FLAMME CBS
3	5 MARILLION MISPLACED CHILDHOOD EMI
4	3 DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM
5	6 MODERN TALKING THE FIRST ALBUM HANSA/ARIOLA
6	4 SCORPIONS WORLD WIDE LIVE EMI
7	7 RICK SPRINGFIELD TAO RCA
8	8 SOUNDTRACK FORMEL EINS EMI
9	11 SOUNDTRACK BEVERLY HILLS COP MCA/WEA
10	10 BILLY IDOL VITAL IDOL CHRYSALIS/ARIOLA
11	9 BRYAN FERRY BOYS AND GIRLS EG/EGG
12	15 MICK JAGGER SHE'S THE BOSS CBS
13	17 THE DREAM OF THE TURTLES STING A&M/DGG
14	NEW AC/DC FLY ON THE WALL ATLANTIC/WEA
15	12 SUPERTRAMP BROTHER WHERE YOU BOUND A&M/DGG
16	14 MATT BIANCO WHOSE SIDE ARE YOU ON? WEA
17	16 TINA TURNER PRIVATE DANCER CAPITOL/EMI
18	13 TALKING HEADS EMI
19	18 PHIL COLLINS NO JACKET REQUIRED WEA
20	NEW MADONNA LIKE A VIRGIN SIRE/WEA

JAPAN (Courtesy Music Labo) As of 7/29/85

SINGLES	
1	1 ORETACHI NO ROCKABILLY NIGHT CHECKERS CANYON/YAMAHA THREE STARS
2	NEW SOHSHUN MONOGATARI TOMOYO HARADA CBS-SONY/VARIETY
3	2 SAND BEIGE AKINA NAKAMORI WARNER-PIONEER/KENON
4	4 ANATAO MOTTO SHIRITAKUTE HIROKO YAKUSHIMARU TOSHIBA-EMI OFFICE MEL
5	NEW KANASHIMI YOKAN YUKIKO OKADA CANYON/SUN.M.
6	3 BYE BYE MY LOVE SOUTHERN ALL STARS VICTOR/AMUSE
7	5 TSUBASA NO ORETA ANGEL AYUMI NAKAMURA HAMMING BIRD/NICHION-JCM
8	7 KANASHIMI NI SAYONARA ANZENCHITAI KITTY/KITTY M
9	NEW SEA LOVES YOU HIDEMI ISHIKAWA RVC/GEIEI
10	9 TAIYO WA SHITTEIRU YOSHIE KASHIWABARA PHONOGRAM/DREAM M.
11	11 SILENCE GA IPPAI KIYOTAKA SUGIYAMA OMEGA TRIBE VAP/NTV.M BERMUDA
12	6 IMA DAKARA, YUMI MATSUTOYA, KAZUMASA ODA KAZUO ZAITSU TOSHIBA-EMI-FUN HOUSE/KIRARA-SHINKO M-FAIRWAY M.
13	8 DANCING SHOES SEIKO CBS-SONY/CBS-SONY SONGS
14	12 C MIHO NAKAYAMA KING/BURNING.P-NICHION
15	17 SHININ' ON KIMI GA KANASHIMI LOOK EPIC-SONY/PMP
16	13 MOON VENUS SHIBUGAKITAI CBS-SONY/JOHNNY'S
17	15 PRIVATE LESSON MIYOKO YOSHIMOTO TEICHIKU/GEIEI
18	10 TAIYO WA SHITTEIRU YOSHIE KASHIWABARA PHONOGRAM DREAM M.
19	18 KIZUNA MASAHIKO KONDO CBS-SONY/JOHNNY'S
20	20 SHIROI HONOH YUKI SAITO CANYON/PMP TOHO-FUJI KITTY
ALBUMS	
1	1 KIYOTAKA SUGIYAMA & OMEGA TRIBE ANOTHER SUMMER VAP
2	4 AYUMI NAKAMURA BE TRUE HUMMING BIRD
3	2 KYOKO KOIZUMI FLAPPER VICTOR
4	3 CHIHARU MATSUYAMA ASU NO TAMENI ALPHA
5	5 SEIKO MATSUDAO THE 9th WAVE CBS-SONY
6	8 YUKI SAITO AXIA/CANYON
7	NEW MASAYOSHI TAKANAKA TRAUMATIC TOSHIBA-EMI
8	6 SOUNDTRACK TERASENSHI SAI BOY VAP
9	9 STING THE DREAM OF THE BLUE TURTLES ALPHA
10	7 ANRI WAVE FOR LIFE
11	13 AIR SUPPLY PHONOGRAM
12	11 ALFEE FOR YOUR LOVE CANYON
13	10 TOSHIHIKO TAHARA DON'T DISTURB CANYON
14	14 USA FOR AFRICA WE ARE THE WORLD CBS-SONY
15	12 SOUNDTRACK SHIAWASE MONOGATARI CBS-SONY
16	15 TEARS FOR FEARS SONGS FROM THE BIG CHAIR PHONOGRAM
17	19 REBECCA WILD HONEY CBS-SONY
18	16 BRYAN FERRY BOYS AND GIRLS POLYDOR
19	18 NIGHT RANGER SEVEN WISHES WARNER-PIONEER
20	20 SHINJI TANIMURA HUMAN SCRAMBLE POLYSTAR

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 7/27/85

SINGLES	
1	1 I'M ON FIRE BRUCE SPRINGSTEEN CBS
2	2 19 PAUL HARDCASTLE ARIOLA
3	8 WAAROM FLUISTER IK JE NAAM NOG BENNIE NEYMAN CNR
4	4 A VIEW TO A KILL DURAN DURAN EMI BOVEAMA
5	9 AXEL F HAROLD FALTERMEYER WEA
6	6 DUEL EYE TO EYE PROPAGANDA ARIOLA
7	3 DANCING IN THE DARK BRUCE SPRINGSTEEN CBS
8	NEW JOSEPHINE CHRIS REA ARIOLA
9	5 CLOUDS ACROSS THE MOON RAH BAND RCA
10	10 BORN IN THE U.S.A. BRUCE SPRINGSTEEN CBS
ALBUMS	
1	1 BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
2	2 CHRIS REA SHAMROCK DIARIES ARIOLA
3	3 DIRE STRAITS BROTHERS IN ARMS PHONOGRAM
4	7 STING DREAM OF THE BLUE TURTLE POLYDOR
5	5 TALKING HEADS LITTLE CREATURES EMI BOVIMA
6	4 BRUCE SPRINGSTEEN THE RIVER CBS
7	6 BRYAN FERRY BOYS AND GIRLS POLYDOR
8	8 MARILLION MISPLACED CHILDHOOD EMI BOVEAMA
9	9 DANNY DE MUNK RCA
10	10 SCRITTI POLITTI CUPID & PSYCHE 85 VIRGIN

ITALY (Courtesy Germano Ruscitto) As of 7/22/85-

ALBUMS	
1	1 CLAUDIO BAGLIONI LA VITA E' ADESSO CBS
2	2 VASCO ROSSI COSA SUCCEDE IN CITTA CAROSELLO/RICORDI
3	3 RENZO ARBORE E LA NEW QUELLI DELLA NOTTE FONIT CETRA
4	4 BRUCE SPRINGSTEEN BORN IN THE USA CBS
5	NEW BRYAN FERRYS BOYS AND GIRLS POLYGRAM
6	5 USA FOR AFRICA WE ARE THE WORLD CBS
7	NEW -RAY CHARLES 20 GREATEST HITS RICORDI
8	6 DIRE STRAITS BROTHERS IN ARMS POLYGRAM
9	NEW STING THE DREAM OF THE BLUE TURTLES AEM/CBS
10	11 VARIOUS MIXAGE BABY
11	NEW SQUALLOR TOCCA L'ALBICOCCA RICORDI
12	9 SPANAU BALLETT PARADE RCA
13	7 LOREDANA BERTE CARIOCA CBS
14	12 STYLE COUNCIL OUR FAVOURITE SHOP POLYGRAM
15	8 DURAN DURAN ARENA EMI
16	16 TERESA DE SIO AFRICANA POLYGRAM
17	20 ORNELLA VANONI & GINO PAOLI INSIEME FIVE/CGD MM
18	19 NINO D'ANGELO ECCOMIQUA DURUM
19	10 FRANCO BATTIATO MONDI LONTANISSIMI EMI
20	NEW VARIOUS FESTIVALBAR 85 CGD MM

NEW RELEASES

(Continued from page 25)

YOUNG, VAL
Seduction
LP Gordy/Motown 6147GL/MCA/\$8.98
CA 6147MC/\$8.98

COUNTRY

BLUE, BOBBY
Turn On The Blue Light
LP Nite Records Of America LP-TAO-110/\$7.98
CA CA-TAO-110/\$7.98

JONES, GEORGE
Who's Gonna Fill Their Shoes
LP Epic FE 39598/CBS/no list
CA FET 39598/no list

SOUNDTRACK

VARIOUS ARTISTS
FRIGHT NIGHT
Original Motion Picture Soundtrack
LP Private 1 SZ 40087/CBS/no list
CA SZT 40087/no list

CLASSICAL

BERLIOZ
Harold in Italy; Roman Carnival Overture
Berlin Philharmonic, Maazel
LP Deutsche Grammophon 415 109-1 GH/PolyGram/
\$10.98
CA 415 109-4 GH/\$10.98

CHOPIN/SCHUMANN
Piano Concertos
Concertgebouw Orchestra, Andras Schiff,
Antal Dorati
LP London 411 942-1 LH/PolyGram/\$10.98
CA 411 942-4 LH/\$10.98

MENDELSSOHN/SCHUBERT
A Midsummer Night's Dream/Rosamunde
Chicago Symphony Orchestra
LP Deutsche Grammophon 415 137-1 GH/PolyGram/
\$10.98
CA 415 137-4 GH/\$10.98

MIYAMOTO, FUMIAKI/NORIO MAEDA
Blue Rondo
LP CBS FM 39705/no list
CA FMT 39705/no list

RAVEL
Gaspard de la nuit;
pavane pour une infante defunte
Vladimir Ashkenazy
LP London 410 255-1 LH/PolyGram/\$10.98
CA 410 255-4 LH/\$10.98

SHOSTAKOVICH
Symphonies Nos. 6 and 11
Concertgebouw Orchestra, Bernard
Haitink
LP London 411 939-1 LH2/PolyGram/\$19.96
CA 411 939-4 LH2/\$19.96

COMPACT DISC

BACH
Concerti for Two Harpsichords
English Concert, Pinnock, Gilbert
CD Deutsche Grammophon 415 131-2 AH/PolyGram/no list

BEETHOVEN
Triple Concerto;
Egmont, Coriolan, Fidelio Overtures
Berlin Philharmonic, Mutter, Zeltser
CD Deutsche Grammophon 415 276-2 GH/PolyGram/no list

BERLIOZ
Harold in Italy; Roman Carnival Overture
Berlin Philharmonic, Maazel
CD Deutsche Grammophon 415 109-2 GH/PolyGram/no list

BRUCKNER
Symphony No. 4
Berlin Philharmonic, Karajan
CD Deutsche Grammophon 415 277-2 GH/PolyGram/no list

CHOPIN
Nocturnes
Barenboim
CD Deutsche Grammophon 415 117-2 GH/PolyGram/no list

CHOPIN/SCHUMANN
Piano Concertos
Concertgebouw Orchestra, Andras Schiff,
Antal Dorati
CD London 411 942-2 LH/PolyGram/no list

MENDELSSOHN/SCHUBERT
A Midsummer Night's Dream/Rosamunde
Chicago Symphony Orchestra
CD Deutsche Grammophon 415 137-2 GH/PolyGram/no list

RAVEL
Gaspard de la nuit;
pavane pour une infante defunte
Vladimir Ashkenazy
CD London 410 255-2 LH/PolyGram/no list

SHOSTAKOVICH
Symphonies Nos. 6 and 11
Concertgebouw Orchestra, Bernard
Haitink
CD London 411 939-2 LH2/PolyGram/no list

To get your company's new releases listed, either send release sheets or else type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to Linda Moleski, Billboard, 1515 Broadway, New York, N.Y. 10036.

HOME VIDEO

Symbols for formats are ♠=Beta, ♥=VHS, ♦=CED and ♣=LV. Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated.

FILMS

THE AMAZING ADVENTURES OF JOE 90
Animated-Supermarionation
♠♥ Family Home Entertainment F4-118/IVE/\$39.95

B.A.D. CATS
Asher Brauner, Steve Hanks
♠♥ Karl Home Video 309/\$59.95

BRAIN 17
♠♥ Family Home Entertainment F3-111/IVE/\$24.95

AGATHA CHRISTIE:
THE CASE OF THE MISSING LADY
♠♥ Pacific Arts Video PAVR-583/MCA/\$24.95

AGATHA CHRISTIE: THE MAN IN THE MIST
♠♥ Pacific Arts Video PAVR-581/MCA/\$24.95

AGATHA CHRISTIE:
THE UNBREAKABLE ALIBI
♠♥ Pacific Arts Video PAVR-582/MCA/\$24.95

DEMON WITCH CHILD
♠♥ Simitar 7574/\$59.95

DIABOLIQUE
Simone Signoret
♠♥ Encore Video 4440-9005/Swire Magnetics/\$15.95

THE DIRT GANG
Paul Carr, Michael Forest, Michael Pataki
♠♥ MPI Home Video MP 1187/\$59.95

ESCAPE FROM THE BRONX
Mark Gregory, Henry Silva, Valerie D'Obici
♠♥ Media Home Entertainment M803/\$69.95

THE GENERAL
Buster Keaton
♠♥ Encore Video 4440-9006/Swire Magnetics/\$15.95

INSPECTOR GADGET VOLUME 4
Animation
♠♥ Family Home Entertainment F4-116/IVE/\$39.95

THE INSPECTOR GENERAL
Danny Kaye
♠♥ Encore Video 4440-9010/Swire Magnetics/\$15.95

IT'S A WONDERFUL LIFE
Jimmy Stewart
♠♥ Encore Video 4440-9001/Swire Magnetics/\$15.95

KENTUCKY RIFLE
Chill Wills, Jeanne Cagney, Lance Fuller
♠♥ Monterey Home Video 133-593/IVE/\$39.95

KOROSHI
Kenneth Griffith, Amanda Barrie,
Ronald Howard
♠♥ MPI Home Video MP 1194/\$59.95

LITTLE LORD FAUNTLEROY
Freddie Bartholomew
♠♥ Encore Video 4440-9004/Swire Magnetics/\$15.95

THE LITTLE SHOP OF HORRORS
Jonathan Haze, Jackie Joseph,
Jack Nicholson
♠♥ Encore Video 4440-9009/Swire Magnetics/\$15.95

MAN OF VIOLENCE
Michael Lattimer, Luan Peters
♠♥ Monterey Home Video 133-595/IVE/\$39.95

THE MAN WHO KNEW TOO MUCH
♠♥ Encore Video 4440-9007/Swire Magnetics/\$15.95

MR. ARKADIN
Orson Welles
♠♥ Encore Video 4440-9002/Swire Magnetics/\$15.95

OF THE DEAD
♠♥ MPI Home Video MP 3067/\$59.95

THE OLD GUN
Philippe Noiret, Romy Schneider,
Jean Bouise
♠♥ Media Home Entertainment M798/\$49.95

PANIC
David Warbeck, Janet Agren
♠♥ MPI Home Video MP 3068/\$59.95

THE RAGE OF PARIS
Douglas Fairbanks Jr.
♠♥ Encore Video 4440-9003/Swire Magnetics/\$15.95

To get your company's new video releases listed, send the following information—Title, Performers, Distributor/Manufacturer, Format(s), Catalog Number(s) for each format, and the Suggested List Price (if none, indicate "No list or Rental")—to Linda Moleski, Billboard, 1515 Broadway, New York, N.Y. 10036.

ON THE BEAM

(Continued from page 23)

Warner Special Products' Tony Pepitone confirms that a variety of other programming schemes for subsequent compilations are already being reviewed, reaching beyond pop, rock and soul to include country and possibly even big band packages. "We've sold compilation albums for a long time, and seems there should be a worthwhile market for some of them in Compact Disc," he observes.

With the three WEA-distributed lines concentrating on current hits, Pepitone says it's logical for the special products arm to address older catalog. But he notes as well that future sets won't necessarily be limited to masters from the Warner Bros., Elektra/Asylum and Atlantic vaults. The first two, programmed by Mark Leviton, focused on that catalog base in part because of their frankly experimental thrust; as the market for such packages takes shape, Pepitone envisions licensing tracks much as the division does for its various direct market and specialty retail packages.

For the near term, of course, available production capacity will play a role in shaping scheduling.

NARM'S SOUNDING BOARD, the monthly newsletter published for members of the U.S. home entertainment merchandiser group, mulls the prospect of trade-wide Compact Disc sales market share in its July issue, now reaching readers nationally. Chain retailers surveyed add fresh weight to rising projections that market share will exceed 10% of dollar volume during the fi-

nal quarter of the year, bolstered by further price erosion for consumer CD hardware.

Recurring throughout the NARM profile are firm predictions that players will dip below \$200—a prospect virtually assured by the existing availability of discounted units tagged below that figure, as well as by the advent of newer Japanese and Korean goods already priced significantly below that level in their home markets.

That same NARM publication also offers a sidebar look at how CDs have fared for Licorice Pizza, as recounted by chain executive Lee Cohen. Cohen's position regarding limited production capacity holds firmly to concentration on current hits, rather than further catalog development. He asks vendors to "hold off on the old Billy Joel and Steely Dan titles for awhile, while making sure the top 50 to 100 major artist new releases are out there in good supply."

RANDOM BITS: Sounds Good Music, the Santa Monica distributor that specializes in import recordings and accessories and also issues Compact Discs via its own Suite Beat label, is now marketing its own generic blister package for CD merchandising. The Sounds Good blister pack, which augments the conventional clear face with white plastic and silver print boasting the Compact Disc logo, can be used with simple heat sealing hardware rather than special units. Cost is 25 cents per package, with bulk discounts available.

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ALBUMS

SPOTLIGHT Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

NEW & NOTEWORTHY highlights new and developing acts worthy of attention

PICKS new releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

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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

X
Ain't Love Grand
PRODUCER: Michael Wagener
Elektra 60430

Myriad extracurricular projects for members of this Los Angeles quartet have invigorated, rather than enervated, their collective work, judging from this focused exercise in powerful confessional rock. Arch title underlines the theme of romantic collapse that shadows the songs, fueled by the breakup of writer/members Exene Cervenka and John Doe. Musically, however, the duo and guitarist Billy Zoom and drummer D.J. Bonebrake are tighter than ever.

STEWART COPELAND
The Rhythmist
PRODUCERS: Stewart Copeland, Jeff Seitz
A&M SP-5084

His profile as Police percussionist will afford the initial surge of interest, but Copeland's ambitious music, developed for a companion long-form video, leaps beyond that trio's already sophisticated pop to fuse African music, captured on location, with Copeland's multi-instrumental skills. As such, these pieces should please fans of Third World native musics as well as Police die-hards; mainstream radio, however, will probably shy away.

UB40
Little Baggariddim
PRODUCERS: UB40, Ray "Pablo" Falconer
A&M SP-65090

British reggae/rock octet could reap a Stateside breakthrough thanks to its current single, a cover of "I Got You Babe" with Chrissie Hynde, featured on this six-cut mini-album. Both that track and its companions hew to the band's updated but faithful reggae sensibility. Package itself is a clear plastic sleeve with bold imprint.

RECOMMENDED

CHEAP TRICK
Standing On The Edge
PRODUCER: Jack Douglas
Epic FE 39592

Pop/rock quartet's checkered recent career could get a boost from this spirited set; lusty, layered production spotlights the band's sense of guitar-driven rock classicism.

EVERLY BROTHERS
Home Again
PRODUCERS: Various
RCA AFL1-5401

RCA's recent emphasis on carefully assembled historical sets continues with this intelligent compilation of solid country/rock performances from the brothers' Warner Bros. and RCA albums in the late '60s and early '70s.

HYTS
Looking From The Outside
PRODUCER: Matthew King Kaufman
Gold Mountain GM-5089

Bay Area quartet offers hearty if familiar pop/rock juggling guitar fireworks with more restrained, keyboard-textured arrangements; AOR should prove best target here.

CELLARFUL OF NOISE
PRODUCERS: Kevin Valentine, Mark Avsec
CBS Associated BFZ 40134

Mark Avsec, a former confederate of Donnie Iris, is the driving force behind this pop/rock project, which recalls Iris' robust style in its tight arrangements, dramatic vocal style and solid writing; aimed at mainstream.

THOR
Only The Strong
PRODUCER: Tom Doherty
Enigma 72044

Back in the '70s, vocalist Thor's blond beefcake slant on heavy metal seemed ludicrous; it still does, but the hardcore headbanging market should lap up this quintet's theatrics, despite the braying vocal style. Red vinyl, too.

ODIN
Don't Take No For An Answer
PRODUCERS: Don Mack, Robert Berman
Half Wet Records GWD90509

Young California metal quartet takes its Norse mythology more casually, but unleashes a furious hard rock style capped by a downright schizophrenic lead vocalist who alternately roars and yelps. Hardcore only need apply.

MFQ
Moonlight Serenade
PRODUCERS: MFQ
Homecoming HC-00400

As the Modern Folk Quartet, these veterans boasted the creamiest vocal harmonies of any '60s commercial folkies; this reunion project capitalizes on that vocal stamp via 12 pre-rock pop classics given spare settings and lush, close harmonies. Unashamed romanticism.

BLACK

PICKS

BILLY PAUL
Lately
PRODUCERS: Jonah Ellis, Billy Paul
Total Experience TEL 8-5711

Paul switches his smooth, electric Philly soul to a new label, resurfacing with a stylish single in the title track. He may not challenge Prince, but Paul can challenge the charts simply by providing a soft soul translation that packs its own sensual power. "I Only Have Eyes For You" and "Let Me In" are vintage Paul, although "Sexual Therapy" grooves too close to Marvin Gaye.

HOWARD JOHNSON
The Vision
PRODUCERS: Various
A&M SP 4982

Johnson's acrobatic tenor romps through largely techno-funk tracks that belie a virtual mob of producers. The common thread is the uptempo, dance-ready momentum that pulses through all but one of the eight tracks, which find Johnson juggling playful sexiness and courtly intentions with a wink. First single is "Stand Up."

RECOMMENDED

GOODIE
I Wanna Be Your Man
PRODUCERS: Calvin Yarbrough, Robert "Goodie" Whitfield
Total Experience TEL 8-5706

Whitfield aims for a wider audience on the easybeat ballad "Special Lady," and on the title track; with this smartly produced outing, he could rightfully alter his stage name to Very Goodie.

COUNTRY

PICKS

GENE WATSON
Memories To Burn
PRODUCERS: Gene Watson, Larry Booth
Epic BFE 40076

From label to label, Watson has left a trail of teardrop-perfect vocal portraits. On this debut effort for Epic, he shows again why he is one of the most believable exponents of country music, especially through such masterpieces as "Speak Of The Devil" and "Stranger In Our House Tonight."

JOE STAMPLEY
I'll Still Be Loving You
PRODUCERS: Jerry Kennedy, Joe Stampley
Epic FE 39960

Stampley is by turns low-key and intense here, but he's always soulful in his lyrical delivery. The material ranges from the bluesy "When Something Is Wrong With My Baby" to the wistful "When You Were Blue And I Was Green." Kennedy keeps the instrumentation and background vocals in properly supportive balance.

RECOMMENDED

TINA TURNER
Tina Turner Goes Country
PRODUCER: Not listed
Playback L-12331

The history of this album is not elucidated in the liner notes, but whenever and however it was recorded, it links Turner with classics like "Lovin' Him Was Easier," "Good Hearted Woman" and "Stand By Your Man." Her cornered, yowling style renders complete justice to them all. Contact: (305) 937-1355.

JAZZ-FUSION

RECOMMENDED

FLORA PURIM & AIRTO
Humble People
PRODUCER: Airto Moreira
George Wein Collection GW-3007 (Concord Jazz)

Brazilian duo ends a long recording hiatus with this sultry set, which orients its fusion strategies to tropical latitudes; native accents mingle with reggae, pop and pure jazz, fleshed out by a large cast of strong players.

WYNTON MARSALIS
The All American Hero
PRODUCERS: R.W. Schachner
Who's Who In Jazz WWLP-21026

Live album exploits Marsalis' name, but it's really Art Blakey and a 1980 edition of his venerable Jazz Messengers heard in this Florida club date, on which the youthful Marsalis shows already abundant chops. Crisp digital sonics.

JORGE DALTO & THE INTERAMERICAN BAND
Urban Oasis
PRODUCER: Carl E. Jefferson
Concord Picante CJP-275

Pianist Dalto's renewed commitment to Latin-based jazz is mirrored by the alternately fiery and silken ensemble verve of his septet, which buttresses Dalto and principal foil Artie Webb (flute) with an expanded rhythm section. Dalto's own playing is consistently strong.

MARY FETTIG
In Good Company
PRODUCER: Carl E. Jefferson
Concord Jazz CJ-273

Alto saxophonist/flutist's debut as a leader is aptly titled, given support from Marian McPartland, Ray Brown, drummer Jeff Hamilton and guitarist Peter Sprague. Fettig's own fluid, straight-ahead playing merits the blue chip alliance.

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

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POP

PICKS

PRINCE & THE REVOLUTION
Pop Life (3:42)
PRODUCER: Prince And The Revolution
WRITER: Prince And The Revolution
PUBLISHER: not listed
Paisley Park 7-28998 (c/o Warner Bros.)

You know the A side already; "Hello," on the flip, has a thing or two to say to critics and press.

EURHYTHMICS
There Must Be An Angel
(Playing With My Heart) (4:31)
PRODUCER: David A Stewart
WRITERS: Lennox, Stewart
PUBLISHERS: RCA/Blue Network, ASCAP
RCA PB-14160 (12-inch version also available, RCA JD-14162)

Between a Stevie Wonder harmonica bridge and an absolutely happy Lennox lead, there's some glorious soaring and swooping to be heard.

BEACH BOYS
It's Gettin' Late (3:26)
PRODUCER: Steve Levine
WRITERS: C. Wilson, M. Smith Schilling, R. White Johnson
PUBLISHERS: Murry-Gage/Schilling/Welbeck, ASCAP
Caribou ZS4-05433 (c/o CBS)

If "Getcha Back" was a teen reminiscence, this followup brings their harmonic tapestry hauntingly into the adult world.

FREDDIE JACKSON
You Are My Lady (4:07)
PRODUCER: Barry Eastmond
WRITER: Barry Eastmond
PUBLISHER: Zomba, ASCAP
Capitol B-5495

More impeccable, gentle sounds of romance; "Rock Me Tonight" has established the balladeer as an emerging American heartthrob.

JENNIFER HOLLIDAY
Hard Times For Lovers (3:52)
PRODUCERS: Arthur Baker, Richard Scher, Lotti Golden
WRITERS: Richard Scher, Lotti Golden
PUBLISHERS: Black Lion/RCSongs/Matak, ASCAP
Geffen 7-28958

A new direction that packs a wallop: a moody rock ballad phrased with intense, almost devotional restraint; let Tina Turner's fans take a listen.

NEW AND NOTEWORTHY

CURTIS MAYFIELD
Baby It's You (3:32)
PRODUCER: Curtis Mayfield
WRITER: Curtis Mayfield
PUBLISHER: MM & M, BMI
CRC CRC 85-001

Return of a voice that has grown in influence even during recent years of silence; a quiet, intense love song ushers in his new LP and personal label. Contact: (404) 926-3377.

FAMILY
The Screams Of Passion (3:10)
PRODUCERS: David Z., Family
WRITERS: St. Paul, Susannah
PUBLISHER: not listed
Paisley Park 7-28953 (c/o Warner Bros.) (12-inch version also available, Paisley Park 020360)

New configuration of former Time members and other Prince cohorts; debut single is trippy funk that could pass as an "Around The World..." outtake.

RANDY TRAVIS
On The Other Hand (3:05)
PRODUCERS: Kyle Lehnig, Keith Stegall
WRITERS: Paul Overstreet, Don Schlitz
PUBLISHERS: Writers Group/Scarlet Moon, BMI/MCA/Don Schlitz, ASCAP Warner Bros. 7-28962

A compelling variation on the "Almost Persuaded" theme, performed by a powerful and convincing new voice in country music; a song to dance to while fending off adulterous impulses.

OUTFIELD
Say It Isn't So (3:47)
PRODUCERS: William Wittman
WRITER: J. Spinks
PUBLISHER: Warning Tracks, ASCAP
Columbia 38-05447

What the Swinging Blue Jeans might have sounded like if they'd heard the Clash, the Cars and Def Leppard; instant familiarity and good hooks from London trio.

RECOMMENDED

SUPERTRAMP
Better Days (3:55)
PRODUCERS: David Kerchenbaum, Supertramp
WRITER: Rick Davies
PUBLISHERS: Silver Cab/Almo, ASCAP
A&M AM-2760

Sociopolitical observations of America; hard-driving, in leader Davies' fidgety manner.

J. GEILS BAND
Fright Night (3:45)
PRODUCER: Seth Justman
WRITER: J. Lamont
PUBLISHERS: National League/Golden Torch, ASCAP
Private I ZS4-05462 (c/o CBS)

Band leaves the gutbucket rock'n'roll behind in favor of the campy creepy crawlies; if the film takes off big with the kids, this title novelty should do the same.

PHILIP OAKEY & GIORGIO MORODER
Good-Bye Bad Times (3:42)
PRODUCER: Giorgio Moroder
WRITERS: Philip Oakey, Giorgio Moroder
PUBLISHERS: Virgin, ASCAP/Revelation
A&M AM-2755 (12-inch reviewed July 27)

HOOTERS
And We Danced (3:48)
PRODUCER: Rick Chertoff
WRITERS: R. Hyman, E. Bazilian
PUBLISHERS: Dub Notes/Human Boy, ASCAP
Columbia 38-05568

High-pressure dance rock, with mandolin.

BELOUIS SOME
Some People (3:57)
PRODUCERS: Steve Thompson, Michael Barbiero, Peter Schrier
WRITER: Belouis Some
PUBLISHER: Tritac
Capitol B-5492

Electro-backbeat spices lightweight dance-pop.

BON JOVI
In And Out Of Love (3:59)
PRODUCER: Lance Quinn
WRITER: J. Bon Jovi
PUBLISHERS: Famous/Bon Jovi, ASCAP
Mercury 880 951-7

If you can't mend your heart, bang your head.

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	1	EVERYTIME YOU GO AWAY	PAUL YOUNG	2
2	3	SHOUT	TEARS FOR FEARS	1
3	2	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	4
4	4	IF YOU LOVE SOMEBODY SET THEM FREE	STING	3
5	7	SENTIMENTAL STREET	NIGHT RANGER	8
6	11	NEVER SURRENDER	COREY HART	6
7	8	GLORY DAYS	BRUCE SPRINGSTEEN	5
8	12	GET IT ON (BANG A GONG)	THE POWER STATION	9
9	18	THE POWER OF LOVE	HUEY LEWIS & THE NEWS	7
10	19	FREEWAY OF LOVE	ARETHA FRANKLIN	12
11	17	WHO'S HOLDING DONNA NOW	DEBARGE	10
12	14	19	PAUL HARDCASTLE	19
13	6	RASPBERRY BERET	PRINCE & THE REVOLUTION	14
14	5	A VIEW TO A KILL	DURAN DURAN	11
15	22	WHAT ABOUT LOVE?	HEART	17
16	21	PEOPLE ARE PEOPLE	DEPECHE MODE	13
17	23	YOU SPIN ME ROUND (LIKE A RECORD)	DEAD OR ALIVE	16
18	24	ROCK ME TONIGHT	FREDDIE JACKSON	21
19	26	SUMMER OF '69	BRYAN ADAMS	15
20	29	ST. ELMO'S FIRE (MAN IN MOTION)	JOHN PARR	18
21	16	JUST AS I AM	AIR SUPPLY	25
22	30	WE DON'T NEED ANOTHER HERO	TINA TURNER	20
23	10	WOULD I LIE TO YOU?	EURHYTHMICS	28
24	9	THE SEARCH IS OVER	SURVIVOR	24
25	15	SUSSUDIO	PHIL COLLINS	22
26	13	VOICES CARRY	'TIL TUESDAY	23
27	—	STIR IT UP	PATTI LABELLE	42
28	—	STATE OF THE HEART	RICK SPRINGFIELD	27
29	—	INVINCIBLE	PAT BENATAR	30
30	—	I WONDER IF I TAKE YOU HOME	LISA-LISA/FULL FORCE	40

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	2	SHOUT	TEARS FOR FEARS	1
2	1	EVERYTIME YOU GO AWAY	PAUL YOUNG	2
3	6	IF YOU LOVE SOMEBODY SET THEM FREE	STING	3
4	4	GLORY DAYS	BRUCE SPRINGSTEEN	5
5	5	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	4
6	8	NEVER SURRENDER	COREY HART	6
7	11	THE POWER OF LOVE	HUEY LEWIS & THE NEWS	7
8	10	WHO'S HOLDING DONNA NOW	DEBARGE	10
9	3	A VIEW TO A KILL	DURAN DURAN	11
10	14	GET IT ON (BANG A GONG)	THE POWER STATION	9
11	15	PEOPLE ARE PEOPLE	DEPECHE MODE	13
12	9	SENTIMENTAL STREET	NIGHT RANGER	8
13	17	FREEWAY OF LOVE	ARETHA FRANKLIN	12
14	7	RASPBERRY BERET	PRINCE & THE REVOLUTION	14
15	20	SUMMER OF '69	BRYAN ADAMS	15
16	22	ST. ELMO'S FIRE (MAN IN MOTION)	JOHN PARR	18
17	18	YOU SPIN ME ROUND (LIKE A RECORD)	DEAD OR ALIVE	16
18	21	WHAT ABOUT LOVE?	HEART	17
19	25	WE DON'T NEED ANOTHER HERO	TINA TURNER	20
20	12	VOICES CARRY	'TIL TUESDAY	23
21	13	SUSSUDIO	PHIL COLLINS	22
22	26	ROCK ME TONIGHT	FREDDIE JACKSON	21
23	27	YOU'RE ONLY HUMAN (SECOND WIND)	BILLY JOEL	26
24	16	THE SEARCH IS OVER	SURVIVOR	24
25	19	19	PAUL HARDCASTLE	19
26	—	DON'T LOSE MY NUMBER	PHIL COLLINS	29
27	29	STATE OF THE HEART	RICK SPRINGFIELD	27
28	—	CHERISH	KOOL & THE GANG	31
29	—	MYSTERY LADY	BILLY OCEAN	32
30	28	FIND A WAY	AMY GRANT	33

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
EPIC (6)	13
Caribou (2)	
Portrait (2)	
Scotti Bros. (2)	
Rock'N'Roll (1)	
WARNER BROS. (6)	11
Geffen (2)	
Sire (2)	
Paisley Park (1)	
A&M	9
CAPITOL	9
COLUMBIA	9
ATLANTIC (7)	8
Mirage (1)	
MCA (5)	7
Camel/MCA (1)	
Virgin/MCA (1)	
POLYGRAM	6
Mercury (4)	
De-Lite (1)	
Polydor (1)	
RCA	6
ARISTA (3)	5
Jive (2)	
EMI-AMERICA	5
CHRYSALIS	4
ELEKTRA	4
MOTOWN	3
Gordy (3)	
CBS	1
HME (1)	

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - Licensing Org.)	Sheet Music Dist.
19	(Oval, ASCAP/Virgin, ASCAP) CPP	
74	ABADABADANGO	(Moonwindow, ASCAP/Hitchings, ASCAP)
57	ANGEL	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM
95	AXEL F	(Famous, ASCAP) CPP
96	BIT BY BIT (THEME FROM FLETCH)	(MCA, ASCAP/Kilauea, BMI/Rightsong, BMI/Franne Golde, BMI)
84	BLACK CARS	(Black Keys, BMI/Screen-Gems, BMI) WBM
83	BLACK KISSES NEVER MAKE YOU BLUE	(Peer-Southern, ASCAP)
63	CALL ME	(ATV, BMI) CLM
93	CANNONBALL	(Silver Cab, ASCAP/Almo, ASCAP) CPP/ABP
91	CENTERFIELD	(Wanaha, ASCAP) CPP
31	CHERISH	(Delightful, BMI) CPP
54	CRAZY IN THE NIGHT (BARKING AT AIRPLANES)	(Moonwindow, ASCAP) CPP
61	CRY	(Man-Ken, BMI)
34	DARE ME	(WB, ASCAP/Bob Montgomery, ASCAP/Restless Heart, ASCAP) WBM
52	DO YOU WANT CRYING	(Screen Gems-EMI, BMI/Megasongs, BMI)
29	DON'T LOSE MY NUMBER	(Phil Collins, ASCAP/Pun, ASCAP/Warner Bros., ASCAP) WBM
65	EVERYBODY WANTS TO RULE THE WORLD	(Nymph, BMI) CPP
94	EVERYTHING SHE WANTS	(Morrison Leahy, ASCAP/Chappell, ASCAP) CHA/HL
2	EVERYTIME YOU GO AWAY	(Unichappell, BMI/Hot-cha, BMI) CHA/HL
33	FIND A WAY	(Bug & Bear, ASCAP/Meadowgreen, ASCAP) HL
51	FOREVER	(Milk Money, ASCAP/Foster Frees, BMI) WBM/PPP
100	FRANKIE	(LDG, ASCAP) CPP
37	FREEDOM	
		(Chappell, ASCAP) HL
		12 FREEWAY OF LOVE (Gratitudo Sky, ASCAP/Polo Grounds, BMI)
		9 GET IT ON (BANG A GONG) (TRO-Essex, ASCAP) MSC
		86 GETCHA BACK (Daywin, BMI/Careers, BMI) CPP
		5 GLORY DAYS (Bruce Springsteen, ASCAP) CPP
		46 THE GOONIES -R' GOOD ENOUGH (Warner-Tamerlane, BMI/Perfect Punch, BMI/Rella, BMI/Pet Me, BMI) WBM
		55 HANGIN' ON A STRING (Virgin, ASCAP/BRAMPTON, ASCAP) CPP
		48 HEAVEN (Adams, BMI/Calypto Toonz, PROC/Irving, BMI) CPP/ALM
		72 I GOT YOU BABE (Cotillion, BMI/Chris Marc, BMI)
		80 I WANT MY GIRL (Crazy People, ASCAP/Almo, ASCAP) CPP/ALM
		40 I WONDER IF I TAKE YOU HOME (Personal, ASCAP/Mokojumbi, BMI) CPP
		3 IF YOU LOVE SOMEBODY SET THEM FREE (Magnetic, BMI/Reggatta, BMI/Illegal Songs, BMI) HL
		88 IN AND OUT OF LOVE (Famous, ASCAP/Bon Jovi, ASCAP)
		92 IN MY HOUSE (Stone City, ASCAP/Jay Warner, ASCAP) CPP
		30 INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN) (Makiki, ASCAP/Arista, ASCAP/Rare Blue, ASCAP) CPP/CLM
		90 IT'S GETTING LATE (Murry-Gage, ASCAP/Schilling, ASCAP/Welbeck, ASCAP)
		75 JESSIE (Virgin, ASCAP)
		25 JUST AS I AM (Don Kirshner, BMI/Blackwood Music, BMI/Rightsong, BMI/Mystery Man, BMI) CPP/ABP/HL
		47 LAY IT DOWN (Ratt Music, BMI/Time Coast, BMI/Rightsong, BMI) CHA/HL
		41 LET HIM GO (Big Wad, ASCAP/Famous, ASCAP) CPP
		35 LIFE IN ONE DAY (Howard Jones, BMI/Warner Bros., ASCAP/Warner-Tamerlane, BMI)
		79 LIKE A SURGEON (Billy Steinberg, ASCAP/Denise Barry, ASCAP/Brigitte Baby, BMI/Poifer, BMI) WBM
		45 LIVE EVERY MOMENT (Fate, ASCAP) WBM
		71 LOVE AND PRIDE (April, ASCAP) CPP/ABP
		82 LOVE RESURRECTION (J&S, ASCAP/Almo, ASCAP) CPP/ALM
		43 MONEY FOR NOTHING (Chariscourt, ASCAP/Almo, ASCAP/Virgin, ASCAP) CPP/ALM
		98 MY TOOT TOOT (Sid Sim, BMI/Flattown, BMI) CPP
		32 MYSTERY LADY (Zomba, ASCAP/Willesden, BMI)
		6 NEVER SURRENDER (Liesse, ASCAP) CPP
		58 NO LOOKIN' BACK (Genevieve, ASCAP/Milk Money, ASCAP/Edspose, ASCAP)
		38 NOT ENOUGH LOVE IN THE WORLD (Cass County, ASCAP/Kortchmar, ASCAP) WBM
		85 OH SHEILA (Ready For The World, BMI/Excalibur, BMI/Trixie Lou, BMI)
		53 ONLY FOR LOVE (Tritec, ASCAP) HL
		13 PEOPLE ARE PEOPLE (Sonet, BMI/Warner-Tamerlane, BMI) WBM
		59 PEOPLE GET READY (Warner-Tamerlane, BMI) WBM
		36 POP LIFE (Controversy, ASCAP)
		70 POSSESSION OBSESSION (Hot-cha, BMI/Unichappell, BMI/Fust Buzza, BMI)
		7 THE POWER OF LOVE (Hulex, BMI/Red Admiral, BMI) CLM
		14 RASPBERRY BERET (Controversy, ASCAP) WBM
		21 ROCK ME TONIGHT (Bush Burnin', BMI)
		24 THE SEARCH IS OVER (Rude, BMI/WB, ASCAP/Easy Action, ASCAP) WBM
		8 SENTIMENTAL STREET (Kid Bird, BMI/Rough Play/BMI) HL
		44 SHAME (Clean Sheets, BMI) CPP
		1 SHOUT (Nymph, BMI) CPP
		39 SMOKIN' IN THE BOYS ROOM (Big Leaf, ASCAP) WBM
		81 SMUGGLER'S BLUES (Red Cloud, ASCAP/Night River, ASCAP) WBM
		89 SOME PEOPLE (Tritec, ASCAP)
		56 SPANISH EDDIE (Glory, ASCAP)
		18 ST. ELMO'S FIRE (MAN IN MOTION) (Gold Horizon, BMI/Foster Frees, BMI/John Parr, PRS) CPP
		27 STATE OF THE HEART (Chappell, ASCAP) CHA/HL
		42 STIR IT UP (Unicity, ASCAP/No Pain No Gain, ASCAP/Off Backstreet, BMI/Streamline Moderne, BMI) MCA/HL
		76 SUDDENLY (Zomba, ASCAP/Willesden, BMI) CPP
		15 SUMMER OF '69 (Adams Communications, PROC/Calypto Toonz, PROC/Irving, BMI) CPP/ALM
		62 SUMMERTIME GIRLS (Facemelting, BMI) CPP/ALM
		22 SUSSUDIO (Phil Collins, ASCAP/Pun, ASCAP) WBM
		77 SWEET SWEET BABY (I'M FALLING) (Little Diva, BMI/Warner-Tamerlane, BMI/Safespace, BMI/Blue Midnight, ASCAP/Blue Gator, ASCAP)
		97 TAKE NO PRISONERS (IN THE GAME OF LOVE) (Chappell, ASCAP/Rightsong, BMI/Sooklooz, ASCAP)
		67 TAKE ON ME (ATV, BMI)
		64 THERE MUST BE AN ANGEL (RCA, ASCAP/Blue Network, ASCAP)
		68 THINGS CAN ONLY GET BETTER (Howard Jones, BMI/Warner-Tamerlane, BMI) WBM
		78 THROUGH THE FIRE (Dyad, BMI/Foster Frees, BMI/Neropus, BMI/Tom John, BMI) CPP
		73 TONIGHT IT'S YOU (Adult, BMI/April, ASCAP)
		66 TOUGH ALL OVER (John Cafferly, BMI)
		11 A VIEW TO A KILL (Tritec, BMI/Blackwood Music, BMI) HL/PPP/B-3
		23 VOICES CARRY (Intersong, ASCAP/Til Tunes, ASCAP) CHA/HL
		87 WALKING ON SUNSHINE (Screen Gems-EMI, BMI/Megasongs, BMI) WBM
		20 WE DON'T NEED ANOTHER HERO (THUNDERDOME) (Irving, BMI/Myaxe, PRS) CPP/ALM
		17 WHAT ABOUT LOVE? (Welbeck, ASCAP/Irving, BMI/Calypto Toonz, PROC) CPP/ALM/CLM
		50 WHEN YOUR HEART IS WEAK (Edwin Ellis, BMI/Nurk Twins, BMI)
		10 WHO'S HOLDING DONNA NOW (Foster Frees, BMI/Garden Rake, BMI/April, ASCAP/Random Notes, ASCAP) CPP/ABP

SHEET MUSIC AGENTS
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

...newslines...

COMMODORE INTERNATIONAL'S new Amiga personal computer, set to debut in September, will have music software provided by Cherry Lane Music, the music/book publisher. Its initial three entries for the machine, with stereo sound said to approach that of a Compact Disc, are Harmony, for background musical accompaniment; Scorewriter, musical scoring and publishing; and Texture, musical sequencing (word processing scores). Prices are not yet available. The advanced Amiga will retail at \$1,295 sans monitor.

SPEAKING OF CHERRY LANE, its music print division has gone to Columbia Pictures Publications for distribution. Cherry Lane, which had handled the print line's distribution on its own, will continue to make new print deals and still sell Cherry Lane Books and Rock Read Centers, Guitar For The Practicing Musician magazine and its technology products via Cherry Lane Technologies. All transactions made after July 1 require contact with Columbia in Hialeah, Fla.

JEM RECORDS is handling exclusive distribution to record retailers of "The Motown Story," the new book about Berry Gordy's music empire. Published by Scribners of New York, it's available in hardcover at \$24.95 list, in-paperback at \$12.95. The book includes a complete single and album discography of all Motown labels since the company's inception. Jem is based in South Plainfield, N.J.

"TELEVISION'S GREATEST HITS," containing 65 tv themes from the '50s and '60s, has been marketed by TeeVee Toons Inc. of New York, operated by Steve Gottlieb. The two-volume LP/cassette is available via mail order and is being advertised on MTV, but Gottlieb says he's also looking for distribution through music stores. He can be reached at (212) 307-0720.

FURY, a new group signed to the New York Music label, has added its voice to those artists who have pledged part of their recording royalties to the fight against piracy. George Benson was the first artist to make such a pledge on behalf of IFPI, with the condition that 10 artists join the fray. The group's first, self-titled album was produced by ex-Rascal Felix Cavaliere.

EXECUTIVE TURNTABLE

(Continued from page 4)

Both were directors of their respective areas.

Pacific Arts Video Records in Carmel, Calif. names **Stephanie Murray** general manager. She was scoring administrator of the Record Plant's Scoring Stage M.

PUBLISHING. **Judy Stakee** joins the staff of Screen Gems-Colgems-EMI Music in Los Angeles as general professional manager. She served in a similar capacity at Arista Music Publishing.

Famous Music elevates **Alan Melina** from creative director to senior creative director. He will be working out of the company's West Coast branch.

Rick Morrison is appointed communications coordinator for ASCAP in New York, after having served as the organization's representative. He has also been named to the board of directors for the Black Music Assn.

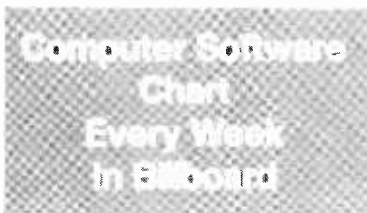
PRO AUDIO/VIDEO. Editel in New York appoints **Joan Weade** executive vice president/general manager. She had been vice president of operations and administration.

Larry Briefloff is appointed vice president of sales and client services at Movielab Video in New York. He has a broad background in audio/visual and video-related services.

Susan M. Patnode is elevated to credit manager of Audio-Technica U.S. in Stow, Ohio. She was credit supervisor.

RELATED FIELDS. **Ken Yates** is promoted to president of Kragen Productions, the production division of Kragen & Co., in Los Angeles. He was vice president of production.

Randy Garelick joins Harvey & Corky Productions in New York as president. He was acting agent for the Jacksons' Victory Tour and domestic and international booking/signing agent for the William Morris Agency.



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New Companies

Tokay Productions Inc., formed by Stewart P. Strickland. Company will be producing two music video programs, "Soul Tracks" and "CMTV (Country Music Television)," and one radio syndication, "Saturday Night With The Oldies." 10014 N. Dale Mabry Hwy., Suite 101, Tampa, Fla. 33618; (813) 968-3447.

Marjorie Costello, a consulting firm for the consumer and professional video industries, formed by Marjorie Costello. Company plans

to work with producers, advertising agencies, publishers and consumer software companies in developing and producing programming for the home video market. Costello is also conducting market research for the professional video hardware industry. P.O. Box 385A, Planetarium Station, New York, N.Y. 10024, (212) 724-0930.

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

AUGUST

Aug. 1-4, **17th Annual Concord Jazz Festival**, Concord Pavilion, Concord, Calif.

Aug. 4-6, **Rockamerica's Third Annual Video/Music Seminar**, Roosevelt Hotel, New York. (212) 475-5791.

Aug. 15-18, **Jack The Rapper's Family Affair '85**, Marriott Marquis Hotel, Atlanta. (305) 423-2328.

Aug. 19-22, **Electro Sound Seminar 1985**, Union Square Hyatt, San Francisco. (408) 245-6600.

Aug. 25-28, **Video Software Dealers Assn. Convention**, Sheraton Washington and Shoreham Hotels, Washington, D.C. (609) 424-7117.

SEPTEMBER

Sept. 11-14, **Jazz Times Convention**, Roosevelt Hotel, New York. (301) 588-4114.

Sept. 11-15, **NAB/NRBA Radio Convention & Programming Conference (RCPC)**, Dallas Convention Center.

Sept. 13, **Second Annual MTV Music Awards**, Radio City Music Hall, New York.

Sept. 15-22, **Eighth Annual Georgia Music Festival**, Atlanta. (404) 325-0832.

Sept. 21, **Anti-Defamation League of B'nai Brith Human Rights Dinner**, Plaza Hotel, New York.

Sept. 21, **Georgia Music Hall of Fame Awards**, Georgia World Congress Center, Atlanta. (404) 325-0832.

Sept. 25-28, **New Music Seminar**, Marriott Marquis Hotel, New York. (212) 722-2115.

Sept. 30-Oct. 3, **National Assn. of Recording Merchandisers (NARM) Retail/Manufacturer Advisory Committee Meeting**, Sheraton Harbor Island, San Diego. (609) 424-7404.

OCTOBER

Oct. 10, **American Jewish Congress Cultural Achievement Award Dinner**, Pierre Hotel, New York.

Oct. 10-11, **Electronic Accessories Show**, Atlantic City (N.J.) Convention Center. (215) 675-7562.

Oct. 10-12, **NARM Independent Distributors Conference**, Sheraton Bal Harbour, Bal Harbour, Fla. (609) 424-7404.

Oct. 16-18, **Musexpo/Videxpo '85**, Kensington Exhibition Center, London. (01) 968-4567.

Oct. 28-30, **NARM One-Stop Conference**, La Posada, Scottsdale, Ariz. (609) 424-7404.

Oct. 29-31, **NARM Rackjobber Conference**, La Posada, Scottsdale, Ariz. (609) 424-7404.

NOVEMBER

Nov. 9, **1985 New Music Awards**, Beacon Theatre, New York. (516) 248-9600.

Lifelines

BIRTHS

Girl, Rachel Christine, to **Scott and Priscilla Pelking**, July 10 in Waco, Tex. He is director of publicity for the Word Record & Music Group.

Boy, Gavin David, to **Bruce and Kim Greer**, July 11 in Waco, Tex. He is the a&r music editor for Word Music.

Boy, Jeffrey Clark, to **Maura Mulcare and Clark Smidt**, July 10 in Boston. He is a broadcast consultant and she is public relations/broadcast director for the A.L.A. Travel Club of New England.

MARRIAGES

Robbie Wilson to **Fiona Maclean Kirkwood**, July 11 in Los Angeles. He is a tour manager with Sanctuary Music, which manages the group W.A.S.P. She is an administrative assistant with Smallwood-Taylor Management in London, an affiliate of Sanctuary Music.

DEATHS

Kay Kyser, 79, of a heart attack July 23 in Chapel Hill, N.C. Kyser's big band, known as the Kollege of Musical Knowledge, enjoyed considerable success in the '30s and '40s with such hit records as "Three Lit-

tle Fishes" and "Praise The Lord And Pass The Ammunition." Kyser also hosted a radio show for several years and appeared in a number of motion pictures.

Gilbert F. Kelly, 70, July 15 in Chester, Pa. He played trombone with dance bands in the Pennsylvania region and traveled for 10 years with the Floyd Ray Californians. He is survived by a sister.

Timothy Edward Rabbitt, 23 months, of complications following a liver transplant July 16 in Minneapolis. He was the son of RCA artist Eddie Rabbitt. Survivors include his parents, Eddie and Janine; his sister, Demelza; and his grandparents. Donations may be made to the Vanderbilt Children's Hospital of Nashville.

Lily May Ledford Pennington, 68, following a lengthy illness July 14 in Lexington, Ky. A songwriter, banjoist and bandleader, she founded and led the Coon Creek Girls, country music's most renowned all-female string band Ledford, whose career began in 1936, continued performing almost to the end of her life. She is survived by four children.

Bubbling Under

THE HOT 100 SINGLES

- 101 **IT'S OVER NOW** LUTHER VANDROSS EPIC 34-04944
- 102 **SISTER FATE** SHEILA E. PAISLEY PARK 7-28955 (WARNER BROS.)
- 103 **FRIGHT NIGHT** THE J. GEILS BAND PRIVATE 14-05462
- 104 **DANCIN' IN THE KEY OF LIFE** STEVE ARRINGTON ATLANTIC 7-89535
- 105 **AND WE DANCED** THE HOOTERS COLUMBIA 38-05568
- 106 **PLEASE BE GOOD TO ME** MENUDO RCA PB 14154
- 107 **RUNNING BACK** URGENT MANHATTAN 50005 (CAPITOL)
- 108 **TOO LOUD** ROBERT PLANT ESPARANZA 7-99622 (ATLANTIC)
- 109 **WELL-A-WIGGY** THE WEATHER GIRLS COLUMBIA 38-04528
- 110 **MY SECRET** NEW EDITION MCA 5267

THE TOP POP ALBUMS

- 201 **GRANDMASTER FLASH** THEY SAID IT COULDN'T BE DONE ELEKTRA 60389
- 202 **CHERYL LYNN** FIDELITY COLUMBIA FC 40024
- 203 **VITAMIN Z** RITES OF PASSAGE GEFEN GHS 24057 (WARNER BROS.)
- 204 **THE STANLEY CLARKE BAND** FIND OUT EPIC FE 40040
- 205 **THE POLICE** SYNCHRONICITY A&M SP-3735
- 206 **TEXTONES** MIDNIGHT MISSION GOLD MOUNTAIN GM-86010 (A&M)
- 207 **GUADALCANAL DIARY** WALKING IN THE SHADOW OF THE BIG MAN ELEKTRA 60429
- 208 **KING** STEPS IN TIME EPIC BFE 40061
- 209 **DENNIS EDWARDS** COOLIN' OUT GORDY 6148GL
- 210 **SUPERTRAMP** BREAKFAST IN AMERICA A&M SP-3708



Distinguished Company. French president Francois Mitterand meets South African group the Malopoets in Paris. The group performed songs from their debut EMI America/Enigma album during ceremonies in honor of human rights. With Mitterand are, from left, Malopoets Thapelo Kgomo, Patrick Sefolasha, Sam Shabalala, Bruce Sosibo and Patrick Mokoka.



A Toast to the Master. Conductor Leonard Bernstein, right, receives congratulations from Queen Beatrix and Prince Claus of the Netherlands. The occasion was a special reception held after Bernstein led the Amsterdam Concertgebouw Orchestra in a performance of Mahler's Ninth Symphony. The concert was recorded by Deutsche Grammophon.



Golden Instinct. The Commodores pose with executives of Canada's Quality Records during a reception at which the Motown group was given gold awards for their "Nightshift" single and album. Quality president George Struth is at far left; Frankie Gaye, brother of the late Marvin Gaye, to whom "Nightshift" pays tribute, is at far right.



Bullish on the Future. WEA International chairman Nesuhi Ertegun, right, celebrates the fourth anniversary of WEA Mexico with the company's managing director Rene Leon, center, and Jose Cruz Ayala, managing director of Galaxia Musical and administrator of WEA's local publishing interests.



Dripping in Platinum. Robert Plant collects an award for Canadian sales of "The Honeydrippers Volume One," which went triple platinum there. Pictured from left are Atlantic label manager Kim Cooke, Plant and WEA national promotion manager Larry Green.



Passing of an Era. British record industry veteran Maurice Oberstein joins friends and colleagues at a reception in London to mark his departure from CBS Records U.K., of which he was chairman. Pictured from left are Muff Winwood, senior director of a&r for CBS U.K.; Allen Davis, president of CBS Records International; Oberstein; Paul Russell, managing director of CBS U.K.; Tony Woolcott, deputy managing director of the company; and John Sheehan, general manager of CBS Records Ire. Oberstein, who served CBS for 20 years has since joined PolyGram.



Celebrate This. Rick Springfield is the happy recipient of a gold album for sales of his "Hard To Hold" movie soundtrack in Sweden. Sharing the moment is Klas Burling, international a&r manager for Grammophon AB Electra, RCA Records' Swedish licensee.

TOP POP ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	19	TEARS FOR FEARS ▲ MERCURY 824 300-1M1/POLYGRAM (8.98) 4 weeks at No. One	SONGS FROM THE BIG CHAIR
2	2	3	37	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
3	3	2	22	PHIL COLLINS ▲ ² ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
4	4	5	59	BRUCE SPRINGSTEEN ▲ ⁷ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
5	5	4	13	PRINCE & THE REVOLUTION ▲ ² PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
6	9	14	4	STING A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
7	6	7	17	THE POWER STATION ● CAPITOL SJ-12380 (8.98)	THE POWER STATION
8	12	18	4	MOTLEY CRUE ELEKTRA 60418 (9.98)	THEATRE OF PAIN
9	7	10	6	RATT ATLANTIC 81257 (9.98)	INVASION OF YOUR PRIVACY
10	10	12	9	NIGHT RANGER CAMEL/MCA 5593/MCA (8.98)	7 WISHES
11	11	8	36	MADONNA ▲ ⁴ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
12	13	13	19	WHITNEY HOUSTON ● ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
13	8	6	30	SOUNDTRACK ▲ MCA 6143 (9.98) (CD)	BEVERLY HILLS COP
14	14	9	11	EURHYTHMICS ● RCA AJL1-5429 (8.98)	BE YOURSELF TONIGHT
15	17	17	9	DIRE STRAITS WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
16	15	11	39	WHAM! ▲ ³ COLUMBIA FC39595 (CD)	MAKE IT BIG
17	18	15	16	HOWARD JONES ● ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
18	39	69	3	BILLY JOEL COLUMBIA C2 40121	GREATEST HITS VOL. I & II
19	16	16	45	SURVIVOR ▲ SCOTTI BROS. FZ 39578/EPIC (CD)	VITAL SIGNS
20	20	25	5	TALKING HEADS SIRE 25305/WARNER BROS. (8.98)	LITTLE CREATURES
21	28	35	4	SCORPIONS MERCURY 824-344-1/POLYGRAM (11.98) (CD)	WORLD WIDE LIVE
22	23	24	50	BILLY OCEAN ▲ JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
23	21	22	34	KOOL & THE GANG ▲ DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
24	19	23	16	'TIL TUESDAY EPIC BFE 39458	VOICES CARRY
25	34	58	4	HEART CAPITOL ST-12391 (8.98)	HEART
26	26	26	6	AIR SUPPLY ARISTA AL8-8283	AIR SUPPLY
27	30	34	11	PAUL YOUNG COLUMBIA BFC 39957 (CD)	SECRET OF ASSOCIATION
28	29	29	6	R.E.M. I.R.S. 5592/MCA (8.98)	FABLES OF THE RECONSTRUCTION
29	22	21	10	SUPERTRAMP A&M SP-5014 (8.98) (CD)	BROTHER WHERE YOU BOUND
30	31	36	20	DEBARGE ● GORDY 6123GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
31	27	27	28	JOHN FOGERTY ▲ WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD
32	25	19	17	TOM PETTY AND THE HEARTBREAKERS ● MCA 5486 (8.98) (CD)	SOUTHERN ACCENTS
33	24	20	8	ROBERT PLANT ● ES PARANZA 90265/ATLANTIC (9.98) (CD)	SHAKEN 'N STIRRED
34	37	38	11	FREDDIE JACKSON CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
35	35	37	21	THE MARY JANE GIRLS ● GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
36	47	74	3	COREY HART EMI-AMERICA ST-1716J (8.98)	BOY IN THE BOX
37	33	33	7	BOB DYLAN COLUMBIA FC 40110	EMPIRE BURLESQUE
38	38	39	6	SOUNDTRACK CAPITOL ST-12413 (8.98)	A VIEW TO A KILL
39	44	31	24	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
40	40	41	18	LUTHER VANDROSS ▲ EPIC 39882	THE NIGHT I FELL IN LOVE
41	42	43	8	AMY GRANT A&M SP-5060 (8.98)	UNGUARDED
42	36	32	60	TINA TURNER ▲ ⁴ CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
43	43	44	23	GEORGE THOROGOOD EMI-AMERICA ST-17145 (8.98) (CD)	MAVERICK
44	49	71	3	AC/DC ATLANTIC 81263 (8.98)	FLY ON THE WALL
45	55	92	5	SOUNDTRACK ATLANTIC 81261 (9.98) (CD)	ST. ELMO'S FIRE
46	59	78	3	JEFF BECK EPIC 39483	FLASH
47	69	—	2	ARETHA FRANKLIN ARISTA AL 8-8286 (8.98)	WHO'S ZOOMIN' WHO
48	48	49	6	KIM CARNES EMI-AMERICA SO-17159 (8.98)	BARKING AT AIRPLANES
49	56	60	4	DEAD OR ALIVE EPIC BFE 40119	YOUTH QUAKE
50	32	30	40	GLENN FREY MCA 5501 (8.98)	THE ALLNIGHTER
51	54	65	4	"WEIRD AL" YANKOVIC ROCK 'N ROLL FZ 40033/SCOTTI BROS.	DARE TO BE STUPID
52	52	52	6	THE BEACH BOYS CARIBOU BFZ 39946/EPIC (CD)	THE BEACH BOYS
53	53	55	24	RUN-D.M.C. ● PROFILE PRO1205 (8.98)	KING OF ROCK
54	46	42	34	DON HENLEY ▲ GEFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
55	45	45	6	SOUNDTRACK ARISTA AL9-8278 (9.98)	PERFECT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	60	53	15	RICK SPRINGFIELD ● RCA AJL 1-5370 (9.98)	TAO
57	57	57	11	THE HOOTERS COLUMBIA BFC 39912	NERVOUS NIGHT
58	58	59	25	DEPECHE MODE SIRE 25194-1/WARNER BROS. (8.98)	SOME GREAT REWARD
59	120	—	2	SOUNDTRACK MCA 6144 (9.98)	BACK TO THE FUTURE
60	50	47	12	BON JOVI MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
61	41	28	17	KATRINA AND THE WAVES CAPITOL ST-12400 (8.98)	KATRINA AND THE WAVES
62	65	48	21	JESSE JOHNSON'S REVUE A&M SP-6-5024 (6.98)	JESSE JOHNSON'S REVUE
63	51	40	9	JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 39405/EPIC (CD)	TOUGH ALL OVER
64	64	66	11	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98)	MAGIC TOUCH
65	76	93	3	CAMEO ATLANTA ARTISTS 824 546-1/POLYGRAM (8.98)	SINGLE LIFE
66	68	70	37	REO SPEEDWAGON ▲ EPIC QE39593 (CD)	WHEELS ARE TURNING
67	63	63	6	BRYAN FERRY WARNER BROS. 25082 (8.98) (CD)	BOYS AND GIRLS
68	61	54	43	DOKKEN ELEKTRA 60376 (8.98) (CD)	TOOTH & NAIL
69	71	50	7	MEN AT WORK COLUMBIA FC 40078	TWO HEARTS
70	66	56	13	LONE JUSTICE GEFEN GHS 24060/WARNER BROS. (8.98) (CD)	LONE JUSTICE
71	67	46	24	DAVID LEE ROTH ▲ WARNER BROS. 1-25222 (5.99)	CRAZY FROM THE HEAT
72	72	80	24	ANIMOTION MERCURY 822580-1/POLYGRAM (8.98) (CD)	ANIMOTION
73	90	102	5	JIMMY BUFFETT MCA 5600 (8.98)	THE LAST MANGO IN PARIS
74	77	79	101	MADONNA ▲ ² SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
75	79	98	13	RICK JAMES GORDY 6135GL/MOTOWN (8.98)	GLOW
76	70	51	13	DAN FOGELBERG FULL MOON/EPIC FE 39616/EPIC	HIGH COUNTRY SNOWS
77	75	68	25	COMMODORES ▲ MOTOWN 6124ML (8.98) (CD)	NIGHTSHIFT
78	82	83	18	DEPECHE MODE SIRE 25124/WARNER BROS. (8.98)	PEOPLE ARE PEOPLE
79	62	62	6	GINO VANNELLI HME BFW 40077/CBS ASSOCIATED	BLACK CARS
80	78	76	16	USA FOR AFRICA ▲ ³ COLUMBIA USA 40043	WE ARE THE WORLD
81	85	88	16	KENNY LOGGINS COLUMBIA FC 39174	VOX HUMANA
82	84	84	96	HUEY LEWIS & THE NEWS ▲ ⁵ CHRYSALIS FV 41412 (CD)	SPORTS
83	94	81	18	ERIC CLAPTON DUCK/WARNER BROS. 1-25166/WARNER BROS. (8.98) (CD)	BEHIND THE SUN
84	101	107	6	SPYRO GYRA MCA 5606 (8.98)	ALTERNATING CURRENTS
85	86	64	89	THE POINTER SISTERS ▲ ² PLANET BEL 1-5410/RCA (9.98) (CD)	BREAK OUT
86	74	61	31	FOREIGNER ▲ ² ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR
87	87	89	12	CON FUNK SHUN MERCURY 824 345-1M-1/POLYGRAM (8.98) (CD)	ELECTRIC LADY
88	108	153	3	Y&T A&M SP-5076 (8.98)	OPEN FIRE
89	73	73	6	SOUNDTRACK EPIC FE 40067	THE GOONIES
90	80	75	23	THE FIRM ● ATLANTIC 81239 (8.98) (CD)	THE FIRM
91	81	77	41	DARYL HALL & JOHN OATES ▲ ² RCA AFL1-5309 (9.98) (CD)	BIG BAM BOOM
92	93	86	21	MICK JAGGER ▲ COLUMBIA FC 39940 (CD)	SHE'S THE BOSS
93	97	101	38	TEARS FOR FEARS MERCURY 811 039-1/POLYGRAM (8.98) (CD)	THE HURTING
94	83	67	9	MARVIN GAYE COLUMBIA FC 39916	DREAM OF A LIFETIME
95	98	96	8	UTFO SELECT 21614 (8.98)	UTFO
96	95	94	10	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
97	103	97	18	ALISON MOYET COLUMBIA BFC 39956	ALF
98	102	99	20	GO WEST CHRYSALIS FV 41495 (8.98) (CD)	GO WEST
99	99	108	42	U2 ▲ ISLAND 90231/ATLANTIC (8.98)	THE UNFORGETTABLE FIRE
100	111	111	7	READY FOR THE WORLD MCA 5594 (8.98)	READY FOR THE WORLD
101	121	160	5	LOOSE ENDS MCA 5588 (8.98)	A LITTLE SPICE
102	91	91	10	JOE WALSH FULL MOON/WARNER BROS. 1-25281/WARNER BROS. (8.98) (CD)	THE CONFESSOR
103	96	95	16	GRAHAM PARKER & THE SHOT ELEKTRA 60388 (8.98) (CD)	STEADY NERVES
104	109	122	5	PEABO BRYSON ELEKTRA 60427 (8.98) (CD)	TAKE NO PRISONERS
105	113	155	3	CARLY SIMON EPIC 39970	SPOILED GIRL
106	106	106	93	PHIL COLLINS ● ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
107	89	87	15	LIMHAHL EMI-AMERICA ST-17142 (8.98)	DON'T SUPPOSE
108	92	82	12	ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS
109	110	110	6	HELIX CAPITOL ST-12411 (8.98)	LONG WAY TO HEAVEN
110	115	114	56	PRINCE & THE REVOLUTION ▲ ⁹ WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN

○ 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.

LIVE AID ORGANIZERS SAY THE MONEY IS POURING IN

(Continued from page 1)

that the event was so widely videotaped. "We believe everyone has it," he notes. "That's why we said it would be silly to try to sell it. It was in a sense the first new media mega-event. With the events of the late '60s, there weren't all the video recorders. Here, people taped it more for historical reasons than just to watch it."

Mitchell notes two other reasons behind the decision not to release the concert footage commercially. "We told artists when we started that this was just a live thing, and we don't want to go back on that," he says. "Besides, you've got 60-some artists, and each of them has

record contracts and video contracts. It would take a minimum of a year just to go through the legal issues."

The organizers are instead looking forward to another "mega-event," which they hope to pull together for Christmas.

"We want to do an international art and peace show," Mitchell says. "Our preliminary thought is to take several nations, take the best of what they have to offer, and create a 12-hour mega-show which would be shown live all over the world. Christmas has a certain natural appeal to it because it's the world's major day of peace."

Mitchell notes that the show fits in with what he terms Worldwide's "byline," namely "using the international media to create a sense of the family of man."

Mitchell says he and fellow Live Aid organizers Bob Geldof and Harvey Goldsmith had a productive day of meetings last Tuesday (23) in Washington. "The Congressmen were ecstatic about the show," he says. "They said it created an issue in the public's mind, which is how you get bills through Congress and get money appropriated."

"The show raised consciousness and got the constituency vitalized," Mitchell adds. "That's why the government is so excited about it. They say they're not very good at that, which they're not. When they talk, it sounds plastic."

Mitchell says the meetings in Washington "showed that people from this side of the world—rock'n'roll, show-biz, business—can sit down with government and come to

rather quick, immediate decisions. Commitments worth millions of dollars were made in terms of things they would do for us, and us for them."

In Washington, Geldof became the first non-American to receive the Congressional Arts Caucus Award. The Irish rocker goaded Congress, noting, "Congress could do a lot using some of the military budget trying to get an airlift."

Geldof further observed: "It's ironic that the spurious glamour of pop music should draw attention to such a basic issue as human hunger." He also repeated his oft-quoted statement that "the most shameful thing for me is that the price of saving a human life this year is a plastic record."

Mitchell says that he and USA For Africa organizer Ken Kragen are in frequent communication. "We're working in a totally cooperative manner," he says. "We don't want to duplicate each other's ef-

forts. Both of us going out trying to buy trucks would be ridiculous. Since we're literally 10 miles apart, we better be able to coordinate our acts."

Mitchell adds that in the wake of Live Aid, there are several other programs which he hopes will generate "tens of millions of dollars." These include Sport Aid and Education Aid, which he says are designed to "reach other audiences and get into other areas."

In a final Live Aid note, EMI announced last week that it will release the Mick Jagger-David Bowie duet, "Dancing In The Street," which is being mixed by Nile Rodgers and Bob Clearmountain. EMI will also release the video of the song, which was one of the highlights of the broadcast.

Assistance in preparing this story provided by Bill Wolland in Washington.

AUTO FIRMS NOT SPEEDING INTO CD

(Continued from page 1)

to jam both a CD player and a cassette unit into the same dashboard layout. Volvo, a front-runner in auto safety, is also studying possible hazards from using the silvery optical disks during collisions. Also noted is the awkwardness of changing disks during operation of a car, which the Volvo source contends is more difficult than using cassettes.

Ford does not see CD in its immediate future either, citing other audio options expected to precede the digital format onto its optional equipment menu. Recently completed is a new alliance with JBL, similar to rival General Motors' established Delco/Bose partnership, which will yield upgraded car speaker systems.

Delco, which supplies music systems for Chevrolet, Buick, Pontiac, Oldsmobile, Cadillac and GMC trucks, is checking out CD as to reliability, consumer acceptance, durability and resistance to heat, humidity and vibration. Although its high-end Delco/Bose system, offered on top luxury models such as the Corvette and deluxe Cadillac models, has been a critical and commercial success, the Delco planners currently see cassette demand dominating consumer requests and dwarfing CD interest.

Sources at the third major U.S. supplier, Chrysler, also deny any imminent plans for Compact Disc hardware on optional equipment lists.

Toyota has close relations with major CD hardware suppliers and is actively studying the configuration, according to its U.S. division. Consumer demand, however, remains the focal issue before adding Compact Disc hardware to Toyota dashboards.

Mercedes-Benz has been running tests of CD hardware at its German plant, although no formal target date for availability of players in Mercedes models has been set. The venerable luxury marque currently sources music system for its U.S. models from Becker.

Jaguar will peg its upgraded audio options to cassette decks in its 1986 model year, according to a U.S. marketing representative, who notes that "the plumbing and accessories list is constantly getting longer," forcing manufacturers to study each new potential innovation carefully.

Porsche, Volkswagen and Audi all claim they're studying CD options but don't foresee a rapid addition of CD units. And BMW, like Jaguar, stresses the need to carefully compare the market lure of possible additions to its dash features. For 1986, the West German manufacturer will emphasize availability of a theft-proof stereo unit in its cars.

Honda has no formal plans for inclusion of CD hardware on either home market or U.S. versions of its 1986 models.

CLASS ACTION SETTLEMENT

(Continued from page 1)

April 27) on what eventually emerged as a consolidation of individual antitrust actions filed across the country in 1982-83, ABC has settled for \$550,000. This brings the total settlement to \$26.1 million.

Judge Bua is delaying the mailing of claim form notices to the estimated 3,000 to 4,000 customers of the defendants during the 12-year period covered by the class action. He is providing more time for the lone holdout defendant, United Artists, to determine if a settlement is possible, according to a spokesman for James Sloan & Associates, co-counsel for the defendants.

The class action against the labels, which also include CBS, MCA, Capitol/EMI, PolyGram and RCA, stems from a series of suits instituted by individual accounts.

Among the plaintiffs are United

National Records, Gary, Ind.; Galgano Distributing, Chicago; Ecklund Enterprises, Kansas City; Sound Video Unlimited; Goetina, a one-time Minneapolis rackjobber; GHII, San Francisco; Hegewisch, Chicago; Modern Records, d.b.a. Vibrations, Miami; and Cadet Distributors, Detroit.

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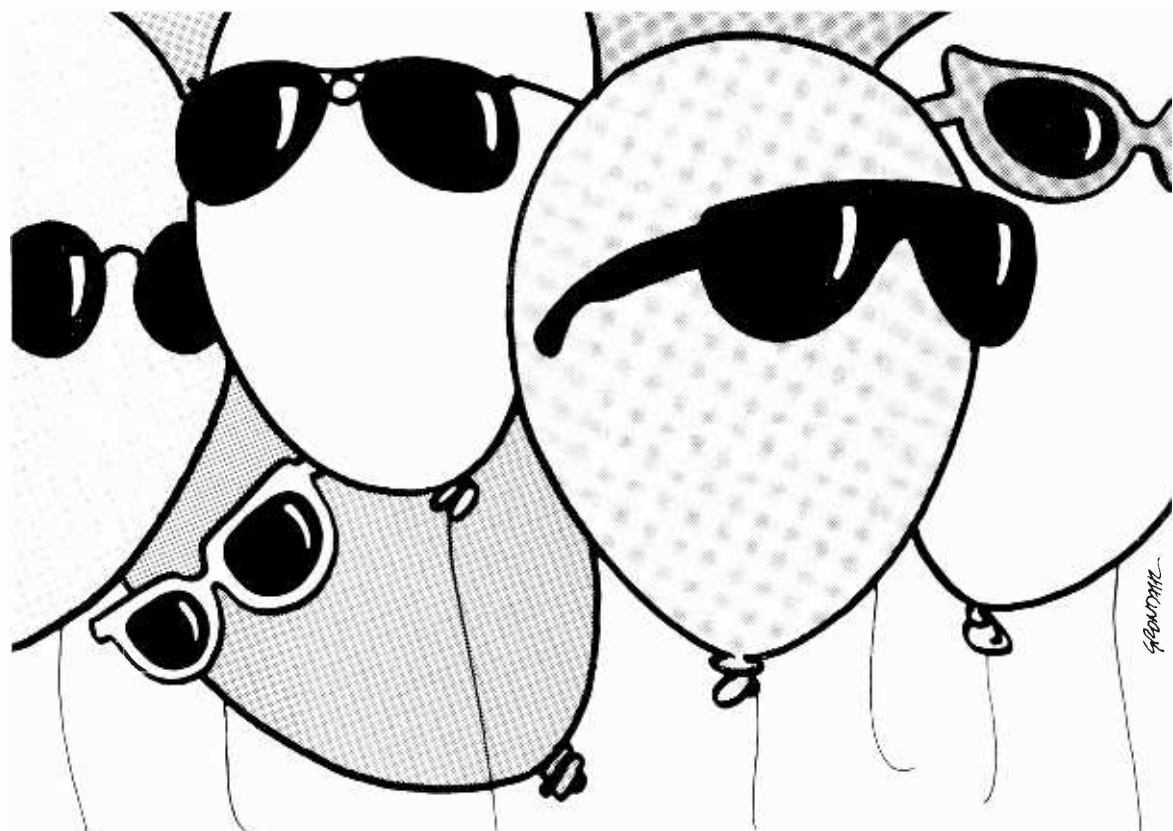
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COURT OVERTURNS 'MUST CARRY' RULE

(Continued from page 1)

must-carry rule forces them to carry local stations consumers really don't want to see, while at the same time restricting access to the satellite-transmitted cable tv networks by taking up much-needed signal space.

If carried through, the main impact of the FCC decision in terms of the music industry will be felt by the 10 UHF stations that are now primarily broadcasting music videos, and by an equivalent number of outlets that are planning to go on the air.

Cable television producers and satellite-transmitted networks such as MTV and Ted Turner's CNN are calling the decision a victory. Edward O. Fritts, the president of the National Assn. of Broadcasters (NAB), says his organization will appeal the case, claiming that it threatens the free over-the-air broadcasting system. The must-carry rules remain in effect for the country's 9,000 cable systems pending further appeals.

Video music stations also see the decision as a potential threat. "The cable system represents exclusive access to a significant number of homes in a given community," says John Garabedian, general manager of 24-hour full-power UHF video music station V-66 in Boston. When a home is wired for cable tv, it can no longer receive outside signals unless a consumer makes a deliberate attempt to do so, according to Garabedian and other video music broadcasters.

A survey by V-66 showed consumers had no idea of how to switch from cable to over-the-air signal, says Garabedian, a situation which in effect gives the cable system a "monopoly" over those households' tv screens in terms of signals coming in from outside the home.

The Appeals Court for the District of Columbia ruled that the FCC rules are "insufficiently tailored" to justify their "substantial interference" with First Amendment rights, and are therefore unconstitutional.

The reversal came in response to requests from Quincy Cable TV Inc. of Quincy, Wash. for a review of a 1979 FCC decision requiring the company to carry several broadcast signals deemed local and slapping a \$5,000 forfeiture on the company for its refusal to do so. The Turner Broadcasting System and MTV Networks Inc. have also petitioned the FCC to change the must-carry rules (Billboard, July 13).

The court found the rules to be "grossly overinclusive," and said that they "protected local broadcasters rather than local broadcasting."

MTV Networks Inc. president David Horowitz calls the decision a "victory for viewers and for the cable industry." "Until now," Horowitz says, "cable operators have not been free to choose all the programming their customers want to see."

But NAB president Fritts says the court's decision, if it stands, "will have a major impact on the free, over-the-air system of broadcasting." Fritts adds that the NAB "fully intends to pursue all legal options in this case."

The NAB president says the decision will allow cable, "with no real obligation to the public," to enjoy "preferential copyright status—the

right to rebroadcast programs for a fraction of their marketplace price without having to bargain with the individual copyright owner."

A sign that the NAB will be trotting out its considerable political artillery is Fritts' statement that "this preferential treatment merits a serious look by Congress."

In a separate but related development, the NAB has asked the FCC to dismiss a petition by MTV Networks seeking a waiver of the must-carry rules in the case of New York-area video music station WWHT (U-68). The petition was filed with the Commission before the Quincy case was reversed.

MTV Networks requested that New York-area cable systems not be required to carry WWHT's programming, claiming the station was "unfair competition."

The NAB request for dismissal says MTV Networks' petition "shows no saturation, economic hardship, technical public interest or other ground upon which the Commission has ever, or could now, grant special relief." It further alleges that MTV Networks wants the waiver "mainly to choke off competition from portions of WWHT-TV's programming."

"Our response is wait and see," says WWHT spokeswoman Carol Silver. "I don't think this [the District Court decision] is going to be the end of it." If the rule is revoked, she says, "There is the potential to do damage to the business."

One example of the assist provided by the must-carry rule comes from V-66's Garabedian, who says a combination of must-carry and gentle persuasion has gotten his service on the majority of the Boston area's cable systems. "We started working the market last September," he says, "and by March we were on virtually 90% of the cable systems in the Boston market—and the one thing that was in our favor was that we were a must-carry."

Video music station operators say that if cable system operators are given the choice of whether to carry their services, the answer will almost always be no. "It could be a problem," says Bob Bell of KRLR-TV Las Vegas, "given that cable operators and a certain prominent music video network on cable are close in their relationship."

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Billboard **TOP POP ALBUMS** *continued*

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
111	116	118	37	WHODINI ● JIVE JL-8251/ARISTA (8.98)	ESCAPE
112	105	85	14	YNGWIE MALMSTEEN POLYDOR 825 324-1/POLYGRAM (8.98)	RIISING FORCE
113	118	132	5	RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98)	STREET CALLED DESIRE
114	104	90	27	KLYMAXX MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
115	100	100	6	BARRY MANILOW ARISTA AL-9-8274 (9.98)	THE MANILOW COLLECTION/20 CLASSIC HITS
116	123	123	7	ROSANNE CASH COLUMBIA FC 39468	RHYTHM AND ROMANCE
117	126	133	5	GRIM REAPER RCA AFL1-5431 (8.98)	FEAR NO EVIL
118	122	125	5	JOHN DENVER RCA AFL1-5458 (8.98)	DREAMLAND EXPRESS
119	88	72	11	LEONARD BERNSTEIN DEUTSCHE GRAMMOPHON 415 2531/POLYGRAM (19.98) (CD)	WEST SIDE STORY
120	127	139	8	SUZANNE VEGA A&M SP 65072 (6.98)	SUZANNE VEGA
121	114	112	91	LIONEL RICHIE ▲ ⁸ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
122	107	109	12	HANK WILLIAMS, JR. WARNER/CURB 25267/WARNER BROS. (8.98) (CD)	FIVE-O
123	124	126	6	THE STYLE COUNCIL GEFEN GHS 24061/WARNER BROS. (8.98)	INTERNATIONALISTS
124	141	190	3	DR. J.R. KOOL & THE OTHER ROXANNES COMPLEAT 671 014-1/POLYGRAM (6.98)	THE COMPLETE STORY OF ROXANNE
125	125	143	92	MOTLEY CRUE ▲ ² ELEKTRA 60289 (8.98) (CD)	SHOUT AT THE DEVIL
126	112	104	43	NEW EDITION ▲ MCA 5515 (8.98) (CD)	NEW EDITION
127	129	135	5	TWISTED SISTER ATLANTIC 81256 (8.98)	UNDER THE BLADE
128	152	167	3	A-HA WARNER BROS. 25300 (8.98)	HUNTING HIGH AND LOW
129	128	103	39	JULIAN LENNON ▲ ATLANTIC 80184-1 (8.98) (CD)	VALOTTE
130	134	137	72	BRYAN ADAMS ▲ A&M SP-4919 (8.98) (CD)	CUTS LIKE A KNIFE
131	117	113	85	CYNDI LAUPER ▲ ⁴ PORTRAIT BFR 38930/EPIC (CD)	SHE'S SO UNUSUAL
132	132	127	9	NEW ORDER QWEST 25289/WARNER BROS.	LOW LIFE
133	133	105	22	SOUNDTRACK ● A&M SP-5045 (8.98)	THE BREAKFAST CLUB
134	131	115	62	CHICAGO ▲ ³ FULL MOON/WARNER BROS. 1-25060/WARNER BROS. (8.98) (CD)	17
135	135	120	24	ALABAMA ▲ RCA AHL-5339 (8.98) (CD)	40 HOUR WEEK
136	119	119	20	PAUL HARDCASTLE PROFILE PRO 1206 (8.98)	RAIN FOREST
137	137	136	81	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
138	138	124	46	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
139	143	117	11	MENUDO RCA AFL1-5420 (8.98)	MENUDO
140	151	131	19	MAZE FEATURING FRANKIE BEVERLY ● CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
141	130	130	8	LONNIE MACK ALLIGATOR AL-4739 (8.98)	STRIKE LIKE LIGHTNING
142	155	162	6	THE FOUR TOPS MOTOWN 6130 ML (8.98)	MAGIC
143	148	142	87	U2 ▲ ISLAND 90127/ATLANTIC (5.98)	UNDER A BLOOD RED SKY
144	150	148	13	EARL KLUGH WARNER BROS. 1-25262 (8.98) (CD)	SODA FOUNTAIN SHUFFLE
145	147	150	94	SOUNDTRACK ▲ MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
146	146	154	34	HOWARD JONES ELEKTRA 60346 (8.98) (CD)	HUMAN'S LIB
147	149	116	23	ANDREAS VOLLENWEIDER CBS FM 39963 (CD)	WHITE WINDS
148	154	—	2	ORCHESTRAL MANOEUVERS IN THE DARK A&M SP-5077 (8.98)	CRUSH
149	145	146	37	SOUNDTRACK FANTASY 3AM-1791 (2LPS) (19.98) (CD)	AMADEUS
150	139	121	23	THE SMITHS SIRE 1-25269/WARNER BROS. (8.98)	MEAT IS MURDER
151	142	145	11	SHANNON MIRAGE 90267/ATLANTIC (8.98)	DO YOU WANNA GET AWAY
152	164	168	4	COCK ROBIN COLUMBIA BFC 39582	COCK ROBIN
153	157	149	28	GEORGE BENSON WARNER BROS. 1-25178 (8.98)	20/20
154	153	157	33	GEORGE THOROGOOD EMI-AMERICA ST-17076 (8.98)	BAD TO THE BONE
155	156	158	5	DEELE ELEKTRA 60406 (8.98)	MATERIAL THANGZ

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				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
156	158	164	77	BRUCE SPRINGSTEEN ● COLUMBIA JC 33795 (CD)	BORN TO RUN
157	136	128	37	FRANKIE GOES TO HOLLYWOOD ● ISLAND 90232-1 (2-LPS)/ATLANTIC (12.98)	WELCOME TO THE PLEASURE DOME
158	140	140	6	NATALIE COLE MODERN 90270/ATLANTIC (8.98)	DANGEROUS
159	159	161	59	RUN-D.M.C. ● PROFILE PRO 1202 (8.98)	RUN D.M.C.
160	165	—	2	SOUNDTRACK MCA 6142 (9.98)	FLETCH
161	163	141	12	KIM MITCHELL BRONZE/ISLAND 90257/ATLANTIC (8.98)	AKIMBO ALOGO
162	161	151	11	WILLIE & THE POOR BOYS PASSPORT PB 6047/JEM (8.98)	WILLIE & THE POOR BOYS
163	167	170	31	FAT BOYS ● SUTRA SUS1015/ROULETTE (8.98)	FAT BOYS
164	162	129	10	KENNY G. ARISTA AL-8-8282 (8.98)	GRAVITY
165	144	144	9	PAUL HYDE & PAYOLAS A&M SP-5025 (6.98)	HERE'S THE WORLD FOR YOU
166	160	159	109	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
167	166	169	34	TEENA MARIE ● EPIC FE 39528	STARCHILD
168	170	—	2	JOE PISCOPO COLUMBIA BFC 40046	NEW JERSEY
169	171	171	120	Z Z TOP ▲ ⁴ WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
170	173	173	15	ALEXANDER O'NEAL TABU FZ-39881/EPIC	ALEXANDER O'NEAL
171	169	166	8	MICHAEL FRANKS WARNER BROS. 25275 (8.98)	SKIN DIVE
172	172	152	45	DIANA ROSS ● RCA AFL-5009 (8.98) (CD)	SWEPT AWAY
173	168	134	7	SAM COOKE RCA AFL-5181 (8.98)	SAM COOKE LIVE AT THE HARLEM SQUARE CLUB
174	180	—	2	GEORGE HOWARD TBA TB205/PALO ALTO (8.98)	DANCING IN THE SUN
175	181	187	51	TWISTED SISTER ▲ ² ATLANTIC 80156 (8.98) (CD)	STAY HUNGRY
176	177	179	583	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (8.98) (CD)	DARK SIDE OF THE MOON
177	179	188	46	AIR SUPPLY ▲ ARISTA AL-8-8024 (8.98) (CD)	GREATEST HITS
178	178	183	12	AMY GRANT ● A&M SP-5058 (8.98)	STRAIGHT AHEAD
179	176	178	42	CHAKA KHAN ▲ WARNER BROS. 25162-1 (8.98) (CD)	I FEEL FOR YOU
180	175	174	26	DAVID SANBORN WARNER BROS. 25150-1 (8.98) (CD)	STRAIGHT TO THE HEART
181	174	138	21	VARIOUS ARTISTS RCA CPL-2-5340 (12.98) (CD)	CHESS
182	183	182	103	BILLY JOEL ▲ ⁴ COLUMBIA QC 38837 (CD)	AN INNOCENT MAN
183	182	156	23	SOUNDTRACK ● GEFEN GHS-24063/WARNER BROS. (9.98) (CD)	VISION QUEST
184	185	175	34	LOS LOBOS WARNER BROS./SLASH 25177-1/WARNER BROS. (8.98)	HOW WILL THE WOLF SURVIVE
185	NEW ▶			RUSS BALLARD EMI-AMERICA ST-17162 (8.98)	THE FIRE STILL BURNS
186	193	176	20	SANTANA COLUMBIA FC39527 (CD)	BEYOND APPEARANCES
187	189	186	54	THE TIME ▲ WARNER BROS. 25109-1 (8.98) (CD)	ICE CREAM CASTLE
188	190	193	142	PRINCE ▲ ² WARNER BROS. 1-23720 (2LPS) (12.98) (CD)	1999
189	NEW ▶			ROY BUCHANAN ALLIGATOR 4741 (8.98)	WHEN A GUITAR PLAYS THE BLUES
190	195	—	2	SOUNDTRACK POLYDOR 827 041-1/POLYGRAM (9.98)	COCOON
191	194	181	10	MILES DAVIS COLUMBIA FC 40023	YOU'RE UNDER ARREST
192	RE-ENTRY			LED ZEPPELIN ● ATLANTIC 19129 (6.98) (CD)	LED ZEPPELIN IV
193	197	—	2	SCORPIONS MERCURY 814 981-1/POLYGRAM (8.98) (CD)	LOVE AT FIRST STING
194	199	191	34	WHAM! COLUMBIA BFC 38911	FANTASTIC
195	NEW ▶			JEAN KNIGHT MIRAGE 90282/ATLANTIC (8.98)	MY TOOT TOOT
196	191	189	16	ALCATRAZZ CAPITOL ST-12385 (8.98)	DISTURBING THE PEACE
197	NEW ▶			MIDNIGHT OIL COLUMBIA 39987	RED SAILS IN THE SUNSET
198	NEW ▶			SCRITTI POLITTI WARNER BROS. 25302 (8.98)	CUPID AND PSYCHE 85
199	186	184	23	LOUDNESS ATCO 90246 (8.98)	THUNDER ON THE EAST
200	187	180	19	JOAN ARMATRADING A&M SP-5040 (8.98) (CD)	SECRET SECRETS

BLOCKBUSTER ALBUMS DUE IN AUGUST

(Continued from page 3)

produced smash hits by Barbra Streisand, Dionne Warwick and Kenny Rogers & Dolly Parton. One track on Ross' album, which is tentatively titled "Eaten Alive," is being co-produced by Michael Jackson, who also contributed background vocals.

Dio, former lead singer of Black Sabbath and Rainbow, is set to release his third solo album in August, "Sacred Heart." Both of the first two, "Holy Diver" and "The Last In Line," went gold.

A&M's top release is "Greenpeace Project," which features tracks by numerous gold and platinum acts, including Tears For Fears, Eurythmics, the Pretenders, Howard Jones and Queen. Also on the album: Peter Gabriel, Madness, Kaja, Thomas Dolby, Depeche Mode, Kate Bush, Heaven 17, Nik Kershaw, Hazel O'Connor & Chris Thompson, George Harrison and Roger Taylor.

Michael McDonald, whose 1982 solo debut, "If That's What It Takes," went gold, will release his second solo album "No Looking Back," on Aug. 12. Also due from Warner Bros. is Sheila E.'s "Romance 1600," the singer's followup to the gold "The Glamorous Life." That 1984 album led to a top 10 single, a Grammy nomination for best new artist and touring spots with both Prince and Lionel Richie. The new album is being released on Warner Bros.' Paisley Park label,

which also issued the new Prince album.

Other key Warner Bros. releases set for August include Neil Young's "Old Way" and Jennifer Holliday's "Say You Love Me," both on Geffen, and Al Jarreau's "Live In London." Tommy LiPuma produced Jarreau's album, and co-produced Holliday's album with Arthur Baker, Andy Goldmark, Bruce Roberts and George Tobin.

Among the month's top debuts is the first solo album by Charlie Singleton, the former lead singer and writer for Cameo. That PolyGram group has collected six gold albums, including their last release, "She's Strange." Singleton's album, for Arista, is titled "Modern Man."

Another key debut set for August is John Paul Jones' first solo project away from Led Zeppelin, the soundtrack to "Scream For Help" on Atlantic. The album is due Aug. 19, the same date that Atlantic has scheduled Roger Daltrey's "Under A Raging Moon."

The month's top country releases include Lee Greenwood's "Streamline" on MCA, the followup to the gold albums "Somebody's Gonna Love You" and "You've Got a Good Love Comin'," and Willie Nelson's "Half Nelson" on Columbia. The latter album consists entirely of duets—hence the title—including three that have never been released, featuring George Jones, Leon Russell and Hank Williams.

Jones will have a new album of his own in August, "Who's Gonna Fill Their Shoes," on Epic. Another key August release on the Epic group of labels is the Romantics' "Rhythm Romance" on Nemperor. The group's last album, "In Heat," went gold and spawned the top five single "Talking In Your Sleep."

Starship is also set to follow its gold album "Nuclear Furniture" with a new RCA release, tentatively titled "Another American Dream Goes Berserk." The album was executive produced by Dennis Lambert, who supervised the Commodores' widely admired comeback hit "Nightshift."

Capitol's top August releases include "Eric Martin," a self-titled album by the Bay Area singer who was featured on the label's gold "Teachers" soundtrack, and April Wine's "Walking Through Fire." New albums from sister label EMI America include the Red Hot Chili Peppers' "Freaky Styley," produced by George Clinton.

PolyGram's top releases include Yngwie Malmsteen's "Marching Out," Girlschool's "Running Wild" and the Bar-Kays' "Banging The Wall."

And Columbia has set an Aug. 8 release for "Lisa Lisa & Cult Jam With Full Force," the first album release by the act that scored the club smash "I Wonder If I Take You Home."

CHILDS OUTLINES QWEST'S EXPANSION

(Continued from page 6)

can work projects long enough to really deliver that market."

Thus, Childs sees Qwest augmenting its broader mainstream urban

and pop ventures with active involvement in more specialized markets like jazz and gospel. Such projects will require emphasis on alternative media, such as National Public Radio, normally given little or no attention by industry majors.

If NPR outlets aren't a priority for mass appeal promotion, they now exert a dominant force over jazz, classical and other specialized fields. "It delivers the quiche and Volvo crowd, and that's a crowd we want," Childs says.

Thus, Childs sees Qwest's move into fusion, via Ernie Watts, and now mainstream jazz, via Sarah Vaughan and Jimmy Smith, as logical.

He also stresses Qwest's intention of focusing on new and developing acts for the black/urban market. "The marketplace for us is to try and find local acts around the country, cut 12-inch or EP deals,

and then move them into an album situation when they're ready," he observes.

Childs sees such a regional and local thrust as both cost-effective and compatible with Qwest's established black pop acts: James Ingram, Patti Austin and, of course, founder Jones.

Contemporary Christian signings are now being finalized, with Qwest's first major acquisition to be formally unveiled shortly. Meanwhile, Childs notes that Jones, who earned a formidable reputation for both motion picture and television soundtrack successes in the '60s and '70s, will soon add movie projects to his label's catalog, starting with his current score for Steven Spielberg's "The Color Purple," now in production.

As for staff expansion, Childs, who echoes his custom label peers in his post-recession caution, notes that he's buttressed home office staff with just three key appointments. Stressing "a good balance of people" over wholesale payroll expansion, Childs has added John Brown as director of a&r, Bob Gooding as national promotion director and Manny Friesen as national director of marketing.



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L.A. Bash. Artist Otis Stokes, right, and Allen Fawcett, host of "Puttin' On The Hits," celebrate the launch of *Movieline* magazine with publisher Anne Volokh at a reception in Los Angeles.

'Tina Turner Goes Country' On Newly Released Album

NASHVILLE Playback Records, a North Miami Beach direct marketing label, this week begins cable promotion of its album "Tina Turner Goes Country." The collection of country songs has not been previously released, according to Jack Gale, president of Music Unlimited Inc., of which Playback is a subsidiary.

Priced at \$9.95, the Turner album will not be sold in stores, according to Gale. Initial promotion will be on the Nashville Network and the Satellite Program Network.

Songs include "Lay It Down," "Lovin' Him Was Easier," "Good Hearted Woman," "If This Is Our Last Time," "Stand By Your Man," "Freedom To Stay," "We Had It All," "Soul Deep," "If It's Alright With You" and "You Ain't Woman Enough To Take My Man."

"Tina Turner Goes Country,"

which uses leased or purchased masters, is an exception to the kind of product normally sold by Playback. The label specializes in 20-cut packages of newly recorded versions of old hits by the original artists.

Gale says Playback has sold 45,000 Ronnie Dove albums by direct mail this year and 21,000 Don Cornell packages within the past four months. A Mickey Rooney album is due out in two weeks. Country artists with product due on the label include Del Reeves, Leroy Van Dyke and Roy Drusky/Kitty Wells (the latter two on a combined album).

Joni James, Kay Starr and Percy Sledge are also on the Playback roster, Gale says, and the Platters are currently the label's fastest selling act.

EDWARD MORRIS

Japanese Twin Deck Boom Marketplace Share Seen Growing

TOKYO The number of radio/cassette recorders produced here with twin decks increased from 11% to 30% of the total between 1983 and 1984, according to a market survey conducted by Matsushita Electric. It's expected that the percentage will hit the 60% mark this year, Matsushita says.

In 1983, single-cassette units accounted for 84% of the sale action, while 5% of all machines sold incorporated auto-reverse functions. In the following year, the number of single-cassette units dipped to 51%, while those with auto-reverse went up to 19%.

Matsushita predicts that this year, apart from the upturn to 60% in the total of double-cassette units, those with auto-reverse function will represent 25% of the total, while the single-cassette units will have just 14% of the total.

The company reports that 52% of the young people surveyed owned both a stereo radio/cassette record-

er and a Walkman-type headphone stereo unit.

This market analysis runs alongside corporate research into software buying and habits. It was found that among senior high school boys polled (16 to 18 years old), 70.7% owned tapes recorded by themselves, 24.9% prerecorded music tapes, 21.5% LP records and 28.2% EP records. Respective figures for senior high school girls were 31.5%, 8.9%, 34.6% and 14.1%.

The ownership percentage of junior high pupils (13 to 15 years old) was much lower. The numbers were 18.2%, 4.3%, 6.3% and 6.5% for boys and 20.9%, 6.2%, 11.9% and 6.7% for girls.

Grass Route

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

JOSH GRIER has made an amicable split with the Record Bar chain of Durham, N.C., for which he ran the *Dolphin* and *Beach Beat* labels. With the progressive rock logo *Dolphin*, Grier's notable achievements include strong sales for **Tommy Keene's** "Places That Are Gone" EP, Keene's subsequent signing to Geffen and the launch of **Head For Tall Trees**, who are now signed to Chrysalis. *Beach Beat* is a steady-selling catalog label for beach music.

U.K. COUNTRY CHART

(Continued from page 4)

And the chart should encourage dealers to give more prominence to country product in their stores. It should help them be braver in their attitude towards stocking the music.

"The heavy metal and disco charts in the U.K. have considerably helped those areas of the record business," the WEA executive adds. "A country chart, long overdue anyway, should help the music to cross over to general consumer appeal."

Albums eligible for the country chart must have a wholesale price of no less than 1.82 pounds (about \$2.55 at current exchange rates). Both U.K. releases and imports will be allowed. Gallup has established a list of eligible artists, to be constantly updated and changed. All titles listed on *Billboard's* Top Country Albums chart will qualify.

Billboard expects to publish the new top 30 as a service to readers. More information will appear in a forthcoming issue.

Merit Pacts With Jack White

LOS ANGELES Merit Music Corp. here has completed a new publishing administration deal with producer Jack White, bringing the two White publishing firms, Editions Sunrise and Sunset, and principal writers Diane Warren and Mark Spiro under Merit's aegis for the U.S. and Canada.

White, a fixture on the West German music scene for 15 years, is said to have generated sales of 200 million records via his productions and published copyrights. More recently, he has expanded his profile to the U.S. and Canada via his success with Laura Branigan.

Warren has written songs covered by DeBarge (the hit "Rhythm Of The Night"), Jeffrey Osborne, Joyce Kennedy, Stephanie Mills and Smokey Robinson. Spiro, who records for MCA, has produced and written for such artists as Branigan and Anne Murray.

The deal is the latest producer/writer-oriented agreement negotiated by Merit's senior vice president Mel Bly.

Grier is now running his own label, although he has yet to choose a name for it. Chosen already are his first two releases, the first of which is the solo debut from producer/artist **Don Dixon**, which is already in the can and close to licensing deals in Scandinavia and the U.K. Dixon, as you may know, has a nifty track on *Dolphin's* "More Mondo" compilation, produced the *Guadalcanal Diary* album that jumped from *DB* to Elektra, and is connected in one way or another with most of anything happening musically in North Carolina. Grier has also brought *Lifeboat's* contract and self-titled album with him. For those interested in naming or carrying Grier's new logo, he can be reached at P.O. Box 8977, Durham, N.C. 27704, or (919) 682-7327.

SEEDS & SPROUTS: Another amicable split comes from Los Angeles, where *Enigma* and its distributor/parent *Greenworld* have severed the mutual ownership ties. This means that **William and Wesley Hein** will now own and operate *Enigma*, while former partner **Steve Boudreau** will do the same with *Greenworld*. Pursuant to this arrangement, *Greenworld* will be stepping up its label activities to a

variety of p&d deals, much the same way as *Enigma* built up its roster.

Jem Records of Plainfield, N.J. initiates a new \$5.98 line with the *Classic Series*, which will document the early work and career highlights of several of today's veterans. The line runs the gamut from **Frank Sinatra's** "Radio Magic Vol. 1," a compilation of broadcasts from the "Lucky Strike Hit Parade Show" of the '40s, to **Willie Nelson's** pre-Columbia album "Lone Star." Also new at *Jem* is **Robin Trower**, whose debut album for the label, "Beyond The Mist," ships early this month.

Back in North Carolina, **Executive Records** of Raleigh is up and running with its premiere album from *Nantucket*. Much like *War's* course from the majors to their own **Coco Plum** label, *Nantucket's* indie release, "Nantucket V," comes after many years with the majors, namely Epic and RCA. A video for the track "Pretty Legs" accompanies the album. Coming for Executive in the future are albums by metal act **Maxx Warrior** and pop-rockers **Sidewinder**. The logo is run by **Mike Uzzell**, who can be reached at (919) 782-8869.

'Nyet' to Famine Relief? Say Russia Offers No Live Aid \$\$

LONDON Not a single ruble was raised in the Soviet Union to contribute to the more than \$60 million raised elsewhere worldwide for the Live Aid famine relief fund, accord-

ing to a story headlined "Letter From Moscow" in *The Times* here.

The writer, Richard Owen, says: "In an artfully worded article, 'Moskovskii Komsomolets,' the widely-read Moscow youth paper, described Live Aid as a tele-cosmic concert organized by Soviet, American and British television, and as a global event in defense of peace and against nuclear war."

According to Owen: "The Russians are particularly anxious to publicize their aid to Ethiopia, where the Soviet-backed Marxist government has been blamed for the disaster and for failure to reverse it."

"The concert and publicity about the funds raised for Africa have proved an embarrassment for Moscow, which sought to give the impression that it had taken part in the concert, even though very few Russians outside the specially-invited audience of 200 in Moscow had any idea the event was taking place."

Only a week or so ago, according to *The Times*, Anatoly Gromyko, son of the Soviet President and head of the Africa Institute, said he had never heard of Live Aid. He further claimed that Western aid was given with political strings attached, whereas "Russia has given some \$120 million worth of aid to Ethiopia without conditions."

The July 13 Live Aid event, which included a contribution by satellite from Soviet rock group *Autograph*, was not shown live in Russia. But an edited version is likely to be screened during this week's "World Festival Of Youth And Students" celebrations.

JACKSON'S 3-D FILM

(Continued from page 4)

prompted by the studio's intention to buttress its position as a technical innovator, which will extend to the two theatres destined to screen the "unique sight, sound and environmental experience."

Other principals in the production include Disney motion picture/tv chairman Jeff Katzenberg, who coordinated the project for the studio; "Captain Eo" producer Rusty Lemorande, who co-produced "Yentl"; choreographer Jeffrey Hornaday, who choreographed "Flashdance" and the upcoming screen version of "A Chorus Line"; theatre designer John Napier, who designed sets for "Cats" and "Nicolas Nickleby"; lighting and photographic consultant Vittorio Storraro, who won Oscars for his cinematography of Coppola's "Apocalypse Now" and Warren Beatty's "Reds"; and art director Geoffrey Kirkland, whose credits include "The Right Stuff" and "WarGames."

"Captain Eo" marks the second venture between Disney and Lucas, following a partnership formalized earlier this year to develop a theme park attraction for Disneyland derived from Lucas' hit "Star Wars" trilogy. Coppola, who served as Lucas' mentor for his first major Hollywood directorial assignments, is himself noteworthy for earlier pioneering screen projects using state-of-the-art video and music.

SAM SUTHERLAND



Virgin Territory. Virgin Records chief Richard Branson, left, and Duran Duran lead singer Simon Le Bon say everything is A-O.K. after a test run of the Trans Atlantic Challenger up the East River in New York. Branson is planning to cross the Atlantic in his craft. (Photo: Chuck Pulin)

Manhattan To Distribute Philadelphia International

NEW YORK As had been speculated for months, Kenny Gamble and Leon Huff's Philadelphia International Records is to be distributed by Manhattan Records.

Manhattan president Bruce Lundvall calls the distribution deal "a longterm commitment on the part of Manhattan Records and Capitol Industries" that will generate five albums over the next 12 to 18 months. The first release is the O'Jays' single "Just Another Lonely Night," with an album, "Love Fever," scheduled for release Aug. 16. Former Arista signee Phyllis Hyman is also on the PIR roster, with an album now in production.

For Gamble and Huff, the leading black producer/writers of the early to mid-'70s, this deal marks a much anticipated return to activity. In 1981, the duo cut back on their CBS-distributed label, trimming the la-

bel's in-house personnel and artist roster. "PIR today will be just a creative company with no marketing or promotional activities, at least at first," says Lundvall, who worked with PIR during his tenure at CBS.

The PIR-Manhattan deal was first formally discussed at last September's Black Music Assn. conference in Washington, when Gamble met with Lundvall and Manhattan a&R executive Gerry Griffith. "We were starting a new label close to Philadelphia," Lundvall recalls, "and a lot of our executives—vice president of sales and marketing Stan Snyder, vice president of promotion Gordon Anderson, vice president of black music marketing Varnell Johnson, and myself—had all worked with them before, so they felt comfortable."

The PIR catalog remains with CBS. NELSON GEORGE

WCI Records Arm Booms Best Second Quarter in Its History

NEW YORK Warner Communications Inc.'s Recorded Music Division has reported the best second quarter in its history, with operating income of \$24 million, 81% higher than the figure for the same period in 1978, the division's best previous year. Another watershed for the division is the \$54 million in earnings posted for the first half of this year, up 29% over the first half of 1978.

WCI chairman Steven Ross attributes the rise mostly to the success of recordings by WEA acts Prince, Madonna, Phil Collins, Ratt, Robert Plant and Motley Crue, as well as to "very positive international results."

Other WCI divisions report strong results for the second quarter and first half of this year as well. The Filmed Entertainment arm saw a record second quarter operating income of \$36 million, up 18.3% over the same period in 1984, with first half earnings increasing 10% to \$77 million. Ross cites the positive response to such releases as "The Goonies," "Pale Rider" and "Police Academy II" as an impor-

tant factor in the strong showing.

WCI's Publishing Division, on the other hand, did not fare as well, with second quarter operating income dropping to \$3 million from \$4 million in the same period of 1984. First half results are also down from \$9 million last year to \$6 million in 1985.

The Broadcast and Cable Division of WCI posted operating earnings of \$356,000 in the second quarter, compared to a loss of \$13 million in the same period last year. While the division still shows a loss half of \$4 million for the first, that is down from a loss of \$30 million in the first half of 1984.

WCI's overall second quarter results show income from continuing operations of about \$28 million and earnings per share from continuing operations of 41 cents on revenues of about \$467 million. This compares to a loss from continuing operations of \$27 million, or 48 cents per share, and revenues of about \$476 million, last year. STEVEN DUPLER

HOME VIDEO'S IMPORT to the industry will be fueled when the NARM one-stop conference delves deeply into adding prerecorded videocassettes to its present inventory mix Oct. 28-29. One-stoppers are inviting home video manufacturer reps for a session to be attended by rackjobbers. Track learns that such groundbreakers as Philadelphia's Universal, New York's Win and the nationwide Sound Video Unlimited have set the stage. One-stopper interest in video movies could fuel yet another giant potential market, the independent record/tape retailer, for rental and possibly sale. While no accurate count is available as to the number of such mom-and-pop shops, estimates range between 5,000 and 10,000.

PAT MORELAND of L.A.'s City 1-Stop keynotes, with Jerry Richman of Richman Bros. in Pennsauken, N.J. to moderate a disk manufacturer panel opening night. It's known that one-stoppers will campaign in their two days to obtain a functional discount on Compact Disc inventory. The contention is that since the one-stop pays the same price as chain retailers, they must sell CD to their indie dealer customer at a price prohibitive to the small dealer competing with the region's chains... If you enter the Red Lion LaPosada hostelry in Scottsdale and see the likes of Dave Handelman, Frank Hennessey and Jim Powers in the lobby, don't be surprised. Handelman Co. has rejoined NARM after a hiatus of several years from the summit by the rack juggernaut.

TRACK IS SORRY to be tardy in noting the black music community's salute to Motown PR chief Bob Jones last week in a West Hollywood boite. Orchestrated by Pat Tobin, the event drew a prestigious turnout for the president of the local chapter of the Black Public Relations Society... Country Music Assn. board members surprised fellow director Sam Marmaduke, chairman of the burgeoning Western Merchandisers conglomerate, two weeks ago on the occasion of his 63rd birthday when they were meeting in Charlotte, N.C. Bal masques of Marmaduke highlighted the fete... "The King Biscuit Flower Hour," longtime staple from DIR Broadcasting, for the first time carried a concert live Sunday (28) over its 220 stations, as Power Station performed at the Greek Theatre in the Hollywood Hills... The Jazz Forum honors ex-Tommy Dorsey alto/clarinet ace Heinie Beau as jazzman of the year, Aug. 18 at the Hacienda Hotel, El Segundo, Calif. Call (818) 365-3857 for details... By ordering 15 pieces of the Sep-

tember CBS/Fox home video release and 10 pieces of selected best-sellers, Artec-Boston offers two tickets for cocktails and a Boston Red Sox ballgame Sept. 11.

YET ANOTHER ALBUM to aid the world's hungry! Robin Morton of Temple Records has collated key sides by Loudon Wainwright III, Richard Thompson, Steeleye Span, Kate & Anna McGarrigle, Lindisfarne, Fairport Convention, Billy Connolly, the Chieftains, Martin Carthy, Paul Brady, Billy Bragg and the Battlefield Band. The album, titled "Feed The Folk" on a label of the same name, is a \$9.98 list. Rounder Distributing will handle in the U.S., while PolyGram will probably handle for Canada. All artists and publishers are relinquishing their royalties... Placido Domingo plays one performance with the Zarzuela Opera Company at the Riviera Hotel in Las Vegas. Seating ranges from \$50 to \$125... Eddie Haddad is booking varied talent for a new Saturday night venue, the L.A. Equestrian Center, a 4,000-seat roofed polo arena. Talent goes on for 90 minutes before the local professional polo team matches. Three Dog Night, Sawyer Brown, an oldies show with Wolfman Jack and Tower of Power are some of the bookings. Admission is \$15 and \$20.

THE MIDWEST MUSIC EXPO is set for the Hotel Continental in Chicago, Sept. 20-22... Watch for a biggie in retailing to surface as head of a grouping of record labels... Track found Bill Reed, former bass with the Diamonds, general managing the new J.K. One-Stop in Diana, Fla. He reports that lead singer Dave Somerville is in Hollywood, playing and composing... Former Miami wholesaling exec Bob Wilder is in Atlanta, selling cars... Ex-label promo exec Tom Cossie has just released the soundtrack album from United Film Distribution's new horror flick, "Day Of The Dead," as well as a 45 and a 12-incher through indie distribution on his Pittsburgh-based Saturn label.

TOP AUDIO/VISUAL accessory players are due at the 1985 Electronic Accessories Show, Oct. 10-11 in Atlantic City. Among them are Maxell, Scotch, BASF, TDK, North American Phillips, Recoton, Allsop, Teac, Gemini, Nortronics, Audio Technica, Savoy, Memorex, Pickering and Kodak. Sponsor of the event is NTA Shows Inc., operated by Al Rosenthal. Six retail sales seminars are planned, as well as a performance by comedian Robert Klein, courtesy of Maxell.

Edited by JOHN SIPPEL

Springsteen Show Ties Up Phone Lines

BY BILL HOLLAND

WASHINGTON A special 800 phone-in number for 3,000 tickets to Bruce Springsteen's first stadium concert in the U.S., at RFK Stadium in Washington Aug. 5, tied up telephone service in the mid-Atlantic states for more than three hours last Monday (22), according to an AT&T spokesman.

Telephone service from Richmond, Va. to Wilmington, Del. and parts of New Jersey was interrupted by what AT&T says were calls from more than 1.2 million fans scrambling for the Springsteen tickets, underlining an already record dash for tickets at the boxoffice.

Even some lines to the White House were temporarily interrupted by the Springsteen fans, according to Presidential spokesman Larry Speakes.

Fans calling the special phone number are said to have had no idea there were only 3,000 tickets available.

AT&T said that normal Monday morning volume for the Washington-Baltimore area long distance switching calls is about 850,000 calls, but a total of two million calls last Monday caught the phone company off guard. An AT&T official said the calls came "from all up and

down the East Coast."

There was also a call-in number for tickets for Aug. 14-15 Springsteen concerts in Philadelphia, but a phone company spokesman told reporters that some "hip" telephone company employees there had reprogrammed the long distance call switching computer there in anticipation of fan reaction.

Such was not the case in the Washington area. Most government offices reported phone delays, and in Richmond, WTVR-TV even flashed a bulletin reporting that ticket callers for RFK tickets had jammed lines there.

While the phone gridlock was perhaps the most striking element in the Springsteen concert mania, it was not the only dramatic highlight. A total of 53,000 tickets to the one-night-only D.C. concert were sold at four locations in the Washington area in one hour and 37 minutes.

Ticket lines resembled summer camps; at RFK Stadium, 1,500 waited, many overnight, for the chance to purchase up to eight tickets at \$18.50 apiece. Out at the nearby Capitol Centre in Largo, Md., 3,000 fans went through 6,500 tickets by noon.

CBS Records says that the cities confirmed so far for the nine-week U.S. concert tour—the conclusion of

Springsteen's 1984-85 world tour—are, in addition to Washington and Philadelphia, a four-night stopoff at Giants Stadium in New Jersey as well as Pittsburgh, Cleveland, Chicago and Toronto.

Tickets for an Aug. 11 Pittsburgh date went on sale last Wednesday (24), and the 60,000 tickets sold out in record time. One ticket location sold 1,100 tickets in less than an hour. Phone lines in Pittsburgh's downtown Oakland section, near several universities, were tied up during the morning hours, according to a Bell spokesman there.

In Chicago, where 70,000 tickets went on sale on Friday, lottery-style, for an Aug. 9 date at Soldier Field, JAM Productions held a press conference just to announce the ticket sale date. Thousands of Springsteen fans had been camping out at the stadium and at all 31 Ticket Master locations since the previous weekend.

In Cleveland, 70,000 tickets were sold in three hours; in Philadelphia, 110,000 went in six hours. In the New York area, 300,000 tickets were sold on July 19.

Assistance in preparing this story provided by Moira McCormick in Chicago.

KOOL & THE GANG STRIKES PLATINUM AGAIN!



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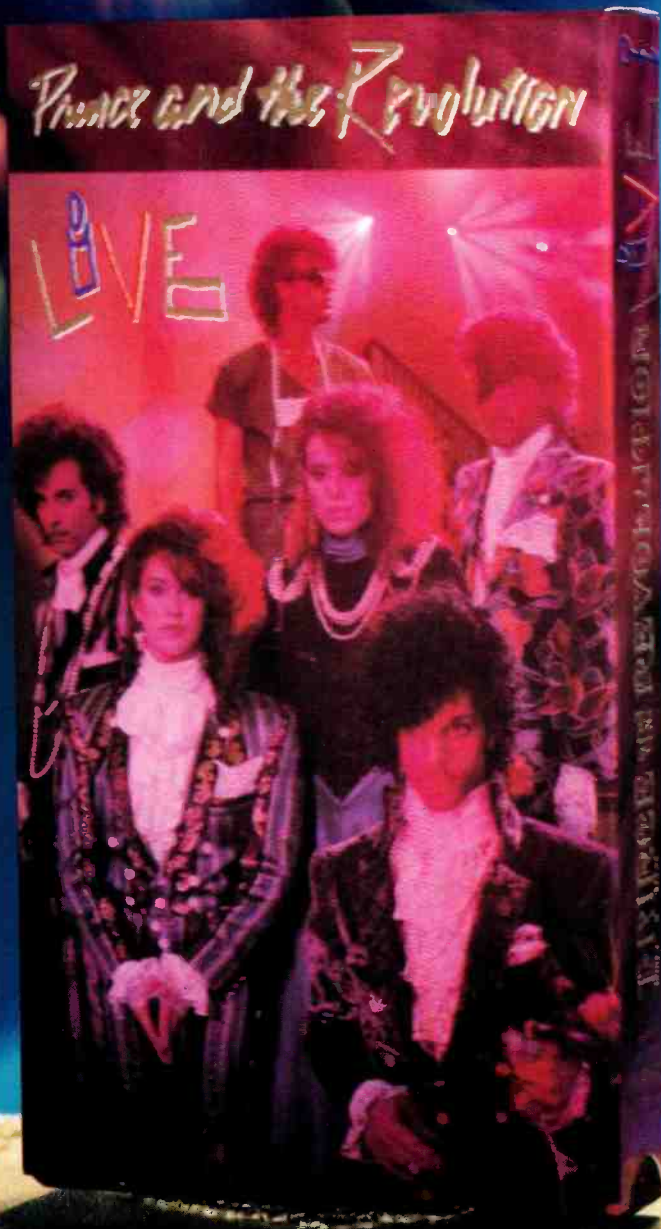
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