



Introducing Jane Fonda's New Workout

Hi-Fi Stereo Soundtrack New Music

Two Segments: Beginner and Advanced

Program Length: 90 Minutes Suggested Retail Price: \$39.95

Pre-Order Date: September 26, 1985 Release Date: October 11, 1985

> Catalog #069 Available on VHS and Beta





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Dire Straits lock 'Arms' for first No. 1 pop album See page 84

New Video Retailing department focuses on specialty dealers

Crisis in AC radio: two programmers react See page 19

VOLUME 97 NO. 35

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

AUGUST 31, 1985

'Compact Disc-Count'

Record Dealers Sign Up For Giant Sony CD Promo

BY IS HOROWITZ

NEW YORK Sony Corp. is in the final stages of rounding up record retailer participation in what promises to be the most ambitious crosspromotion yet to hit the young Compact Disc industry.

Beginning Sunday (1), all purchasers of Sony CD players will be offered a free coupon book entitling them to buy up to 100 CDs from participating dealers at \$2 off regular shelf price. While the dealers will not be reimbursed directly by the hardware manufacturer for the promotion discount, their identification as prime sources of disks for new machine owners is thought ample reward by architects of the promo-

Sony says it will back the campaign with extensive print and

Still Concern Dealers, Distribs

'picking up.

broadcast advertising in major markets, as well as in national magazines. Wherever appropriate, cooperating retailers will be tagged.

The manufacturer says it expects to sell some 100,000 CD players between the launch of the campaign and the end of the year. All Sony models are subjects of the drive, including car units and the low-cost portable player. Although the promotion eligibility period terminates Dec. 31, the redemption period for record discounts runs through the following March 31.

A Sony spokesman claims that "hundreds of locations" have already been signed up, with the initial concentration heaviest in terri-(Continued on page 89)

VSDA DEALS WITH VIDEO BOOM

Retailers, Manufacturers Confronting Major Issues

BY TONY SEIDEMAN

WASHINGTON The retailer at this year's VSDA convention here is more sophisticated and demanding than ever before, Major franchisers, chain operators and single-store operators here are intent on resolving issues they consider crucial to the future of the home video industry.

The loser may well be the video distributor, as larger and better managed retailers demand that manufacturers service them directly and even develop special promotions for them.

Splits appear to be sharpest on a number of issues retailers and manufacturers agree are important. The growth of the industry and the increasing sophistication of store owners and operators seem certain

ADVERTISEMENTS

to force some disputes.

Retailers list the following issues as the ones that top their agendas:

· Going direct. More and more, the larger franchise and retail chains want to start buying their product directly from manufacturers, and to avoid what they see as a distribution network that does not fully serve their needs. And more than ever before, manufacturers

appear ready to listen.
"The door is open," says Byron
Boothe of the 100-store franchise chain Popingo Video. Boothe claims that three major manufacturers have already made commitments to go direct; he says his goal is to leave at convention's end with six. Ron Berger of the 500-store National Video agrees that the business is

(Continued on page 90)

BY JIM McCULLAUGH

WASHINGTON Home video manufacturers are gearing up for the most intense competition in their history as the fourth quarter of 1985 approaches. And this year's Video Software Dealers Assn. (VSDA) convention here is their first and most important arena.

Looking to gain visibility within a flood of new titles that may approach the 2,000 mark in the quarter, many companies are pulling out all the showmanship stops at this week's gathering, Sunday through Thursday (25-29), as they try to im-

(Continued on page 90)

WEA Initiates New System of Vidclip Fees

This story prepared by Tony Seideman and Linda Moleski.

NEW YORK Cautiously, the WEA record labels have initiated a fee system for their video clips. WEA's plan seems designed to avoid much of the furor raised by CBS when it asked clip shows and stations to pay for product earlier this year (Billboard, June 8).

But even though video broadcasters have received the WEA proposal more positively than they did that of CBS, the vast majority are still reluctant to pay for the video clips they use—and some are refusing outright to do so

The WEA fees are signficantly less than those proposed by CBS. WEA has a multiple-category fee

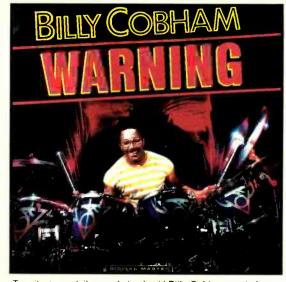
(Continued on page 89)

CD Deliveries

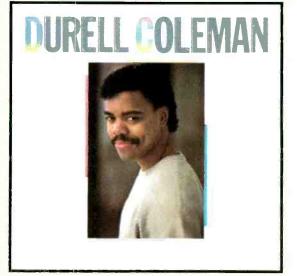
BY JOHN SIPPEL

LOS ANGELES Major wholesale/ retail customers offer conflicting reports on current Compact Disc delivery. Their descriptions of the s-tuation range from Laury's John Shulman's "extra lousy" and Radio Doctor's Mike Mowers' "getting worse" to the Record Bar's Jim Thompson's "improved quite a lit" and Musical World's Al Franklin's

Industry wholesalers and retailers in the main are concerned over CD delivery because hardware re-(Continued on page 89)



Turn it on, crank it up and step back! Billy Cobham explodes with his debut GRP album "Warning" (GRP-A/C-1020). Warning marks the first excursion of the master drummer into the world of digital recording . . . "Warning" . . . The sound will blow you away! On GRP Records, Tapes & Compact Discs



DURELL COLEMAN (90293) Star Search Grand Champion of 1985. He wins it all on August 30 watched by over 190 TV markets nationwide Fired by the victory, here comes the album. A virtuoso debut. Six world-class-producers—Al McKay, Clarence McDonalc, David Kershenbaum, Tom Snow, Marti Sharron, Gary Skardina-have created a grand entrance for an undeniable new star. On Island Records

NOTE: Newsstand copies of this issue do not contain pages VSDA-9 thru VSDA-48





sell-out concert at Wembley Arena, is available now on album, cassette and videocassette.

Includes "We're In This Love Together," "Let's PRICE.

Pretend," "High Crime," "Roof Garden" and others.

VIDEOCASSET E AVAILABLE ON LETA (3-3810)
AND VHS (5-38103) ON WARNER MUSIC VIDEO
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PRODUCED BY JACQUI BYFORD FOR MGMM.
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Beta
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VHS

ALBUM AND CASSETTE (1/4-25331) AVAILABLE ON WARNER BROS. RECORDS. PRODUCED BY TOMMY LIPUMA.

In London, filmed and recorded at Al Jarreau's



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- **RETAILING** ►Jetco, the Target discount chain's in-house record supplier, was singled out for praise at the recent Target convention. ▶32/On the Beam. ▶New Releases.
- VIDEO RETAILING ►B. Dalton Bookseller is poised to become a major non-traditional sell-through force.
- HOME VIDEO ►International Video Entertainment is readying a \$10 million effort to break into mass merchandise outlets. ►Fast Forward, ▶44/Newsline,

VSDA-1 VSDA CONVENTION SPECIAL EDITION

JANE FONDA'S VIDEO VICTORY

- VIDEO MUSIC ►A new European video music festival is set for October in London. ▶52/New Video Clips. ▶MTV Programming.
- PRO AUDIO/VIDEO ►Ambisonically recorded and produced program material was to receive national broadcast distribution for the first time on Saturday. ►Video Track. ►Audio Track. ►55/Sound Investment.
- TALENT ► The Neville Brothers have won new fans opening for Huey Lewis & the News. ▶59/Talent in Action. ▶Boxscore.
- 62 COUNTRY ►Willie Nelson's new duet album, "Half Nelson," is unusual even for him. ►Nashville Scene.
- BLACK ►A portrait of Jack "The Rapper" Gibson, black music's most outspoken rebel. ►The Rhythm & the Blues.
- CLASSIFIED ACTIONMART
- **CANADA** ► New consumer research gives an impressive picture of the MuchMusic Network's influence.
- **UPDATE** ►Newsline. ►Calendar. ►Lifelines. ►New Companies.

CHARTS ▶10/Chartbeat: "Brothers In Arms" becomes Dire Straits' first No. 1 album and maintains Warner Bros.' hot streak.

Top Albums

- 26 **Rock Tracks**
- 33 Compact Discs
- 74 Jazz 75
- Classical
- 63 Country
- 71
- Hits of the World
- Top Pop

Top Video/Computer

- Computer Software 37
- Videocassette Rentals 38 Music Videocassettes
- Videocassette Sales

Hot Singles

- Hot 100 Singles Action
- Adult Contemporary
- Country
- Country Singles Action
- Black
- Black Singles Action
- Dance/Disco
- Hits of the World
- Hot 100

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Electro Sound Meet Draws 300

SEMINAR EXAMINES CASSETTE/CD GAP

This story prepared by Sam Sutherland and Steven Dupler.

SAN FRANCISCO Narrowing the gap in technical quality between prerecorded tape cassettes and the Compact Disc emerged as an unofficial rallying point as nearly 300 people convened for the second Electro Sound seminar on cassette quality, held here last week.

Held at the Hyatt on Union Square, the Monday-Thursday (19-22) summit virtually tripled in size for its second annual series of technical papers, presentations, panel discussions and product demonstrations. This year dubbed Seminar '85, the agenda also drew expanded sponsorship, with Electro Sound, the Sunnyvale, Calif.-based manufacturer of high-speed cassette duplicating equipment, nearly doubling its array of participating sponsors. In all, 30 firms representing blank tape vendors, magnetic and chemical suppliers, equipment firms, hardware manufacturers, duplicators and related services added funds and operational aid.

Buoyed by the cassette format's continued expansion in market share, but clearly sobered by the

spectacular early growth of Compact Disc, seminar participants reviewed the latest advances in tape formulations, cassette mastering technology, tape shell construction and composition and duplicating equipment design, as well as quality control and maintenance concerns for facility operations. Claimed improvement in the quality of current high-speed duplicated tapes was set against current technical obstacles in further upgrading the industry's product to compete against not just LP but also CD product.

Keynoter Gil Friesen, president of A&M Records, opened Tuesday's (20) first business session with a review of the "music delivery revolution" and the cassette's ascendance from its lowly origins as a dictation medium to the dominant prerecorded audio format. "Who would have thought that this humble format would become the dominant config-uration in less than 20 years?," Friesen asked, going on to recap the rise of lower-cost, higher-performance cassette machines, the spread of auto tape players and the explosion in personal cassette units as hardware forces behind the rise.

Still, Friesen warned, duplicators

must grapple with "the continuing perception of the cassette as the record's little brother"—a view underscored by the industry's persistent graphic, packaging and marketing reliance on product elements transferred from LP preparation. He cited album graphics designed for the 12- by 12-inch LP format, "then transferred [to cassette Jcards] almost as an afterthought," product quality control skewed to test pressings but too often neglecting equivalent tape tests, and other examples of this analog disk orien-

Friesen also noted the high early profile of Compact Disc as a factor demanding an effort to upgrade the cassette's current image.

Tuesday's meetings also included a sometimes charged panel discussion on current cassette mastering techniques that found label manufacturing executives and onlookers from the duplicating and raw materials camps ranging beyond the topic to assail overall quality. Moderated by Sandy Richman, administrator for Capitol's XDR quality cassette program, the huddle ironically pointed up the overall improve-

(Continued on page 91)

Industry Confrontation Averted

Tennessee Sales Tax Ruling Withdrawn

BY KIP KIRBY

NASHVILLE Under intensifying pressure from an outraged entertainment community, Gov. Lamar Alexander of Tennessee last week instructed the Tennessee Dept. of Revenue to withdraw a proposed ruling that would have subjected the music, film and video industries to a state sales and use tax.

The governor's decision came swiftly in the wake of heated opposition to the revenue division's attempt to remove the current tax-exempt status for firms and individuals engaged in entertainmentrelated services throughout the state (Billboard, Aug. 24).

By withdrawing the proposed tax change rulings and canceling a public hearing scheduled for Sept. 3... Alexander thus averted what was shaping up as a stormy confrontation with leading members of Tennessee's recording, studio, film, tv and production industries. Had the ruling been accepted, it would have added the state's basic 5.5% sales tax to the costs of producing original programming here, in addition to a 2.25% local tax imposed by such active entertainment centers as Nashville and Memphis.

Word of the revenue department's planned measures was slow in leaking out to the Nashville music community. Once the news was out, however, reaction came quickly, as key leaders from all areas of the state's entertainment community marshalled their forces to register opposition.

At a hastily called meeting set up by industry executives in Nashville Mayor Richard Fulton's office a day earlier. Alexander rescinded the proposed rulings, and Johnny De-George, head of Local 257 of the American Federation of Musicians,

www.americanradiohistory.com

predicted a loss of up to 90% in available work for his chapter's 3,700 members.

It was learned that the MTM Music Group was halting plans for a new \$8 million office and studio complex while waiting to see if the tax would take effect, and similar action was taken by MCA Nashville president Jimmy Bowen, who said he would hold off on final plans for his company's new \$5 million digital studio complex.

In decrying the revenue department's propositions, the industry received support from Mayor Fulton,

who called it "the result of reckless rule-making by state bureaucrats."
According to Fulton, "This indus-

try pays sales tax on the raw materials it uses ... In some cases, an additional sales tax is also imposed when their final product is sold . . . This further level of tax . . . is not only unwarranted, it could have a devastating impact on the state's third largest industry.

Fulton also noted that during 1984 alone, all or part of 11 feature films, and numerous tv specials, commercials and industrial films (Continued on page 91)

Vid Retailing Section Bows

Among changes in this issue of Billboard reflecting evolving reader needs is a new regular department tailored to video specialty dealers.

A reflection of Billboard's expanding commitment to the home video industry, the Video Retailing department, making its debut on page 35, will focus on helping these video dealers better manage and promote their stores.

The section will contain news and chart information that relates directly to the retailer whose basic product lines are prerecorded home video and accessories. Additionally, the section will deal with aspects of the home video specialist's business not necessarily shared by other video dealers.

The Top Videocassette Rentals chart, foremerly in the Home Video department, has been moved to Video Retailing, where home video product reviews will also appear. In coming weeks, the Video Retailing department will contain other new features now being finalized, including an accessories

column and a column containing industry news on people, products and promotions.

A major new video chart for titles manufactured for and targeted at the youth market will be introduced in Video Retailing in October.

The regular Retailing section, which precedes Video Retailing, will continue to provide coverage of home video as it relates to music retailers who have expanded into that product area. The Home Video department will continue to focus on manufacturer- and distributor-oriented home video

Other changes in this issue of Billboard include the expansion of the Top Music Videocassettes chart from 10 to 20 titles, reflecting growth in this market. The Top Computer Software chart, which previously contained Entertainment. Education and Home Management sections on a weekly basis, will now include Entertainment and Education/Home Management on alternating weeks.

BILLBOARD AUGUST 31, 1985

WEA CD Price Hike Angers U.K. Dealers

'Temporary' Increase Called Response to Shortfall

LONDON Manufacturing shortfall in meeting consumer demand is cited by WEA Records U.K. as the reason for its surprise move to institute a massive 23% Compact Disc software price hike on the dealer level (Billboard, Aug. 17).

Although WEA is raising prices across the board, it's the CD element that has upset many retailers in the U.K., despite WEA suggestions the price rise may be just a short-term adjustment.

The decision will make the company's CDs the most expensive in the British marketplace, raising them to

Record Bar Drops Plans for Indie **Promo Service**

NEW YORK Musicstream, the recently formed promotional arm of the Durham, N.C.-based Record Bar chain, has dropped its concept of a retail-tied independent promotion service in favor of a retail tipsheet, which will bow in September.

We decided it was not the area for us," says Jay McDaniel, president of Musicstream. "Competition is keen, and friendship with the independents is pretty strong. Hopefully, there are other levels we can

Plans call for the weekly tipsheet, dubbed Musicstream Retailing News, to begin publication on Sept. 9 and be provided free to retailers. McDaniels says he hopes that all chains will be willing to "communicate back to us on a week-to-week basis." Musicstream will also be bowing an in-store music programroughly \$10.78, taking the exchange rate as \$1.35 to the pound sterling. When the change was announced, the company made no explanation about corporate policy in the price

structuring.
Now WEA marketing director Paul Conroy says other companies may follow suit before manufacturing capacity increases will allow all CD software prices to fall.

"We believe the worldwide response to CD took the whole industry by surprise," says Conroy. "It was so comprehensive and so fast that we moved fast into a situation where software demand has far outstripped supply. And it is this continuing shortage of product that has made it necessary in our view to push up dealer prices.

We're pretty sure we won't be the only company to do so," he continues. "The pressures are already so great that other majors will surely follow. But we want to stress that these increases are by no means planned as longterm. Prices will almost certainly come down again as supply picks up.'

But dealer fury at WEA's CD increases has become a fact of retail life here. Stephen Walters of Earthshaker Records in south London says: "WEA obviously expects the dealers to bear the brunt of the increases. We don't put up our prices, but they put up their price to us. We'll have to sell their CDs at 14 pounds [just under \$10.] That's plain ridiculous.

Another U.K. retailer Charles Padley, of Old Town Records, calls the price rise "disgusting. It brings WEA into line with imports. Of course, they'll win out in the end, because if people really want a particular record they'll pay money for

A spokesman for Paul Roberts Hi Fi in Bristol, in the west of England, says: "It's a terrible move. We hear that some other majors are thinking of upping their prices. They can't meet demand, so I suppose they reckon to make a lot of money out

"WEA would be okay if they had the stock. But I ordered 40 titles and got just six. We're a CD-only outlet, and people ask, before buying the players, when CD software prices are coming down.'



New Pact. Executives of Philadelphia International celebrate their exclusive distribution agreement with Manhattan Records, a division of Capitol Industries, at a luncheon in Los Angeles. Pictured from left are EMI Music and Capitol Industries chairman and CEO Bhaskar Menon, Philadelphia International founders and chief executives Kenny Gamble and Leon Huff, and Manhattan Records president Bruce Lundvall.

Executive Turntable

RECORD COMPANIES. RCA/Ariola International makes the following key appointments: John K. Mangini as vice president of international operations; Joe Kiener, vice president of a&r and marketing; J.L. Davies, acting chairman of RCA/Ariola Ltd., U.K.; and Maarten Kleinjan, managing director of RCA/Ariola Benelux, Mangini was with RCA Records, Kiener was with the Ariola Group in Europe. Davies will continue as vice president. Europe. for RCA/Ariola International. Kleinjan was with Ariola Records.

Arista appoints Ron Goldstein vice president of marketing in New York. He was most recently president of Island Records in the U.S.

Michael Barackman is appointed to the newly created position of vice











Jackson's Buyout of ATV Receives Little U.K. Notice

LONDON The purchase of ATV Music in the U.S. by Michael Jackson for a reported \$45 million has received surprisingly little media attention in the U.K., but the publishing operation's 40 staffers expect word about their fate to come soon.

Staffers were told Aug. 14 by acting chief executive Julian Appleson that the company had been sold by Associated Communications Corp. (ACC) to Jackson. Appleson, who had been appointed to the key position when Sam Trust resigned, also revealed that the actual management changeover is set for Sept. 6.

According to media speculation here, Jackson held off bids from a long list of rivals, including Paul McCartney's MPL Communications, Coca-Cola, CBS, the Lawrence Welk Group and EMI. And insiders here name CBS Songs as the favored to administer the ATV catalog on behalf of its new owner.

McCartney has long made it clear that he wanted to regain control of the Beatles' copyrights involved with ATV Music through the Northern Songs catalog. Some 250 titles are involved and it was some four years ago that McCartney first put in a firm bid of some \$25 million to win the songs. A later approach, involving a partnership with John Lennon's widow Yoko One, also failed.

At the time of the takeover. McCartney was vacationing abroad, and there has been no confirmation as to whether or not he is involved in any way in the Jackson deal. The ex-Beatle was successful some years ago in buying the Buddy Holly song catalog for an unspecified

ATV Music has around 40,000 copyrights, including the U.K. Lawrence Wright Music catalog of standards, and contemporary pop material recorded by such artists as Pat Benatar, the Pointer Sisters and the Pretenders, along with rock standards associated with Little Richard and others.

president of East Coast a&r at EMI America Records in New York. He was director of a&r for Arista.

Bob Young is promoted to vice president of administration and business affairs at Capitol Records in Hollywood. He was vice president of business

Richard Steinberg is elevated to director of a&r for Atlantic/Atco Records in New York. He was a member of the label's a&r staff.

Harold Fein is promoted to director of marketing, U.S., for CBS Masterworks in New York. He was marketing manager for the Eastern region. Also, Adam E. Ritholz becomes records counsel in the records section of the CBS Law Dept. He was director of business affairs for CBS Records In-

Larry Reisman joins IRS Records as director of West Coast promotion,









based in Universal City, Calif. He was assistant to the editor of Album Net-

Suite Beat Music Group in Santa Monica names Debbie LeVine promotions manager. She had served in the promotion department of various labels in the Los Angeles area.

RETAILING/DISTRIBUTION. John Farr is named director of music and movie merchandising for Target Stores Inc. He was record and tape buyer for the company's music retail division, Jetco.

HOME VIDEO. Tom Burnett is elevated from national sales manager to director of sales at Embassy Home Entertainment in Los Angeles.

CBS/Fox Video, New York, promotes Nancy Tenenbaum to the newly created post of program acquisition manager. She was an assistant to the director of that department.

Jeremy Kennedy joins MGM/UA Home Video as Southwestern regional manger. He was video sales consultant for Metro Video.

Barry Womack is named Southeastern regional sales manager for Active Home Video. He was a field rep for Ingram Video.

(Continued on page 88)

Premiere at Billboard Meet

Julian Lennon Video Will Be Shown

LOS ANGELES Billboard's seventh annual Video Music Conference, to be held here Nov. 21-24, will be the scene of the world premiere to the creative community of "Stand By Me: A Portrait Of Julian Lennon," due for release later this year by MCA Home Video.

The hour-long program consists entirely of original material, including concert footage from Lennon's recent North American tour, documentary material and an interview (Billboard, Aug. 24). The video was directed by Martin Lew-

In addition to this new element, the conference will also feature:

• A special film director's panel put together by the American Film Institute focusing on the relationship between movie making and music video.

• The showcase of Fishbone's "Party At Ground Zero," a clip directed by Henry Selick, the first winner of the 3M/AFI New Talent Award In Music Video (separate story, page 51).

Other conference topics will include an in-depth look at how video music is developing as a major commercial product category, its

relationship to the creative community, and the increasing role of popular music in television and

More than 800 registrants attended last year's event, solidfying the Billboard Video Music Conference as the industry's leading video forum.

A breakdown of panel discussions set for this year's event includes: "Video Music: From Promises To Profits"; "The Multi-Channel Matrix"; "RPM To Frames Per Second"; "Rolling The Credits"; 'Releasing The Final Print.'

Also: "Programming For Depth Of Field"; "Cutting Room Floor To Cutting Edge"; "On Your Mark"; "Listening To The

The conference, set for the Sheraton Premiere Hotel in Universal City, will be capped by an awards presentation on Saturday,

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

GANG OF 4000! September 25-28, New York Marriott Marquis

If you imagine the music industry to be run by a small, mysterious clique, don't believe it. The real power is held by thousands of innovative and influential people, most of whom will be attending the New Music Seminar. Join the Gang of 4000—including the following confirmed panelists—and take part in a unique opportunity to explore and affect the state and the future of the international music business.

MUSIC

Bruce Lundvall (Manhattan Records), Moderator Rick Rubin (Def Jam) Stevo (Some Bizzare) Bruce Dickinson (Chrysalis) John McClain (A&M) Andrew Fuhrmann (Capitol) Steve Ralbovsky (CBS) Dave Bates (Phonogram U.K.) Lisa Fancher (Frontier)

Merle Ginsberg (Rolling Stone), Moderator Craig Lee (L.A. Weekly)
Mikal Gilmore (Herald Examiner) Stuart Metranga (RockBill)
Tom Wheeler (Guitar Player) Deborah Frost (independent) Bill Forman (BAM) Jim McFarlin (Detroit News) Anthony DeCurtis (Record) Bill Flanagan (Musician) David Keeps (Star Hits) Bob Guccione, Jr. (Spin)

HEAVY METAL

Cliff Burnstein, Moderator Marsha Vlasic (ICM) Fred Mills (Rockit Records) Andy Secher (Hit Parader) Johnny Z (Megaforce) Barry Kobrin (Important/Combat) Richard Sanders (L'Amour/Olympia) Robert Sweet (Stryper)

PRODUCERS

Gary Gersh (Geffen), Moderator

Don Dixon Jimmy Iovine Bob Clearmountain Terry Manning Steve Thompsor John "Jellybean" Benitez

ARTISTS

Haoui Montaug, Moderator Prince Markie Dee (Fat Boys) John Lurie (Lounge Lizards) Jason Ringenberg (Jason & the Scorchers)
Marianne Faithfull Suzanne Vega Adam Clayton (U2) Richard Butler (Psychedelic Furs)
Peter Garrett (Midnight Oil) Martin Fry (ABC) Loi Creme (Godley & Creme)

MCs/DJs/HUMAN BEAT BOXES

Judges: Afrika Bambaataa Buff The Human Beat Box Whiz Kid Mr. Magic DMC DJs: Jazzy Jay

Melle Mel Fruitkwan Stevie D. (Force MD's) Roxanne Shante LL Cool Jay Human Beat Boxes: Doug E. Fresh Human Mix Machine Wise

Emanon Johnson

DJs AND REMIXERS

Jerry Lembo (Chrysalis), Moderator Bruce Forest Scott Blackwell (Private Eyes) Andy Dunkley (Irving Plaza) Victor Flores Steve Steinski Michael Moore Tony Moran

Cameron Paul **NEW AGE MUSIC**

Johathan Rose (Gramavision), Moderator Paul Winter Steven Halprin Steven Hill Lamont Young Pandit Pran Nath

VIDEO

VIDEO CLUBS

Steve Sukman (Private Eyes), Moderator Adam Baran (Private Eyes) Ed Steinberg (Rockamerica) Tima Surmelioglu (Sound and Vision) Chris Russo (Telegenics)
Jim Thompson (Video Pool of Chicago) Ross Bostwick (Vogue) Dean Anderston (Chicago) Stefan (the Stone) Scooter Beardon (Fizz) Dave Dirocco (Metro) Lamont Prince (9:30) Keith Jacobsen (Hula's)

MUSIC VIDEO PROMOTION

Kris P., Moderator Tom Andrews (Columbia Pictures) Nancy Glucksman (Chrysalis) Roxy Myzal (V 66) Peter Facer (Video One) Peter Baron (Arista) Robin Sloane (Elektra) Curt Creager (Atlantic) Laurel Sylvanus (Warner Bros.) Debbie Samuelson (Columbia)

LOCAL VIDEO PROGRAMMING

Celia Hirschman (Vis-Ability), Moderator Roxy Myzal (V66) Steve Leeds (U-68) Jas Scott-Moncrieff (Goodnight L.A.) Glenn Willey (Salt Lake Music TV) Pete Thompson (Texas Hit Review) Joe Caliro (Dance TV) Karl VanKyle (101 Rock Place) raa Venson (Rock On Chicago) Michael Overn (New Music Plus)

MUSIC VIDEO DIRECTORS

Stuart Samuels (ATI), Co-Moderator Liz Heller (MCA), Co-Moderator Zbianiew Rybczynski Tim Newman Marty Collner Jeff Stein

Wayne Isham INTERNATIONAL

VIDEO PROGRAMMING Theo Roos (Euro Tipsheet), Moderator Louis E. Perego (Skyline Features— Int. Music Video) Charles Levinson (Music Box)

NATIONAL VIDEO PROGRAMMING

Moderator Cynthia Friedland (ATI Video) Jefferi Lee (Black Ent. Television) Bill Brummel (Night Tracks) Tom Robbins (Music Mag.) Mike Rosen (Monument Productions) Bette Hisiger (Friday Night Videos)

BUSINESS

AMERICAN ROCK INDEPENDENTS Mike Dreese (U.S. Rock/Newbury Comics) Moderator Paul Stark (Twin/Tone) Eric Williams (Important)
Jim Fouratt (Peppermint Lounge) David Ferguson (CD Presents) Pam Kent (Landslide) Rick Lawler (Jem)

Claudia Stanten (Rockpool) BRITISH INDEPENDENT SCENE

Ruth Polsky (Blind Dates/Danci Moderator Brenda Kelly (Catalog) Ivo (4AD) Alan McGee (Creation) Tony K. (Red Rhino) Don Watson (New Musical Express) Sue Johnston (Mute)

NEW LABEL BUSINESS WORKSHOP

Tom Silverman (Tommy Boy), Moderator Tom Couch (Malaco) Gerard Cosloy (Homestead) Steve Sinclair (Important)

MANAGERS

Ed Rosenblatt, Moderator Bud Praeger (ESP Mgmt) Russell Simmons (Rush Productions) Peter Leak (NY End Ltd.) John Scher (Monarch) Les Mills (Psychedelic Furs) Chris Parry (Cure/Fiction) Vicki Wickham (Take Out)

NIGHTCLUBBING

Rudolf (The Palladium), Moderator Kevin Millens (Virgin Clubs) Vito Bruno (Outlaw Parties) Stephen Saban (Details) Rusty Egan Steve Maas (ex-Mudd Club) Brook Woodell

TALENT AND BOOKING

Frank Riley (Venture), Co-Moderator Jeff Rowland (ICM), Co-Moderator Norby Walters (NWA) Bob Diteau (Selective Artists) Joe Plotkin (Monarch) John Giddings (TBA) Ian Copeland (FBI)
Steve McClellan (1st Ave & 7th St Entry) Mark Segal (ICM)

INDEPENDENT LABELS **AND DISTRIBUTION**

Monica Lynch (Tommy Boy), Moderator Herb Corsack (4th and Broadway) Adam Levy (Roulette Group) Fred Munao (Select) Phil Jones (Fantasy Gary Stewart (Rhino) Pretty Tony (Music Specialist) Cory Robbins (Profile)

SOUTH AFRICA—APARTHEID AND THE INTERNATIONAL MUSIC

Rick Dutka (Tommy Boy), Moderator Ewart Abner (Black Music Association)
Jerry Dammers (Special AKA) Dennis Brutus (poet) Little Steven (artist) Michael Beaubien (journalist)

TAKING STOCK OF THE MUSIC INDUSTRY'S FINANCIAL FUTURE Peter Hall (Financial World), Moderator

Mark Riely (F. Eberstadt & Co) Rosemary Carroll (Phillips, Nizer)

MUSIC PUBLISHING

Stuart Stater (Chrysalis), Moderator Dan Burgoise (Bug) Mike Lembo (Mike's Mgmt.) Theo Chalmers (Compleat)
Tom Vickers (Almo) Danny Strick (CBS Songs) Holly Greene (Jobete) Philippe Constantin (Barclay)

PROGRAMMING

ALBUM RADIO PROGRAMMING

Steve Smith (Album Network), Moderator Denis McNamara (WLIR) Lee Abrams (Burkhart/Abrams/Michaels/ Douglas) Charlie Kendall (WNEW-FM)

Ted Utz (WMMR) George Harris (Harris Communications)

POP RADIO

Joel Denver (R & R), Moderator Brian Thomas (BJ 105) Nick Bazoo (B 94 Pittsburgh) Sonny Joe White (WXKS) Bill Shannon (WCCK-K104)

COLLEGE RADIO

Andrew Kipnes (AAM), Moderator Ivan Bodley (WTUL) Scott Byron (CMJ) Oedipus (WBCN) Peter Gordon (Thirsty Ear) lorgan Williams (WXCI) Dan Osborn (WNUR) Harry Lew (KUSF) Karen Glauber (A&M)

RHYTHM RADIO

Walt Love (R&R), Moderator James Alexander (WJLB) Greg Mack (KDAY) Ron Atkins (KMJQ) Jeff Wyatt (WUSL) Dean Dean (WDMT) Joe Tamburro (Butterball) (WDAS)

MARKETING

ALBUM RADIO PROMOTION Steve Feinstein (R&R), Moderator Fred DiSipio Jr. (Hot Tracks) Paul Rappaport (Columbia) Robyn Kravitz (One Way) Rob Barnett (KZEW) Oedipus (WBCN) Artie Fufkin (aka Paul Shaffer) (PolyMer) Erin Riley (WMMR) George Gerrity (Warner Bros.)

RECORD PACKAGING DESIGN Carl Grasso (I.R.S.), Moderator

Paula Scher (Koppel and Scher) John Berg (CBS) Jeri McManus (Warner Bros.) Nick Egan Martin Burgoyne Larry Williams

BLACK MUSIC MARKETING AND PROMOTION

Winki Simms (Ind.), Co-Moderator Herb Trawick (Solar), Co-Moderator Vernon Slaughter (CBS) Hank Caldwell (Atlantic) Leroy Little (PolyGram) Manny Bella (Profile) Step Johnson (A&M) Ronnie Jones (Capitol) Maurice Watkins (Motown) Mary Lou Badeaux (Warner Bros.)

MERCHANDISING AND

Michael Sukin (Berger, Steingut, et al.), Moderator Bruce Fingeret (Roadstar) Lee Heiman (RockBill) Ira Sokoloff (Great Southern) David Berman (Warner Bros.)

PUBLICITY: STARS AND STARMAKERS

Raleigh Pinskey (The Raleigh Group Ltd.), Moderator Dixie Whatley (Entertainment Tonight)
Susan Mittlekauf (Rock Rap)
Stuart Cohn (MTV) Rhonda Shore (Island) Sherry Ring (PolyGram) Sharon Weiss (W3 Public Relations) Cary Baker (I.R.S.) Julian Shapiro (CBS International) Jody Miller (JLM Publicity) Danny Schecter (20/20) Kathy Shenker (A&M) Ethlie Ann Vare (Rock/Billboard) Susan Martin (Susan Martin Publicity)

POP CROSSOVER PROMOTION

Michael Plen (I.R.S. Judy Libow (Atlantic) Charlie Minor (A&M) Craig Kostich (Warner Bros.) Fred Di Sipio Sr. (Di Sipio Assoc.)

LEGAL

MUSIC/FILM/VIDEO

Brian Loucks (Creative Artists), Moderator Gary LeMelle (Columbia Pictures) Danny Goldberg (Gold Mountain) Christie Barnes (ICM)

Doug McHenry (Producer of "Krush Groove") Jeff Averoff (Warner Bros.) Dave Lubell (Cohn, Glickstein) Russ Regan (PolyGram)

PERFORMING RIGHTS WORKSHOP

Barbara Cain (BMI) Gloria Messenger (ASCAP)

MUSIC VIDEO EXPLOITATION: RIGHTS, CLEARANCES

Fred E. Goldring (Grubman, Indursky, and Schindier), Moderator Rand Hoffman (CBS Songs) Joseph Santi (SAG) Arnold Holland (RCA Home Video) David Benjamin (Friday Night Videos)

INTERNATIONAL LICENSING:

BREAKING ACTS WORLDWIDE
Marty Scott (JEM Records), Moderator Karakos (Celluloid) Graham Fletcher (Independent International) Alan Cowderoy (Stiff) Doug D'Arcy (Chrysalis U.K.) Virgil Roberts (Solar) ergio Cossa (Emergency) James Wiley, Esq.

RECORD DEAL BASICS WORKSHOP

Don Friedman, Moderator Ken Anderson, Esq.

Jeff Fenster (Warner Bros.)

CORPORATE SPONSORSHIP Jim Vail (The Vail Group), Moderator Danny Socolof (Mega Inc.) Joe Zynczak, Esq. Bob Weinstein (independent) Jay Coleman (RockBill) Bonnie Feingold (Pepsi-Cola)

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Younger Acts Dominate CMA Nominations

Skaggs, Strait Head List of Finalists for Annual Awards

BY EDWARD MORRIS

NASHVILLE Ricky Skaggs and George Strait dominate the Country Music Assn.'s list of awards finalists this year, with Alabama, Reba McEntire and the Judds following close behind in voter esteem. Winners will be announced on the annual televised awards show, Oct. 14.

Overall, this seems to be the year of opportunity for younger acts. Even those nominated for the top award, entertainer of the year, are all acts that have come into prominence within the past five years.

The greatest concession to veteran performers in the nominations continues to be in the instrumentalist of the year division, despite efforts by the CMA to encourage recognition of younger and more professionally active studio musicians.

For the first time this year, the CMA will present an award for the best music video.

The divisions and final nominees

Entertainer of the year: Alabama, Lee Greenwood, Reba McEntire, Ricky Skaggs and George

Female vocalist: Rosanne Cash, Janie Fricke, Emmylou Harris, Reba McEntire and Anne Murrav.

Male vocalist: Lee Greenwood,

Gary Morris, Ricky Skaggs, George Strait and Hank Williams Jr.

Vocal group: Alabama, Exile, the Judds, the Oak Ridge Boys and the Whites.

Vocal duo: Moe Bandy & Joe Stampley, Ray Charles & Willie Nelson, Barbara Mandrell & Lee Greenwood, Anne Murray & Dave Loggins and Dolly Parton & Kenny

Album: "Country Boy," Ricky Skaggs, Epic Records; "Does Fort Worth Ever Cross Your Mind," George Strait, MCA; "40 Hour Week," Alabama, RCA; "My Kind Of Country," Reba McEntire, MCA;



Team Spirit. RCA flutist James Galway, center, and conductor Henry Mancini, left, chat with RCA/Ariola International executive vice president Jose Menendez at a reception following the artists' joint concert at New Jersey's Brendan Byrne

New York's Sterling Sound Will Test DMM Technology

BY IS HOROWITZ

NEW YORK Sterling Sound will be installing Direct Metal Mastering capability in its studios here for a series of tests to evaluate the technology for use in pop record-

while DMM has made considerable inroads in the classical field, it has yet to figure to any noticeable degree in the preparation of rock material in the U.S. Until now, Europadisk here has been the only do-mestic facility for DMM processing, with a number of classical labels among its accounts.

Ted Jensen, Sterling's chief engineer, says the studio hopes to learn if some of the advantages claimed for the technology in classical production carry over into the pop field. In the former area, longer playing sides and quieter pressings are generally conceded advantages. This may not necessarily be the fact in pop, Jensen suggests.

Sterling, one of the major mastering facilities in the U.S., is the source for much top product for both the majors and independent labels. It has taken pride in claiming that more than 35% of all charted recordings derive from masters it has engraved.

Jensen says that a lathe, cutter

head and drive system will be installed on the Sterling premises by Teldec of West Germany, which developed the DMM process. Delivery is expected this fall, and tests are slated to begin shortly thereafter. No label or producer clients have yet been signed, says Jensen, and he is quick to admit that the Sterling staff itself has yet to arrive at a judgment on how effective DMM is with pop material. In some cases, he says, early comparisons have not convinced auditors that DMM masters matched the best sound quality delivered by pop lacquer masters.
Should the DMM experiments

pass muster, Jensen sees potential benefits in the greater consistency of parts used for mastering. Lacquer masters are of variable quality, he notes, and it is hoped that more reliance can be placed on the copper blanks used in DMM processing. Sterling would secure the copper blanks from Europadisk.

Russ Hamm, president of Gotham Audio, which represents Teldec for DMM in the U.S., says pressing tests using DMM parts were successfully conducted by Warner Communications at its Specialty Records plant.



DIRE STRAITS' "Brothers In Arms" jumps to No. 1 on this week's Top Pop Albums chart, giving the British band the American No. 1 they narrowly missed when their debut album peaked at number two in April, 1979.

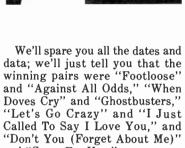
"Brothers In Arms" is the fifth No. 1 album so far this year for the Warner Bros. family of labels, following Prince's "Purple Rain" (which was on top as the year began), Madonna's "Like A Virgin,"
John Fogerty's "Centerfield" and
Prince's "Around The World In A Day." Columbia is in second place for the year to date with three No. 1 albums. No other label has

notched more than one. Dire Straits is the fourth consecutive foreign act to reach No. 1 on the Top Pop Albums chart, following Phil Collins, Tears For Fears and Bryan Adams. And the group is the fifth foreign act to top the chart so far this year, with Wham! having scored in March.

That ties the five American acts that have reached No. 1 since January: Prince, Bruce Springsteen, Madonna, John Fogerty and USA For Africa. This even split between domestic and foreign-born chart-toppers is a far cry from last year, when no foreign acts reached No. 1.

Dire Straits' album is being boosted by the smash single "Money For Nothing," which leaps seven points to number 10 this week, and is likely to reach No. 1. The group's only previous top 10 hit, "Sultans Of Swing," peaked at number four in 1979.

HUEY LEWIS & THE NEWS' "The Power Of Love" from "Back To The Future" holds at No. 1 for the second straight week, while John Parr's theme from "St. Elmo's Fire" jumps two points to number two. It's the fifth time in less than 18 months that both of the top two positions on the Hot 100 have been occupied by film themes.



and "Crazy For You." We should add that Huey Lewis & the News is the first American act to top the Hot 100 since Madonna rang the bell last May with "Crazy For You." And Lewis is the first alumnus from USA For Afri-

ca to make it back to No. 1 in his

Emmer of Belleville, N.J. for suggesting this item.)

Kool & the Gang's "Cherish" jumps four points to number eight on this week's Hot 100, becoming the third straight top 10 single from the group's platinum album, "Emergency." It's already the biggest of the three: "Misled" peaked at 10 in March, while "Fresh" hit nine in June. "Emergency" is Kool & the Gang's first album to generate three top 10 singles; two earlier Kool albums— 1974's "Wild And Peaceful" and 1979's "Ladies" Night"—yielded two.

Both of the top new entries on this week's Hot 100 are star-studded remakes of mid-'60s Motown classics, and both were spotlighted at last month's Live Aid concerts in London and Philadelphia. Mick Jagger & David Bowie's "Dancing In The Street," a remake of Martha & the Vandellas' number two pop smash, debuts at 47; Daryl Hail & John Oates' "The Way You Do The Things You Do"/"My Girl" medley, which updates two Temp-

JVC Boosting CD Capacity

New Processing Center Set To Open

NEW YORK JVC will more than double its Compact Disc packaging capacity to a reported one million units a month when it moves its cutting center next week from Los Angeles to Irvine, Calif.

Concurrently with the move, the facility will change its name to JVC Disc Inc., undertake the editing of master tapes for CD, and step up all phases of digital activity.

While the new facility is not expected to function at capacity for some time, a company spokesman says the expansion is seen as a natural outgrowth of increased pressing capacity at its plant in Japan and the continuing escalation of domestic demand for CD software. JVC capacity in Japan is due to hit one million units a month in September, the spokesman says.

Custom pressing orders for CD product will be processed in Irvine, and the company expects that orders from new clients will be accepted again shortly. Like other producers, JVC has cut back on new orders to cope with heavy demands from larger contract clients.

The company estimates that industrywide CD software deliveries will peak at 20 million units in the U.S. this year and 40 million in 1986. A similar prediction is offered for

The Irvine move will also see a rapid cutback in lacquer cutting activity, although orders for Japanese LP production will still be accepted. The JVC Cutting Center was established in 1972. IS HOROWITZ

'Brothers In Arms' continues the Warner Bros. hot streak

own right since that ensemble smash topped the chart in April.

'The Power Of Love'' is the sixth No. 1 hit for Chrysalis, following Nick Gilder's "Hot Child In The City" and four hits by Blondie: "Heart Of Glass," "Call Me,"
"The Tide Is High" and "Rapture."

FAST FACTS: "St. Elmo's Fire" was produced and co-written by David Foster, who also has a budding smash of his own with the love theme from the film, which leaps from its number 92 debut all the way to 69.

Another song that Foster co-produced and co-wrote, Chaka Khan's "Through The Fire," sets a record this week, if a dubious one. The single is in its 19th week on the Hot 100, which is the longest run any single has ever had that didn't crack the top half of the chart. The song peaked at number 60.

This beats the 18-week longevity record set in 1977 by the Manhattans' "It Feels So Good To Be Loved So Bad" and matched earlier this year by Paul Hardcastle's "Rain Forest." (Our thanks to Larry Frank of Brooklyn and Rick

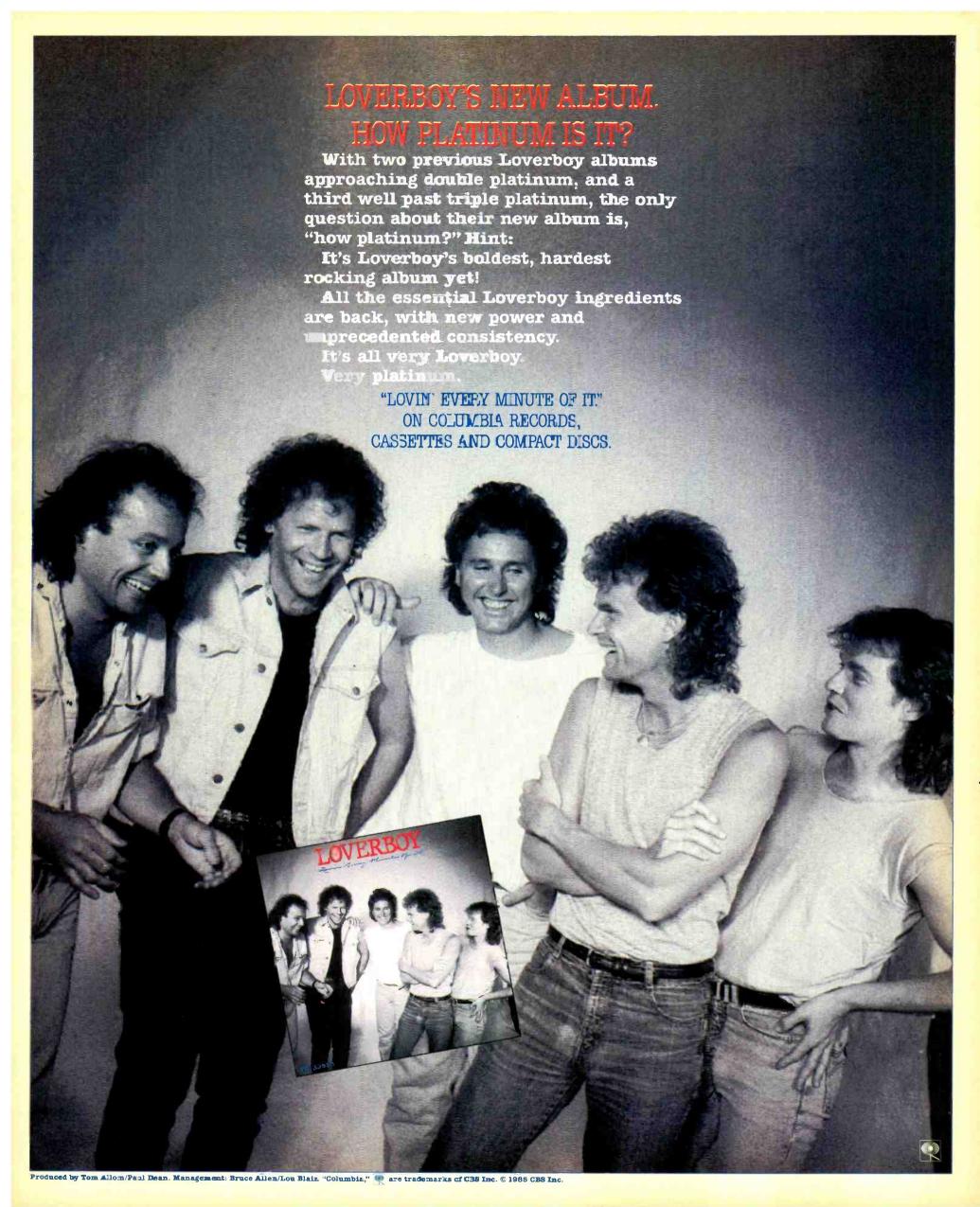
tations classics, pops on at 53. The Hall & Oates record features David Ruffin and Eddie Kendricks, who sang on the original versions.

Three of the four top new entries on this week's Top Pop Albums chart are rap or rap-associated. "The Fat Boys Are Back" on Sutra debuts at 86; the Boogie Boys' "City Lite" on Capitol bows at 145. In between at 106 is "Lisa Lisa & Cult Jam With Full Force" on Columbia. They're not considered rap, but Full Force first gained notice as producers of the rappers UTFO.

WE GET LETTERS: Several of you wrote in to comment on Eric Fader's letter about "Shout" and hits named for cleaner products. Danny Violette of Warner, N.H. notes that Fader left out Helen Reddy's "Delta Dawn" and Elvis Presley's "All Shook Up."

Bob Moke, music director of WFR in Baltimore, notes: "We can't forget one of the cleanest songs of all, 'Ebb Tide,' with the opening line 'First the *tide* rushes in."

BILLBOARD AUGUST 31, 1985





...newsline...

THE CASTLEBAR International Song Contest will be screened live on RTE in Ireland, Oct. 5. The 20th anniversary event carries a total prize fund of \$25,000, with a first prize of \$6,000. There are entries from 30 countries this year for a contest sponsored by Berger Paints.

THE IRISH ASSN. of Songwriters & Composers has won its fight to get songwriting and composing recognized as a business/industry in its own right. Its council has signed an agreement with the Confederation of Irish Industry (CII) whereby the trade group will supply office and meeting facilities and executive and secretarial services.

DUBLIN'S RADIO TWO has launched its first album, a compilation from the station's in-concert series. Compiled and produced by Julian Vignoles, the album includes tracks from the Freddie White band, the Blades, Auto Da Fe, Ray Lynam and Brush Shiels. It's distributed by Tara.

RADIO TELEFIS EIREANN'S Live Aid telethon has brought in more than \$8 million so far for the Ethiopian famine fund. Donations and pledges are still being received by the network.

SANDY KELLY has won Belgium's Gold Star award for country music. The CBS Ireland artist's current single is "One Night A Week Lover." CBS is also heavily promoting Paul Ashford, a Welsh-born singer+songwriter who has lived for years in Ireland and worked with several noted bands. His debut CBS single, "Jenny"/"One In Every Town," has charted.

WEA IRELAND celebrated five years in business here with a staff bash linked with ZZ Top's RDS concert appearance. Included was a competition to mark the 50,000th Irish sale of the group's "Eliminator." The winning customer was Gordon McFadden, and the retail store serving him was Paddy Carroll's Rainbow Records of Carlow. KEN STEWART

New French TV Channel Will Offer Mostly Music

BY DERRY HALL

PARIS A new national television channel devoted mainly to music programming will be launched in France late this year or early in 1986. The move is part of the promised deregulation of French television by President Mitterand's Socialist government.

Announcing the plans after a meeting of the council of ministers in Paris, Georges Fillioud, secretary of state for communications, said two new advertising-financed networks would be created and the government would also authorize

Italy's Panarecord In MGM Video Deal

MILAN Italian independent record company Panarecord has completed a major license deal with MGM for exclusive home video representation here of the Hollywood giant's film catalog. The deal runs through August, 1990, and the video-cassettes involved will be duplicated in Italy.

Panarecord, a lively indie label founded seven years ago, is tripling its capital shares to more than \$500,000 in order to finance this incursion into the video industry.

Titles set for early marketing under the deal include "Gone With The Wind," "Singin' In The Rain" and "Dr. Zhivago."

up to 50 local television stations, where transmission frequencies permitted.

"The first of the new networks," Fillioud stated, "will be devoted principally to music programs, filling a need felt very strongly by young viewers in this country. The second will carry programs of general interest and will eventually be distributed via the TDF-1 satellite."

The music channel, carrying video clips and concert converage, is expected to be allotted to a consortium likely to include such companies as Europe 1, Publicis, Gaumont and NRJ, with Virgin Records, Hachette Filipacchi and Club Mediterranee among the additional contenders. Radio Tele Luxembourg and Tele-Monte Carlo have also been cited as possible major partners in one or the other of the two proposed networks.

The government move comes after 36 years of state monopoly over French television, and some six months after President Mitterand first announced his intention to "free" the medium as radio was "freed" in 1982. A government-sponsored report published in May suggested that up to two commercial channels might be feasible, and a bill to set them up will be introduced this fall, hopefully passing through Parliament before Christmas.

Viewers here currently have a choice between three state-run stations (TFI, Antenne and FR3), in addition to the recently launched pay-television channel Canal Plus.

HOLLAND PREPARES TO IMPOSE LEVIES

New Copyright Legislation Expected by Year's End

BY WILLEM HOOS

AMSTERDAM Holland appears set to become the next territory to slap levies on blank audio and videotapes and recording hardware. Legislation is expected to be in force before the New Year, and it will probably incorporate a 10% levy on the retail price of recorders and 5% on blank tape.

The move to impose levies started with the ministry of justice here. It comes in the wake of sustained industry pleas for compensation for losses incurred by the proliferation of home taping.

However, the suggested levy percentages aren't formally detailed in the initial draft of planned changes, as submitted for consideration by copyright society BUMA/STEMRA and various other organizations interested in authors' rights and royalties.

The Dutch Consumers' Assn. is known to be against the levy proposals, claiming that they would penalize individuals who want to tape their own audio and video material, and that they would "tax" taping of music which is not copyrighted.

According to the ministry's plans, professional users of tapes and audio/video recording hardware, as well as handicapped persons who use the equipment for their daily activities, would be able to reclaim the levy payments.

A government-monitored organization is planned to handle collection of the levies and come up with a system to operate fair distribution among artists and producers. The government has hinted that part of the levy revenue may be earmarked for general cultural purposes in the Netherlands.

BUMA/STEMRA and NVPI, the Dutch IFPI branch, along with other associated organizations, have on many occasions requested that compensatory levies on recording equipment be legislated. They have vehemently stressed that home taping means a hefty, and constantly increasing, loss of income for per-

formers, and for the music industry in general.

Discussion of the copyright revision document has started and will be followed by parliamentary action. Insiders seem confident that the changes, whatever the final percentages involved, will become law before year's end.

British Blockade Targets Pirate Radio Operations

BY NICK ROBERTSHAW

LONDON In a new effort to scuttle pop radio pirate ships Laser 558 and Caroline, the British government has mounted a naval blockade designed to "starve" the broadcasters into silence.

The patrol ship Dioptric Surveyor, chartered at a cost of \$65,000 a month and carrying a crew made up of officials of the Dept. of Trade & Industry's radio investigations service, is on permanent station near the two pirate vessels, which are anchored in international waters off the East Coast of England.

The ship will monitor broadcasts and intercept any supplies sent from British ports. Although Laser 558 and Caroline cannot themselves be prosecuted, any British citizen working on them, supplying them or advertising on them could face up to two years' imprisonment or a hefty fine, under the Marine Broadcasting Act.

The department says unauthorized broadcasts from the two pirate stations are interfering with

maritime and aeronautic navigation beacons. "People might think we are being killjoys," says a spokesman, "but if we allow such broadcasts we would have anarchy on the airwaves, and possible catastrophic consequences in times of maritime emergency."

Laser 558 and Caroline have also annexed frequencies set aside for legitimate local radio stations in the South of England, but make no needletime or copyright payments and do not obey the airtime restrictions imposed on authorized broadcasters. Advertising revenue at some nearby land-based stations is said to have declined as a result of their activities.

Public sympathy for the pirates remains strong, however, and one national paper, the Star, has even gone to the lengths of running the government blockade in a rented fishing boat.

The government also faces the problem that both pirate ships are run from New York and receive the bulk of their supplies from European countries, notably Spain.

Why Are Sales Declining?

WEA Studies German Cassette Market

BY WOLFGANG SPAHR

HAMBURG WEA here has been analyzing the prerecorded cassette market in a bid to discover why West German tape sales are on the decline here, while they are rising steadily in such comparable markets as Britain and the U.S.

Between 1982 and 1984, cassette volume rose by 44% in the U.K. and by no less than 80% in the U.S., according to the company. But in West Germany they fell 6% overall, with full-price product suffering a drop of nearly 13%.

Says WEA managing director Manfred Zumkeller: "The fact that hardware ownership last year averaged out at 0.8 record players per household but 1.8 cassette recorders per household proves that there is a considerable sales potential for cassettes that we have to try and activate"

Examination revealed practically no technical or visual differences between tape product in different markets, according to WEA; the significant differences lay in the way in which the product was pre-

sented. In West Germany, cassettes led "a shadowy existence," locked away in sales racks in a corner of the outlet or else presented as empty packs.

"This keeps away shoplifters,"

This keeps away snoplifters, Zumkeller notes, "but also customers. If you are interested in a tape, you first have to find a shop assistant to unlock the rack and wait while you make your decision. This is a situation most people avoid from the start."

In Britain and the U.S., by contrast, cassettes are typically offered in open browsers, where customers can examine and handle them freely. Nor are theft rates, around 2% in Britain, as high as might be expected. HMV's store on Oxford St. in London alone sold around \$5 million worth of cassettes last year.

Another important fact, according to the WEA German study, is pricing. In both Britain and the U.S., cassette prices are generally equivalant to LP prices, but in West Germany tough competition has meant that album prices are usually below those for tapes.

To remedy the situation and en-

courage stronger tape sales, WEA here has embarked on a campaign of dealer education and support that goes beyond any previous short-term initiatives.

Apart from presentations at such events as IMIC designed to explain the problems and point out the possibilities for increased tape turnover, the company is now offering special bonus payments to dealers.

"This is not meant as a way of subsidizing music cassettes," says Zumkeller, "but as a way of easing the change from an old system to a promising new concept. The scheme will initially involve 12 key outlets, which will report their experiences at the end of a test period."

Other West German record companies are expected to follow WEA's example in the coming months.



Letters to the Editor

Lyrics: Reacting to Warning Signs

PASSING OUT HONORS

The battle has ended. Billboard (Aug. 17) brings word that the RIAA agrees to put warnings on recordings. The youth of America is saved! Some awards are in order.

To the RIAA goes the Give Them An Inch award. They have taken the first step on a long, dark road. Having given in to pressure once, they will never hold the line again.

For saying they can't put warnings on records, when they have been doing it for years on radio promotional copies, record companies get the Left Hand Doesn't Know . award. Somewhere in radio station libraries are copies of records like the Pretenders' first album warning that some of the songs are "not suitable for airplay."

The Truth Shall Set You Free award goes to radio station music directors everywhere. I laughed out loud as Billboard quoted director after director saying they could not check the records they were playing. Having seen a number of them in action, I knew they were right. It's hard to check lyrics when you only listen to the first 10 or 12 seconds of a new record, while stealing half your playlist from MTV, and the other half from whatever new single the old reliable artist is putting out.

And there's another award for record companies. It's the Who Are You Kidding award, and it honors their pious talk about artistic freedom. If the record doesn't sell, the artist will find freedom real quickfreedom from the record company.

Finally, to the Parents Music Resource Center: the Labors Mightily, But Brings Forth A Mouse award. They will no doubt shortly move on to another issue, or a variation or this one. Like, for instance, keeping the kids' minds clean so they can be filled with cartoon commercials, and racist movies that wave the Ameri-

Everyone involved in this battle has gotten an award, except us. We,

the people who listen to the music and buy the records. All we got is a lot of hot air from all sides over a non-issue. The truth of this will become evident when some smart retailer puts all the records with warnings in a bin marked "Forbidden Music," and does a land-office

> Joe Cyr Jr. Highland Falls, N.Y.

LET THE MARKET JUDGE

As a songwriter, I am appalled at the Parents Music Resource Center and its blatant attempt at censor-ship under the guise of "protecting" innocent children with a rating system for records, tapes, etc.

Any responsibility for looking after the children of the country belongs to parents, not the school system, police or any other organization, and especially not the recording industry. I do not believe for a minute that popular music promotes sex, drugs or deviant behavior any more than do some television series or commercials.

Freedom of choice and expression is what has made this country great, and I oppose censorship in any form. We in the recording industry have an obligation, and that is to provide our unique product to the world, and let the marketplace act as the final judge.

Norman K. Elder The Memphis-Lee Organization Poway, Calif.

A BETTER SOLUTION

The decision by the RIAA to print warning labels on records deemed offensive will affect all professional songwriters. It will impact on the quantity and quality of the music produced, because the writer will always be concerned about how his song is rated. Some writers will purposely turn toward so-called "offenmaterial to benefit from the market such labeling may create.

Let us recognize the truth behind the situation, and why the RIAA felt it necessary to bow to pressure. Over the last three decades, radio and television have taken the place of entertainment for children formerly served by interaction within the family. Much of the morailty a child learns comes to him through records and tv.

It would be much better if parents involved themselves more actively with their children, and so taught them morality, rather than create a system to control what songwriters produce.

> Nick Sloane Los Angeles

OPPOSITE EFFECT

The effort by Congressional wives to censor and rate music lyrics is just another attempt by one group to control what every one else does.

If they get their way, artists who get G ratings will probably lose sales. Records receiving the equivalent of PG, R or even X will have the most appeal, for children as well as adults. So, to get more sales, many artists will probably seek more controversial lyrics.

Jack B. Stephens

SHIFTING RESPONSIBILITY

The attack on recorded music by certain parents' groups is unfair and unacceptable. Some would rather find a scapegoat than deal with the real source of the problem.

These parents must take the responsibility to teach their children right from wrong. They must take the time to get involved in the world of their children.

Ask most any teenager the source of their problems and they'll tell you it is their parents. Let's see you tackle that one, parents. The whole censorship matter could be avoided if more people would take on real responsibility.

Elkhart, Ind.

tary page to letters this week, to offer a more generous sampling of reader views on the controversy over song lyrics and other issues that have stimulated a large amount of mail.

A SHADOW ON SUN CITY

are told that Steve "Little Steven" do so.

I wonder how many people who will hear this single and see the inevitable publicity it receives know that Mr. Van Zandt first came to Africa in early '84 to promote the sales of his album, "Voice Of America." During his second visit, he made a one-day trip to Sun City in Bophuthatswana. Enough to make him an expert? I think not.

Sun City has never promoted the cause of apartheid, or practiced it. Had Mr. Van Zandt spent a little more time there, he might have discovered that Sun City, in fact, provides equal oppportunity work for people of all races, that 35% of the original management staff positions are held by blacks, and that joint subsidies from the Bophuthatswana Government and Sun City provide funds which enable black staff members to attend the

less than meteoric.

PURILIC RECOGNITION

I'm afraid concert promoters do not get their due respect. If we don't choose certain acts to perform on a bill, they lose out in more ways than one. In addition to financial losses, they fail to receive the advertising, limousines, fine foods, and all the other things artists shoot for on riders to their contracts.

The promoter has a great deal to do with the success of an act. There ought to be an awards program that recognizes their accomplishments.

Nevertheless, it should be noted that the manager is an even more powerful force in building the artist's career. As one who is also a manager, I know what they must go through in order to see their artist make it to the top. I don't take on an act until they've proven their dedication and done what I think is necessary for them to develop a new image. Managers, too, don't receive enough public acknowledgment for what they do.

B. Robert Mays Performing Arts Concert Entertainment Richmond, Ind.

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.

We devote the entire Commen-

In the article "New Single Attacks Apartheid" (Billboard, July 27), we Van Zandt has made a record called "Sun City" in which he attacks artists who have performed at that venue and encourages others not to

best hotel schools in Europe.

But then, if Mr. Van Zandt had bothered to probe a little more deeply, it might have destroyed his excuse to generate a little attention for a career that has, so far, been

> Stephanie Luker Johannesburg, South Africa

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CD: Indies Must Be Allowed to Compete

LACK OF VISION

As co-proprietor of one of the nation's first CD-only retail outlets, I must say that Bruce Ogilvie's Commentary (Aug. 17), in which he likened the dealer price differential for Compact Discs between independent stores and the chains to "economic apartheid," was on the beam.

The situation that Mr. Ogilvie outlined so coherently is a symptom of the classic ailment that holds our industry back. I'm talking about vision, or, more precisely, the lack of it. Thankfully, many of us realize that there's more to the bottom line than raw statistics, and that those who approach their endeavors with enthusiasm and commitment will effect an impact far out of proportion to their size. Synergy happens when the whole becomes greater than the sum of its parts; one shouldn't favor one's largest customers, but all of one's customers.

In the meantime, our indie operation will continue to thrive. But until we can be fully price competitive with the chains, we are forced to look for our margins both within and without the mainstream.

> Don Rose Boston Compact Disc Cambridge, Mass.

THE TIME IS NOW

While I agree with Bruce Ogilvie, his hypothetical monthly expenses for a 1,000 square foot store are grossly understated. The \$1,100 allotted for payroll should actually be three times that amount, and \$700 doesn't begin to cover advertising, accounting, insurance, maintenance, operating supplies, taxes, telephone, utilities and other expenses. Smaller stores can't possibly exist on a 6% margin—buying

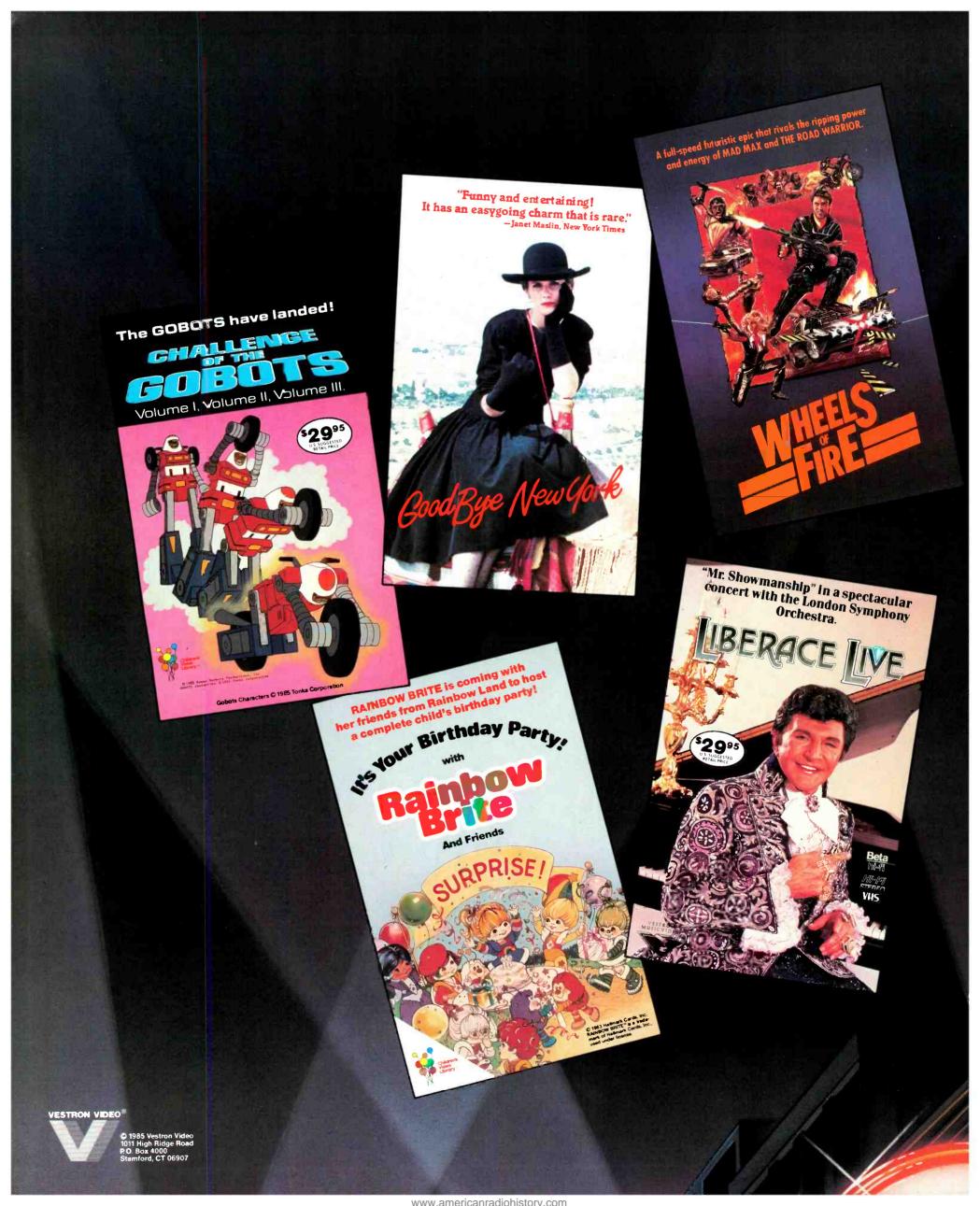
Compact Discs from a one-stop and pricing them competitively.

The upcoming NARM meetings

offer an opportunity for manufac-turers to get fair with one-stops and independent stores. The burgeoning demand for CDs requires all of us to serve the growing market. Manufacturers should price CDs like LPs and cassettes, allowing discounts based on volume. That way, onestops could sell to independents, who could compete with chains as they do now on LPs and cassettes. The time for change is now.

> Stan Bernstein Morninglory Music Isla Vista, Calif.





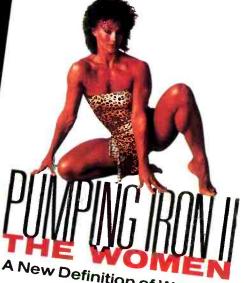
"Run, don't walk, to get in line for the most frightening flick since Alien'. It is absolutely first-class." —Susan Granger, WMCA Radio

LIFEFORCE

"One of the nuttiest love stories ever filmed..." -Vincent Canby, The New York Times "A marvelous treasure on every level." -Rex Read, New York Post Kathleen Jaek Nicholson Turner

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The Search Is Over. At long last, WYNY New York program director Denise Oliver has found her morning team. Shown here for a positive progress report after month one are Rick Harris, left, formerly of WAPP New York, and Paul Harris, formerly of WHCN Hartford.



Programmers reveal why they have jumped on particular new releases.

POP

John Gorman of WMMS Cleveland's now-famous motto "r&b is ' is reinforced this week by his pick of Daryl Hall & John Oates' "The Way You Do The Things You Do"/"My Girl" medley (RCA), featuring proponents of that genre's finest hour, former Temptations David Ruffin and Eddie Kendricks. According to Gorman, Don Henley's "Sunset Girl" (Geffen) could do for the artist what "Hotel California" did for the Eagles. And a little out in left field, he says, but getting good feedback, is the Neil Young/Willie Nelson single "Are There Any More Real Cowboys?" (Columbia). "You can put this one up against Neil's 'Heart Of Gold'," he says. "He sounds as good and as fresh as ever." Sting's "Fortress Around Your Heart" (A&M), observes Gorman, "takes the textures created by the Police and adds a lot more dimension by using the jazz-oriented band."

BLACK/URBAN

A single of "Single Life" (Atlanta Artists/PolyGram), the title track from Cameo's album, was just released, but Elroy R.C. Smith of WILD Boston says he singled it out two weeks ago because "it's so darn funky, and it's going to be a big r&b dance record and a big radio record too." Another "major r&b record with a heavy potential of going pop," contends Smith, is Nona Hendryx's "If Looks Could Kill" (RCA). Smith spotted Durell Coleman a few months ago on "Star Search," and the Boston PD has now jumped on the Island artist's "Somebody Took My Love." Smith likens Coleman to Jeffrey Osborne: "He sings with so much emotion, and he's so darn convincing."

The "daringly different" WLIR in Garden City, N.Y., which boasts "the best new music first," has hopped on Simon F's "I Want You Back" (Chrysalis) after PD Denis McNamara claims they played the Hooodoo Gurus' version about a year ago. This time, Steve Stevens (from Billy Idol's band) produced, adding his unmistakable guitar riffs. Hüsker Du, A Minneapolis band that 'LIR has had its eye on for a few years, has just released "Makes No Sense At All" (SST), which McNamara says "comes closer than anything else they've done to capturing commercial attention." This week's contender for so-called "screamer of the week"—and a "song that's going to cross over to CHR and should build from a AOR base before those CHR guys steal it from us"-is Gary Myrick's "When Angels Kiss" (Geffen). And 'LIR is so charged about the Adventures' "Another Silent Day" and "Send My Heart" (Chrysalis) that they co-promoted the group's American debut concert in Gotham.

COUNTRY

Atlanta's Rhubarb Jones at WYAY didn't mind telling us he's smitten by "one of the most exciting things that's come out in 1985, if not the most." He's calling Lee Greenwood's "I Don't Mind The Thorns If You're The Rose" (MCA) "the best thing Lee's ever done. I hear 'song of the year' with this one . . . I heard this and I knew it was a hit in 40 seconds." If Jones' neighbors are any barometer, Greenwood's got a sure thing. The slightly wowed PD says he took the single home and played it for his entire apartment complex, and "they went nuts over it. ANGELA GAUDIOSO

AC STATIONS FACE NEW CHALLENGES

Standing Apart from CHR; Targeting Younger Listeners

Remember the top 40 crisis of just a few years ago that resulted in shrunken playlists and gave way to big strides among AOR stations? Now top 40 stations, after having created havoc with AOR formats in most every market, are vying successfully for younger listeners of adult contemporary sta-

The two articles this week focus on the current identity crisis among ACs. The challenges that our guest columnists tackle this week include:

• Why broad-based ACs must reexamine their positions.

• The growing incompatibility of the various types of music played on ACs.

• The need to deal with AC listeners' attraction to CHR.

Now . . . Read on.

BY DENISE OLIVER

NEW YORK What constitutes an adult contemporary format? Is the format fragmenting as others have in recent years?

The confusion in this area is surprising in light of the extensive media coverage regarding the aging baby boom. The reality is that AC radio is evolving, along with its audience, as every successful format



Denise Oliver

Not too long ago, members of that giant pig-in-the-python baby boom segment of the population didn't trust anyone over 30. Well, most of us are now over 30 ourselves, even if it's hard to remember at times and we don't always think of ourselves as adults.

Some people seem to think that when a listener turns 30, or at the latest 35, he immediately institutes a search for a radio station playing Barry Manilow and Barbra Streisand. Does this really make sense for an audience reared on Jimi Hendrix, the Doors, Bob Dylan and the Supremes? Somehow, I don't think

Few 38-year-olds will faint dead away upon hearing a Huev Lewis record. If you went to see Bruce Springsteen, the Stones or even Live Aid, you saw plenty of fans over 25 or 30-not to mention the performers! Many more would have been there if getting tickets didn't require taking time off work to sleep in front of a Ticketron office. (It's even harder to do with a threeyear-old in tow.)

Maybe the problem is that we don't consider 25- to 44-year-olds to be adults, even though they certainly are by any Arbitron, advertising or other business standards I know.

True, there are many stations playing Neil Diamond, Melissa Manchester and Abba records, and it's equally true that these stations target themselves to adults. But are they adult contemporary or some variation of oldies, MOR or soft rock?

And so we are left with the final dilemma: If AC stations play Kool & the Gang, Phil Collins and Sting, how can we tell them from CHRs? (The answers are really very simple, even if the distinctions are understandably muddied by enterprising CHR account execs trying to get a slice of that juicy adult buy.)

1. An adult contemporary station has adult announcers. They don't have names like Smokin' Joe, Fast Floyd or Dirty Steve.

2. An adult contemporary station provides worthwhile news. This means not just in AM drive in "93second updates."

3. An adult contemporary station promotes to adults. Recently, while two CHRs in New York were giving away Menudo tickets, WYNY gave away 97 Weber grills and \$97 worth of groceries for a Fourth of July barbecue.

4. An adult contemporary station does not have a large percentage of its audience composition comprised of teens. If all else fails, and you don't have an ARB handy, grab a kid and ask him his favorite radio station. Chances are the AORs and CHRs will be among them, the ACs missing.

Please note that none of the above requires stodginess or lack of humor. The most successful AC stations are hip and keep up with their aware audiences.

Adult contemporary radio hasn't really changed; we still program to adults. It's the adults who have changed!

Denise Oliver is program director at NBC's WYNY New York.

BY STEVE GOLDSTEIN

DETROIT As the baby boom population grows older, every five to seven years each major format category undergoes an indentity crisis as a result of ever-changing listening patterns. Over the past several years we have witnessed new directions in a variety of formats, including CHR, beautiful music, album oriented rock-and now we are in the middle of an adult contemporary crisis.

While America's most popular format is far from being on its death bed (we seem to hear that during periods of change), a combination of increased competition, aging population and changing music tastes are affecting the format.

Adult contemporary stations are



Steven Goldstein

facing a complex series of questions which will determine their future programming and marketing. Those willing to move swiftly and adapt will reap the benefits, while the stations that fail to recognize the marketplace changing around them will risk being left behind.

Many of the broadly-based AC stations are currently experiencing a decline in the acceptance of numerous core artists, including Barbra Streisand, Jim Croce and Bread. This is primarily occurring among the younger end of the audience (Continued on page 20)



Kidding Around. All announcers like to have fun! New York's WYNY new "adult" morning men Paul Harris, left, and Rick Harris (no relation) prepare to serve 550 pieces of Paul's cake at a listener party in Manhattan last week. (See story, this page.)

newsline

NEW WRIF DETROIT OWNER Silver Star Communications has elected Detroit businessman Nathan Conyers board chairman and VP/GM Marcellus Alexander as board vice president and chief operating officer.

JOHN COLUMBUS HAS BEEN NAMED VP/sales for Bethesda, Md.-based United Stations. Scott Fey takes over from Columbus as manager of WYST-AM-FM Baltimore. The new corporate PR/promotions director is Betsy Peisach.

THE NEW VP/GM at KVOR/KSPZ Colorado Springs is Ken Gaines, former manager of KTOK Oklahoma City.

CONGRATULATIONS TO LIN CORP., owner of 10 radio stations, on a stellar second quarter. Net income was up 46%, 35% during the first half. Also congratulations to the Dallas-based Jim West Co., which assumes the marketing and promotion representation for McVay Media.

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TARGETING YOUNGER AC LISTENERS

(Continued from page 19)

spectrum. In turn, these artists have been replaced by more contemporary acts, such as Daryl Hall & John Oates and Billy Joel.

What we are seeing is a segmentation of the adult contemporary audience. The younger AC listener who recently entered the 25-34 age group comes to the format with a

different musical sensibility.

This new AC listener has grown up with top 40 and AOR and is therefore likely to show a propensity for more rock-based acts such as Madonna, Cyndi Lauper and Tears For Fears, rather than many of the standard AC acts that have been the mainstay of the format for so many years. At the same time, the "new" music is turning off the older listener expecting the traditional softer

The result is a growing incompatibility of the various types of music featured on AC radio. Stations utilizing extensive music research are seeing the dichotomy of music preferences, by age group, in their results. Others will see it as a function of less time spent listening. And many AC stations have attempted to appeal to both segments, mixing the harder sound with the soft. Most have failed.

The younger AC audience represents both the problem and the opportunity. Stations will be forced to decide whether to track the current audience and grow older with it, in which case they will become a soft oldies-based station, or pursue the 25- to 34-year-old segment and redirect the product to appeal to this group and its differing attitudes and musical preferences.

The problem of which route to take is compounded by a new vitality among beautiful music stations, competitors such as Transtar's "Format 41" seeking the upper end of the AC demo, and CHR stations

challenging the younger end.

In many instances, CHR stations have found AC operators asleep at the wheel in servicing the 25-34 target. The disenfranchised AC listener, uncomfortable with the inherent softness of AC radio, has been attracted to CHR because of its ability to deliver fresh, uptempo product and keep the audience in touch with what's current.

The need to be in touch is indicative of the lifestyle of the 25- to 34year-olds. This generation is part of the sexual revolution, shopping malls and fast food. It is a noticeably trendier and hipper group with a different set of values from the older AC audience.

While the frenetic presentation of many CHR stations remains highly incompatible with the 25-34 lifestyle, the attractiveness of the music and the absence of a station more closely emulating adult values has enabled CHR to attract this audience. Inevitably, this has brought about the development of stations featuring CHR music with an adult orientation.

Adult contemporary stations that choose to pursue the younger AC audience should first carefully examine the marketplace, focusing on the competitive environment and tracking listeners' tastes and attitudes. Are the CHRs broad-based or teen-dominant? What segment are other AC stations in the market serving? Is there an underserved audience?

Once the product has been developed, the station must image, or more accurately reimage itself to become palatable and desirable to the 25-34 target.

Steve Goldstein is vice president/ group program director of Detroit-based Josephson Communi-

GUEST SPEAKERS INCLUDE

Greg Mathieson, Producer (Sheena Easton,

Peter Blachley, Director of Marketing,

Bryn Bridenthal, President, Bryn

Gary Gersh, A & R, Geffen Records

Alan Melina, Creative Director, Famous

Thomas Noonan, Vice Publisher and

artists, and others to be announced

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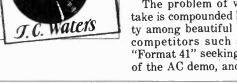
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Rock on Heavy Rotation. WRKS New York vice president/general manager Barry Mayo, right, accepts a big thank-you from Capitol artist Freddie Jackson, who stopped by to announce the gold status of his "Rock Me Tonight" album.

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LYRICS ON THE AGENDA AT NAB/NRBA CONFERENCE

BY KIM FREEMAN

NEW YORK With little time left before the Sept. 11-15 National Assn. of Broadcasters/National Radio Broadcasters Assn. Radio '85 Programming & Management Conference in Dallas, a timely panel entitled "Rock Lyrics: Where To Draw The Line" has been hastily slipped into the agenda. NAB president Eddie Fritts will moderate, with programmers representing both sides of the issue and members of the Parents Music Resource Center (PMRC) serving on the panel.

Earlier this summer, Fritts issued a letter to member stations informing them of the rising concern over the content of some song lyrics. The PMRC is perhaps the most vocal of the organizations protesting so-called "porn rock." A Senate communications subcommitte hearing on the subject is set for Sept. 19 (Billboard Aug. 17).

But the real highlight of the conference, according to NRBA president and Mann Media chief Bernie Mann, will be the sessions on acquisitions. "The panels on sales and management have always been of the most interest," he notes. "With more and more managers interested in leverage buyouts and raising venture capital, we've added a couple of panels in this area."

With registrations rolling along at a pace of roughly 200 to 300 per

week, NAB senior vice president/ radio David E. Parnigoni says that final arrangements for the event are moving at a similarly rapid pace.

A topic sure to be discussed in the halls is the proposed merger of the NAB, NRBA and other radio trade groups. The subject will not be debated in a formal session, says Parnigoni, "because of the difficulty in taking that up with a large crowd of members. This needs more time."

The NAB gathered various trade groups on Aug. 16 for a meeting on the suggested "super radio association." Mann notes that some NRBA staffers attended the meeting, although the group will wait until its annual board meeting, Sept. 10 in Dallas, to broach the subject officially.



David Parnigoni

Radio '85 marks the second year that the NAB and the NRBA have pooled resources for a joint conference. With all sessions taking place at the Dallas Convention Center, Parnigoni says the "logistical difficulties" of last year's meeting in Los Angeles have been dismissed. Twenty-two of this year's 85 sessions center on programming, a higher percentage than last year.

The "format room" concept of informal forums for programmers has been expanded to include rooms for classical and Hispanic outlets. "We see classical as an alternative, especially in large markets and on the AM band," says Parnigoni, adding that the Hispanic session ought to draw a strong crowd based on the

convention's location alone. He also predicts that the music licensing and AM stereo panels will proove especially timely.

In addition to opening addresses

In addition to opening addresses by Fritts and others, Thursday's (12) kickoff activities include a tribute to radio's participation in various famine relief efforts. According to Parnigoni, an audio/video presentation will include the making of the "We Are The World" album and video and highlights of the Philadelphia Live Aid concert. A special presentation is planned for Ken Kragen, who set the American relief efforts for Africa in motion. And ABC will be recognized for its monumental Live Aid radio broadcast.

On the lighter side, several entertaining functions are slated at convention headquarters, the Loew's Anatole Hotel. With Wednesday set aside for registration and a welcoming reception, Thursday's opening presentation will be followed with a "Walk Around Lunch" on the exhibition floor. On Thursday evening, Dick Clark and the United Stations Radio Networks host a Rock'n'Roll Revivial Show. On Friday, talk show host Larry King will deliver a keynote speech and accept the prestigious Radio Award.

The finale fireworks are slated for the Texas Bar-B-Q on Saturday. Tammy Wynette and Eddie Rabbitt are lined up to perform.



Bernie Mann

THERE'S ALWAYS SOMETHING THAT YOU LOSE TO WIN.

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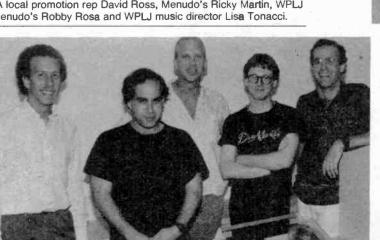
Who Said They Weren't Hard Workers? Neva Heckman, center, commends members of the KBOI paint team during Boise, Idaho's third annual Paint Your Heart Out promotion, which was co-presented by the station. More than 2,000 volunteers painted 78 senior citizens' homes in the Boise/Nampa area.



Live from New York. Guests gather at a reception in New York following the debut broadcast of DIR's music/talk show "David Brenner Live," which is carried by 100 radio stations. Pictured from left are, top row: host David Brenner and DIR's Peter Kauff; bottom row: DIR's Bob Meyrowitz, David Lee Roth, Joe Piscopo, DIR producer Bob Kaminsky, unidentified guest, Brenner's manager Steve Reidman and DIR talent coordinator Alan Rosenberg.



The Choice of a New Generation. Members of RCA recording act Menudo visit with staffers at New York's WPLJ before heading over to Madison Square Garden, where they kicked off their Pepsi-Cola-sponsored U.S. tour. Smiling from left are WPLJ program director Larry Berger, RCA local promotion rep David Ross, Menudo's Ricky Martin, WPLJ air personality Jim Kerr, Menudo's Robby Rosa and WPLJ music director Lisa Tonacci.





Home Sweet Home. Elektra recording artists Motley Crue party with KLOS staffers during a recent visit to the Los Angeles station. The rockers' latest offering is "Theatre Of Pain." Pictured from left are group member Nikki Sixx, KLOS's Rita Wilde, group member Vince Neil, KLOS's Jack Snyder, program director Tim Kelly and group members Mick Mars and Tommy Lee. Kneeling are Elektra promotion marketing manager Roger Smith and KLOS's Diane Morales.



The Magic Key. Joe Perillo, left, and Art Hathaway, right, of the Chicagoland Pontiac Dealers Assn. join WJMK Chicago general manager Harvey Pearlman in congratulating Bonnie Sorenson, the winner of a new 1985 Pontiac Trans Am that the station gave away at the end of a month-long promotion. The grand prize drawing was held at Juke Box Saturday Night, a local club.



Mom Would Be Proud. In an attempt to get CHUM-FM to play their current single "Deep Cuts The Knife," members of the rock group Helix put on their Sunday best and paid a visit to the station. CHUM staffers got a giggle out of it and promised to bring the record into their next music meeting, but as of yet, no airplay. Sorry, boys.

R.E.M.'s Got the KNAC. R.E.M. bassist/vocalist Michael Mills stops by the new KNAC Long Beach studios for an on-air interview, during the group's recent Southern California concert tour. Standing from left are KNAC promotion director Kevin Glenn, IRS Records regional promotion manager Michael Plen, KNAC music director Roland West, Mills and KNAC program director Jimmy "The Saint"



SUPERGROUPS ABC contemporary network ® SUPERGROUPS

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RADIO MOST ADDED

NATIONAL

MICK JAGGER/DAVID BOWIE DANCING IN THE STREET EMI-

HALL & OATES THE WAY YOU DO THE THINGS/MY GIRL RCA NIGHT RANGER FOUR IN THE MORNING CAMEL/MCA DON HENLEY SUNSET GRILL GEFFEN LOVERBOY LOVIN' EVERY MINUTE OF IT COLUMBIA

45

40



RETAIL BREAKOUTS

NATIONAL JOHN COUGAR MELLENCAMP LONELY OL' NIGHT RIVA 38 JOHN WAITE EVERY STEP OF THE WAY EMI-AMERICA 31 WHITNEY HOUSTON SAVING ALL MY LOVE FOR YOU ARISTA 29 JOHN CAFFERTY/BEAVER BROWN BAND C-I-T-Y SCOTTI BROS. 23 BILLY CRYSTAL YOU LOOK MARVELOUS A&M

REGION 1 CT, MA, ME, NY State, Rt, 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 WERZ Exeter, NH
WKSS (Kiss) Hartford, CT
WTIC-FM Hartford, CT
WKCI (KC-101) New Haven, CT
WSPK - Poughkeepsie, NY
WPRO-FM Providence, RI WPRO-FM Providence, R
WMJQ Rochester, NY
WPXY Rochester, NY
WGFM 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
WSR (Charleston, WV
WZYQ (Z-104) Frederick, MD
WKEE Huntington, WV
WBLI Long Island, NY
WAPP New York, NY
WHIJ New York, NY
WHIJ New York, NY
WKHI Ocean City, MD
WCAU-FM Philadelphia, PA
WUSL Philadelphia, PA
WUSL Philadelphia, PA
WZGO (Z-106) Philadelphia, PA
WBZZ (B-94) Pittsburgh, PA
WHTX Pittsburgh, PA
WHTY PORK, PA
WRAW 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
WBBC-FM Augusta, GA
WBSC-FM Augusta, GA
WSSX Charleston, SC
WBCY Charlotte, NC
WROQ Charlotte, NC
WNOK-FM Columbia, SC
WNKS (Kiss) Columbus, GA
WNFI (I-100) Daytona Beach, FL
WDCG (G-105) Durham/Raleigh, NC
WQSM Fayetteville, NC
WQSM Fayetteville, NC
WANS Greenville, SC
WOKI Knoxville, TN
WHYI (Y-100) Miami, FL
WINZ-FM (I-95) Miami, FL
WINZ-FM (I-95) Miami, FL
WKZQ-FM Myrtle Beach, SC
WYAV (Wave 104) Myrtle Beach, SC
WYAV (Wave 104) Myrtle Beach, SC
WNYAV (Wave 104) Myrtle Beach, SC
WNYAV (Wave 104) Myrtle Beach, SC
WNYAV (Wave 105) Tampa, FL
WRVQ (Q-94) Richmond, VA
WXLK (K-92) Roanoke, VA
WZAT (Z-102) Savannah, GA
WRBQ (Q-105) Tampa, FL
WMGG Tampa Bay, FL
WZME (Z-98) Tampa Bay, FL
WSEZ Winston-Salem, NC

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 4

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

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

KFYR Bismarck, ND KFMZ Columbia, MO KFMZ COlumbia, MO
KIIK 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
KKRC Sioux, MO
KHTR St.Louis, MO
KDYV Topeka, KS
KAYI Tulsa, OK
KFMW Waterloo, IA

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
KTKS (Kiss-FM) Dallas, TX
KSET El Paso, TX
KISR Fort Smith, AR
WQEN (Q-104) Gadsden, AL
KKBQ (93-FM) Houston, TX
KMJQ (Magic102) Houston, TX
KMJQ (Magic102) Houston, TX
KRBE-FM Houston, TX
KRBE-FM Houston, TX
KEGL Irving, TX
WTYX Jackson, MS
KKYK Little Rock, AR
KBFM Mcallen-Brownsy, TX
WMC-FM (FM-100) Memphis, TN
WJDQ (Q-101) Meridian, MS
WABB-FM Mobile, AL
WHHY-FM Montgomery, AL
WWKX (KX-104) Nashville, TN
WZZS (Kiss) Nashville, TN
WZZS (Kiss) Nashville, TN
WZZS (Kiss) Nashville, TN
WZZB (B-9-7) New Orleans, LA
KITY 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 KIIS Los Angeles, CA KKHR Los Angeles, CA KCAQ (Q-105) Oxnard, CA KOPA Phoenix, AZ KOPA Phoenix, AZ KZZP Phoenix, AZ KDZA Pueblo, CO KRSP Salt Lake City, UT KSDO-FM(KS 103) San Diego, CA KIST Santa Barbara, CA KHYT Tucson, AZ KRQQ Tucson, AZ

REGION 8

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

KYYA Billings, MT
KIYS Boise, ID
KTRS Casper, WY
KMGX Fresno, CA
KYNO-FM Fresno, CA
KYNO-FM Fresno, CA
KYNO-FM Fresno, CA
KOZE Lewiston, ID
KMOP Modesto, CA
KOSO Modesto, CA
KKRZ (Z-100) Portland, OR
KMIX Portland, OR
KMIX Sacramento, CA
KSFM Sacramento, CA
KSFM Sacramento, CA
KSKD Sacramento, CA
KSKD Saramento, CA
KSKD Sahem, OR
KITS San Francisco, CA
KMEL San Francisco, CA
KSOL San Francisco, CA
KSOL San Francisco, CA
KSOL San Jose, CA
KSUS San Jose, CA
KSLY San Luis Obispo, CA
KUBE Seattle, WA
KNBQ Tacoma, WA

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

Bee Gee Dist. Latham, NY
Buffalo Enterprises 1-Stop Buffalo, NY
Cambridge 1-Stop Boston, MA
Cavages Dewitt, NY
Central Record & Tape S. Windsor, CT
Cutler's New Haven, CT
Dicks One Stop Dedham, MA
Discount Records Cambridge, MA
Easy Records 1-Stop N. Quincy, MA
Everett Music Everett, MA
Good Vibrations Boston, MA
House Of Guitars Rochester, NY
Music Suppliers One-Stop Needham,

MA
Northeast 1-Stop Troy, NY
Peters One Stop Norwood, MA
Record Giant Utica, NY
Record Theater Buffalo, NY
Rhody's Warwick, RI
Trans-World 1-Stop Latham, NY

REGION 2

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

A-1 One Stop New York, NY
All-Service One-Stop Union, NJ
Alpha Rack New York, NY
Benel Dist. Bronx, NY
C&M 1-Stop Hyattsville, MD
Eastern One-Stop Philadelphia, PA
Elroy Enterprises Roslyn, NY
Gallery of Sound Wilkes-Barre, PA
Harmony Music Bronx, NY
J&R Music World New York, NY
J&R Music World New York, NY
J&R Music World New York, NY
J&R Music Factory Brooklyn, NY
Musical Sales Baltimore, MD
Music Factory Brooklyn, NY
Musical Sales Baltimore, MD
Musicden Edison, NJ
National Record Mart Pittsburgh, PA
Oasis Pittsburgh, PA
Tape King One Stop Hillside, NJ
Tape King One Stop Hillside, NJ
Tape King One Stop Hillside, NJ
The Wiz Brooklyn, 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

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, Nova Records 1-Stop Norcross, GA Nova Records 1-Stop Norcross, Gone-Stop Records Atlanta, GAOz Records Stone Mountain, GAPeaches Clearwater, FLPeaches Richmond, VAPeaches Richmond, VAPeaches Ft. Lauderdale, FLQRecords Miami, FLRPM Associates Fairfax, VARecord Bar Durham, NCSounds Familiar Columbia, SCSpecs Records Miami, FLStarship Records Atlanta, GATara Records Atlanta, GATracks Records Norfolk, VA

REGION 6

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 Austin, TX
Hastings San Antonio, TX
Hastings San Antonio, TX
Hastings Tyler, TX
Melody Shop Dallas, TX
Music City One-Stop Nashville, TN
Musiccland Birmingham, AL
Peaches Memphis, TN
Star Records El Paso, TX
Sunbelt Music Dallas, TX
Texas Tapes & Records Houston, TX Texas Tapes & Records Houston, TX
Western Merch. One Stop Houston, TX
Wherehouse Metaire, LA

REGION 4

Ambat/Record Theater Cincinnati, OH Angott 1-Stop Detroit, MI Buzzard's Nest Columbus, OH Camelot N. Canton, OH Central 1-Stop Columbus, OH Flipside Records Arlington Heights, IL Gemini One-Stop Cleveland, OH HarmonyHouseRecords&Tapes Troy, MI Laury's Records Des Plains, IL Mainstream Records Milwaukee, WI Martin & Snyder Dearborn, MI Northern Record 1-Stop Cleveland, OH Oranges Chicago, IL Oranges Chicago, IL
Peaches Cincinnati, OH

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

Abbey Road One Stop Santa Ana, CA
Alta/West. Merch. Salt Lake City, UT
Associated One-Stop Phoenix, AZ
Canterbury's Pasadena, CA
Circles Phoenix, AZ
Dan-Jay Denver, CO
Licorice Pizza Glendale, CA
Lovell's Whittler, CA
Middle Earth Downey, 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 El Cajon, CA
Tower San Diego, CA
Tower Los Angeles, CA
Tower Los Angeles, CA
Tower Los Angeles, CA
Tower San Diego, CA
Tower Los Angeles, CA
Tower Los Angeles, CA
Tower West Covina, CA
Wherehouse Gardena, CA
Wherehouse Mission Valley, CA

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, 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 Golden Valley, N

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

Budget Boise, ID
Dan-Jay Tuilwila, WA
Eir's Records & Tapes Spokane, WA
Eucalyptus 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 San Francisco, CA
Tower Seattle, WA
Westgate Records Boise, ID

A weekly national indicator of "breakout" singles, i.e., those with significant future sales petential 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 Net 100 chart. The nutlets in each region represent the entire panel in that region, not just those which are reporting the records listed.

BILLBOARD AUGUST 31, 1985

WESTWOOD ONE PRESENTS TOM PETTY AND HEARTBREAKERS

First Radio Concert in Sears!

SUPERSTAR CONCERT SERIES

is proud to present Tom Petty & The Heartbreakers in their first national radio concert in five years, an *exclusive* performance airing Labor Day Weekend on more than 450 Westwood One Radio Network affliates throughout North America.

Recorded during the Southern Accents
Tour '85's July swing through Texas and
Oklahoma, this powerful show features the
group delivering 90 minutes of classics
from their six LPs — from "American Girl" to
"Rebels" and including "Breakdown," "Listen
To Her Heart," "I Need To Know," "Don't Do Me
Like That," "Refugee," "The Waiting," "Change Of
Heart," "Don't Come Around Here No More,"
"Make It Better (Forget About Me)" and more.

Join Tom and Heartbreakers MIKE CAMPBELL, HOWIE EPSTEIN, STAN LYNCH and BENMONT TENCH, plus the fabulous three-piece Soul Lips Horns and a pair of sizzling backing vocalists, as they wrap up the long, hot Summer of '85 in fine Southern style — with one foot on the stage and one foot on the pedal!

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OP ROCK TRACKS

	U			<u>iuun inaun</u>
		1	/_	Compiled from a national sample of AOR radio playlist
/	VEE X	WEEK	4	(E)
1	LAC. WEEK	2 WEEK	WAS AGO	P ARTIST TITL
1	1	3	9	STING FORTRESS AROUND YOUR HEAR
2	3	19	3	JOHN COUGAR MELLENCAMP LONELY OL' NIGH
3	5	11	6	HUEY LEWIS & THE NEWS BACK IN TIM
4	4	6	5	MICHAEL MCDONALD NO LOOKING BAC WARNER BROS
5	9	15	4	JOHN WAITE EVERY STEP OF THE WA
6	6	8	6	GODLEY & CREME POLYDOR CR
7	2	1	14	DIRE STRAITS MONEY FOR NOTHING WARNER BROS.
8	8	12	5	CHEAP TRICK TONIGHT IT'S YOU
9	20	24	5	THE HOOTERS AND WE DANCE COLUMBIA
10	13	10	6	THE MOTELS CAPITOL SHAM
11	15	18	7	TALKING HEADS AND SHE WA
12		NEW		MICK JAGGER & DAVID BOWIE DANCING IN THE STREE
13	17	23	4	TEARS FOR FEARS HEAD OVER HEEL MERCURY
14	25	-	2	LOVIN' EVERY MINUTE OF I
15	12	9	7	JOHN CAFFERTY/BEAVER BROWN BAND C-I-T-SCOTTI BROS.
16	16	16	7	Y&T SUMMERTIME GIRL
17	7	2	10	JOHN PARR ST. ELMO'S FIRE (MAN IN MOTION ATLANTIC
18	21	31	3	NIGHT RANGER FOUR IN THE MORNING
19	18	14	9	R.E.M. CAN'T GET THERE FROM HER
20	24	28	4	JEFF BECK GETS US ALL IN THE EN
21	23	25	5	NICK MASON & RICK FENN LIE FOR A LE
22	10	4	10	PAT BENATAR CHRYSALIS INVINCIBL
23	11	5	10	HUEY LEWIS & THE NEWS CHRYSALIS THE POWER OF LOV
24	14	7	9	MOTLEY CRUE SMOKIN' IN THE BOYS ROOF
25	30	34	3	MARILLION CAPITOL KAYLEIG
26	31	_	2	DIRE STRAITS WARNER BROS. ONE WORLI
27	22	21	8	BRYAN ADAMS A&M IMPORT
28	33	_	2	COCK ROBIN WHEN YOUR HEART IS WEA
29	19	13	10	COREY HART EMAMERICA NEVER SURRENDE
30	35	-	2	EDDIE & THE TIDE ONE IN A MILLION ATCOME.
31	37	37	3	DIRE STRAITS WARNER BROS. SO FAR AWA
32	32	32	4	X BURNING HOUSE OF LOV ELEKTRA BAI
33	43	-	2	ISLAND
34	28	22	14	HEART WHAT ABOUT LOV CAPITOL MR. MISTER BROKEN WING
35	41		2	RCA WHAT DO I KNOW
36	-	NEW	_	PORTRAIT THE OUTFIELD SAY IT ISN'T SI
37		NEW		BILLY JOEL YOU'RE ONLY HUMAN (SECOND WIND
38	26	26	6	JEFF BECK & ROD STEWART PEOPLE GET READ
39	27	17	12	UB40 I GOT YOU BAB
40	40	43	3	TINA TURNER WE DON'T NEED ANOTHER HER
41	29	29	7	DIO ROCK 'N' ROLL CHILDREI
42	-	NEW		WARNER BROS. BRYAN ADAMS ONE NIGHT LOVE AFFAII
43	-	NEW		RATT LAY IT DOWI
	34	20	12	ATLANTIC TEARS FOR FEARS SHOU
45	39	27	15	TAXXI STILL IN LOV
46	36	36 NEW		AC/DC SINK THE PIN
47	38	38	13	ROBERT PLANT SIXES AND SEVEN
49	45	41	8	ES PARANZA HOWARD JONES LIFE IN ONE DA
50				STING IF YOU LOVE SOMEBODY SET THEM FRE
30	42	30	13	A&M

Yester Hits.

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES-10 Years Ago

- 1. Get Down Tonight, K.C. & the
- Sunshine Band, Tk

 2. Fallin' In Love, Hamilton, Joe Frank
 & Reynolds, PLAYBOY

 3. Rhinestone Cowboy, Glen
- Campbell CARITO
- 4. One Of These Nights, Eagles,
- 5. How Sweet It Is (To Be Loved By You), James Taylor, warner Bros.
 6. Jive Talkin', Bee Gees, Rso
- At Seventeen, Janis lan, columbia
- 8. Someone Saved My Life Tonight, Elton John, MCa 9. Why Can't We Be Friends, War, UNITED ARTISTS
- 10. Fight The Power Part 1, Isley Brothers, T-NECK

POP SINGLES-20 Years Ago

- 1. I Got You Babe, Sonny & Cher, ATCO
- Help, Beatles, CAPITOL 3. California Girls, Beach Boys,
- 4. Unchained Melody, Righteous
- Brothers, PHILLES

 5. It's The Same Old Song, Four
- Tops, MOTOWN

 6. Like A Rolling Stone, Bob Dylan,
- 7. Save Your Heart For Me, Gary
- Lewis & the Playboys, LIBERTY

 8. Hold Me, Thrill Me, Kiss Me, Mel
- 9. Down In The Boondocks, Billy Joe
- Royal, COLUMBIA

 10. Papa's Got A Brand New Bag,
 James Brown, KING

TOP ALBUMS-10 Years Ago

- 1. Captain Fantastic & The Brown
- Dirt Cowboy, Elton John, MCA

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

TOP ALBUMS-20 Years Ago

- 1. Out Of Our Heads, Rolling Stones,
- 2. Beatles VI, CAPITOL
- Summer Days (And Summer Nights), Beach Boys, MGM Herman's Hermits On Tour, MGM
- 5. The Sound Of Music, Soundtrack,
- 6. My Name Is Barbra, Barbra
- My Name is Barbia, Barbia Streisand, COLUMBIA
 Bringing It All Back Home, Bob Dylan, COLUMBIA
 Mary Poppins, Soundtrack, VISTA
 Just Once in My Life, Righteous
- Brothers PHILLES
- 10. Sinatra '65, Frank Sinatra, REPRISE

COUNTRY SINGLES-10 Years Ago

- 1. Rhinestone Cowboy, Glen
- 2. Reelin's, Loretta Lynn & Conway Twitty, MCA
 3. Love In The Hot Afternoon, Gene Watson Corrections

 Watson Correction

 Watso
- 4. Woman In The Back Of My Mind, Mel Tillis, MGM
- 5. The First Time, Freddie Hart,
- 6. Wasted Days And Wasted Nights, Freddie Fender, ABC/DOT
 7. Please Mr. Please, Olivia Newton-
- 8. Bandy The Rodeo Clown, Moe
- 9. I'll Go To My Grave Loving You, Statler Brothers, MERCUR
- 10. Love The Blues And The Boogie Woogie, Billy "Crash" Craddock, ABC

SOUL SINGLES-10 Years Ago

- 1. Your Love, Graham Central Station, WARNER BROS.
- 2. Get Down Tonight, K.C. & the Sunshine Band, TK
 3. Dream Merchant, New Birth,

- 4. How Long (Betcha' Get A Chick On The Side), Pointer Sisters, ABC/
- 5. That's The Way Of The World, Earth, Wind & Fire, COLUMBIA 6. It Only Takes A Minute, Tavares, CAPITOL
- 7. Dreaming A Dream, Crown Heights
- Affair, DE-LITE

 8. Make Me Feel Like A Woman,
- Make Me Peet Like A Worldin,
 Jackie Moore, kayvette
 Glasshouse, Temptations, Gordy
 The Phone's Been Jumping All
 Day, Jeannie Reynolds, Casablanca

Billboard

POP ALBUMS

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Number One Pop Albums, 1947 through 1984. Lists Billboard issue date, title, artist and label of the number one album of each week. \$50.00.

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Billboard Chart Research Attn: Debra Todd 1515 Broadway New York, NY 10036

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B-2 □ Top Ten Pop Albums @ \$50.00

B-3 \square Top Pop Albums Of The Year @

☐ Individual yearly lists from. (please list book code number) for

(please list year(s) desired.)

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\$36.80 a month.

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And so pay for just one.

And the minimum average time requirement has been lowered from 60 seconds to 30 seconds.

So you don't have to pay for 60 seconds when you talk for only 30 seconds.

Which can add up to quite a bundle of affordability for any business, large or small.

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With AT&T 800 Service, your business can get a free listing in the AT&T 800 Directory.

So your AT&T 800 Service number becomes your new business address.

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day or night for any reason they want to call you.

To buy an item in your catalog. Or from an ad or mailing piece, or from your business card.

Or simply to ask questions: to find out what you sell, what's in stock, what's up, what's not, even to com-

plain or offer advice about your products.

AT&T 800 Service.

It's called making it easier for your customers to keep in touch with you

about anything they want to keep in touch with you about.

And what that adds up to is better business for you and your business.

One quick example: Scottish & Irish Imports of Annapolis put an AT&T 800 Service number in their catalog. And over a two-year period, we helped their catalog business grow at a clip of 75%. What's more, we can tailor your AT&T 800 Service to your business needs.

So you can buy AT&T 800 Service based on where your customers are. Outside your state, including Alaska, Hawaii, Puerto Rico and the U.S. Virgin Islands. Or depending on what state you're in, we may have a plan that allows your customers within your state to reach you. We also

have services from Bermuda, Canada, the United Kingdom, France and the Netherlands for an additional charge.

The price of basic interstate AT&T 800 Service. It's worth repeating. Just \$36.80 a month.

Plus, of course, a charge for the calls that come in.

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Call us now. So our people, services and network can start helping your business work better in ways you never thought of. Another example of why you should choose AT&T for your business.

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Or any one of our sales specialists at 1 800 222-0400, ext. 483.



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ADULT CONTEMPORARY

Compiled from a national sample of radio playlists.								
Compiled from a national sample of radio playlists. TITLE LABEL & NUMBER/DISTRIBUTING LABEL CHERISH DELUTE SROSSO, 7/PDI VGPAM 2 Weeks at No. One								
CADEL & NUMBER/DISTRIBUTING LABEL								
1 3 9 CHERISH DE-LITE 880869-7/POLYGRAM 2 weeks at No. On KOOL & THE GANG								
2 3 4 3 YOU'RE ONLY HUMAN (SECOND WIND) COLUMBIA 38-05417 BILLY JOEL								
3 2 1 14 EVERYTIME YOU GO AWAY COLUMBIA 38-04867								
4 6 10 8 WE DON'T NEED ANOTHER HERO (THUNDERDOME) CAPITOL 549:								
5 5 9 8 MYSTERY LADY JIVE 1-9374/ARISTA BILLY OCEAN								
6 4 2 14 WHO'S HOLDING DONNA NOW GORDY 1793/MOTOWN DEBARGE								
7 9 18 5 FREEDOM COLUMBIA 38-05409 ◆ WHAM								
8 13 15 7 POWER OF LOVE CHRYSALIS 4-42876 HUEY LEWIS & THE NEWS								
9 77 6 12 NOT ENOUGH LOVE IN THE WORLD GEFFEN 7-29012/WARNER BROS.								
10 12 13 9 NEVER SURRENDER EMI-AMERICA 8268 • COREY HART								
11 11 11 9 FREEWAY OF LOVE ARISTA 1-9354								
12 8 5 14 FOREVER COLUMBIA 38-04931 • KENNY LOGGINS								
13 15 16 7 LOST IN THE FIFTIES TONIGHT RCA 14135								
14) 16 19 5 YOUR SECRET'S SAFE WITH ME WARNER BROS. 7-28928								
MICHAEL FRANKS (15) 20 31 3 SAVING ALL MY LOVE FOR YOU ARISTA 1-9381								
16 10 8 10 YOUR LOVE IS KING PORTRAIT 37-05408/EPIC								
◆ SADE								
18 14 7 14 JUST AS I AM ARISTA 1-9353								
◆ AIR SUPPLY 19 23 37 3 LIFE IN ONE DAY ELEKTRA 7-69631								
(20) 21 26 4 IT'S GETTING LATE CARIBOU 4-05433/EPIC								
(21) 29 — 2 JANET MOTOWN 1802								
(22) 25 _ 2 POWER OF LOVE (YOU ARE MY LADY) ARISTA 1-9391								
AIR SUPPLY 23 18 14 18 THE SEARCH IS OVER SCOTTI BROS. 4-04871/EPIC								
◆ SURVIVOR 24 17 12 17 YOU GIVE GOOD LOVE ARISTA 1-9274								
◆ WHITNEY HOUSTON (25) 28 38 3 NO LOOKIN' BACK WARNER BROS. 7-28960								
26 22 17 14 FIND A WAY A&M 2734								
♦ AMY GRANT (27) 32 — 2 ST. ELMO'S FIRE (MAN IN MOTION) ATLANTIC 7-89541								
28) 34 34 4 CRY POLYDOR 881786-7/POLYGRAM ↑ CRY POLYDOR 881786-7/POLYGRAM								
SPANISH FDDIE ATIANTS 7 2052)								
29 30 30 4 ◆ LAURA BRANIGAN								
30 27 23 20 EVERYBODY WANTS TO RULE THE WORLD MERCURY 880659-7/ ◆ TEARS FOR FEARS								
31 · 24 21 11 I DON'T KNOW WHY YOU DON'T WANT ME COLUMBIA 38-04809 ◆ ROSANNE CASH								
32 26 20 12 POSSESSION OBSESSION RCA 14098 ◆ DARYL HALL & JOHN OATES								
33 31 22 15 GETCHA BACK CARIBOU 4-04913/EPIC ◆ THE BEACH BOYS								
34 33 27 17 HEAVEN A&M 2729 ◆ BRYAN ADAMS								
DON'T LOSE MY NUMBER ATLANTIC 7-89536 PHIL COLLINS								
36 40 — 2 DARE ME RCA 14126 - THE POINTER SISTERS								
37 35 35 20 AXEL F MCA 52536 → HAROLD FALTERMEYER								
38 NEW SHAME CAPITOL 5497 THE MOTELS								
39 37 33 17 ANGEL SIRE 7-29008/WARNER BROS. MADONNA								
40 38 29 23 SUDDENLY JIVE 1-9323/ARISTA ◆ BILLY OCEAN								
Products with the greatest airplay this week. Video clip availability. Recording Industry Assn. O America (RIAA) seal for sales of 500,000 units. RIAA seal for sales of one million units.								

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	TOTA ON
COMMODORES JANET MOTOWN	12	35
WHITNEY HOUSTON SAVING ALL MY LOVE FOR YOU ARISTA	11	50
HUEY LEWIS & THE NEWS POWER OF LOVE CHRYSALIS	9	53
DAVID FOSTER LOVE THEME FROM ST. ELMO'S FIRE ATLANTIC	8	11
AIR SUPPLY POWER OF LOVE (YOU ARE MY LADY) ARISTA	8	32

WSKY Asheville, NC WRMM Atlanta. GA

WRMM Atlanta, GA WSB-AM Atlanta, GA

WSB-AM Attenta, 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 Cincinnati, OH WKRC WLLT Cincinnati, OH WLTF Cleveland OH F Cleveland, OH
I Cleveland, OH
Columbia, SC
N Columbus, OH
C Dallas, TX
D Danbury, CT WHIO-AM Dayton, OH Denver CO KHOW Denver, CO KRNT Des Moines, IA WEIM Fitchburg, MA WENS Indianapolis, IN WYYN-FM Jackson, MS WYYN+M 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 Louisville, KY WMAZ Macon, GA WIBA WRVR WAIA WISH WTMJ Madison, WI Madison, WI Memphis, TN Miami, FL Milwaukee, WI Milwaukee, WI Minneapolis, MN WLTE KWAV Monterey, CA KWAV Monterey, CA
WHAY Montgomery, AL
WLAC-FM Nashville, TN
WCTC New Brunswick, NJ
WPIX New York, NY
WWDE Norfolk, VA
KLTE Oklahoma City, OK
KOII Omaha NF KOIL Omaha, NE WIP Philadelphia, PA KKLT Phoenix, AZ 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
WSGW Saginaw, MI
KSL Salt Lake City, UT
KFMB-AM San Diego, CA
KFMB-FM San Diego, CA
K-101 San Francisco, CA
WGV Schenectarl, NY WGY Schenectady, NY
KKPL Spokone, WA
KSD St. Louis, MO
KKJO St.Joseph, MO KKJO St.Joseph, MO
WIQI Tampa, FL
WWWM Toledo, OH
KRAV Tulsa, OK
WLTT Washington, DC
WMAL Washington D.C., MD



Featured Programming

EARLY RISERS caught an interesting mixed media bit last Wednesday (21) on CBS-TV's "Morning News." Part of the program was devoted to DIR Broadcasting's new comedy program, "David Brenner Live," and included interviews with Brenner, DIR's Bob Meyrowitz and initial quest star David Lee Roth.

The weekly series has garnered an unusual amount of mainstream press since its July 17 debut. Asked to explain this phenomena, DIR's Carol Strauss Klenfner says, "The sweeping generalization is that big ty personalities don't do radio. Brenner, by the way, was ranked as the most frequent guest on tv shows in "The Book Of Lists #2."

The success of using a major personality on syndicated radio has inspired DIR to try the formula again. In the fall, DIR is debuting "Success In America," a weekly onehour program hosted by George Plimpton, which marks a break from its usual music radio supply line. The interview show will be fed to talk radio outlets, with Plimpton calls the "Lee Iacocca types of America."

UTHER NEW SHOW news comes from MJI Broadcasting in New York, which snuck "Live From London" by us last month with a post-Live Aid chat with Phil Collins. Packaged in a series of four programs, the second "Live From London" outing broadcasts Saturday (31), featuring interviews with Roger Daltrey and Ray Davies.

Satellite Music Network's programming vice president George Williams has left the Dallas firm to form his own consulting house. Stepping in to fill Williams' shoes and oversee SMN's four formats is Robert Hall, who has been with the company since 1981 as operations manager for its StarStations adult contemporary program.
In addition, SMN's Western divi-

sion sales manager David Gerety gets promoted to general sales manager. In tandem with this, the company has appointed four new regional affiliate sales managers: Donald S. Gordon in California/Oregon; Mike Minor in Mississippi/ Alabama: Steve Sipe in Indiana/Illinois, and Al Bober in Michigan/ Ohio.

CBS Radio Network brings Deborah Reno aboard as manager of marketing and promotion. She joins from KCBS San Francisco, where she was director of information services ... The United Stations has lined up some of its Labor Day programming. Set for one-time-only broadcast is the three-hour "The Beatles-Yesterday." The program's Aug. 31/Sept. 1 air date roughly marks the 20th anniversary of the Fab Four's "Yesterday." And the "Country Six Pack" for the holiday has been customized around winners of the Country Music Assn. awards for the weekend ... American Public Radio's "A Prairie Home Companion" now has an Australian audience. Earlier this month, the Australian Broadcasting Corp.'s FM Network began carrying the show on Saturdays.

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. 30-31, Blondie, Chuck Berry, Boy George, Spirit Of Summer, CBS Radioradio, one hour.

Aug. 30-31, Bryan Adams, David Lee Roth, Huey Lewis, Superstars Of Rock, Barnett-Robbins, two hours.

Aug. 30-31, Air Supply, Superstar Portraits, Barnett-Robbins,

one hour. Aug. 30-31, Teena Marie, Street Beat '85, Barnett-Robbins, two

Aug. 30-31, John Cafferty & the Beaver Brown Band. The Hot

One, United Stations, 90 minutes. Aug. 30-Sept. 1, Top Groups Of All Time, Top 30 USA, CBS Radioradio, three hours.

Aug. 30-Sept. 1, Cyndi Lauper, Hot Rocks, United Stations, 90 minutes.

Aug. 30-Sept. 1, Eric Clapton, NBC Radio Entertainment, three hours.

Aug. 30-Sept. 1, Go West, Rick Dees' Weekly Top 40, United Stations, four hours.

Aug. 30-Sept. 1, Isle Of Dreams Festival, Westwood One, 12 hours. Aug. 30-Sept. 1, Tom Petty &

the Heartbreakers, Superstar Concert Series, Westwood One, 90 min-

Aug. 30-Sept. 1, Supertramp, On The Radio, NSBA, one hour.

Aug. 30-Sept. 6, AC/DC, Metalshop, MJI Broadcasting, one hour.

Aug. 30-Sept. 6, Emmylou Harris, Country Today, MJI Broadcasting, one hour.
Aug. 31-Sept. 1, Stevie Wonder,

Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Aug. 31-Sept. 1, Cyndi Lauper, Hot Rocks, United Stations, 90 minutes.

Aug. 31-Sept. 1, Georgia Gibbs, The Great Sounds, United Stations, three hours.

Aug. 31-Sept. 1, Johnny Lee, The Great Sounds, United Stations, three hours.

Sept. 1-2, Klymaxx, Whitney Houston, Cheryl Lynn, Street Beat '85, Barnett-Robbins, two hours.

Sept. 1-2, Steve Perry, Journey, Superstars Of Rock, Barnett-Robbins, two hours.

Sept. 1-2, John Denver, Superstar Portraits, Barnett-Robbins,

one hour. Sept. 1-2, Johnny Lee, American Country Portraits, Barnett-Rob-

bins, one hour. Sept. 1-7, Go West, Rick Dees' Weekly Top 40, United Stations, four hours.

Sept. 2-8, Survivor, Inner-View, Innerview Radio Network, one

Sept. 2-8, Motels, Off The Record Specials with Mary Turner, Westwood One, one hour.

Sept. 2-8, Air Supply, Star Trak Profiles, Westwood One, one hour.

Sept. 2-8, Billy Ocean, The Concert Hour, Westwood One, one

MICHAEL Mci NALD ALBUM PARTY Live from NBC Studios in New York. The Michael McDonald Album Party. Produced by NBC Fladio Entertainment in association with Denny Somach Productions. Michael's first national radio interview for his new lp "No Lookin" Back" on Warner Brothers Records. Look ahead. Call Shirley Maldonado at (212) 664-5538 Tuesday, August 27 10 PM Eastern 9 PM Central 8 PM Mountain 7 PM Pacific NBC RADIO ENTERTAINMENT AMERICA'S MUSIC NETWOR

In-House Record St TARGET CELEBRATES

BY FRED GOODMAN

MINNEAPOLIS In a section of the retail business where rackjobbing is the rule, the 220-store Target discount chain has a lot of reasons to celebrate a decision made in 1980 to be its own in-house supplier. Record merchandisers for the 220 Target stores gathered here at the Radisson South Hotel, Aug. 13-16, to plan future strategies and review procedures, but they also heard that Jetco, the chain's internal record operation, will add \$40 million to Target's bottom line over the next five years.

"Two and a half years ago Jetco was considered a successful experiment," said John Farr, who was promoted from record and tape buyer to director of Jetco during the con-

ly it's even amazing times:

Terming 1984 sales Farr said the chain gain of 30% over t year. "NARM said were up by 23% in said. "And our figure blank audio or videot

With the entire hain showing mature gro iearly 10% through June, Je /n section growth has well ripped that pace. Sales and prom figures for the division project a 15% hike over last year during 1985, with a rise of approximately 5% in the gross margin of profit.

"Many chains have tried internal buying for records, and it never worked," Robert Ulrich, president

'S SUCCESS

of Target Stores Inc., told the merchandisers during the division's awards dinner. "They couldn't provide the goods in a timely manner. But Jetco has really made it hap-

Noting Jetco's strong sales, Ulrich added that it will help the company as a whole in reaching its sales goals of more than \$4 billion in 1985 and more than \$10 billion by 1990. "We have no intentions of sitting still." he said.

The success of the division has spurred the opportunity for Jetco to handle other product lines for its parent company. Farr said he expects Jetco to be handling hardbound books, computer software and blank audio and videotape by

Target, one of the largest retailers of blank videotape in the U.S., currently merchandises blanks in its electronic departments. But a new store prototype now being rolled out places audio and videotape in the record department. "So far," said Farr, "it looks like sales increase dramatically with the move.

With a cassette-to-LP ratio of 70/ 30, Target concentrates on hit titles. But it is also betting heavily on the Compact Disc for this upcoming holiday season.

"We're not in the end that establishes new technology," said Farr. 'We're mass merchandise discounters. The customer already knows what he's looking for and comes to us for a price break. We do tonnage. We sold 1,400,000 copies of 'Thril-

Despite catering to the established mainstream marketplace, Target is ready to adjust its inventory. CDs were roled out chainwide in March, and buyer Dwight Montiar admitted that the configuration's growth "caught us by surprise." However, the company has assigned an additional \$1 million for CD inventory going into the Christmas season. Montjar also noted that the configuration is price sensitive, and therefore adaptable to Target's

price program on CDs," said Mont-



Ms. Houston Goes to Washington. Arista recording artist Whitney Houston recently spent more than three hours signing copies of her debut album for Kemp Mill shoppers. Pictured at the store are, from left: Lynn Green-Davis, RCA Distribution, Washington, D.C.; Tony Anderson, vice president, r&b promotion, Arista; Houston; Jim Hall, associate regional marketing director, Arista; and Jim

Cawley, national sales director, Arista.

Wherehouse's 'Merlin' **Casts Spell on Shoplifters**

BY EARL PAIGE

LOS ANGELES As strange as it may seem, Wherehouse regards the prevention of theft, and shoplifting in particular, as a function of merchandising. A radical system being installed in the chain's video rental departments reflects a philosophy that only looks for long-range losses, not immediate or random shrinkage.

The Wherehouse checkout system is not designed to apprehend shoplifters. Anyone triggering the system is actually singled out by a voice announcement from "Merlin," a character the chain developed to plug its computerized video rentals. Instead of being involved in a hassle, the customer is told by Merlin that he or she has just won a prize or a special discount.

Kenneth Leonard, the chain's vice president for loss prevention and safety, explains the difference between "reactive" and "proactive" response to shoplifting. "Much of the [loss prevention] industry is reactive: confront, apprehend, eliminate," he says. "The proactive response seeks to prevent theft, create awareness and stop it before it occurs.

By way of explanation, Leonard draws an analogy to the incidence of the "ding" when cash registers were introduced in retailing antiquity. "The whole idea of putting a bell on the cash register was to call attention to each time the till was opened. It didn't always mean a sale was being made. The ding just created awareness-perhaps a prob-

Today, specialists like Leonard talk about an "audit trail," an investigative procedure for tracking down shrinkage. Trained at Zayre's in 1977, Leonard came to Wherehouse four years ago. He says only a handful of other chains, including Musicland and Record Bar, have executives in his position. But he sees record/tape chains turning increasingly to theft prevention specialists.

According to Leonard, the new

approach to shoplifting prevention involves a cross-section of a retail chain's divisions. In developing the video rental checkout system, Leonard's department worked with merchandising, store operations, real estate and even advertising.

Leonard also claims that most customers are on the side of the store in preventing shoplifting. "There's a rationalized loyalty. Customers know that losses are made up in higher prices. They are mad if they see someone ripping us off. They are not upset when we put in closed circuit television and mirrors"—as Wherehouse has in its video rental departments as an adjunct to the checkout system.

In the case of the checkout system in particular, merchandising became involved immediately because the system had to be functional and unobtrusive. Customers enter through the system to go into the video rental department, and exit through it upon completion of their selection.

The entrances are 32 inches wide. There are two side panels, 46 inches high, made of dark wood. There is a slightly raised base of metal that customers walk across. The magnetic security field circulates invisibly within this "pillar" entrance.

Both Leonard and store manager Rick Phegley contend that the security entrances between checkout counters do not in essence "wall off" the department and frustrate customers. "It's not a problem to enter," Leonard says, "because the transaction is being made just inside and beyond the pillar." The actual entrance is essentially open all the time.

Customers returning with rented movies are directed to a nearby counter reserved for that function. Occasionally, they will wander instead into the rental department, where their still "live" videocassette triggers the system. But this only brings friendly Merlin into action-no hassle.

Leonard indicates that a surveil-(Continued on page 34)

Jetco in Awards Spotlight

Target Division Bestows Honors

MINNEAPOLIS Although Jetco, the record division of Target Stores, accounts for only a small part of the discount chain's overall business, the success of the in-house buying and stocking program is drawing notices from Target that far exceed what its business share would normally dictate.

With sales of \$4 billion expected for Target Stores in 1985, Jetco's record and video sales are expected to hit the \$80 million mark next year. While that figure makes it one of the record industry's top 10 accounts, it's a scant 2% of the retail giant's overall business. But the attendance of several key Target executives at the division's awards dinner signals that Jetco is a comer within Target's universe, and that the company remains very serious about aggressively pursuing new opportunities in home entertainment.

An additional signal was the promotion of Jetco topper John Farr from record and tape buyer to director of music and movie merchandising for Target. The move was just part of the awards dinner, which

also noted performances by Jetco's own record merchandisers as well as outside suppliers.

Joining the Jetco staff for the event were Target Stores president Robert Ulrich, Target's executive vice president of stores Fred Schmid, and Target senior vice president and general merchandising manager Gil Wachsman.

Named national record merchandiser of the year was Larry Tucker, who handles Target stores in the San Antonio and Austin markets. Regional field awards were presented by national sales manager George Smith to the outstanding merchandiser in each of Jetco's four regions: Bill Barber of region one, Bill Kennedy of region two, Kitty Bunker, formerly of region three, and Jan Hartman of region four.

Annual vendor awards, announced by buyer Dwight Montjar, went to: Royal Sound Co., record accessory vendor of the year; MGM/ UA Home Entertainment, video vendor; Capitol Records, record vendor; and Keith Spitler of Capitol Records, salesman of the year.

retail style. 'We hope to establish a 'top 10' (Continued on page 34)



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BILLBOARD AUGUST 31, 1985





Licorice Look. A&M artist Sting recently visited Licorice Pizza's corporate headquarters in Glendale. Pictured from left tire marketing manager George Briner, Teresa Redborn of A&M, marketing director Randy Gerston, Sting, purchasing director Sal Pizzo, Jayne Neches of A&M, and A&M product buyer Tom Mehrew

New Orleans Store

Bromo Buys Leisure Landing

NEW ORLEANS Leisure Landing, which once boasted three Louisiana locations and was widely acknowledged as having one of the area's most complete selections of records and tapes, has been purchased by Bromo Distributors of Dallas for \$75,000. In return, Bromo, which adds Leisure Landing to its Sound Warehouse retail chain, will assume all existing inventory, furniture, fixtures, equipment and leasehold improvements at the last existing Leisure Landing store at 5500 Magazine St. in the Uptown area of New Orleans.

Once Louisiana's highest-volume record retailer, Leisure Landing began as Bayou Records in a tiny oneroom shop in the early '70s. The chain was forced to file for protection under Chapter XI of the U.S. Bankruptcy Act on May 31, 1984, after a partnership coup.

n addition to the location assumed by Bromo, Leisure Landing also operated the largest record shop in Baton Rouge and a successfu classical store in New Orleans. Both of these shops were closed within the last year in order to consolidate inventory at the Magazine St. location until the sale to Bromo.

All liens, mortgages and claims against Leisure Landing are to be re egated to the sales proceeds in

All liens, mortgages and claims against Leisure Landing are to be re egated to the sales proceeds in accordance with their rank and prior ty as assigned by the court.

JEFF HANNUSCH

WHEREHOUSE THEFT PREVENTION

(Continued from opposite page)

lance system should not be totally subtle. The idea is to allow the customers to know it's around.

Aside from its initial cost, claims Leonard, the negatives of the system are few. Cost of the sensory strips affixed to incoming stock is relatively slight. The adhesive tags come on rolls supplied by Sensomatic and are three-eighths of an inchwide by three inches long. He does note one constraint: "You have to have the stock 100% tagged."

Do boosters still try to foil the Wierehouse system? "Let's give it to the boosters," Leonard says. "They're professionals. This system is not set up essentially to trap the professionals. We have other procedures."

Leonard says a certain tipoff that people are attempting to foil the new system "is when we find tags back there. They can peel them off. By t they can't hide them in their clothes; they can't even eat them. They have to leave them."

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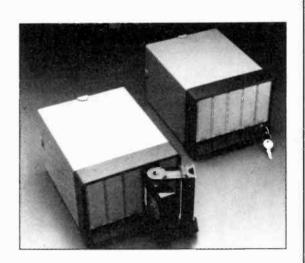
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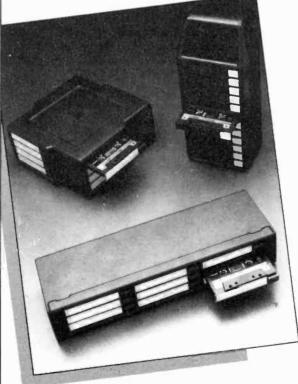


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In the Beam

BY SAM SUTHERLAND

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

NEW PLAYERS in the Compact Disc hardware game remain an on-going trend, although it's hard to imagine that there are any audio suppliers left who haven't jumped into the product area. This summer has brought some new brands into the CD player fray, adding further evidence that the digital disk has emerged as a golden goose in terms of its capacity to spawn products.

Noteworthy among manufacturers offering their initial CD hardware is dbx, which had previously specialized in signal processing

equipment such as its proprietary noise reduction systems. Although the company's fortunes had long revolved around tape recording, dbx has never manufactured its own branded cassette machines; thus, the unveiling at the Summer Consumer Electronics Show of its DX-3 Compact Disc player strikes us as all the more significant.

The \$599-list player seeks to broaden the company's profile beyond the tape realm by offering proprietary circuitry in the unit, including a compressor designed to subdue the format's vaunted dynamic range when used for background music; Digital Audio Impact Recovery, an "impact restoration" circuit designed to reverse peak limiting during master recording of perfor-

mances transferred to CD; and an ambience control which variably applies out-of-phase information to alter the apparent ambience. Pro audio fans willl note that dbx had previously entered the digital realm with its own Delta modulation digital processor.

Other suppliers adding their first CD units to audio product lines include Bang & Olufsen, whose CDX player (\$699 list) complies with the Scandinavian firm's past reputation for sleek product design via wide, shallow player dimensions. The player also allows programming of up to 40 tracks with as many as four repeats, yielding a total of 160 possible preset instructions.

This summer also brings the first (Continued on opposite page)

New Releases

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

POP/ROCK

ADAM ANT Vive Le Rock LP Epic BFE 40159/CBS/no list CA BET 40159/no list

CARLSON, JEROME LP Carlsongs Of America 84JC-1/\$8.98 CA 84JC-1C/\$8.98

CLAYDERMAN, RICHARD From Paris With Love LP Columbia FC 40174/CBS/no list CA FCT 40174/no list

THE COLOUR FIELD Virgins And Philistines LP Chrysalis BFV 41480/CBS/no list CA BVT 41480/no list

HEAVEN Knockin' On Heaven's Door LP Columbia BFC 40018/CBS/no list CA BCT 40018/no list

PREFAB SPROUT Two Wheels Good LP Epic BFE 40100/CBS/no list CA BET 40100/no list

SHY TALK

LP Columbia BFC 3985/CBS/no list CA BCT 39985/no list

VAUGHAN, STEVIE RAY, & DOUBLE TROUBLE Soul To Soul

LP Epic FE 40036/CBS/no list CA FET 40036/no list WIRE TRAIN

Between Two Words LP Columbia BFC 40129/CBS/no list CA BCT 40129/no list

BLACK

KRYSTOL Talk Of The Town LP Epic BFE 40044/CBS/no list CA BET 40044/no list

WHITE, MAURICE

LP Columbia FC 39883/CBS/no list CA FCT 39883/no list

JA77

HANCOCK, HERBIE/FODAY SUSO

LP Columbia FC 39870/CBS/no list CA FCT 39870/no list

SHORTER, WAYNE Atlantis

LP Columbia FC 40055/CBS/no list CA FCT 40055/no list

GOSPEL

DANIELS, REV. W. LEO I'm So Happy

LP Atlanta International AIR 10091/\$7.98 CA AIR 10091/\$7.98 Put Down Your Whiskey Bottle

LP Atlanta Internati CA 10090/\$7.98

FLUSON TOMMY & THE FIVE SINGING STARS Let This Be A Lesson To You LP Atlanta International AIR 10086/\$7.98 CA AIR 10086/\$7.98

MITCHELL, VERNESSA

This Is My Story
LP Command CRN1004/\$8.98
CA CRN1004/\$8.98

NICHOLAS

Dedicated LP Command CRN1003/\$8.98 CA CRN1003/\$8.98

WALKER, REV. THOMAS L. Listen

LP Atlanta International AIR 10096/\$7.98 CA AIR 10096/no list

COMPACT DISC

JANACEK String Quartet No. 1
Smetana Quartet
CD Denon 7545/no list

MAHLER

Symphony No. 1 rankfurt Radio Symphony Orchestra, Imbal

CD Denon 7537/no list

MOZART The Complete String Quartets—2 Kocian Quartet
CD Denon 7538/no list

MOZART MOZAKI The Complete Works for Violin & Orchestra, Vol. 3 Jean-Jacques Kantorow, Netherland Chamber Orchestra

CD Denon 7506/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.

(Continued on page 37)



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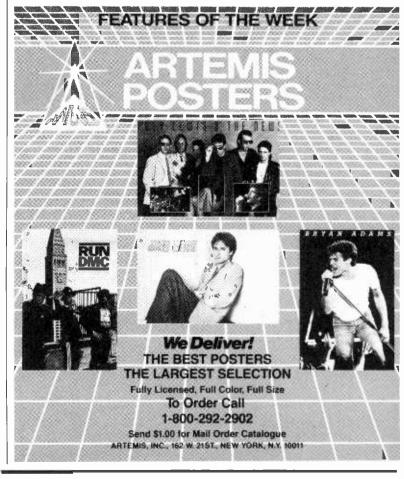
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``.			VE \$10 ON-SITE FEE eptember 20,1985)	13C
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ON THE BEAM

(Continued from opposite page)

production CD unit from Harmon Kardon, the \$600 HD-500, and the initial CD offering from ADS, the Atelier CD-3 (\$895), designed to mate with the other Atelier components in terms of design. Teac, long a major force in both reel and cassette tape recorders, now offers two CD players as well, the PD-300 and the PD 22, and Audio-Technica adds its first CD player, the AT-CD10, at \$400.

By our own informal reckoning, the spectrum of firms now offering machines, as well as the still broadening array of price points, is truly unprecedented in home electronics.

NEW RELEASES this month include eight CD titles from Denon, which continues to make shrewd use of its early lead in professional digital recording. August entries are the Liszt Piano Sonata and other selections by Hungarian pianist Dezso Ranki; the Smetana Quartet's performance of the Shubert String Quartet No. 14 ("Death And The Maiden"); the Janacek String Quartets Nos. 1 & 2, also by the

Smetana Quartet; Concertos for Trumpet and Orchestra by French trumpeters Guy Touvron and Bernard Soustrot, with compositions by Haydn, Manfredini and Albinoni; the Kocian Quartet's recordings of Mozart String Quartets Nos. 16 and 17; Mahler's First Symphony, featuring the Frankfurt Radio Symphony Orchestra conducted by Eliahu Inbal; Mozart Violin Concerti Nos. 1 & 2, performed by Jean-Jacque Kantorow with the Netherlands Chamber Orchestra, completing the first complete set of

Mozart's violin concertos on CD, initiated with two previous CD sets; and Yuji Takahashi's three-volume set of Satie's Works For Piano.

Also available are two new titles from the CD-only Rykodisc label. "Out Of The Blue" and "New Acoustic Music" are collections, both more than 60 minutes long, culled from the Rounder Records catalog. Both titles have been available in shorter LP versions for several months, but the CD versions were the impetus for the collections and feature 17 and 15 tracks respec-

tively.

OL ACCIOAL

Ryko will also have several other titles, including "Carols For Christmas, Volumes I & II," arranged and conducted by David Willcocks with the Royal College of Music Chamber Choir and Brass Ensemble; "Smash & Scatteration" by guitarists Bill Frisell and Vernon Reid; and "Piper At the Gates Of Dawn" by Phil Woods and Chris Swansen. Distribution for Rykodisc is through Eastside Digital in Minneapolis, which can be reached at (612) 870-0060.

FOR WEEK ENDING AUGUST 31, 1985

Billboard. TOP COMPACT DISCS

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12	LAS WEEK	2 WEEK	S. John	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE				
1	1	1	14	PHIL COLLINS ATLANTIC 2-81240 10 weeks at No.	One NO JACKET REQUIRED				
2	2	2	14	BRUCE SPRINGSTEEN COLUMBIA CK 38653	BORN IN THE U.S.A.				
3	3	″ "3	14	TEARS FOR FEARS MERCURY 824-300-2/POLYGRAM	SONGS FROM THE BIG CHAIR				
4	4 *	2.4	» 5 ₃	STING A&M CD-3750	DREAM OF THE BLUE TURTLES				
5	[#] 5 ,	. 5	, 13 ⁴	DIRE STRAITS WARNER BROS, 2-25264	BROTHERS IN ARMS				
6	** 8 ×	8	* 3	TALKING HEADS SIRE 2-25305/WARNER BROS	LITTLE CREATURES				
7	. 6	7.	14	BRYAN ADAMS A&M CD 5013	RECKLESS				
8	2.7.	6	14	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON				
9	9	9	14	MADONNA SIRE 2-25157/WARNER BROS	LIKE A VIRGIN				
10	10	14	14°	SADE PORTRAIT RK-39581/EPIC	DIAMOND LIFE				
11	11*	11~	14	PRINCE PAISLEY PARK 2-25286/WARNER BROS	PRINCE PAISLEY PARK 2-25286/WARNER BROS AROUND THE WORLD IN A DAY				
12	15	16	3	U2 ISLAND 2-90231/ATLANTIC	THE UNFORGETABLE FIRE				
13	*14	15	14	TINA TURNER CAPITOL CD 46041	PRIVATE DANCER				
14	13	12	6	EURYTHMICS RCA PCD 1-5429	BE YOURSELF TONIGHT				
15	17	13	14	HUEY LEWIS & THE NEWS CHRYSALIS VK 41412	SPORTS				
16	12	10	14	JOHN FOGERTY WARNER BROS 2-25203	CENTERFIELD				
17		NEW)		CREEDENCE CLEARWATER REVIVAL FANTASY FCD 623	3-CCR2 CHRONICLES				
18	20	20	10	STEELY DAN MCA D-5570	DECADE OF HITS				
19	23	23	5	PAUL YOUNG COLUMBIA CK-39957	THE SECRET OF ASSOCIATION				
20	18	18	14	DON HENLEY GEFFEN 2-24026/WARNER BROS	BUILDING THE PERFECT BEAST				
21	21	22	9	SUPERTRAMP A&M CD 5014	BROTHER WHERE YOU BOUND				
22	22	21	11	HOWARD JONES ELEKTRA 960390-2	DREAM INTO ACTION				
23	24	26	3	RATT ATLANTIC 2-81257	INVASION OF YOUR PRIVACY				
24	16	17	14	WHAM! COLUMBIA CK 39595	MAKE IT BIG				
25	19	19	14	SOUNDTRACK MCA MCAD 5553	BEVERLY HILLS COP				
26	28	24	12	PINK FLOYD COLUMBIA C2K 36183	THE WALL				
27	29	25	6	USA FOR AFRICA POLYGRAM 824822-2	WE ARE THE WQRLD				
28	25	28	6	PAPA DOO RUN RUN TELARC CD 70501	CALIFORNIA PROJECT				
29	26	29	 		CAN'T SLOW DOWN				
30		NEW)		LED ZEPPELIN SWAN SONG 2-19129/ATLANTIC	LED ZEPPELIN IV				

/	/ *	/ in .	/&	CLASSICAL Compiled from a national sample of retail sales reports.
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12/	3	12	1 3	LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	14	BERNSTEIN: WEST SIDE STORY DG 415-253 14 weeks at No. One TE KANAWA, CARRERAS (BERNSTEIN)
2	2	3	.14	TIME WARP TELARC 80106 CINCINNATI POPS (KUNZEL)
3	3	2 ,	14	AMADEUS SOUNDTRACK FANTASY WAM-1791 NEVILLE MARRINER
4	5	6	14	STAR TRACKS TELARC 80094 CINCINNATI POPS (KUNZEL)
5	4	4	14	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041 CINCINNATI POPS (KUNZEL)
6	6	5	14	WEBBER: REQUIEM ANGEL DF0-38218 DOMINGO, BRIGHTMAN (MAAZEL)
7	1	7	14	TELARC SAMPLER #1 TELARC 80101 VARIOUS ARTISTS
8	8	9 🥞	* 1 <u>4</u> .	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244 NEVILLE MARRINER
9	10	10	14	COPLAND: APPALACHIAN SPRING TELARC 80078 ATLANTA SYMPHONY
10	9 >	8	14	TELARC SAMPLER #2 TELARC 80102 VARIOUS ARTISTS
11	11	12	14 < × × ×	BEETHOVEN: SYMPHONY #9 DG 410-987 BERLIN PHILHARMONIC (KARAJAN)
12	13	15 %	14	HAYDN/HUMMEL/L MOZART: TRUMPET CON. CBS MK-37846 WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
13	14	16	14	PACHELBEL: CANON RCA RCD1-5468 PAILLARD CHAMBER ORCHESTRA
14	12	.11	14	MOZART: REQUIEM L'OISEAU LYRE 411-712 ACADEMY OF ANCIENT MUSIC (HOGWOOD)
15	17	17	14	BEETHOVEN: SYMPHONIES #5 & 6 DG 413-932 BERLIN PHILHARMONIC (KARAJAN)
16	15,	13	14	WITH A SONG IN MY HEART PHILIPS 412-625 JESSYE NORMAN, BOSTON POPS (WILLIAMS)
17	16	14 🥞	10	BACH: UNACCOMPANIED CELLO SUITES CBS M2K-37867 YO-YO MA
18	19	21	14	GERSHWIN: RHAPSODY IN BLUE TELARC 80058 CINCINNATI POPS (KUNZEL)
19	18	18	14	AVE MARIA PHILIPS 412-629 KIRI TE KANAWA
20	20	19	14	MAMMA LONDON 411-959 LUCIANO PAVAROTTI (MANCINI)
21	21	20	14	BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO CBS MK-39059 YO-YO MA, CLAUDE BOLLING
22	25	27	3	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699 MICHAEL TILSON THOMAS
23	24	24	4	STRAUSSFEST TELARC 80098 CINCINNATI POPS (KUNZEL)
24	22	22	9	BEETHOVEN: SYMPHONIES 4 & 7 DG 415-121 BERLIN PHILHARMONIC (KARAJAN)
25	23	23	8	BAROQUE SOLOS AND DUETS CBS MK-39061 WYNTON MARSALIS, EDITA GRUBEROVA
26	29	_	2	AMERICA, THE DREAM GOES ON PHILIPS 412-627 BOSTON POPS (WILLIAMS)
27	27	28	14	THE ART OF BEVERLY SILLS ANGEL AV-34017 BEVERLY SILLS
28	26	25	14	BACH: GOLDBERG VARIATIONS CBS MK-37779 GLENN GOULD
29	N	EW		PUCCINI: TOSCA ANGEL CB-47174 MARIA CALLAS
30	28	26	14	BIZET: CARMEN (EXCERPTS) ERATO HBC1-5302 DOMINGO (MAAZEL)



TARGET

(Continued from page 30)

jar, "even though we have to frontload our supply because of projected problems with orders." Pointing out the format's price sensitivity, he said that in an average week, Jetco's departments pull between 3.3% and 3.6% of their dollar volume in CDs. When highlighted in a sale, the figure rises to 7.7%.

In addition to betting heavily on CDs, Jetco has increased its emphasis on cutouts and expanded its cassette assortment dramatically. Farr projected 1,200 titles on cassette for each store by the fall.

Although the space commitment to prerecorded video is limited—only 16 of each department's 800 square feet is given to the product line—it is growing in importance and viewed as a growth area for the future. The current mix is one-third public domain, one-third low-priced license titles and one-third hits, providing an inventory of 180 titles. George Smith, national sales manager for Jetco, said the division is in a test stage, wrestling with product lines, display, competitive pricing, product suitability and returns.

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Billboord TOP COMPUTER SOFTWARE

		1	2	Compiled from a nation	al sample of retail store		_		odore		osh	andy		
	THIS	LAC. WEEK	WAS WEEK	TITLE	Publisher	Remarks S	Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other
	1	1	26	F-15 STRIKE EAGLE	Micro Prose	Air Combat Simulation Game.		•	•	•				
	2	3	86	FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•					
	3	4	18	GATO	Spectrum HoloByte Inc.	Strategic Game				•				
	4	2	24	KARATEKA	Broderbund	Action Arcade Game.	•		•					
	5	9	94	FLIGHT SIMULATOR	Microsoft	Simulation Package			•	•				-
	6	5	37	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Text Adventure.	•	•	•	•	•		•	•
	7	6	40	GHOSTBUSTERS	Activision	Strategy Arcade Game	•	•	•					
	8	10	15	SUMMER GAMES II	Ерух	Arcade Style Sports Game	•	•	•	•				
¥	9	11	15	SOLO FLIGHT	MicroProse	Fun Flight Simulation	•	•	•	•				
ENTERTAINMENT	10	13	27	BRUCELEE	Datasoft	Adventure Game	• •						N	
E	11	12	13	BEACHHEAD II	Access	Strategy Arcade Game			•					
回	12	8	10	WISHBRINGER	Infocom	Fantasy Adventure Game	•	•	•	•	•			•
Z	13	7	56	SARGON III	Hayden	Chess Game	•		•	•	•			
	14	20	4	COMPUTER AMBUSH	SSI	Combat Simulation	•	•	•					
	15	14	5	PHANTASIE	SSI	Fantasy Strategy			•					
	16	15	99	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•	•			
	17	19	7	COMPUTER QUARTERBACK	SSI	Action Simulation			•					
	18	16	6	AIRBORNE	Silicon Beach Software	Action Game					•			
	19	18	7	SPYHUNTER	Sega	Action Arcade Game		•	•					
	20	17	7	KAMPFGRUPPE	SSI	Strategy Simulation			•					

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Wagenaar's Aggressive Promotions

How One Michigan Dealer Does His Best To Stand Out

BY FRED GOODMAN

NEW YORK Like most towns, Holland, Mich. seems to be getting more video stores all the time. That may be good for consumers, but it makes creating a unique identity that much more difficult—and important—for retailers.

Al Wagenaar, who owns four Video Today outlets in Holland, is rising to the challenge with a clutch of aggressive promotions that includes private screenings, free meals and giveaways.

"We're just looking to set ourselves apart as more and more video stores open," says Wagenaar. "We're always looking for unique promotions."

Perhaps the big play in Wagenaar's promotional game plan has been monthly private screenings of first-run films at a local theatre. Customers fill out an entry blank each time they rent at Video Today, and 100 winners receive a personal invitation for themselves and a guest. Along with the screening, winners get free popcorn and beverages, a hot buffet, door prizes and a small presentation from Video Today managers.

Wagenaar says the four stores get as many as 25,000 entries for each drawing. "It's gotten to the point where people are constantly asking us when the next screening is going to be held," he says.

Wagenaar says pacting with a local theatre was no problem. "They've been very cooperative. It's a relatively new quad, so they're eager. We're paying a fee for the theatre, but it's at a price break."

While the theatre has been cooperative, Wagenaar hasn't had the same reception from video software suppliers. With the exception of Warner Bros., which recently bumped him some promotional beach bags, Wagenaar has been footing the full bill on his giveaways and promotions.

A recent giveaway—a copy of the book "Rating The Movies" given for renting four or more films—surprised even Wagenaar. "It was amazing how many customers increased their rentals just to get the book," he says. He has also given away two-liter bottles of Pepsi with two or more film rentals.

Perhaps his most ambitious giveaway is an upcoming promotion for "The Breakfast Club." On the weekend the video is released, customers renting four or more titles will receive a free "Breakfast Club" coffee mug with the Video Today logo on the side. The store will also open at 7 a.m. that weekend, with early rental customers getting a free breakfast at the restaurant across the street from the Eighth St. location.

B. DALTON EXPANDS ITS INVOLVEMENT

735-Store Book Chain Becoming a Sell-Through Force

BY JIM McCULLAUGH

LOS ANGELES The massive 735store B. Dalton Bookseller chain, moving cautiously but steadily into home video, is poised to become a major non-traditional sell-through force, and perhaps even a rental factor.

Book retailing's other goliath, Stamford, Conn.-based Waldenbooks, with more than 800 stores nationwide, is also in an upward video mode.

"Ninety percent of our total volume is still in books," notes Bill Edwards, vice president of new business development for the Minneapolis-based Dalton. "But we have experienced solid success with such non-book merchandise as spoken word audiocassettes and home video. And our customers seem to be much more interested in that type of merchandise."

Edwards estimates that the chain, which opens 40 stores a year, could do "up to seven figures in home video this year."

Video, including blank tape, is in approximately 500 of the B. Dalton stores. Initial involvement came last fall when the chain went with Paramount's "25 for 25" promotion in 200 stores, which Edwards says "turned out to be very successful for us," and a Disney program in the same 200 stores, "which did soso."

Last spring, B. Dalton added

Kartes public domain titles in 200 stores and Crown public domain titles in 300. Video is not carried in some 235 stores which are not judged appropriate due to their geographical locations or lower sales volumes.

A major Dalton criterion for home video, Edwards observes, is price point. "I'm skeptical about any theatrical product that is priced over \$30. We probably won't handle it. You have to remember that our average consumer buys a paperback which costs [a few] dollars."

Book industry observers point out that the average transaction in a B. Dalton or a Waldenbooks is between \$7 and \$11. Dalton also relies on Ingram, its distributor, for guidance on home video.

While Edwards acknowledges that price point on home video is an issue, he doesn't completely rule out the scenario that B. Dalton could one day merchandise video through rental, at either existing or freestanding locations.

Dalton recently opened a freestanding computer software-only store in a Minneapolis suburb. It's speculated that this store is the first of a planned 35.

Space for home video inside B. Dalton stores is a problem, concedes Edwards, because of the "density." Right now a gondola located in a prime spot within the store houses video on one side and audiocassettes on the other. An "audio/video" sign overhead attracts customers.

"We have a lot of issues to deal with," Edwards says, "such as fixtures, inventory control, theft and others. But it's a real challenge to sell home video."

(Continued on page 36)

RKO Warner Opening Stores

Movie Theatre Chain Tries Tie-In

NEW YORK With three video outlets already open and nine more planned by the end of the year, RKO Warner is making a bid to become a big player in the Eastern markets where the company is already a large exhibitor of motion pictures, with 180 screens.

The three outlets, in Manhattan, Brooklyn and Paramus, N.J., are at RKO Warner Theatre locations, a layout the theatre chain will continue to employ in its other store openings. "We're formulating a comprehensive plan to build more videostores in other RKO Warner Theatre locations," says Albert Schwartz, co-chairman of RKO Century Warner Theatres.

The outlets, which handle both rental and sales, do not have membership plans. They employ a computerized system that allows customers to see a synopsis of any film stocked plus information on rating, cast, price and availability. The system also allows for cross-referenced searches. By typing in an actor's

name, consumers can see which of his films are carried by the store.

The side-by-side locations allow for extensive marquee exposure for the video shops, with some locations allowing for entrance through the theatre lobbies as well as via the street.

RKO Warner executives say the move into video rental and sales points up a complementary rather than competitive relationship between the first-run film exhibitors and video.

"The customers who come to our theatres for entertainment also want entertainment they can take home," says Michael Landes, cochairman of RKO Century Warner Theatres. "By tapping the filmgoing audience, we have a readymade market for our videocassettes.

"There is also the convenience factor of having the stores, which stimulate business, right next to our theatres."

Adventureland's Dwight and Nancy Dody

Small-Town Franchisees Think Big

BY EARL PAIGE

With many home video retailers fearing over- or near-saturation of stores in larger markets, one retail organization is finding there may also be limits to expansion in rural and suburban markets. In this first of three parts, the competitive situation is analyzed in Missouri.

SEDALIA, Mo. Franchisees of Adventureland Video, the Salt Lake City-based franchise giant that targets the smallest towns and subur-

First Gold. Executives gather for a celebration of Thorn EMI/Home Box Office Home Video's first gold and platinum certifications from the Recording Industry Assn. of America (for the films "Flashpoint" and "Heaven Help Us"). Standing from left are Silver Screen Partners executive vice president Tom Bernstein, Thorn EMI/HBO president Nicholas Santrizos, HBO executive vice president of film programming and president of HBO Video Inc. Steve Scheffer, HBO senior vice president Neil Braun and HBO home video vice president Henry McGee.

ban communities in the U.S., find they have to be every bit as aggressive and promotion-oriented as their big city counterparts, according to Dwight and Nancy Dody, who have 10 stores in the heartland.

Saturation, if it arrives in the tiny towns where Adventureland carved its niche to the tune of 550 stores in 43 states, will be a recent evolution. Adventureland is young. So are Dwight and Nancy Dody, both in their 40s. Dwight is a career farmer, Nancy a former school teacher. They got into home video in March, 1984.

Buying into a partnership with Alvin Puckett and Bill Hauk in 7,500-population Clinton, the Dodys followed the classic pattern of Adventureland expansion. Hauk, who was once a franchisee, advanced to regional manager and cloned more franchises.

Dody says six more franchises were bought quickly "on our own." Dody's hedge is that he has a farming operation tilling 2,000 acres, vast in this area. He also has a fertilizer business. More pertinent is the fact that his partner in the fertilizer operation is his son-in-law Kurt Smith, and that Dody's daughter Debbie runs the Clinton store as a hub of the chain.

Not yet in the business is daughter Tracy, still at the Univ. of Missouri. But Tracy is engaged to Jay
(Continued on page 36)

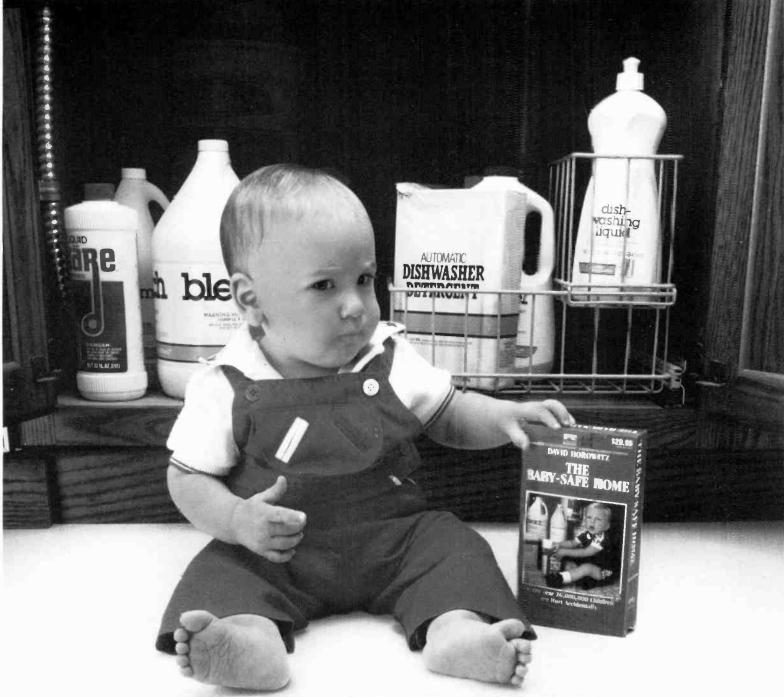
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Award-winning consum? expert David Sorowitz and his wife, Suzanne McCantridge).



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AN EAGLE/HORDWITZ PRODUCTION @1985 Eagle/Horowitz Production LTD., Inc

B. DALTON

(Continued from page 35)

No B. Dalton has a monitor. 'That would be a major investment," observes Edwards. "Perhaps \$1 milion. But if video keeps growing the way it has for us, we may have to make that investment."

For example, Dalton is buying the new line of Paramount/Windham Hill ambient music videos, generally conceded to need in-store demonstration to generate consumer interest and sales effectively

"We will have to rely on Paramount's advertising, publicity and word-of-mouth," says Edwards. "I think we will do well with that product, since I suspect we attract a Windham Hill-type customer."

Dalton will devote a full page in its upcoming Christmas catalog to video, a first for the chain. "We'll be doing more promotions and advertising," Edwards says, "but, again, we don't plan to stray away from our basic business, selling books.

Waldenbooks has had home video spread out throughout those stores that carry it. Children's video is adjacent to children's books. Public domain titles get their own area. And \$30 theatrical product is behind the cash register.

ADVENTURELAND

(Continued from page 35)

Wilson, an Adventureland regional service rep handling 50 stores. It's all in the family.

Just this month, the Dodys bought out the Clinton partners Kurt and Debbie now enjoy points in the whole chain.

The franchises were rolled out "with us working day and night," says Dody, in Marshall, California, Boonville, Higginsville, Lexington and finally here in the largest of the bunch, 21,400-population Sedalia. By this April, the Dodys had four stores here. That may be it. There are five other video stores in the town.

Instead of opening more stores, Nancy says the plan now is to expand what they have. In 12,000-population Marshall, the store was moved two doors this summer and doubled to 4,000 square feet. Higginsville, Boonville and California were all doubled in size, mostly by knocking out walls in adjacent rented space. Lexington increased by a third.

By the standards of Adventureland, where a 500-movie inventory is considered a "super store," the Dodys thought big. They put in 700 pieces and as many as 80 VCRs to rent. "By the end of the year, we'll have 1,000 movies in most stores, says Mrs. Dody.

As with all franchisees, the inventory is exclusively VHS. Only now are the Dodys facing the familiar problem dealers elsewhere wrestle with: selling off used stock.

In fact, the Dodys have only recently started moving towards any sales of software. Used tapes are being put out at 40% off list.

Next: Competition and market maturation.

NEW RELEASES

(Continued from page 32)

HOME VIDEO

Symbols for formats are = Beta, $= VHS, \leftarrow CED$ and = LV. Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated.

FILMS

THE ASPHYX
Robert Stephens, Robert Powell,
Jane Lapotaire

♣ ♥ United Home Video 1165/United Entertainment/
\$49.95

BARBARA WOODHOUSE
GOES TO BEVERLY HILLS
Britt Ekland, David Soul, Zsa Zsa Gabor

♣ ♥ Pacific Arts Video PAVR-592/MCA/\$24.95

BATTLE OF VALIANT
Gordon Mitchell, Ursula Davis

♣ ♥ Lightning Video 7505/\$69.95

BLOOD CULT
Julie Andelman, Charles Ellis

United Home Video 1011/United Entertainment/
\$59.95

THE CHILDREN OF THEATRE STREET

♠ ₩ Kultur 1111/\$59.95

CRYPT OF THE LIVING DEAD
Andrew Prine, Mark Damon

W United Home Video 7146/United Entertainment/
\$49.95

DUEL OF CHAMPIONS
Alan Ladd, Francesca Bett

♠ ♥ Lightning Video 7501/\$69.95

EWERYBODY RIDES THE CAROUSEL Animated

♠ ♥ Pacific Arts Video PAVR-591/MCA/\$39.95

THE EXECUTIONER OF VENICE
Guy Madison, Lex Barker, Sandra Panaro

Ughtning Video 7504/\$69.95

G.I. JOE: COBRA STOPS THE WORLD
Animated

♠ ♥ Family Home Entertainment F1-156/IVE/\$14.95

♣ ♥ Family Home Entertainment F1-156/IVE/\$14.

G.I. JOE: RED ROCKET'S GLARE

Animated

♠ ♥ Family Home Entertainment F1-124/IVE/\$14.95

G.I. JOE: SATELLITE DOWN
Animated

♠ ♥ Family Home Entertainment F1-122/IVE/\$14.95

HEROES IN HELL Klaus Kinski, Ettore Manni ♠ ♥ Lightning Video 7502/\$69.95

THE JUNGLE MASTER
Johnny Kissmuller, Simone Blondell,
Edward Mann

Ughtning Video 7503/\$69.95

PIRATES OF THE SEVEN SEAS
Steve Reeves, Jacqueline Sassard

♣ ♥ Lightning Video 7500/\$69.95

POOR WHITE TRASH II
Gene Ross, Ann Stafford, Norma Moore

Magnum Entertainment M1307/59.95

THE RAFT ADVENTURES OF HUCK AND JIM

Animated

♠ ♥ Family Home Entertainment F3-126/IVE/\$29.9

SCORE

Claire Wilbur, Calvin Culver, Lynn Lowry

♠ ₩ Magnum Entertainment M1311/\$59.95

SEPERPIER CONDUCTS

SEREBRIER CONDUCTS

W Kultur 1110/\$59.95

SHERLOCK HOLMES
AND A STUDY IN SCARLET
Animated

Animated

♠ ♥ Pacific Arts Video PAVR-594/MCA/\$39.95

SHERLOCK HOLMES
AND THE VALLEY. OF FEAR
Animated

Pacific Arts Video PAVR-593/MCA/\$39.95

SPEEDING UP TIME
Winston Thrash, Pamela Donegan

♠ ♥ Magnum Entertianment M1322/\$59.95

THE TRANSFORMERS:
DIVIDE AND CONQUER

Animated

♠ ♥ Family Home Entertainment F1-130/\$14.95

THE TRANSFORMERS: FIRE IN THE SKY Animated

♠ ♥ Family Home Entertainment F1-129/IVE/\$14.95

THE TRANSFORMERS: ROLL FOR IT

Animated

♠ ♥ Family Home Entertainment F1-131/IVE/\$14.95

WITCH'S NIGHT OUT

Animated

♠ ♥ Family Home Entertainment F2-127/IVE/\$19.95

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.

Billboard.

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TOP VIDEOCASSETTES RENTALS

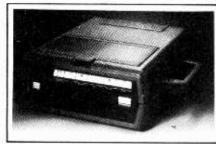
/	LAC. WEEK	WKC WEEK	Compiled from	Copyright Owner,	Principal	Year of Release	Rating
\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\	3/4	To My	? TITLE	Distributor, Catalog Number	Performers	2 %	æ
1	1	14	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG
2	2	5	FALCON AND THE SNOWMAN	Orion Pictures Vestron 5073	Timothy Hutton Sean Penn	1985	R
3	5	5	A SOLDIER'S STORY ▲	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E. Rollins Jr.	1984	PC
4	4	7	THE FLAMINGO KID	ABC Films Inc. Vestron 5072	Matt Dillon Richard Crenna	1985	PG-
5	6	7	A NIGHTMARE ON ELM STREET A	Media Home Entertainment M790	John Saxon Ronee Blakley	1984	R
6	3	9	STARMAN A	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG
7	7	5	RUNAWAY A	Tri-Star Pictures RCA/Columbia Pictures Home Video 6-20469	Tom Selleck Cynthia Rhodes	1984	PG-
8	13	9	MICKI & MAUDE ▲	RCA/Columbia Pictures Home Video 6-20456	Dudley Moore Amy Irving	1984	PG-
9	10	4	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G
10	8	19	THE TERMINATOR A	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R
11	11	9	2010 THE YEAR WE MAKE CONTACT ▲	MGM/UA Home Video 800591	Roy Scheider John Lithgow	1984	PC
12	9	11	PLACES IN THE HEART	CBS-Fox Video 6836	Sally Field Lindsay Crouse	1984	PO
13	15	3	THE MEAN SEASON ▲	Orion Pictures Thorn/EMI/HBO Video TVA2981	Kurt Russell Mariel Hemingway	1985	R
14	12	12	MISSING IN ACTION	Cannon Films Inc. MGM/UA Home Video 800557	Chuck Norris	1984	R
15	19	5	INTO THE NIGHT A	Universal City Studios MCA Dist. Corp. 80170	Jeff Goldblum Michele Pfeiffer	1985	R
16	14	10	PROTOCOL ▲	Warner Brothers Pictures Warner Home Video 11434	Goldie Hawn	1984	PO
17	16	7	JOHNNY DANGEROUSLY	CBS-Fox Video 1456	Michael Keaton Joe Piscopo	1984	P
18	17	16	THE COTTON CLUB ▲	Orion Pictures Embassy Home Entertainment 1714	Richard Gere Diane Lane	1984	R
19	24	13	DUNE A +	Universal City Studios MCA Dist. Corp. 80161	Kyle MacLachlan	1984	PG-
20	18	10	THE RIVER ▲ ♦	Universal City Studios	Sting Sissy Spacek	1984	PG-
21	21	14	CITY HEAT ▲	MCA Dist. Corp. 80160 Warner Brothers Pictures	Mel Gibson Clint Eastwood	1984	PO
22	25	3	MASS APPEAL ●	Warner Home Video 11433 Universal City Studios	Burt Reynolds Jack Lemmon	1984	PO
23	20	3	TUFF TURF ▲	MCA Dist. Corp. 80168 New World Pictures	Paul Mones	1985	R
24	23	9	GHOULIES	New World Video 8501 Empire Pictures	Kim Richards Lisa Pelikan	1985	PG-
25	22	8	BIRDIE	Vestron 5081 Tri-Star Pictures RCA/Columbia	Jack Nance Matthew Modine	1985	R
26	27	17	BODY DOUBLE ▲ ◆	Pictures Home Video 6-20457 RCA/Columbia Pictures	Nicolas Cage Craig Wasson		R
27	28	25	REVENGE OF THE NERDS A	Home Video 6-20411	Melanie Griffith Robert Carradine	1984	-
28	29	5		CBS-Fox Video 1439 Titan Sports Inc.	Anthony Edwards	1984	R
29	NE\		STICK A	Coliseum Video WF004 Universal City Studios	Various Artists Burt Reynolds	1985	NF
	30	4		MCA Dist. Corp. 80180 Samuel Goldwyn Company	Candice Bergen	1985	R
30			THE CARE BEARS MOVIE	Vestron 5082 Circle Films	Animated John Getz	1985	G
31	NE		BLOOD SIMPLE ●	MCA Dist. Corp. 80139 New World Pictures	Frances McDormand Betsy Russell	1985	R
32	38	7	AVENGING ANGEL A	New World Video 8506	Rory Calhoun Nick Nolte	1985	R
33	35	15	TEACHERS	CBS-Fox Video 4728 Paramount Pictures	Jo Beth Williams Steven Bauer	1984	R
34	32	17	THIEF OF HEARTS	Paramount Home Video 1660	Barbara Williams Michael Sopkin	1984	NF
35	NE		AFTER THE FALL OF NEW YORK	Vestron 5084	Valentine Mourney	1985	R
36	26	5	NIGHT OF THE COMET	CBS-Fox Video 6743	Robert Beltran Catherine Mary Stewart	1984	PG-1
37	33	24	GONE WITH THE WIND ▲ ◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G
38	34	20	COUNTRY +	Touchstone Home Video 241	Jessica Lange Sam Shepard	1984	PG
39	31	9	1984	Virgin Cinema Films Ltd. USA Home Video 217547	John Hurt Richard Burton	1984	R
40	36	11	CHOOSE ME ●	Media Home Entertainment M-787	Lesley Ann Warren Keith Carradine	1984	R

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

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IVE Maps Mass Merchandising Push

\$10 Million Campaign Focuses on Children's Titles

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

LOS ANGELES International Video Entertanment is mobilizing its resources for an effort to break into mass merchandise, which will have a price tag the company estimates at \$10 million. That total involves costs from "lot of areas," says IVE vice president Len Levy.

The campaign will focus on IVE's youth-oriented Family Home Entertainment line, which will be releasing product based on three top licensed characters this September: three epi-

sodes of "The Transformers" and "G.I. Joe," and two episodes of its "Care Bears" series, long one of the strongest children's lines in the prerecorded video business.

To help boost the sell-through potential of its campaign, FHE will be cutting prices on a number of children's titles due for release in the fall, with 30-minute "Transformers" and "G.I. Joe" tapes dropping to \$14.95. Other titles in FHE's 100-program catalog will stay at their current prices. Most of the children's programs in FHE's catalog sell for \$29.95.

Orders for the product are being

taken now. Ship date is Sept. 16.

Among the cost areas Levy says make up the \$10 million are an extraordinary investment in blank tape; the costs of redesigning and printing smaller packages that better fit the mass merchandiser's needs; the cost of the equipment needed to make the bubble prepacks the mass merchandisereneed; and the cost of signing on the independent rep firms that will be handling the FHE titles. The units will be shipped in pre-packs of six or 12 units.

IVE says it expects its push to move a total of 500,000 units. Its marketing program calls for supplementing the company's distribution network via the addition of sales representative firms that will specifically target mass merchandise outlets

IVE will continue servicing product through its existing video distribution channels. Levy says mass merchandisers will get no special re-

FOR WEEK ENDING AUGUST 31, 1985

(Continued on page 50)

Fast Forward

BY FRANK LOVECE

THE BTSC of the EIA chose Zenith/dbx for MTS/SAP; the FCC said OK.

That, to the average video retailer or consumer, is about all that a "stereo-ready" tv set or VCR means: nothing. And it gets even more confusing. You can hook up a stereo VCR to a tv set with stereo speakers—yet they still may not be "stereo-ready" or "stereo" tv sets or VCRs

This plethora of products and anagrams isn't helping to lessen consumers' and retailers' confusion. The upshot, according to retailers, is that while affluent consumers are indeed buying "stereo-ready" and "stereo" tv sets and VCRs, neither sellers nor buyers consider MTS stereo an especially valuable feature.

Similarly, they say, middleground consumers don't consider it something worth "buying up" for. Despite the years of testing and politicking that went into the creation and introduction of stereo tv broadcasting, the most significant tv advance since color is still as far from the average living room as the Space Shuttle is from the average garage.

The confusion stems from one thing: MTS, or Multichannel TV Sound. Fortunately, MTS means just one thing: three-channel audio that accompanies over-the-air, broadcast-television signals—the kind you pick up with an antenna. Two channels are for stereo sound; the third is for a variety of things. Above all, MTS stereo has nothing to do with the stereo cable a la MTV, or with stereo videocassettes and disks.

Some 80 tv stations are currently equipped for MTS stereo broadcasting. About one-quarter of these are NBC affiliates or owned-and-operated stations that have already broadcast the baseball All-Star game, the "Tonight" show and a few other baubles in MTS stereo.

NBC has scheduled nine shows in stereo for this fall. And at least one (Continued on page 43)

Vestron, Dick Clark Team For 'Best Of Bandstand'

BY TONY SEIDEMAN

NEW YORK Dick Clark will be reaching into what are probably the music industry's deepest video archives to create what he hopes will be a full line of prerecorded titles to be released by Vestron Video

be released by Vestron Video.
First program due out is "Dick Clark's Best Of Bandstand," via Vestron Music Video, at a suggested list price of \$29.95. It will contain 16 performances taken from 1958-60 editions of Clark's "American Bandstand." Stars featured will include Buddy Holly, Bill Haley and Chubby Checker.

by Checker.

"They were most interested in creating a video label under our name," says Clark of the reason for the linkup with Vestron. "I have a feeling that we're going to be in business a long time with them."

Vestron director of original programming Larry Kasanoff says that the "Bandstand" titles are not a separate label deal, but "a line of programming from Dick Clark Video" that will be released via Vestron MusicVideo. He foresees "several" more "Best Of Bandstand" releases if the first title does well.

As the home video market expands, more product out of video libraries is coming up for sale, according to Kasanoff. "I'm offered a couple of libraries every week," he says. The Dick Clark library, he

notes, had a combination of elements that made it especially attractive.

As for creating the program itself, "The hardest part is not the production but the humongous clearances involved," says producer/director Paul Brownstein. AFTRA and SAG require that Dick Clark Productions "use best efforts" to find all the performers featured, even if the person has been out of the business for two decades or more.

According to Brownstein, most of the "low-six-figure" production budget has gone into paying for the complex rights clearances involved.

Concentrating on seminal rock'n' roll artists like Bill Haley and Little Richard, "Best Of Bandstand" is "designed for people who either lived in the era or have heard about it," Clark says.

"If the first one works, there will be many more," he says, noting that enough footage is left in the "Bandstand" vaults to keep cassettes coming out "for a long time." Brownstein seconds the notion: "It is just the tip of the iceberg of the performances that are in the vault down the hall."

"Best Of Bandstand" is specifically designed for the home video marketplace, says Brownstein, whose credits include producing the (Continued on page 49)



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TOP MUSIC VIDEOCASSETTES

Compiled from a national sample of retail store sales reports.								
J. J	Compiled from a national sample of retail store sales reports. Copyright Owner, Principal Manufacturer, Catalog Number Performers						Туре	Price
1	2	17	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	SF	19.98
2	3	23	MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1985	SF	19.98
3	1	7	WE ARE THE WORLD THE VIDEO EVENT ▲	USA For Africa MusicVision 6-20475	USA For Africa	1985	D	14.95
4	4	23	PRIVATE DANCER ▲	Picture Music Intl. Sony Video Software 97W50066-7	Tina Turner	1985	SF	16.95
5	NE	w►	PRINCE LIVE A	P.R.N. Productions Warner Music Video 3-538102	Prince And The Revolution	1985	С	29.95
6	5	19	DANCE ON FIRE ●	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	LF	39.95
7	6	15	ANIMALIZE LIVE UNCENSORED	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	LF	29.95
8	7	23	U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	С	29.95
9	9	23	ALL NIGHT LONG ▲ ◆	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1985	SF	19.95
10	8	23	SING BLUE SILVER ●	Tritec Duran Vision Thorn/EMI/HBO Video 2852	Duran Duran	1985	С	29.95
11	NE	wÞ	RATT THE VIDEO	Atlantic Records Inc. Atlantic Video 50101	Ratt	1985	SF	19.98
12	10	3	THE VISIONS OF DIANA ROSS	MusicVision 6-20454	Diana Ross	1985	SF	19.95
13	NE	wÞ	DIAMOND LIFE VIDEO	CBS Inc. CBS-Fox Music Video 7091	Sade	1985	SF	14.95
14	NE	wÞ	SWEET DREAMS THE VIDEO ALBUM	MusicVision 6-20275	Eurythmics	1984	LF	29.95
15	NEW		LIKE TO GET TO KNOW YOU WELL	WEA Records Ltd. Warner Home Video 34070	Howard Jones	1984	LF	29.98
16	NE	wÞ	BEHIND THE IRON CURTAIN	Maiden Hell Ltd. Sony Video Software 95W00013-4	Iron Maiden	1985	SF	19.95
17	NEW		LIVE AT THE SPECTRUM	Warner Bros. Records Inc. Warner Music Video 38100	Dio	1984	С	29.98
18	NEW		TINA LIVE PRIVATE DANCER TOUR	Zenith Prod. Ltd. Sony Video Software 96W00089-90	Tina Turner	1985	С	29.95
19	NE	wÞ	FIRST STING	Polygram Records Inc. Sony Video Software 97W00086-7	Scorpions	1985	SF	16.95
20	NEW PA		PAT BENATAR HIT VIDEOS	MusicVision 6-20352	Pat Benatar	1984	SF	19.95

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



Which One Is Weird? CBS/Fox Video director of music programming Ken Ross tries to figure out whether or not "Weird Al" Yankovic has gone pinstripe during the premiere of "The Compleat Al" at Sammy's Restaurant in New York. It turns out the answer was no. The one on the left is CBS/Fox staffer Arthur Mann; the one on the right is Weird Al; Ross is the one in the middle.



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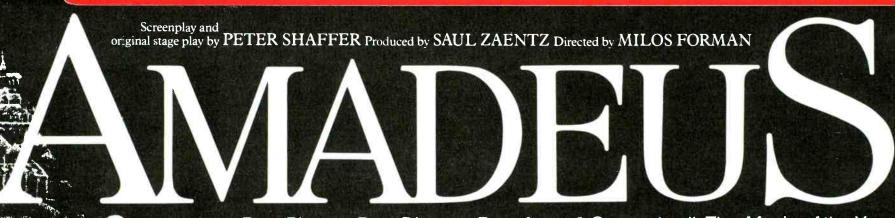
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FAST FORWARD

(Continued from page 38)

PBS station—Trenton, N.J.'s WNJT—is taking advantage of MTS's third audio channel to broadcast a mono "SAP," or Second Audio Program, in foreign languages.

Broadcast stereo has become a legitimate, if limited, commodity. Explaining to consumers what it is, however, first means explaining what it isn't.

For one thing, it's not "simulcasting" as most people know that term. Simulcasting was the precursor of MTS stereo. Popularized in the '70s, this involved local tv and radio stations working together, generally on special musical events. The tv station would broadcast the picture and mono sound as usual, and the radio station would send stereo audio.

It's also not stereo in the way cable systems provide it. Along with stereo VCRs and tv sets with stereo speakers, stereo cable arrived as long ago as 1981, with Warner Amex's Movie Channel and its newly born MTV the most visible among a handful of stereo cable services. (Showtime, VH-1, The Nashville Network and The Disney Channel are among the current cable services in stereo.)

To receive such "cablecast" stereo, subscribers generally use cable converter-boxes designed to accept the stereo transmission, which is sent as an FM signal—sort of like a private radio station. An MTS tv set or VCR doesn't, at this point, do cable subscribers any good.

MTS is a viable feature only for those who receive television via antenna—broadcast television. It arrived, in some ways, in spite of cable.

On Dec. 22, 1983, after five years of testing and countless more of false starts, the Broadcast Television Systems Committee (BTSC) of the Electronics Industry Assn.

(EIA) unanimously endorsed one of three competing Multichannel TV Stereo formats. The winner was a Zenith transmission system coupled with dbx noise-reduction. Runnersup were transmission systems developed by the EIA of Japan and by this country's Telesonics Corp., and noise reduction systems developed by Dolby and CBS Labs.

The EIA committee's decision was forwarded to the Federal Communications Commission (FCC), which, after years of hemming and hawing, was finally set to rule once and for all on whether to allow stereo tv broadcasting. On May 29, 1984, the FCC finally said yes.

Quixotically, the Commission did not specifically endorse the Zenith/ dbx format but did offer it "full protection": Broadcasters could choose any stereo tv broadcasting system they liked, as long as it didn't interfere with anybody transmitting Zenith/dbx.

Almost immediately after the FCC decision, such major electronics manufacturers as General Electric, RCA and the NAP troika of Magnavox, Phileo and Sylvania debuted lines of "stereo-ready" tv sets featuring what was coming to be known as "MTS/SAP" jacks. These jacks were for the plugging-in of envisioned decoder boxes that would tune in stereo tv signals.

Inevitably, tv sets and VCRs with stereo-decoding circuitry built in started appearing. Currently, both "broadcast-stereo ready" models (with MTS jacks) and "broadcast-stereo" models (with MTS circuitry built in) co-exist. Consumer preferences being what they are, outboard decoder boxes will likely fade away as buyers turn toward tv sets and VCRs with stereo tuning already

Billboard

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TOP VIDEOCASSETTES. SALES

Compiled from a national sample of retail store sales reports.								
He	LAG. WEEK	WKS WEEK	, <u>z</u>	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Yearof	Rating	Price
1	2	172	JANE FONDA'S WORKOUT ▲ ◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
2	3	4	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	79.95
3	1	8	WE ARE THE WORLD THE VIDEO EVENT A	USA For Africa MusicVision 6-20475	USA For Africa	1985	NR	14.95
4	10	2	PRINCE AND THE REVOLUTION LIVE A	P.R.N. Productions Warner Music Video 3-538102	Prince/Revolution	1985	NR	29.95
5	4	10	WRESTLEMANIA	Titan Sports Inc. Coliseum Video WF004	Various Artists	1985	NR	39.95
6	6	39	PRIME TIME ▲ ◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jame Fonda	1984	NR	39.95
7	5	12	SINGIN' IN THE RAIN	MGM/UA Home Video 600185	Gene Kelly Debbie Reynolds	1952	NR	29.95
8	7	18	WHAM! THE VIDEO ●	CBS Inc. CBS-Fox Video Music 3048	Wham!	1985	NR	19.98
9	9	26	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95
10	13	24	GONE WITH THE WIND ▲ ◆	MGM/UA Home Video 900284	ClpbR UST.O Vivien Leigh	1939	G	89.95
11	1/	8	MADONNA ▲	Sire Records Warner Music Video 3-38101	Madonna	1984	NR	19.98
12	11	10	LIFE WITH MICKEY!	Walt Disney Home Video 260	Mickey Mouse	1985	NR	29.95
13	12	13	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Noriyuki "Pat" Morita	1984	PG	79.95
14	14	10	HULKAMANIA	Titan Sports Inc. Coliseum Video WF002	Hulk Hogan	1985	NR	59.95
15	15	10	SEVEN BRIDES FOR SEVEN BROTHERS	MGM/UA Home Video 700091	Howard Keel Jane Powell	1954	NR	29.95
16	8	26	TINA TURNER PRIVATE DANCER ▲	Picture Music Intl. Sony Video Software 97W0066-7	Tina Turner	1984	NR	16.95
17	16	5	A SOLDIER'S STORY ▲	RCA/Columbia Pictures Home Video 6-20408	Adolph Caesar Howard E. Rollins Jr.	1984	PG	79.95
18	21	74	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
19	23	9	STARMAN A	RCA/Columbia Pictures Home Video 6-20412	Jeff Bridges Karen Allen	1984	PG	79.95
20	29	10	THE UNSINKABLE MOLLY BROWN	MGM/UA Home Video 600578	Debbie Reynolds Harve Presnell	1964	NR	29.95
21	33	39	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	29.98
22	18	9	2010 THE YEAR WE MAKE CONTACT ▲	MGM/UA Home Video 800591	Roy Scheider John Lithgow	1984	PG	79.95
23	35	27	ANNIE ◆	RCA/Columbia Pictures Home Video 6-20127	Andrea McArdle Albert Finney	1982	G	29.95
24	28	4	AN OFFICER AND A DUCK	Walt Disney Home Video 258	Donald Duck	1985	NR	29.95
25	26	19	THE TERMINATOR ▲	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	79.95
26	19	26	LIONEL RICHIE ALL NIGHT LONG A	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1984	NR	19.95
27	22	18	THE DOORS "DANCE ON FIRE" ●	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	NR	39.95
28	36	82	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
29	27	10	CLOSE ENCOUNTERS OF THE THIRD KIND-SPECIAL EDITION ▲ ◆	RCA/Columbia Pictures Home Video 6-20162	Richard Dreyfuss Teri Garr	1977	PG	29.95
30	25	2	TRANSFORMERS: MORE THAN MEETS THE EYE	Sunbow/Has*dB/rTdley Pd. Inc. Family Home Entertainment F-3119	Animated	1985	NR	24.95
31	30	14	ANIMALIZE LIVE UNCENSORED	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	NR	29.95
32	24	10	HIGH SOCIETY	MGM/UA Home Video 600292	Bing Crosby Grace Kelly	1956	NR	29.95
33	20	41	RAQUEL, TOTAL BEAUTY AND FITNESS ▲ ◆	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	39.95
34	37	6	THE FLAMINGO KID	ABC Films Inc. Vestron 5072	Matt Dillon Richard Crenna	1985	PG-13	No listing
35	NEV	N D	BLOOD SIMPLE ●	Circle Films MCA Dist. Corp. 80139	John Getz Frances McDormand	1985	R	79.95
36	31	9	2001: A SPACE ODYSSEY ▲ ◆	MGM/UA Home Video 700002	Keir Dullea Gary Lockwood	1968	G	29.95
37	40	3	THE CARE BEARS MOVIE	Samuel Goldwyn Company Vestron 5082	Animated	1985	G	No listing
38	34	35	STRIPES +	RCA/Columbia Pictures Home Video 6-20221	Bill Murray Harold Ramis	1981	R	29.95
39	32	3	FALCON AND THE SNOWMAN	Orion Pictures Vestron 5073	Timothy Hutton Sean Pe n n	1985	PG-13	No listing
40	39	39	FIRST BLOOD ▲ ◆	First Blood Inc. Thorn/EMI/HBO Video 1573	Sylvester Stallone	1982	R	79.95

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

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Halloween Horror and Fantasy

Scary Plans from Warner

LOS ANGELES Warner Home Video plans to capitalize on the horror genre by releasing medieval fantasies and "Halloween Season" titles this October.

Like other program suppliers (Billboard, Aug. 24), Warner will surround one release—"Ladyhawke"-with a special dealer promotion. This one features a week for two in London as the prize.

Oct. 7 will see the release of "The Nesting," "The Curse Of Franken stein," "Horror Of Dracula" and "The Mummy." Released specifically for the Halloween selling period, the last three titles come from England's Hammer studio and star Peter Cushing and Christopher Lee.

"Ladyhawke" and "Hearts And Armour" are the two sword-and-

sorcery entries, due Oct. 21. Of particular interest to dealers is "Ladyhawke" store display contest. Utilizing both Warner's pointof-purchase material and individual imagination, dealers will be encouraged to create a special display for the movie.

Nov. 22 is the deadline for photos of "Ladyhawke" displays to be submitted to WEA. The prize is round trip airfare to London for a week



Strong Seller. Sony Video Software Operations head John O'Donnell wishes Tina Turner well just before a sold-out performance at New York's Madison Square Garden. Turner's "Tina Live: Private Dancer Tour" recently shipped RIAA platinum for

newsline

A TOTAL OF 120,000 UNITS of "Desperately Seeking Susan" moved on preorder, according to Thorn EMI/Home Box Office president Nick Santrizos. That comes to a total wholesale revenue of \$6 million and a retail value of \$9.6 million for the feature, co-starring Madonna, which grossed \$27 million theatrically. Thorn EMI/HBO sent out 60,000 pairs of lace gloves to help support its release of the title.

WHILE SALES OF MOST consumer electronics products were down in July, VCR units continued to move at a relatively strong pace, says the Electronic Industries Assn.'s Consumer Electronics Group. According to the EIA, VCR sales were up by 47.8% compared to the same month a year before, with a total of 710,790 machines selling to dealers. Year-to-date VCR sales are up by 60.5% from 1984, at 5.5 million units compared to 3.4 million units at the same time last year. Last year's total wholesale unit volume was 7.6 million machines; this year, the EIA projects, at least 11.5 million VCRs will be sold.

"DOWN" WAS THE WORD for most remaining video consumer electronics products, according to the EIA's numbers, with sales of black-andwhite tv sets going down by 33.9%, color sets seeing a .2% drop, projection set sales virtually flat, and color video cameras down by 33.2%. That means color set sales to dealers for July came to 1.03 million, projection set sales were 13,100, and color video camera unit volume totalled 25,136.

RENO MALO VIDEO INC. has gained exclusive Canadian market distribution rights for MGM/UA Home Video features that have been dubbed into French. The companies are planning to release eight titles a month for the next six months starting in September, with "2010: The Year We Make Contact" and "A Christmas Story" among the first titles released. Rene Malo Video had previously sublicensed MGM/UA Home Video's French-dubbed product from France's RCV.

RAY MILLAND IS STARRING in a mystery home video made-for that will reward \$100,000 to the consumer who solves its puzzle. Produced by Chicago's GeoQuest Productions Ltd., the program is titled "The Gold Key," runs for 75 minutes, is list priced at \$39.95, and will be distributed via Embassy Home Entertainment with a scheduled release date of Oct. 24. To get a chance at the \$100,000, viewers must send the correct solution to GeoQuest on or after Jan. 27. Consumers need to fill out a registration form to participate in the competition, ordering their cassettes from retailers sometime between now and Oct. 24. The first person with the right answer will get the prize.

MGM/UA HOME VIDEO HAS LICENSED a soundtrack catalog from all of its MGM and many of its United Artists titles to CBS Songs. Among the films whose tracks are included in the deal, which is effective immediately, are "An American In Paris," "Dr. Zhivago," "Gigi," "Singin' In The Rain," "Exodus," "The Unsinkable Molly Brown," "The Wizard Of Oz" and "Seven Brides For Seven Brothers." Both companies say that the strong performance of the films on the home video market has paved the way for audio release success.

EMBASSY HOME ENTERTAINMENT has picked up the rights to an hour-long Willie Nelson/Ray Charles concert from Caridi Video. The performance was taped last May at the Austin Opry House. Nelson sings such tunes as "On The Road Again" and "Whiskey River," and duets with Charles on "Seven Spanish Angels," "Georgia On My Mind" and "Mountain Dew." Caridi has also licensed the title to The Nashville Network. Premiere date is set for November on both cable and videocassette.

ALLSOP 3 CLAIMS its "starter kits," which include footage from three 10minute segments from three Jane Fonda "Workout," titles are a strong success in the market, with some large retailers placing orders in the thousands. Besides the Fonda segments, the "starters" contain one high-grade tape, one standard tape, a dust cover and a VCR cleaner. List price is \$49.95.

JEF FILMS, based in Osterville, Mass., is moving into the home video marketplace. Initial releases include a sepia-toned 139-minute release of Fritz Lang's "Metropolis," the 1923 "Hunchback Of Notre Dame," Hedy Lamarr's "Ecstasy," a "Camp Double Feature" including "Reefer Madness" and "Marihuana," and "The Original Adventures Of Betty Boop." The company says all titles will be released on Beta and VHS Hi-Fi.

HOME VIDEO JOINT VENTURE Esquire Associates/Serendipity Productions has signed on HWH Enterpises as its public relations firm. Esquire/ Serendipity, which has just moved into the home video business, is an outgrowth of Esquire magazine. It will start an "Esquire Success" line at the upcoming VSDA convention with the release of six titles.

TONY SEIDEMAN

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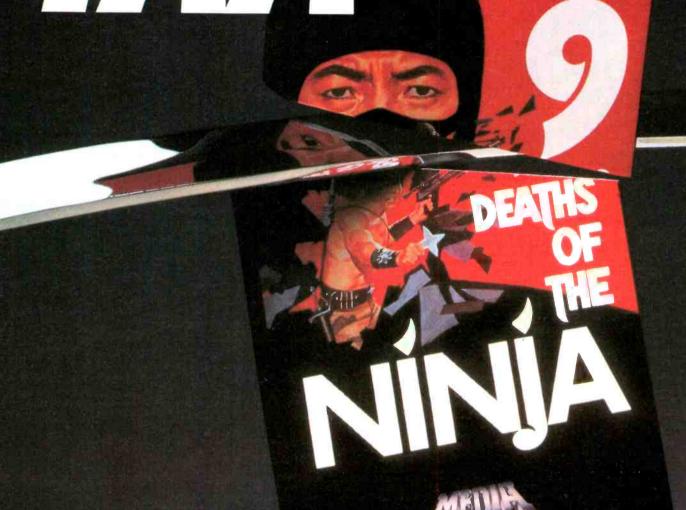
Bedlam · Eleck Beauty · Black Magic · Blockbeads · The Body Spatcher · Break of Hearts · Cartoon Parade #2 · Cat People · Curse of the Cat People · I Walked With A Zombie · Is e Of The Deag · Laurel & Hardy. Volume 4 · Laurel & Hardy. Volume 7 · Leopard Man · Macao · Magnificent Ambersons · Mr. & Mrs. Smith · Night of the Gbouls · None But The Lonely Heart · One Million BC · Out Of The Past · Story of Vernon and Irene Castle · Stranger From Venus · Vivacious Lady · Wagon Master

A POWER CRAZED BAND OF POLITICAL TERRORIST FACE THE DEADLY FURY OF...

THE NINJA

STARRING

SHO KOSUGI



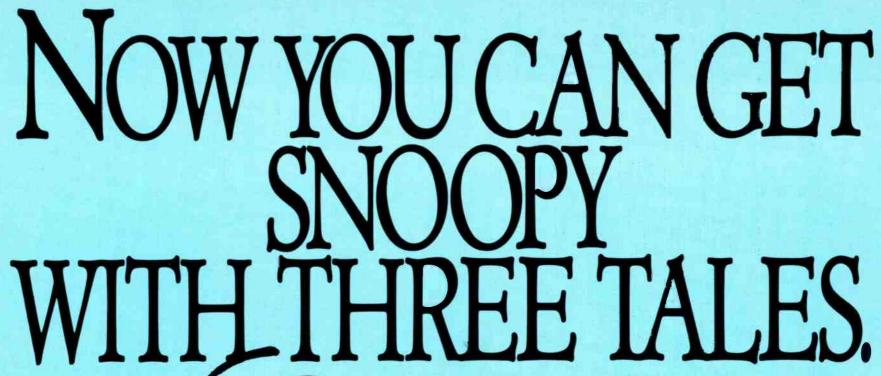
Splat. Crunch. Woosh. Finally a movie with rear punch, kicks and jolts. Lots of it. "Nine Deaths of

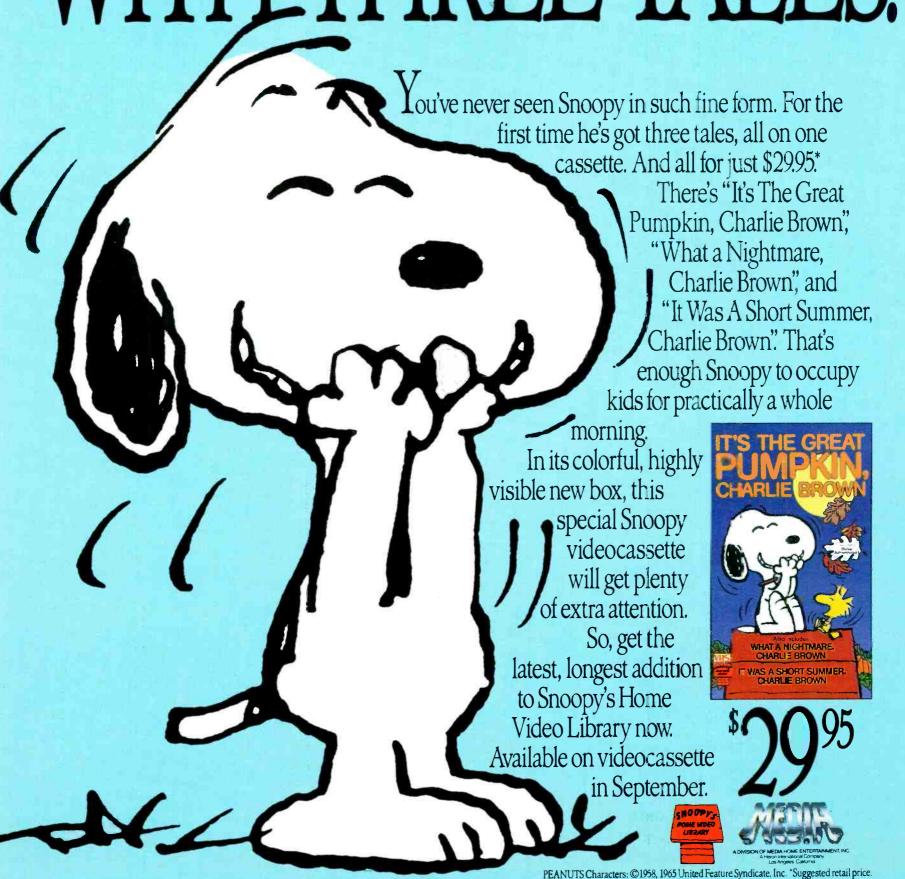
the Ninja." Blazing Ninja action from Japan's martial arts master, Sho Kosugi. You can put your hands on even more action with "Ninja Mission," "Shogun's Ninja," and Chuck Norris' "The Octogon." Get them now. They won't stay in the stores for long.

> "Nine Deaths of the Ninja" available in September on videocassette. "Ninja Mission" available in November on videocassette.









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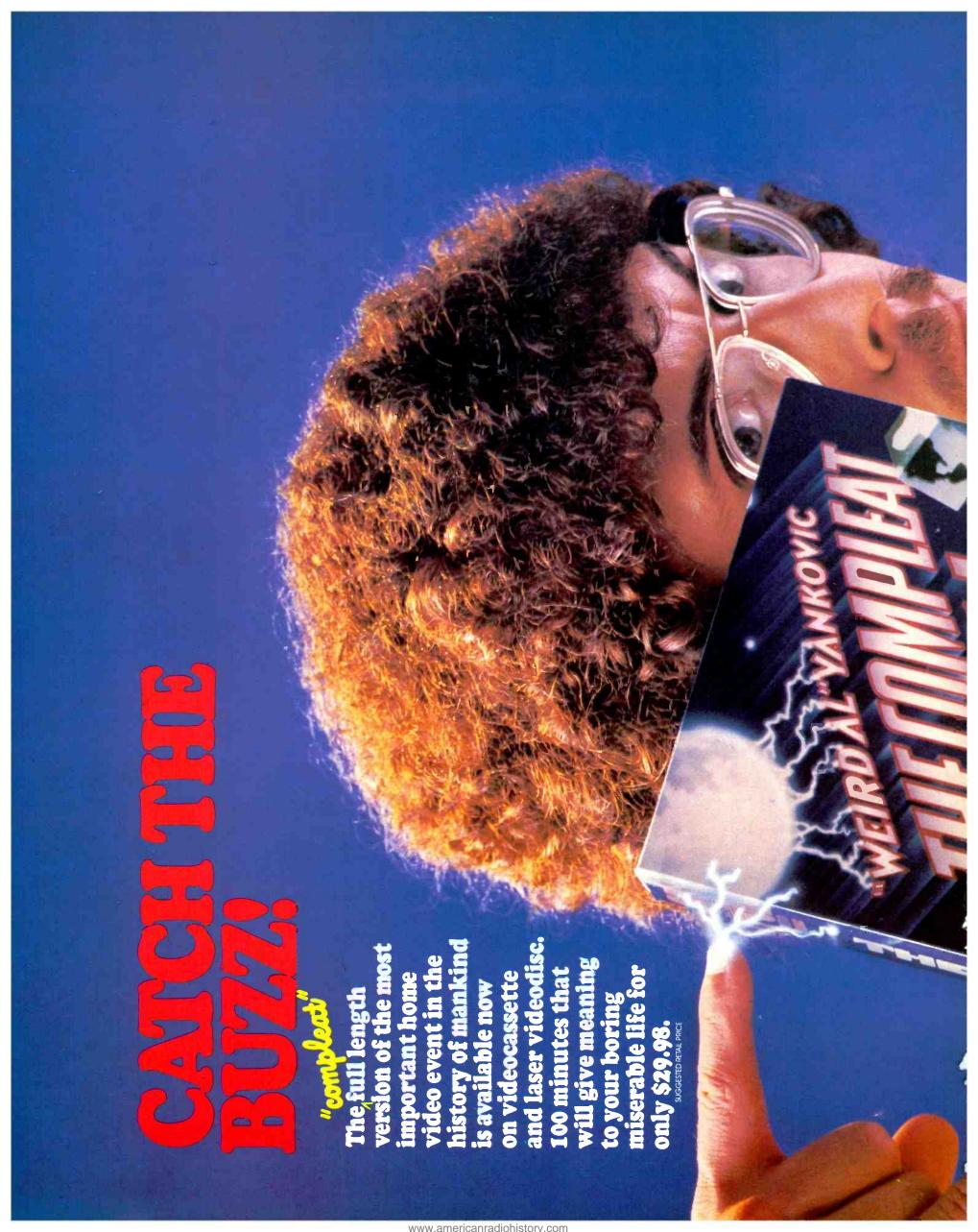
disorders and occasional spontaneous combustion.

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income.

Now get ready to...

























WASHINGTON D



By JIM McCULLAUGH

 $m{T}$ he more than 4,000 delegates to the Fourth Annual Video Software Dealers Assn. Convention will continue to bask in the rosy sun of near unimaginable software and hardware projections.

Consider: Recent figures issued by the Electronics Industry Assn. Of America/Electronics Industry Group indicates that sales of video cassette recorders jumped nearly 58% last June, totalling more than 980,000 units. Other analysts maintain that VCRs are selling at the rate of onemillion units a month.

EIA adds that the June figure was the third best

sales month in the product's history.
For the first six months of 1984, VCR sales are said to be more than 4.7 million units. That's 62% over the figure for the first six months of 1983. The EIA goes on to say that 11.5 million VCRs will be sold through 1985. That's contrasted with approximately 7.6 million units last year. With a strong Christmas, the VCR population in U.S. households could well exceed 20 million VCRs.

The software side is on an equally upward spi-

For 1985, EIA projects that total sales to dealers for pre-recorded videocassettes will be 50 million units. That would translate into \$1.9 million total factory sales or an average dollar per unit value of \$38.

Projecting out to 1986, EIA estimates that 65 million units will be the total sales figure to dealers. That brings the total factory sales figure to \$2.1 million and the average dollar value per unit to \$33.

Often times, the mood of an industry is reflected in what topics its major convention tackles.

This year's glance at the VSDA agenda gives us a good idea of what are the major concerns of the video software/hardware industry. While they may strike at the heart of many street-level issues, attendees should also be aware of some of the larger societal remodeling the home video industry is responsible for. Some analysts contend that this is the first year home video has had a significant effect on the box office, a theory born out by the facts and figures.

The impact of the VCR and pre-recorded software transcends most other business categories. The VSDA includes:

- ADULT VIDEO AND THE PRESERVATION OF THE FIRST AMENDMENT RIGHTS. The adult software issue, against a backdrop of recent campaigns against the genre, has become a major is-
- WORKING WITH YOUR DISTRIBUTOR. The avalanche of titles and the distributor's role in an ever fragmenting marketplace affects the very fabric of this young industry.

 • THE ART OF RETAIL SELLING. Still primarily a

rental business, pre-recorded software is strug-gling to be a sales-oriented enterprise.

- THE ART OF MERCHANDISING THE HOME VIDEO RETAIL STORE. As competition heats up from all sides, the home video retailer can no longer afford to be lazy. The "hits" alone may not be the answer.
- FINANCE AND THE VIDEO RETAILER. Buying. inventory, cash flow and other money-related topics may mean the ultimate difference for a video retailer's survival.

(Continued on page VSDA-83)

IN THIS SECTION Billboard

SELLABRATION '85

By Jim McCullaugh

The more than 4,000 delegates to the Fourth Annual Video Software Dealers Assn. Convention will continue to bask in the rosy glow of near unimaginable software and bardware projections. And why not? VCRs are selling at the rate of a million a month.

WHERE'S THE MUSIC?

By Jim McCullaugh

Many observers still believe that video music could exceed every other programming block but feature films, yet, despite major advances in the past year, the genre still grapples for more widespread acceptance.

IMPULSE CENTERS

By Kip Kirby

Videos in a liquor store? Cassettes in the supermarket? What next-video rental at gas stations? VCR rentals in furniture stores? Another year or two should bring just about every retailer into the video revolution.



HANDICAPPING THE HOT **FALL TITLES**

By Jim McCullaugh Video retailers are an adventurous, gambling group and a spot check of a nationwide cross-section of distributors, "renttailers" and retailer "bandicappers" reveals some extraordinary Win, Place and Show analysis.

PUTTING ON THE DISKS

By Steven Dupler-Although it has taken beavy body blows from the VCR, the videodisk seems to be bolding steady on the comeback trail. It's largely due to the recent surge of laserread activity around Pio-

neer's CD/LV combo player. Disk supply of the oncephased out format is just sufficient to meet demand.

HIGH-TECH BOOKKEEPER

By Stephen Williams

Every month, aozens of new titles are released, thousands of new members join video rental clubs, but not to worry! Electronic belp for tracking inventory, accounts, titles and sales is on the way, and that should please the computer companies.

8mm: FORMAT TO WATCH—AND BEAT

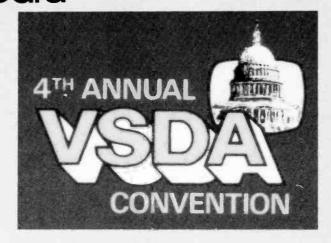
By Stephen Williams

Now that more than 20 million American families bave learned the difference between Beta and VHS recorders and bought one or the other, along comes Confusion with a capital C: if the world needs another video format, it's got one called 8mm. And it won't be a flash in the pan either.

KIDVID SLUGFEST

By Tony Seideman

Children's bas been one of home video's bottest genres, but as manufacturers flood stores with a rush



of youth-targeted titles it's getting increasingly crowded in the marketplace.

DISTRIBUTE THE WEALTH

By Tony Seideman

For years pundits have been projecting that home video's system of independent distributors with undefined territories would never last. Instead, the indies appear to have a more solid grasp on the business than ever before, competitively moving into every nook or cranny they can find or invent.

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SITTING IN CAPTAIN KIRK'S SEAT

By Cathy Ciccolella

Attracting customers to a video store is getting easier these days ... but it's also getting barder. Easier, because VCR penetration is creating more customers. Harder, because more video-specialty stores make it tougher to stand out from the pack. What can make the big difference in drawing traffic are creative, visually exciting promotions.

VIDEOBEAT '85: IT PAYS TO BE ORIGINAL

By Paul Grein

The growth of the non-theatrical video field was dramatized on July 27, when original programming accounted for the top five spots on Billboard's Top Videocassettes sales chart. The patron saint of original programming in the past year was Jane Fonda.

MARKET IS OPENING UP FOR SALES

By Tony Seideman

The VSDA convention floor has always been a prime battleground in the sales vs. rental debate, and this year should be no exception. Some retailers go for sales, some for rental. It's the art of selling that's rental's best balance.

THE USED CASSETTE CONTROVERSY

By Cathy Ciccolella

Divergent comments from video software specialists indicate that the topic of used cassettes is a highly controversial issue in today's video market. Proponents see it as a logical, legitimate way of keeping costs down. Opponents see it as a blight on their deep investment in the business.

IN JAPAN IT'S 8mm AND 'HI-Q'

By Shig Fujita

Sony Corp. of Japan is pushing the 8mm Video 8 to coexist with Super Beta, while Victor Co. (JVC) is not going into 8 bas launched its High Quality series of VHS video cassette recorders with sound equal to Compact Discs and images sharper and more colorful than past VCRs.

CROSSING EUROPE BY VIDEO

By Nick Robertshaw

By year end, Europe's VCR population should reach 30 million machines, up 40% from '84. If bardware growth were the sole criterion, the European video market would be in fine shape; however, software business bas struggled to keep pace.

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HEADLINES TELL STORY OF ADULT COURT WARS

By Earl Paige

Although the U.S. home video community has bistorically fought isolated battles in the adult video arena. 1985 has seen an unprecedented amount of activity on many fronts. VSDA is getting into the thick of it.

FIRST SALE TO FIRST AMENDMENT

By Bill Holland

The effective VSDA lobby bas turned its attention away from legislative concerns—after thwarting progress of first sale and home taping bills-in favor of protecting first amendment rights in adult video.

INSIDE THE ACCESSORIES GOLDMINE

By Marcia Golden

Minor dips in video accessory market sales during the first balf of '85 are yielding to the normal frenzied fourth quarter pace. Video accessory sales strength is still based on the health of the VCR market.

VSDA ELECTS A PRESIDENT: THE CANDIDATES

VSDA'S SPIRITED CAMPAIGN FOR DIRECTORS

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VSDA REGIONAL CHAPTER DIRECTORY

VSDA HOME VIDEO DISTRIBUTOR MAP OF THE U.S.

CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Editorial Direction, Jim McCullaugh, Earl Paige; VSDA Chapter Directory and Distributor Map compiled by Earl Paige; All editorial by Billboard editors and writers, except Stephen Williams ("8mm," "Bookkeeper"), who writes about video for Newsday on Long Island, Cathy Ciccolella ("Capt. Kirk," "Used Cassettes"), an audio/video specialist in Sarasota, Fla., and Marcia Golden ("Accessories"), a N.Y. audio/video writer; Cover, Douglas Brian Martin.



Impulse Centers

By KIP KIRBY

Scenario 1: He was on his way home when he decided to stop by the liquor store. His wife had invited guests over for the evening; it wouldn't hurt to make sure the wine cabinet was full. He made his selections; then, on his way to the cash register, noticed a small section in the store he'd never seen before. It looked like ...movies? Videocassettes for rent? Impulsively he thought: I'll rent a copy of "The Big Chill" to put on the VCR later. And maybe this copy of "First Blood," too, which he'd missed in the theatres ...

Scenario 2: She pushed her shopping cart slowly through the supermarket aisles, scanning her list. She was in a mood to try something different: a new recipe, perhaps, a new gourmet food . . . As she passed the store's well-stocked video section, a Julia Child cooking cassette caught her eye. Impulsively, she reached out for the title. The price looked good—no more than a best-seller cookbook or two at the bookstore. She put it into her cart and moved along.

Videos in a liquor store? Cassettes in the supermarket? What next—video rental at gas stations? VCR rentals in furniture stores? How-to tapes in neighborhood Kwik-Saks?

Absolutely. And if things continue, another year or two ought to bring just about every retail operation into the video revolution in some fashion. The boom is real, and the boom in video merchandising through nontraditional outlets shows no signs of slowing down.

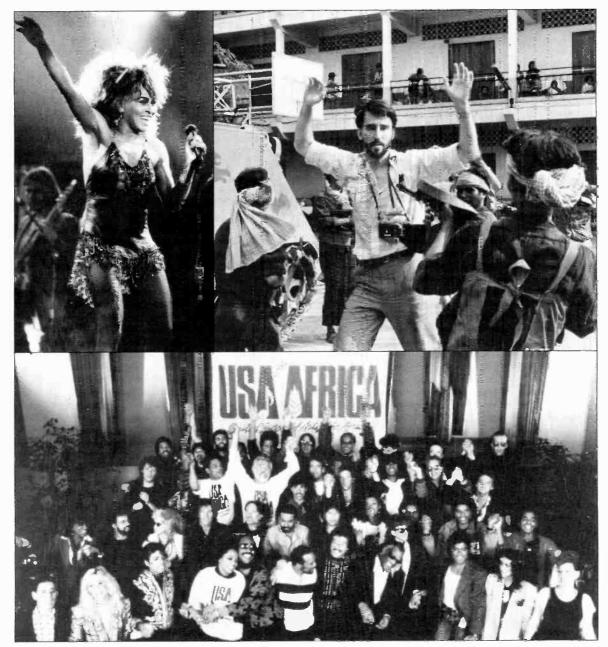
Says one large New York-based distributor with 3,500 accounts across the U.S. and Canada: "There's no problem right now with oversaturation. It's great for the industry to have video available everywhere because it creates awareness. People get used to seeing video; they get used to thinking about video. If they don't already own a VCR, all the emphasis on video where they shop could make them buy a machine sooner than they planned.

"And if they go into a Seven-Eleven and can't get the title they're looking for, they might end up in a regular video specialty store where they'll rent three titles instead of one."

Full-line distributors such as Video Trend, Ingram Video, Major Video, Win Records and Video, East Texas Periodicals, Metro Video Dist., Inc. and others are making significant inroads into putting video out in the marketplace—every marketplace.

Toy stores, bookstores, supermarkets, drugstores, mass merchandise centers, mom and pop corner convenience markets, maternity boutiques, grocery stores, liquor stores, and yes, even gas stations and furni-(Continued on page VSDA-58)





HOT SOFTWARE SENSATIONS—Top left: Tina Turner's "Private Dancer" on Sony Video Scftware; top right: "The Killing Fields" on Warner Home Video; bottom: "We Are The World—The Video Event" on MusicVision.

Handicapping the Hot Fall Titles

By JIM McCULLAUGH

With many of the major program suppliers waiting to make their major pre-Christmas product announcements at VSDA, numerous retailers can only speculate on what they think will be available and what will be their hottest fall sellers and renters. Naturally, many of them want as many "locomotives" as possible "Ghostbusters," "Gremlins," etc.

What may or may not be released in the last few months of 1985 is still open to speculation.

Nonetheless, video retailers are an adventurous, gambling group and a spot check of a nationwide cross-section of distributors, "rent-tailers" and retailer "handicappers" reveals some extraordinary Win, Place and Show analysis. Fueling the expectations of many dealers is the ever increasing shortening of the window between first run and home video release

One camp, though, maintains that too many "hit" titles this fall will only serve to "cannibalize" the field. A better strategy would be to spread product out, particularly to take advantage of the healthy January/February post-Christmas new VCR apnetite

But program suppliers, taking a

"situation marketing ethics" approach might just drop a blockbuster or two in an attempt to gain as much of a competitive edge as possible. No matter what happens, manufacturers are also likely to be placing greater emphasis on special promotions—catalog or otherwise—for the latter part of the year. Halloween, for example, will be the cornerstone of many horror title campaigns.

One important anomaly about the home video business that both suppliers and retailers have come to learn is that the so-called theatrical blockbusters don't often do well in video, often because they relied so heavily on big screen imagery and special effects, and, of course, so many consumers have already seen them. Often times, it is the little know, under-exposed film that becomes a "sleeper" in home video.

Here, then, is Billboard's pre-VSDA fall video product sweepstakes wrapup, predictions and longshots. For the sake of brevity, we focus on the major studio and independent program suppliers. The rest of the field—as well as any surprises from the majors—will be covered in next week's issue.

CBS/FOX VIDEO: "Paris, Texas," a highly acclaimed 1984 film starring Nastassja Kinski and Harry Dean Stanton, which garnered a Grand Prize at the Cannes Films Fes-

tival, releases in August at \$79.98. Another title in the same release cycle is Timothy Hutton's "Turk 182," also at \$79.98. Hutton's current video success with Vestron's "The Falcon And The Snowman" can't hurt. Highlighting the September lineup is the successful "Porky's Revenge," at \$79.98. The company has had its share of success with such newer titles as "Places In The Heart," "Revenge Of The Nerds," "Bachelor Party," as well as the big moving music titles "Wham! The Video." It's unlikely that "Cocoon" will be unravelled as a videocassette until 1986

• WARNER HOME VIDEO: The company's recent \$29.98 promotion on "The Road Warrior," "The Outlaw Josey Wales" and "National Lampoon's Vacation"—designed to tie in with current theatrical product—did not meet is expected projections, say observers. That could prompt an end-of-year release of "Gremlins" and maybe even "The Goonies." "Gremlins" seems the likelier candidate. "Mad Max Beyond Thunderdome" and "Pale Rider" fans will have to wait until next year. The new "Killing Fields" should be a hot ticket for WHV. Also look for the company to make an even stronger move at the kidvid market with its "Golden Jubilee 24 Karat Collec-

(Continued on page VSDA-65)

Where's the Music?

By JIM McCULLAUGH

Despite the significant advances—both aesthetically and commercially—that music video has made in the past year, the genre still grapples for more widespread consumer acceptance.

VSDA's recent study indicated that music video accounted for less than 3% of home video revenues. Yet, many observers still maintain that over time, video music has the potential of becoming the second largest programming block in home video after feature films.

Additional catalysts include the advent of stereo television, closer release patterns of record and video product, combination laserdisk and Compact Disc players, and bolder programming concepts, and some "exclusive" programming on home video.

True, there have been substantial music video cassette success stories this year. "We Are The World-The Video Event" (MusicVision), "Lionel Richie All Night Long" (MusicVision), "Animalize Live Uncensored" (MusicVision), "Wham! The Video" (CBS-Fox Video Music), "Madonna" (Warner Music Video), "Tina Turner Private Dancer" (Sony Video Software), "The Rolling Stones Video Rewind" (Vestron), "The Doors Dance On Fire" (MCA Home Video) and others.

More up to date are such strong new contenders as the two-hour Prince and the Revolution "Purple Rain" concert tour tape from Warner Music Video at \$29.95 and a new Tina Turner concert special from Sony Video Software, the home video version of her recent HBO special, featuring duets with both Bryan Adams and David Bowie.

And Warner Home Video is firing with "Huey Lewis And The News: The Heart Of Rock'n'Roll" and "AC/DC Let There Be Rock" on Sept. 30. The former concert tape is \$29.98, while the latter is \$39.98.

"The Making Of Michael Jackson's Thriller" is still the all-time music video sales champ with sales claimed to be near the one-million mark. And while other music videos have been reaching 100,000 and 200,000 plateaus, there's been typically a drop-off after that. Or as one major distributor puts in: "There's a lot of geography between video music cassettes. All the way from 3,000 to 200,000 to 1 million."

Most record retailers selling music video, as well as video only dealers—and most have segmented it now in their stores as separate categories—lament the fact that there is such a lag between the music and video of an artist.

Example: Lou Kwiker, president of the Wherehouse Entertainment chain with over 140 stores in the Western U.S. and a staunch believer in music video, indicates that lag costs the video dearly since album sales have already peaked.

Exceptions, of course, are the mega-stars such as Madonna, Prince, Wham! and a few others in the audio/video stratosphere.

According to John O'Donnell, head of Sony Video Software: "There's no question about it. Music video has fi-(Continued on page VSDA-67)

BILLBOARD AUGUST 31, 1985

New World Video. The consumer isn't the only one who profits.



By being committed to product with high levels of theatrical exposure, New World Video has become a major company within the industry. Backing up this statement is the fact that four videocassettes in four releases have shipped platinum. They include the hits "Crimes of

Passion," "Night Patrol," "Avenging Angel" and "Tuff Turf."

Of course, good product sells even better when good marketing is applied. Like a limited release schedule. Point of purchase materials for every product. And the kind of advertising that marries NEW WORLD VIDEO isn't hurt either.

high visibility with effective merchandising.

Running a company this way is to everyone's advantage. Because while the consumer is making our product one of the top lines in the country, your bottom line

High-Tech Bookkeeper

Every month, dozens of new titles are released on home videocassettes and disks.

Every month, thousands of new members join video rental clubs.

These things please the companies that make paper receipt pads: video rental stores use reams of them daily to track stock and inventory, customers' accounts, new titles, old titles, order forms, sales and more.

Electronic help, however, is on the way, and that should please the computer companies.

Already, many of the major U.S. chains that operate the growing nation-wide population of video rental shops have purchased or rented elaborate computer systems—and, in most cases, have added to it expensive, custom-designed software—to run their businesses with more efficiency and fewer bookkeeping headaches.

"Most of the major video stores are computerized or on their way to it," says Steve Apple of The Video Insider, a marketing newsletter based in Pennsylvania. "Sheets of paper or three-by-five cards don't make it anymore."

Computers, advocates say, also shorten the time a customer has to wait to check in and check out; helps manage each store's internal finances, and reduces need for a large employee staff.

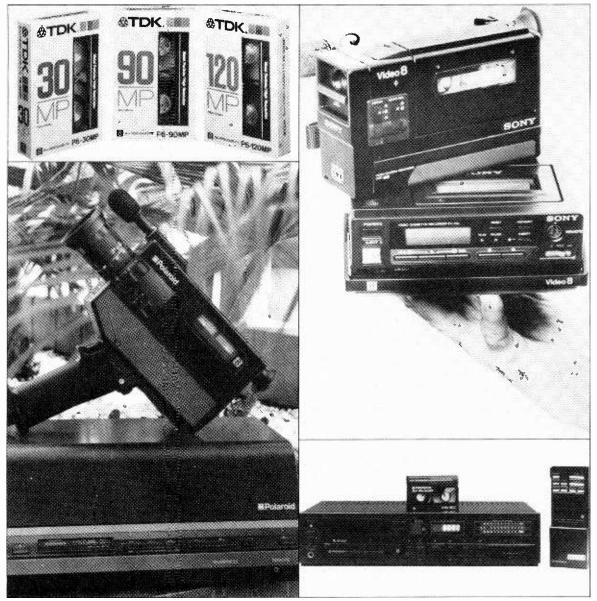
"The computer does tons of things," says Steve Burns, vice president of Video Shack, a 15-store operation in and around New York City. "It tells us our top sellers, our slow movers, the last time we sold a particular titles. And we're getting 300 new titles a month, so there's inventory all over the place."

In at least one operation, the computer has eliminated cash transactions. Cine Club Video, an 8,500-square foot, colorful shop located in midtown Manhattan which bills itself as the "world's largest" cassette center, employs 20 International Business Machine's Personal Computers to bill customers on their credit-card accounts. Once the annual mambership fee is paid—Cine Club will graciously accept cash for that—credit is the only way to go.

Philippe Lahmani, an executive with the chain, says plans are underway to hook up a local area network to tie the PCs together when the Club opens new stores. The network will be similar to one in place at Cine Clubs in Paris, "where we have 6,000 members ... how can you manage it by hand?"

Lahmani says that the software cost \$250,000—developed by a company called Cortical, which also designed the programs for the French operation—and says each PC work terminal and disk drive cost (Continued on page VSDA-79)





8MM INNOVATION—Top left: TDK adds the MP-120 length to its 8mm vidcassette lineup; top right: Sony's Mini-8 portable camcorder; bottom left: Polaroid's 8mm home video system; bottom right: Pioneer's 8mm VCR.

8mm: Format to Watch—And Beat

By STEPHEN WILLIAMS

Now that more than 20 million American families have learned the difference between Beta and VHS videocassette recorders and bought one or the other, along comes Confusion with a capitol C, if the world needs another video format, it's got one, called Eight Millimeter.

This 8mm fellow won't be a flash-in-the-pan, no fad, no electronic Hula Hoop, or so its proponents would have us believe. And I believe them. And so do the electronics manufacturers: more than 125 of them have already agreed on the standards of the 8mm format.

It's not likely that 8mm in its new and improved configuration—a system introduced in Japan earlier this year by Sony and selling out on shelves in the U.S. since May—will sweep to the top of the VCR equipment market overnight. Even at deep discount, an 8mm camera-recorder is four times the price of a basic VHS or Beta console. And 8mm probably won't have substantial impact on other facets of the market—the blank or prerecorded tape business, for example—for years to come.

In time, however, 8mm will be the one to watch. And, the one to beat.

That 8mm had any future at all wouldn't have been a better than even bet a few years ago, when Kodak. General Electric and Polaroid

announced, to less than unanimous hurrahs, 8mm systems; they did not equal the sound or picture quality of the half-inch tape machines. The prices—Kodavision's Series 2000 system initially listed from \$1,600 to \$1,900 depending on equipment—were no bargain, either.

For budding Fellinis in the throes of their own movie-making-mania, the 8mm machines had an undeniable edge over the bulky, weighty, two-piece portable camera-recorders from VHS and Beta. But it was about the time of Kodavision that Sony and JVC, and later Panasonic, GE and others, stole some of 8mm's thunder by introducing their own one-piece, lightweight "camcorder," many of which could be hooked up directly to a tv for instant playback.

Sony, which has a reputation for innovative engineering in consumer electronics, also realized some time ago that it had a problem, called Beta. Although Sony's Beta was for years the format for home video, its market share against VHS has been dropping dramatically and now hovers at about 15%. Explanations for Beta's demise abound—poor marketing, laxity on Sony's part in responding to demands for long-playing tape times and programmabileven while most critics admit that Beta has a slightly sharper picture and is more reliable mechanically than VHS.

Sony officials insist the company will continue to support Beta, and

cite developments like Beta HiFi and SuperBeta (which has improved resolution over regular Beta, and will in fact, replace regular Beta in the U.S. next year) as examples of Sony's committment to their system.

But Beta no longer has the dramatic "newness" that is part of Sony's stock and trade; Video 8 does.

Sony isn't the only company with 8mm; Pioneer, GE, Matshushita, Hitachi, Sanyo, Canon and other companies, including Kodak, are joining the camp.

And if 8mm needed a goose to send its stock soaring (and convince doubters that 8mm does have the makings of a standard format), that came in the June Consumer Electronics Show, when Kodak and Sony displayed prototype 8mm VCR decks with improved resolution and audio specifications that approach those of the Compact Disc.

Both the Sony deck and the Kodak VCR, built for Kodak under an OEM deal by Sony rival Matshushita, feature a sonic marvel called PCM, or pulse code modulation. Like the pits in a Compact Disc, the PCM digital technology, which has been in professional use for years but is new to the home, is also a numerical, binary code—actually a series of zeroes and ones— that is processed onto the 8mm cassette and translated on playback by a computer into signals that can be used by the stereo amplifier. And to top off that deal, a two-

(Continued on page VSDA-61)

Putting On the Disks

By STEVEN DUPLER

A Ithough it has taken heavy body blows from the VCR, particularly the hi-fi models, the videodisk seems to be holding steady on the comeback trail. Perhaps the most influential agent in the recent surge of laser-read videodisk activity has been Pioneer's CLD-900 combination Compact Disc/Laser Vision videodisk player.

The strong positive consumer and dealer reaction to the high-end (\$1,200) combo unit, capable of playing audio Compact Discs as well as both eight and 12-inch Laser Vision disks, has spurred several other hardware manufacturers to also enter the CD/LV player arena. Companies which announced at the recent Summer CES their plans to do so include Alpine, Sansui, Luxman, TEAC and NAD-all manufacturers of high-end audio gear who have decided that the CD/LV combo format is a viable way to enter the video marketplace. Pioneer is the OEM (original equipment manufacturer) of the CD/LV hardware for these firms.

According to Ken Kai, president of Pioneer Video, the CLD-900 has sparked sufficiently renewed interest in laserdisk product to create a backorder situation at Pioneer's Carson, Calif. manufacturing facility. Currently, says Kai, the plant is putting out between 200,000 and 250,000 disks per month. Nick Katayama, Pioneer Video's national sales coordinator, says that videodisk software production in Japan has been increased to somewhere between 800,000 and 1 million units per month, and that "is still not really sufficient for the demand.' Katayama says the rapid acceptance of the Compact Audio Disc has been important to the success of the CLD-900. "The dealer who carries the CLD-900 is, generally speaking, a high-end audiophile or stereo speciality retailer. They were looking for a way to bridge audio and video, and the CD/LV combination player does just that," Katayama says. Rather than being forced to buy a CD player and a hi fi VCR, Katayama notes, a consumer can obtain the benefits of both with the purchase of a single machine.

According to Katayama, Pioneer is currently selling well over 1,500 CLD-900s per month in the U.S. alone, Production capacity in Japan is over 10,000 per month, not including the units Pioneer is producing for other hardware manufacturers. The \$1,200 price tag has not proved to be an impediment to the player's sales success, but Katayama notes there is a chance the cost could go down in the future. "It's the mass-production effect. The more we make and sell, the greater likelihood of lowering the retail price at some point in the future.'

While Pioneer's Laser Vision format seems to have great growth potential, RCA's CED videodisk format continues to wind down. Its downfall was precipitated, of course, by RCA's decision over a year ago to discontinue production of the needle-read CED format hardware. Then, last May, almost all major software manufacturers still producing (Continued on page VSDA-59)

BILLBOARD AUGUST 31, 1985

Distribute the Wealth

Though straining to handle the explosive growth of a new medium, home video's distribution industry is healthier than it's ever been, a fact that has left more than one executive a little surprised.

For years pundits have been proecting that home video's system of independent distributors with undefined territories would never last, that the wholesaling wings of major companies would move in and easily grab the industry away from the smaller firms. Instead, the indies appear to have a more solid grasp on the business than ever before, competitively moving into every possible new marketing nook or cranny they can find or invent.

But that system is not without significant problems, with both retailers and manufacturers voicing loud complaints about the way things are working, and some distributors worried that many of the trends that have helped make them healthy tolay could bring on trouble in the future.

Executives from different sectors of the industry name different areas as problem spots; manufacturers say the current system is glutted and unable to handle the flow of titles coming through it; retailers complain of minimal service and no p-o-p making it down the pipeline to their doors, and distributors fear the wave of new branch openings by many of themselves and their competitors will significantly weaken the business.

Too many distributors are so busy opening new branches that "they're not taking care of their own back yard," believes Bill Perault of Artec. He fears that as distributors get more and more involved in branch distribution, they'll overstrain themselves and leave the marketplace in 'such a mess that "the manufacturers will take care of their own distribution."

Direct distribution is one of the most controversial subjects in the home video industry, and none of the major manufacturers surveyed by Billboard was willing to say they might make a shift any time soon.

"The same people floor planned this business" from a \$100 million to a \$1.2 billion industry, says Thorn EMI/HBO Home Video president Nick Santrizos. "The distribution network is working, and it is working remarkably effectively," says Santrizos.

Others feel quite differently, although they would not say they were going direct either. According to International Video Entertainment vice president Len Levy, distributors have become a choke point that is preventing retailers from getting ahold of any product that isn't a hit feature film.

Distributors don't put any effort into selling "anything other than a major title," says Levy, in a comment that more than one retailer agreed with, and even for these most of them sit back and act as order-takers he feels

Although few will say it out loud, the continuing flood of product seems to be forcing manufacturers to indirectly move to some forms of direct distribution.

(Continued on page VSDA-63)



KIDVID BONANZA—Top left: "Island Of The Blue Dolphins" on MCA Home Video; top right: RCA/Columbia Pictures Home Video's "Magic Window Bonus Boxes" countertop display; bottom left: "Golden Jubilee 14 Karat Collection" via Warner Bros. Cartoons; bottom right: Paddington Bear, Vol. II. from Walt Disney Home Video.

Sitting In Captain Kirk's Seat

By CATHY CICCOLELLA

A ttracting customers to a video store is getting easier these days...but it's also getting harder.

Easier, because as videocassette recorder penetration nears the 25% mark, a lot more potential customers are out there, eager for video entertainment. Harder, because the continuing proliferation of video-specialty stores has heightened competition, making it tougher for any individual store to stand out from the pack.

What can make the big difference in drawing store traffic, software retailers agree, is promotion. Whether it's store decoration, giveaways, incentive contests, or special price promotions, a touch of merchandising creativity goes far in building a customer base, successful dealers believe.

In Houston for example, Susan Gee and Lou Berg of Audio/Video/Plus go all out to create an air of visual excitement inside their store . . . and they feel it pays off in terms of sell-through.

In March, to tie in with the release of "Star Trek III: The Search For Spock," Gee and Berg built a replica of the Starship Enterprise's bridge inside their store (to create interest in the promotion before the replica was unveiled, its construction was

shielded by a large box labeled "U.S.S. Enterprise Dry Dock"). George Takei, who plays Mr. Sulu in the Star Trek series, made an appearance at the store for the unveiling, and customers could have their photograph taken with him while sitting at the captain's console.

"We sold more than 500 copies of the three Star Trek movies during the promotion," Berg says. "And anyone who bought one was invited to a private party featuring Romulan Ale and other exotic refreshments. We also held a contest for the best outer-space costumer at the party."

outer-space costumer at the party."
To promote Disney's "Robin Hood," Audio/Video/Plus housed a miniature Sherwood Forest, complete with papier-mache trees and a period coach. Salespeople dressed as Robin's Merrie Men, and gave away bags of foil-wrapped chocolate coins to customers. (This promotion won the store owners a trip to London in a Disney display contest.)

Another proponent of theme decoration is Carol Pough of Video Cassettes Unlimited in Santa Ana. To tie in with the release of "Gone With The Wind," for example, she dubbed February "Romance Month" and built a promotion around romantic movies. The store was decorated with lace-trimmed red hearts carrying the names of famous movie couples for this "Sweetheart" campaign, which generated sales of 125

copies of "GWTW" alone.

When "The Cotton Club" bowed on video in April, Pough had her sales staff dress in Roaring Twenties costumes, and held a costume contest for customers, as well. The store window carried a party theme, with streamers and horns; Pough had p

lanned to use giant searchlights outside as part of the party atmosphere, "but Daylight Savings Time came along, so we had to cancel that idea"

In a current promotion running through the end of August, Video Cassettes Unlimited is staging a coloring contest for children, to promote Warner's kidvid titles. Youthful entrants get free balloons and popcorn when they come into the store; top prize for the contest winner is a bicycle, while winners' parents get free tape rentals. A costumed "Batman" will pick the winning entry.

Customer contests are also a favorite promotional gimmick of Jim George, owner of San Francisco Home Video. "We like to get the customer involved and interacting with the store." he explains.

George frequently includes puzzles or movie trivia contests in the newsletter he sends to videoclub members, for example. Free movie rentals or blank video cassettes are prizes for correct solutions, he says, "but sometimes they have to rent

(Continued on page VSDA-70)



By TONY SEIDEMAN

Product aimed at children has become one of home video's hottest genres, with kidvid titles right behind feature films and adult video as a product category.

But the strength of the market has

But the strength of the market has brought with it problems, as manufacturers seeking to cash in on the genre have flooded stores with a rush of youth-targeted titles.

Playhouse Video head Vincent Larinto estimates that children-oriented product accounts for about 15% of home video industry sales, at most, a share he doesn't see increasing by much in the future.

"The percentage of the business is no more than it was before, but the size of the industry has grown" enough to enable the field to accommodate a lot more firms, he says.

"There's a little crush out there because of the innundation of kids titles," says Media Home Entertainment vice president Alan Ostroff. Media is relying on the manufactur-

ers favorite weapon in the kidvid marketplace to help keep its titles afloat above the general sea of programming — the strong licensed character.

"Snoopy has been the most licensed product ever," notes Ostroff about his company's top piece of kids product; and when most manufacturers talk about kids product, licensed characters are the ones whose names mean money.

The cast of kids product at this years Video Software Dealers Assn. convention should read like a roster of the top licensed product of the '80s, with Care Bears fighting with Transformers, G.I. Joe going up against Voltron, and He-Man and Shè-Ra doing battle with the rest.

"It's getting very crowded right now," says MGM/UA Home Video vice president of sales and marketing Saul Melnick about the kidvid marketplace. But he believes "the right product at the right price" will sell, and so does MGM/UA evidently, because the company will begin marketing a new kids line at VSDA to help make up for the return of Family Home Entertainment to International Video Entertainment distribution earlier this year.

Distributor Stan Meyer of Sound Video Unlimited also decries the product crowding in kidvid. "Everyone and his brother is getting into it," he says. But the amount of product doesn't appear to be harming the market; Meyer and many others report that kidvid product is selling; at least some of it.

VTR Video Distributors Andy Kairey feels that "there is such a struggle in the child's area right now that it is a price game," with the low-cost title often being the one to grab



Videobeat '85: It Pays To Be Original These Days

By PAUL GREIN

The growth of the non-theatrical video field was dramatized five weeks ago, when original programming accounted for each of the top five positions on Billboard's Top Videocassettes sales chart.

The "We Are The World" video was No. 1 for the week ending July 27, with another music title positioned at number five: "Wham! The Video." Jane Fonda was represented at number two with "Jane Fonda's Workout" and at number four with "Prime Time." And rounding out the top five at number three was "Wrestlemania," a Titan Sports release.

Fonda was the patron saint of original programming in the past year. "Jane Fonda's Workout," first released in 1982, was listed in the top five for the entire year.

The 1984 follow up, "Prime Time," was no slouch either, riding the top five for 21 weeks.

The peak of the Fonda phenomenon occurred in February, when "workout" was number two, "Prime Time" was number three and a third release, "The Jane Fonda Workout Challenge," was number eight.

Music was also important in the original programming picture in the past year. In addition to the "We Are The World" and Wham! videos, three other music titles cracked the top five: "Making Michael Jackson's 'Thriller,' " "Lionel Richie: All Night Long" and "Tina Turner: Private Dancer."

The Richie video, which listed for \$19.95, rode the top five from March to June; Turner's tape, with a \$16.95 list price, hit the top five in May.

The children's field was represent-

ed by the Disney Home Video smash, "Mickey," a \$29.95-title which remained in the top five from July to September, 1984.

The other titles to score big on the Top Videocassettes sales chart were all theatrical releases. The list is topped by Prince's "Purple Rain," which logged 12 weeks at No. 1, more than any other title. The Warner Home Video release was No. 1 from December to March, when it was replaced at No. 1 by "Star Trek III," which had 10 weeks on top.

"Star Trek III" was one of four titles to top both the sales and rental charts during the past year—the others: "Terms Of Endearment," "The Big Chill" and "Romancing The Stone."

The 10 titles to occupy the No. 1 spot on the video sales chart in the past year vary widely in price, from the bargain-basement \$14.95 charged for "We Are The World" to the rather steep \$89.95 asked for "Gone With The Wind."

That high list price is believed to be the main reason "Gone With The Wind" had only two weeks at No. 1 on the sales chart, before it was knocked out by the somewhat less classic, but significantly less expensive, "Star Trek III."

The latter film carried a \$24.95 list price, the second lowest of any No. 1 sales title; third lowest was "Purple Rain" at \$29.98. On the high-end, the runnerups to "Gone With The Wind" were "The Big Chill," "Romancing The Stone" and "The Empire Strikes Back," all of which were priced at \$79.95.

Videocassette Rentals: The Year In Review

Here's a complete list of all titles to top Billboard's Top Videocassettes rental chart from July, 1984 to August, 1985.

Date Hit No. 1	Weeks At No. 1	Title	Manufacturer
July 7	7	Terms Of Endearment	Paramount Home Video
Aug. 25	5	The Big Chill	RCA/Columbia Pictures
Sept. 29	11	Romancing The Stone	CBS/Fox Home Video
Dec. 15	6	The Empire Strikes Back	CBS/Fox Home Video
Jan. 26	6	Police Academy	Warner Home Video
March 9	1	All Of Me	Thorn/EMI/HBO Video
March 16	1	The Woman In Red	Vestron
March 23	4	Star Trek III	Paramount Home Video
April 20	1	Bachelor Party	CBS/Fox Video
April 27	2	Revenge Of The Nerds	CBS/Fox Video
May 11	6	The Terminator	Thorn/EMI/HBO Video
June 22	8	The Karate Kid	RCA/Columbia Pictures

Videocassette Sales: The Year In Review

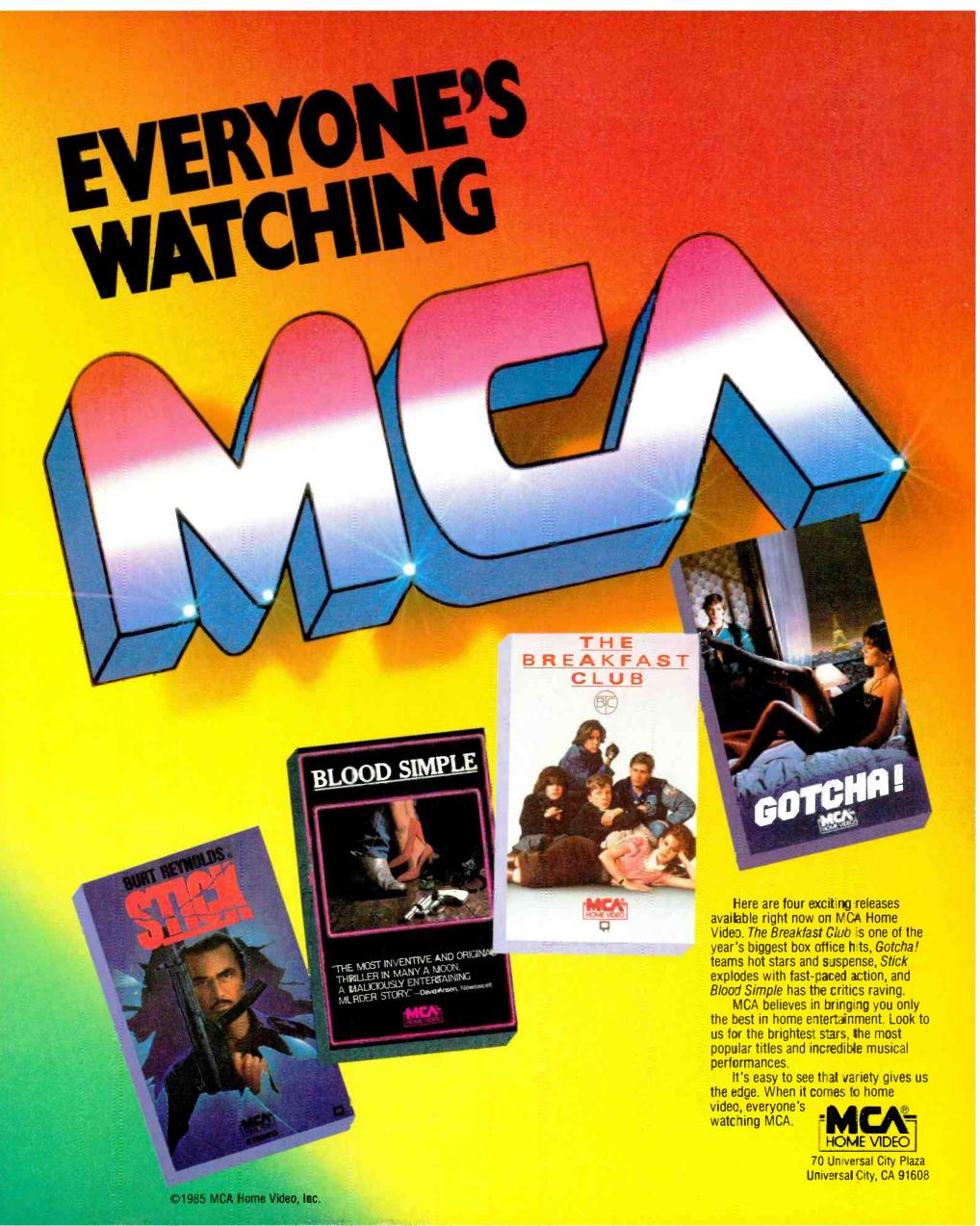
Here's a complete list of all titles to top Billboard's Top Videocassettes sales chart from July, 1984 to August, 1985. Asteriks denote titles that dropped from, and later returned to, the No. 1 spot.

Date Hit No. 1	Weeks At No. 1	Title/Price	Manufacture
July 7 Aug. 18 Sept. 22 Sept. 29 Oct. 13 Dec. 8 Dec. 22 Mar. 16	9* 5* 3 2	Terms Of Endearment \$39.95 The Big Chill \$79.95 Jane Fonda's Workout \$59.95 Romancing The Stone \$79.98 Footloose \$39.95 The Empire Strikes Back \$79.98 Purple Rain \$29.98 Star Trek III \$24.95	Paramount RCA/Columb Karl Video CBS/Fox Paramount CBS/Fox Warner Paramount
April 20 July 13	2 5	Gone With the Wind \$89.95 We Are The World \$14.95	MGM/UA MusicVision



CHART CHEERS—Clockwise from top left: "The Terminator" from Thorn/EMI/HBO Video; "Gone With The Wind" from MGM/UA; "Star Trek III: The Search For Spock" from Paramount; "The Big Chill" from RCA/Columbia Pictures; "Police Academy" from the Ladd Co./Warner Home Video; "The Karate Kid" from RCA/Columbia Pictures; and "All Of Me" from Thorn/EMI/HBO Home Video.

(Continued on page VSDA-80)





Market Is **Opening Up** For Sales

By TONY SEIDEMAN

 $m{T}$ he Video Software Dealers Assn. conference has always been one of the prime battlegrounds in he sale versus rental controversy, ind this year's event should be no exception. Even the theme of this rear's convention, that of "Sellapration," is wrapped around the iale versus rental question.

Some retailers believe sales are essential if a store is to survive: others believe that the store which depends on sales will leave itself vulperable to the competitive inroads of he mass merchandisers who are gearing up to move into the busiiess, and still others see sales as ine more marketing tool to keep the ustomers coming into the stores.

Sell-through efforts have evolved Iramatically since Paramount Home /ideo started the wave rolling by reeasing "Star Trek II: The Wrath Of (han" at \$39.95 at the first VSDA convention in 1982. Although no other manufacturers have adopted he Paramount practice of releasing op line feature films at sell-through prices, most will have major campaigns at this show putting movies out at low prices, using films that lave either already seen their reease on home video, or are classics ulled from a company's filmic li-

One retailer who believes sales esential is Gary Messenger, head of etail chain North American Video.

Most video specialty store operaors "don't know how to be retailers: hey're clerks, they're attendees, Aessenger claims, saying most toreowners behave more like librarans than merchants.

"You can't teach retailers how to ell; it's something they have to reaze," says Messenger; "It's an attiude, it's a frame of mind, it's an rt," he says.

Being a good retailer means inesting creativity and intelligence in business; taking risks and trusting hey'll pay off, Messenger feels. But ome retailers believe emphasizing ales opens up a store to as many isks as it protects him or her from.

'The sales business is going to be ominated primarily by mass merhants," predicts Byron Boothe, resident of the franchise chain Poingo Video. Retailers who choose to nvest a major part of their reources in sell-through efforts will be hoosing to compete directly against he mass merchants, a contest they annot win. Boothe says.

That's because mass merchants ke K-Mart are willing to price prodct at a loss just to see it move out of ne stores. There are circumstances here a big store will be glad to lose dollar a cassette, Boothe believes; nost mass merchandisers "would e glad to pay \$300 to have 300 amilies walk in the door.'

Essential in shaping the market ght now is the level of VCR penetraon, which is still under 30%, oothe says, commenting "it's not a (Continued on page VSDA-74)



with the debut of 18 powerful videocassettes!

INCREDIBLE HEROES AND VILLAINS LEAP TO ANIMATED LIFE IN THE MOST COMPLETE NEW VIDEO LIBRARY



Six million comic book readers a month and one hundred million syndicated comic strip readers a week can't be wrong...They've made Marvel Comics the premier comic book publisher in America!

Prism Entertainment proudly presents this amazing gallery of pre-sold Marvel super-hero and super villain characters, making their explosive arrival in Marvel Comics Video Library!

- hour-long "double feature" videocassettes!
- continuity program of 12 new marvel videocassettes every 90 days (that's over 100 cassettes in the next 2 years!)
- animated exclusively by marvel productions!
- spectacular comic book packaging!

low

retail

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Multi-media advertising campaign!

- Extensive trade advertisingMajor selected consumer advertising
- Plus co-op advertising...

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WHEN VIDEO ENTERS THE MARVEL AGE!

The Marvei Comics Video Library has the winning program, too!

Action packed point-of-purchase materials!

A full color 36-piece floor display unit, with 18 full front facings featuring the exciting Marvel character hero & villain standles.

The complete merchandising kit! Including posters, mobiles, tent cards, window stickers and other Marvel-ous

Convenient pre-packed goods! A 36-count VHS, and 18count Beta pre-pack.

Retailer free goods! Buy a 36 count pre-pack and get 2 free cassettes with proof of purchase.

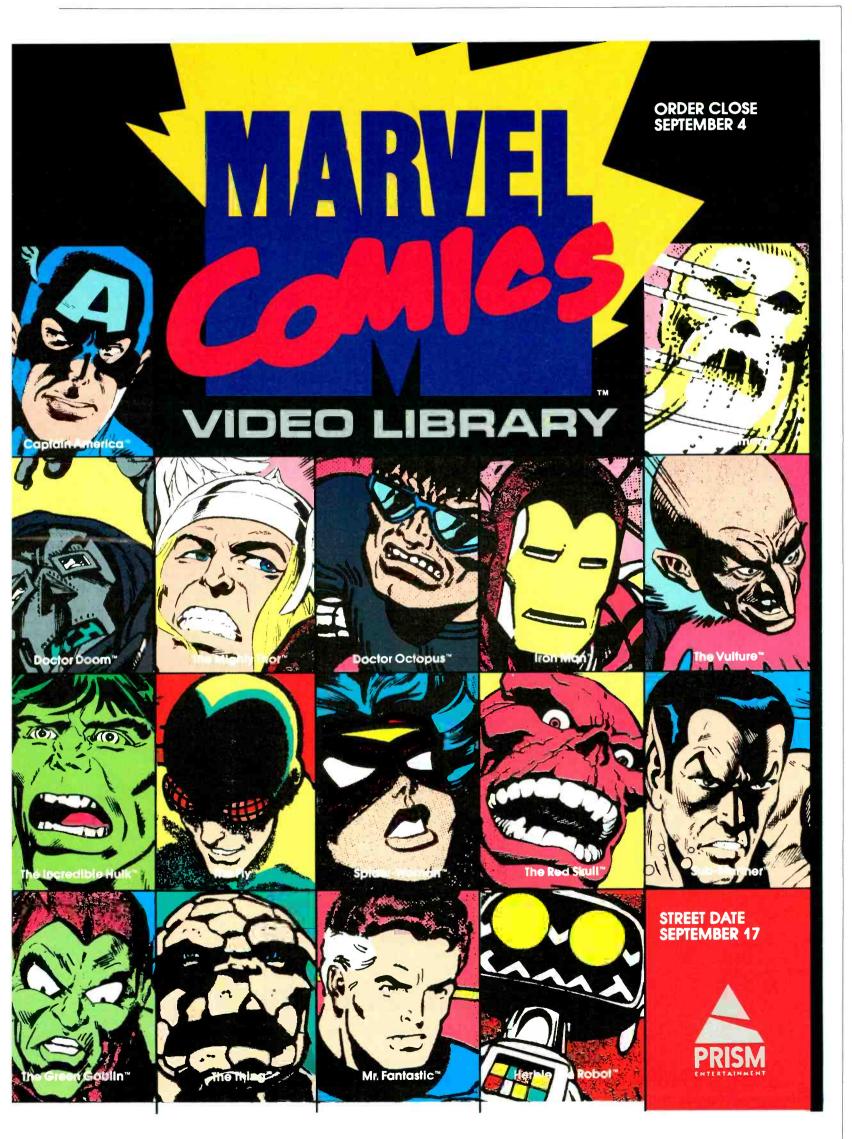
Character personal appearances! Live in-store appearances by Spider-Man, The incredible Hulk and Captain America tied in with local distributor participation.

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'SDA-52 BILLBOARD AUGUST 31, 1985





The Used Cassette Controversy

By CATHY CICCOLELLA

"Used-cassette merchants are t pariahs of this industry!"—Ga Messenger, North American Vide Durham, N.C.

"There's nothing wrong with buing good-quality used cassettes—i a cheap way to get fill-in inventry."—Beth Weber, Video Entertament Center, Denver.

"No one opens a video store too with brand-new inventory—that's fact of life in this business."—J George, San Francisco Home Vide San Francisco.

A s these divergent commer from three video-software speci ists indicate, the topic of used ca settes is a highly controversial iss in today's video market. Proponer of selling off rental stock or exce inventory to used-cassette broke and/or buying start-up or fill-in m chandise from these brokers, see as a legitimate and logical way keeping inventory costs down. (ponents of the practices, genera retailers who have been establish in the video business for seve years, criticize the used-cassette dustry for fostering new and unf competition in an already-ove crowded retail environment.

One of the most vehement decers of the used-tape market is Ga Messenger, who heads the six-ye old North American Video chain, cirently with seven stores. "The use cassette market is causing thindustry to expand in areas doesn't need to," he declares. "I fostering an undercapitalized metality—this industry is becoming the minally undercapitalized."

Messenger sees serious problei ahead for the video industry if n dealers continue to enter the fit with stores stocked with low-invement used cassettes.

"If you want to get into this bu ness, you should have the money get into the business properly," feels. "But these dealers who op up with used merchandise can op for very little money. As soon as the learn the amount of tape they ne as initial inventory and what it v cost new, they approach the use cassette brokers."

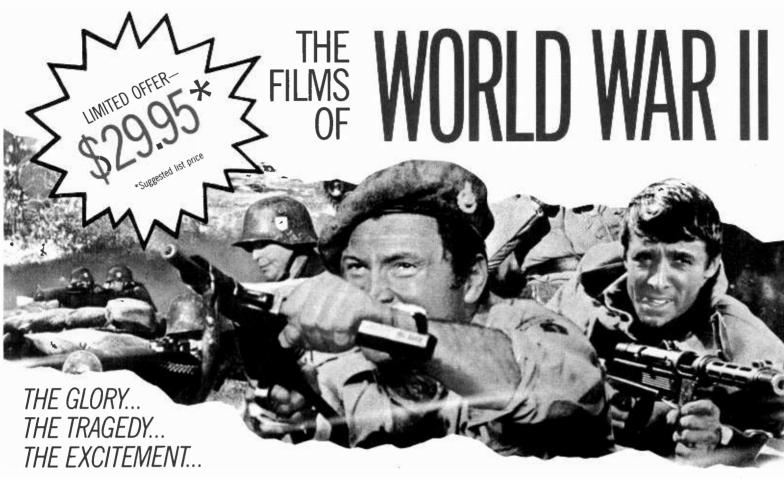
But many of these dealers who seinto the business quickly, with lit investment, will got out of busine quickly as well, Messenger say "Few of these stores are equipped sell or have the incentive to sell their tapes aren't priced, they have the messy and the used box are messy and shabby—this is no self-service industry, and they so find that out. I see a bloodbath coing after Christmas or early ne spring—15 to 20% of the vid stores in business today will be go by this time next year."

As for retailers who keep the use

As for retailers who keep the use cassette market alive by selling th slow-moving titles to used-tape b kers, Messenger feels that with a tle effort they could make as mu

(Continued on page VSDA-6





To commemorate the 40th anniversary of victory in Europe and Japan, Republic Pictures Home Video is offering its fine collection of World War II films at 25% off the regular price! Titles normally listing for \$39.95, now \$29.95. This offer expires Sept. 30, 1985 so contact your distributor today!

BATTLE OF THE COMMANDOS (0218)

Color/1971 94 min

JACK PALANCE, CURT JURGENS A tough Army colonel leads a group of convicts on a dangerous mission in preparation for D-day.

FLAT TOP (1336)

Color/1952 85 min

STERLING HAYDEN, RICHARD CARLSON The bombshell epic of the Navy's carrier force and the helldivers who scorch the skies...

GUNG HO! (7237)

B&W/1943 88 min

RANDOLPH SCOTT, ROBERT MITCHUM A stirring, patriotic drama about the second marine raider battalion and the raid on Makin Island.

HOME OF THE BRAVE (1845)

B&W/1949 86 min LLOYD BRIDGES, FRANK LOVEJOY Stanley Kramer's compelling film about five soldiers facing tremendous odds on a top-secret mission in the South Pacific.

THE NORTH STAR (0156)

B&W/1943 106 min

ANNE BAXTER, DANA ANDREWS Gripping war tale of Nazi over running of an Eastern Russian city, with courageous villagers fighting back

B&W/1941 103 min ONE OF OUR AIRCRAFT IS MISSING (3059) GODFREY TEARLE British-produced war film about a bomber crew forced to bail-out over occupied Holland and their struggle to escape Nazi capture.

THE SEA SHALL NOT HAVE THEM (3578) B&W/1955 92 min MICHAEL REDGRAVE, DIRK BOGARDE Four survivors of a Hudson aircraft crash, in possession

R&W/1947 100 min

of top secret documents, float in the North Sea not knowing their fate. THE FIGHTING SEABEES (1307)

JOHN WAYNE, SUSAN HAYWARD A John Wayne classic about the forming of the tough "Sea Bees" and their constant fight against the Japanese in the Pacific.

THE BATTLE OF NERETVA (0219)

Color/1971 106 min

YUL BRYNNER, ORSON WELLES Yugoslav partisans trapped in the River Neretva Valley battle the German, Italian and quisling forces for the only remaining bridge

FLYING TIGERS (1345)

B&W/1942 101 min

JOHN WAYNE, PAUL KELLY Tribute to those youthful and courageous American "pilots for hire" who harassed the Japanese over the Burma Road prior to Pearl Harbon





Republic Pictures Home Video

12636 Beatrice Street P.O. Box 66930 Los Angeles, California 90066-0930 (213) 306-4040

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In Japan It's 8mm And 'Hi-Q'

By SHIG FUJITA

Sony Corp. is pushing the 8mm Video 8 while envisioning that it will co-exist and develop side by side with the half-inch Betamax, especially the Super Beta launched this February.

Victor Co. of Japan (JVC), however, is not going into the 8mm Video 8 field and has launched its High Quality series of VHS video cassette recorders with high quality images which it claims are sharper and more colorful than those of past VCRs.

Five record labels—CBS/Sony, Epic/Sony, Nippon Columbia, Toshiba-EMI and Warner-Pioneer-released the first 10 titles for the 8mm Video 8 format on July 21. They were the first 8mm product release aimed at a general audience.

As for regular half-inch video cassettes, the rental companies are continuing to experience slow going in expanding the market which is geared more to outright sales rather than rental.

Compared to VCR production in 1984 of 27,123,467 units, industry estimates for production this year come to 30 to 31 million units.

However, the situation contains some unknown factors, with exports fluctuating—increasing at a fast pace to the U.S. in the first few months of the year, then slowing down and picking up again—while continuing to decrease to the European Community countries.

Following the launch of its first CCD-V8 machine in Japan, North America and Europe earlier this year, Sony released two home-use video decks, the EV-A300 and EV-S700 on June 21.

The EV-A300 units is a low-end one priced at 145,000 yen (\$604.15) and capable of recording off the air and replaying any 8mm cassettes. It can be upgraded to a PCM stereo deck by the addition of the optional 50,000 yen (\$208.35) PCM-EV10 processor, making possible digital-quality sound recordings.

The EV-S700 incorporates PCM stereo recording function and can record broadcast and FM stereo radio signals simultaneously. It is a high-end unit priced at 249,800 ven (\$1,040.85).

Sony reports that its CCD-V8 machines are selling well and that it is presently producing a total of 70,000 units, including OEM, combined of the CCD-V8, EV-A300 and EV-S700.

It is releasing on Sept. 1 this year the ultra-compact paperback-sized camcorder, the CCD-M8, weighing only 2.2 pounds, and the portable video deck, EV-C8, weighing 2.42 pounds, with the former priced at 198,000 yen (\$825) and the latter at 148,000 yen (\$616.67).

The CCD-M8 is the world's first paperback-sized camcorder. It features a simple focusing system and easy one-hand operation to enable anyone to video-shoot anywhere anytime-like with a snapshot camera. (Continued on page VSDA-64)

BILLBOARD AUGUST 31, 1985



Crossing **Europe** By Video

By NICK ROBERTSHAW

 $m{B}$ y the end of this year, Europe's VCR population is expected to reach 30 million machines, out of a world population around 100 million. The figure is over 40% up on 1984 counts, the bulk of the manufacture coming from Japan, subject to EEC import restraint agreements, and from Japaneseowned plants in Europe. If hardware growth were the sole criterion, the European video market would be in fine shape.

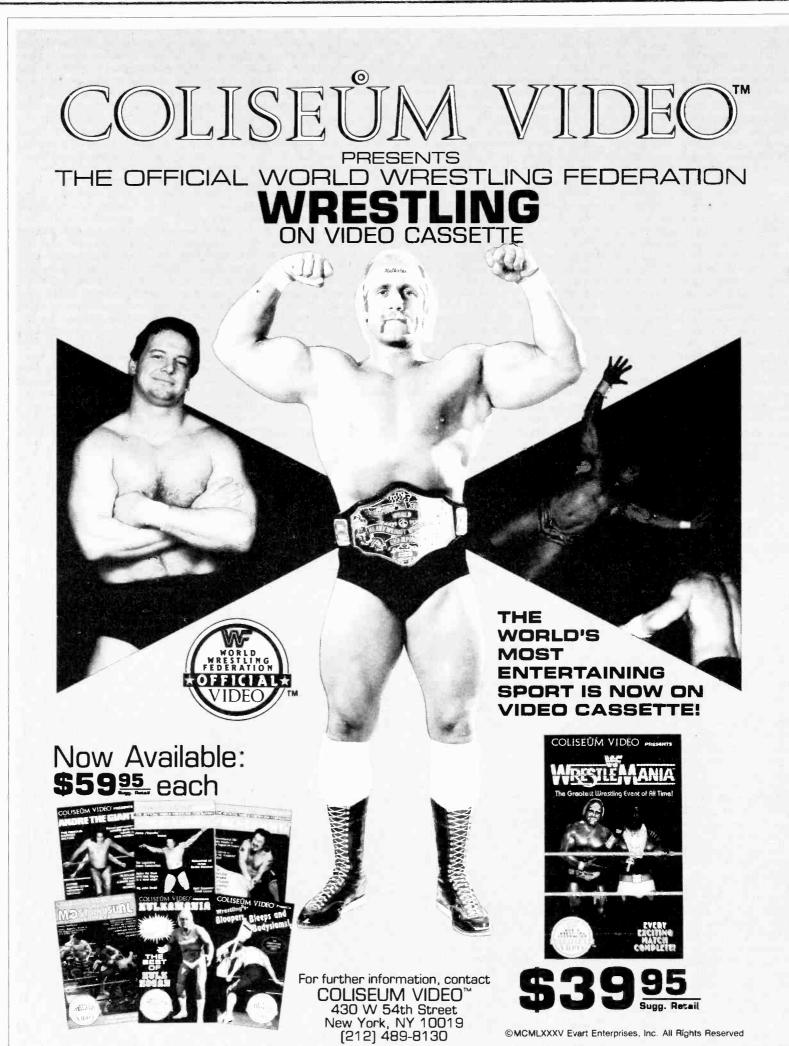
However, software business has struggled to keep pace. In some markets, notably those like Britain and West Germany where video took off earliest and fastest, demand remains obstinately soft, disappointing expectation and leading to a process of retrenchment, with numbers of retail outlets dwindling after the period of hectic over-expansion, independent distributors fading from the scene and wholesalers dropping out or going into liquidation.

Few generalizations hold good for the whole European scene however. Though neighbors geographically, the continent's markets are highly disparate, each at a different stage of development, each shaped by factors unique to the local environment. In Italy, for example, some hundreds of private tv stations serve the relatively small territory, providing a steady diet of feature film screenings. As a result, Italy unsurprisingly boasts the lowest level of video hardware penetration in Western Europe, a mere 2.5% in 1984, with software trade worth no more than \$10 mil-

Much product from the major U.S. distributors is not yet legally available, and the same is even more true of Portugal, one of Europe's poorer countries, where high import duties and the absence of local duplication and other facilities have so far deterred software majors from a market entry. In the absence of legitimate product, pirate suppliers have filled the market vacuum, while on the hardware side a flourishing black market in machines acquired from other European countries belies the official VCR sales figures.

In France the development of the market has been retarded by a gov ernment anxious to protect local manufacturers such as Thomson-Brandt and to preserve national cultural integrity. By general consent the trade is running at only 75% of its potential, thanks largely to imposition of a \$70 annual VCR license fee (which some customers evade by buying in Belgium), 33% Value Added Tax on both hardware and software, and a piracy problem exacerbated by a government statute that insists on a 12 month window between theatrical and home video release. A system of exemptions operates, but in general applies to cinematic flops unlikely to sell well on video

Hardware penetration is only (Continued on page VSDA-67)



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VSDA Alert: Headlines Tell Story of Adult Court Wars

By EARL PAIGE

FEB. 9, 1985 **JACK MESSER OHIO TRIAL RESULTS IN HUNG JURY**

 $oldsymbol{A}$ lthough the home video community in the U.S. has historically fought isolated battles in the adult video arena, the year 1985 has seen an unprecedented amount of activity on many fronts, beginning early in the year with the Video Store trial in Fairfield, a Cincinnati suburb.

The Fairfield case, that led to an acquittal Feb. 9 after a 5-3 hung jury in Fairfield Municipal Court with the defendant now hoping to avoid a second trial, became national immediately because Video Store owner, Jack Messer, is secretary of the national trade group, VSDA. Another aspect that triggered wide attention was that rental records were subpeonaed that included rental data on not just adult but all home video product, enlarging the scope of the action. Confiscation and subpeonaing of video rental receipts and information extending beyond adult product has now occurred in other areas. FEB. 23

FIRST ASSISTANCE FROM VENDOR AT VSDA **BOARD MEETING**

At a meeting in Phoenix, the VSDA board heard Ruben Stuman, chairman, General Video, Cleveland, the large national distributor of adult video, offer assistance as the first supplier to come out publically in the new wave of anti-pornography activi-

FEB. 27 PROSPECTS FOR NEW TRIAL **IN OHIO CASE**

As action in Ohio moves to a state court of appeals request by Messer for acquittal with Fairfield city prosecutor Gerald Froelke set for retrial depending on the appeals court ruling, other factors in the sensational case fuel discussion. On the one hand, Messer claims he "could not get any more low profile," in terms of merchandising adult, that he uses a list with no product on display or advertised. On the other hand, there is the subtle influences of the southern Ohio city's history in obscenity action. Ohio dealers note that Citizens For Decency Through Law, now headquartered in Phoenix, was located in Cincinnati until 1981. CDL has chapters in 151 cities staffed by volunteers

MARCH 17 ARIZONA DEALERS MOBILIZE

In the wake of action against Video Store Library by Maricopa County authorities, the Arizona Videotape Rights Coalition organizes led by Art and Linda Lauer, head of store franchise organization Starlite Video. With Phoenix a new focal point, the adult video action spreads beyond VSDA and home video specialty



dealers as prominent chains Tower and Wherehouse both operate in the

APRIL 10 **TENNESSEE LAWMAKERS MOVE** TO RESTRICT ADULT VIDEO

A bill to restrict display of adult video in stores to seperate sections is described by Davidson County (Nashville) assistant district attorney David Komisar as a sort of "Catch 22." Rental and sales of adult product would still be illegal according to state law.

APRIL 17

FBI RAIDS 24 MEMPHIS STORES

In the most stunning action yet, 36 titles are seized in raids by FBI agents on 24 Memphis area stores with seized evidence brought before a federal grand jury. Hoping to spot some pattern, adult suppliers quickly study the list:

- 1. Unsinkable
- 2. Starship Eros
- 3. That's My Daughter 4. Sugar Babies
- 5. Never Enough
- 6. Golden Girl
- I Want To Be Teased
- 8. Tomboy
- Purely Physical
- 10. Lady Luck
- 11. Country Comforts
- 12. The Joy of Letting Go
- 13. Body Shop
- 14. Titillation
- 15. Taboo
- 16. Never So Deep
- 17. Hanky Panky
- 18. Sweet Young Foxes
- 19. Casino Of Lust
- 20. Irresistible
- 21. Sex Boat
- . Sex Play
- 23. Nancy Blue
- 24. Daughter Of Emmanuelle
- 25. Memphis Cathouse Blues 26. Star Virgin
- 27. Naked Came the Stranger
- 28. Body Magic29. Young And Naughty30. Thousand And One Erotic Nights
- 31. Getting Off
- 32. Flesh Dance
- 33. Blonde Next Door
- 34. Before She Says I Do 35. Susie Superstar
- 36. China And Silk

ACTION FOCUSES ON 'R' IN ARKANSAS

A store in Stamps, Ark., Video Unlimited, becomes a focal point because video titles such as "Young Doctors In Love," shown on ABC television, are among those on a list presented to the city council.

VSDA ENTERS ADULT FRAY

Before a record size chapter meeting in Los Angeles, Mickey Granberg, VSDA executive vice president, announces the group's filing of an amicus curiae ("Friend of the Court") in Phoenix. Also speaking, prominent First Amendment defense attorney John Weston and Arizona coalition leader Linda Lauer.

MAY 14 VSDA MEMBERS ADVISED ON STRATEGY

In what is believed his first public statements on adult video, VSDA founding member Arthur Morowitz, New York, offered VSDA's Orange County chapter members his experience in adult video extending back

(Continued on page VSDA-71)



ALTERNATIVE VIDEO—self-help, how-to, instructional and informational video—is expanding rapidly with a growing range of titles and topics enhancing a sales market. Clockwise from top left: "Wally's Workshop" provides practical help for the homeowner; Kartes Video's variety show for dogs, "Arf!"; MCA Home Video's "Love Skills"; Warner Home Video's "Craig Claiborne's New York Times Video Cookbook"; Embassy Home Entertainment and McGraw Hill's "The Baby-Safe Home" hosted by consumer advocate David Horowitz and wife Suzanne (McCambridge); "Say Goodbye To Back Pain," distributed by Videocassette Marketing; "Automatic Golf," starring Bob Mann.



First Sale To First **Amendment**

By BILL HOLLAND

 $m{I}$ he VSDA, which in the last few years emerged as one of the most effective new grass-roots lobbying groups on Capitol Hill, has suddenly turned its attention away from legislative concerns such as the video first sale and home taping bill—after effectively thwarting progress of such proposals last year.

"There's been a big change in member interests and concerns,' says executive vice president Mickey Granberg. "For one thing, the first sale (controversy) is, well, I don't want to say it's over, but it's very, very far back on the back burner."

Granberg says that it was the success of the VSDA lobbying efforts in "dissipating" the threat that makes first sale "not that much of an active issue" this year.

Legislative matters, for the time being, have been dropped in favor of 'an active stance" in matters judicial, according to Granberg, particularly those concerning what VSDA views as attacks on first amendment guarantees by conservative groups eager to use state and federal authority to restrict or ban adult video.

"Members are very concerned about the (obscenity) cases in Phoenix. Cincinnati and Memphis." Granberg says. "Once the censorship starts, it'll go beyond X-rated product to R-rated and so on. Most of the energy and activity of our members is focused on that problem right

In addition, the VSDA finds that members are much more interested in "getting their act together," Granberg explains. "They're asking themselves, how can I react to my competition, how can I best compete against the chain stores with the big dollars. That's what's on their minds now. There's just not that much interest about legislative matters.'

Would VSDA be soon taking an official stance on the audio-only home taping bill that has been introduced in the House by Rep. Bruce Morrison and others and will soon be introduced in the Senate?

"I think if we took a vote, we would be against the bill," she says, "because of the obvious spillover into video" and the precedent an audio bill might given proponents of a video home taping bill. "There's also a big concern on the part of retailers that a royalty tax on blank tape would obviously cut into profits, because blank tape is a major part of their business." But she adds, "right now there's not a widespread movement" in VSDA to go after the audioonly bill.

Discussion about the audio-only home taping bill, which places a royalty on tape hardware and blank tape to compensate copyright owners for financial losses due to home taping, will be among the issues brought up at the annual convention, however.

For now, most of VSDA's energy is being directed at fighting the restrictive ordinances on the adult video (Continued on page VSDA-81)

















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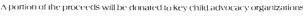




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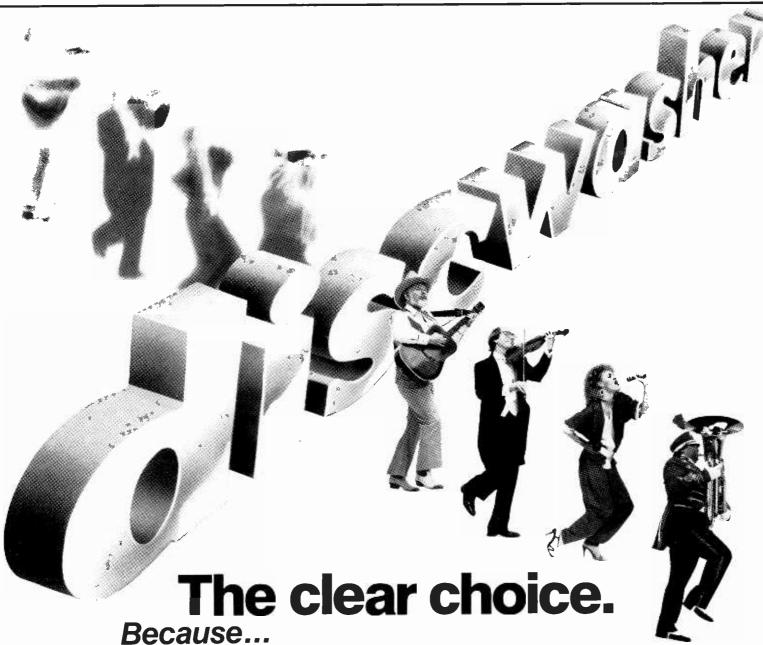






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Impulse Centers

(Continued from page VSDA-6)

ture stores are now stocking video: some in surprising depth, all with success.

Reports from the field are unanimously positive: Video departments build traffic. Video brings in new clientele. Video provides natural tie-ins with other in-store product. Video is a customer-pleasing convenience. Video rental and sales rings up more dollars at the checkout counters.

Video can even boost community image. The Illinois-based Logli Supermarkets chain (which boasts a hefty club membership of 30,000 spread among its three stores) offers free two-day rental on two vidcassette titles, "Strong Kids, Safe Kids" and "Too Smart For Strangers," in an effort to educate children and their parents on street safety precautions.

In one small community where there's not much to do on Saturday nights, a local pizza parlor runs a \$10 special where customers order pizzas and receive a free movie for the evening. It's the kind of incentive program that none of the competition has yet matched.

Maternity chains such as Mothercare and the 300-store Motherhood Maternity now sell pregnancy and post-natal exercise tapes. One manufacturer of specialized health tapes is Feeling Fine Programs, Inc., which markets pregnancy cassettes, as well as a series designed for chronic back pain sufferers sold through orthopedic offices around the country.

It's still overwhelmingly a rental market. Distributors would like to increase sales, however; and all say they are working with their accounts on ways to improve sales, ranging from increasing store displays and featuring special promotions such as Paramount's "25 For 25" to such basics as educating clerks on available titles and how to facilitate rental contract processing.

Almost without exception, sale titles in non-specialty video outlets fall into the \$19.95-\$29.95 range. Anything priced higher tends to sit on the shelves gathering dust, say distributors.

"Right now it's still a 90% rental business," observes Gene Silverman, president of Video Trend which has distribution centers in Chicago and Detroit with a third opening in Tampa this month.

"This could drop to 70% rental if accounts will continue trying to market video in their stores aggressively. Eventually we'll reach the \$5 billion area at video retail; and that's when you'll see significant co-existence between sales and rental."

Notes Sam Weiss, president of Long Island-based Win Records and Video, "We aren't at the level of \$39 disposable income yet. Customers still only average \$9 to \$20 on disposable income purchases. We'll start selling video when people buy tapes so they don't have to bring them back the next day."

Weiss adds that it always amuses him when the movie studios call up complaining that they can't get major chains interested in selling along with renting their titles.

"They talk about getting these gi-(Continued on page VSDA-60)



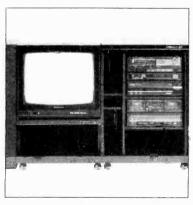
The Disks

(Continued from page VSDA-8)

CED software sublicensed their CED product to RCA, where it is now released under RCA's own label. A major CED title once could guarantee pre-ship orders of between 40,000 and 50,000. Now, however, a major title means only 10,000 to 20,000 units, according to one industry source.

"We're releasing new titles every month for CED," says RCA's Frank McAnn. While refusing to give numbers on pre-orders, he cites a few examples of hit product recently made available on the format: "Johnny Dangerously" and "Night Of The Comet" from CBS/Fox, "Tuff Turf" from New World and "A Soldier's Story" from RCA/Columbia. "We're doing it on a quietly continuing, month-to-month basis," he says. Ac-cording to McAnn, RCA hardware distributors are still the biggest distributors of CED software. "When we made the announcement that we were discontinuing production of the hardware, we felt that there would still be opportunities in CED software sales for the hardware people that decided to remain in the game. We still feel that's true." McAnn says that current estimates of the total CED hardware population are about 750,000 players, and that software will continue to be produced for the units. "There is, from the sound of things, a steady, loyal clientele for CED product," he says. "Unfortunately, there just weren't enough of

VHD, (Video High Density) a videodisk format developed by JVC in 1978 and highly regarded in Japan, is only now coming to America. The planned introduction, however, will be the fourth time Japanese firms have attempted to break the new technology in the U.S. in the past five years. One industry source opines that the reason VHD has had such a difficult time breaking into the American market is that disk-based video systems as a whole are regarded as "second-best" here, mostly because of their inability to record programs as well as play them. Also, the hybrid VHD system, which uses an actual metal stylus (similar to CED) to "read" microscopically encoded pits (like the laser disk pits), may not fare well with consumers who appreciate the fact that there is no wear and tear with the optical laser disks.



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Impulse Centers

(Continued from page VSDA-58)

ant supermarkets and drugstores into sales," states Weiss. "They're forgetting that these chains are professionals who do nothing but sell. The only thing they've ever rented is video. Their whole area of experience is sales, not rental—and if there were a market for it in video with their customers, they'd convert in a minute."

The Target chain is one mass merchandiser who does sell—and successfully. Prerecorded video, records, tapes and accessories accounts for an estimated 2% of Target's total gross, and the figure is accelerating.

Industry insiders believe that Target's 200 stores across the U.S. could easily rack up \$7.5 million in prerecorded video retail sales by the end of 1985, escalating to \$10 million next year.

Says Target's John Farr, senior entertainment software buyer, "We're not in the rental business, but we may test it later this year. Rental is a problem for mass merchandisers because we may not meet customers' need for convenience. If we can create the right scenario where Target can have separate video shops at the front of our stores or in the parking lots, it might be feasible."

Target divides its inventory into three basic categories, prominently displayed on 16-foot gondolas in the center of the store. Among the some 160 titles stocked by the chain are frontline major releases in the \$29.95 range; the under-\$20 licensed product (exercise tapes, rock videos, how-to's); and public domain titles. Farr says that children's video product does very well for the chain, along with exercise and public domain product.

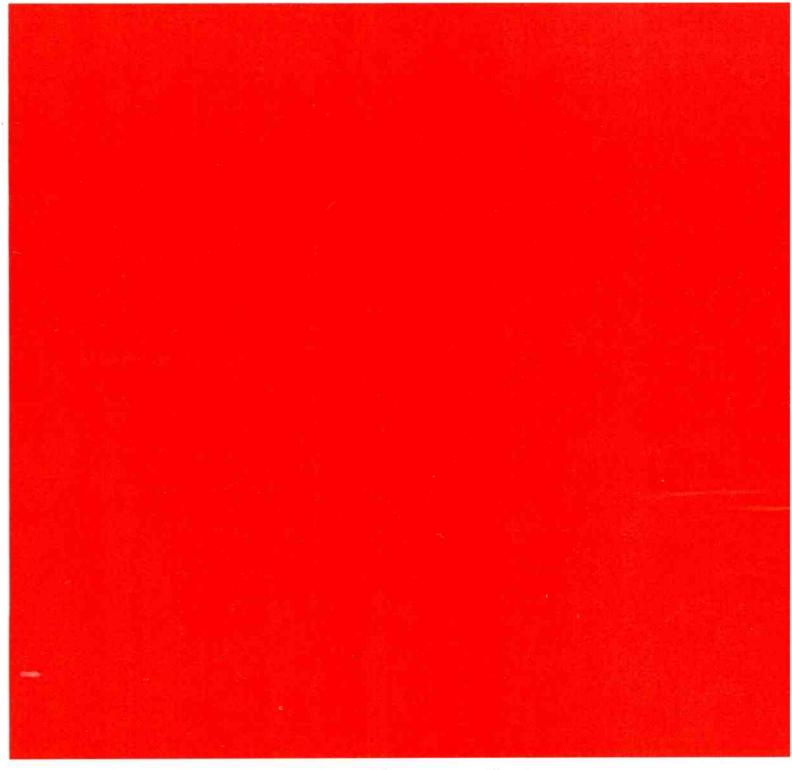
What's the big hurrah for these non-traditional outlets to carry video? Sam Weiss thinks it could be a case of monkey-see/monkey-do: "The publicity in their own industry trades adds to the momentum," he explains. "When one chain goes in, another chain looks and decides to follow. No one wants to be left out."

"Clients know the numbers are out there from reading the trades," agrees Ed Chamblee, president of Star Video in Mobile, Ala. "They just don't always know how to merchandise video properly."

Chamblee opened Star Video in February 1980 as a video specialty operation and now oversees eight stores. Since December, Star Video has been acting as a video rackjobber and consultant as well, servicing such accounts as the 55-outlet Harco Drug chain. Chamblee has just signed an agreement to do 68 video locations for Gemco, a southeastern distributor supplying major newsstands with periodicals and books.

"We have a \$300,000 investment in our business, averaging \$5,100 per location," says Chamblee. "We own the on-site tvs, the movie titles, the racks and the displays. We train the clerks for all our accounts, and every three weeks, we have drivers run a regular 1,700-mile route to service each of our locations."

Every account Star Video supplies (Continued on page VSDA-73)



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Order any of our more than 5,000 prerecorded video tape titles before 10:30 AM local time and Ingram Video will ship your order the same day. Order anytime later in the day and we'll ship within 24 hours. Take advantage of Ingram Video service and you'll have your competition seeing red!

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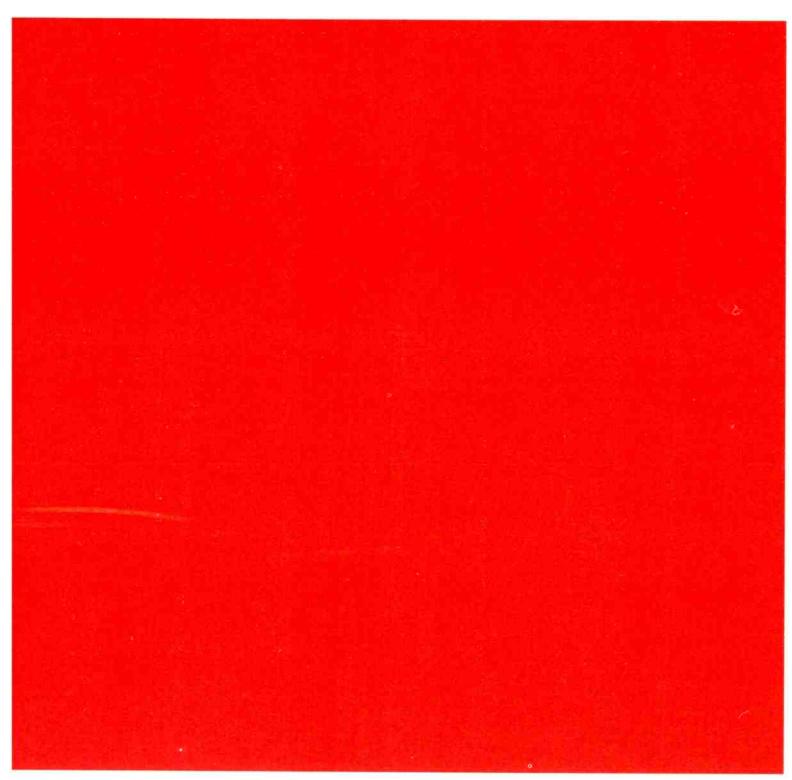
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8mm Format

(Continued from page VSDA-8)

hour tape, if it's run at the LP speed and used jsut for audio recordings, will accomodate up to six separate PCM stereo soundtracks for a total recording time of 24 hours. The cost of this is a slight reduction in the high-frequency signal.

Kodak hasn't announced a price on its unit, although it should fall close to the \$1,500 list price on the Sony.

Sony has already upstaged its first 8mm camera, the \$1,695 CCD-V8 camcorder, with its Mini-8 camcorder, which is about the size of a paperback book. Company spokesmen say the two-pound unit will likely be packaged with a separate playback machine.

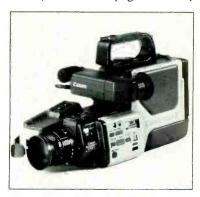
Sony's marketing president Neil Vander Dussen, while refusing to abandon hopes for Beta, suggests that half-inch tape will be the preferred format for videophiles concerned with timeshifting off the air or playing pre-recorded films, while 8mm will appeal to movie-makers and hobbyists with a more technical bent toward editing their own tapes. The crossover from half-inch to 8mm, he said, "will be faster than many had predicted, faster than I thought it would be a few months ago. But it depends on how fast the manufacturers want to push it. Vander Dussén set a time frame of three to six years.

That might prove to be a conservative estimate. Some analysts who saw the Compact Disc evolving over a decade have shortened their estimates by more than half. Eight millimeter, some observers suggest, has the same explosive growth potential.

What would delay an 8mm breakthrough is the consumer cost of the systems (compared with the discounted prices for VHS or Beta machines, now down to \$200 in some cities) and the dearth of prerecorded software. Although Kodak is expected to offer some titles later this year, the lack of duplicating facilities and, until recently, of 120-minute length cassettes, were major snags.

Even though Sony's first Video 8 camera to an option 4-event/21-day programmable tuner-timer, selling 8mm as a medium for home moviemaking "is the key to its success," says Tom Susiyama, a Sony spokesman. Although the CBS/Sony alliance is releasing some prerecorded software titles in Japan, "it will take time to have a library" that rivals half-inch, Susiyama says. "That's why we have to emphasize the other

(Continued on page VSDA-82)



Canon Canovision VM-E1 8mm camcorder.



Disney. Your Christmas Company.

Coming soon.



KidVid

(Continued from page VSDA-49)

the sale. But he agrees that with so much product out at low prices, often it is the most visible name that ends up with the sale.

Kairey feels RCA/Columbia Home Video's new "Magic Window" line is a good contender for home video success. Given the current competitive levels, he says, CBS/Fox Video division Playhouse Video "is probably feeling it the most." According to Kairey, "to come back with old Charlie Chaplin movies is not the way to court the family"—at least, today's family.

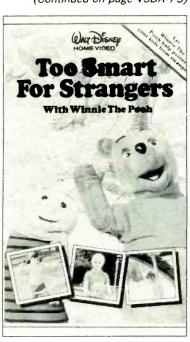
RCA/Columbia Pictures Home Video president Rob Blattner likes kidvid because it sells through. Copies of Vol. One of the company's "He Man And The Masters Of The Universe" are still shipping out, he says, a sure sign that strong consumer demand is present.

International Video Entertainment vice president Len Levy agrees. "A reorder pattern has developed" for kid-ori-ented product, he notes, with stores buying cassettes to replace the ones they've sold to consumers. Rental titles rarely generate reorders, home video executives note.

IVE's Family Home Entertainment will be marketing at least one new character at VSDA: "Charmkins." "Kids product has general acceptance," Levy notes; he ads that children's titles have shown his firm "that if its properly produced and properly exposed, it will sell."

Further helping kidvid is its sales patterns, says Sony Video Software Operation's Andy Schofer. Kidvid is "not like movies," which tend to do 90% of their business in the first 30 days of release. Instead, children's oriented titles tend to do 50%-60% of their business in the first 30 days, and then keep on selling for a year or more.

Karl-Lorimar Home Video is enthusiastic enough about kids titles to have created a whole product line devoted to the genre, which it will be (Continued on page VSDA-73)



Walt Disney Home Video's "Too Smart For Strangers" with Winnie The Pooh. The 40-minute release is for children ages three to ten.



Distribute

(Continued from page VSDA-49)

At MGM/UA Home Video, vice president of sales and marketing Saul Melnick feels that the indie distributors will continue to dominate the market, but that "there could be some different patterns in distribution developing."

He notes that some manufacturers now have "reps for the children's product" that are in essence "toy reps," with the job of selling directly to the retail outlet from the manufacturer

Because of the fact that independent outlets, not chains, dominate the retailing side of the home video industry, it is uneconomical for most manufacturers to sell direct to the stores, RCA/Columbia Pictures Home Video president Rob Blattner says, commenting "We have no plans to go direct."

"I think it's not meeting the needs of the retailer," says Byron Boothe, president of franchise chain Popingo Video. Distributors are competing on the basis of "price and price alone," Boothe believes, ignoring the needs of the retail marketplace and giving little service to a store base which desperately needs it.

Boothe himself says that he's been disappointed several times by distributor promises of promotional support that never came through. He believes that the home video industry will not always be a business composed of small stores operating individually, and that when the chains do gain power, the manufacturers will sell direct to them.

Distributors themselves are worried about price-slashing competition.

"It's becoming more competitive all the time," says one who feels the biggest danger he faces right now is "distributors who are backed by part of a conglomerate who are starting to offer discount programs that the smaller distributors can't compete with."

Such competition could break up the network of small distributors that makes up the home video (Continued on page VSDA-79)



Children's Video Library's "Puff And The Incredible Mr. Nobody" features the voice of Burgess Meredith as Puff.



Inside the Accessories Goldmine

By MARCIA R. GOLDEN

Minor dips in video accessory market sales during the first half of 1985 may have caught some retailers and manufacturers a little by surprise. But most of those recently surveyed by Billboard expect their accessory sales to resume their normal frenzied pace during the fourth quarter.

And at the top of the video accessories sales chart?

Video head cleaners.

Like others in the business, Troy Cooper, director of field operations

headcleaners, he says, are still very strong sellers, as are standard connectors and extra cables for hooking VCRs to more than one tv.

Almost exclusively selling accessories bearing National Video's own 'Royale' label, Cooper notes his company "hasn't found any movement on the more sophisticated accessories like stabilizers and enhancers. But less sophisticated products, like headcleaners and cables, sell very well." Currently, the stores carry Nortronics headcleaners, but will be adding their own Royale brand to the shelves in a few months.

Another big National Video seller,

"More people than ever before are realizing that video can successfully be bought and sold," adds Michael Pollack, co-owner of the three store New Video operation in New York. "This Christmas, video will definitely be the gift to give. So right now, I think manufacturers are scrambling to produce the right product at the right price."

Like other retailers, Pollack says that headcleaners, retailing for \$12.95 from both Allsop and Discwasher, are his hottest sellers. But, he challenges the industry to develop a video film rewinder that "doesn't break down. Rewinders are



Sony 8mm video deck EV-S700.

In Japan

(Continued from page VSDA-54)

Sony believes that 700,000 8mm camcorders and decks will be produced this year. Besides Sony, Pioneer, Kyocera and Fuji Photo Film are selling 8mm machines with Sanyo expected to follow suit in September and Canon by the end of the year.

A check of buyers of Sony's 8mm machines in the month of March showed only 10.3% were first purchases, 14.7% were replacements and 75% were add-ons. The percentages changed to 20.1, 13.4 and 66.5, respectively, in April.

In the case of add-ons and replacements, 79.1% were Beta machine owners, while 20.9% were VHS machine owners in March. The percentages were 78.1 and 21.9 respectively in April.

Sony intends to up production of 8mm machines to 100,000 units a month by the end of the year and to 150,000 a month in the spring of 1986.

The 10 titles released on the 8mm video format on June 21 included only one international act, Wham!, from Epic/Sony, "Wham! The Video." All the other nine featured Japanese acts.

The first releases were all music titles only because only 30-, 60- and 90-minute 8mm videotapes were available. Now that Sony and TDK have come out with 120-minute 8mm videotapes, it will be possible to release movie titles in September when the second batch of software is set for release.

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

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

While selling the 8mm machines, Sony is continuing to push sales of its Beta half-inch units, including the Betamovie.

JVC, Minolta, Hitachi, Fuji and other makers are also promoting the sale of their camcorders which are now said to account for 10% of the half-inch video market. Prices average 299,000 yen (\$1,245). Autofocus function is being incorporated.

In the case of videocassette decks, the percentage of hi fi units is increasing—13% in 1984 and expected to be 27%-28% this year and 25%-35% in 1986.

Buyers are now divided between those who want the simple, basic-functions, low-end units priced around \$415-\$500 and those interested in the multi-function, sophisticated units going as high as \$1,250.

While the various makers are working on improving sound and image quality, JVC announced on July 25 that it is placing the "High Quality" type VHS stero hi fi video unit, HR-D565, at a price of 189,800 yen (\$790)on the Japanese market on Aug. 31. It will be marketed in the U.S. from October and later—no definite date yet—in Europe.

Taking the stand that compatibility is needed with VHS units sold in the past, JVC came up with the HR-D565. Videotapes recorded on the HR-D565 can be replayed without deterioration in image quality on other VHS units.

Greater Y-signal noise reduction and color signal noise reduction and expanded white clip level has result-

(Continued on page VSDA-70)



ACCESSORIES ARSENAL—Top left: The VCR-Rabbit "multiplying" system enables every tv set in the house to use the same VCR; top right: Discwasher's Video Gold-Ens; bottom left Nortronics' VCR speed rewinder; bottom right: the Kodak VCR Basic Care Kit includes two video cassettes, one video headcleaner and one VCR dustcover.

for the 515 store, Oregon-based National Video chain, reports that despite the slight downturn during first half '85, video accessories, particularly in the less sophisticated categories, have been selling well. Video



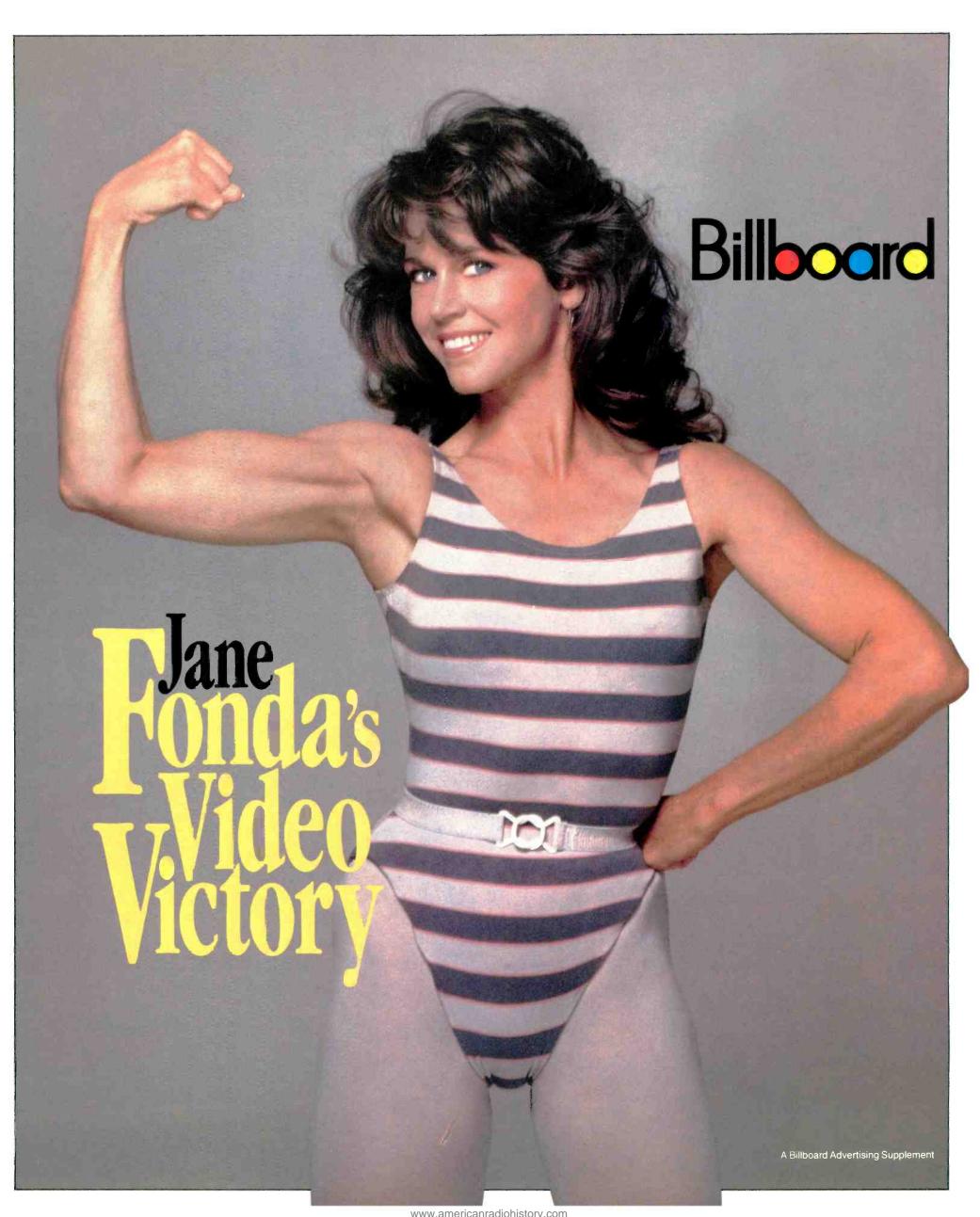
according to Cooper, is a comprehensive manual, explaining potential home video hook-ups and detailing the accessories each requires. Produced exclusively for National Video, Cooper attributes the manual's acceptance to its ability to clearly explain a home video system's versatility, "A lot of people think that some of the hook-ups are very difficult," he says. "But when they can actually see that 'x' number of cable is needed to get their signal to reach another 20 feet; and it's all diagrammed, with the necessary accessories indicated by number, they realize that hooking up a system is not that hard, and they can do it themselves.

"really big sellers," he adds, "but there just isn't a good quality one on the market. If a manufacturer comes up with one that lasts, I promise I'll buy several. People are willing to pay anywhere from \$24.95 to \$100 for a rewinder because they think they're getting a high quality product."

"Video accessories are an untapped gold mine, a vein of pure gold right in the middle of the store," adds Gary H. Messenger, owner and president of the North Carolinabased North American Video Software chain. Currently a seven store grouping, North American will be (Continued on page VSDA-70)



Sony 8mm video printer (upper) and PCM processor for printer (lower).



BENDERATIONS

PUBLIC RELATIONS • MARKETING CCMMUNICATIONS

August 25, 1985

Dear Jane and Stuart,

Congratulations!!!

You've exercised your right to be Number One.

Bender Communications is proud to be a part of the award winning "Workout" team. It has been a great honor to represent the overwhelmingly successful Fonda video casettes.

We look forward to "working up a sweat" with

future video projects.

Sincerely Dear Dean Bender

13437 VENTURA BOULEVARD • SLITE 102 • SHERMAN OAKS, CA 91423 • (818) 986-4464

The Exercise In Industry Building That Shook And Shaped The Alternative Video Marketplace

How Jane Fonda, Karl • Lorimar Home Video And RCA Video Productions Pulled Together To Stretch the Boundaries Of A Pulsing New Business...

o one-Jane Fonda, Stuart Karl, Sid Galanty, the executives at RCA, video distributors and retailers-had the faintest notion in the early 1980s that an exercise tape starring the actress would become the largest selling non-theatrical videotape ever. Combine the original "Workout" with the newer "Prime Time," "Workout Challenge" and "Pregnancy, Birth And Recovery" and Jane Fonda has accounted for the sales of more than one million videocassettes.

"At the time," recalls Fonda, better known to millions of fans for her roles in such recent films as "Coming Home," "The China Syndrome," "Nine To Five" and "On Golden Pond," "25,000 was considered super-successful. And that's what we hoped for. We never dreamed that we'd sell 850,000. And it's still selling!'

Stuart Karl, who was then heading his fledgling Karl Home Video on the West Coast, thinks back: 'The first month was real slow. I think we only sold 3,000 copies the first month. Then, we could sense the groundswell. The tape began to gain a very steady momentum.

"The distributors got behind it. But even to this day, there is still a need for a distributor/retailer education process. They still order 432 when they should buy 500. And they wonder why they are sold out. The mentality of the home video business is still renting feature films. The industry still clings to the notion that a title dies after three weeks. We've attempted to change that with alternative, repeatable, original how-to programming.

What I didn't realize," he adds, "is the recorder base would grow so much. I never realized it would be as big as it is today. If anything, I am disappointed that the alternative category is not growing as fast as the recorder population. A lot of that has to do with dealer education, too.

But Fonda has proven that there is a tremendous market for 'A' type original programming that can be used over and over again. Consumers want to keep

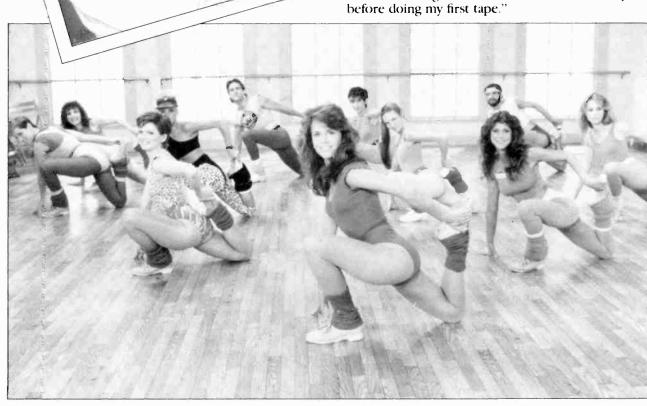
By Jim McCullaugh

How does Fonda assess the enormous popularity of the programs? The fact that she is an actress and that those acting talents transcend the video medi-

"That doesn't hurt," she observes. "But other celebrities have done tapes and haven't been nearly as successful. The success is a combination of the for-

'The success is a combination of the format, the simplicity, the timing (we were first!), but mainly because the program works, and that's in part because I have the Workout studios where we have bands-on experience with what does and doesn't work. I had taught and run the studios for three years before doing my first tape.'

mat, the simplicity, the timing (we were first!), but mainly because the program works, and that's in part because I have the Workout studios where we have hands-on experience with what does and doesn't work. I had taught and run the studios for three years



Jane works out at ber Beverly Hills studio. (Photo: Kelvin Jones)

"One of the key things we have always believed," he continues, "is that we have always felt the tape is reflective of Jane Fonda. It's not so much that she's an actress but that's Jane Fonda. She's sweating with you. This star is coming into your home to exercise

Jane Fonda, of course, was not an unlikely candidate for a project such as this. She's had a more than 20-year involvement with physical fitness and exercise which prompted her to open two Workout studios in Los Angeles in 1979 and write "Jane Fonda's Workout Book" for Simon & Schuster two years lat-

"I felt my video program," she says, "was well-suited to professional woman homemakers . . . busy women who would find it difficult to get to a studio. The only way they could exercise is if they could do it at home.

What was the genesis of the original program?

"Stuart Karl came to me with the idea," she recollects. "I liked him. He's a smart, young, honest entrepreneur. And a very nice guy. When I agreed to do it, I asked my friend Sid Galanty to direct and produce

Stuart Karl acknowledges that the idea for the first tape was taking shape in different forms by different parties at the time—Karl, Fonda and RCA.

All the Jane Fonda Workout programs are joint productions of RCA Video Productions Inc. and Karl-Lorimar Home Video. RCA remembers that the original Workout idea belonged to the actress and she brought it to RCA.

Since RCA/Columbia Pictures Home Entertainment (home video) did not exist in 1981, RCA sought and found a cassette partner in the little-

(Continued on page F-15)

e've been successful in translating the written word into video," observes Stuart Karl, overseer of one of the most successful independent home video enterprises in the industry, striking at the nerve of the Karl-Lorimar Home Video philosophy.

"We consider ourselves video publishers," he continues. "In essence, we take best sellers and make them videotape. As the industry grows, there is a great opportunity to put more non-fiction on tape as people get more used to their VCRs.

"That's how we differ from the studios. Their focus is to release movies on home video. We are attempting to release programming that's different ... like Jane Fonda or an 'Eat To Win.'

"When there is a VCR population of 35 to 40 million, then you can build a new book industry. That also extends to other types of publishing such as periodicals, and we're moving in that direction also.

"If you look at what we are doing now, we have alternative, children's and Playboy. And we are exploring other original, how-to projects all the time."

Still in his early 30s, Stuart Karl, a Southern California entrepreneur from sunny Newport Beach, did

Karl·Lorimar Home Video:

An Original Programming Success Story That Would Make A Great Movie-for-Video

not envision himself as the driving alternative video force in an industry that's still in its formative years. But his vision of how the home video industry would grow and a dedicated programming institution has made him exactly that.

The chronicles of Stuart Karl and his position now as the major architect of Karl-Lorimar Home Video practically have all the ingredients of an original programming success story in itself.

Home video involvement came in a serious way in 1979 when Karl formed the trade magazine Video Store. That was after several previous successful

'We consider ourselves video publishers. In essence, we take best sellers and make them videotape. As the industry grows, there is a great opportunity to put more non-fiction on tape as people get

trade publishing ventures.

more used to their VCRs.

At that time the industry was primarily adult and feature films. But even then, Karl felt: "There's more to home video than movies."

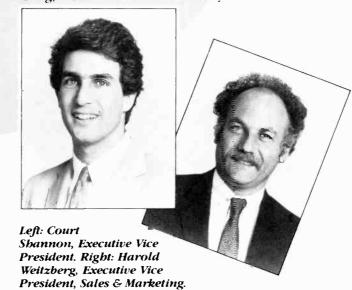
Thus was born Karl Home Video. The initial products didn't take the industry by storm with titles such as "The First Aid Video Book," or "New Speed Reading." But "John Lennon, Interview With A Legend," a pickup from a Tom Snyder talkshow, was the first breakthrough.

The real triumph, though, was a tape called "Jane Fonda's Workout," produced in association with RCA. A translation of Fonda's respected fitness course was, in fact, the first non-theatrical performance for the home video market by a major box-office star.

Original projections called for sales of 25,000

reat Movie-for-Video
units. Before the end of its first year, the tape sold
250,000 units. Worldwide figures on that tape alone
now are approaching one million. Stuart Karl, Karl
Home Video and now Karl-Lorimar Home Video never looked back.

With three other Fonda tapes, Karl Home Video had the leverage to explore other untapped programming dimensions. Examples: "Everyday With Richard Simmons," "Why Do I Call You Sexy," (Hollywood hairstylist Jose Eber demonstrating complete makeovers), David Brenner's "Casino Gambling," "How To Teach Your Baby To Read," Esther



Williams in "Swim Baby Swim" and Dr. Robert Haas' "Eat To Win." The more recent "Money Hunt" was a "mystery video" in which clues were provided with a \$100,000 prize going to the viewer who worked out the solution.

Since the Fonda success, Karl and now Karl-Lorimar have compiled an enviable list of accomplishments in the space of a few years.

Jane Fonda and Stuart Karl: a winning combination.

Among highlights:

• Lorimar, a leading international entertainment and communications company, acquires Karl Home Video and the company evolves to Karl-Lorimar Home Video. "Originally," says Karl, "it was not our intention to sell Karl Home Video. They didn't have a lot of product they had not already licensed. But they began to offer a synergy that we could see would move our five year plan up to two years, while at the same time maintaining our visibility. They offer tremendous resources. And as product becomes available, we will be releasing it." Adds Russell Goldsmith, Lorimar's chief operating officer: "Changing the company's name reflects Lorimar's strong commitment to home video and our intention to fully support Karl-Lorimar Home Video with the many resources and capabilities of Lorimar itself."

• LBS Communications Inc. and DIC Enterprises Inc. enter into an agreement with Karl-Lorimar Home Video Inc. and Scholastic to distribute the Kideo Video label worldwide. Potentially, this creates one of the most potent children's video forces in the industry.

• Playboy Video and Karl-Lorimar Home Video have reached an agreement for the manufacture and distribution of Playboy home video product in the North American market on cassettes and laserdisk. "Playboy," observes Karl, "as an information tool, not necessarily a photo tool, is very current to the audience that we target—interviews, electronics and travel. These elements will be presented in regular format and schedule. This is a completely untapped area. To begin, we'll have a quarterly magazine and in a few years it may be a monthly. In fact, it will be cheaper than buying a magazine."

• Scholastic Productions Inc., and Karl-Lorimar Home Video Inc., combine forces on a new home video venture designed to "entertain families with family values." A steady stream of product begins to flow.

• Scholastic Productions Inc., United Media and Karl-Lorimar join forces to market Gymboree home video, interactive video product for pre-school chil-(Continued on page F-16)

BILLBOARD AUGUST 31, 1985

Dear Sant, Words cannot express our gratitude for your commitment to our company and the entire video industry.

> Stuart Karl Court Shannon



here are two things Jane Fonda really dreads: losing her day's schedule. suddenly finding an hour of that day un-

'During the week, if I have a free hour, I freak out," she laughs, though she's not kidding. "I'll spend most the hour deciding, 'Oh God, what am I going to do? There are five movies I want to see, a book I want to read.' It's just too much choice

'But even worse is losing my schedule. I'm talking about days that are back to back meetings. But to me, that's not a drag. It's very creative and I'm real good at plunging myself into a whole new reality. I don't get involved with projects I don't enjoy so there's no such thing as a bad meeting ... unless it's with my

'It's very rewarding to know you've created something that has made a difference to so many people. When we began, the biggest selling video was 25,000 and we said, 'That's something to shoot for.' Well, we've sold over 850,000! We not only developed an exercise program, we created an industry.'

accountant."

Jane Fonda. What can you say about this human whirlwind who has not only won Oscars and Emmys, and filled her off-screen life with political activities, but is also the first performer installed in the video hall of fame?

First, that the Jane Fonda of today, at a fit and handsome 47, seems more at peace and self-assured than ever. That she truly seems to be enjoying this "prime time" that is the subject of her latest video and book.

With Jane, you can always see the tension right on her face," says one close friend. "It becomes a tighter, harder face. She is really comfortable with herself right now and it shows."

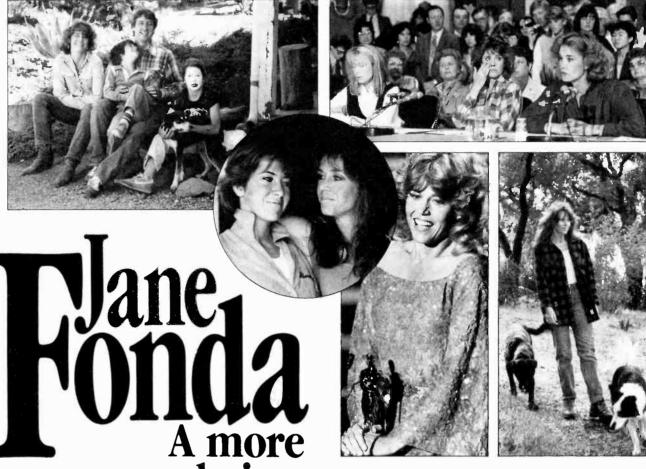
Fonda herself admits the pieces seem to be coming together, except for the difficulty of making film projects happen. Yet it's never easy and the Workout Wonder constantly tries to work out the balancing act of the '80s

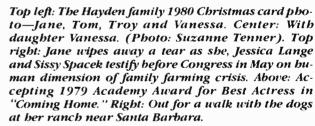
> A perfect day for me," she says, "begins with getting up at 6:30 so I read the paper before the kids are up. If my schedule permits, make Troy's (age 12) lunch and drop him off at school on my way to the Workout. I work out for an hour and a half. Then I

either go to the office or I work at home. I read scripts, talk with writers. There may be some political activity in the day, that adds to the balance, like gearing up for going to Washington to testify about farm wives, or speaking at an event for CED

'Of course, then you throw in things like going up to Sacramento once a week to be with Tom (husband, Assemblyman Hayden). And it's baseball season now so I try to go to Troy's Little League games twice a week. My daughter Vanessa (17) is in a play

Workout" Wonder Woman Tries To Work Out The Balancing Act Of The '80s-Wife, Mother, Actress





at school and I'm doing her make-up, so that's taken several evenings. So there is no such thing as a typical day.

This is the first time in a long while that Fonda has not been consumed with pectorals, abdominals and

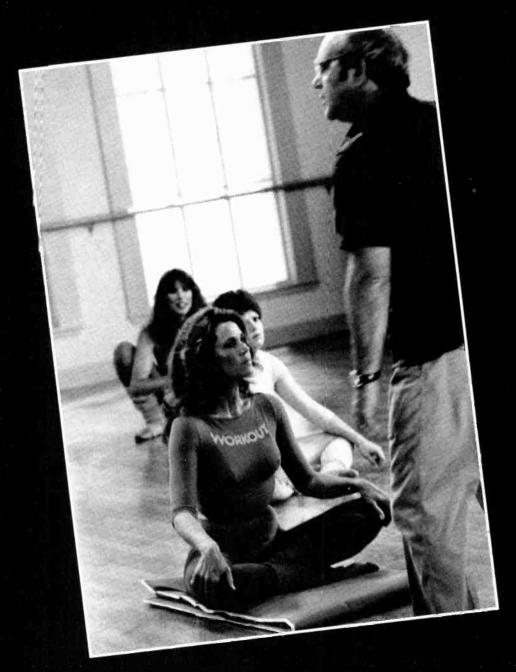
'For four years, the Workout took about two thirds of my time, either the writing of the books, the building of the studio business or the developing of the videos. Now, quite deliberately, I've turned the business over to a staff. I've also done my books and videos and don't expect to do any more in the fore-

A number of new videos have been shot and are in the can, however: set to come to your local video vault when the marketers say the time is right. One is a stretch workout, in the other Jane goes reggae, exercise-dancing to Caribbean music. ("I'm trying to build a library of different kinds of programs for different kinds of moods and needs.")

Though her concentration now is on acting, Fonda says the impact of the videos has been personally sat-

(Continued on page F-19)





Dear Sidney Galanty,
Thank you for the minutes, hours, days,
weeks and months of sweat and pasta that
you gave this project to make it an
ongoing reality.
Stuart Karl

Stuart Karl KARL ORIMAR A Billboard Advertising Supplement

'What makes them better than any of the others is Jane herself. She has that ability to connect with the viewers and she is such a quality person that she raises the standards of everyone around her.'

"There were all kinds of problems to solve," Galanty says. "Like how Jane could keep track of the counts of the exercises, at the same time she's giving instructions and ad-libbing. For the first video, we actually had people at the three cameras giving her hand signals. For the later tapes, we devised an ear receiver for her. And don't forget, she's also got the music going in her other ear. We can't use music played to the set while we're taping; we need to separate music dialog tracks for an effective sound mix

Top left: Working out bebind Jane is stepmom Sbirlee Fonda. Left: Director Sid Galanty. Below:

On the set of the

pregnancy workout.

The Producer/Director Of The 'Workouts' Meets The Challenge To Bring The Best Of Jane To Viewers

hile it is hard on the ulcers, creative tension *can* sometimes bring about excellent results. Think of "Tootsie." And think of the phenomenally successful "Jane Fonda Workout" tape that got the whole exercise-via-video

ball rolling.

"The first tape was a very difficult experience," recalls Sid Galanty, its producer and director. "First, because we were breaking new ground all along. There were no real precedents. Also, I'd never worked with Jane before. She had really strong ideas.

'Frankly, no one knew if she'd be charismatic and able to reach through that camera and involve the people at home. I felt it she could just be berself, have fun and talk about what she knew, it would work. And she was magic.'

We had our moments of differences. Some I'd win, some she'd win. But the fact we got back together to do the others shows we'd learned to trust and respect each other."

Galanty, who normally specializes in political ty spots for liberal candidates and causes,had been discussing the idea of doing some kind of magazine show on health and fitness with Fonda when she mentioned the exercise video instead. Once they agreed on the concept, the two were involved in every aspect together: wardrobe; set; music; format.

ery aspect together: wardrobe; set; music; format.

"We did all kinds of tests to see, first of all, what
the best background would be," he says. "We toyed
with maybe doing it outdoors, with a fresh, green

Sid Galanty:

"We were breaking new ground all along"

feel. But we agreed, finally, that it should have a very simple, clean look that wouldn't interrupt the body movements. We wanted the viewer to see and understand the exercises clearly.

"We couldn't just use her exercise studio because of camera reflections off the mirrors. Jane wanted a floor that was resilient. We needed a place we could light in a soft way, and move the camera around freely. So finally we decided to design our own dance studio set to fit all our needs."

Galanty says his star's immersion in the project did not bother him. Quite the contrary.

"I'm the kind of director who loves having the involvement of his on-camera people. And she was the expert on the fitness program."

Ironically, Galanty says one of his toughest tasks was convincing Fonda she could carry the show for 90 minutes *and* hold everyone's interest without playing a role.

"She'd never done video and was apprehensive. Like all actors, she was used to scripts. We had none, just a rundown. And frankly, no one knew if she'd be charismatic and able to reach through that camera and involve the people at home. I felt if she could just be herself, have fun and talk about what she knew, it would work. And she was magic."

As for technical difficulties, there were many, though they have eased from video to video.

after editing.

"We also have people exercising behind her on some of the tapes and that creates problems. The class is used to looking in mirrors or at least facing their teachers, but here, they have to follow behind her ... and they're not hearing the full music, just the beat. The first video took three days to shoot. We'd stop after each section and look at it. If there were mistakes, or improvements Jane wanted to make in the routine, we'd do it again. And that's not easy when you're talking about a 25 minute aerobics section. To do that four times in a row takes a lot of stamina."

Galanty is adamant about sharing credit for the videos with sound mixers Jeff Wexler & David Ronnie (who devised a system wherein Fonda did not (Continued on page F-19)

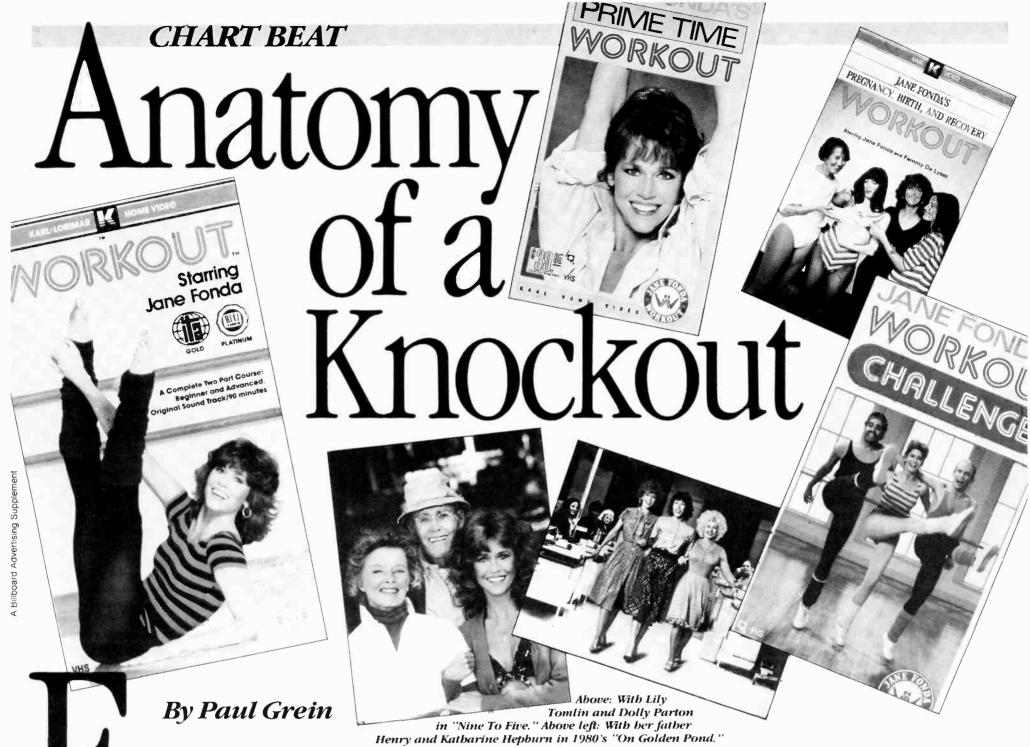
F-8
BILLBOARD AUGUST 31, 1985

KONICA VIDEO TAPE
SALUTES
KARL/LORIMAR
& JANE FONDA
FOR THEIR
LEADERSHIP
AND INNOVATION
IN
VIDEO PROGRAMMING.

WE ARE PROUD TO BE A PART OF THEIR CONTINUING SUCCESS.



440 Sylvan Avenue, Englewood Cliffs, New Jersey 07632



or the week of May 22, 1982, Paul McCartney & Stevie Wonder's "Ebony And Ivory" was the No. 1 single in the U.S., the debut album by Asia was the No. 1 LP and "The French Lieutenant's Woman" was the No. 1 videocassette.

But the most significant chart action of the week occurred further down on the video chart, where an exercise video by a two-time Oscarwinning Best Actress debuted at number 23.

The following week, "Jane Fonda's Workout" rocketed all the way to number 21. Not a terribly auspicious start. But then over the course of the next three weeks, the title really did pick up steam, surging to number 16, then five, then four.

Incredibly, from that week—June 19, 1982—to this, "Jane Fonda's Workout" has never dipped below number four on Billboard's Top Videocassettes sales chart. That's more than three solid years in the top four.

Along the way, "Workout" has logged 41 weeks at No. 1, more than twice as many as any other title since the video chart was introduced in Billboard in November 1979. The nearest runnerup, the feature film "Alien," had 20 weeks at No. 1 in 1980.

And "Workout" has logged many more weeks just outside the No. 1 spot. At last count, in early August, it had spent 75 weeks at number two.

But "Workout" was hardly Fonda's first video success. The video to her comedy smash "Nine To Five" was Billboard's No. 1 seller for 13 weeks in 1981. And the video to "On Golden Pond," which featured Fonda in an Oscar-nominated performance, was No.

I for 15 weeks in 1982. What's more, the current top video seller, "We Are The World," was narrated by Fonda.

In fact, so dominant is Fonda in the world of video that twice she has kept herself out of the No. 1 spot. It happened for the first time in 1982 when "Work-

'Incredibly, from that week— June 19, 1982—to this, 'Jane Fonda's Workout' has never dipped below number four on Billboard's Top Videocassettes sales chart. That's more than three solid years in the top four.'

out" was stuck at number two for 10 weeks behind "On Golden Pond" before finally breaking through to the top spot. And it happened just last month when "Workout" was dislodged from the No. 1 spot by "We Are The World."

Fonda's dominance is also reflected in the fact that she accounts for three of the five longest-running No. 1 videos in the history of the chart. (see graph, end of story.)

Fonda set another chart milestone this past February when three of her videos were in the top 10 simultaneously. For the week of Feb. 23, "Workout" was listed at number two, "Prime Time" was peaking at number three and "The Jane Fonda Workout Challenge" was listed at number eight.

Though "Prime Time" never reached No. I on the video sales chart, it was a steady seller, riding the top five from the first week of February through the last week of July.

"Workout" 's durability as a top sales title is dramatized in the fact that it was the No. I video of the year on Billboard's year-end recaps for both 1983 and 1984. It also finished in the top 10 for the year 1982, even though it wasn't released until mid-year.

"Workout" is significant for another, more historic reason. It was the first non-theatrical release to reach No. 1 on Billboard's video sales chart. Two other original, non-theatrical programs have followed it to No. 1: "Making Mickael Jackson's "Thriller," which had eight weeks on top in 1984, and now "We Are The World."

One week after "Jane Fonda's Workout" hit the video chart, "Jane Fonda's Workout *Record*" (Columbia) entered Billboard's Top Pop Albums chart. The album, featuring music by the Jacksons, REO Speedwagon, the Brothers Johnson and Boz Scaggs, eventually cracked the top 15 and sold more than two million copies. Its sales were certified by the Recording Industry Assn. of America last December, when it was declared double platinum.

Fonda's record wasn't the first exercise album to crack the chart: That title is held by Julie Conway's "Good Housekeeping's Plan For Reducing Off-The-Record," which cracked the chart in early January, 1961, when Eisenhower was still President.

Even in modern times, seveal other exercise spe-(Continued on page F-17)

BILLBOARD AUGUST 31, 1985



RCA Video Productions:

Co-producers Have Been Working Out In Program From The Running Start

RVP President Tom Kuhn Celebrates Far-Sighted Decision To Hitch Their Fortunes To A Star Named Jane

ew "new" entertainment companies are launched with a dozen hot properties, a strong production and distribution team and solid financial backing. But RCA Video Productions, Inc. (RVP) had all that going for it when it was formed in January 1984.

RVP's opening catalog had been produced under the banner of RCA Video-Discs, and was transferred to the new

company upon its creation. RVP came under the umbrella of RCA Records, and its catalog at launch time included the first two in the ground-breaking Jane Fonda Workout series.

In search of non-feature film programming, RCA VideoDiscs had turned to original production in 1981. "Jane Fonda's Workout" was its first such release, in July 1982, and it set the stage for successor company RVP's philosophy: highly repeatable programming with star talent.

As co-producers of the Workout series, RVP licenses television and videodisk rights and shares in videocassette revenues with Karl-Lorimar Home Video. TV sales are concentrated in territories where home video has not yet fully developed, and RVP has sold the programs in about a dozen countries to date. Laserdisk and VHD rights have been sold to Pioneer and JVC. The original program has sold more than 80,000 CED disks in the U.S.

But there's more to RVP than Jane Fonda. At launch, the company's music titles featured Eurythmics, the Allman Brothers, Lou Reed, Jefferson Starship and others. With these programs and a staff of five executives, RVP entered the marketplace with a running start—especially since a number of key new programs were already in production and pre-production.

Now, more than 18 months after the company was formed, RVP's credits include the full Jane Fonda Workout series (with its fifth title on the way); "Elvis: One Night With You," produced to coincide with the global celebration of Presley's 50th birthday and one of Home Box Office's most outstanding ratings successes; plus 22 other titles currently in distribution

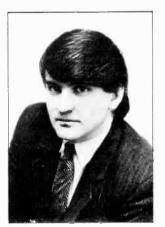
Many recent productions illustrate the company's quest to expand the parameters of existing art forms.

"Rick Springfield: The Beat Of The Live Drum" is a concert/concept program with state-of-the-art production values. Director David Fincher created phenomenal post-production effects for the concert footage. The show has aired on Cinemax and was released last month, with additional footage, on RCA/Columbia Pictures Home Video's MusicVision label. "Return To Waterloo," a ground-breaking film written and directed by Ray Davies of the Kinks, is currently in theatrical release through New Line Cinema in close to two dozen markets around the country.

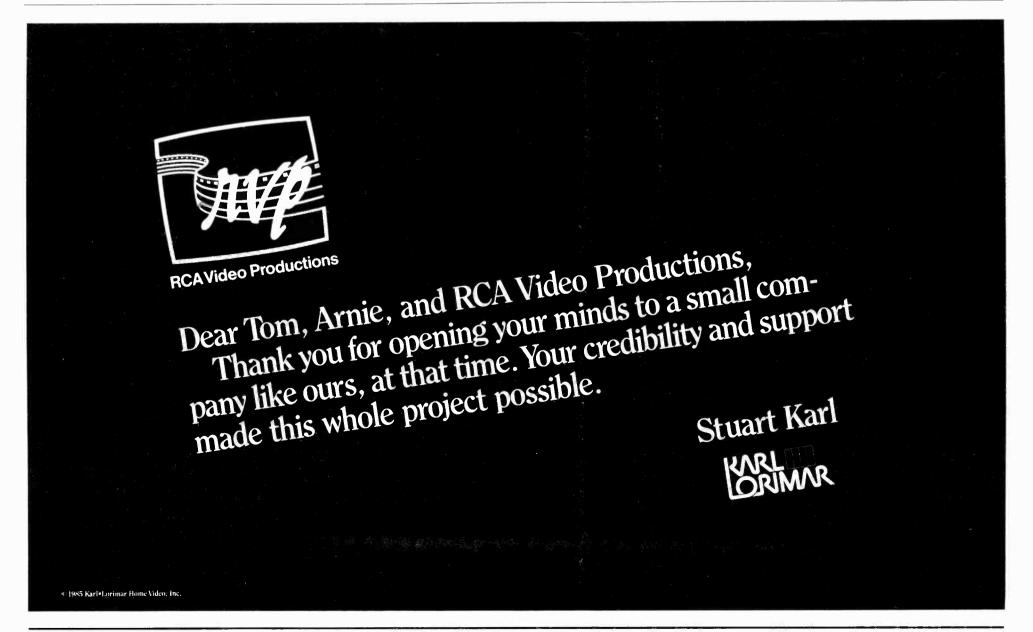
"Our mandate is to develop original programs for both existing and new technologies," explains RVP President Tom Kuhn. "Our primary aim is home video and pay-ty, but we're already utilizing theatrical distribution, standard television and other outlets where appropriate."

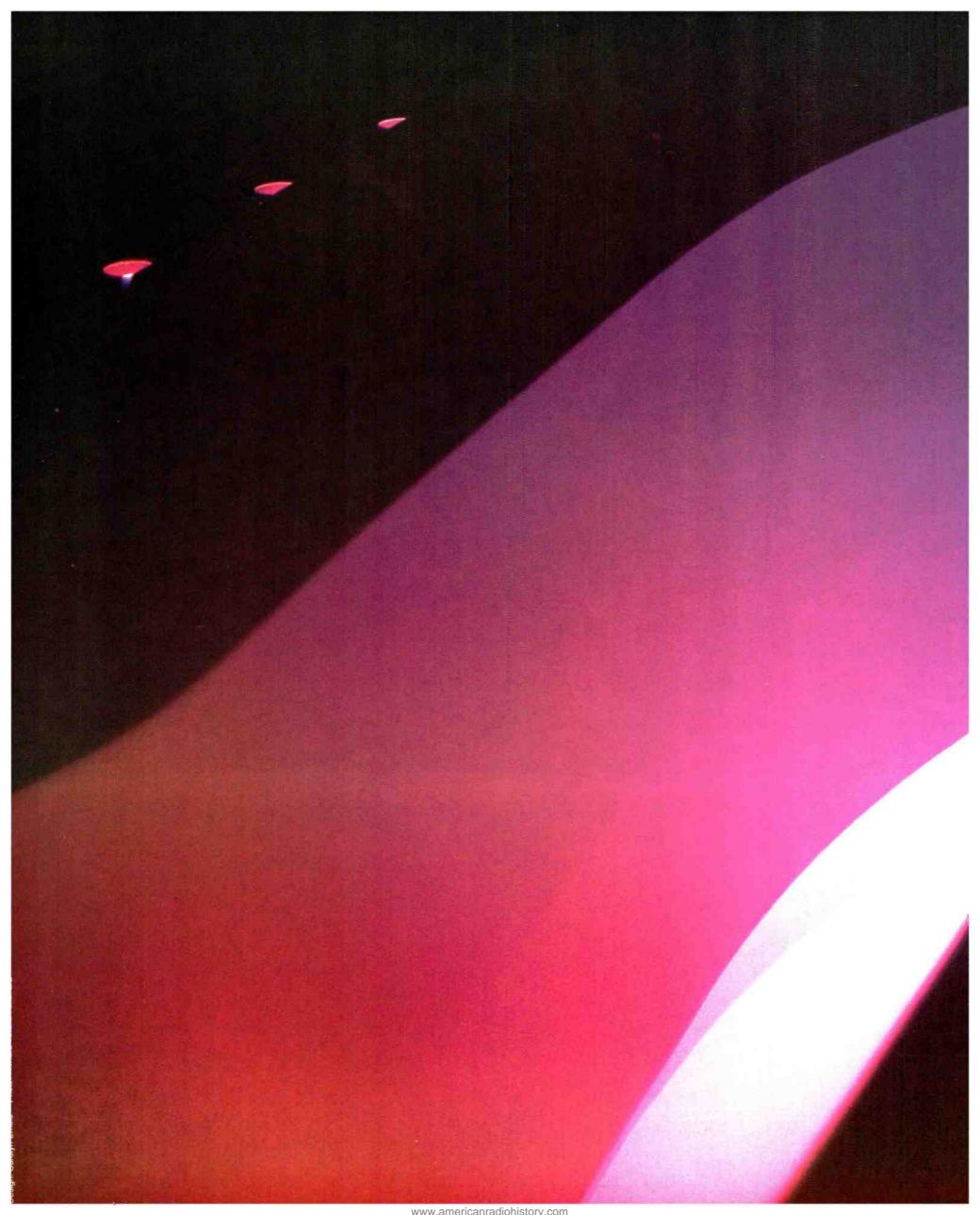
(Continued on page F-20)

Top left: Tom Kubn. Below: Charles Mitchell, Vice President, Program Production, left, and Arne Holland, Vice President, Business Affairs & Program Distribution.









"Said Mrs. Browning, the poet,
to Charles Kingsley, the novelist,
'What is the secret of your life?
Tell me, that I may make
mine beautiful also.'
Thinking a moment, the
beloved old author replied,
'I had a friend.'"

Anonymous

Love,



hile Jane Fonda has managed to get

a large amount of people in good

physical shape, she's also given home video distributors and retail-

ers a 'workout' at the cash register.

tailer across the country acknowledges what she has

claims Allan Caplan of the 15-store Applause Video

managed to capture a whole marketplace. We sell

50-100 pieces a month. Other exercise tapes come

out and they die in three months. Incredibly, it con-

tinues to sell itself with little or no promotion. We

have them displayed very nicely and professionally.

"The Jane Fonda videos are a phenomenon," ex-

"Sure, she was first and she had a name but she

meant to their business.

chain in Nebraska

Practically every distributor or re-

But we 'work' the tape also. For example, I ran a promotion with 70 workout bags recently and each customer who bought a tape received one free. They

"The tape also rents. A lot of consumers want to preview it before buying. And let's face it, if you want to use it, you need it every day. That's one reason why it sells."

'The Jane Fonda tape has been great for us," says John Hower, marketing manager for the giant Des Moines-based distributor Commtron. "Since its inception, it ranks as the third or fourth all-time bestseller for us in terms of total units. Last June alone we moved 2,256 pieces, making it 25th for the month. It's unstoppable.

Despite the fact that it continues to sell itself, Hower adds that Commtrom will be mounting a major fall promotion on the Jane Fonda 'Workout' tape to heighten pre-Christmas excitement on it. "We are going for it.

Says Nick Abramshe, buyer at VTR distributors, Carnegie, Pa., "It's been a fantastic seller. It never seems to slow down. We live in an age where people are fitness conscious. She has the audience and she has captured their pulse. I've yet to see any drop-off in the tape's strength.'

Adds Ed Eagle, Sound/Video Unlimited, Niles, Ill., "The tape has been a great success. The numbers have been incredible and the re-orders just keep on coming. It's still moving on its own momentum.'

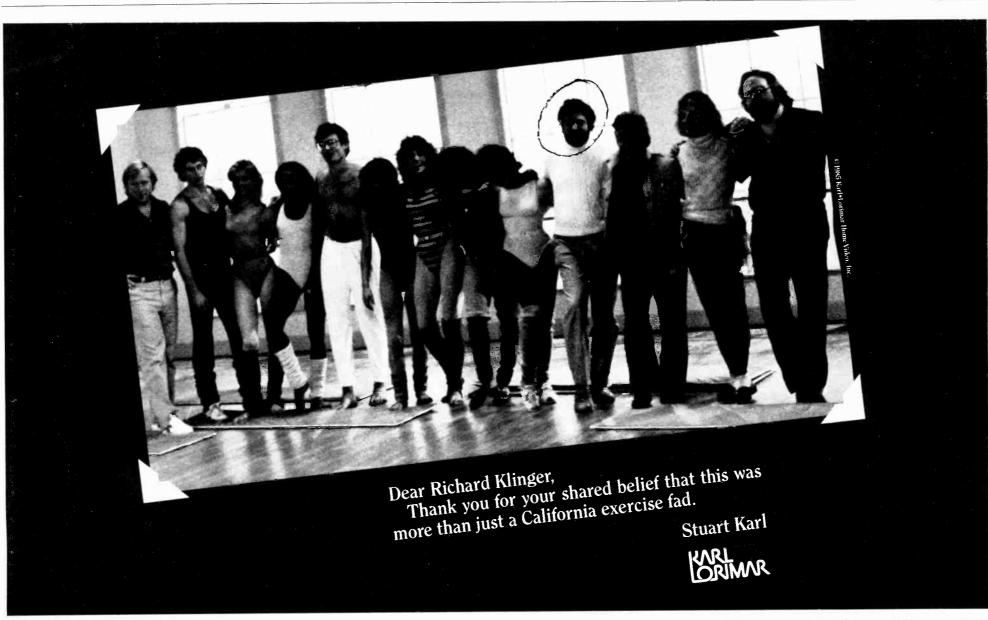
"Jane Fonda wrote the book on alternative video," exclaims Gary Messenger, of the seven-soon to be 10-store-North America Video chain out of Durham, N.C. "I buy that product in the 50 and 100 unit pieces at a time. And I still can't keep enough of it in

"The extraordinary aspect to those tapes is that they have addressed the changes in the home video

'The extraordinary aspect of those tapes is that they have addressed the changes in the bome video marketplace. It seems as though each tape progresses towards the newer needs of the consumer. Each is distinct from the other. The older customer wants the newer tapes, while the newer customer wants the older tape and so on. Jane Fonda has single-bandedly created the alternative video marketplace.'

marketplace. It seems as though each tape progresses towards the newer needs of the consumer. Each is distinct from the other. The older customer wants the newer tapes, while the newer customer wants the older tape and so on. Jane Fonda has single-handedly created the alternative video marketplace." (Continued on opposite page)





Video Victory (Continued from page F-3)

known Karl Video Corp. RCA retained worldwide television and videodisk rights, and both parties agreed to share in cassette revenues.

'Jane felt comfortable with us," believes Karl, "because she had the feeling that the tape would probably get lost in some major studio's videocassette catalog. She felt we could 'work' the tape on a more personal and convincing basis.

In addition to Karl-Lorimar's well-documented tape sales, RCA has sold the programs to television

'The industry still clings to the notion that a title dies after three weeks. We've attempted to change that with alternative, repeatable, original how-to programming. STUART KARL, President KARL·LORIMAR HÓME VIDEO

services in close to a dozen countries where the home video business has not yet developed. Laserdisk and VHD rights have been licensed to Pioneer and JVC.

Amazingly, more than 80,000 CED videodisks (now a discontinued home hardware system) have been sold on the "Workout" alone—20,000 since RCA announced that it would cease production of CED players! CED sales of "Jane Fonda's Workout" are topped only by sales of "Star Wars" and "The Empire Strikes Back.

Following the success of the original Workout, RCA and Karl produced three others: "Jane Fonda's Prime Time Workout," "Jane Fonda's Workout Challenge," and "Jane Fonda's Workout For Pregnancy, Birth And Recovery." "Jane Fonda's New Workout" is due in October.

Looking back, Tom Kuhn, president, RCA Video Productions, reflects: "I'd like to say that we were incredibly far-sighted with our decision to dive into an almost all-feature market back in 1981. But the truth is we felt that with Jane's star name, plus a beneficial and repeatable program, at least we couldn't go too far wrong.

We were a fledgling software company pursuing a still current goal of putting successful non-feature product into the home video marketplace. It's gratifying to see Jane's Workout Series as the standard by which all other original programs are measures.

That measurement will receive yet another workout with the release of "Jane Fonda's New Workout" cassette; scheduled to be in stores Oct. 16.

"The new program," according to Court Shannon, executive vice president for Karl-Lorimar, "represents an extension of the line. There will be different and newer aerobics and excerises contained on the tape, as well as a more contemporary music track.

As the family of tapes has matured," Shannon adds, "Jane has increased her body of knowledge about physical fitness." On the new tape, Fonda has worked very closely with Dr. James G. Garrick, director of the Center for Sports Medicine, San Francisco.

We feel there will be an audience of both new buyers as well as those who already own the original Workout tape," adds Shannon.

The tape will also represent a new pricing plateau—\$39.95 as compared with the usual \$59.95. All parties concerned expect it to be one of the Christmas selling season's blockbusters.



With bushand Tom Hayden, celebrating bis election to the California State Assembly in November 1982. (Photo: Barry Levine)

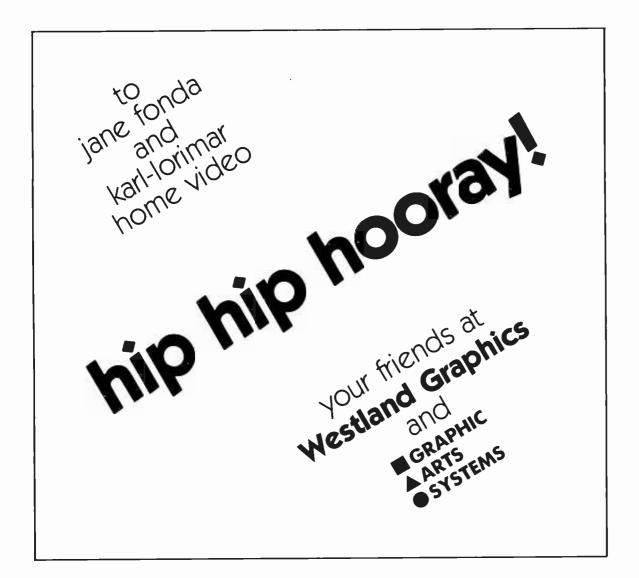
Retailers

(Continued from opposite page)

According to Mitch Perliss of the Music + Video chain in Southern California: "The Jane Fonda tapes continue to sell as well as they ever did. At this point they just sell themselves. We don't have to do much else but just put them on display."

JIM McCULLAUGH





TEXAS SALUTES

KARL-LORIMAR HOME VIDEO

JANE FONDA



1-800—392-5135 In Texas 1-800—231-0591 National



Karl-Lorimar

(Continued from page F-4)

dren and their parents.

- "A Decade Of The Waltons," a two-hour retrospective of the popular 10-year television series is released.
- Karl-Lorimar Home Video dips into the parent company's library and begins to release selected titles such as "Bunco," "Americathon" and "The Fish That Saved Pittsburgh." Again, the beginning of a new flow of product.
- Karl-Lorimar Home Video is honored by the Film Advisory Board (F.A.B.) for their excellence in children's and family programming. Many of the titles cited are under the Scholastic/Lorimar label.
- Allsop, a major manufacturer of VCR care products and Karl-Lorimar Home Video link up for a unique promotion. Thirty minutes of footage from three of the Fonda tapes accompany an Allsop 3 standard cleaning cassette, a dust cover for the VCR and a high grade blank tape.

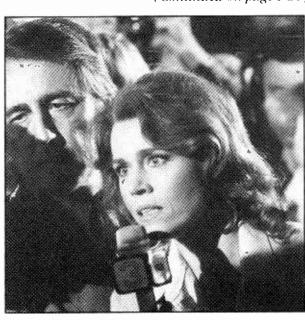
'This business needs to address itself to what it is going to do. Otherwise, consumers will get turned off. They will go to a video store and not get the movie they want. With Jane Fonda, for example, people can go into a video store for other reasons and it creates excitement... The consumer has to be motivated to keep going. I don't want the sizzle to wear out.'

- The company adopts the Light Signatures noncounterfeitable system on selected cassettes, what they feel is a major step in the prevention of counterfeit video cassettes. Fonda's product receives the first application.
- Karl-Lorimar Home Video opens Karl-Lorimar Canada, Ltd., the first expansion of offices outside the U.S.

The release pattern for Karl-Lorimar will vary. "We don't need a certain amount of titles to throw out every month," says Karl, "I see, however, a good two to three titles a month. Some Scholastic and children's, some alternative, some Playboy. We are not concerned about replacing old material with new. We want to create catalog product. And we are trying to develop a new art form.

"I believe," he continues, "that this market is also

"I believe," he continues, "that this market is also driven by marketing and not so much by what people want. Who knew about radial tires before radial tires (Continued on page F-21)



In "The China Syndrome."



With "China Syndrome" co-stars, Michael Douglas and Jack Lemmon, at film's premiere in Los Angeles.

Knockout

(Continued from page F-10)

cialists had records on the market before Fonda. Among them: Carol Hensel, Barbara Ann Auer, Judi Sheppard Missett, Linda Fratianne, Carla Capuano and Kathy Smith.

But Fonda's album was far and away the most successful. It remained on Billboard's Top 200 album chart for 120 weeks, a total matched by only 100 albums in the past 30 years.

"Workout Record" was so successful that it spawned two followups on Columbia which also cracked the chart. "Jane Fonda's Workout Record For Pregnancy, Birth And Recovery" entered Billboard's Top Pop Albums chart in May, 1983, one year after its predecessor; "Jane Fonda's Workout Record—New And Improved" hit the chart in August, 1984.

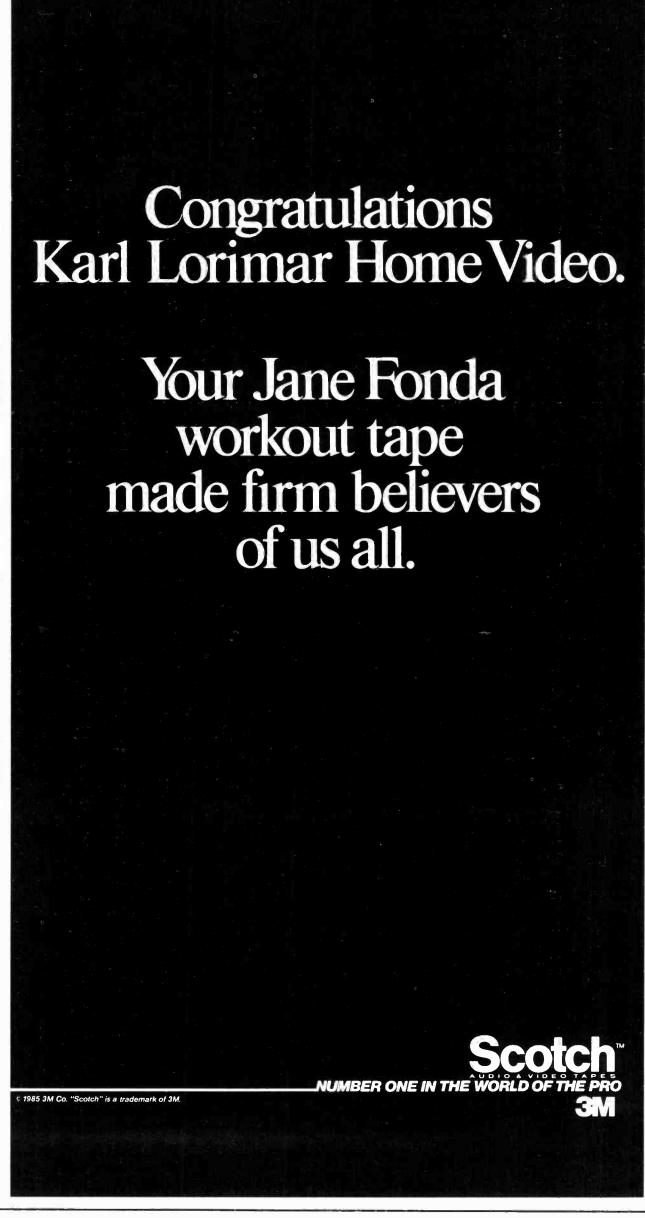
The latter album featured the music of Michael Jackson, REO Speedwagon, Sylvester and Quincy Jones. Like Fonda's two previous releases, it was a double album, making its chart penetration all the more noteworthy.

In the nearly six years since Billboard launched its Top Videocassettes sales charts, only five titles have logged as many as 13 weeks at No. 1. Three of them star Jane Fonda.

- 1. "Jane Fonda's Workout," Jane Fonda, 1982-
- 2. "Alien," Sigourney Weaver, 1980, 20 wks.
- 3. "On Golden Pond," Henry Fonda, Katharine Hepburn, Jane Fonda, 1982, 15 wks.
- 4. "The Godfather," Marlon Brando, 1979-'80, 13 wks
- 5. "Nine To Five," Jane Fonda, Lily Tomlin, Dolly Parton, 1981, 13 wks.



With Stuart Karl accepting Billbaord award for "Jane Fonda's Workout" being No. 1 in videocassette sales in 1983.



The Jane Fonda Workout Tapes:

A Body of Knowledge That

📹 he Jane Fonda Workout tapes can be con-

Continues To Grow

sidered a label of product with an evolutionary nature.

As Jane Fonda, long a student of nutrition and exercise, has practiced, written and been a driving force behind her Workout videocassettes, her bank of knowledge on the topics has

Billboard Advertising Supplemer

That's reflected in the Jane Fonda Workout catalog, which will number five this fall. Each title is distinct from the other and had its own set of parameters and goals.

For the uninitiated, here is a brief rundown of the Workout titles and a brief overview of what's on the tapes and what they attempt to accomplish.

• JANE FONDA'S WORKOUT. The original

'I'm trying to build a library of different kinds of moods and needs.'

JANE FONDA

best-seller runs 90-minutes and offers an aerobic exercise program with warmups, aerobics and stretching. The workout features a 30-minute advanced program designed for both the beginning and intermediate exerciser. The goal is to get users in shape both mentally and physically. Suggested retail:

\$50.05

• JANE FONDA'S WORKOUT CHAL-LENGE. Running 90-minutes, this program has been designed to build strength, develop flexibility and increase endurance for the experienced exerciser, dancer and athlete. It's not meant to be a replacement for the original tape. Rather, it's a graduate course for those able for a more difficult program. One highlight of the tape is a 20-minute specially choreographed aerobic section to improve heart and lung capacity. Suggested retail: \$59.95

• JANE FONDA'S PRIME TIME WORK-

OUT. Running 50-minutes, this program is designed for beginners of all ages. It's still a comprehensive exercise program for those who need a more gentle program than the other tapes. It's meant to markedly improve the user's muscle tone, circulation, flexibility and overall fitness with special emphasis on protecting and strengthening the neck and lower back. Suggested retail: \$39.95.

• JANE FONDA'S PREGNANCY, BIRTH AND RECOVERY WORKOUT. Featuring Jane Fonda and designed by Femmy DeLyser, this program is designed to maintain and improve overall fitness during the rapid physical changes of pregnancy and to insure a quick recovery after birth. Running time: 90-minutes. Suggested retail: \$59.95.

• JANE FONDA'S NEW WORKOUT. The newest addition to the Workout label features new (Continued on page F-21)

We congratulate our friends

STUART KARL & JANE FONDA

on their unprecedented achievement in home video

Weissmann, Wolff, Bergman, Coleman & Schulman



We're getting so big,
We can't fit in a Honda.
Cause we sold all her tapes,
Yes it's JANE that we're FONDA!



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A Personal View

Continued from page F-6)

"It's very rewarding to know you've created somehing that has made a difference to so many people. When we began, the biggest selling video was 25,000 and we said, 'that's something to shoot for.' Well, we've sold over 850,000! We not only develped an exercise program, we created an industry.

"And though Joan Rivers' joking about developing nuscles by carrying bags of money to the bank ounds great on tv, I only profited marginally from he first ones, so money has never been the motivation or reward. It's walking into an office and having ive secretaries say 'I do you every morning and I feel great! Or husbands saying, 'I'm so sick of waking up o your voice.' Nowadays, more people comment nore about my exercise program than about my



With Michael Jackson at dedication of Michael ackson Children's Theatre at Jane's Laurel Springs Camp for economically underprivileged children tear Santa Barbara, June 1984.

movies."

In fact, that worried the actress at first ... that people would begin to see her more as Richard Simmons in drag than a gifted performer.

"In the beginning, I was real worried, especially because in those four years, I wasn't working in films. But then I did 'The Dollmaker' and it won the ratings and I won an Emmy and I was an actress again. I think people are just used to seeing Jane Fonda in different facets. But I'm careful to keep the

'Though Joan Rivers' joking about developing muscles by carrying bags of money to the bank sounds great on TV, I only profited marginally from the first ones, so money has never been the motivation or reward. It's walking into an office and having five secretaries say 'I do you every morning and I feel great!' Or busbands saying, 'I'm so sick of waking up to your voice.' Nowadays, more people comment about my exercise program than about my movies.'

two separate. I'd never play an exercise instructor in a movie and I never go on tv in a leotard."

Life in the Fonda Hayden household in Santa Monica is always bustling, though the lady of the house also enjoys her time with her husband in the state capital:

"I love being the 'wife.' I'm real proud of Tom and I like to watch him work. Mostly, I like that my only (Continued on page F-21)

Sid Galanty

(Continued from page F-8)

have to wear a wireless mike, allowing her flexibility) and his director of photography and lighting, Brian Reynolds, for creating the look of the show. While Galanty admits he wasn't entirely satisfied with his work on the first tape, he says the others are much better—and easier to produce.

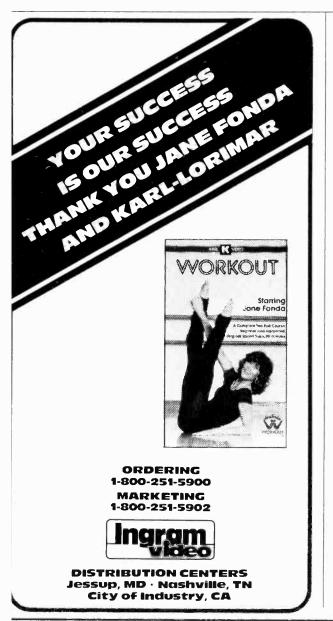
"We've definitely improved them technically and I think Jane's gotten better. On 'The Challenge,' she agreed to do all 90 minutes, except the aerobics, by herself. I told her I thought she could carry it and it fit the theme . . . 'it's you and me. Come on, I'm challenging you to a one-on-one.'

"But there were risks with that too. In terms of zones of coverage, I usually give myself something to cut away to for pacing or in case of mistakes. You like to have that flexibility. Here we only had Jane."

The budget for the first video was \$100,000; they've doubled since then. A feisty, outspoken man who's been involved with film, television and advertising for more than 30 years, Galanty enjoys the exercise videos (he also did Richard Simmons') as a break from selling nuclear freezes and such.

"It was different and a challenge and it was breaking ground," he says, "though they're not creatively satisfying in every way. Usually, as a director, I'm interested in getting the best, most interesting visuals. With these, you just ask yourself, what is the best angle for the particular exercise we're trying to show? There's only so much you can do with that. But I think what makes them better than any of the others is Jane herself. She has that ability to connect with the viewers, and she is such a quality person that she raises the standards of everyone around her."

MICHELE WILLENS







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RCA Video (Continued from page F-11)

To satisfy the diverse needs of these various outlets, RVP is enhancing its offerings in a number of areas. Currently in production and development are numerous comedy, children's and music titles, including some low budget feature films.

The second Firesign Theatre program, "Eat Or Be Eaten," will air on Cinemax this fall as part of their 'Comedy Experiment' series. Feature films include Diane Keaton's "Heaven," a whimsical look at the concept of the Great Beyond directed by the famous actress, photographer and author; the musical adventure "Phantom Empire" and the revolutionary "Arias"—famous operatic arias newly visualized by some of the world's top feature film directors.

RVP has a two-pronged deal with Stevie Nicks, to release a compilation videocassette later this year. and produce the Modern/Atlantic Records artist's next long-form in 1986. A compilation is also due early next year featuring videos of the songs from the

'We were a fledgling software company pursuing a still current goal of putting successful nonfeature product into the home video marketplace. It's gratifying to see Jane's Workout Series as the standard by which all other original programs are measured.'

TOM KUHN

upcoming stage production "Chess," anticipated as one of the biggest hits of London and Broadway's upcoming theatrical seasons.

With the proliferation of independent ty stations, RVP has entered into another new area: development of product to premier in first-run syndication.

In addition, RVP will exploit existing RCA footage. A recent example was "Elvis: One Night With You", upcoming is an RCA Records/Nashville program, featuring 50 years of the label's country music history.

Kuhn remarks, "Regardiess what type of programming is involved, we're committed to allowing artists maximum freedom. We offer creative, financial and marketing support from the time a program is conceived, through its production, distribution and

Adds vice president, program production Charles Mitchell, "Wherever possible, we feel that long-form music videos should grow naturally and organically from work in video clips. The Rick Springfield and Ray Davies projects are perfect examples of artists bringing unique full-length visions to life after cutting their teeth with innovative, arresting pop pro-(Continued on page F-22)



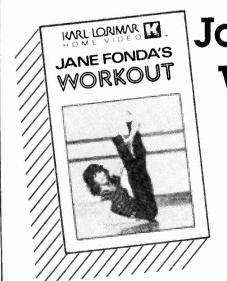
Coloring Easter eggs in 1981 are Troy, Jane, Tom, Sbirlee, Henry and Vanessa.

Workout Tapes (Continued from page F-18)

exercises and updated aerobics as well as a more con temporary hi fi soundtrack. For this tape, Jane Fond has enlisted the aid of Dr. James G. Garrick, Directo of San Francisco's Center For Sports Medicine. Sug gested retail: \$39.95. JIM McCULLAUGE

CREDITS: Special Issues Editor, Ed Ochs; Assis tant Editor, Robyn Wells; All editorial by Jin McCullaugh, Billboard's Home Entertainmen Editor; Paul Grein, Billboard's Talent Editor and Michele Willens, a New York-based freelanc uriter; Project consultants, Stephen Rivers, Deal Bender; Cover photo by Harry Langdon; Cove design & Art Direction, J. Daniel Chapman.





Jane Fonda's Workout **Works For Us!**

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A Personal View

(Continued from page F-19)

responsibility there is being a wife."

A wife—a mother—an actress (her next film, "Agnes Of God," opens in September)—an industry creator. Fonda admits she can't do it all exactly as well, or as often, as she'd like:

"I always think I'm shortchanging something. I don't know if it's because women my age were brought up feeling we were meant to stay home and take care of the kids. It's not that I think I'm a bad mother, I'm just not that kind of mother. If I tried to be, I'd be frustrated, bored and unhappy. That I can come home at the end of the day, having done all I've done and had all the outlets to express myself, makes me a more fulfilled, interesting parent.

"And while I think my daughter, in particular, has been shortchanged, she's gotten some stuff out of it, too! She's also bright and rebellious and interesting. And it's no accident our son is particularly good in social studies. In his blood, he knows about those things.'

It's that vulnerable side she's allowing to show through more these days. And it is making Jane Fonda someone those 850,000 sweaty viewers not only idolize, but can actually relate to. To know she also thinks she looks flabby, or old, at times. To know she worried unnecessarily, they wouldn't buy Jane Fonda as just Jane Fonda.

And it is no wonder she likes herself as well, admitting she never tires of the long hikes she takes solo at the Santa Barbara ranch her family uses on weekends:

'I love being alone. I don't know what it feels like to be bored. I can be alone for weeks, reading, writing, thinking. I begin to think, man, I could live like this all my life!"

Don't bet on it.

Karl-Lorimar

(Continued from page F-16)

were introduced?"

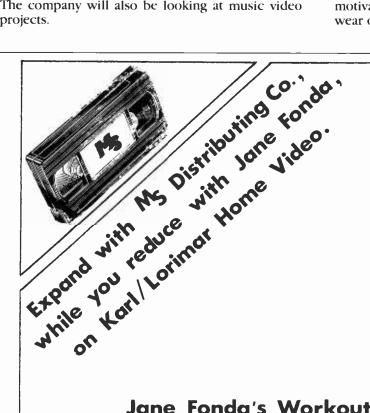
Karl says his company will spend considerable amounts of money and time on marketing and promotion since "a lot of the product is not pre-sold. We'll experiment with different techniques to see what it will take to sell product through stores. The next step will be to get 'detail' people in stores to help sell our programs. That's what we call our 'trigger' sales philosophy.'

As for the future, it's "wide open," projects Karl. The company will also be looking at music video

"There are lots of original video music ideas," he enthuses. "Themes with a beginning, middle and end. It won't be long before MTV becomes stagnant. Then it needs to move to the next step. I'd like to take songs and develop mini-movies out of them."

Finally: "This business needs to address itself to what it is and what it is going to do. Otherwise, consumers will get turned off. They will go into a video store and not get the movie they want. With Jane Fonda, for example, people can go into a video store for other reasons and it creates excitement.

"The analogy might be if the automobile were introduced and didn't change. The consumer has to be motivated to keep going. I don't want the sizzle to wear out." JIM McCULLAUGH





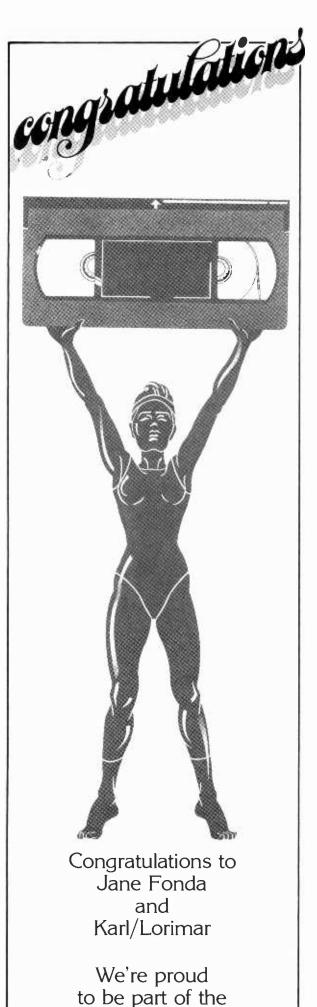


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RCA Video (Continued from page F-20)

mos."

RVP's relationships with RC Records and with sister compnies Arista Records, RCA/Columbia Pictures Home Vide and RCA/Columbia International Video have provided talerand home video distribution muscle. RVP's programs released thus far have bee among RCA/Columbia's top selling music titles, and constitute a hefty percentage of Pieneer Artists' catalog.

"As a distributor, RVP wa born with its home video base covered," says Arne Holland vice president, business affair and program distribution 'Now we've proven ourselve in the television world as wel by delivering quality progran ming on a regular basis to th pay and basic cable service syndicators and the internation al marketplace. Our customer know we're solid, both cre atively and financially, and the they can count on us to delive the goods and to be around fo a long time."

International co-productic is an area of concentration rigl now, through RVP's international representative Nicky D vies of NBD Pictures in Londo RVP's first international co-production, "Return To Waterloo has met with outstanding reviews for its U.S. theatrical ru The Wall Street Journal called "a precursor of the movie muscal of the future," while Judit Crist said it was "as original as is sophisticated, as mind-joltir as it is satisfying."

Meanwhile, there are tw dozen projects in the work ranging from fully develope conceptual programs to vide clip compilations. In fact, RV has already compiled nume ous home video releases from RCA Records and Arista Records video clips. These includ "Hall & Oates: 7 Big Ones. "Rick Springfield: Platinut Videos," "Hot Rock Videos Vo I And II," "The Visions Of Dana Ross" and "Ronnie Milsaj Golden Video Hits." The conpany supervises video clip production for RCA Records.

From their award-winnin video clips to the most successful non-feature home vide programming of all time, RV is proving itself as a productio and distribution company of the cutting edge of today's entertainment business.



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Ours is a partnership based on vision, talent and innovative marketing.

Thank you, Jane, for your commitment to physical and visual excellence.

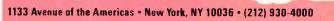
Thank you, Stu, for a brilliant marketing job, and your belief in non-feature sell-through programming.

Thank you, Richard Klinger, for helping get the project started.

Wo're proud to be

We're proud to be the co-producers of the Jane Fonda Workout programs.









"Paris, Texas" from CBS/Fox

Used Cassettes

(Continued from page VSDA-53)

or more money from these cassettes by selling them to their customers instead.

"We recently held a sale of our overstock merchandise, selling them for from \$10 to \$20—the same amount I would get from a broker," he explains. "And if a customer bought one of those, he or she could buy any other tape for one-half list price. Our stores sold more than 3,000 tapes in one day with that promotion."

Jim George of San Francisco Home Video also views the used-cassette market as a problem, but feels the software manufacturers could do much to correct it.

"Of course it's a problem, when someone can open a store three doors away from us with much less capital expenditure than we had," George says. "What helps us compete, however, is that that kind of store generally doesn't have the money to buy new releases or to stock inventory in depth the way we do. But the used-cassette market will be around as long as new releases come out at \$69.95 and \$79.95. When most titles cost \$29.95, there won't be a used market."

Like Messenger, George prefers to sell off his used tapes to his customers. "We can usually get from \$25 to \$30 for them, which is often more than we would get from a broker," he says

Gary Gloss of Channel 4 Home Video, a two-store operation based in Canton, Ohio also lays blame for the growing used-cassette market at the suppliers' doorstep. "This is a problem that's going to get worse," he believes. "There's just too much merchandise being dumped on the

market today—200 new titles a month is beyond the ability of the market to absorb, and much of it is junk anyway. In the long run it's going to kill a lot of small mom-and-pop stores—the used-cassette market is what's letting these dollar-a-night rental places flourish."

Gloss does not sell to used-cassette brokers, and will not buy from them, either. "I would never buy used tapes," he declares. "Aside from anything else, I'd be afraid to because of the quality. And you don't know if what you're buying is an original or a dub, either."

At Video Entertainment Center in Denver, on the other hand, manager Beth Weber has about 5% of her stock in used cassettes she has purchased, and she reports few quality problems. "We generally buy from the people who drive around with cassettes in vans," she says, "and we sell the used tapes for \$20 to \$25. But a lot of them are used with our exchange policy—we'll let a customer trade a tape for \$8 or \$9."

Jerry Frebowitz, president of Movies Unlimited in Philadelphia, has another complaint about stores that open with a mostly used inventory. "By buying used cassettes, someone can open a store on a small budget that's not a crime, but people already established in the industry are the ones who have to compete with them and suffer. And they all get the same posters and store signs we do-that's not the way the industry should treat its long-time friends. We don't buy used cassettes or sell them, and people who do shouldn't get the same point-of-purchase

Frebowitz says he has discussed this issue with his suppliers, "but it's the same old story—when you complain they agree it's a serious problem and say they'll look into it... but nothing happens. I think p.o.p.

(Continued on page VSDA-78)



(Continued from page VSDA-6)

tion" of the best of Warner Bros. cartoons starring Daffy Duck, Porky Pig, Bugs Bunny and others. Nine hour-long cassettes will be priced at \$19.98. "Protocol" and "City Heat" as well as the earlier "Purple Rain" have been successful titles. Meanwhile, WHV sister company, Warner Music Video may have one of the major hits of the fall on its hand with the two-hour \$29.95 Prince & the Revolution 1985 concert tour cassette.

• PARAMOUNT HOME VIDEO: "King David" with Richard Gere, not a boxoffice smash, at \$79.95, could be boosted by a promotion on five of spread out through 1986. Recapping the year to date, "Star Trek III: The Search For Spock" and "Raiders Of The Lost Ark" continue to rack up impressive sales figures

impressive sales figures.

• RCA/COLUMBIA PICTURES HOME ENTERTAINMENT: "Ghost-busters" seems the likely release with observers predicting a Hallow-een street date at \$79.95. A definite winner. The move seems predictable since this \$200-million plus boxof-fice smash saw only a limited theatrical market re-release. The company is on a real roll right now with the momentum of its successful \$29.95 six "Super Sellers." "The Karate Kid," "Starman," the 200,000 unit

a lackluster theatrical re-release, then "E.T." might have made it to cassette. Judging by the box office, the little friendly alien won't be VHS or Beta for a while yet.

• MGM/UA HOME ENTERTAIN-MENT: "2010 The Year We Make Contact," "Missing In Action" and "Red Dawn" have given the company strong momentum going into the fall. "Gone With The Wind" has had strong sales legs and two of the company's promotions—one on musicals and another on "Great Books"—have been two of the more successful of the year with "Great Books" gearing up for a Christmas encore. Retailers are clamoring for "Missing In Action, Part II."

• VESTRON VIDEO is coming off its own hot streak with "The Falcon And The Snowman" (Sean Penn/



HEADING HOME FROM THE THEATERS—Top left: RCA/Columbia's "Ghostbusters"; top right: MCA Home Video's "The Breakfast Club"; bottom: Thorn/EMI/HBO's "Amadeus."

"Nightmare On Elm Street" from Media Home Entertainment

the actor's other films. Burt Reynolds' "Paternity" and Richard Pryor's "Some Kind Of Hero" are likely to stir up some sales action at re-issued \$39.95 suggested lists. The company is also moving into the music video genre with its Windham Hill Videos, hour-long ethereal, nature images set to Windham Hill digital music at \$29.95 per tape. Also look for the company to expand its "Tasty Video Treats" campaign and don't be surprised at a fresh version of "25 x 25" for Christmas. The continuing rumors have at least one of the "Beverly Hills Cop," ness" and "Indiana Jones And The Temple Of Doom" trio released this year but don't bet on it. The smart money says those titles will be

"We Are The World—The Video Event," "Micki & Maude," "Birdy," "A Soldier's Story" and "Runaway" have given the company plenty of geography on both the sales and rental charts. And "A Passage To India" also looks hot at \$79.95. "Silverado" and "St. Elmo's Fire" look like 1986 candidates.

• MCA HOME VIDEO: The youthoriented "The Breakfast Club" at \$79.95 releases Sept. 19 and appears to have strong fall legs. "Dune," "The River" and "The Doors Dance On Fire" have given the company a strong presence in the marketplace with "Into The Night" looking like a late summer sleeper. Don't look for "Back To The Future" or "E.T." The betting was if "E.T." had Timothy Hutton) and "The Flamingo Kid," while Woody Allen's "Purple Rose Of Cairo" and "Last House On The Left" seem like strong candidates. It's unknown if the company, which acquired the widely acclaimed "Prizzi's Honor" (Jack Nicholson (Continued on page VSDA-72)



WILLIE AND THE POOR BOYS

Relive the greatness that is rock 'n' roll with "Willie And The Poor Boys". This 30 minute video features Bill Wyman, Charlie Watts, plus Ronnie Wood, Kenney Jones, and a special quest appearance by Ringo Starr.





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CHUCK BERRY featuring Tina Turner



KING CRIMSON The Noise, Frejus 1982



MOTORHEAD Deaf Not Blind



Marketed by Jens Inc., South Plainfield, NJ 07080.



"Bob Marley—Legend" via MusicVision

Europe By Video

(Continued from page VSDA-55)

around 14%, or 2.5 million machines, though the software market is Europe's third biggest, 98% dominated by rental and worth over \$300 million in 1983, the last complete year for which figures are available. According to a recent survey, the most popular categories of product are crime movies, followed by comedy and adventure, then horror films. Music video remains a small sector of the business, though one recent live recording by long-time French heart-throb Johnny Hallyday sold some 7,000 copies. The average for video clip compilations remains around 500 units, however. In general terms, a successful video release in France will sell about 5.000 units. There are around 2.000 serious video rental outlets in the country, but as the industry takes stock after the initial boom more and more small production companies are closing down.

Jacques Souplet, president of Warner Filipacchi Home Entertainment, characterizes the French market as going through a difficult phase. Recovery is probable by the end of the decade, he says, but contingent on a relaxation of government control and on greater choice for the consumer. Rental will continue to dominate, he adds: straight sale can only be successful in the most highly developed video mar-

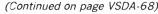
The current state of such markets is not encouraging though. West German hardware penetration topped 20% of households last year, more than five million machines, but software trade is described succinctly by trade paper "Videomarkt" as "miserable." According to figures from the trade association Videoverband, software turnover slipped by 38% last year to under \$100 million, and the first quarter of this year saw a further 35% decline in overall sales.

Videoverband head Joachim Birr blames network television, which increasingly programs movies in prime time, and the growth of cable, now approaching 20% of households. Main villain of the piece, however, is the West German parliament, which earlier this year passed legislation putting 70% of video rental points off limits to anyone under 18. In order to prevent 12-year olds renting "Zombie Maneaters," the authorities have limited access to any video outlet carrying a single restricted title to adults only, and a federal screening board has put in the restricted category such films as "Dirty Harry" and "The Omen."

'Mothers used to go out with the kids in the morning and pick up bread, butter and a James Bond video," says Birr. "Now they can't take their children in a video shop if they want to." As a result many of the country's 4,000 to 5,000 rental points are struggling to survive, while video distributors are burdened by piracy's estimated 65% of the overall market. Meanwhile blank tape sales rocketed by nearly 30% last year to some 34 million units. Only the straight sale market, 10% of total business, remains buoyant, with music videos priced between \$12 to \$30 accounting for up to 50% of turnover at major wholesalers like Novoton.

Also afflicted by a slump in software business is the U.K. video market, the most highly developed in Europe, with a player population

(Continued on page VSDA-68)





Prince in "Purple Rain" from Warner Home Video

Where's The Music

(Continued from page VSDA-6)

nally emerged into a solid product category. Yet, we've still got a long way to go. But the skepticism that existed at the video-involved record store has disappeared, as well as at the video-only store level.

"In fact," he adds, "skepticism from many quarters has disappeared. We proved that short-form, sell-oriented video 45s can succeed in the marketplace.

Music video, he further amplifies, will move beyond mere clip compilations and concert footage.

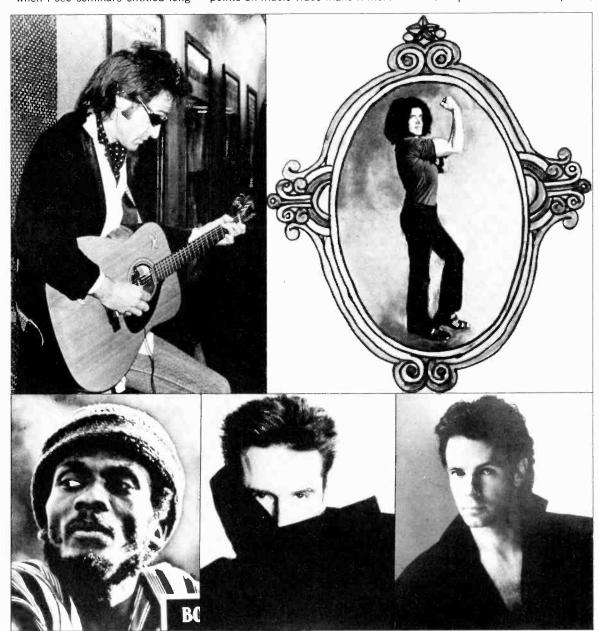
"I have to laugh," he observes, when I see seminars entitled longCross-promote a Tina Turner music video and 'Mad Max Beyond Thunderdome' movie. The video stores will get more involved."

To date, analyzes O'Donnell, the buying trends in music video are what one would expect. A Duran Duran, David Bowie and Tina Turner video outsell anything classical or jazz. Likewise, an older audience gravitates to jazz while a younger one gravitates to pop and rock. "It's like the record business there. It parallels the audio categories. We're trying to appeal to everyone from 12 to

He also agrees that the lower price points on music video make it more

Perliss, director of purchasing for the Music + record and video chain in Southern California which should number 32 stores by year's end, 'video music has become a much more significant product. We, for example, are experiencing good sales on heavy metal-Judas Priest, Scorpions, Kiss and Ratt tapes. Other substantial sellers for us include 'We Are The World—The Video Event," "Wham! The Video," "Madonna," "Lionel Richie All Night Long," "The Visions Of Diana Ross," "Wham! The Video." 'The Doors Dance On Fire.'

We have been running a special half-price rental program on music video and that's been very effective. Newer titles that should do very well for us are the new Prince Warner Music Video concert, the new Tina Turner tape from her HBO special,



MUSIC MANIA—Top left: Ray Davies as a busker in "Return To Waterloo"; top right: "Mad Dogs & Englishmen" from MusicVision; bottom, from left: Jimmy Cliff in "Bongo Man" from VCL; "John Waite—No Brakes Live" from MusicVision; and Rick Springfield in "The Beat Of The Live Drum," a long-form program produced by RCA Video Productions.

form versus short-form. There is no versus. Clips, concerts and conceptual will co-exist. I don't think we've even seen the beginnings of what

can be done. As far as the retail environment goes, he does give an edge to the record stores, projecting that "in two to five years some 95% of all record stores will be carrying videos. And, of course, they have an edge in that they are in a tremendous position to cross merchandise and promote. Take a Tina Turner video, for example. Cross-promote her LP, CD and video. The possibilities are endless. But the video-only store can counter. Build a music video rack

of a sell item, particularly given the repeatability and collectibility factors. In terms of pricing, he also sees suggested retails dropping. "The \$29.95s will move to \$19.95; the \$19.95s will drop to \$14.95; while \$16.95s should drop to \$12.95." Until the VCR population reaches the 25 to 30 million mark, he cautions, it's unrealistic to assume that music videos will move in great numbers. Today, 3,000 copies might be viable for one artist.

'Just because not every tape can reach the plateau of a 'Making Michael Jackson's Thriller,' doesn't mean everything is a failure.

'In the last year," observes Mitch

and both Ratt and AC/DC tapes.

lan Ralfini, vice president, Vestron MusicVideo, indicates: "It's only been in the last year-and-a-half that home music video has exploded and (Continued on page VSDA-68)



VSDA-67 BILLBOARD AUGUST 31, 1985

www.americanradiohistory.com

Where's The Music

(Continued from page VSDA-67)

we think that's largely due to our 'The Making Of Michael Jackson's Thriller.' Then, we've had another major smash with the Rolling Stones' 'Video Rewind' which was by and large the first made for home music

"Our philosophy is to have at least one music title per month and we will go after the major artists even though those deals are obviously tougher and more expensive to negotiate. But that's the only way to get through to the mainstream video distributor. Sure, the record dealer may be familiar with many artists but vid-

"Another trend that will fuel the acceptance of music video is the realization that VHS hi fi, Beta hi fi and laserdisk are capable of great sound. More consumers are linking their video systems to their stereos.

Both Ken Ross, director of music programming at CBS/Fox Video, and Dan Davis, vice president, video distribution and sales, Capitol Records Group Services, believe a key element in music video's acceptance is timeliness.

'We're seeing more and more of that," says Davis, whose company has been very aggressive in opening up more record accounts to music video. "The Tina Turner Private

have a distinct advantage over video-only stores when it comes to video music

"In fact," he analyzes, "each store has an advantage. Sure, the record store is more accustomed to the product and can cross-promote. But consumers are used to going to video stores for video. They have a captive buyer and renter. It would be a shame for a video only store to lose that music video customer to a rec-

'This business has become more serious and video only stores need to become more familiar with it. It's only been in the past year that the awareness level in the creative community has arisen. They were not paying attention to home video the way they are now.

One newer trend at the retail level



"Rush—Through The Camera Eye," PolyGram Music Video

Europe By Video

(Continued from page VSDA-67)

around eight million machines, or nearly 40% of households. According to a survey by Leisure Consultants the figure for rentals per VCR owner per week is down to 0.8 and likely to drop further to 0.63 next year. And on a recent dealer tour Steve Mandy, managing director of Heron Home Entertainment, unveiled figures indicating only 50% of owners were renting at all. "If our model is half right it's worrying,' said Mandy. "If it's three quarters right it's a disaster and if it's completely right this industry will be dead in a couple of years unless something is done." Mandy's own solution is a generic advertising campaign "to turn the consumer back on to video as cheap, wholesome entertainment.

Meanwhile some 8,000 to 10,000 video retailers, far fewer than at the height of the U.K. boom, compete for a share of a market dominated by rental transactions despite low-price blockbuster incentives and the development of a viable, if limited, sales market for specialist programming, notably music video where a handful of exceptional titles, led by Vestron's "Making Michael Jackson's Thriller," have achieved sales in tens of thousands.

In 1983, according to IFPI figures, the value of U.K. sales and rental transactions was already over \$650 million. Last year, on the more conservative estimate of the Video Copyright Protection Society, that figure was down to \$400 million at best. Popular wisdom says the extraordinary early growth of video in Britain was fuelled by an extensive pre-existing network of High Street

VCRs, and by the attraction of time shift recording in a country of high quality broadcast output. Since those early days blank tape sales have risen from 26 million in 1983 to around 33 million last year, as customers spent progressively more time in shifting tv programs and less in renting pre-recorded software.

The days when any 'B' movie could find a sale in a product-hungry market are long gone. Today's video public is discriminating and not easily pleased. Small distributors such as VTC. Capricorn and Films Galore have found it impossible to continue: dealers are anxiously exploring the possibility of diversification. Firstrun movies like "1984" and "Company Of Wolves" may ship in five figures, but average volumes in a depressed market are still down around the 5,000 unit mark.

With over 7,000 titles on the market in mid-1984. Britain led Europe in availability of product, followed by West Germany and France (5.400 each), Sweden (5,000) and Holland (4,500 and rising fast). The Dutch hardware population has grown strongly since 1981 when it topped 250,000 by 58% in 1983 and a further 46% last year. Penetration is currently around 20% and experts expect no less than 300,000 machines to be sold this year.

Of the one million VCR owners. however, only 67% ever enter a video shop: public opinion still tends to associate such outlets with cheap pornographic material and illegal copying. Business last year was around 700,000 software units serviced by some 3,000 outlets, of which only around 800 are regarded as category 'A' shops.

Elsewhere in Europe hardware



"Loverboy." Vestron Music Video



MORE MUSIC—Top left: "The Crusaders Live! Midnight Triangle," MCA Home Video; top right: "The Fixx: Live In The USA," MCA Home Video; bottom: "Y&T: Live At The San Francisco Civic," A&M Video.

eo distributors and video-only stores are not yet. You need to walk before you run but we've come a long way in a year-and-a-half.

Newer entries from Vestron MusicVideo include August's "The Cars: 1984-1985—Live" and a Loverboy video concert at \$29.95 set for Sept. 28 release.



Dancer' concert tour and her new video is a good case in point. Record stores also have a strong vantage point in that they can cross-promote the video, the record, the cassette, or the Compact Disc.

"Timeliness is of paramount importance," agrees Ross. "That theory is born out by our recent experience with 'Wham! The Video'." Ross goes one step further.

'Our two mottoes," he says, "are timely and timelessness. The Doors, 'The Last Waltz,' and 'The Compleat Beatles' are timeless. We are also moving towards a close relationship between the release of the audio and video product. We've passed on a lot of untimely material.

Ross also feels that record stores which carry video do not necessarily

has been the emergence of the music video only store. Such is the case with Video Beat Music Video in the north Chicago suburb of Evanston (Billboard, July 13). Owner Lee Budowski says there are "busy days and slow days. I think I might be early withthis concept, but as time goes on it should catch on.

On the programming side, Paramount Home Video's and Pioneer's distribution of Windham Hill Videos-a type of "music travelog for the senses"-will be eved carefully. While marrying music and video in a groundbreaking fashion, the genre is being referred to as "ambient" or "ethereal" music video but it defies the conventional music video catego-

BILLBOARD AUGUST 31, 1985

How sweet it is!

It is undoubtedly the greatest find in entertainment history, the uncovering of a collection of vintage, side-splitting



Honeymooners Episodes not seen since the early days of live T.V. Now these lost episodes are coming



to home video from

Jackie Gleason and

MPI, with loads of
laughs—and lots of love.



And you thought the reruns were funny ...



Volumes I and II
Approximately 55 minutes each
Available early October, 1985
Suggested List: \$29.95



Home Video =

Accessories Goldmine

(Continued from page VSDA-64)

opening three more outlets in the next 60 days.

Each store displays a full line of accessories from Kiwi, Jasco, Ambico, Sony and Panasonic on four to eight foot racks. Messinger reports that his biggest sellers are high-end cable adapters, stereo ends and gold cables from Jasco. "Jasco products have superb packaging with product descriptions, diagrams and suggested retail prices right on the box. Information like this is really helpful to both customers and employees. Sure, you can buy low-end accessories in K-Mart or any drug store, but can only buy the high ends in full line video software stores like ours."

The "market sales dip" in April caused a "minor" 2% decrease in Messenger's overall business. However, it reinforced his attitude on selling accessories. "Most video hardware stores don't stock acces-

Wheels from Welt Safelock are current big sellers. "The bag has a suggested retail price of \$179, and people like it because it's a combination portable recorder and camera bag, with plenty of room for accessories. Yet it's small enough to fit under an airplane seat. The Cart is really a tripod on wheels. Even though it's not quite as sturdy as a regular tripod, it moves anywhere you move." The two different model Carts (one sporting extra legs for added support) sell for \$79.95 and \$99.95.

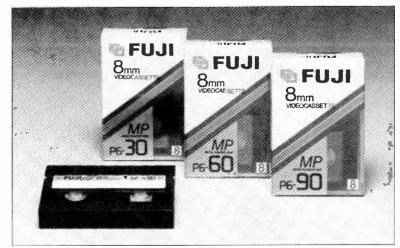
Another product, which Pierce says is moving very well, now, but has not been a good seller in the past, is the Telecine by Ambico for converting 8mm or 16mm movies to video tape. All Video Exchange accessories are stocked in glass cabinets for optimum visibility.

A hot new selling idea, which Pierce says is the latest craze in her market, is video production. "People call up and want everything from headcleaners, cables and adaptors.

"Our main accessory business comes from Allsop and Discwasher headcleaners. Allsop's are a little more expensive, but they both make a very high quality product. We also sell TDK's cleaners, which sell basically because the name is so popular from blank tape."

With no real floor space available for displays, Singer says that slat walls are widely used to hang carded materials. Since the company believes accessories are usually bought on impulse, like magazines at the supermarket, Tower's lineup is placed adjacent to the check-out counters. "Even though accessories are a minimal part of our overall business, we are a full service video store, and any quality store should carry everything."

Unlike Pierce, Singer says that her video business is not seasonal, but revolves around what's happening with tv programming. "Things like the Live Aid concert or the Olympics really blow things out of the stores, and affect our sales much more than the time of the year." Business, in



Fuji 8mm videocassette tape

Capt. Kirk's Seat

(Continued from page VSDA-49)

the movies to get the answers."

Last spring George staged an Academy Awards contest, asking customers to select the winners in this year's Oscar competition. In conjunction with a local radio station, he rented a hotel ballroom and provided a large-screen tv set to watch the Academy Awards show. The first 300 people to donate to San Francisco's Leukemia Society were invited to attend, and George gave a VCR to the person who correctly predicted the most Award winners.

At Video Corner in St. Petersburg, co-owner Bob Skidmore takes a different tack to encourage customer interaction. Since his stores feature video hardware as well as software, he stages educational seminars to tie the two together.

This fall, for example, Skidmore will hold a head-cleaning seminar, inviting customers to bring their video recorders into his stores to learn how to clean the recording heads. "But they have to stay with their machines—they can't just bring them in and drop them off," he explains. "And since they'll probably have to wait 10 or 12 minutes until it's their turn, they'll have plenty of time to browse among our video-tape selections."

Another traffic-builder for Skidmore is an annual video seminar, held this year in February, offering advice from experts on various video topics. "We hold each program several times, and the seminar area of the store holds about 40 people per session, so we get a lot of people moving through the store with this event," he says. "It generated a lot of traffic, and we'll certainly do it again next year."

A successful traffic-builder—and a way of reducing excess inventory—for New Video, the three-store New York City operation, was a special close-out sale on used cassettes.

Although the store regularly sells used merchandise for from \$8 to \$29 in a special "close-out" showcase, "in May we decided to kick off the summer by putting extra emphasis on used cassettes," says partner Michael Pollack. New Video sent out a special flyer on its close-out titles, and sold several thousand copies, according to Pollack.

"It worked so well we'll probably repeat it on a quarterly basis," he adds. "We're already planning an end-of-summer clearance on used tapes to sell off our leftover titles."

To boost sales of upcoming titles,

Robert Bigelow, president of Bigelow Video, based in New Hope, Minn. has had good luck offering customers a discount for pre-orders.

"Our distributor makes up flyers of new releases that are due in, and we stick one in the bag each time a customer rents or buys a tape," Bigelow explains. "If the customer preorders one of those titles before we get it in stock, he or she gets \$10 off the sale price. That approach has really done a lot to increase seel-through. For 'Gone With The Wind,' for example, we took \$20 off the price for pre-orders, and we sold 311 copies in three weeks—people came from all over to buy it!"

With even supermarkets getting into the video-rental act these days, one Venice, Fla. video specialist has taken a leaf from their book to fight back. Jay Waller, owner of Video World of Venice, gives Green Stamps with tape rentals. "We feel it's an inexpensive bonus for our customers, and they really like it," he says. "We're the only video store in our area that offers the stamps, under an exclusive agreement with Sperry & Hutchinson. We give 30 stamps with each movie rental, and 60 stamps on Fridays, and I think it's helped our business."

Green Stamps aren't the only weapon in Waller's promotional arsenal; he also offers customers "Free Flick" cards, good for one free rental after they rent eight tapes. Free popcorn on Saturdays also encourages weekend browsing.

No matter what type of promotion these retailers use, all agree that a little extra thought and effort can pay off in increased volume. As Michael Pollack of New Video puts it "It's really important to do things that will set you apart from the competition . . . not just to make money on a single sale or rental, but to bring customers back to the store."

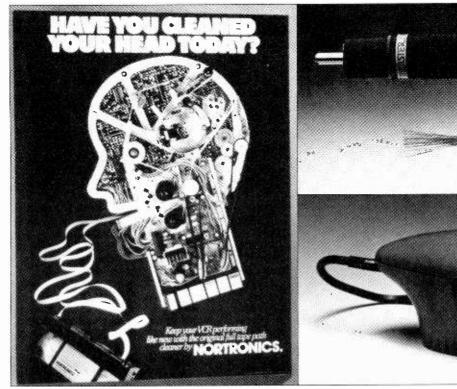


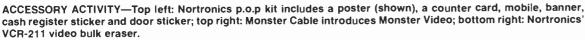
(Continued from page VSDA-64)

ed in images with sharper lines.

The hi fi sound is as good as that on Compact Discs.

JVC is producing 20,000 units a month of the HR-D565. It believes that other VHS family makers wil gradually follow suit and produce "High Quality" video units.





sories," he says, "but it's the smart retailer who stocks a full line."

Only 8% to 10% of my business is accessories, but they have the best markups. I can get almost full list price for them, and they just add a little extra money to the business."

"Once I get a customer, they don't have to go anywhere else to service their video needs," boasts Gail Pierce, owner of the Florida-based Video Exchange. "We do repairs, production, rentals, have a full tape stock and I carried accessories way before other retailers carried them," she adds.

Pierce says that two items, a Lowe Pro carrying bag and the Cart On



birthday parties to dance recitals videotaped, so I just send someone out to film the event. It's really popular."

In line with other market reports, Pierce agrees that this April was a bad time for business, but, she emphasizes, it's every April, not just this year. "There are certain seasons when things sell better than others. For example, I have very good summers, but have two slow periods during the year: September, when the kids go back to school and all the new shows are on the air; and April, before taxes when poeple are scared to death about parting with their money."

The future in video accessories, she says, is linked to the camcorder, "When these are readily accessible—there's 12 in the whole state of Florida—accessories like wide angle lenses and telephotos will become really popular."

Because New York City's Tower Video is such a "large operation," says store manager Robbin Singer, "we're only able to carry the most popular essentials in accessories like

general, is "really good," she reports, predicting that with increased quality control on VCRs, a lot of high end headcleaners will soon be hitting the market.

And on the supply side of the market, video accessory manufacturers, in general, agree with the retailer's sales assessment.

"Business surprisingly dropped a little this year, but from what I hear so did VCR sales," says Jim Hall, national sales manager at Discwasher. "When the shakedown ends in the VCR market there will be a glut of them around, and the smart retailer will promote video accessories with each sale."

Perhaps the hottest item around, Hall says, is the cheaply priced head-cleaner—one that retails for under \$10. "There has been an influx of cheaply made models that are real pricey. I think it's the kind of item that no one has an absolute perceived need for, so people will buy the cheapest one they can find. Everyone knows they have to wash their clothes, and if they don't clean

(Continued on page VSDA-75) To

VSDA-70

BILLBOARD AUGUST 31, 1985



Adult Wars

(Continued from page VSDA-56)

MAY 21

VSDA LEADERS CO ON OFFENSIVE

In a new strategy, VSDA director Art Ross, Tampa Video Station, and chapter leader Don Ford, Video Library, Largo, arrange meeting with Pasco/Pannelas County State Attorney James Russell. Action reflects efforts elsewhere of retailers seeking to ensure fair enforcement of local laws

JUNE 2

CES PANEL HEARS ADULT ISSUE 'COMES AND GOES'

At the Summer Consumers Electronics Show, a panel on adult video is advised that vigorous prosecutions of obscenty laws flare up "every four years or so" with business usually reverting to normal afterward.

JUNE 12

FLORIDA ARRESTS UNDER RACKETEERING LAWS

In still another stunning action, Boca Raton distributor Transworld Video Sales, Inc. principals are arrested under a new tact with bond set at \$250,000. The action is based on a Florida statute (895.02) similar to so-called "RICO" (Racket Influenced & Corrupt Organization Act). Also, new, a "sting" undercover store operated by Jacksonville County authorities.

JUNE 17 NEW YORK VSDA GROUP TOLD OF NATIONAL BATTLES

VSDA's efforts nationally and via regional chapters is described by Mickey Granberg, including successful opposition to a L.A. county proposed law that would have made dealers responsible for crimes committed by viewers of videos they sold or rented.

JUNE 18 SUPREME COURT ACTS IN 'LUST' CASE

In a case closely watched, the U.S. supreme Court questions the term "lust," sending the action back to the Ninth Circuit Court of Appeals for clearer interpretation of the Washington state law.

SEIZURES AT L.A. DISTRIBUTORS

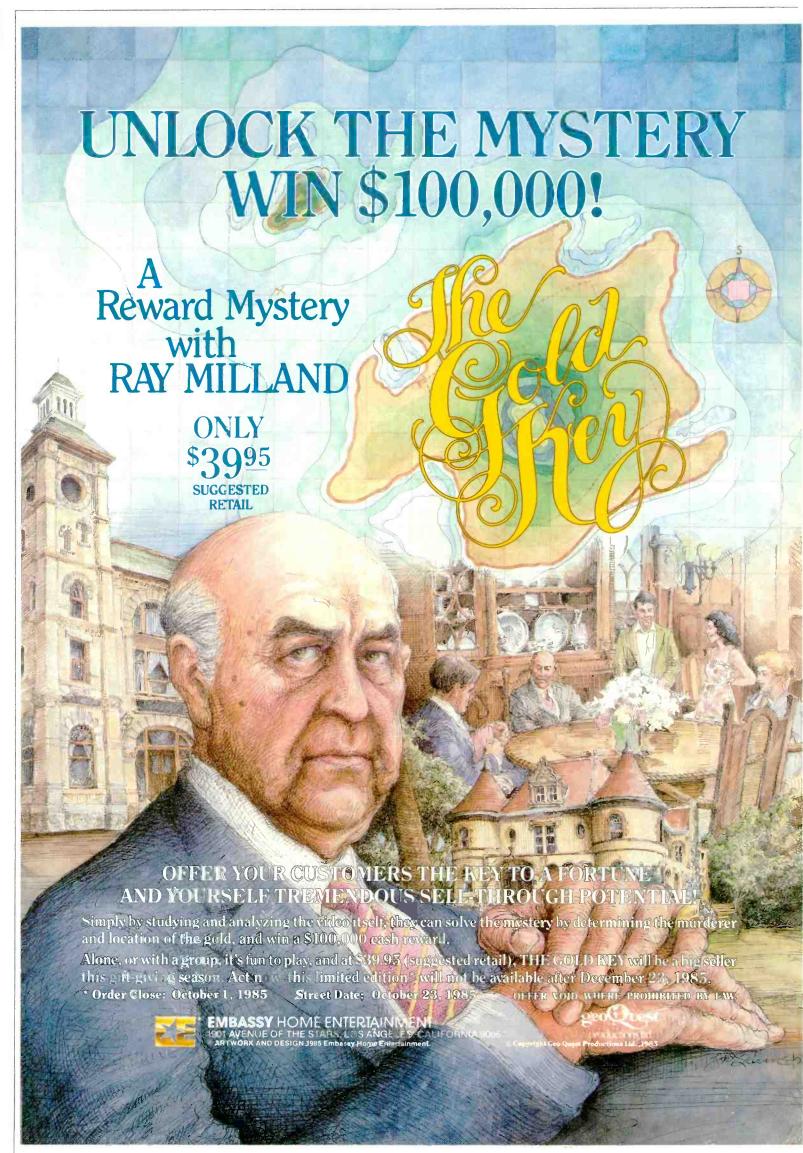
In action following establishment of a "sting" company in business six months, Los Angeles police seize materials at nine vendor sites. Simultaneously, federal authorities arrest Cleveland distributor Stuman in L.A. for alleged income tax violations with bail set at \$3 million.

CALIFORNIA VSDA MEMBERS ADVISED ON STRATEGY

A Riverside VSDA chapter audience hears Al Bloom, president, Caballero Control Corp., one of the vendors just involved in the L.A. police seizures, discuss encompassing strategy. Bloom calls for VSDA to establish a committee on adult product and a "Hotline." Bloom also offers services of Caballero's legal counsel who can supply briefs developed over years "which has found us getting some very good case law."

'SNUFF' LIKE HORROR VIDEO COMPLICATES ISSUE

As action explodes all across the adult video front, a heretofore ob-(Continued on page VSDA-81)



Hot Fall Titles

(Continued from page VSDA-65)

and Kathleen Turner/director John Huston) last June from ABC Motion Pictures, would play this card by year's end. It would be a powerful hand for December/January/February period

• DISNEY HOME VIDEO: Despite its \$80 price point, "Pinocchio" could very well end up one of the best-selling home videos by Dec. 31. There's even some dealer speculation that the price point may drop prior to Christmas. Meanwhile, Disney's 1985 version of its "Limited Gold" promotion continues to rack up impressive sales numbers. An outside possibility: "Return To Oz."

• EMBASSY HOME ENTERTAINMENT: "The Cotton Club" and "Torchlight" did impressive numbers for Embassy while "The Sure Thing" looks like a sure thing. "The Hit" starring John Hurt is set for a September release at \$79.95. The big question mark is director John Boorman's remarkable. "The Emerald Forest" but the smart betting says that's being planned for 1986.

• THORN/EMI-HBO. "The

• THORN/EMI-HBO. "The Terminator" blasted away a lot of the competition this year, while it

was ably supported by "Raquel, Total Beauty and Fitness" and "All Of Me" earlier in the year. One of the fall's biggest sleepers could be "Desperately Seeking Susan," particularly with all the attention surrounding Madonna. "Amadeus," the big Oscar winner will be a fall release. But the big question is "Rambo First Blood Part II." It's listed in the company's catalog as a fall home video title but the catalog was printed before that film became the monster it is. In all likelihood, Sylvester Stallone will be shooting up the small screen later on.

• MEDIA HOME ENTERTAIN-MENT: "Nightmare On Elm Street" has exploded out of the box for Media with "Choose Me" also racking up good numbers. This fall could see "Creature," obtained from Trans World Films and "The Life."

• KARL VIDEO-LORIMAR: "Jane Fonda's Workout" has become an annunity for the company, continuing to sell in astonishing numbers. Her other tapes, "Prime Time" and "The Jane Fonda Workout Challenge" are also winners and the firm is promising a new Fonda/Karl-Lorimar project at VSDA.

Europe By Video

(Continued from page VSDA-68)

penetration ranges between 5% (Greece) and 40% (U.K.), averaging perhaps 20% overall, with most Scandinavian markets around that figure. Increasingly VHS dominates the picture. In Britain and West Germany, which between them account for half the machines in Europe, VHS has 72% and 61% respectively. In France and Sweden the figure is over 80%. Strongest markets for the rival Beta format are Spain (40%), Norway and Denmark (30% each). V2000, the third half-inch contender, tops 20% market share only in Philips' strongholds of West Germany (25%) and Austria (50%), though sales are also good in Belgium and Holland. With Grundig's Nuremberg plant now switched to VHS manufacture and Philips' Krefeld site doing likewise, the electronics giant's Viennese factory is now the sole remaining source of V2000 hardware in the world, and survival of the system must be in doubt.

New hardware developments in Europe include the introduction of hi fi machines, seen as providing obvious benefits for the music video marketplace and speedily adopted by duplicators, and of the new 8mm format launched by Sony in France, West Germany, Belgium and the U.K. in May 1985 in the form of the CCD-V8 camcorder retailing around \$1,300. It is too early to judge the impact of the new system, which certainly has the potential to supersede existing half-inch configurations en-



tirely. While Sony, hedging its bets, plans major marketing pushes for both 8mm and half-inch Super Beta, JVC, which already offers the VHS-C mini-format and is more than happy with the progress of VHS hardware in general, has publicly stated it will not enter the 8mm fray, on the grounds such a move is unnecessary and would confuse the marketplace. Philips by contrast, faced with the possible demise of V2000, is thought anxious to see 8mm succeed.

One of the major achievements of the European video industry in recent years has been the successful attack on piracy mounted by newlyformed all-industry anti-piracy federations in most major markets—FACT in the U.K., INFACT in Ireland, GVU in West Germany, SVV in Holland, FAP in Spain. These bodies are very new-FACT, only two years old, was one of the first-and the MPAA has been a key factor in their formation and funding through its international anti-piracy program. Already, the Assn. says, it has recouped nearly \$400 million in lost revenues in Europe alone through the efforts of these bodies.

In Britain, though London remains a world center for illegal duplication and export piracy, the pirates' share of the market has fallen from 75% to below 20% in the space of only two years, accompanied by the complete eradication of 35mm print theft. Similar reductions from levels of 50% plus have been achieved in West Germany, Holland, France, Spain and elsewhere, and in almost all territories the numbers of court actions, the volumes of illegal videocassettes seized, have grown dramatically since the early '80s. The struggle is likely to be a continuing one: a new degree of sophistication among pirates has been uncovered in actions such as West Germany's Alexander case, the biggest anti-piracy bust in Europe to date.

Sizzling Coming Attractions '86



WAITING IN THE WINGS—Top left: "Fambo"; top right: "Palle Rider", center left: "Prizzi's Honor"; center right: "Cocoon"; bottom: "Silverado."

Impulse Centers

(Continued from page VSDA-60)

receives a 13-inch color tv monitor, display rack, two or three machines for rental, and 105-115 movie titles. Chamblee estimates each Harco location with a video department is doing an average of \$300 a week renting titles at \$1.99. Harco requires no deposit or membership fee, only a valid state driver's license.

Intriguingly, several of Harco's outlets adjoin nearby Star Video stores. Yet Chamblee says Harco doesn't see this as direct competition: "Harco approached us to do their video for them on the basis of

our success as a video specialty outlet. We carry anywhere from 2,000 to 5,000 titles; they carry a little more than 100 titles. We rent at a slightly higher fee and we also charge a membership fee. They are perfectly happy with their video business; even though we're next door to each other in a couple of the strip centers, they don't view us as competition."

Comtron's John Hower is already looking ahead to the next generation of video distribution. He foresees a day when hotels and motel chains will offer VCR machines and films at the front desk, paying a monthly fee to a rackjobbing service whether customers rent the product or not.

Ingram Video, which pioneered the bookstore industry as a viable video outlet by convincing B. Dalton and

Waldenbooks to enter the field early on, has also been successful with electronics accounts such as Circuit City and Federated, furniture stores such as Alabama's McCurry Furniture, and regional grocery store chains such as Mississippi's Jitney Jungle. Ingram numbers among its clients comic book stores, newsstands, service stations, liquor stores and—perhaps the most natural and logical account of all—movie theatres who operate their own inhouse video shops.

In some cases, distributors are called upon merely to fine-tune accounts' existing operations: streamlining or re-evaluating catalog, increasing or decreasing inventory, creating better methods of display and merchandising, developing tieins with other product lines in the store (such as paperbacks, groceries or health care items), initiating sales training programs and consulting on specific promotions.

In other cases, distributors and rackjobbers may actually have to convince hesitant-but-curious chains that they can, in fact, make a profit in the video field and show them how it will help their overall bottom line.

Comments Mike Davis, buyer for Major Video, "Supermarkets are actually in a better position to sell video than specialty stores, in a sense, because of their built-in-traffic flow and their established product tie-ins."

However, he adds that today's rental phenomenon is making it difficult to convince accounts to move into sales. "Business has been so good thus far that people don't have to sell. All the effort has been toward rental. And it's hard to tell a custom-

er he's not looking ahead when his bank account is full."

Says Sharon Sullivan, senior marketing executive for Ingram Video in Nashville, "The world has always been sales-oriented until now. This is the first time there has been a genuine rental market."

Sullivan says that the biggest challenges in working with non-traditional types of video outlets fall in the areas of sales versus rental, secured versus unsecured merchandise, initial cost risks and the virtual non-returnability of product.

Returns policies are a key issue of disgruntlement, says Target's John Farr who is bluntly outspoken about the current state of affairs set up by studios.

"The major movie manufacturers are 180 degrees out of synch with the mass merchandisers because they aren't letting us take any gamble on what we order.

"The returns as they're now set up are ridiculous, and you can quote me on this," Farr emphasizes. "We're given too small a percentage policy on a per title basis. In some cases, we can only send in returns twice a year or quarterly. Some manufacturers only let you exchange for the same dollar amount and only from product in their sale catalog. Some returns are on a per title basis, some are on a per mix basis."

How could this be changed to make video more attractive for chains like Target?

"It would be wonderful if we were given a 15% return allowance in dollars purchased, not on a per title basis—and if the studios allowed us returns on a *monthly* basis. If a title's a dog, it's a dog; who wants to keep it

on the shelves for six months?

"I think there's real business they can do with sales and with rental, but the manufacturers must change some of their business philosphies first," Farr sums up.

But for the most part, the horizon looks clear for the continued growth of video, particularly on the rental side, with specialty stores and non-traditional outlets coexisting amicably and sharing the profits.

As VCR sales leap ahead and outlets stocking videos proliferate, within the next year or so picking up a current hit title will be every bit as easy as running down to the corner Hot Stop for cigarettes or a six-pack.

KidVid

(Continued from page VSDA-62)

showcasing at this VSDA.

Playhouse's Larinto feels that price is not a good way to market product: "We see a lot of people really centering on price; we try to center on value," he says, avoiding the "Saturday morning animation" type of product that he feels characterizes so much of the industry.

Kid product could prove a lever into a great many sell-through outlets, Larinto feels, giving many mass merchandisers a first experience with prerecorded video that could lead them to try other genres in the future.



A billboard on Santa Monica Blvd. in Hollywood for video shopping at Carl's Supermarket, where the billboard is located. (Photo: Attila Csupo)

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BILLBOARD AUGUST 31, 1985

Chapter Directory

(Continued from page VSDA-76)

Mollere, Channel One Video, Baton Rouge; Gary Herbert, Video 1, Crowley; Bob Gerace, Video Store Galore, Lafayette.

MEMPHIS

Michael Goode; Video Etc.; 3677 S. Mendenhall; Memphis, Tenn. 39117; (901) 362-2500.

Organizing. **MOBILE**

Bob Smith; The Color Shop; 4624 Springhill Ave.; Mobile, Ala. 36608; (205) 342-5225

Meets: Bi-monthly, various sites.

Officers/Directors: Smith, president; Jim Dowdy, Video Village, Mobile, vice president: Steve Prior, Imperial Video, Daphne, secretary; Sal Kretzer, Kretzer's, Mobile, treasurer; Ed Chamblee, Star Video, Mobile; Wendell Lee, Video Adventures, Pascagoula; Jean Nervine, Electro World Productions, Mobile; Pat McCormick, Commtron, Atlanta; Sharone Sullivan, Ingram Video, Nashville. Attorney: Steve Terry, Feibelman, Silver, Terry, Mobile.

MINNESOTA

Bob Bigelow; Bigelow Video; 4461 Winnetka Ave. N.; New Hope, Minn. 55428; (612) 535-7277

Meets: Bi-monthly (odd number), Minneapolis Hilton.

Officers/Directors: Bigelow, president; Jay Kadear, Video King, St. Paul, vice president; Sharon House, Video Crossing, Lakeville, secretary; Donna Colbert, Video Vault, Chicago Lakes, treasurer; Dave Balstead, Adventures In Video, Fridley.

Attorney: Smith, Justice, Feikema, Malmon, Haskvitz, Minneapolis.

NATIONAL CAPITOL (District of Columbia)

Tom Ray; MSV Dist.; 40 S. Caroline St.; Baltimore, Md. 21231; (310) 675-1400.

Meets: Bi-monthly (odd), second Tue., various sites.

Officers/Directors: Ray, president; Steve Gaffigan, Video Village, Rockville, vice president; Jake Lamb, The Video Place, McClean, secretary; Joe Salta, Home Video Show, Lothian, Md., treasurer; Tom Mollica, Home Video Services, Pasadena, Md.; Barry Cohen, The Videophiles, Baltimore; Don Larkins, Don's Video Movies, Pasadena, Md.; Greg Warrick, VIP Video, Falls Church, Va.; Mark Pernia, SBI Video, Lanham, Md. Attorney: Janet Freeze, Baltimore

NASHVILLE

Elvin Woodroof; The Video Trader; 4404-A Lebanon Rd.; Hermitage, Tenn. 37076; (614) 889-3104. Officers/Directors: John Jones,

Waxworks, Owensboro; Don Smith, Joy Video, Nashville; Joe Mooney, Video Showtime, Jackson; Charlie Bickert, West Hills Video, Nashville. Attorney: Jack Hicks, Video World, Nashville

NORTHERN NEW JERSEY

Don Goldberg; Video Library, Inc.; 255 S. Livingston, Ave.; Livingston, N.J. 07039; (201) 992-8653. Meets: Bi-monthly.

Officers/Directors: Ken Shiffrin, (Continued on opposite page)

Used Cassettes

(Continued from page VSDA-65)

should be banned for stores that stock mainly used merchandise."

Another irate retailer is Carol Pough of Video Cassettes Unlimited in Santa Ana. "The whole situation really makes my blood boil," she says. "I won't sell to the used-tape brokers-they tell me the guy down the street won't have my tapes if I . but he will have sell to them . somebody else's. They're creating a dirty market.'

Like Gary Messenger, Pough feels many dealers who start out stocked with used tapes don't know how to sell. "Those new dealers are undercapitalized, and they don't know what's moving or what to do with it," she declares. "They have no imagination, and they're not really retailers-they wouldn't have used tapes if they knew how to merchandise."

Pough and several other retailers expect the used-cassette market to be an important topic of conversation at the VSDA convention, either as part of the formal program or in informal discussions among VSDA



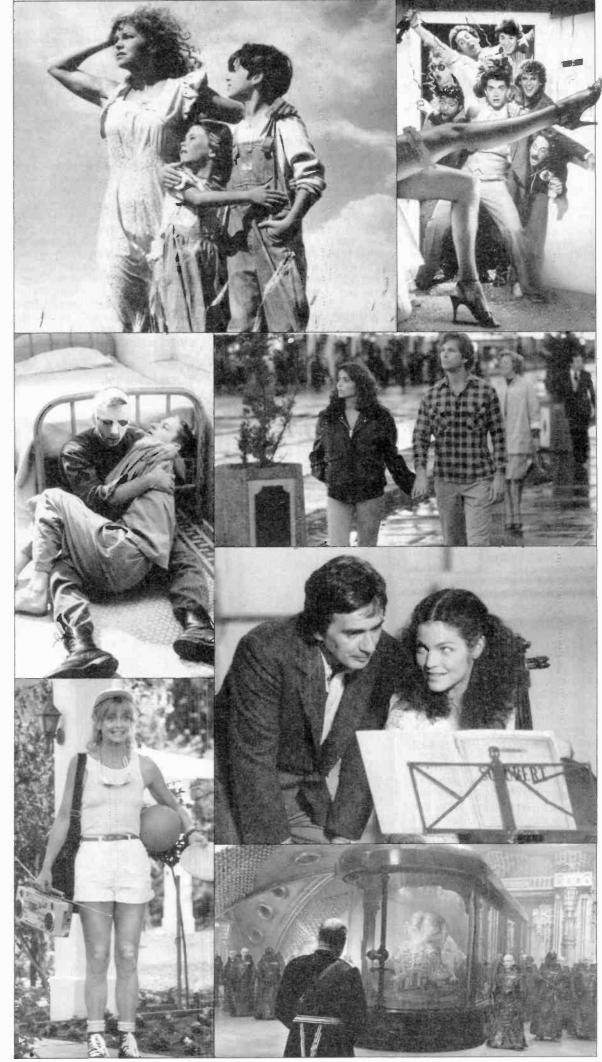
VSDA president Weston Nishimura disagrees with anti-used cassette members on the role of used merchandise in the video marketplace. Head of the 13-store Videospace operation based in Bellevue. Wash., Nishimura also runs Video Finance Inc., formerly Independent Video Source/Wall of Fame, which deals in used cassettes.

"The used-cassette market is definitely good for the video retail business," believes Kim Workman, national sales manager of Video Finance. "With the kinds of prices dealers have to ask for product, it's almost impossible to try out any new merchandise except the big hits. Used tapes are an alternative, and they've helped dealers get into the business and make good money.'

As for established retailers who complain about the used-cassette market, Workman feels, it may be a case of sour grapes: "With many of those dealers, their big problem with the used-cassette market is that it wasn't there for them. When many of those people started out there was a shortage of product, and used merchandise was not an option. They're unhappy because they had to spend \$60 on a movie that may have turned out to be worth only \$30.

'But there's no way the used-cassette market can hurt a smartly run video store," Workman continue. "If a dealer knows a title will make money, it makes sense to buy it new. But if he or she isn't sure about a title, a used copy may be the way to go.

What's Happening On The Charts?



WIN, PLACE AND CHART—Clockwise, from top left: "Places In The Heart," CBS/Fox; "Bachelor Party," CBS/Fox; "Starman,"RCA/Columbia; "Micki & Maude," RCA/Columbia; "Dune," Universal City Studios/MCA Dist. Corp.; "Protocol," Warner Home Video; "Birdie," Tri-Star Pictures RCA/Columbia.



"Red Dawn," MGM/UA.

High-Tech Bookkeeper

(Continued from page VSDA-8)

about \$6,000. "When we began our search, IBM was in our understanding the best one," Lahmani says. "But we can change if we have to."

Rental shop owners who opt to take the high-tech bookkeeping route won't find much prepackaged software for their businesses.

Kenneth Wasch, head of the Software Publishers Assn., says he knows of no software specifically designed for video rentals. "But that kind of business is fairly simple," he says. Intergrated packages like Appleworks, PFS and DBase-III could be used to set up a database for the application, he says.

Burns of Video Shack, like many chain operators, worked with the software company—in his case, a firm called G & Z Computer Systems—to design an exclusive program.

Besides eventually tieing the stores together via computer—a process he hopes to finish by year's end—Burns says he expects Video Shack's RCA-built system will be able to "talk" to the wholesalers' computers to expedite ordering and deliveries.

"Of course, it will alleviate paperwork," he says, "but the computer will require training. Our people will have to unlearn some stuff and relearn other stuff. But we hope to more than make back our investment in it." Each of the West Coast Video stores has four or five terminals, all tied to a common mainframe computer, as well as two "dedicated" telephone lines that constantly retrieves and stores information and data from the terminals.

Chuck Johnson, an assistant store manager, says customers are given cards with an eight-digit-and-letter identification code (at Cine Club, a laser-read bar code substitutes for digits and letters). When the code is entered into the computer, Johnson says, "it tells us how many tapes the customer has out, for how many days, the titles and how much he owes." The computer also facilitates transfers of tapes among stores, he says.

West Coast Video displays its available VHS and Beta titles in empty boxes on racks. Customers bring the boxes to an employee, who picks up the tapes. Once that procedure is complete, "our whole premise is setting someone in and out in 15 seconds," says store spokesman Don Goldbloom. "We try to make it as easy to rent a movie as to buy it."

STEPHEN WILLIAMS

Distribute

(Continued from page VSDA-63) wholesaling industry and leave it at the mercy of a few wealthy behemoths, the distributor believes.

TONY SEIDEMAN



"Johnny Dangerously," CBS/Fox.

Chapter Directory

(Continued from opposite page)

Metro Video, New York; Jeff Deutsh, Star Video. Jersey City; Linda Sheridan, Play It Again, East Brunswick; Michael Solomon, Camera Video Showplace, Freehold; Jeff Maze, Video Video, Aberdeen; Sal DiBetta, Long Valley Video, Long Valley; Keith Robbins, Videoland, Parsipanny; Alan Gitlin, Camera Video House, Sayre Woods.

Attorney: Richard S. Goldman, Goldman, Epstein, Trenton.

METRO NEW YORK

Steve Savage; New Video; 276 3rd Ave.; New York, N.Y. 10010; (212) 473-6000.

Officers/Directors: Savage, presi-

president; Chris Bodmer, Mid America Dist., Durham, vice president; Ed Gardner, C&D Enterprises, Gastonia, secretary; Jay Allen, Allen Enterprises, Greensboro; Gene Pettis, Vaughn's Love Boutique/Video Movies, Charlotte; Al Coffeen, North American Video; Sharon Bradshaw, Video Connection, Goldsboro; Butch Lucas, Video Station, Sanford.

Attorney: Dan Flebotte, Durham. **PORTLAND**/

SOUTHWEST WASHINGTON

Andy Lasky; Lasky's Video Library; 6345 SW Captiol Hwy.; Portland, Ore. 97201; (503) 246-2157. Meets: Bi-monthly, odd, third Tue., Red Lion, Jantzen Beach.

Officers/Directors: Lasky, presi-

ident; Ken Tipton, Video Library, St. Charles, Mo., secretary; Verna McMullen, Mr. T's, St. Louis, treasurer; Jack Krebs, Video Center, High Ridge, Mo.; Dan Thompson, Sight & Sound Dist., St. Louis; Kevin Toal, Video Information Corp., St. Louis; Keith Mogul, Movies & Things, High Ridge, Mo.; Don Baker, Videorame, Baldwin, Mo.

Attorney: Mike Hagen, Belleville, Ill. VIRGINIA BEACH (Virginia)

Cindy Mackey; Videorama; 368 Newton Rd.; Virginia Beach, Va. 23462; (804) 497-5212.

Organizing.

WASHINGTON STATEEd Empey; Lake Stevens Video West;

612 91st Ave., N.E.; Everett, Wash. 98205; (206) 334-0035.

Officers/Directors: Empey, president; Jim Weiss, Commtron, Seattle; Ken Lynch, Kent TV-Radio, Kent; Jim Polend, Video West, Totem Lake;



CHART ACTION— Clockwise, from top left: "The Cotton Club," Orion Pictures/Embassy Home Entertainment; "The River," Universal City Studios/MCA Dist. Corp.; "2010—The Year We Make Contact," MGM/UA; "Into The Night," Universal City Studios/MCA Dist. Corp.; "Teachers," CBS/Fox.

dent; Mike Becker, Video Room, New York, vice president; Jack Morris, Rare Bird Video, New York, secretary; Mike Dunn, Video 83, New York, treasurer; Eric Wexler, Future Video, New Hyde Park; Jim Fisher, Metro Video Dist., New York; Richard Lorber, Fox-Lorber Productions, New York; Fred Caines, American Video Express, New York; Dee Rae, New York Video.

Attorney: David Ferber, Ferber Greilsheimer and Chan, New York.

NORTH CAROLINA

Gary Messenger; North American Video; 4125 Chapel Hill Blvd.; Durham, N.C. 27707; (919) 489-0923.

Meets: Bi-monthly, various sites.

Officers/Directors: Messenger,

dent; Leo Jerman, Video Circuit, Tigard, vice president; Tim Nevin, Sound Video Unlimited, Portland, secretary; Larry Eisenberg, Video Crossroads, Portland, treasurer; Dan Riley, Video City USA, Battleground, WA; Jim Rogers, Video Plus, Vancouver, WA; Terry Gariety, Home Entertainment Dist., Portland; Jim Luadwick, First Stop Video, Portland; Greg Hetrick, Video Circuit, Tigard. Attorney: Richard R. Hattenhouer, Portland.

ST. LOUIS

Joe Gasparich; B.A.C. Video; 100 S. Charles; Belleville, III. 62221; (618) 233-5210.

Meets: Bi-monthly, Cheshire Inn, St. Louis.

Officers/Directors: Gasparich, pres-

John Smikstad, Video West, Marysville, treasurer; Alan Ligda, Video Lights, Issaguah; Lou Bartholomew, Video Station, Sequim; Tim Houser, Video Advisor, Seattle; Malcolm Ferris, Priority Video, Bellevue.

Attorney: Mark Marbaugh, Tacoma.



(Continued from page VSDA-77)

(212) 598-4459.

VIDEO X HOME LIBRARY; P.O. Box G; Madison Square Station; New York, N.Y. 10010; (212) 925-7744.

WARNER/ELEKTRA/ATLANTIC CORP.; 1700 Broadway; New York, NY 10019; (212) 757-3939

WIN RECORDS AND VIDEO, INC.; 45-50 38th St.; Long Island, NY 11101; (212) 786-7667. (NAVD). Pennsylvania

CAPITOL RECORD; 2980 Ave. B. LeHigh Valley Industrial Park, No. 1; Bethlemen, Pa. 18107; (215) 868-1401; Hq: Calif.

EM DE CE, INC.; Winding Drive; Philadelphia, Pa. 19131; (215) 878-9591.

D&H DIST.: 2525 N. Seventh; Harrisburg, Pa. 17105; (717) 286-8001.

GALAXY EXPRESS DIST., Inc.; 4817 N. Front St.; Philadelphia, Pa 19120 (215) 324-2626.

HAMBURG BROS. (CED); 24th & A.V.R.R.; Pittsburgh, Pa. 15222;

(412) 227-6200; See also; Cleveland, Huntington, W.VA.

PHILADELPHIA VIDEO EXCHANGE; 208 Route 13; Bristol, Pa. 19007; (215) 785-6400.

RAYMOND ROSEN CO. (CED); 51st & Parkside Ave.; Philadelphia, Pa. 19131; (215) 452-5000.

SHELBORNE CORP. (CED); 169 Pennsylvania St.; Wilkes-Barre, Pa. 18773; (717) 825-3451.

STAR VIDEO; 2 Union Hill Ind. Pk.; W. Conshohocken, Pa. 19428; (215) 825-7080; Headquarters:

UNIVERSAL RECORD DIST.; 919 Broad St.; Philadelphia, Pa. 19123; (215) 232-3333.

VTR MOVIE DIST.; 105 Broadway Ave.; Carnegie, PA 15106; (412) 2879-9100. (NAVD) Branches: N.Y. Fla.

VISION VIDEO; Box 540; Worchester, Pa. 19490; (215) 504-1893. **SOUTH ATLANTIC**

Delaware, D.C., Florida, Georgia, Maryland, North Carolina, Puerto Rico, South Carolina, Virginia, West Virginia



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D-L DIST.; 2817 36th W.; Bradenton, Fla. 33505; (813) 758-0561. **COMMTRON CORP.** 5880 Miami Lakes Dr., Miami Lakes, Fla. 33020; (305) 823-1663. Hq. lowa.

GLOBAL VIDEO DIST.; 7213 NW 79th Terrace; Medley, Fla. 33166; (305) 887-1986.

MAX LIN VIDEO; 285 Goolsby Blvd.; Deerfield Beach, Fla. 33441; (305) 428-3513.

METRO VIDEO DIST. INC.; 1007 NW 52nd St.; Ft. Lauderdale, Fla. 33309; (305) 492-9644; Headquarters: N.Y.; Branch: Minn., Calif.

MISTER MOVIE; 2800 E. Commercial Blvd.; Ft. Lauderdale, Fla. 33308; (800) 327-8271.

RCA & A&M ASSOC'D LABELS; 3300 N. 29th Ave.; Hollywood, Fla. 33020; (305) 923-5628

RAYBRO ELECTRONIC SUPPLIES, INC. (CED); 301 S. 13th; Tampa, Fla. 33602; (813) 223-7304. SEA COAST APPLIANCE DIST.

(CED); 101 Ellis Road; Jacksonville, Fla. 33205; (904) 786-phone; See also: Miami.

SOUTHERN ONE-STOP; 2588 Sterling Rd.; Hollywood, Fla. 33020; (305) 925-0407.

SOUND VIDEO UNLIMITED; 2560-62 Stirling Rd.; Hollywood, FL 33020; (302) 925-0470; Headquarters: III.

TRANSWORLD VIDEO SALES; 178 W. Glades Rd.; Boca Raton, Fla. 33432; (305) 393-7355.

VIDEO CASSÉTTE CLUB; 6635 S. Dixie Highway; Miami, Fla. 33145; (305) 382-2367.

VIDEO TREND OF FLORIDA: 6103 Johns Rd.; Tampa, Fla. 33614; temporary phone (813) 321-2122; Hq: Mich.

VIDEO WAYS; 10000 N.W. 80th Ave.; Hialeah Gardens, Fla. 33016; (305) 557-5262

WARNER/ELEKTRA/ATLANTIC CORP.; 6555 NW 36th St. Ste 118; Virginia Gardens, Fla. 33166; (305) 871-2090; Hq: Los Angeles.

VTR MOVIE DIST.: 7307 President's Dr.; Orlando, Fla. 32809; (305) 859-0814; Headquarters: Pa.

Georgia

CBS RECORDS; 18 Executive Park Dr., NE; Atlanta, GA. 30329; (404) 321-4553; Hq: N.Y.

CAPITOL RECORDS; 3220 Pointe Pkway., Ste 1000; Norcross, Ga. 30092; (404) 447-0940; Hq: Calif. COMMTRON CORP.; 4703 Fulton Industrial Blvd.; Atlanta, Ga. 30336; (404) 691-6280; Headquarters: lowa:

FIRST VIDEO DIST.; 2217 Faulkner Rd. NE; Atlanta, Ga. 30324; (404) 329-1414.

HOME ENTERTAINMENT; 2781 Peterson Place; Norcross, Ga. 30071; (404) 448-3011; Hq: Minn.

KING'S APPLIANCE & ELECTRIC (CED); 1701 Louisville Rd.; Savannah, Ga. 31401; (912) 234-1301. MCA DIST. CORP.; 6115 E. Northbelt Dr.; Norcross, Ga. 30071; (404) 447-6405; Hq: Calif.

RCA & A&M ASSOC'D LABELS; 3395 NE Expy.; Atlanta, Ga. 33020;



(404) 452-2300; Hq: N.Y. SOUTH COAST SALES CORP.; 1500 Marietta Blvd. NW; Atlanta, Ga. 30318; (404) 355-2960. WARNER/ELEKTRA/ATLANTIC

CORP.; 5440 Fulton Industrial Blvd.; Atlanta, Ga. 30378; (404) 344-4933; Hq: Los Angeles.

Maryland

A.V.S.; 7566 Main St.; Sykesville, Md. 21784; (301) 795-3002. **CBS RECORDS**; 11700 Beltsville Dr. Suite 170; Beltsville, Md.

20705; (301) 572-2444; Hq: N.Y. **C&M ONE STOP**; 5405 Lafayette PI;; Hyattsville, Md. 20781; (301) 699-5888.

CAPITOL RECORDS; Century XXI, 20030 Century Blvd.; Germantown, Md. 20874; (301) 428-0790; Hq. Calif

D&H DIST. CO. (CED); 8220 Well-moor Court; Baltimore, Md. 20763; (301) 792-7000; See also: Harrisburg, Pa.

(Continued on opposite page)

Originality Pays

(Continued from page VSDA-50)

Original Programming Milestone: Billboard's Top Videocassettes sales chart for the week ending July 27, 1985, when non-theatrical titles accounted for each position in the top five.

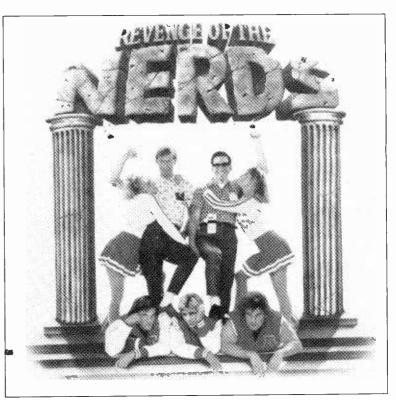
1 WE ARE THE WORLD THE VIDEO EVENT USA for Africa MusicVision 6-20475 USA For Africa

2 JANE FONDA'S WORKOUT KVC-RCA Video Prod. Karl-Lorimar Home Video 042 Jane Fonda

3 WRESTLEMANIA Titan Sports Inc. Coliseum Video WF004 Various Artists

4 PRIME TIME KVC-RCA Video Prod. Karl-Lorimar Home Video 058 Jane Fonda

5 WHAM! THE VIDEO CBS Inc. CBS/Fox Video Music 3048 Wham!



"Revenge Of The Nerds," CBS/Fox.



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Video Store Shopper has developed the Adult Blue Book, which allows retailers to display adult video without losing their family image.

Adult Court Wars

(Continued from page VSDA-71)

scure title, "Faces Of Death," receives national media attention and embarrasses home video dealers already sensitive to public attention to products they carry. "Faces . documentary/news-reel styled recording is compared to so-called 'snuff" movies and many VSDA members vow not to stock it, despite

demand that one California dealer says found "150 requests in one day." Several dealers admit that defending adult video on the basis of First Amendment rights places them in a somewhat arguably awkward stance when declining to offer "Faces ... " Others however point out they have long drawn the line on adult titles they feel are too outra-

First Amendment

(Continued from page VSDA-57) front in communities throughout the country, Granberg says

"It's very dangerous, this reaction by the right. Our society is getting more permissive, but they're unwilling to understand that," she says. "When an adult comes into a store and purchases adult video, it's an exercise of a right, and a lot of these ordinances are now being done through zoning laws, since obscenity is so difficult to define.

In many ways, the political state of VSDA is comparable to that of the country's broadcasters, who, in the last year, have left many legislative issues untouched to concentrate much of their energy on one fightthe threat of taking beer and wine ads off the air. Like the broadcasters, the video retailers are focusing much of their attention on a threat that could, if successful, drive many of them out of business as well as chop away at what they see as first amendment rights for citizens to purchase whatever they choose. Until this issue is resolved, or until Hollywood is better able to once again forge a threatening first sale attack on the Hill, the VSDA is content to wait. Also, as a source close to the association adds, "it's kind of hard to get members interested in first sale with rental profits going right through the roof right now.

Distributor Map

(Continued from opposite page)

GENERAL VIDEO OF AMERICA; 2044 Lord Baltimore Ave.; Baltimore, MD 21207; (301) 597-9366; Hq: Ohio.

INGRAM VIDEO; 8210 B. Slaton Dr.; Jessup, Md. 20794; (301) 725-7110; Headquarters: Tenn. MUSICAL SALES ONE-STOP; 40 S.

Caroline St.; Baltimore, Md. 21231;

(301) 675-1400

MCA DIST. CORP.; Standard Courts West; 9160 Red Branch Rd.; Columbia, Md. 21045; (301) 992-0020; Hq: Calif.

RCA & A&M ASSOC'D LABELS; 9111 Edmonson rd.; Greenbelt, Md. 20770; (301) 792-7205; Hq: N.Y. SBI SCHWARTZ BROS.; 4901 Forbes Blvd., Landham, Md. 20706; (301) 459-1900; Branch: N.J., N.C., Va. (NAVD)

VIDEO PRERECORDED CASSETTE: 6323 Erdman Ave.; Baltimore, Md. 21205; (301) 325-1223.

WARNER/ELEKTRA/ATLANTIC CORP.; 4640 Forbest Blvd.; Lanham, Md. 20706; (301) 792-7540; Hq: Los Angeles.

North Carolina

MID-AMERICA DIS.: 3329 Chapel Hill Rd.; Durham, NC. 27707; (919) 493-4511. (NAVD).

SBI; 3514 University Dr.; Durham, N.C. 27707; (919) 489-3343; Headquarters: Md

SOUTHERN RADIO CORP. (CED); 1500 Marietto Blvd.; Charlotte, N.C. 28202; (704) 376-4461; See also:

VIVI DIST.; 5230 Old Pineville Rd.; Charlotte, NC 28210; (704) 525-3600. (NAVD)

WARNER/ELEKTRA/ATLANTIC CORP.; 5105 Monroe Dr.; Charlotte, N.C. 28212; (704) 568-0482; Hq: Los Angeles.

Puerto Rico METRO VIDEO DIST. CO.; Calle B

Loto 67 URB Industrial Mario Julia 00920; (809) 793-3232; HQ: N.Y. P.R. VIDEO WHOLESALERS; #2 3239 Villa Real; Vaja, P.R. 00763; (809) 855-1060

STUDIO ENTERPRISES, INC.; Calle Venuse #80; Isla Verde 00913; (809) 726-7709. (NAVD)./

UNITED VIDEO DIST.; Box 10547 Capana Heights Station; Hato Rey, P.R. 00922; (809) 758-7213.

UNITED VIDEO SUPPLIERS, INC. (see United Video Dist.).

South Carolina

METRO VIDEO DIST. CO; 2114 Bon Villa Way; Fort Mill, S.C. 29715; (803) 548-1101/1111; Hq: N.Y. MID-CAROLINA DIST.; Drawer 670; Camden, S.C. 29020; (803) 438-5526

Virginia

GOLDBERG CO. (CED); 4377 Carolina Ave.; Richmond, Va. 23222; (804) 771-5700.

VIDEO MAGIC: 7408 Hallcrest Dr.; McLean, Va. 22102; (703) 790-

TIDEWATER ONE-STOP; 1916 Grandby St.; Norfolk, Va. 23517; (804) 622-8663. Headquarters: SBI, Md.

SOUTH CENTRAL Alabama, Kentucky, Mississippi, Kentucky, Tennessee Alabama

R.P. McDAVID CO. (CED); One Hass-McDavid Place; Mobile, Ala. 36607; (205) 476 phone; See also; Birmingham

STAR VIDEO; 3454 Spring Hill Ave.; Mobile, Ala. 36608; (205) 342-7569

Kentucky **WAX WORKS**; 325 E. 3rd St.; Ownesboro, Ky. 42301; (502) 926-8000

THE COLLINS CO., INC. (CED); 1040 New Grand Lane; Louisville, Ky. 40232; (502) 361-1661.

CAPITOL RECORDS; 1111 16th Ave. So.; Nashville, Tenn. 37212; (615) 320-5009; Hq: Calif.

INGRAM VIDEO; 347 Reedwood Dr.; Box 17266; Nashville, TN 37217; (615) Branches: Calif., Md. 361-5000;

MCA DIST. CORP.; 1701 West End. Ave. Ste 400; Nashville, Tenn. 37203; (615) 244-8944; Hq: Calif. McDONALD BROTHERS CO. (CED); 994 S. Bellevue; Memphis, Tenn. 38101, (901) 948-phone; See also: New Orleans

RADIO & APPLIANCE DIST. (CED); 2525 Cannon Ave.; Chattanooga, Tenn. 37401; (615) 756-6032; See also: Knoxville

SOURCE VIDEO; 141 Belle Forest Circle; Nashville, TN 37221; (615) 356-6600. (NAVD).

SOUTHLAND VIDÉO WHOLESALE DIST.; 2804 Bartlet Rd.; Bartlet, Tenn. 38134; (901) 372-0181. KEITH SIMMONS CO. (CED); Box 23030; Nashville, Tenn. 37202;

(615) 256-5656 **NORTH EAST CENTRAL** Illinois, Indiana, Michigan, Ohio, Wisconsin

Illinois

ALTERNATIVE VIDEO, 4615 N. Lincoln Ave.; Chicago, III. 60625; (312) 728-9277

CBS RECORDS; 2850 Golf Rd.; Rolling Meadows, III. 60009; (312) 640-5900; Hq: N.Y.

CAPITOL RECORDS; 1400 Renaissance Dr., Suite 309; Park Ridge, III. 60068; (312) 298-0800; Hq: Calif. COMMTRON CORP.; 4319 Transworld Rd.; Schiller Park, III. 60176; (Continued on page VSDA-82)





SBI Video

VSDA

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Catalogs, Newsletters, GII

Distributor Map

(Continued from page VSDA-81)

(312) 967-0110; Hq: Iowa **ELECTRO VIDEO MARKETING** CORP.; 6642 N. Clark; Chicago, III. 60626; (312) 248-1400. FAMILY VIDEO CENTER, div. Levy

Circulating; 4201 Raymond Dr.; Hillside: III 60162: (312) 347-4400 **GENERAL VIDEO MIDWEST: 4508** W. Montrose; Chicago, III. 60641;

(312) 794-1194; Hq: Ohio. HSI DIST.; 4322 W. Fullerton; Chi-

cago, III. 60639; (312) 486-1171 KLAUS RADIO (CED); 8400 Allen Rd.; Peoria, III. 61615; (309) 691 phone; See also: DAvenport, Iowa

MCA DIST. CORP.: 10700 W. Higgins Rd.; Suite 100; Rosemont, III. 60018; (312) 298-6600; Hq: Calif. MS DIST.; 2060 Carboy; Mt. Prospect, III. 60056; (312) 364-2876. M.P.I.: 15825 Robroy Dr.; Oak Forest, III. 60452; (312) 687-7881.

MID CONTINENTAL: 659 Executive Dr.; Willowbrook, III. 60521; (312) 850-7070

MIDSTATE APPLIANCES; 1022 E. Adams; Springfield, III. 62703; (217) 544-8433.

PRECISION TV & VIDEO: 436 S. Manheim; Bellwood, III. 60104; (312) 554-7770.

RCA & A&M ASSOC'D LABELS; 2809 Butterfield Suite 180; East Oakbrook, III. 60521; (312) 986-8300: Ha: N.Y.

SOUND VIDEO UNLIMITED: 7000 N. Austin; Niles, IL 60648; (312) 647-0800; Branches: Fla., Tex., Colo., Calif., Ore. (NAVD)

V.S.I.; 3333 Commercial Ave.; Northbrook, III. 60002; (312) 498-4130

VIDEO TREND; 5490 Milton Parkway: Rosemont, III. 60018; (312) 678-3700; Hq: Mich. (NAVD)

VIDEO SPECTRUM; P.O. Box 146; Franklin Park, III. 60131; (312) 678-6959

WARNER/ELEKTRA/ATLANTIC CORP.; 222 W. Sivert Court; Bensenville, III. 60106; (312) 595-6000; Hq: Los Angeles.

Indiana

MULTI MEDIA DIST., INC.; P.O. Box 1900: Gary, Inc. 46409:

MAJOR VIDEO CONCEPTS/ADI AP-PLIANCE; 8399 Zionsville Rd.; Indianapolis, IN 46268; (317) 875-8000

Michigan

GENERAL VIDEO OF MICHIGAN; 13200 Levan Rd.; Livonia, MI 48150; (313) 591-3950; Hq: Ohio HANDLEMAN BROS.: 1055 W. Maple Rd.; Clawson, Mich. 48017; (313) 435-3100; Branch: Ark., Calif. (2), Colo., Fla., Ga., Md., Mo., N.Y., N.C., Ohio (2) Okla., Tex., Wash

J'S DISTRIBUTION SERVICE; 2163 Avon Industries Dr.; Auburn Heights, Mich. 48057; (313) 321-2122.

RCA & A&M ASSOC'D LABELS: 22255 Greenfield Suite 140; Southfield, Mich. 48075; (313) 569-5980: Ha: N.Y.

VIDEO TREND; 24611 Crestview



Ct.; Farmington Hills, MI 48024; (313) 474-0300; branch, Ill., Fla. (NAVD)

WARNER/ELEKTRA/ATLANTIC CORP.; 17500 Northland Pk Ct. No. 2; Southfield, Mich. 48705; (313) 569-4722; Hq: Los Angeles. **Ohio**

CBS RECORDS; 23215 Commerce Park Dr., Suite 316; Beachwood, Ohio 44122; (216) 464-7020; Hq:

CDC APPLIANCES, INC. (CED); 1599 Central Parkway; Cincinnati, Ohio 45214; (513) 241-8670; See also: Columbus

CAPITOL RECORDS: Commerce Place 7123 Pearl Rd, Suite 110; Cleveland, Ohio 44130; (216) 888-8575: Hg: Calif.

COMMTRON CORP.; 5265 Naiman Parkway; Solon, OH 44139; (216) 248-1660; Headquarters: Iowa.

GENERAL VIDEO: 2075 E. 65th St.; Cleveland, Ohio 44103; (216) 391-4800; Branches: N.J., Md., Mass., Mich., III.; Calif.

RCA & A&M ASSOC'D LABELS: 5000 Rockside Rd.; Independence, Ohio 44131; (216) 447-1400; Hq:

SOVERIGN NEWS CO.; 2075 E. 46th St.; Cleveland, Ohio 91406; (216) 391-3452.

WARNER/ELEKTRA/ATLANTIC CORP.; 4567 Willow Parkway; Cleveland, Ohio 44125; (216) 271-3900; Hq: Los Angeles.

VIDEO CONNECTION; 3240 Sylvania Ave.; Toledo, Ohio 43613; (419) 472-7727

Z.B.S. INDUSTRIES INC.; 7-1 Beta Dr.; Mayfield Village, OH 44143; (216) 461-6275; Branch: Calif. (NAVD)

Wisconsin

TAYLOR ELECTRIC (CED); 1000 W. Donges Bay Rd.; Milwaukee, Wis. 53091; (414) 241-4321

WEST NORTH CENTRAL Iowa, Kansas, Minnesota, Missouri, Nebraska, South Dakota, North DaIowa

kota

BLACKHAWK VIDEO; 1235 W. 5th St.; Davenport, Iowa 52808; (319) 323-9736

COMMTRON CORP.; 2450 Bell Ave.; Des Moines, Iowa 50321; (515) 224-1784; Branches; N.Y., III., Ga., Ohio, Fla., Tex. (2), Calif. (2), Ore., Wash.

L&R DIST.; Box 1386, 820 Barton St.; Storm Lake, Iowa 50588; (712) 732-5015

Kansas

CASTLE ELECTRONICS; 6398 College Blvd.; Overland Park, Kan. 66211; (913) 383-1500

FRANK LYON CO. (CED); 101 St. at Old Sante Fe Trail; Kansas City, Kan. 66215; (913) 888-1440; See also: Little Rock

Minnesota

AB DIST.; 315 E. Lake St.; Minneapolis, Minn. 55408; (612) 827-2649

BIGELOW DIST.; 4461 Wynetka No.; Minneapolis, Minn. 55428; (612) 535-6114.

CBS RECORDS; 7151 Metro Blvd. Ste 104; Edina, Minn. 55435; (612) 941-6655; Hq: N.Y.

CAPITOL RECORDS: 10800 Lyndale Ave., South Bloomington, Minn. 55420: (612) 884-0444. Hg: Calif. F.C. HAYER CO. (CED); Box 9490; Minneapolis, Minn. 55440; (612) 546-3777

HOME ENTERTAINMENT DIST.; 9549 Penn Ave. S.; Minneapolis, Minn. 55431; (612) 887-9500; branches: GA., Mo., Tex., Ore.; (NAVD)

LIEBERMAN ENTERPRISES; 9545 Penn Ave. So.; Minneapolis, Minn. 55431; (612) 887-5300; Branch: Ga., III., Mo., N.J., Ohio, Ore. MCA DIST. CORP.; 4530 W. 77;

Suite 199; Edina, Minn. 55435; (612) 835-6020; Hq: Calif. METRO DIST; 129 W. Lake St.; Min-

neapolis, Minn. 55408; (612) 823-6291; Hq: N.Y. VIDEO MARKETING & DIST.; 14001 Ridgedale Dr. Ste 290; Minnetonka, Minn. 55343; (612) 544-

8588 VIDEO UPDATE; 1636 Gervais, St. 4; St. Paul, Minn. 55109; (612) 770-0432

WARNER/ELEKTRA/ATLANTIC **CORP.:** 7107 Ohms Lane; Edina, Minn. 55435; (612) 835-7255; Hq: Los Angeles.

Missouri

ALEXIS VIDEO DIST.: 8420 Delmar Blvd.; Ste. Louis, Mo. 63124; (314) 997-2004.

HOME ENTERTAINMENT; 6131 Deramus Rd.; Kansas City, Mo. 64120; (816) 231-2470; Hq:

8mm Format

(Continued from page VSDA-61)

areas of marketing . . . we're hoping to integrate the 'Instamatic' concept of point-and-shoot with some of our new 8mm products.'

The Electronic Industries Association estimates that 15 million VCRs were in place in American homes at the start of 1985, and projects additional sales this year of 11,500,000 units. None of those machines represent 8mm products, says EIA spokeswoman Shannon Brinkley. She says the EIA hasn't yet begun to

INTERSTATE SUPPLY CO. (CED); 4445 Gustine Ave.; St. Louis, Mo. 63116; (314) 481 phone

MCA DIST. CORP.; 9666 Olive St., Ste 100; St. Louis, Mo.; 63132; (314) 991-3015; Hq: Calif.

MID AMERICAN VIDEO; 408 W. 74th Terrace; Kansas City, Mo. 64114; (816) 444-7082.

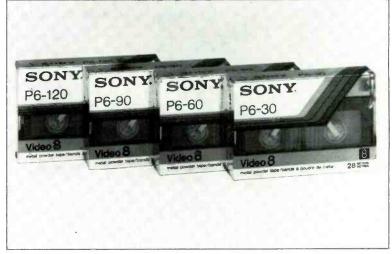
RCA & A&M & ASSOC'D LABELS; 2086 Craigshire Suite Q; St. Louis, Mo. 63141; (314) 878-5454; Hq: N.Y.

(Continued on opposite page)

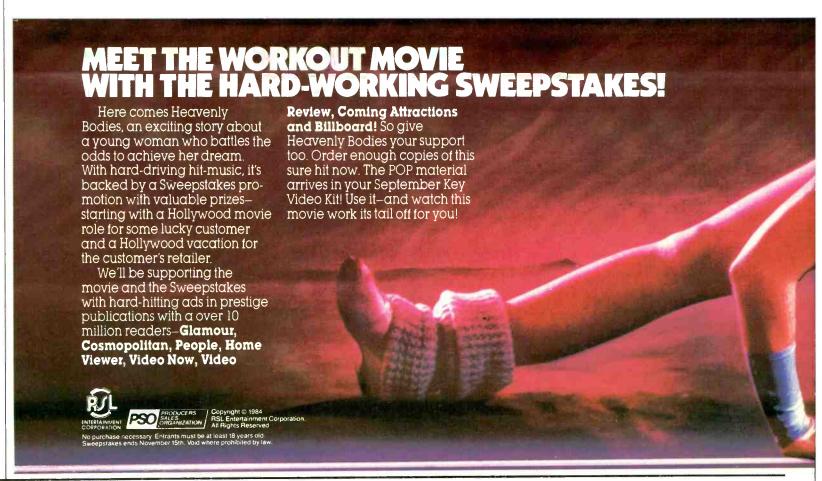
chart 8mm because the format is not yet considered a significant factor in the home market.

Susiyama says that questionnaires returned by purchasers of the CCD-V8 camera indicate that about 33% of them haven't owned a VCR previously.

A recent survey by Merrill Lynch found that by year's end, 28% of U.S homes will have a VCR, a figure expected to rise to 40% by 1986 and to peak at 75%. That leaves scads of unconvinced consumers waiting for the format war to sort itself out "The battle lines are drawn," said one industry executive, "and the players will be VHS and 8mm.



Sony Video 8 cassettes.



Distributor Map

(Continued from page VSDA-81)

SIGHT & SOUND; 8233 Brentwood Industrial Dr.; Brentwood, MO 63144; (314) 781-9312; 1320 Grand; Kansas City Mo. 64106; (816) 842-8935

WARNER/ELEKTRA/ATLANTIC CORP.; Plaza Center Bldg. Suite 323; 800 W. 47th St.; Kansas City, Mo. 64112; (816) 561-5623; Hq: Los Angeles.

Nebraska

SIDLES DIST. CO. (CED): 7302 Pacific St.; Omaha, Neb. 68114; (402) 393-2233; See also: Des Moines FIRST NATIONAL MOVIE CORP.; 601 Fort Crook Rd. N.; Bellevue, Neb. 68005; (402) 733-3778 South Dakota

WARREN SUPPLY CO. (CED); 300 E. 50th St.; Sioux Falls, S.D. 47104; (605) 336-1830

North Dakota VIDEO DIST.; (701) 857-1177. SOUTHWEST

Arizona, Arkansas, Louisiana, New Mexico, Oklahoma, Texas, Arizona **ARIZONA**

WHOLESALE SUPPLY CO. (CED); 2020 E. University; Phoenix, Ariz. 85062; (602) 258-7901

EAST TEXAS PERIODICALS: 2732 W. McDowell Rd.; Phoenix, AZ 85009; (602) 233-3741; Headquarters, Tex.

MIDNIGHT BLUE VIDEO DIST .: 12645 28th St. Dr. Suite M; Phoenix, Ariz. 65029; (602) 942-4900. **SUNSHINE DIST.**; (602) 742-0233 VIDEO CINEMA OF AMERICA: 1801 S. Tilly La. A-2; Tempe, Ariz. 85281; (602) 894-0105.

Louisiana **EAST TEXAS PERIODICALS**; 1008 Harriman Ct. W.; Metairie, La. 70001; (see Hq Texas for telephone)

New Mexico

SUN VIDEO, INC.; 526 Louisiana Se: Albuquerque, N.M. 87108; (505) 262-2488

Oklahoma

BEST VIDEO; 50 NW 44th St.; Oklahoma City, Okla. 73118; (405) 557-0066. (NAVD)

BROMO DIST.; 2500 N. Walker; Oklahoma City, Okla. 73146; (405) 521-0301. DULANEYS, INC. (CED); 100 N.W.

44th St.; Oklahoma City, Okla. 73118; (405) 528-0511.

Texas BIG STATE DIST. CORP.; 4830 Lakawana, Suite 121; Dallas, Tex. 75247; (214) 631-1100. (NAVD). CBS RECORDS; 8700 Stemmons Fwv., Suite 309; Dallas, Tex. 75247; (214) 634-1700 Hq: N.Y.

CAPITOL RECORDS; 2540 Walnut Hill Ln., Suite 184 South; Dallas, Tex. 75299; (214) 352-1700; Hq:

COMMTRON CORP.; 2738 Satsuma Dr.; Dallas, Tex. 75229; (214) 243-0808; 5626 Bonhamme Rd.; Houston, Tex. 77038; (713) 780-2550; Hq: Iowa

H.W. DAILY INC.; 3409 Brinkman St.; Houston, TX 77018; (713) 861-9251. (NAVD)

EAST TEXAS PERIODICALS: 7171 Grand Blvd., Box 20865; Houston, Tex. 77054; (713) 748-2520; 2750 Northaven Rd., Suite 108; Dallas, Tex. 75229; Branches: Arizona, Colo., Louisiana. (NAVD) FAMILY ELECTRONICS; 9193

Winkler Dr., Ste. H; Houston, Tex. 75234; (713) 661-3739.

HOME ENTERTAINMENT: 11526 Pagemill; Dallas, Tex. 75243; (214) 340-7500; Hq: Minn.

INTERSTATE ELECTRIC CO. (CED); 4500 Alpha Road; Dallas, Tex. 74240; (214) 233-5757; See also: Shreveport.

MCA DIST. CORP.; 6311 N. O'Conner Ste 201; Irving, Tex. 75039; (214) 556-2002; Hq: Calif. NUNN ELECTRIC SUPPLY (CED);

119 S. Polk St.; Amarillo, Tex. 79189; (806) 376-4581; See also: Lubbock

RCA & A&M ASSOC'D LABELS; 4232 Spring Valley Rd.; Dallas, Tex. 75234; (214) 661-3739; Hq: N.Y. SOUTHWEST VIDEO; 8503 Broadway, Suite 107; San Antonio, Tex. 78217; (512) 822-8526.

VIDEO SERVICES OF AMERICA; 1296 B North Post Oak Rd.; Houston, TX 77225; (713) 957-0050. **VIDEO SUPPLIERS OF AMERICA:** 9801 Katy Freeway, Suite 400; Houston, Tex. 77024; (713) 465-8220

WARNER/ELEKTRA/ATLANTIC CORP.; 1625 Diplomat; Carrolton, Tex. 75006; (214) 247-6959; Hq: Calif.

MOUNTAIN

Colorado, Idaho, Montana, Nevada, Utah, Wyoming,

EAST TEXAS PERIODICALS; 6776

E 47th Ave. Dr.; Denver, Colo. 80216; (303) 393-1400; Hq: Tex. GOLDEN DIST.; 47 Widefield Blvd.; Widefield, Colo. 90911; (303) 574-

MCA DIST. CORP.; 2323 Troy St. Ste 107; Aurora, Colo. 80014; (303) 755-6470; Hq: Calif.

MOVIE WAREHOUSE; Box 1585, 605 Harrison St.; Leadville, Colo. 80461; (303) 486-3883.

ROCKY MOUNTAIN VIDEO; 4940 E. Evans Ave., Suite 122; Denver, CO 80222; (303) 692-0970

RCA & A&M ASSOC'D LABELS; 6000 E. Evans; Bldg. No. 1, Suite 120; Denver, Colo. 80222; (303) 759-8181; Hq: N.Y.

SOUND VIDEO UNLIMITED: 1441 W. Bayaud Ave.; Denver, CO 80223; (303) 698-0484; Headquarters: III. VIDEO CONCEPTS; 6200 DTC Park; Inglewood, Colo. 80111; (303) 771-1282

WARNER/ELEKTRA/ATLANTIC CORP.; 2323 S. Troy Bldg. 103-A; Aurora, Colo. 80014; (303) 750-4850; Hq. Los Angeles.

Montana

INTERSTATE DIST. (CED); 457 Daniels St.; Billings, Mont. 59103; (406) 245-5141

Nevada

ALPHA CLEARING; 3351 S. Highland Suite 210; Las Vegas, Nev. 89109; (800) 821-8217

KING OF VIDEO; 3529 S. Valley View Blvd.; Las Vegas, Nev. 89103; (702) 362-2520

NATIONAL ENTERTAINMENT; 3979 Spring Mountain Rd.; Las Vegas, Nev. 89103; (702) 871-9214. TALK OF THE TOWN; 2232 E. Charleston Blvd.; Las Vegas, Nev. 89104; (702) 647-4619.

(Continued on page VSDA-84)

Sellabration

(Continued from page VSDA-1)

• EFFECTIVE MANAGEMENT OF RETAIL STORE PERSONNEL. The first line of contact between the retailer and the consumer is an effective retail sales person. A key to sur-

• THEFT LOSS IS PROFIT LOSS. The differance between profit and loss, and even survival, may hinge on personnel as well as consumer pilferage

 NEWSPAPER ADVERTISING: HOW TO CREATE, HOW TO SCHED-ULE, HOW TO EVALUATE. What a dealer says to a consumer in print may be equally important as what is said in-store.

• SELLING HARDWARE. VCR, laserdisk camaeras and other hardware-related merchandise may not be important to every dealer. To oth-

ers though, it may mean survival.

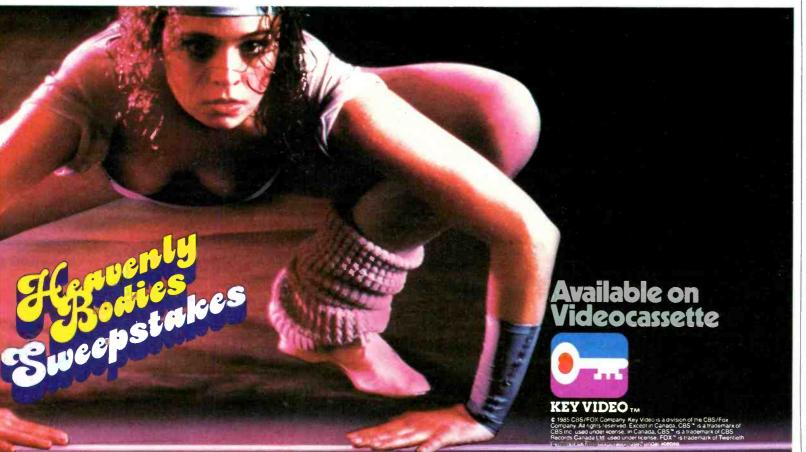
• MANAGING STRESS: HOW TO WORK, RELAX AND ENJOY, An issue that touches on every dealermass chain or Mom and Pop.







AT HOME WITH HARRISON FORD—Left, in "Raiders Of The Lost Ark," Paramount Home Video; and right, in coming attraction "Witness."



Distributor Map

(Continued from page VSDA-83)

Utah

OSCAR K. CHYTRUS CO. (CED); 175 W. 2700 South; Salt Lake City, Utah 84125; (801) 487-7442. (NAVD).

REAL-A-FLICK; 3904 S. Highland; Salt Lake City, utah 84107; (801) 272-1511

VIDEO ONE VIDEO; 444 White Pine Dr.; Murray, Utah 84107; (801) 266-5800: Headquarters: Wash.

VIDEO RESOURCES: Box 11557. 175 SW Temple, Suite 500; Pioneer Station, Utah 84147; (801) 532-3408.

WEST COAST

Alaska, California, Hawaii, Oregon, Washington

ALASKA VIDEO DIST.: P.O. Box 83. 4407 Mountain View Dr.; Anchorage, Alak, 99508.

SOURCE VIDEO OF ALASKA: 219 E. 51st; Anchorage, Alak. 99503; (907) 563-1767.

California

HARRY ADAMS VIDEO; 9601 Arrow Highway; Rancho Cucamonga, Calif. 91730; (714) 987-8552.

ADULT VIDEO CORP.; 18121 Napa St.; Northridge, CA 91325; (818) 886-8680.

AMBASSADOR VIDEO; 21540 Prairie St., Unit C; Chatsworth, CA 91311; () No Listing

ATOM VIDEO; 13360 Beach Ave.: Marina Del Rey, Calif. 90292; (213) 821-0448.

AT YOUR SERVICE: 1465 Crescent Heights Blvd.: Los Angeles, Calif. 90046; (818) 701-6789.

BIZARRE VIDEO PRODUCTIONS; 12812 Garden Grove Blvd., Suite C; Garden Grove, CA 92643; (714)

BUDGET VIDEO; 4950 Santa Monica Blvd.; Los Angeles, Calif. 90038; (213) 660-0187

CBS RECORDS; 1801 Century Park West; Century City, Calif. 90067; (213) 556-4708; 175 N. Redwood Dr.; Ste 130 San Rafael, Calif. 94903; (415) 499-9450; Hq: N.Y. CPLC VIDEO; 1765 W. Adams, Blvd.; Los Angeles, Calif. 90018; (213) 731-0813.

CAL VISTA; 6649 Odessa Ave.; Van Nuys, Calif. 91406; (818) 780-7100.

CAPITOL RECORDS: 506 Paula St., Glendale, Calif. 91201; (818) 244-4645: 100 Oak St. Ste 105, P.O. Box 29186: Oakland, Calif. 96047: (415) 839-5757; branches: Ga., III., Md., Minn., Ohio, Pa., Tenn., Tex.

CALIFORNIA VIDEO DIST.; 620 Paula Ave., Glendale, Calif. 91201; (818) 888-2121.

CALIFORNIA STAR PROD., INC.; 5848 Naples Plaza 204; Long Beach, CA 90803; (213) 433-6715

CARAVAN VIDEO, INC.; 3812 W. Magnolia Blvd.; Burbank, CA 99150; (818) No Listing

CATALINA VIDEO, INC.; 6611 Santa Monica Blvd.; Los Angeles, CA



90038: (213) 465-9105.

CENTURY DIST.; 16153 Cohassett St., Van Nuys, CA 91406; (818) 786-2846.

CINDERELLA DIST., INC.; 8023 Remmett Ave., Canoga Park, CA 91304; (818) 884-6681

CINEMA TECH, INC.; 8745 Shirley Ave.; Northridge, CA 91324; (818) 701-0181

COAST SALES: 8649 Hayden Place: Culver City, Calif. 90232; (213) 838-8365

COAST VIDEO DIST., INC.; 620 Paula Ave.; Glendale, Calif. 91201; (818) 500-0114.

COMMTRON CORP.: 3211 W. Mac-Arthur Blvd.; Santa Ana, CA 92704; (714) 751-9011; 2365 Industrial Parkway W; Hayward, Calif. 94545; (415) 785-3730; Headquarters: lowa

CREATIVE VIDEO FEATURES; 7618 Woodman Ave., Unit 6; Panorama City, CA 91402; () No Listing **DREAMLAND HOME VIDEO: 3125** W. Burbank Blvd.: Burbank, CA 91505; (818) 843-0948.

EASTERN PACIFIC SOUNDS; 6325 DeSota Ave.; Suite J; Woodland Hills, Calif. 91367; (818) 884-2236.

ELITE VIDEO, 10660 Wilshire Blvd. #802; Los Angeles, CA 90024; (213) No Listing

ESSEX VIDEO, INC.; 8841 Wilbur Ave.; Northridge, Calif. 91324; (818) 993-7739

FIRST VIDEO EXCHANGE; 17218 S. Figueroa; Gardena, Calif. 90248; (213) 516-6422

4 PLAY VIDEO & FILM, 3034 Glendale Blvd., Los Angeles, CA 90039; (213) 664-7529.

GENERAL VIDEO WEST; 11925 Vose; N. Hollywood, Calif. 91605; (818) 982-4306; Hq: Ohio.

GOURMET VIDEO COLLECTION; 12011 Sherman Rd.; N. Hollywood, Calif. 91605; (818) 765-8720.

H.O.M., INC.; 1901 Pontius Ave.; Los Angeles, Calif. 90025; (213) 477-6777

HOLLYWOOD VIDEO; 15127 California St.; Van Nuys, Calif. 91411; (818) 895-2331.

HUMPHREY SALES, INC.; 71313 Varna Ave., N. Hollywood, Calif. 91605; (818) 764-0319.

INGRAM VIDEO; 16175 Stevens St.; City of Industry, Calif. 91745;

(818) 961-3385; Hq: Tenn. INNOVATION IN VIDEO: 8448 Reseda Ave., No. 1010; Northridge, Calif. 91324; (818) 701-1432.

INNOVATION VIDEO PRODUCTS: 19416 Business Center Drive: Northridge, Calif. (818)

INTERNATIONAL CLEARING HOUSE, div. Video Centrex; 7001-B Eton Ave.; Canoga Park, Califo.

91303; (818) 710-1168. ISLAND HOME VIDEO, INC.; 7131 Owensmouth Ave., Ste 104B; Canoga Park, Calif. 91303; (818) 882-8245

J&M CHEVALIER: 1141-C Westminster Ave.; Alhambra, Calif. 91803; (818) 282-3180.

JLX AUDIO/VIDEO/EXPORT/IM-PORT; 9950 Liebe Dr.; Beverly Hills, Calif. 90210; (213) 650-0206.

LARRY KING COMPANY; P.O. Box 1247; Hollywood, CA 90016; (818) 765-8920.

L.A. VIDEO CORP.; 2412 S. Thurman Ave., Los Angeles, CA 90016; (213) 937-0661.

LE SALON; 30 Sheridan St., San Francisco, CA 94103; (415) 431-

LONDON ENT. LTD. VIDEO; 15756

Arminta St.; Van Nuys, CA 91406; (818) 988-0228

MCA DIST CORP.: 11312 Penrose St.; Sun Valley, Calif. 91352: (818) 768-3520: branches: Colo., Ga., III., Mass., Minn., Mo., N.J., N.Y., Tenn., Md, Tex., Wash.

MASTERPIECE DIST.; 7901-B Canoga Ave.; Canoga Park, Calif. 91304; (818) 703-0811.

MAY FILMS; 21029 Itasca St., Suites A&B; Chatsworth, CA 91311; (818) 998-2002

METRO VIDEO DIST. CO.: 5441 W. 104th St., Los Angeles, Calif. 90045: (213) 417-8447: 185 Berry St.; San Francisco, CA 94107: (415) 777-4141; 7853 El Cajon Blvd.; La Mesa, Calif. 92041; (619) 463-5545; Headquarters: NY.

MIDDLEWEST DIST.; 120 E. 23rd; Costa Mesa, Calif. 92627; (714) 427-5503.

MITCHELL BROS. FILM GROUP; 895 O'Farrell St., San Francisco, CA 94109; (415) 441-1930.

MOVING VIDEO CORP.; 325 9th St.; San Francisco, Calif. 94103; (415) 626-5344.

NORSTAR VIDEO CORP: 2107 The Alameda: San Jose, Calif. 95126: (408) 554-0522.

NOTTINGHAM INDUSTRIES; 6723 Hollywood Blvd.; Hollywood, Calif. 90028; (213) 469-0776.

NOW SHOWING, INC.; PO Box 560; Fulton, CA 95439; (707) 525-8342

PACIFIC DIST.; (818) 342-1411 PARADISE VISUALS; 9311 Eton Ave., Chatsworth, Calif. 91311; (818) 700-0511

PEGASUS & CO.; 14306 Hortense; Sherman Oaks, Calif. 91324; (818) 906-8820.

RCA & A&M ASSOC'D LABELS; 6363 Sunset Blvd.; Los Angeles, Calif. 90028; (213) 468-4066; 1 Executive Park Plaza; No. 5. Thomas Mellon Circle; Suite 130; San Francisco, Calif. 94134; (415) 468-5550; Hq: N.Y.

ROYCE DIST.; 12007 Vost St.; N. Hollywood, CA 91605; (818) 765-9910

SECOND PLAY VIDEO: 2901 Ocean Park; Santa Monica, Calif. 90405; (213) 452-9006.

SPG DIST.; Suite 204; 6702 N. Cedar; Fresno, Calif. 93710; (209) 299-4306

SOUND VIDEO UNLIMITED; 8501 Telfair; Sun Valley, CA 91352; (213) 768-2900; Headquarters: IIlinois

SOUTHERN PACIFIC WEST: Box 66414; Los Angeles, Calif. 90066; (213) 266-4100

SPECTRUM VIDEO DISTRIBU-TORS; 6461 Sunset Blvd.; Hollywood, Calif. 90027; (213) 461-3981

STANDARD VIDEO; 16838-1/2 Saticoy St.; Van Nuys, CA 91406; (818) 989-4802

SURCO RECORDS; Box 1303; Santa Monica, Calif. 90406; (213) 393-2396

SUPERSTAR VIDEO: 16153 Cohasset St.; Van Nuys, CA 91406; (818) 786-2846.

T.G.A. VIDEO LTD., INC.; 8821 Shirley Ave.; Northridge, CA 91324: (818) 885-7771.

TARGET VIDEO: 8859 Wilbur St.; Northridge, CA 91328; (818) 993-7669

TRADEMARK; 8033 Sunset Blvd., Suite 22; W. Hollywood, CA 90046; (213) 484-9510

TRI-STAR PRODUCTIONS aka CAL-IFORNIA STAR); 5848 Naples Plaza, #204; Long Beach, CA 90803; (213) 433-6715.

TRIVID DIST.; 2265 Westwood Blvd., Suite 251; Los Angeles, CA

90064; (213) 934-9766. **TROPHY VIDEO**; 2269 Market St., Suite 176; San Francisco, CA 94114; (415) 957-9455.

UNICORN VIDEO; 18309 Sherman Way; Reseda, Calif. 91335; (818) 343-2992.

VCX, INC.; 7313A Varna Ave.; N. Hollywood, Calif. 91605; (818) 764-0319.

VIDCO; 12007 Vose St.; N. Hollywood, CA 91605; (see General Video West above).

VIDEO CASSETTE RECORDINGS: 8745 Shirley Ave.; Northridge, CA 91324:()

VIDEO CITY DIST.; 4255 Broadway; Oakland, Calif. 94611; (415) 854-

VIDEO CLEARING HOUSE: 27365 Industrial Blvd., Ste. K; Hayward, Calif. 94545; (415) 887-1547.

VIDEO COMPANY OF AMERICA; 2051 Pontius Ave.; Los Angeles, CA 90025; (213) 477-2038.

VIDEO HOME ENTERTAINMENT: 7037 Laurel Canvon Blvd.; N. Hollywood, CA 91605; (818) 765-8920

VIDEO MANIA: 1095 Branham Ln.: San Jose, Calif. 95136; (408) 448-

VIDEO MARKETING CONCEPTS; 7410 Santa Monica Blvd.; W. Hollywood, Calif. 90046; (213) 850-6500

VIDEO ONE VIDEO; 9921 Horn Rd.; Sacramento, Calif. 95827; (916) 363-6666: 383 Vintage Plaze Dr. Ste A Foster City, Calif. 94404; (see Sacramento): Ho: Wash

VIDEO PRODUCTS DIST., INC.: 2428 Glendale Lane; Sacramento, CA 95825; (916) 971-1809. (NAVD).

VISTA VIDEO; 8055 Lankershim Blvd., Suite 9; N. Hollywood, CA 91605; (818) 768-5104.

VISUAL ENTERTAINMENT PRO-DUCTIONS; 16134 Covello St.; Van Nuys, CA 91406; (818) 246-5514. VIVID VIDEO, INC.: 15127 California St.; Van Nuys, CA 91411; (818) 908-0481

WJF VIDEO: 3951 Brunswick Ave.: Los Angeles 90039; (213) 661-1733

WARNER/ELEKTRA/ATLANTIC CORP.; 21701 Prairie St.; Chatsworth, Calif. 91311; (818) 709-4190; 680 Beach St., No. 452; San Francisco, Calif. 94109; (415) 441-6111; branches: Colo., Fla., Ga., Mass., Mich., Md., Minn., Mo., N.J., N.Y., N.C., Ohio, Tex., Wash., III. WESTERN VISUALS; 15745 Stagg St., Van Nuys, Calif. 91406; (818) 997-1174.

WONDERFUL WORLD OF VIDEO; 6315 Hollywood Blvd.; Hollywood, Calif. 90028; (213) 465-8677.

XTRAVISION, INC.; 6616 Eleanor Ave.; Hollywood, Calif. 90038; (213) 462-4149.

YMAC; P.O. Box 3690; Hollywood, CA 90028; (213) No Listing ZBS INDUSTRIES, INC.; 13315 W.

Washington Blvd.; No. 300; Los Angeles, Calif. 90066; (213) 827-8049

205 Camino Alton, Ste. 150: Mill Valley, Calif. 94941; (415) 383-6776. Ha: Ohio.

ZBS VIDEO: 1413 5th St.; Santa Monica, Calif. 90401; (213) 458-1951; Hq: Ohio.

RCA & A&M ASSOC'D LABELS; 1221 Kapolani Blvd; Honolulu, Hawaii 96814; (808) 524-3030; Hg:

R.W. TULLY CO. (CED); 2606 Wai Wai Loop; Honolulu, Hawaii 96820; (808) 836-2255.

Oregon

COMMTRON CORP.: 7911 NE 33rd Dr., Ste 380; Portland, Ore. 97211; (503) 281-2673; Hq: Iowa. **HOME ENTERTAINMENT; 3014 N.** Wygant St.; Portland, Ore. 97217; (503) 283-1757; Hq: Minn.

MOVIE MERCHANT; 7911 NE 33rd Dr., Ste 110; Portland, Ore. 97211; (503) 287-6860.

NORTH PACIFIC SUPPLY CO. (CED); 16250 SE Evelyn St.; Portland, Ore. 97015; (503) 656-2940

RANGER MARKETING: 5633 S. East Lloyd: Portland, Ore, 97222: (503) 654-1249.

SOUND VIDEO UNLIMITED; 5761 NE columbia Rd.; Portland, Ore. 97218; (503) 249-8397; Hq: III. **VIDEO LIQUIDATORS**; 2525 NE Broadway; Portland, Ore. 97232; (800) 521-4274.

VIDEO THINGS, INC.; 11580 SW 67th; Tigard, Ore. 97223; (503) 620-6603.

Washington

COMMTRON, INC.: 1020 Anover Park West; Seattle, Wash. 98188; (206) 575-3667; Hq: lowa.

FIDELITY NORTHWEST (CED); 5920 S. 180th St.; Seattle, Wash. 99202; (206) 575-0604.

INDEPENDENT VIDEO SOURCE; 13240 N.E. 20th St.; Stuie 19; Bellevue, Wash. 98005; (206) 643-9038

MCA DIST. CORP.: 532 Industry Dr.; Seattle, Wash. 98188; (206) 575-8712; Hg: Calif.

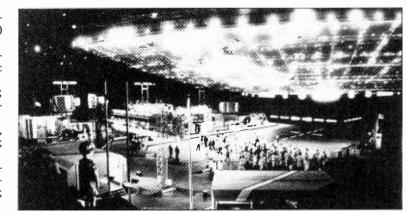
PRIORITY VIDEO SERVICES; 11810 NE 8th; Bellevue, Wash. 98005; (206) 451-1458

PRUDENTIAL DIST. (CED); East 3304 Perry Ave.; Spokane, Wash. 99202; (509) 535-2401.

RCA & A&M & ASSOC'D LABELS; 925 Industry Dr.; Seattle, Wash. 98188: (206) 575-1410: Ha: N.Y. VIDEO ONE VIDEO; 1660-124th AVe. NF: Bellevue, WA 98005: (206) 454-5992; Branches: Utah, Calif. (NAVD)

WARNER/ÉLEKTRA/ATLANTIC CORP.; 1156 Industry Dr.; Tukwila, Wash. 98188; (206) 575-0190; Hq: Los Angeles.

X-TRA DIST.; Vancouver, Wash.; (206) 254-1152



"Close Encounters Of The Third Kind Special Edition," RCA/Columbia.



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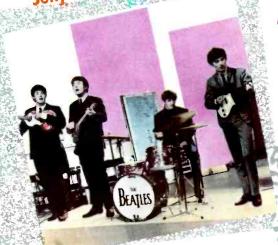
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The Beatles—John, Ringo, George and Paul—Twist and Shout and Hold Your Hand on this trip down memory lane! There has never been and there will never be another sensation like The Beatles. This fact Can't Buy Me Love but From Me To You these 12 Classic tracks will Roll Over Beethoven and cause millions of Fans to Twist and Shout! A classic that you will never forget!

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Shout.

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READY STEADY GO!

The Sounds of Motown takes you back twenty years to the heyday of the Motown Sound. This episode features the hits of stars like Diana Ross and the Supremes, Smokey Robinson, The Temptations, Stevie Wonder, Marvin Gaye, and Martha Reeves & the Vandellas harmonizing their way into your hearts once again! This rare footage will be a real gem for your treasure collection!

Featuring:

Smokey Robinson & The Miracles The Supremes

Stevie Wonder

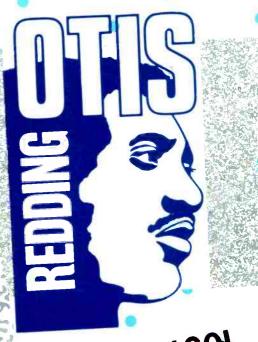
The Temptations

Martha Reeves & The Vandellas

Marvin Gaye

Dusty Springfield

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READY STEADY GO!

Songs like "Satisfaction," "Respect," "Hold on I'm Coming" and "This is a Man's World" will never be forgotten. Otis pulled at our heart strings with his melodic rhythm and blues. He spoke the truth for a generation searching for meaning—about love, pain, and the need for human dignity. This great legend lives on in the words he sang for all of us to understand!

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I'm Coming (Performed by Eric Burdan), This Is A

Man's World (Performed by Chris Farlow), Pain In My Heart, I Can't Turn You Loose, Shake (Performed by Otis Redding/Eric Burdon/Chris Farlow),
Land Of 1000 Dancers (Performed by Otis Redding/Eric Burdon/Chris Farlow).

1985 Dave Clark (London) Limited Inder License to EMI Records Limited

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The The The

SUNY

hi-fi

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'BEST OF BANDSTAND'

(Continued from page 38)

exercise video hit "Do It Debbie's Way." For him this means "repeatability," something he says is sharply increased by leaving out the interviews and documentary footage that are included in many music titles. The cassette, which runs for just under an hour, is virtually all music, containing none of the informational footage that Brownstein says can drag after repeat viewing.

Because of this, the home video window for "Best Of Bandstand" is "forever," Brownstein says—in its current format. He is currently negotiating with cable networks for the release of "Bandstand" archive material that includes many of the interviews the company has on tape.

"We have some wonderful interview footage that has never been seen," he says, and this, combined with music-related imagery, will probably be appearing on cable networks some time soon.

In order to arrive at the highest possible audio quality, Brownstein went back to the cleanest records he could find for the music, and then remixed in digital stereo. Sweetening the audio and getting some kind of sync took as long as 15 hours for some three-minute clips, he says.

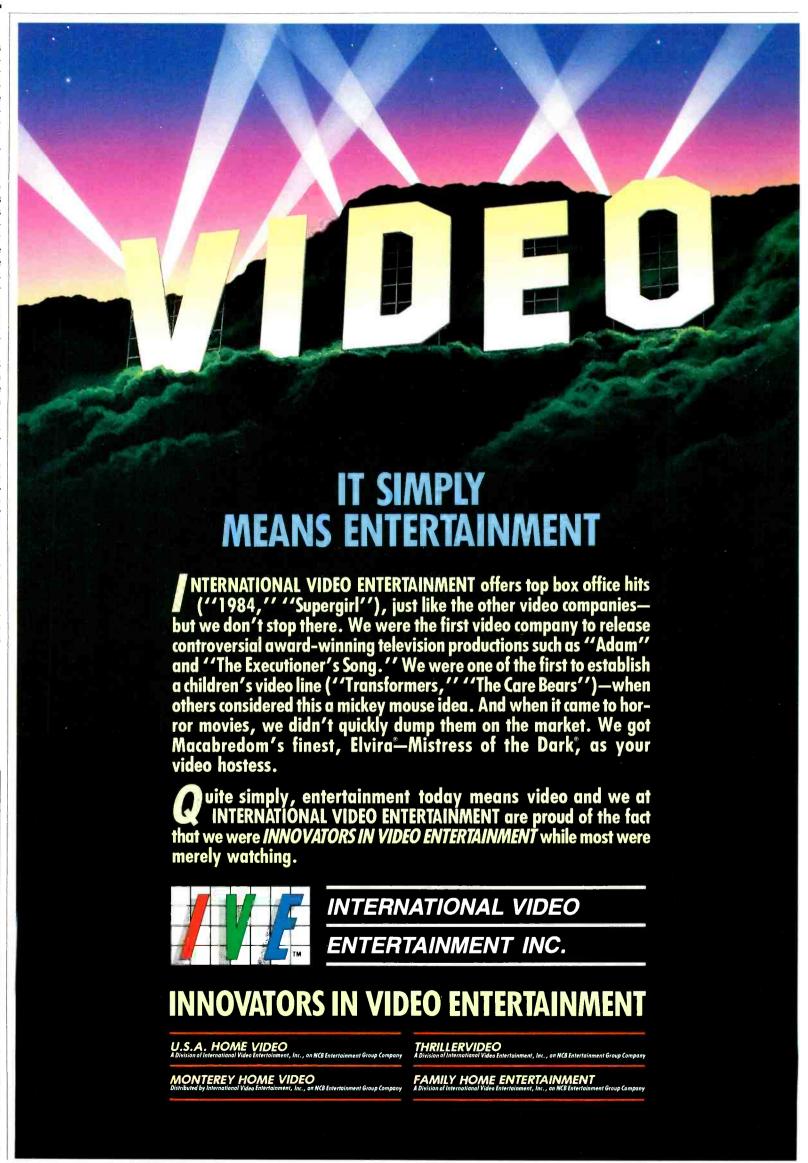
Pricing of the cassettes was important to Clark, who says he pushed for the \$29.95 mark in order to make sure the cost would be low enough to exploit the "Best Of Bandstand" product's sell-through potential.

Musical material won't be the only kind of product Dick Clark Production works on for the prerecorded video marketplace, Brownstein says. The company is currently working on a sequel to "Do It Debbie's Way," and is also in preproduction on more exercise titles, how-to videos and children's programs.

COPIES OF WEEKLY CHARTS

are available from Billboard's Chart Research Department. Pop Singles 1941 through 1984. Top LPs 1949 through 1984. \$3.50 per chart. Call or write:

Billboard Chart Research 1515 Broadway New York, NY 10036 (212) 764-4556



MUSEUM OF MODERN ART CLIP EXHIBITION

(Continued from page 51

ball Cha-Cha," 1982, directed by Dieter Meier, music by Yello.

"Act III," 1983, directed by John Sanborn, music by Philip Glass; "Beat It," 1983, directed by Bob Giraldi, music by Michael Jackson; "Hello Again," 1984, directed by Andy Warhol and Don Munroe, mu-

sic by the Cars; "Over My Head," 1984, directed by Toni Basil, assistant director Michelle Simmons, music by Toni Basil; "Sharkey's Day," 1984, directed by Laurie Anderson, music by Laurie Anderson, "Two Tribes," 1984, directed by Kevin 1984, directed by Kevin Godley and Lol Creme, music by

ed by Jeff Stein for Charlex, music by the Cars; "Decoy," 1984, directed by Annabel Jankel and Rocky Morton, music by Miles Davis; "? (Modern Industry)," 1985, directed by David Hogan, produced by Steve Buck, music by Fishbone; "Big Mouth," 1985, directed by Adam Freidman, produced by Philip Meese, music by Whodini; "La Danse des Mots," 1985, directed by Jean-Baptiste Mondino, music by Mondino.

Total State Machine," 1985, di-

CLIP FESTIVAL

(Continued from page 51)

and an outlet. Free registration will be provided to all permanent employees of exhibiting companies. The IMV exhibits will be on the same floor as the Musexpo and Videxpo exhibits, but will take up a smaller amount of space.

Companies that want to enter additional short-form videos in the competition above and beyond the one provided by their accreditation fee will have to pay a fee of 95 pounds each. Companies that enter more than one clip will get a discount, with every fifth video free.

The jury for the video clip judging will have 12 members and be headed by Paul Gambaccini. The St. Tropez jury had around 50 members, many of whom found themselves watching video clips for a dozen or more hours a stretch.

Admitting that the IMV has got-

ten a late start, Shashoua says, "It's a game of catch-up right now just to get the videos in time," let alone secure hotel space in the tight London market. But his company claims 1,000 rooms are available, and he predicts that all the processing will be done by on schedule.

A value added tax of 15% will be charged on all fees; foreign entrants may receive reimbursement from the U.K. government if special conditions apply.

Contact for the IMV in the U.S. is Sandy Miller, IMV '85 Festival Office, Dennis Davidson Associates Inc., 111 W. 57th St., New York, N.Y. 10019; (212) 245-4580. In Europe, the contact is Nigel Passingham/Rosie Bartlett, IMV '85 Festival Office, Dennis Davidson Associates, 57-59 Beak St., London W1R3LF, U.K.; 01-439-6391.

Frankie Goes To Hollywood. "You Might Think," 1984, direct-

'Marcia Baila," 1985, directed by Philippe Gautier, music by Rita Mitsouko; "René And Georgette Magritte," 1985, directed by Joan Logue, music by Paul Simon; "Road To Nowhere," 1985, directed by David Byrne and Stephen Johnson, music by the Talking Heads; "Sensoria," 1985, directed by Cabaret Voltaire and Peter Care, music by Cabaret Voltaire; "Tainted Love," 1985, directed by the Coil, music by the Coil.

rected by Test Department, music by Test Department; "Midnight Mover," 1985, directed by Zbigniew Rybczynski, music by Accept.

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Kate Bush 'Running Up That Hill' • Bananarama 'Do Not Disturb' • King 'Alone Without You' . Beach Boys 'It's Getting Late' • Wierd Al Yancovic 'Like A Surgeon' • Lisa Lisa Cult Jam 'l Wonder If I Take You Home' • Tina Turner 'We Don't Nee Another Hero' • Bruce Springsteen 'Glory Days' • Madonna 'Into The Groove

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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.

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Danger
Fly On The Wall/Atlantic
Ian Brown/Keller Thornton Productions
Brian Ward

AIR SUPPLY

The Power Of Love (You Are My Lady)

Air Supply/Arista John B. House/Razor Productions John B. House

MATT BIANCO

Whose Side Are You On Whose Side Are You On/Atlantic Limelight Films Danny Kleinmar

LAURA BRANIGAN

Spanish Eddie Hold Me/Arista Alexis Omelchenko/Per Michael Heldman

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Nervous Night/Columbia
Karen Bellone/Bell One Productions
John Jopson

MANHATTAN TRANSFER Ray's Rockhouse

vocalese/Atlantic Split Screen/High Five Produc Martin Fischer/Bud Schaetzle

ROBERT PLANT

Pink & Black Shaken 'N Stirred/Es Paranza/Atlantic

PREFAB SPROUT When Love Breaks Down Two Wheels Good/Epic Two Wh MGMM

SADE

When Am I Going To Make A Living

Stuart Orme SAGA

What Do I Know Behaviour/Portrait Ross/Levine Ken Ross/Richard Levine

CHARLIE SINGLETON Make Your Move On Me Baby Modern Man/Arista Peter Bunche Charile Rice

STING

Fortress Around Your Heart The Dream Of The Blue Turtles/A&M Francie Moore/N. Lee Lacey Associates Mick Haggerty

THE SYSTEM

The Pleasure Seekers
The Pleasure Seekers/Mirage/Atco
Bill Parker/Bill Parker Productions
Karolyn Ali

AS OF AUGUST 21, 1985

IV PROGRAMMIN

ADDED S WEEK ABC BENFARME Mercury MEDIUM AC/DC SINK THE PINK Atlantic MEDIUM ADAM ANT VIVE LE ROCK Epic MEDIUM ARMORED SAINT CASTLES IN SPAIN EMI America BREAKOUT AL CORLEY COLD DRESSES Mercury LIGHT DANSE SOCIETY SAY IT AGAIN Arista BREAKOUT FEELABEELIA FEEL IT Qwest BREAKOUT HALL/OATES/KENDRICKS/RUFFIN A NIGHT AT THE APOLLO RCA HEAVY MEN AT WORK MARIA Columbia MEDIUM MONDO ROCK COME SAID THE BOY Columbia BREAKOUT TOM PETTY & THE HEARTBREAKERS REBELS MCA POWER POINTER SISTERS DARE ME RCA BREAKOUT PROPAGANDA DUEL Island BREAKOUT ROMANTICS TEST OF TIME Nemperor/CBS MEDIUM SAGA WHAT DO I KNOW Portrait ACTIVE TEARS FOR FEARS HEAD OVER HEELS Mercury POWER

EURYTHMICS THERE MUST BE AN ANGEL RCA JOHN FOGERTY VANZ KANT DANZ Warner Bros JULIAN LENNON JESSE Atlantic MADONNA DRESS YOU UP Sire JOHN COUGAR MELLENCAMP LONELY OL' NIGHT Riva/Mercury STING FORTRESS AROUND YOUR HEART A&M UB40/CHRISSIE HYNDE I GOT YOU BABE A&M WILLIE & THE POOR BOYS THESE ARMS OF MINE Jem/Passport PAUL YOUNG I'M GONNA TEAR YOUR PLAYHOUSE DOWN Columbia 2 *BRYAN ADAMS SUMMER OF '69 A&M 12 13

*JEFF BECK & ROD STEWART PEOPLE GET READY Epic *PAT BENATAR INVINCIBLE Chrysalis 11 DAVID BOWIE/MICK JAGGER DANCING IN THE STREETS EMI America *PHIL COLLINS DON'T LOSE THAT NUMBER Atlantic DEAD OR ALIVE YOU SPIN ME AROUND Epic 18 *DIRE STRAITS MONEY FOR NOTHING Warner Bros. ARETHA FRANKLIN FREEWAY OF LOVE Arista *GODLEY & CREME CRY Polydor 11 HEART WHAT ABOUT LOVE Capitol 13 *BILLY JOEL YOU'RE ONLY HUMAN (SECOND WIND) Columbia HUEY LEWIS & THE NEWS POWER OF LOVE Chrysalis MICHAEL McDONALD NO LOOKING BACK Warner Bros *MOTLEY CRUE SMOKIN' IN THE BOYS' ROOM Elektra JOHN PARR ST. ELMO'S FIRE (MAN IN MOTION) Atlantic REQ SPEEDWAGON LIVE EVERY MOMENT. Epic 11 *SCORPIONS BIG CITY NIGHTS Mercury 9 5

WHAM! FREEDOM Columbia

A-HA TAKE ON ME Warner Bros. 14 BON JOVI IN AND OUT OF LOVE Mercury JOHN CAFFERTY & THE BEAVER BROWN BAND C.I.T.Y. Scotti Bros./CBS CHEAP TRICK TONIGHT IT'S YOU EDIC COCK ROBIN WHEN YOUR HEART IS WEAK Columbia 15 BILLY CRYSTAL YOU LOOK MARVELOUS A&M HOOTERS AND WE DANCED Columbia HOWARD JONES LIFE IN ONE DAY Elektra KING LOVE AND PRIDE Epic 18 NICK MASON/RICK FENN LIE FOR A LIE Columbia MR. MISTER BROKEN WINGS RCA R.E.M. CAN'T GET THERE FROM HERE IRS TIL TUESDAY LOOKING OVER MY SHOULDER Epic X BURNING HOUSE OF LOVE Elektra 4 Y&T SUMMERTIME GIRLS A&M ADVENTURES SEND MY HEART Chrysalis 5 CANDY WHATEVER HAPPENED TO FUN Mercury

CHEECH & CHONG BORN IN EAST L.A. MCA SHEILA E. SISTER FATE Paisley Park/Warner Bros KATRINA & THE WAVES DO YOU WANT CRYING Capitol MARILLION KAYLEIGH Capitol O.M.D. SOIN LOVE A&M OUTFIELD SAY IT ISN'T SO Columbia SUPERTRAMP BETTER DAYS A&M 2 BLUF NILE STAY A&M 2 BREAKOUT ROTATION CHINA CRISIS KING (IN A CATHOLIC STYLE) Warner Bros MIDNIGHT OIL BEST OF BOTH WORLDS Columbia OINGO BOINGO WEIRD SCIENCE MCA

STYLE COUNCIL BOY WHO CRIED WOLF Geffen URGENT RUNNING BACK Manhattan 2 MATT BIANCO WHOSE SIDE ARE YOU ON Atlantic MAX CARL THE CIRCLE MCA KIM CARNES ABRADARRADANGO EMI America GOON SQUAD EIGHT ARMS TO HOLD YOU Epic IDLE EYES TOKYO ROSE Atlantic LISA LISA & CULT JAM I WONDER IF I TAKE YOU HOME Columbia MARTY McFLY & THE STARLIGHTERS JOHNNY B. GOODE MCA NEW REGIME SEDUCTION RCA BILLY OCEAN MYSTERY LADY Jive/Arista

SISTERS OF MERCY BLACK PLANET Elektra VITAMIN Z EVERY TIME THAT I SEE YOU Geffen BEACH BOYS IT'S GETTING LATE Caribou/CBS Q-16 TORN UP Black Jack

BELOUIS SOME SOME PEOPLE Capitol

ROY WOOD UNDER FIRE Legacy

* 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.

2



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Surround Sound First from NPR

NATIONAL BOW FOR AMBISONIC OPERAS

BY STEVEN DUPLER

NEW YORK Ambisonically recorded and produced program material was set to receive national broadcast distribution for the first time on Saturday (24), when the first of two operas digitally recorded and produced in the Ambisonic Surround Sound format was to be made available via satellite to all of the 250-odd National Public Radio affiliate stations throughout the U.S. The second opera will be distributed in the same manner on Sept. 14.

The two programs were recorded and produced by KWMU, the 100,000-watt National Public Radio affiliate in St. Louis, one of the pioneers in the use of Ambisonic surround sound technology in broadcasting (Billboard, May 12, Aug. 18, 1984). "Joruri" by Japanese composer Minoru Miki and "The Woodlanders" by Stephen Paulus were recorded at the Loretto Hilton Theater in St. Louis. KWMU has been producing Ambisonic programs for local airing since last September, following successful test broadcasts in May, 1984.

The Ambisonic equipment is manufactured and marketed by Audio + Design/Calrec Inc. of Bremerton, Wash. Last August, KWMU concluded a loan/purchase agreement with that firm wherein the station obtained a UHJ transcoder, a decoder unit, a pan/rotate system and a Soundfield microphone system. According to KWMU production direc-

tor Barry Hufker, the operas were recorded without the Soundfield three-dimensional mike system, making use instead of the pan/rotate unit in conjunction with conventional Neumann, Schoepps and Bruel & Kajer condenser microphones, as well as the new Shure SM-91 cardioid pressure zone mike.

"The Soundfield is excellent, and we've used it on a number of Ambisonic productions," says Hufker. "But in this case it would have locked us into one central location, which wouldn't have been effective for recording these operas."

The microphones fed a Ramsa mixer, as well as a Valley People preamp, Hufker says, with some of the mikes going through the preamp routed first through the Ambisonic pan/rotate unit and then the transcoder unit. The Ambisonic stereo mix, he notes, utilized two inputs on the Ramsa, which was then fed into a Sony PCM-F1 digital audio processor.

Recording engineers on the opera projects included Hufker, Mary Edwards and Joe Kupferer. Host of the programs was Lorin Cuoco, who also co-produced the Ambisonically recorded intermission features with Sean Collins and Susy Cheston.

For radio audiences to be able to get the full three-dimensional effect from the Ambisonic broadcasts, it is necessary for them to have a decoder unit and at least two additional speakers hooked into their home audio systems. Audio + Design is currently importing two models of the decoders—the AD-7 at \$190 and the AD-10 at \$575—from its British manufacturer, Minim Ltd.

Consumers can purchase the decoders directly through Audio + Design, although a spokesman for that firm says the majority are sold through Quad Inc., a direct marketing company involved with multichannel sound technologies. While



Rodgers Remembered. Polydor Records is releasing a studio cast version of

the score of "I Remember Mama," Richard Rodgers' last Broadway musical. Principals Sally Ann Howes and Geroge Hearn, with conductor/orchestrator

Bruce Pomahac (center), are shown at the June 11 recording session at the

NEW YORK

Manhattan Center studio, in New York,

A 90-MINUTE RETROSPECTIVE of the work of George Gershwin was edited by LRP Video's creative team. Produced by Maryland Public Television for PBS, "Purely Gershwin" is hosted by actor William Hurt and features interpretations of some of Gershwin's classic compositions by Leslie Uggams. The show is scheduled to be aired later this year.

later this year.

Editel's Wayne Hyde and director Marty Abrahams recently collaborated on a project for IRS Records' Lords Of The New Church, featuring lead singer Stiv Bators. Shot in an abandoned castle outside of London, the video includes a "Wizard Of Oz"-style cameo appearance by label president Miles Copeland.

LOS ANGELES

JERRY KRAMER & Associates

recently produced and directed "Tommy Shaw Live At Notre Dame," which is scheduled to be aired on MTV this month. The special concert was "won" by Notre Dame students as part of a contest promotion by MTV and the Multiple Sclerosis Foundation. Jerry Kramer & Associates also produced Billy Crystal's new "You Look Marvelous" video.

Atlanta Braves "heavyweight" pitcher Terry Forster makes his recording and video debut with "Fat Is In," a comedy rap which says it's okay to be overweight—and in some cases, even better. The clip was produced by Steve Young and The Comedy Works.

Edited by LINDA MOLESKI

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



LOS ANGELES

RICKY NELSON HAS been working at Capitol Recording Studios, mixing his new single. Composer/arranger Jimmie Haskell is producing, with Lee R. Miller at the board.

At Rudy Records, L.A.'s Channel 7 news team member Dr. Art Ulene has been recording an album for MCA. Art and Patricia Ulene are producing, with Lee Miller again at the controls.

Teaze is in at Studio Masters, tracking for their debut CBS album. Stephen Shockley is producing, with Jon Gass engineering.

Hollye Leven is in at Fiddler's Recording Studio, recording overdubs with her new band. John X is engineering. Also there, Michael Clausson is engineering the soundtrack for the film "Mata Hari."

At Sunset Sound, Brazilian artist Rita Lee is mixing her upcoming album with producer Erich Bulling and engineer Moogie Cavazio. David Glover and Stephen Shelton are assisting. Also there, T-Bone Burnett has been in producing tracks for Elvis Costello's latest album, with Larry Hirsch at the board and Shelton and Paul Levy. In addition, Motown act DeBarge has been in working on synth overdubs with engineer Don Gooch, and Rick Dees has been working on an album with producer Augie John-

son and engineer Mark Linett.
Y&T recently recorded their new

album at Sound City in Van Nuys with producer/engineer Kevin Beamish and engineer Bruce Barris. Also there, Nick Gilder wrapped up his new RCA album, with Peter Coleman producing and Rick Polakow assisting. And Rich Little recorded a live comedy album in Studio A with an audience of 150 looking on. Gary Lubow engineered; and editing and mixing was handled by Joey Vieira, with help from Andy Udoff.

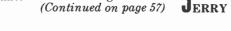
NASHVILLE

DISC MASTERING INC.'s Randy Kling recently completed mastering Keith Whitley's new RCA single, "On The Other Hand," produced by Blake Mevis.

OTHER CITIES

AT HIDE A WAY STUDIOS in Davie, Fla., Mickey Dee recently completed the remix for his single "Lovelights."

Midnight Star has been working at Fifth Floor Productions in Cincinnati with producer Vincent Calloway and engineer Robin Jenney. Also there, Barry Manilow stopped by for two days to record Portuguese versions of "Mandy" (Continued on page 57)





Studio's Staff Remains; Label Will Be Reactivated

BY JEFF HANNUSCH

NEW ORLEANS Muscle Shoals Sounds, the Alabama-based studio, production and publishing corporation, has been purchased by Malaco Records, the Jackson, Miss.-based independent r&b and gospel label.

The agreement, concluded Aug. 2, calls for Malaco to assume all of Muscle Shoals' assets, which include: two 24-track recording studios; the publishing rights to more than 1,000 songs previously assigned to Muscle Shoals Sounds Publishing (BMI) and Formula Publishing (ASCAP); and all existing masters still held by Muscle Shoals Sounds.

Malaco says it plans to reactivate the Muscle Shoals label and keep the studio's production company as busy as possible. According to a source at Malaco, the purchase price was a "low seven-figure number." As part of the agreement, Malaco will retain all Muscle Shoals personnel, and will also keep prior owners Jimmy Johnson, David Hood and Rodger Hawkins on as partners, producers and session players.

"We got interested in the Muscle Shoals deal back in May," says Malaco business manager Stewart Madison. "At first, we were just interested in their publishing, because they've had a lot of hits over the years—in fact, a lot of tunes that we have recorded at Malaco."

Madison says that, on inquiring about the availability of the publishing arm, Malaco found that Muscle Shoals was willing to sell the entire operation as a package. "We looked at the situation and thought it might be a good move," he notes. "We were starting to get our artists stacked up around the studio, and Tommy [Couch] and Wolf [Stevenson] can't produce everything. We needed some room to grow and ex-

nand "

Madison says he is hopeful that Muscle Shoals' well-regarded name will help boost Malaco sales figures. "They've always been synonymous with hits," he notes. "When you walk into the offices, all the walls are covered with gold records. Malaco's always had a good reputation for r&b and gospel, but now when we get an act that's a little out of our bag, we can put it out on the Muscle Shoals label."

Tommy Couch, president and founder of Malaco, sees in the acquisition "shades of a homecoming. I grew up in that area, and know a lot of those guys who developed the Muscle Shoals sound."

The first Muscle Shoals/Malaco product should be available in 60 to 90 days. The first release on the reactivated Muscle Shoals label will be the appropriately titled "Muscle Shoals Gold," a collection culled from the studio's glory days.



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U.K.'s Quad Branches Out

Firm Enters Professional Market

NEW YORK Quad Electroacoustics Ltd., the British manufacturer of high-end consumer audio hardware, has entered the professional audio market with three new products designed for the studio. The firm has also named Chantilly, Va.-based Tovil Distributors of America Inc. (TDA) as its sole U.S. distributor.

Best known for its electronic home audio components (preamps, tuners and amplifiers), as well as a line of highly regarded electrostatic speakers, Quad has developed as the first products in its new pro line two power amps, the 510 and 520, and a studio monitor version of the Quad ESL-63 electrostatic speaker.

According to Ross Walker,

According to Ross Walker, Quad's managing director, the move into the pro arena is actually a re-entry for Quad. He notes that the company's first consumer audio equipment was actually pro gear adapted for use in the home, but

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that once Quad became involved in manufacturing consumer products, "Our home equipment began to be widely used among radio stations and recording studios throughout Britain and the world."

The new 510 and 520 power amps both make use of Quad's "current dumping" circuit, for which the firm won the Queen's Award for Technological Innovation. The 510 is a single-channel model with a 600-ohm bridging input and a multiple tapped output transformer. The amp delivers 100 watts to any load from two to 100 ohms, with the appropriate amplifier output matching selected by a plug-in card. The model 520 is a two-channel amp putting out 100 watts per channel into an eight-ohm load, with optional balanced inputs.

Quad's pro version of the ESL-63 speaker, first shown at the Audio Engineering Society (AES) convention in Hamburg, is said to be much stronger and more easily transportable than conventional electrostatic speakers.

TDA Inc., Quad's new U.S. distributor, is located near Dulles International Airport outside Washington, D.C. The firm also distributes products by KEF Electronics Ltd., another well regarded U.K. audio manufacturer.

Telex: 5101013193

Sound Investment

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

EMPORIUM GETS CONTROL: Nashville's Sound Emporium, owned by Roy Clark, Jim Aber-crombie and B.V. Corwin, has reopened its Studio A after a sixmonth, \$450,000 complete control room renovation. The room's new design, a cooperative effort between studio manager Rick Horton and Digital Associates' Mike Poston, features a 20- by 22- by 12-foot hexagonal, acoustically-live listening environment with natural ash hardwood flooring and trim. New gear includes a Neve 8128 48-input console with Necam 96 automation and an Otari MTR 90 24-track analog recorder. The Mitsubishi 32track digital system is also available via an arrangement with Digital As-

UNITEL DOUBLES: Unitel Video in New York has increased its studio area more than twofold, growing from 1,500 to 3,300 square feet. With the increase comes installation of new air conditioning, a new hard cyclorama and a Strand-Century lighting system. Unitel has also moved its control room to the back of the building where, according to Ed Levine, vice president of operations, it will be more spatial and efficient. Levine says the entire lower level of Unitel's building will now be devoted to support space for the studio.

T'S A VIDEO WORLD: Ann Arbor, Mich.-based Solid Sound has added audio post-production for video equipment. According to studio president Rob Martens, the installation will "enable us to post-score original music, mix-to-picture and add sound effects and/or dialog." The new acquisitions include Sony three-quarter-inch video, Adams Smith timecode/synchronizing gear, NEC video monitors and an Otari tape machine.

PANASONIC POTPOURRI: KXXV, the NBC-TV affiliate in Waco, Tex., has acquired a complete array of half-inch M-format equipment from Panasonic Broadcast Systems. The initial order includes an MVP-100 multifunction video player, eight AU-300B VCRs, two AU-A30 edit controllers, five Recam cameras and three AU-220 portable VCRs.

According to Lou Strowger, KXXV's director of engineering, the MVP-100 is being used in a sequential programming system, giving the station the capability to switch and play commercials and programs automatically. The AU-300B VCRs, he says, are being employed mostly in editing situations, with four of them incorporated into two M-format systems which also contain the AU-A30 edit controllers.

Four of the Recams are intended for ENG, with the fifth being employed in the studio. Strowger says KXXV opted for the M-format because of "superior picture quality and reliability."

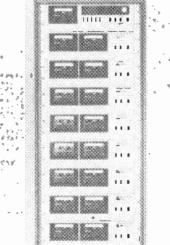
EIGHT-TRACK PLATINUM?: One of the newest additions to the Hollywood studio scene is Platinum Sound Recording, a facility dedicated to the premise that "platinum-plus recordings are still recorded on eight-track equipment." Owner Marc Krasnow cites as a few examples of the veracity of that statement Phil Collins' "Face Value" and Eurythmics' "Sweet Dreams" and "Be Yourself Tonight."

The facility, designed by Westlake Audio, is outfitted with a Soundcraft Series 600 16:8:2 console and an Otari Mark-III-8 half-inch eight-track recorder. Outboard gear includes Lexicon PCM-60 digital reverb and PCM-41 digital delay, as well as a dbx 160 comp/limiter. Monitors are Westlake BBSM-10s and Auratones.

STUDIO SHORTS: LeMobile, the 48-track recording truck owned by Guy Charbonneau, has joined the Society of Professional Audio Recording Studios (SPARS), and has also gone on line with the IMC electrical studies.

(Continued on page 56)

New Products



The KABA (Kenneth A. Bacon Associates) four-track real-time cassette duplication system allows simultaneous duplication of both sides of a cassette or either side only, with the flip of a switch on the master deck. Electronics are on plug-in cards, and head alignment or replacement can be done from the front of the unit without removing the modular transport. The company claims that in the three and three-quarters i.p.s. mode, each deck in the system can produce as many audiophile cassettes per hour as eight high-end consumer decks. System prices start at \$1,775 Contact KABA at (800) 231-TAPE



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Kdigital. Kdisc Mastering is now digitally equipped. The venerable mastering house recently took delivery of a complete Sony PCM-1610 system, consisting of a 1610 processor, the DDU 1520 digital delay for analog disk cutting, a pair of BVU 800 db recorders and the DAE 1100 music editing system. The Sony gear augments Kdisc's tandem VMS 80 Neumann analog disk cutting instruments in Studio A, and the Zuma computer-equipped VMS 70 Neumann lathe with Technics quartz drive in Studio B. Pictured are senior cutting engineer Ken Perry, left, and chief cutting engineer and studio manager John Golden.

SOUND INVESTMENT

(Continued from page 55)

tronic mail network. PC owners can contact the vehicle by addressing ID number 960, LEMOBILE-US.

Rock Solid Productions has relocated to the Burbank (Calif.) Production Plaza, and expanded its facilities to includes two fully component Betacam edit bays, an off-line edit bay, animation and special effects and a digital audio sweetening room. Also new are a 42- by 522-foot sound stage, dressing rooms, control room, insert stage, scene shop and satellite transmission capabilities.

Philadelphia's **Kajem Recording** has added two new pieces of AMS gear: the AMS RMX-16 reverb unit and the highly regarded AMS 80-15S digital delay/sampler.

Sheffield Audio-Video Productions in Phoenix, Md. has also added the AMS RMX-16 as well as a Lexicon model 200 digital reverb for its new digital audio remote unit.

Edited by STEVEN DUPLER



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AMBISONIC OPERAS

(Continued from page 54)

there are about 20,000 decoders in U.K. living rooms, only about half as many have been sold in the U.S.

Hufker says that although he is receiving "quite a few calls from other public radio stations and some from listeners asking questions about Ambisonics," he feels that the technology is still in the educational stage and will be there for quite some time.

Even without the Ambisonic decoder, the listener will still be able to hear the broadcasts in standard stereo or mono, as the encoding process does not interfere with the signal reception.

AUDIO TRACK

(Continued from page 54)

and "Copacabana" with engineer Michael DeLugg, assisted by Carol Burkart. And Bootsy Collins has been in cutting tracks for his upcoming Arista album. Jenney and Gary Platt were behind the board.

Recent activity at Austin's Tim Stanton Audio: Tomas Ramirez & Jazzmanian Devil were in cutting four songs; Paul Ramsey & Studio 103 were in cutting basic tracks for an EP project; and Craig Davis was in doing overdubs and final mixes on his as-yet-untitled album.

Charlie Singleton was in recently at Cheshire Sound in Atlanta, finishing his Arista debut album. Singleton produced, with Tom Wright engineering, assisted by Lewis Padgett. Also there, Steve Morse was in laying tracks for his upcoming Elektra album. Wright was again at the console, assisted by Padgett. Morse and Rod Morgenstein produced.

Dura Hale recently finished recording a single at JBS Studio in Atlanta. Ronald LaPread of the Commodores produced, with Richard Wells engineering.

Producer Eric "Griffy" Greif recently completed mixing three projects for Torrance, Calif.-based Greenworld Records at Chapman Recording in Kansas City: "Up And Coming" by Shock, "Afraid Of The Dark" by Vyper and "Masters Of Revenge" by Tyrus.

At Reel Platinum in Lodi, N.J.,

At Reel Platinum in Lodi, N.J., the Yogo band is cutting the 12-inch "Machinery" for their new EP.

The Escorts have been in at Planet Dallas in Dallas, recording rhythm tracks for their debut EP. Preston Skaggs is producing, with Leesa Bowman engineering. Also there, producer Doc Gibbs is working on an album project with Errica Bussey and Yolanda Godberry. Rick Rooney is at the controls.

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

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Neville Brothers Spread the News

New Orleans Veterans Win Fans on Huey Lewis Tour

BY MOIRA McCORMICK

CHICAGO "I don't expect us to get the same response Huey Lewis & the News are getting," says Art Neville, vocalist/keyboardist of New Orleans' Neville Brothers, who toured with Lewis for a month. "But to be an opening band for a group with a triple platinum album—if the music wasn't happening, these people would let you know. They would throw things at you, I believe.

"I told my brothers [Aaron, Cyril and Charles] before we left that this was gonna be a test for us," he continues, "'cause these kids are coming to hear Huey Lewis & the News. But the response has been great."

The venerable Crescent City combo played to much younger audi-

ences and in much larger venues (20,000 to 30,000 seats) than they're accustomed to on the Lewis tour, which concluded on Aug. 12 at Denver's Red Rocks. One of the main reasons they undertook the jaunt, says Art Neville, was to spread their particular brand of New Orleans rock, soul, jazz, funk, gospel and parade music to a wider audience—which he assures has been the case.

The nine-song set the Nevilles offered on the Lewis tour was mostly uptempo, says Art, forsaking some of brother Aaron's signature ballads. "With serious crowds like these, you've gotta keep people awake," he smiles.

Aaron Neville's rendition of his 1966 hit "Tell It Like It Is," says Art, "is about the slowest we get ... But it must be a seriously strong tune. It gives us the sense that '66 is still happening."

The 45-minute warmup stint was sprinkled with Neville favorites ("Big Chief," "Iko Iko," "Fiyo On The Bayou") and new tunes, such as percussionist/vocalist Cyril Neville's reggae concoction "Everybody Better Wake Up" and the band composition "I Never Needed No One"

"Then at the end of the show," Art relates, "Huey Lewis calls us back on and we do a song together that really kills—something that was done by Robert Parker, called 'Barefootin'."

The road collaboration with Lewis has been beneficial on a number of levels, says Neville, not least in the new perspective on recording it's given the brothers.

(Continued on page 58)



Man in Motion. John Parr performs his current top 10 smash "St Elmo's Fire" on a recent edition of ABC-TV's "American Bandstand." (Photo: Ron Wolfson)

Festival Review

Concord Bash Offers Vintage Jazz

BY JOHN SIPPEL

CONCORD, Calif. The 17th annual Concord Jazz Festival, held at the Concord Pavillion Aug. 2-4, may be best characterized as "vintage mainstream." As with fine wine, the aging of the artists has resulted in a stellar product.

The three evenings' headliners received enthusiastic standing ovations. The Count Basie orchestra under Thad Jones' baton drew the biggest crowd, about 4,000, and the best response.

For the first time in five decades, the Basie band has a full-time conductor, and the resultant precision and dynamics are immediately evident. Newcomers like trumpeter Bobby Ortega, trombonist Clarence Bailey, vocalist Carmen Bradford and pianist Tee Carson, who replaced the Count, make this version of the Basie aggregation one of the finest ever.

Sunday's co-toppers, Rosemary Clooney and the Hi-Lo's!, again demonstrated that Concord Jazz label president Carl Jefferson performs some excellent marriages. As a closer, Clooney and the foursome did an impromptu song which earned the biggest hand of the three days.

Aiding Clooney and Scott Hamilton in his fine set were the tenor saxophone ace's tremendous back-up trio: Chris Flory on rhythm guitar, Chuck Riggs on drums and Phil Flanagan on bass. Reminiscent of the old Basie and Goodman bottoms, the three create a background that swings at any tempo. Clooney also had the benefit of guitarist Ed Bickert, playing arpeggios, while Flory did the chording. John Bunch did his usual splendid keyboard work for Hamilton, while ex-Woody Herman pianist John Oddo backed Clooney.

The Hi Lo's!, who work infrequently, amazed with their faultless performances of Gene Puerling's highly imaginative four-way harmonies. This is especially true of Clark

Burroughs, who climbs the octave above just as easily as he did in the mid-'50s.

The Friday headliners, Benny Carter's All-Stars (John Clayton on bass, Gene Harris on piano, Joe Wilder on trumpet and Jimmie Smith on drums, with Hamilton and Bickert), worked well as a group, and each musician sparkled individually as well. Harris, now an innkeeper in Boise, Idaho, broke up the audience with tremolos that rocked the outdoor venue. The group cut an album the following day for Concord Lazz

cord Jazz.

Art Blakey & the Jazz Messengers—Terrence Blanchard, trumpet; Donald Harrison, alto sax; Mulgrew Miller, piano; Lonnie Plaxico, bass, and Jean Touissant, tenor sax—failed to build empathy with the audience. With one exception, they played originals to an over-45 audience which doted on evergreens through the three days.

Despite backing by a makeshift trio and some trouble recalling lyrics, Carmen McRae had fun, and so did the audience. Starting with a mood-shattering "'Round Midnight," she ran through "Errand Girl For Rhythm" and a series of excellent tunes Dave Brubeck wrote for the show "The Real Am-

bassadors." While the sound pickup was fine all three days, the audio level on the trio, especially pianist John Leftwich, was the finest.

Where Hamilton's rhythm section cooked, the backup for Jeannie & Jimmie Cheatham didn't swing. The two San Diegoans have excellent bluesy material, done well by the likes of trumpeter Snooky Young, clarinetist Jimmy Noone and alto saxophonist Curtis Peagler. It just seemed that Jeannie's piano didn't click with Red Callender's bass and John Harris' drums.

The Dirty Dozen Brass Band performed prior to the show each evening, with their version of "Night Train" a highlight.

On closing night, the Count Swinow jazz band, a 17-piece ensemble from Tokyo composed of Panasonic employees, showed a unique approach to jazz. Arrangements by Japanese musicians disclosed a truly original approach to big band scoring. While the non-professionals soloed rather awkwardly, their spirit compensated for any experience deficiency.

Dave McKenna, whose left hand may be the greatest of any pianist ever, and guitarist Ed Bickert just weren't flashy enough musicians to open a cavernous venue like this.

Pop 'Legends' Join Forces To Help Statue of Liberty

BY PAUL GREIN

LOS ANGELES The Association, the Four Tops, Tommy James, Mark Lindsay and the original Spirit featuring Jay Ferguson and Randy California are set to appear in a 13-city tour, with all net profits to be donated to the Statue of Liberty-Ellis Island Restoration Project.

The tour, dubbed "Dodge Presents Legends For Liberty," was created and produced by Detroitbased PS Productions, which also packaged the successful "Dodge Trucks Presents Kenny Rogers" tour. PS Productions, founded in 1974 by president Paul Stanley, has also developed events for such clients as the Chrysler Corp., Wrangler Jeans and the Ford Motor Co.

The key to the company's packages is a program dubbed "Sponsownerships," which gives the sponsoring company actual ownership of the event itself.

The "Legends For Liberty" tour will also feature an audio "time cap-

sule" presentation highlighting events from past eras, as well as a laser presentation.

The performers will complete their whirlwind tour in 15 days, taking only two days off. The tour is set to open Sept. 5 at Franklin County Veterans' Memorial in Columbus, Ohio. Other dates set include Sept. 6 at Hara Arena in Dayton, Sept. 7 at Centennial Hall Arena in Toledo, Sept. 8 at Cleveland Convention Center & Stadium and Sept. 9 at Sports Center in Indianapolis.

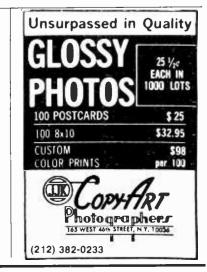
Also: Sept. 11 at Veterans' Memorial Auditorium in Des Moines, Sept. 12 at Palmer Alumni Auditorium in Davenport, Iowa, Sept. 13 at Metro Center in Rockford, Ill., Sept. 14 at Peoria Civic Center in Peoria, Ill., Sept. 15 at the Mecca in Milwaukee, Sept. 17 at Riverfront Coliseum in Cincinnati, Sept. 18 at Wings Stadium in Kalamazoo, Mich., and Sept. 19 at Saginaw Civic Center in Saginaw, Mich.







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Talent in Action

UB40 MIDNIGHT OIL BOOK OF LOVE Pier 84, New York Tickets: \$12.50

TOWARD THE END of UB40's headlining July 26 set at the Pier, the British reggae band went into what sounded like a surprising dubstyle version of their "Red, Red, Wine" cover hit, with Ali Campbell's vocals fading in and out of a murky mix. But alas, it was just the sound system giving in to what had been a steady rain through most of this and Midnight Oil's preceding set

While the downpour surely impaired the full crowd's view of the stage, it did little to dampen its enthusiasm for the two acts. The kids remained standing on their seats until the very end, even for the last encore of "I Got You Babe," when the heavens let loose their most savage torrents.

UB40's set merited the loyalty. The A&M group got off to a strong start with the uptempo "If It Happens Again" from last year's "Geffery Morgan" album, and then eased into a light reggae-ska groove accented sharply by four horns. Following the gentle lilt of "As Always You Were Wrong Again" with the fast rap style of "D.U.B.," the set shifted smoothly into the "Labour Of Love" reggae cover album's "Sweet Sensation" and then into some grimly themed earlier material. By the time the band got to the new album's "Break My Heart," the rains had returned with a vengeance—but no one left.

What made UB40's set work even in this oppressive situation was the rhythmic and melodic flow throughout the material, elements sometimes missing from Midnight Oil's apocalyptic political and musical vision. Their set was particularly hard hit by the continual rain, as it rendered vocalist Peter Garrett visually ineffective.

So much of Midnight Oil's performance is built upon the tall, bald Garrett's gyrations and diatribes that, in the case of acoustic guitarbased offerings, it can work against the material. Another problem is that pointed political comments in songs like the compelling "Short Memory," or scornful jibes like the ne directed at Rupert Murdoch prior to "Read About It," tend to go above the heads of the young, complacent audience.

But this audience had no trouble relating to the Columbia band's musicianship, especially the martial drum slugging of Rob Hirst. The kids also appreciated Garrett's willingness to come out of the overhead shelter and into the rain. The stripped-down, basic hard rock which closed out the set also helped cut through the precipitation.

New York's Book Of Love appeared to be playing to preprogrammed tracks for the most part, a noticeable exception being Ted Ottaviano's melodica solo on "Happy Day." The minimalist repetition of rhythmic elements and bare-boned melody intensified in the brief set, as did Susan Ottaviano's lead vocals. "Boy," the Sire group's rock club hit, had a repeated bell-like hook that seemed to usher in the gathering storm clouds.

JIM BESSMAN

SEARCHERS
Bitter End, New York
Tickets: \$10

F ROCK CRITICS would get their history right, they wouldn't slot all new wave jangly-guitar groups as Byrds derivatives; they'd type them as Searchers derivatives. The Searchers are, after all, the group from whom the Byrds got the idea in the first place, and they've been plying their trade with little change in style for the past 23 years. Now, all of a sudden, that style has become nouveau hip.

If they were 18-year-olds from a suburb of Glasgow instead of contemporaries of the Beatles, the Searchers would be giving Aztec Camera and others a run for their money. Instead, they tread the cabrate given it as a nortal rise and

aret circuit as a nostalgia act.

Fortunately, the old songs hold up like wrought iron. The group went through all of them during their early show Aug. 17: "Needles And Pins," "Don't Throw Your Love Away," "When You Walk In The Room," "Take Me For What I'm Worth." Better yet were the cuts from their two early-80s Sire albums—same sound, edgier material. Singles like "Love's Melodies" and a cover of the Records' "Hearts In Her Eyes" could have been hits in '66 or '83; in fact, they were hits in neither year, a situation which owes more to the group's state of dapper middle age than to the clean, muscular nature of the music.

Still, this wasn't a great Searchers show. Air conditioning apparently had done a number on lead singer Mike Pender's throat, and he ended up half talking his lyrics. There was a little less zest in the playing than there might have been if the group hadn't been doing the songs for the zillionth time.

All that is easily excused. What's dismaying is the fact that the group's distinctive sound, influential arranging style and sharp musical skills are being squandered on oldies. It's time for some new Searchers music.

NANCY ERLICH

ARTIE SHAW ORCHESTRA Blue Note, New York Admission: \$20

STEADFASTLY INSISTING that "all of what we play is jazz, no matter what the critics might say," Artie Shaw led a powerful big band here on Aug. 13 through a set that artfully combined the nostalgic appeal of the good old arrangements with an energy that was quite contemporary and a musicality that was timeless.

Shaw put his clarinet away for good some three decades ago, and since returning to the music business in 1983 has made only occasional appearances, functioning as conductor and MC, with the newly assembled band that bears his name and plays his repertoire. His sixnight engagement at the Blue Note was his first New York nightclub appearance since 1954.

Those fans who showed up for a nostalgia fix (they appeared to be in the majority on opening night) weren't disappointed: Shaw's first set included such standards as

(Continued on page 73)

BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Ticket Price(s)	Capacity .	Promoter
BRUCE SPRINGSTEN & THE E STREET BAND	Three Rivers Stadium Pittsburgh	Aug. 11	\$1,140,125 \$17.50	65,150 sellout	DiCesare-Engler Prods.
TINA TURNER GLENN FREY	Madison Square Garden New York	Aug. 1-2	\$700,000 \$ 20	39,800 two sellouts	Ron Delsener Presents
HUEY LEWIS & THE NEWS EDDIE & THE TIDE	Cal Expo Amphitheatre Sacramento	Aug. 16-18	\$585,600 \$16	36,600 three sellouts	Bill Graham Presents
TINA TURNER GLENN FREY	CNE Grandstand Toronto	Aug. 14	\$489,846 (\$632,059 Canadian) \$22.50/\$19.50	22,830 sellout	Concert Prods. International
COREY HART CHALK CIRCLE	CNE Grandstand Toronto	Aug. 15	\$381,346 (\$492,095 Canadian) \$17.50/\$16.50	22, 000 sellout	Concert Prods. International
BARRY MANILOW	The Centrum Worcester, Mass.	Aug. 12-13	\$347,738 \$17.50/\$15	20,235 22,000	Don Law Co.
HUEY LEWIS & THE NEWS	California Mid-State Fair Paso Robles	Aug. 14	\$346,450 \$15/\$12.50/\$10	28,675 two sellouts	In-House
FOREIGNER JOE WALSH	The Centrum Worcester, Mass.	Aug. 5-6	\$345,195 \$15/\$12.50	24,440 two sellouts	Don Law Co.
NEIL YOUNG KRIS KRISTOFFERSON	CNE Grandstand Toronto	Aug. 17	\$301,357 (\$388,848 Canadian) \$20/\$18	16,057 22,000	Concert Prods. International
AL JARREAU DAVID SANBORN	Greek Theatre Berkeley, Calif.	Aug. 16-17	\$242,232 \$18.50/\$15	15,564 two sellouts	Bill Graham Presents
ALABAMA BILL MEDLEY	Illinois State Fair Springfield	Aug. 17-18	\$189,090 \$12/\$10/\$8	1 9,702 24,630	In-House
FRESH FESTIVAL II	Oakland (Calif.)-Alameda County Coliseum	Aug. 6	\$187,222 \$14.50/\$13.50	14,236 14,500	Pace Concerts/CW & Associate Lombard Prods.
FRESH FESTIVAL II	Long Beach (Calif.) Arena	Aug. 3	\$186,033 \$14.50/\$13.50	14,225 25,747	Pace Concerts/CW & Associate Lombard Prods.
KOOL & THE GANG	Pine Knob Music Theatre Clarkston, Mich.	July 26	\$179,870 \$15/\$10	15,468 15,920	Nederlander Organization
FRESH FESTIVAL II	Lockhart Stadium Fort Lauderdale	July 25	\$169,487 \$13/\$12	14,227 25,747	Pace Concerts/CW & Associate
SQUEEZE HOOTERS THE TRUTH	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Aug. 17	\$168,948 \$16.50/\$14.50	1 0,919 12,500	Larry Vaughn Presents
OAK RIDGE BOYS LEE GREENWOOD	Indiana State Fair Indianapolis	Aug. 18	\$168,696 \$11/\$9	15,789 30,000	In-House
OAK RIDGE BOYS EXILE	Freedhom Hall Kentucky State Fair Louisville	Aug. 17	\$159,938 \$7.50	21,978 30,000 two shows	In-House
RATT BON JOVI	Mississippi Gulf Coast Coliseum Biloxi	Aug. 9	\$157,788 \$13.50	11,688 sellout	Beaver Prods.
FRESH FESTIVAL II	Providence (R.I.) Civic Center	Aug. 11	\$156,975 \$12.50	13,1 0 1 13,307	Pace Concerts/CW & Associate Frank J. Russo
MAZE FEATURING FRANKIE BEVERLY ANGELA BOFILL	Beacon Theatre New York	Aug. 10-11	\$1 54,350 \$20/\$18	8,133 three sellouts	New Audiences/WBLS
FRESH FESTIVAL II	Jacksonville (Fla.) Coliseum	July 26	\$140,532 \$13/\$12	11,755 sellout	Pace Concerts/CW & Associate
BRYAN ADAMS JOHN CAFFERTY & THE BEAVER BROWN BAND	Lawlor Events Center Reno, Nev.	Aug. 14	\$135,822 \$14.50	9,637 sellout	Bill Graham Presents
FOREIGNER IOE WALSH	Cumberland County Civic Center Portland, Me.	July 30	\$135,387 \$14.50	9,500 sellout	Larry Vaughn Presents
TTAS ON JOVI	Hirsch Coliseum Shreveport, La.	Aug. 10	\$135,000 \$13.50	10,000 sellout	Beaver Prods.
RESH FESTIVAL II	San Diego Sports Arena	Aug. 21	\$134,446 \$13.50	10,290 14,253	Pace Concerts/CW & Associate Lombard Prods.
GEORGE THOROGOOD & THE DELAWARE DESTROYERS OHNNY WINTER	Omaha Civic Auditorium	Aug. 14	\$131,685 \$14/\$13	10,000 sellout	Contemporary Presentations
POWER STATION DMD	The Centrum Worcester, Mass.	Aug. 19	\$126,813 \$15/\$12.50	8,869 11,500	Don Law Co.
HANK WILLIAMS JR. JOHN ANDERSON	Charlotte (N.C.) Coliseum	Aug. 3	\$125,350 \$12.50	10,028 sellout	Paul Scoggins Prods.
GEORGE BENSON	Roy Thompson Hall Toronto	Aug. 18 \$125,282	(\$161,654 Canadian) \$25.50/\$23/\$19	5,081 5,200	Concert Prods. International
MOTLEY CRUE	Pittsburgh Civic Arena	Aug. 7	\$124,485 \$13.75	9,150 12,500	DiCesare-Englander Prods.
RESH FESTIVAL II	Rochester (N.Y.) War Memorial	Aug. 9	\$120,041 \$13/\$12	10,200 sellout	Pace Concerts CW & Associates
RATT IVOL NOB	Ector County Coliseum Odessa, Tex.	July 26	\$115,020 \$12.50	8,600 sellout	Pace Concerts/ Randy Shelton's Stardate
RESH FESTIVAL II	Battimore Civic Center	Aug. 10	\$109,915 \$13.50/\$12.50	9,216 13,500	Pace Concerts/CW & Associate
GEORGE BENSON (ENNY G.	Front Row Theater Cleveland	Aug. 14-15	\$105,938 \$18.75	5,650 6,392	In-House
IMMY BUFFETT	Dallas Convention Center	Aug. 10	\$97,681 \$13.50	7,613 seliout	Pace Concerts
POWER STATION	Reunion Arena Dallas	July 21	\$97,498 \$14.50	7,234 12,000	Pace Concerts
BEACH BOYS TOWER OF POWER	Thomas & Mack Center Las Vegas	Aug. 18	\$97,492 \$16.50/\$15.50/\$14.50	5,952 8,000	Concert Series Ltd.
AMY GRANT RUSS TAFF	Pittsburgh Civic Arena	Aug. 13	\$94,089 \$13.75/\$11.75	7,239 8,500	In-House/Chesapeake Concerts
RATT BON JOVI	Lubbock (Tex.) Municipal	July 27	\$91,219	6,857	Pace Concerts/

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Oil on Water. Peter Garrett leads Midnight Oil through a high-energy set at Pier 84 in New York. (Photo: Chuck

NEVILLE BROTHERS

(Continued from page 58)

Despite critical raves for all three Nevilles albums—their self-titled debut on Capitol Records, A&M's 1981 release "Fiyo On The Bayou" and last year's live set "Nevilleization," put out by Rounder-disization," put out by Rounder-dis-tributed Black Top Records—Art says he and his brothers have never quite lived up to their recording potential.

"We've been doing a lot of research," he says, "trying to figure out how to get the same feeling of a great live performance on a record, without recording a live gig. And it

can be done.

"Huey Lewis gave us some of his secrets of some of the stuff they did. If he hadn't told me that this was the way they recorded some of these songs, I would never have believed it.

What the Nevilles gleaned from Lewis, according to Art, is that commercial viability depends to a large extent on technological concessions—something he says the brothers had previously resisted.

"The way Huey Lewis described it to me," he says, "is that you take

the technology, the synthesizers and all the electronic stuff, and you make that be the cake. And all the human part of what you're doing, that's the icing, that's the part you make stick out, what everybody can see and hear.

"I'd never loooked at it that way, but it's obvious to me that a man with a triple platinum album's gotta be right. It makes sense.'

Part of the reason the Nevilles have remained at the cult level commercially, Art surmises, is that record companies wrongly classify

their highly eclectic music as r&b.

"When you say that, we're dead," he says simply, "because there's no way we fit the category of what r&b is today. My brother Cyril says what you're listening to is the foundation, the roots of American rock'n'roll. I hate to even say 'New Orleans music,' 'cause that makes it sound too regional."

The Nevilles are currently looking for a new record deal, Art says, "and we're going to do whatever it's going to take to make the thing hap-pen right." says Art. In the meantime, a two-record set entitled "History Of The Neville Brothers" is due Oct. 1 on Rhino Records.

Compiled by group mentor Chuck Randall, the album consists of "all our solo stuff, stuff we did together, and some of the Meters and the Wild Tchoupitoulas, which is all us anyway," says Neville.
In addition, according to Randall,

a former DJ at KMET and KROQ Los Angeles, the Nevilles are also involved in the upcoming film "Voodoo Queen," starring Rae Dawn Chong, James Earl Jones and Klaus Kinski. They're recording the soundtrack and will make an appearance in the movie. Nevilles music is also scheduled to be featured in Jimmy Buffett's movie "Margaritaville," and possibly in future episodes of "Miami Vice." "Vice" star Don Johnson, adds Randall, appeared onstage with the Neville Brothers in May at the New Orleans Jazz & Heritage Festival.

"We've been able to put the right people together," he says. "The networking is what pays off."



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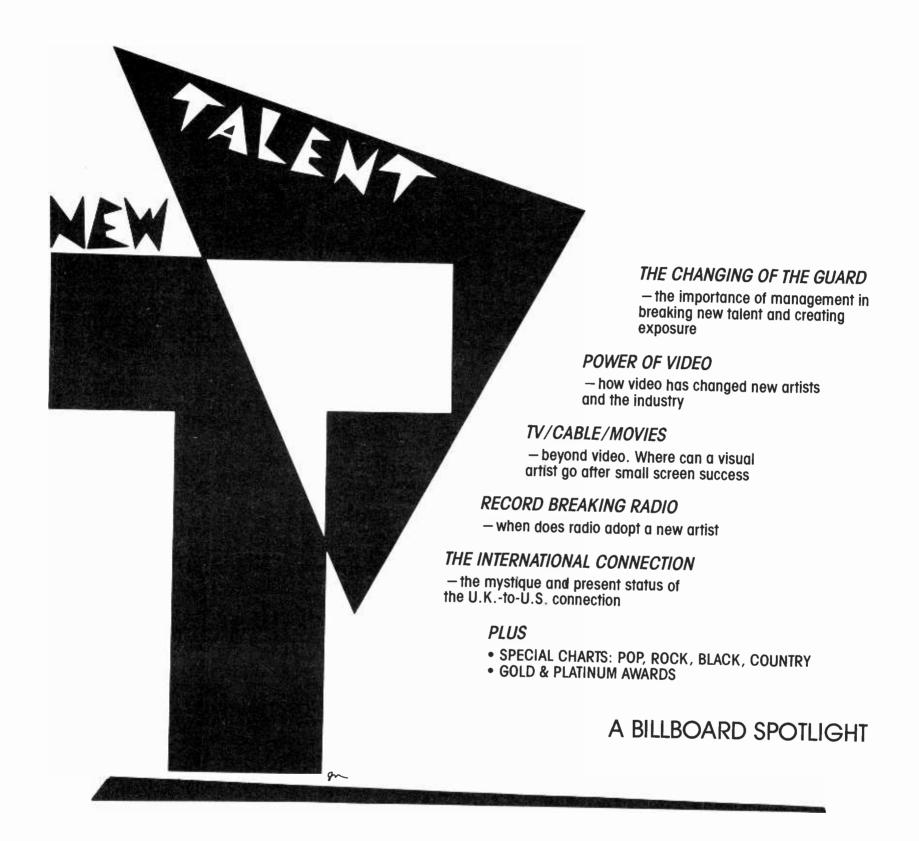
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Willie Comes to Grips With 'Half Nelson'

Singer's Latest Duet Album Is Unusual Even for Him

BY KIP KIRBY

NASHVILLE Duet albums are nothing new for Willie Nelson: Since signing with Columbia Records in 1975, the indefatigable performer has released eight different duet packages for the label, including sets with Leon Russell, Ray Price, Webb Pierce, Waylon Jennings, Jackie King, Hank Snow and

But Neslon's latest album, "Half Nelson," is unusual even for him. It commemorates the artist's 10th anniversary with CBS and features three of his No. 1 duet singles plus three never-released cuts. The chart-toppers are "Pancho And Lefty" with Merle Haggard, "Seven Spanish Angels" with Ray Charles, and "To All The Girls I've Loved Before" with Julio Iglesias, a millionselling country/AC/pop hit that was certified gold in May, 1984.

The unreleased material includes "Honky Tonk Women" with Leon Russell, originally intended for Nelson and Russell's "One For The Road" album project; "Half A Man" with George Jones, first cut for Jones' "My Very Special Guests" album but not included on the album; and an overdubbed duet with Hank Williams Sr. titled "I Told A Lie To My Heart.'

Other cuts include "They All Went To Mexico" with Carlos Santana, "Texas On A Saturday Night" with Mel Tillis and "Slow Movin' Outlaw" with Lacy J. Dalton, all of which have appeared on other al-

The first single from the album is "Are There Any More Real Cowboys" with Neil Young. This cut appears on both "Half Nelson" and Young's new Geffen album, "Old

The highlight of the package is undoubtedly the Hank Williams Sr. cut. "I Told A Lie To My Heart" is believed to be a demo written and recorded by the legendary singer around 1946 or 1947 when he was a staff writer at Acuff-Rose Publications, predating any of Williams' later recording contracts.

The demo was acquired by the Country Music Foundation in 1983, along with a collection of recordings preserved by Columbia Records producer Art Satherly. "I Told A Lie To My Heart" has never appeared on any commercial record.

The version that appears on 'Half Nelson" preserves the original sparse feel of the demo, with Nelson adding a guitar solo and harmony overdubs. Bill Ivey, director of the Country Music Foundation in Nashville, added two measures of rhythm guitar to the beginning and (Continued on page 66)

Surprise Visit. Moe Bandy and Joe Stampley are interrrupted during their recent Music Village concert in Nashville as CBS Records executives Jack Lameier, left, and Rich Schwan, right, present them with their first gold album for "Just Good Ol' Bovs."

ASHVILLE SCENE 🕽 by Kip Kirby



Three-Way 'Montana' Push NASHVILLE "Meet Me In Monfirst three weeks of September.

Seals/Osmond Duet Single

tana," the Dan Seals/Marie Osmond duet, has sparked a promotional venture involving Capitol/ EMI America Records, Northwest Orient Airlines and the state of

The promotion, designed to attract consumers' attention to the Seals/Osmond single while also promoting Montana's ski resort tourism business, is slated to run the

Grand prize in the contest is round trip airfare on Northwest Orient to a Montana ski resort selected by the winner for a five-night holiday.

Country stations in 14 markets will co-sponsor the contest with a local ski shop in their area. The ski shop will serve as entry blank site and will display special "Meet Me In Montana" posters designed by the

(Continued on opposite page)

guered by financial failure and government foreclosures, U.S. farmers in unprecedented numbers are facing the loss of the only livelihood they've ever Now help is in sight, thanks to Farm-Aid, a 12-hour

HE PLIGHT OF AMERICAN FARMERS has been

publicized during the past year by media stories and such films as "Country" and "The River." Belea-

marathon benefit scheduled for Sept. 22 at the Univ.

An upcoming concert will raise money for farmers

of Illinois' Memorial Stadium in Champaign-Urbana. Headliners for the concert are Willie Nelson, John Cougar Mellencamp, Waylon Jennings, Charlie Daniels, Neil Young and Steve Perry. There are 90,000 tickets available; it's hoped that the show will raise approximately \$40 million through ticket sales, donations and radio/television licensing rights.

Those who want to go ahead now and help out with a contribution to this worthy cause can call 1-800-FARM-AID to make their donation.

KENNY ROGERS and Sawyer Brown will make their mutual debuts in the Far East when they launch a seven-date concert tour in Japan, Sept. 26.

Packaged by North American Tours (promoter C.K. Spurlock's company, based in Nashville) in association with Pacific Music Enterprises, the tour will take Rogers and Sawyer Brown to Osaka, Nagoya, Tokyo and Yokohama, and includes a Sawyer Brown guest spot Oct. 3 on a Japanese tv music special to be

taped in Tokyo.
"Shakin'," Sawyer Brown's second Capitol album, will be released Sept. 13 in the U.S. to coincide with the Orient dates. And, not to miss out on a unique marketing opportunity, the five-piece group plans to merchandise limited-edition Japanese souvenir items at the concerts, along with a Japanese version of its press kit for the media.

KEITH KNUDSEN, drummer for Southern Pacific, phoned in to say the group is having a blast on its debut country tour. The band added Gilley's and Billy Bob's to its list of concert stops, and is currently opening shows for Hank Williams Jr. Last week, Southern Pacific taped "Austin City Limits" for the first time, and the group may add dates with Neil Young (who's on the road promotiong his new Geffen country album, "Old Ways") to its October tour schedule. Although they're driving their own cars to gigs and doubling up on rooms to hold down expenses (a far cry from the days when the group's various members experienced superstar status with the Doobie Broth-

ers and Creedence Clearwater Revival), the members of Southern Pacific say they're thoroughly enjoying every moment and may delay recording their next album an extra month or two to continue the current

THE LAST THING we expected to find, when we wrote our recent column on our vacation in Ibiza, was anyone in Nashville familiar with the island. But Eddy Raven surprised us with the news that his hit, "I Got Mexico," was released in Germany by an artist named Ibo under the title "Ibiza." Guess Mexico isn't as familiar to Europeans-or at least as colorful.

SEPT. 7 WILL KEEP people in the music industry busy. That's the day selected for a tribute to Dorothy Ritter, honoring her years of support of United Cerebral Palsy. Ritter, wife of the late Tex Ritter, will be feted at a benefit banquet to be held at the Opryland Hotel. It's the same day that MCA Records/Nashville publicity executive Kay Shaw will marry Steve West, manager of Cat's Records here, in a church wedding and the same day that Suzie Peterson, director of new product development for MCA Home Video on the West Coast, will wed Playboy contributing editor David Rensin. Congratulations to everyone concernedand good luck to those of us who would like to attend all three events at the same time!

AUSTIN CITY LIMITS," the award-winning music tv series, begins production on its 11th season this month with guests Gary Morris and Tanya Tucker (now on Capitol). Other confirmed guests for the upcoming season include Loretta Lynn, John Schneider, Sylvia, Louise Mandrell, Brenda Lee and Southern Pacific. Anyone in the Austin area who's never attended one of the show's live tapings ought to make it a must on the next visit, since "Austin City Limits" spares no effort to provide the best sound and lighting for its guests.

Tickets are distributed on a first-come basis at KLRU-TV studios on the campus of the Univ. of Texas-although producer Terry Lickona has been known to step in and assist for VIPs interested in being part of the audience. (Sorry, Terry-hope you don't get deluged now with VIP phone calls begging for seats!)

Chicken Pickin' TNN Support Co-op Effort for Song Contest

NASHVILLE For the first time, the Kentucky Fried Chicken Amateur Songwriting Contest is being promoted via television as well as radio. Throughout this month, The Nashville Network (TNN) is televising 60 promotional announcements for the contest and promoting it heavily in four of its top mar-

Kentucky Fried Chicken was an advertiser on TNN prior to the

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launching of the songwriting event. In addition to the TNN exposure, the contest will be featured on approximately 400 radio stations.

The spots soliciting entries involve recording artists Charly McClain and Wayne Massey and "Nashville Now" host Ralph Emery. McClain will record the top two entries and perform the songs on several TNN shows as part of the co-op effort.

For four markets, TNN has created special local promotion spots and guidelines for working with local radio stations. The markets and their cable system and radio participants are CableSystem and WTOD, Tole-do, Ohio; Total TV and KBUY, Amarillo, Tex.; United Cable, Mile Hi Cablevision and KBRQ, Denver; and Viacom and Group W Cable, Se-

The 1984 contest drew more than 38,000 entries.

For the Record

Herb Pedersen shares production duties with Jerry Crutchfield on Tom Wopat's EMI America project (Nashville Scene, Aug. 17)

BILLBOARD AUGUST 31, 1985

www.americanradiohistory.com



SEALS/OSMOND 'MONTANA' PUSH

(Continued from page 62)

record company. The ski shops will also run an audio/visual presentation using "Meet Me In Montana" as the music bed and featuring various photographs of the artists tied in with the song lyrics.

Northwest Orient Airlines and

Northwest Orient Airlines and the Montana department of tourism have printed a direct mail brochure with entry blank around the "Meet Me In Montana" theme, which will be sent to approximately 230,000 subscribers of Skiing magazine. The Seals/Osmond duet will also be featured prominently during October, November and December on Northwest Orient as part of its inflight programming special and in its passenger magazine.

Northwest Orient and the state of Montana have budgeted more than \$850,000 for the contest and promotion, including the grand prize trip, airfare, ski lift passes, runner-up prizes and direct mailing. Northwest Orient is designing the audio/visual clip presentation as well, with one copy going to the state of Montana for use in its tourism activities.

Capitol's contribution includes providing 450 copies of Dan Seals' album "Won't Be Blue Anymore" and Marie Osmond's album "There's No Stopping My Heart" as giveaways, along with special "Meet Me In Montana" posters and copies of the audio/visual clip for the participating ski shops.

"This record lends itself perfectly to a three-way tie in like this," says Dennis Buss of Nashville's Media Group, creator and packager of the "Meet Me In Montana" promotion.

Among the stations expected to sponsor the contest in their market will be KMPS Seattle, KWJJ Portland, Ore., WDGY Minneapolis, WTSO Madison, Wis., WMIL Milwaukee, WUSN Chicago, WCUZ Grand Rapids, WWWW Detroit, WGAR Cleveland, WBOS Boston, WHN New York, WXTU Philadelphia and WPKX Washington. A station in Atlanta will be announced shortly.



Statlers in the Night. The Statlers recently guested on CBS-TV's "Nightwatch' with host Charlie Rose. The late-night network news show is taped in Washington, D.C.

FOR WEEK ENDING AUGUST 31, 1985

TOP COUNTRY ALBUMS.

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	/s /	2 M. F.F.	MY 450	Compiled from a national sam and one-stop sales reports. ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	ple of retail store
	TAGE WEEK		\$.\\	o ARTIST	
1	13	12	1	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	® 1	1	, 14	HANK WILLIAMS, JR. WARNER/CURB 25267 WARNER BROS. (8	98) 9 weeks at No. One FIVE-O
2	64,0	5	_* 16	RONNIE MILSAP RCA AHL1-5425 (8.98)	GREATEST HIT'S VOL. 2
3	″ 3 ¿	3 ~	- 24	WILLIE NELSON COLUMBIA FC 40008	ME AND PAUL
4	2 *	* 2 ·	3 28	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
5	5	6	14	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN
6	ॗ 7	. 8	€ 23	GEORGE STRAIT MCA 5567 (8 98) (CD) GEO	ORGE STRAIT'S GREATEST HITS
7	6	4	16	LEE GREENWOOD MCA 5582 (8 98) (CD)	GREATEST HITS
8	8	7	20	THE OAK RIDGE BOYS MCA 5555 (8 98)	STEP ON OUT
9	9 *	٠ 9	J 15	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8	PARDNERS IN RHYME
10	³ 11	11	20	MERLE HAGGARD EPIC FE-39602	KERN RIVER
11	%10	10	27/	SAWYER BROWN CAPITOL/CURB ST-12391/CAPITOL (8.98)	SAWYER BROWN
12	13	13	9	ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
13	12 ,	"12	* 41	THE JUDDS • RCA/CURB AHL1-5319 RCA (8.98) (CD)	WHY NOT ME
14	14	14	54	RAY CHARLES COLUMBIA FC-39415	FRIENDSHIP
15	16 "	17	15	RESTLESS HEART RCA CPLI-5369 (5 98)	RESTLESS HEART
16	15	15	16	JOHN SCHNEIDER MCA 5583 (8.98)	TRYING TO OUTRUN THE WIND
17)	19 🕯	19	5	ROCKIN' SIDNEY EPIC B5E-40153	MY TOOT TOOT
18	18	23	7	JIMMY BUFFETT MCA 5600 (8.98)	THE LAST MANGO IN PARIS
19	20	20	14	CHARLY MCCLAIN EPIC FE 39871	RADIO HEART
20	17	- 16	26	DOLLY PARTON RCA AHL1-5414 (8 98)	REAL LOVE
21	21	22	6	NITTY GRITTY DIRT BAND WARNER BROS. 25304 PARTN	ERS, BROTHERS AND FRIENDS
22	22	18	23	CONWAY TWITTY WARNER BROS 25207 (8.98)	DON'T CALL HIM A COWBOY
23	24	26	6	THE BELLAMY BROTHERS MCA CURB 5586 MCA	HOWARD & DAVID
24	23 ⋛	21	7	JANIE FRICKE COLUMBIA 39975	SOMEBODY ELSE'S FIRE
25	26	25	44	GEORGE STRAIT ● MCA FE-5518 (898) DOES FORT WO	RTH EVER CROSS YOUR MIND
26	25	24	49	EXILE EPIC FE-39424	KENTUCKY HEARTS
27	27	32	6	REBA MCENTIRE MCA 5585	HAVE I GOT A DEAL FOR YOU
28	34	35	10	DAN FOGELBERG FULL MOON EPIC FE 39616 EPIC	HIGH COUNTRY SNOWS
29	28	27	20	CRYSTAL GAYLE WARNER BROS. 25154 (8 98)	OBODY WANTS TO BE ALONE
30	41	44	5	JOHN ANDERSON WARNER BROS 25211 (8.98)	TOKYO, OKLAHOMA
31	31	34	4	WAYLON JENNINGS RCA AHL1-5428 (8 98)	TURN THE PAGE
32	33	37	13	T.G. SHEPPARD COLUMBIA FC 40007	LIVIN' ON THE EDGE
33	37	42	44	RICKY SKAGGS EPIC FE-39410 (CD)	COUNTRY BOY
34	32	30	20	THE KENDALLS MERCURY 824-250-1 POLYGRAM (8 98)	TWO HEART HARMONY
35	39	38	14	VERN GOSDIN COMPLEAT 671012 POLYGRAM (8.98)	TIME STOOD STILL
36	30	28	68	THE STATLER BROTHERS MERCURY 818-652-1 POLYGRAM (8.	98) (CD) ATLANTA BLUE
37	35	33	17	TAMMY WYNETTE EPIC 39971 (8 98)	SOMETIMES WHEN WE TOUCH
38	29	29	72	ALABAMA ▲2 RCA AHL1-4939 (8 98) (CD)	ROLL ON

		7	7	/\$/	
,	15	Z W. C. F.	W. A.O.	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
	Week.		5/2	S ARTIST	TITLE
1	13	/~	1 24	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	43	62.	3	GARY MORRIS WARNER BROS. 25279 (8.98)	ANYTHING GOES
40	38	40	5	SOUTHERN PACIFIC WARNER BROS 25206 (8 98)	SOUTHERN PACIFIC
41	40	39	9	LACY J. DALTON COLUMBIA FC 40028	AN'T RUN AWAY FROM YOUR HEART
42	44	46	19	THE WHITES MCA/CURB 5562 MCA (8.98)	WHOLE NEW WORLD
43	36	31	30	EMMYLOU HARRIS WARNER BROS 25205 (8.98)	THE BALLAD OF SALLY ROSE
44	42	43	53	THE OAK RIDGE BOYS ● MCA 5496 (8 98) (CD)	GREATEST HITS 2
45	50	50	42	JOHN CONLEE MCA 5521 (8 98)	BLUE HIGHWAY
46	49	52	13	KEITH STEGALL EPIC 39892	KEITH STEGALL
47	45	45	128	ALABAMA ▲2 RCA AHL 1-4663 (8 98) (CD)	THE CLOSER YOU GET
48	∞ 47	49	22	BARBARA MANDRELL MCA 5566 (8 98) (CD)	GREATEST HITS
49	51	54	19	KATHY MATTEA MERCURY 824 308-1 POLYGRAM (8 98)	FROM MY HEART
50	。 53	53	122	JOHN CONLEE MCA 5406 (8 98)	JOHN CONLEE'S GREATEST HITS
51	46	41 »	9	EDDIE RABBITT WARNER BROS. 1-25278 (8.98)	EDDIE RABBITT #1'S
52	_* 48	48	29	STEVE WARINER MCA 5545 (8 98) ONE	E GOOD NIGHT DESERVES ANOTHER
53	52	51	30	ED BRUCE RCA AHL1-5324 (8.98)	HOMECOMING
54	54	58	22	REBA MCENTIRE MERCURY 824 342-1/POLYGRAM (8 98)	THE BEST OF REBA MCENTIRE
55	56	61	3	LANE BRODY EMI-AMERICA ST-17160 (8.98)	LANE BRODY
56	61	66	206	WILLIE NELSON ▲2 COLUMBIA KC 237542 (CD)	GREATEST HITS
57	57	60	382	WILLIE NELSON ▲3 COLUMBIA JC 35305 (CD)	STARDUST
58	64	_	2	GENE WATSON EPIC BFE-40076	MEMORIES TO BURN
59	63	63	73	THE STATLER BROTHERS MERCURY 812 184-1 POLYG	GRAM TODAY
60	60	59	181	ALABAMA ▲3 RCA AHL1-4229 (8 98) (CD)	MOUNTAIN MUSIC
61	58	57	24	SYLVIA RCA AHLI-5413 (8 98)	ONE STEP CLOSER
62)	67	70	8	MAC DAVIS MCA 5590 (8 98)	TILL I MADE IT WITH YOU
63	66	67	180	WILLIE NELSON ▲3 COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
64	65		2	EDDY RAVEN RCA AHL1-5456 (8 98)	LOVE AND OTHER HARD TIMES
65)	1	IEW)	>	JIM GLASER MCA 5612 (8 98)	PAST THE POINT OF NO RETURN
66	59	56	13	JOHNNY LEE WARNER BROS 25210 (8 98)	KEEP ME HANGIN' ON
67	68	47	44	EARL THOMAS CONLEY RCA AHL1 5175 (8 98)	TREADIN' WATER
68	70	72	95	GEORGE STRAIT ● MCA 5450 (8 98)	RIGHT OR WRONG
69	71	64	11	LEON EVERETTE MERCURY 8240309-1 POLYGRAM	WHERE'S THE FIRE
70	55	36	22	MEL MCDANIEL CAPITOL 12402 (8.98)	LET IT ROLL
71	69	55	45	ANNE MURRAY CAPITOL SJ-12363 (8 98) (CD)	HEART OVER MIND
72	74	73	52	JOHN SCHNEIDER MCA 5495 (8 98)	TOO GOOD TO STOP NOW
73	73	68	130	HANK WILLIAMS, JR. ▲ WARNER CURB 60193 WARNER	
74	62	65	4	LONE JUSTICE GEFFEN GHS 24060 WARNER BROS (8 98)	
75	72	75	12	LOUISE MANDRELL RCA AHL1-5454 (8 98)	MAYBE MY BABY

Albums with the greatest sales gains this week. (CD) Compact Disc available. Recording Industry Assn. Of America (RIAA) certification for sales of 500.000 units. RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. CBS Records does not issue a suggested list price for its product.

Billboard.

HOT COUNTRY SINGLES.

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	_		7	Compiled from a national sample o	f retail store			
/	and one-stop sales reports and radio playlists. ARTIST PRODUCER (SONGWRITER) ARTIST LABEL & NUMBER/DISTRIBUTING LABEL							
/ 5			S. A.	Compiled from a national sample of and one-stop sales reports and rad	ARTIST			
	13	12	S. A.	1	BEL & NUMBER/DISTRIBUTING LABEL			
(1)	2	4	13	LOVE IS ALIVE B.MAHER (K.M.ROBBINS) 1 week at No. One	↑ THE JUDDS RCA/CURB 14093/RCA			
2	3	3	16	SHE'S SINGLE AGAIN B.MONTGOMERY (C.CRAIG, P.MCCANN)	◆ JANIE FRICKE COLUMBIA 38-04896			
3	4	6	14	D.MALLOY (R.CASH, R.CROWELL)	◆ ROSANNE CASH COLUMBIA 38-04809			
4	5	7	13	MODERN DAY ROMANCE M.MORGAN, P.WORLEY (K.BROOKS, D.TYLER)	NITTY GRITTY DIRT BAND WARNER BROS. 7-29027			
5	. 6	8	13	USED TO BLUE R.SCRUGGS (F.KNOBLOCK, B.LABOUNTY)	SAWYER BROWN. CAPITOL/CURB 5477/CAPITOL			
6	7	11	12	HAVE I GOT A DEAL FOR YOU JBOWEN, R.MCENTIRE (M.P.HEENEY, J.LEAP)	REBA MCENTIRE MCA 52604			
7	8	14	11	DRINKIN' AND DREAMIN' J.BRIDGES, G.SCRUGGS (T.SEALS, M.D.BARNES)	WAYLON JENNINGS RCA 14094			
8	9	15	10	I FELL IN LOVE AGAIN LAST NIGHT J.L.WALLACE, T.SKINNER (P.OVERSTREET, T.SCHUYLER)	THE FORESTER SISTERS WARNER BROS. 7-28988			
9	13	17	8	LOST IN THE FIFTIES TONIGHT (IN THE STILL) R.MILSAP, T.COLLINS, R.GALBRAITH (M.REID, T.SEALS, F.PARRIS)	RONNIE MILSAP RCA 14135			
10	12	16	9	BETWEEN BLUE EYES AND JEANS C.TWITTY, D.HENRY, R.TREAT (K.MCDUFFIE)	CONWAY TWITTY WARNER BROS. 7-28966			
11	10	13	15	I NEVER MADE LOVE (TILL I MADE IT WITH YOU) J.BOWEN (B.MCDILL)	MAC DAVIS MCA 52573			
12	15	18	12	PRETTY LADY KLEHNING (K.STEGALL)	KEITH STEGALL EPIC 34-04934			
(13)	16	21	10	CRY JUST A LITTLE BIT B.MAHER (B.HEATLIE)	SYLVIA RCA 14107			
<u> </u>	17	25	8	SHE'S COMIN' BACK TO SAY GOODBYE E.STEVENS, E.RABBITT, J.BOWEN (E.RABBITT, E.STEVENS)	EDDIE RABBITT WARNER BROS. 7-28976			
<u>(15)</u>	18	26	9		AIN (WITH WAYNE MASSEY) EPIC 34-05398			
<u>(16)</u>	20	27	9	MEET ME IN MONTANA MARIE O	SMOND (WITH DAN SEALS) CAPITOL/CURB 5478/CAPITOL			
17	1	2	15	P.WORLEY, K.LEHNING (P.DAVIS) REAL LOVE DOLLY PARTON (D	UET WITH KENNY ROGERS)			
(18)	21	28	9	D.MALLOY (D.MALLOY, R.BRANNON, R.MCCORMICK) KERN RIVER	MERLE HAGGARD			
19	25	32	7	M.HAGGARD, G.MARTIN. R.REYNOLDS (M.HAGGARD) YOU MAKE ME WANT TO MAKE YOU MINE	JUICE NEWTON			
20)	24	30	9	RLANDIS (D.LOGGINS) BLUE HIGHWAY	JOHN CONLEE			
				B.LOGAN (D.HENRY, D.WOMACK) A HIGHWAYMAN ◆ W.JENNINGS,W.NELSON	I,J.CASH,K.KRISTOFFERSON			
21		1	16	C.MOMAN (J.WEBB) TOUCH A HAND,MAKE A FRIEND	THE OAK RIDGE BOYS			
(22)	28	37	5	R.CHANCEY (H.BANKS, R.JACKSON, C.HAMPTON) LOVE TALKS	RONNIE MCDOWELL			
(23)	29	36	7'	B.KILLEN (B.JONES, M.GARVIN, T.SHAPIRO) IF IT WEREN'T FOR HIM	EPIC 34-05404 VINCE GILL			
24	30	35	8	E.GORDY, JR. (V.GILL, R.CASH)	RCA 14140 MICHAEL MARTIN MURPHEY			
25	19	9	15	J.E.NORMAN (M.MURPHEY) SOME FOOLS NEVER LEARN	EMI-AMERICA 8265 STEVE WARINER			
26	33	39	6	T.BROWN, J.BOWEN (J.S.SHERRILL)	MCA 52644			
27	22	10	14	I WANT EVERYONE TO CRY T.DUBOIS, SHENDRICKS (W.NEWTON, M.NOBLE)	RESTLESS HEART RCA 14086			
28	35	38	9	HE WON'T GIVE IN A.REYNOLDS (J.PIERCE)	MERCURY 880-867-7/POLYGRAM			
29	36	41	5	WHO'S GONNA FILL THEIR SHOES B. SHERRILL (T. SEALS, M.D. BARNES)	◆ GEORGE JONES EPIC 34-05439			
30	37	44 ,	5	1 WANNA HEAR IT FROM YOU P.WORLEY, E.RAVEN (N.MONTGOMERY, R.GILES)	EDDY RAVEN RCA 14164			
31)	39	50	4.	A LONG AND LASTING LOVE M.MASSER (M.MASSER, G.GOFFIN)	CRYSTAL GAYLE WARNER BROS. 7-28963			
32	14	5	14	THE FIREMAN J.BOWEN, G.STRAIT (M.VICKERY, W.KEMP)	GEORGE STRAIT MCA 52586			
33	26	20	13	YOU CAN'T RUN AWAY FROM YOUR HEART M.MORGAN, P.WORLEY (W.WALDMAN, J.PHOTOGLO)	LACY J. DALTON COLUMBIA 38-04884			
34)	42	47 -	7	HEART DON'T DO THIS TO ME J.BOWEN, LLYNN (J.WILDE, K.VASSY)	LORETTA LYNN MCA 52621			
35	23	12	17	I'M FOR LOVE J.BOWEN, H.WILLIAMS.JR. (H.WILLIAMS.JR.) WAF	HANK WILLIAMS, JR. RNER/CURB 7-29022/WARNER BROS.			
36	46	62	3	HANG ON TO YOUR HEART B.KILLEN (S.LEMAIRE, J.P.PENNINGTON)	EXILE EPIC 34-05580			
37)	51		2	CAN'T KEEP A GOOD MAN DOWN H.SHEDD, ALABAMA (B.CORBIN)	ALABAMA RCA 14165			
38	31	24	11	COLD SUMMER DAY IN GEORGIA G.WATSON, L.BOOTH (O.KNUTSON, A.L.OWENS)	GENE WATSON EPIC 34-05407			
39	48	57	5	IF IT AIN'T LOVE B.MEVS (M.NESLER)	ED BRUCE RCA 14150			
40	50	63	4	I'M GONNA LEAVE YOU TOMORROW JBOWEN JSCHNEIDER (T.DANIELS, G.DOBBINS, J.WILSON)	JOHN SCHNEIDER MCA 52648			
<u>(41)</u>	49	61	5	THING ABOUT YOU JENORMAN SOUTHERN PACIFIC (T PETTY)	SOUTHERN PACIFIC WARNER BROS. 7-28943			
(42)	47	54	6	DROWNING IN MEMORIES BLOGAN (G.NICHOLSON, C.RAINS)	T GRAHAM BROWN CAPITOL 5499			
43	45	51	6	SMOOTH SAILING (ROCK IN THE ROAD)	MARK GRAY			
44	27	29	10	B.MONTGOMERY, S.BUCKINGHAM (J.SLATE, S.PIPPIN, M.GRAY) HOMETOWN GOSSIP	THE WHITES			
45	34	19	11	R.SKAGGS, M.MORGAN (G.DAVIS. R.ALLEN) MY TOOT TOOT	ROCKIN' SIDNEY			
45	59	13	2	s simien, f. soileau, h.meaux (s.simien) I'LL NEVER STOP LOVING YOU	GARY MORRIS			
(47)		GE.		J.E.NORMAN (D.LOGGINS, J.D.MARTIN) I WANNA SAY YES	WARNER BROS. 7-28947 LOUISE MANDRELL			
	55	65	3	R.C.BANNON (R.C.BANNON) YOU COULD BE THE ONE WOMAN	RCA 14151 CHANCE			
(48)	52	58	6	BARLEDGE (J.BACON, E TREE) ANGEL IN YOUR ARMS	MERCURY 880 959-7/POLYGRAM BARBARA MANDRELL			
(49)	58		2	T.COLLINS (C.IVERY, T.WOODFORD, T.BRAEFIELD) LET A LITTLE LOVE COME IN	MCA 52645 CHARLEY PRIDE			
50	38	34	9	B.MEVS (B.MCDIL) est airnlay and sales gains this week. Video clip availability. Record	RCA 14134			

			(, <u> </u>	permission of the publ	lisher
				TITLE TITLE	
/		TE /	40	/ & / *	
1416	7 4	N. M. C.	N. S. A.	TITLE	ARTIST
				PRODUCER (SONGWRITER) OLD HIPPIE	BEL & NUMBER/DISTRIBUTING LABEL THE BELLAMY BROTHERS
51	40	31	18	E.GORDY, JR., J.BOWEN (D.BELLAMY) YOU'RE GONNA MISS ME WHEN I'M GONE	MCA/CURB 52579/MCA ◆ JUDY RODMAN
(52)	57	66	4	T.WEST (H.PRESTWOOD) WHEN I GET HOME	MTM 72054/CAPITOL BOBBY BARE
53	56	68	4	R.SCRUGGS (E.RAETZLOFF, B.LITTLE)	EMI-AMERICA 8279 ◆ ALABAMA
54	41	22	16	40 HOUR WEEK (FOR A LIVIN') H.SHEDD. ALABAMA (D.LOGGINS, L.SILVER, D.SCHLITZ)	RCA 14085
(55)	67	_	2	TOO MUCH ON MY HEART J.KENNEDY (J.FORTUNE)	THE STATLER BROTHERS MERCURY 884-018-7/POLYGRAM
<u>56</u>	68	_	2	YOU'VE GOT SOMETHING ON YOUR MIND N.WILSON (N. WILSON, R.MURRAH, D.GIBSON)	MICKEY GILLEY EPIC 34-05460
57	62	71	4	BAR ROOM ROSES B.MEVIS (B.GALLIMORE, B.MEVIS, B.SHORE)	MOE BANDY COLUMBIA 38-05438
58	44	46 [~]	7	RHYTHM GUITAR E.HARRIS, P.KENNERLEY (E.HARRIS, P.KENNERLEY)	EMMYLOU HARRIS WARNER BROS. 7-28952
59	32	23	16	I DON'T THINK I'M READY FOR YOU J.E.NORMAN (DORFF, BROWN, REYNOLDS, GARRETT)	ANNE MURRAY CAPITOL 5472
60	43	33	16	(LOVE ALWAYS) LETTER TO HOME H.SHEDD (C.JACKSON)	◆ GLEN CAMPBELL LANTIC/AMERICA 7-99647/ATLANTIC
61	66	72	4 0	AIN'T IT JUST LIKE LOVE R.POLODOR (B.BURNETTE, P.RCBINSON)	BILLY BURNETTE MCA/CURB 52626/MCA
62	54	45 ू	8	1 WILL DANCE WITH YOU KAREN BRO	OOKS (WITH JOHNNY CASH) WARNER BROS. 7-28979
63	77	<u> </u>	2	DOWN THE ROAD (MOUNTAIN PASS) D.FOGELBERG, M.LEWIS (E.SCRUGGS, L.FLATT, D.FOGELBERG)	DAN FOGELBERG FULL MOON/EPIC 34-05446/EPIC
64)	78 .	*	2	TOKYO, OKLAHOMA J.ANDERSON, L.BRADLEY, J.E.NORMAN (M.VICKERY)	JOHN ANDERSON WARNER BROS. 7-28916
<u>(65)</u>	73	83	3,	DON'T TELL ME LOVE IS KIND	ALMOST BROTHERS MTM 72053/CAPITOL
(66)	-	VEW)		I DON'T MIND THE THORNS (IF YOU'RE THE ROSE)	LEE GREENWOOD
67	69	74	4		MCA 52656 ARGO SMITH & TOM GRANT
68)	75	81	3	A.HENSON (M.D.BARNES, T.SEALS) TONIGHT'S THE NIGHT	BERMUDA DUNES 110 CARLETTE
				R.RUFF (L.FARGO, C.RUFF) TWO OLD CATS LIKE US RAY CHARLE	S WITH HANK WILLIAMS,JR.
(69)	*	NEW)		B.SHERRILL (T.SEALS) LASSO THE MOON	COLUMBIA 38-05575 ◆ GARY MORRIS
70	65	52	18	S.DORFF, J.E.NORMAN (S.DORFF, M.BROWN) YOU CAN LEAD A HEART TO LOVE	WARNER BROS. 7-29028 T.WYNETTE
71	53	48	8	S.BUCKINGHAM (J.CHAMBERS, L.JENKINS, M.TWITTY)	EPIC 34-05399 IS HARDIN & DAVE LOGGINS
72	74	87	3	M. WRIGHT (D.LOGGINS, J.D.MARTIN)	RCA 14159
(73)	83.		2	I'M TAKING MY TIME E.GORDY.JR., D.HUNGATE (R.BERESFORD, P.ALGERS)	BRENDA LEE MCA 52654 TOM T. HALL
(74)	· « [NEW)	<u> </u>	DOWN IN THE FLORIDA KEYS J.KENNEDY (T.T.HALL)	MERCURY 884 017-7/POLYGRAM
75	~ 70	59	7:	TWENTIETH CENTURY FOOL LBUTLER (B.NEARY, J.PHOTOGLO)	KENNY ROGERS LIBERTY 1525/EMI-AMERICA
76	60,	42	18	LOVE DON'T CARE NLARKIN, ET.CONLEY (E.T.CONLEY, R.SCRUGGS)	◆ EARL THOMAS CONLEY RCA 14060
77	79	85	3	WHEN YOU LEAVE THAT WAY, YOU CAN NEVER GO BACK W.HAYNES (S.CLARK, J.MACRAE)	SWANEE 5018/DOOR KNOB
78	, "	NEW)		I KNOW THE WAY TO YOU BY HEART V.GOSOIN, R.J.JONES (T.LAIOLO)	VERN GOSDIN COMPLEAT 145/POLYGRAM
79	86		2	I WANNA BE A COWBOY 'TIL I DIE R.BAKER (D.ROSSON)	JIM COLLINS WHITE GOLD 55525
80	63	40	17	SAVE THE LAST CHANCE B.LOGAN, R.MCCOLLISTER (W.ALDRIDGE, R.BYRNE)	JOHNNY LEE WARNER BROS. 7-29021
81	64	55	-20	DIXIE ROAD J.CRUTCHFIELD (D.GOODMAN, M.A.KENNEDY, P.ROSE)	LEE GREENWOOD MCA 52564
82	X	VEW)	>	NEXT TO YOU J.CRUTCHFIELD (J.FULLER)	CRAIG DILLINGHAM MCA 52647
83	ı	NEW)	>	ON THE OTHER HAND KLEHNING, K.STEGALL (P.OVERSTREET, D.SCHLITZ)	RANDY TRAVIS WARNER BROS. 7-28962
(84)	ı	NEW)	<u> </u>	HOUSTON HEARTACHE D.SCHAFER (J.HENDERSON, D.MITCHELL, J.MCCOLLUM)	MASON DIXON TEXAS 5508
85)	,	NEW)	>	I'M NOT LEAVING (I'M JUST GETTING OUT OF YOUR WAY NOT LISTED (H.COCHRAN, R.PORTER, D.DILLON)	
86	61	43	14	IF YOU BREAK MY HEART B.FISHER (M.GARVIN, B.JONES, T.SHAPIRO)	THE KENDALLS MERCURY 880-828-7/POLYGRAM
87	71	53	11	HOTTEST "EX" IN TEXAS	BECKY HOBBS EMI-AMERICA 8273
88	72	49	8	R.BAKER (B.BLACKMON, L.TRAUGHBER, C.VIPPERMAN) NOBODY EVER GETS ENOUGH LOVE	CON HUNLEY
		56	21	K.LEHNING (D.MORGAN, S.A.DAVIS) FORGIVING YOU WAS EASY	WILLIE NELSON
89	76			W.NELSON (W.NELSON) FOOLED AROUND AND FELL IN LOVE	COLUMBIA 38-04847 ◆ T.G. SHEPPARD
90	85	70	17	R.HALL (E.BISHOP) WHAT USED TO BE CRAZY	BAMA BAND
91	80	60	7	J.CHAMBERS (J.CHAMBERS, L.JENKINS) NIGHTSHIFT	NASHVILLE NIGHTSHIFT
92		NEW	_	NOT LISTED (W. ORANGE, D. LAMBERT, F. GOLDE) HARD BABY TO ROCK	NCA 133737
93	81	64	6	LROGER (MCOLLIE, P. THOMAS, D.LUTTRELL) HELLO MARY LOU	MERCURY 880 801-7/POLYGRAM THE STATLER BROTHERS
94	82	67	20	J.KENNEDY (G.PITNEY, C.MANGFARACINA)	MERCURY 880-685-7/POLYGRAM EDDY RAVEN
95	89	76	20	OPERATOR, OPERATOR E.RAVEN, P. WORLEY (L. WILLOUGHBY, J. WILLOUGHBY) SUETE A AMPRICALE	RCA 14044 ◆ EXILE
96	84	69	22	SHE'S A MIRACLE B.KILLEN (J.PENNINGTON, SLEMAIER)	EPIC 34-04864
97	91	88	5	BRING ON THE SUNSHINE J.SLATE (D.MORRISON, J.SLATE, J REID)	DENNIS BOTTOMS WARNER BROS. 7-28944
98	88	75	20	IT'S A SHORT WALK FROM HEAVEN TO HELL J.BOWEN, J.SCHNEIDER (K.BELL, T SKINNER, J.L.WALLACE)	JOHN SCHNEIDER MCA 52567
99	90	73	6	A FAR CRY FROM YOU J.KENNEDY (S.EARLE, J.HINSON)	CONNIE SMITH EPIC 34-05414
100	87	84	4	WHEN MY BLUE MOON TURNS GOLD AGAIN J.KENNEDY, R.PEOPLES (W.WALKER, G.SULLIVAN)	MAINES BROTHERS BAND MERCURY 995-7/POLYGRAM
	_				

Products with the greatest airplay and sales gains this week. Video clip availability. Recording Industry Assn. O' America (RIAA) seal for sales of one million units. A 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, r	
/M/	LAC. LAC.	SALES TITLE ARTIST	HOTCOUNTRY POSITION
1	3	LOVE IS ALIVE THE JUDDS	1
2	2	SHE'S SINGLE AGAIN JANIE FRICKE	2
3	4	I DON'T KNOW WHY YOU DON'T WANT ME ROSANNE CASH	3
4	5	MODERN DAY ROMANCE NITTY GRITTY DIRT BAND	4
5	6	HAVE I GOT A DEAL FOR YOU REBA MCENTIRE	6
6	7	USED TO BLUE SAWYER BROWN	5 -
7	8	DRINKIN' AND DREAMIN' WAYLON JENNINGS	7
8	10	I FELL IN LOVE AGAIN LAST NIGHT THE FORESTER SISTERS	8
9	12	BETWEEN BLUE EYES AND JEANS CONWAY TWITTY	10
10	13	LOST IN THE FIFTIES TONIGHT RONNIE MILSAP	9
11	9	I NEVER MADE LOVE (TILL I MADE IT WITH YOU) MAC DAVIS	11
12	15	PRETTY LADY KEITH STEGALL	12
13	18	CRY JUST A LITTLE BIT SYLVIA	13
14	17	SHE'S COMIN' BACK TO SAY GOODBYE EDDIE RABBITT	14
15	16	WITH JUST ONE LOOK IN YOUR EYES C.MCCLAIN/W.MASSEY)	15
16	21	KERN RIVER MERLE HAGGARD	18
17	24	MEET ME IN MONTANA MARIE OSMOND (WITH DAN SEALS)	16
18	1	REAL LOVE DOLLY PARTON (DUET WITH KENNY ROGERS)	17
19	29	YOU MAKE ME WANT TO MAKE YOU MINE JUICE NEWTON	19
20	19	MY TOOT TOOT ROCKIN' SIDNEY	45
21	11	HIGHWAYMAN JENNINGS, NELSON. CASH, KRISTOFFERSON	21
22	20	I'M FOR LOVE HANK WILLIAMS, JR.	35
23	23	40 HOUR WEEK (FOR A LIVIN') ALABAMA	54
24	14	THE FIREMAN GEORGE STRAIT	32
25	28	CAROLINA IN THE PINES MICHAEL MARTIN MURPHEY	25
26	30	BLUE HIGHWAY JOHN COŅLEE	20
27	_	I WANT EVERYONE TO CRY RESTLESS HEART	27
28		HE WON'T GIVE IN KATHY MATTEA	28
29		IF IT WEREN'T FOR HIM VINCE GILL	24
30	_	WHO'S GONNA FILL THEIR SHOES GEORGE JONES	29

/ ~	LAST CET	SALES TITLE ARTIST	HOTCOUNTRY POSITION	Ä	A MEER S	AIRPLAY	HOTCOUNTRY
1	3	LOVE IS ALIVE THE JUDDS	1	1	2	LOVE IS ALIVE THE JUDDS	1
2	2	SHE'S SINGLE AGAIN JANIE FRICKE	2	2	3	SHE'S SINGLE AGAIN JANIE FRICKE	2
3	4	I DON'T KNOW WHY YOU DON'T WANT ME ROSANNE CASH	3	3	4	I DON'T KNOW WHY YOU DON'T WANT ME ROSANNE CASH	3
4	5	MODERN DAY ROMANCE NITTY GRITTY DIRT BAND	4	4	5	MODERN DAY ROMANCE NITTY GRITTY DIRT BAND	4
5	6	HAVE I GOT A DEAL FOR YOU REBA MCENTIRE	6	5	6	USED TO BLUE SAWYER BROWN	5
6	7	USED TO BLUE SAWYER BROWN	5 -	6	7	I FELL IN LOVE AGAIN LAST NIGHT THE FORESTER SISTERS	8
7	8	DRINKIN' AND DREAMIN' WAYLON JENNINGS	7	7	8	HAVE I GOT A DEAL FOR YOU REBA MCENTIRE	6
8	10	I FELL IN LOVE AGAIN LAST NIGHT THE FORESTER SISTERS	8	8	9	DRINKIN' AND DREAMIN' WAYLON JENNINGS	7
9	12	BETWEEN BLUE EYES AND JEANS CONWAY TWITTY	10	9	11	LOST IN THE FIFTIES TONIGHT RONNIE MILSAP	9
10	13	LOST IN THE FIFTIES TONIGHT RONNIE MILSAP	9	10	12	BETWEEN BLUE EYES AND JEANS CONWAY TWITTY	10
11	9	I NEVER MADE LOVE (TILL I MADE IT WITH YOU) MAC DAVIS	11	11 .	14	CRY JUST A LITTLE BIT SYLVIA	13
12	15	PRETTY LADY KEITH STEGALL	12	12	10	I NEVER MADE LOVE MAC DAVIS	11
13	18	CRY JUST A LITTLE BIT SYLVIA	13	. 13	15	PRETTY LADY KEITH STEGALL	12
14	17	SHE'S COMIN' BACK TO SAY GOODBYE EDDIE RABBITT	14	. 14,	16	SHE'S COMIN' BACK TO SAY GOODBYE EDDIE RABBITT	14
15	16	WITH JUST ONE LOOK IN YOUR EYES C.MCCLAIN/W.MASSEY)	15	15	20	MEET ME IN MONTANA MARIE OSMOND (WITH DAN SEALS)	16
16	21	KERN RIVER MERLE HAGGARD	18	16	19 .	WITH JUST ONE LOOK IN YOUR EYES C.MCCLAIN/W.MASSEY	15
17	24	MEET ME IN MONTANA MARIE OSMOND (WITH DAN SEALS)	16	17	1	REAL LOVE DOLLY PARTON (DUET WITH KENNY ROGERS)	17
18	1	REAL LOVE DOLLY PARTON (DUET WITH KENNY ROGERS)	17	18	22	KERN RIVER MERLE HAGGARD	10
19	29	YOU MAKE ME WANT TO MAKE YOU MINE JUICE NEWTON	19	19	23	BLUE HIGHWAY JOHN CONLEE	20
20	19	MY TOOT TOOT ROCKIN' SIDNEY	45	20	24	YOU MAKE ME WANT TO MAKE YOU MINE JUICE NEWTON	19
21	11	HIGHWAYMAN JENNINGS, NELSON. CASH, KRISTOFFERSON	21	21	26	TOUCH A HAND, MAKE A FRIEND THE OAK RIDGE BOYS	22
22	20	I'M FOR LOVE HANK WILLIAMS, JR.	35	22	27	LOVE TALKS RONNIE MCDOWELL	2.
23	23	40 HOUR WEEK (FOR A LIVIN') ALABAMA	54	23	28	IF IT WEREN'T FOR HIM VINCE GILL	24
24	14	THE FIREMAN GEORGE STRAIT	32	24	_	SOME FOOLS NEVER LEARN STEVE WARINER	26
25	28	CAROLINA IN THE PINES MICHAEL MARTIN MURPHEY	25	25	_	HE WON'T GIVE IN KATHY MATTEA	28
26	30	BLUE HIGHWAY JOHN CONLEE	20	26	_	WHO'S GONNA FILL THEIR SHOES GEORGE JONES	29
27	_	I WANT EVERYONE TO CRY RESTLESS HEART	27	27	13	HIGHWAYMAN JENNINGS, NELSON. CASH. KRISTOFFERSON	21
28		HE WON'T GIVE IN KATHY MATTEA	28	28	18	CAROLINA IN THE PINES MICHAEL MARTIN MURPHEY	25
29	_	IF IT WEREN'T FOR HIM VINCE GILL	24	29	_	I WANNA HEAR IT FROM YOU EDDY RAVEN	30
30	_	WHO'S GONNA FILL THEIR SHOES GEORGE JONES	29	30	21	I WANT EVERYONE TO CRY RESTLESS HEART	27

A ranking of distributing labels by their number of titles on the Hot Country Singles chart. NO, OF TITLES ON CHART 17 MCA (14) MCA/Curb (3) RCA (16) 17 RCA/Curb (1) WARNER BROS. (14) 15 Warner/Curb (1) EPIC (12) Full Moon/Epic (1) POLYGRAM 1.0 Mercury (8) Compleat (2) COLUMBIA 9 CAPITOL (3) 7 Capitol/Curb (2)

4

1

1

1

1

1

1

MTM (2) EMI-AMERICA (3)

Liberty (1) ATLANTIC

DOOR KNOB

STEP ONE

WHITE GOLD

TEXAS

Swanee (1) LUV NCA

Atlantic/America (1) BERMUDA DUNES

COUNTRY SINGLES

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

(Publisher - Performance Rights Affiliate) Sheet Music Agent

40 HOUR WEEK (FOR A LIVIN')
(Music Corp. Of America, BMI/MCA, ASCAP/Leeds, ASCAP/Patchworks, ASCAP/Don Schlitz, ASCAP)

AIN'T IT JUST LIKE LOVE

AINT IT JUST LIKE LOVE
(Billy Beau, ASCAP/Watchpocket, ASCAP/Bug, BMI)
ANGEL IN YOUR ARMS
(Song Tailors, BMI/I've Got The Music, ASCAP)
BAR ROOM ROSES
(Dejamus, ASCAP/Make Believus, ASCAP/WB,
ASCAP/Royal Haven, BMI)
BETWEEN BLUE EYES AND JEANS
(AULI (Clearch SMI / Jeans AMI))

(Hall-Clement, BMI/Lionel Delmore, BMI)

(Hall-Clement, BMI/Lionel Delmore, BMI)
BLUE HIGHWAY
(Cross Keys, ASCAP/Oven Bird, ASCAP)
BRING ON THE SUNSHINE
(Warner House of Music, BMI/Reidem, ASCAP)
CANT KEEP A GOOD MAN DOWN

(Sabal, ASCAP)
CAROLINA IN THE PINES

(Mystery, BMI) COLD SUMMER DAY IN GEORGIA

COLD SUMMER DAY IN GEORGIA
(Tapadero, BMI/Cavesson, ASCAP)
CRY JUST A LITTLE BIT
(Colgems-EMI, ASCAP)
DIXIE ROAD
(Southern Soul, BMI/Window, BMI)

DON'T TELL ME LOVE IS KIND

(Uncle Artie, ASCAP)
DOWN IN THE FLORIDA KEYS

HAIIIIOTE BUMI)
DOWN THE ROAD (MOUNTAIN PASS)
(CBS Unart, BMI/Hickory Grove, ASCAP/April, ASCAP)

DRINKIN' AND DREAMIN (Two Sons, ASCAP/Blue Lake, BMI/WB, ASCAP)

DROWNING IN MEMORIES (Cross Keys, ASCAP/Choskee Bottom, ASCAP)

EVERY DAY PEOPLE
(Warner-Tamerlane, BMI/Face The Music,
ASCAP/Plum Creek, BMI/Blue Lake, BMI)
A FAR CRY FROM YOU

(Goldline, ASCAP)

THE FIREMAN

(Tree, BMI)
FOOLED AROUND AND FELL IN LOVE

(Crabshaw, ASCAP)
FORGIVING YOU WAS EASY

HANG ON TO YOUR HEART

(Tree, BMI/Pacific Island, BMI)

HARD BABY TO ROCK

, BMI/Partner, BMI/Sijon, BMI) AVE I GOT A DEAL FOR YOU BILLBOARD AUGUST 31, 1985

(Songmedia, BMI/Friday Night, BMI)

HE WON'T GIVE IN (Mulberry Street, ASCAP)

HEART DON'T DO THIS TO ME

(Songcastle, ASCAP/Lionsmate, ASCAP)
HELLO MARY LOU
(Unichappell, BMI/Six Continents, BMI/Champion,
BMI) MCA

HIGHWAYMAN

(White Oak, ASCAP)

HOMETOWN GOSSIP

(Glenwood, ASCAP/Sister John, BMI/Dickerson, BMI)

(Glenwood, ASCAP/Sister John, BMI/Dickers HOTTEST "EX" IN TEXAS (Grand Coalition, BMI/Grand Alliance, BMI) HOUSTON HEARTACHE (Baray, BMI/MDS, ASCAP) I DON'T KNOW WHY YOU DON'T WANT ME (Chelcait, BMI/Atlantic, BMI/Coolwell, ASCAP/Granite, ASCAP)

I DON'T MIND THE THORNS (IF YOU'RE THE ROSE)

(Warner-Johnson Marker of the Corp. Of America, BMI)
I DON'T THINK I'M READY FOR YOU
(Happy Trails, BMI/Music Corp. Of America, BMI)
I FELL IN LOVE ACAIN LAST NIGHT
The Comm. BMI/Scarlet Moon, BMI)

(Writers Group, BMI/Scarlet Moon, BMI)
I KNOW THE WAY TO YOU BY HEART (Blue Lake, BMI/Hookit, BMI)

(Blue Lake, BMI/Hookit, BMI)
I NEYER MADE LOVE (TILL I MADE IT WITH YOU)
(Hall-Clement, BMI)
I WANNA BE A COWBOY 'TIL I DIE

(Baray, BMI)
I WANNA HEAR IT FROM YOU

(Silver Rain, ASCAP/Dejamus, ASCAP)

I WANNA SAY YES
(Warner-Tamerlane, BMI/Three Ships, ASCAP)

(Warner-Tamerlane, BMI/Three Ships, ASCAP)
I WANT EVERYONE TO CRY
(Warner-Tamerlane, BMI/Writers House, BMI/WB,
ASCAP/Bob Montgomery, ASCAP)
I WILL DANCE WITH YOU
(Song Of Cash, ASCAP)
IF IT AIN'T LOVE
(Banjo Man, BMI/MCA, ASCAP)

(Banjo Man, BMI/MUA, ASUAP)
IF IT WERENT FOR HIM
(Benefit, BMI/Monster Beach, BMI/Atlantic, BMI)
IF YOU BREAK MY HEART
(Cross Keys, ASCAP/Tree, BMI/O'Lyric, BMI)
I'LL NEVER STOP LOVING YOU

(Music Corp. Of America, BMI/Leeds, ASCAP/Patchworks, ASCAP) I'M FOR LOVE

40 I'M GONNA LEAVE YOU TOMORROW
(Chappell, ASCAP/Unichappell, BMI)
85 I'M NOT LEAVING (I'M JUST GETTING OUT OF YOUR WAY)

(Tree, BMI/Larry Butler, BMI/Southwing, ASCAP)
I'M TAKING MY TIME
(Silverling, BMI/Bait And Beer, ASCAP)
IT'S A SHORT WALK FROM HEAVEN TO HELL

(Hall-Clement, BMI)
JUST AS LONG AS I HAVE YOU 72

(MCA, ASCAP/Leeds, ASCAP/Patchworks, ASCAP) 18 KERN RIVER (Mt Shasta RMI)

(Mt.Shasta, BMI)
LASSO THE MOON
(Ensign, BMI)
LET A LITTLE LOVE COME IN

(Hall-Clement, BMI)
A LONG AND LASTING LOVE 31

(Almo, ASCAP/Prince, BMI/Screen Gems-EMI, BMI) (AIMO, ASCAP/PINCE, BMI/SCREEN GEMIS-EMI, D LOST IN THE FIFTIES TONIGHT(IN THE STILL) (Lodge Hall, ASCAP/Two Sons, ASCAP/WB, ASCAP/Liee, BMI) (LOVE ALWAYS) LETTER TO HOME

(Latter End, BMI) LOVE DON'T CARE

(Blue Moon, ASCAP/April, ASCAP/Labor Of Love, BMI) LOVE IS ALIVE

(Cross Keys, ASCAP/Tree, BMI/O'Lyric, BMI)
MEET ME IN MONTANA (WEB IV, BMI)

MODERN DAY ROMANCE (Golden Bridge, ASCAP/Mota, ASCAP)
MY TOOT TOOT

(Sid Sim, BMI/Flattown, BMI)
NEXT TO YOU
(MCA, ASCAP/Hightop, BMI)

NIGHTSHIFT
(Walter Orange, ASCAP/Tuneworks, BMI/Rightsong,
BMI/Frame Golde, BMI)
NOBODY EVER GETS ENOUGH LOVE
(Tom Collins, BMI/Tapadero, BMI)
OLD HIPPIE
(Bellamy Bros., ASCAP)
ON THE OTHER HAND
Writer Cener BMI/Scalet Moon BMI/MCA NIGHTSHIFT

(Writers Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP)

ASCAP/DON SCRIUTZ, ASCAP)
OPERATOR, OPERATOR
(Goldline, ASCAP/Granite, ASCAP)
PRETTY LADY
(April, ASCAP/Keith Stegall, ASCAP)

17 REAL LOVE (Deb Dave, BMI/Mallven, ASCAP/Cottonpatch, ASCAP)

RHYTHM GUITAR

RHYTHM GUITAR (Emmylou, ASCAP/Irving, BMI) SAVE THE LAST CHANCE (Rick Hall, ASCAP/Terry Wood Ford, ASCAP) SHE'S A MIRACLE (Pacific Island, BMI/Tree, BMI)

SHE'S COMIN' BACK TO SAY GOODBYE (Deb Dave, BMI/Briar Patch, BMI)

SHE'S SINGLE AGAIN ood, BMI/April, ASCAP/New and Used,

SMOOTH SAILING (ROCK IN THE ROAD)
(Warner Bros., ASCAP/Down'N'Dixie, BMI/Irving,

SOME FOOLS NEVER LEARN

(Sweet Baby, BMI)
THING ABOUT YOU 41

THING ABOUT YOU

(Gone Gator, ASCAP)

TOXYO, OKLAHOMA

(Cedartown, BMI/John Anderson, BMI)

TONIGHT'S THE NIGHT

(Luvco, BMI/Calente, ASCAP)

TOO MUCH ON MY HEART

(States Research

TOU MUCH OW MY HEART (Statler Brothers, BMI) TOUCH A HAND, MAKE A FRIEND (Irving, BMI/East Memphis, BMI) TWENTIETH CENTURY FOOL (WB, ASCAP/Nearytunes, ASCAP/Warner-Tamerlane,

BMI/Nearysong, BMI) TWO OLD CATS LIKE US

(WB. ASCAP/Two Sons, ASCAP) USED TO BLUE

(A Little More Music , ASCAPC2ptain Crystal, BMI)

WHAT USED TO BE CRAZY
(Cross Keys, ASCAP)
WHEN I GET HOME

(Labor Of Love, BMI)
WHEN MY BLUE MOON TURNS GOLD AGAIN
(Peer International, BMI)
WHEN YOU LEAVE THAT WAY, YOU CAN NEVER GO
BACK
(Music City, ASCAP)
WHO'S GONNA FILL THEIR SHOES
(WB, ASCAP/Two Sons, ASCAP/Tree, BMI)
WITH JUST ONE LOOK IN YOUR EYES
(Tapadero, BMI/Little Shop Of Morgansongs, BMI)
YOU CAN LEAD A MEAST TO LOVE/FILT YOU CANT

YOU CAN LEAD A HEART TO LOVE(BUT YOU CAN'T

MAKE IT FALL)
(Cross Keys, ASCAP/Neverbreak(Tree Group), ASCAP)

33 YOU CAN'T RUN AWAY FROM YOUR HEART

(Screen Gems-EMI, BMI/Moon & Stars, BMI/Berger

Bits, ASCAP) 48 YOU COULD BE THE ONE WOMAN

(WB, ASCAP)
YOU MAKE ME WANT TO MAKE YOU MINE

(Leeds, ASCAP/Patchworks, ASCAP)
YOU'RE GONNA MISS ME WHEN I'M GONE (Lawyers Daughter, BMI)
YOU'VE GOT SOMETHING ON YOUR MIND (Blackwood, BMI/Easy Days, BMI/Tom Collins, BMI/Silverline, BMI)

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copie and may not represent mixed folio rights, ABP April Blackwood CPP Columbia Pictures HAN Hansen

ALM Almo B-M Belwin Mills B-3 Big Three BP Bradley

HL Hal Leonard IMM Ivan Moguli MCA MCA

CHA Chappell
CLM Cherry Lane CPI Cimino

PSP Peer Southern

PLY Plymouth

WRM Warner Bros

65

WILLIE'S 'HALF NELSON' DUET ALBUM

(Continued from page 62)

one verse of rhythm guitar in the middle prior to turning the tape over to Nelson. Both share production credits on the cut, and Nelson is donating his royalties to the Foundation.

"The technical problems of adding guitar to Williams' original 'demo' performance were formidable," comments Ivey. "The song had been cut direct to a 78 r.p.m. acetate disk, using just one micro-phone to pick up Williams' voice and guitar. There were numerous clicks and pops audible on the original disk, and hissing surface noise common to 78s.

Ivey adds that the frequency re-

sponse was limited, making the guitar less than clear tonally. His decision to add his own guitar contribution to the cut was prompted by the fact that both the beginning and ending of the song were abrupt, and Williams' performance contained no empty space into which Nelson would have been able to fit a solo instrumental.

After determining the original tuning, Ivey says, he and Nashville engineer Rick McCollister duplicated as closely as possible the exact sound of the Williams recording, including its somewhat out-of-tune B string. Background noise taken from the silent inner groove was

then mixed behind the new guitar part to match the audible noise level of the demo. Nelson's vocal and guitar overdubs were done last winter at his studio in Texas.

Nelson continues to be highly visible as he celebrates his first decade with Columbia. His quartet with Johnny Cash, Waylon Jennings and Kris Kristofferson, "The Highwayman," recently topped the country chart, and its accompanying video is now playing in numerous movie houses in the Dallas, Nashville and Atlanta markets. The Neil Young duet single, "Are There Any More Real Cowboys," shipped in late July; the title cut from Nelson's

"Me And Paul" album was released this month; and the second single from the "Highwayman" project, "Desperadoes Waiting For A Train," also came out this month.

CBS will release "Half Nelson" in Combact Disc form in September, coinciding with a special Willie Nelson exhibit being unveiled in Nashville by the Country Music Founda-

Videocassette Top 40 Sales & Rentals Charts Every Week In Billboard



WHN Guest Host. Tom Jones pays a visit to WHN New York personality Dan Taylor to promote his newest Mercury single, "Not Another Heart Song.

HOT COUNTRY SINGLES ACTION Billboard.

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RADIO MOST ADDED

NATIONAL 129 REPORTERS

LEE GREENWOOD I DON'T MIND THE THORNS (IF YOU'RE THE

ALABAMA CAN'T KEEP A GOOD MAN DOWN RCA GARY MORRIS I'LL NEVER STOP LOVING YOU WARNER BROS.

BARBARA MANDRELL ANGEL IN YOUR ARMS MCA

THE STATLER BROTHERS TOO MUCH ON MY HEART MERCURY

5 NEW TOTAL ADDS ON 44 48 42 114 41 96 32 86

RETAIL BREAKOUTS

NATIONAL 61 REPORTERS

RONNIE MCDOWELL LOVE TALKS EPIC GEORGE JONES WHO'S GONNA FILL THEIR SHOES EPIC

THE OAK RIDGE BOYS TOUCH A HAND, MAKE A FRIEND MCA VINCE GILL IF IT WEREN'T FOR HIM RCA

CRYSTAL GAYLE A LONG AND LASTING LOVE WARNER BROS.

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

WGNA Albany, NY WBOS Boston, MA WYRK Buffalo, NY WOKQ Dover, NH WPOR-FM Portland, ME WHIM Providence, RI WSEN-FM Syracuse, NY

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

WCAO Baltimore, MD WRKZ Hershey, PA WHN New York City, NY WXTU Philadelphia, PA Washington, DC Wheeling, WV

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

WJAZ Albany, GA
WWNC Asheville, NC
WPLO Atlanta, GA
WGUS Augusta, GA
WXBQ Bristol, VA
WEZL Charleston, SC
WSOC-FM Charlotte, NC
WDOD Chattanooga, TN
WUSY Chattanooga, TN
WUSY Choress Springs.

WGTO

Columbia, SC
Coypress Springs, FL
Fayetiville, NC
Greenville, SC
Jacksonville, FL
Knoxville, TN
Lynchburg, VA
Norfold, VA
Orlando, FL
Orlando, FL
Panama City, FL
Raleigh, NC
Richmond, VA
Roanoke, VA
Sherbersburg, FL
West Palm Beach, FL
Winston-Salem, NC

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

WSLR Akron, OH

WYNE Appleton, WI WUSN Chicago, IL WUBE Cincinnati, OH WUBE Cincinnati, OH
WGAR-FM Cleveland, OH
WMNI Columbus, OH
WONE Dayton, OH
WCXI-AM/FM 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

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
KUSA St. Louis, MO
WILFM St. Louis, MO
KTPK Topeka, KS
KVOO Tulsa, OK
KFDI Witchita, KS KHAK Cedar Rapids, IA

Witchita, KS

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

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

65

KEAN-AM/FM Abilene, TX KEAN-AM/FM Abilene, TX
KMML Amarillo, TX
KASE Austin, TX
WYNK Baton Rouge, LA
WZZK Birmingham, AL
KOUL Corpus Christi, TX
WTVY Dothan, AL
KHEY-AM/FM EI Paso, TX
KPLY EST Worth TX KPLX Fort Worth, TX KIKK-FM Houston, TX KILT Houston, TX KSSN Little Rock, AR 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
KKYX San Antonio, TX
KKYM Shreveport, LA
WACO Waco, TX
KLUR-FM Wichita Falls, TX

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

KRST Albuquerque, NM
KUZZ Bakersfield, CA
KSSS Colorado Spring, CO
KBRQ-AM/FM Denver, CO
KYGO Denver, CO
KYGL Grand Junction, CO
KVEG Las Vegas, NV
KIKF Orange, CA
KNIX-FM Phoenix, AZ
KSOP Salt Lake City, UT
KCUB

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 Portla
KWJJ Portland, OR
KOLO Reno, NV
KRAK Sacramento, C
KGAY Salem, OR
KMPS Seattle, WA
KGA Spokane, WA
KRPM Tacoma, WA and OR ento CA

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

Peter's One Stop Norwood, MA Record Town Latham, NY

2

3

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

A&C Records Pittsburgh, PA
Elkins One Stop Charleston, WV
J.E.K. Enterprises Baltimore, MD
Kemp Mill Beltsville, MD
Mobile One-Stop Pittsburgh, PA
Musical Sales Baltimore, MD
Wee Three Lebanon, PA

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

Bibb One Stop Charlotte, NC
Dean's Record One Stop Richmond, VA
Lieberman Norcross, GA
One-Stop Records Atlanta, GA
Peaches Clearwater, FL
Peaches West Palm Beach, FL
Record Bar Atlanta, GA
Record Bar #116 Atlanta, GA
Record Bar #116 Atlanta, GA
Ripete Records Fayetteville, NC
Sounds Familiar Columbia, SC
Southern Music Orlando, FL
Tucker's Record Shop Knoxville, TN Bibb One Stop Charlotte, NC

REGION 4

Ambat/Record Theater Cincinnati, OH Arrow Dist Solon, OH Gemini One-Stop Cleveland, OH Martin & Snyder Dearborn, MI National Record Mart St. Clairsville,

Radio Doctors Milwaukee, Wi Singer One Stop Chicago, IL Sounds Unlimited Niles, IL Wax Works Owensboro, KY

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

Lieberman Kansas City, MO Lieberman Minneapolis, MN Musical Sales Minneapolis, MN Phil's One Stop Oklahoma City, OK Uptown Records St. Louis, MO

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

NUMBER REPORTING

30

23

ABC One Stop San Antonio, TX
Central South One-Stop Nashville, TN
E&R One Stop San Antonio, TX
Handleman Co. Little Rock, AR
Lieberman Dallas, TX
Music City One-Stop Nashville, TN
Poplar Tunes Memphis, TN
Record Bar Baton Rouge, LA
Record Bar New Orleans, LA
Record Service Houston, TX
Southwest Distributing Houston, TX
Top Ten Records Dallas, TX
Western Merch. One Stop Dallas, TX

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

Charts Records & Tapes Phoenix, AZ KSG Layton, UT Mountain Coin Denver, CO Music Operators Fullerton, CA Pro One Stop Tempe, AZ Smash Record Dist Phoenix, AZ Tower El Cajon, CA Tower Las Vegas, NV

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

American Stereo Eugene, OR Major Dist. Seattle, WA Sea Port 1-Stop Portland, OR Tower Fresno, CA

A weekly national indicator of "breakest" singles, i.e., those with significant future tables 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 is each region represent the entire penel in that region, not just those which are reporting the records listed.

Billboard Hot Black Singles SALES & AIRPLAY

A ranking of the top 30 black singles by sales and airplay, respective							
SALES ARTIST							
	/~	TITLE	ARTIST	HOT BLACK POSITION			
1	1	FREEWAY OF LOVE	ARETHA FRANKLIN	1			
2	2	CHERISH	KOOL & THE GANG	2			
3	4	WE DON'T NEED ANOTHER HERO	TINA TURNER	4			
4	8	FLY GIRL	BOOGIE BOYS	6			
5	7	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	3			
6	6	WHO'S HOLDING DONNA NOW	DEBARGE	14			
7	5	STIR IT UP	PATTI LABELLE	9			
8	10	WILD AND CRAZY LOVE	THE MARY JANE GIRLS	10			
9	18	OH SHEILA	READY FOR THE WORLD	5			
10	3	ATTACK ME WITH YOUR LOVE	CAMEO	17			
11	13	DANCIN' IN THE KEY OF LIFE	STEVE ARRINGTON	8.			
12	20	I WANT MY GIRL	JESSE JOHNSON'S REVUE	7			
13	15	DISRESPECT	THE GAP BAND	20			
14	21	ALL OF ME FOR ALL OF YOU	9.9	11			
15	11	I WONDER IF I TAKE YOU HOME	LISA-LISA/FULL FORCE	34			
16	22	MYSTERY LADY	BILLY OCEAN	12			
17	9	IT'S OVER NOW	LUTHER VANDROSS	23			
18	25	IF YOU WERE HERE TONIGHT	ALEXANDER O'NEAL	18			
19	14	WHEN YOU LOVE ME LIKE THIS	MELBA MOORE	19			
20	19	POP LIFE	PRINCE & THE REVOLUTION	13			
21	23	I'M LEAVING BABY	CON FUNK SHUN	16			
22	12	GLOW	RICK JAMES	35			
23	26	HELLO STRANGER	CARRIE LUCAS	24			
24	28	PLEASURE SEEKERS	THE SYSTEM	21			
25	27	DARE ME	THE POINTER SISTERS	15			
26	_	YOU ARE MY LADY	FREDDIE JACKSON	22			
27	_	OBJECT OF MY DESIRE	STARPOINT	26			
28	16	IF YOU LOVE SOMEBODY SET THE	M FREE STING	38			
29	29	THE FAT BOYS ARE BACK	FAT BOYS	29			
30		I MISS YOU	KLYMAXX	28			
		L					

J. J	LAG LAG	AIRPI	-AY	HOT BLACK POSITION
1	1	SAVING ALL MY LOVE FOR YOU	WHITNEY HOUSTON	3
2	4	CHERISH	KOOL & THE GANG	2
3	3	I WANT MY GIRL	JESSE JOHNSON'S REVUE	7
4	2	FREEWAY OF LOVE	ARETHA FRANKLIN	1
5	6	WE DON'T NEED ANOTHER HERO	TINA TURNER	4
6	5	DANCIN' IN THE KEY OF LIFE	STEVE ARRINGTON	8
7	9	OH SHEILA	READY FOR THE WORLD	5
8	8	POP LIFE P	RINCE & THE REVOLUTION	13
9	10	ALL OF ME FOR ALL OF YOU	9.9	11
10	12	DARE ME	THE POINTER SISTERS	15
11	11	MYSTERY LADY	BILLY OCEAN	12
12	15	I'M LEAVING BABY	CON FUNK SHUN	16
13	7	STIR IT UP	PATTI LABELLE	9
14	14	PLEASURE SEEKERS	THE SYSTEM	21
15	27	YOU ARE MY LADY	FREDDIE JACKSON	22
16	16	PADLOCK	GWEN GUTHRIE	25
17	13	WILD AND CRAZY LOVE	THE MARY JANE GIRLS	10
18	19	FLY GIRL	BOOGIE BOYS	6
19	29	DANCE ELECTRIC	ANDRE CYMONE	27
20	17	IF YOU WERE HERE TONIGHT	ALEXANDER O'NEAL	18
21	26	I MISS YOU	KLYMAXX	28
22	25	OBJECT OF MY DESIRE	STARPOINT	26
23	23	THE FAT BOYS ARE BACK	FAT BOYS	29
24	30	MY SECRET (DIDJA GIT IT YET?)	NEW EDITION	31
25	24	STRONGER TOGETHER	SHANNON	40
26	_	YOUR PLACE OR MINE	THE BAR-KAYS	32
27		I WISH HE DIDN'T TRUST ME SO MUC	BOBBY WOMACK	33
28	28	BAD BOY	JUICY	41
29	_	нот ѕрот	THE DAZZ BAND	36
30	_]	SCREAMS OF PASSION	FAMILY	30

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

(Publisher - Performance Rights Affiliate) Sheet Music Agent

57 19

19
(Oval, ASCAP)
"8" BALL
(Almo, ASCAP/Ram Wave, ASCAP/Omeo, BMI)

ALL FALL OOWN
(Blue Mer, ASCAP/Virgin, ASCAP)

(Blue Mer, ASCAP) VIrgin, ASCAP)

1 ALL OF ME FOR ALL OF YOU
(Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)

17 ATTACK ME WITH YOUR LOVE
(Larry Jr., BMI/King Kendrick, BMI/All Seeing Eye, ASCAP)

41 BAO BOY
(American Lagran RMI (Tailly Tage RMI))

(American League, BMI/Tricky-Trac, BMI) 70 BAO BOYS

(TAP. ASCAP)

(IAP, ASCAP)
BIT BY BIT (THEME FROM FLETCH)
(MCA, ASCAP/Kilauea, BMI/Rightsong, BMI/Franne
Golde, BMI)
BREAK THE ICE

(Jobete, ASCAP)

2 CHERISH (Delightful, BMI) CHOOSE ME

58 CHOOSE ME
(Virgin, ASCAP/Brampton, ASCAP)
99 COOL, CALM, COLLECTEO
(Almo, ASCAP/Don't You Know, ASCAP/Music 4 You,
ASCAP/Irving, BMI/Pamalybo, BMI)
7 OANCE ELECTRIC
(Controversy, ASCAP)
8 DANCIN' IN THE KEY OF LIFE
(Kontroversy, ASCAP)

(Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)

15 DARE ME

(WB, ASCAP/Bob Montgomery, ASCAP/Restless Heart,

ASCAP) DISRESPECT

89 ORESS YOU UP (House Of Fun. BMI)

(House Of Fun, BMI)

5 EIGHT ARMS TO HOLD YOU

(Warner-Tamerlane, BMI/WB, ASCAP)

70 THE FAT BOYS ARE BACK

(Kuwa, ASCAP/Fools Prayer, BMI)

71 FIDELITY

72 CASCAP

(Flyte Tyme, ASCAP)

6 FLY GIRL (Lifo, BMI/Yeldarps, ASCAP)

1 FREEWAY OF LOVE (Gratitude Sky, ASCAP/Polo Grounds, BMI)

79 GIRL IF YOU TAKE ME HOME

(Forceful, BMI) 78 GIVE AND TAKE

(One To One, ASCAP)

52 HARO TIMES FOR LOVERS

HELLO STRANGER

I CAN'T FORGET YOU (Assorted, BMI/Heart to Heart, ASCAP/Different

Strokes, ASCAP)

I MISS YOU
(Spectrum VII, ASCAP)
I WANT MY GIRL
(Crazy People, ASCAP/Almo, ASCAP)
I WANT TO FEEL I'M WANTEO

I WANN TO FEEL I'M WANTEO
(Amazement, BMI)

I WISH HE OIDN'T TRUST ME SO MUCH
(Pea Pod, ASCAP/Pass It On, ASCAP/Sknabue,
ASCAP/Legs, ASCAP)

I WONDER I'F I TAKE YOU HOME
(Personal, ASCAP/Mokojumbi, BMI)

IF YOU LOVE SOMEBODY SET THEM FREE
(Mannatic, BMI/Regard, BMI)

(Magnetic, BMI/Reggatta, BMI/Illegal, BMI)
IF YOU WERE HERE TONIGHT

(Flyte Tyme, ASCAP/Avant Garde, ASCAP)
I'LL BE GOOD 62

(A La Mode, ASCAP)
I'M LEAVING BABY (Bee-germaine, BMI)
I'M NOT THE SAME GIRL

(Prince Street, ASCAP/Almo, ASCAP/April, ASCAP/Random Notes, ASCAP) INTO THE GROOVE (WB, ASCAP/Black Lion, ASCAP) ASCAP/Black Lion, ASCAP)

ITCHIN' FOR A SCRATCH (T-girl, BMI/T-Boy, ASCAP/Go-Glo, ASCAP) 55 IT'S MAONESS

23 IT'S OVER NOW
(April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller,
ASCAP/MCA, ASCAP)

(Une 10 Une, ASCAP)

35 GLOW
(Stone City, ASCAP/National League, ASCAP)

44 HANGIN' ON A STRING
(Virgin, ASCAP/Brampton, ASCAP)

(Black Lion, ASCAP/RC Songs, ASCAP/Matak, ASCAP)

HELLO STRANGER (Cotilion, BMI/Braintree, BMI/Lovelane, BMI) HISTORY (Intersong, ASCAP) HOT SPOT (Jobete, ASCAP/Dazzberry Jam, ASCAP/Stone

A LITTLE BIT OF HEAVEN Diamond, BMI/Bedazzled, BMI)

A LITTLE BIT OF MEAVEN

(Irving, BM/Buchana, BMI)

LOVE IS LIKE AN ITCHIN' IN MY HEART

(Stone Agate, BMI)

MAKE YOURMOVE ON ME BABY

(WUN TUN, ASCAP)

MY SECRET (DIOJA GIT IT YETT)

(MCA ASCAP)

MAY ASCAP)

(Jobete, ASCAP)

JANET

66

(MCA, ASCAP/Bobby Hart, ASCAP)

(MCA, ASCAP/Bobby Hart, ASCAP)
MYSTERY LADY
(Zomba, ASCAP/Willesden, BMI)
OBJECT OF MY OESIRE
(Adekavode, BMI/Philesto, BMI/Harrindur, BMI/Keith
Diamond, BMI/Willesden, BMI)
OBSESSION
(Tree, BMI/OPC, BMI)
OH SHELLA
(Part)

JANET (Rightsong, BMI/Franne Golde, BMI/Sin-Drome,

(Promuse, BMI/Duke Bootee, BMI)

LEADER OF THE PACK

(ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)

LET'S JAM (Wicked Stepmother, ASCAP/Wedot, ASCAP)

BMI/Del Zorro, ASCAP)
JUST ANOTHER LONELY NIGHT

(Downstairs, BMI/Piano, BMI) KING KUT

(Ready For The World, BMI/Excalibur Lace, BMI/Trixie

PAOLOCK (Wakefield, ASCAP) PLEASURE SEEKERS

(Science Lab, ASCAP/Green Star, ASCAP)
POP LIFE

POP LIFE
(Controversy, ASCAP)
PRIVATE PROPERTY
(Music Minded, BMI)
PROBLEMES D'AMOUR
(WB, ASCAP/Bleu Disque, ASCAP)

THE ROCK (Rimpau, BMI/Aloa, BMI/Busim, BMI) **ROCK ME TONIGHT**

ROMEO PART 1 & PART 2

(Mokojumbi, BMI) ROMEO WHERE'S JULIET (Not Listed) THE ROOF IS ON FIRE

(Anjue, ASCAP)
THE SAM & DAVE MEDLEY THE SAM & DAVE MEDLEY
(Almo, ASCAP/East Memphis,
BMI/Irving, BMI/Cotillion, BMI/Pronto, BMI)
SAVE YOUR LOVE (FOR #1)
(A La Mode, ASCAP)
SAVING ALL MY LOVE FOR YOU

(Prince Street, ASCAP/Screen Gems-EMI, BMI)
SCREAMS OF PASSION (Paris, ASCAP) 69 SERVING IT

(Perk's, BMI/Duchess, BMI/MCA, ASCAP) 94

(Perk's, BMI/Duchess, BMI/MCA, A SEXY WAYS (Stone Diamond, BMI) SHOUT (Nymph, BMI) THE SHOW (Keejue, BMI/Mark Of Aries, BMI) SILVER SHADOW (Almo, ASCAP/Jodaway, ASCAP) SINGLE LIFE (All Seeing Eye, ASCAP/Larry Jr., BI

(All Seeing Eye, ASCAP/Larry Jr., BMI)
SISTER FATE
(Tow Page 1)

(Toy Box, ASCAP) SOMETHING THAT TURNS YOU ON

(Bleunig, ASCAP) STAND BY ME 49 (Rightsong, BMI/Trio, BMI/Unichappell, BMI/ADT, BMI)

(Hojo, BMI/Irving, BMI/Almo, ASCAP/Crimsco, ASCAP)

9 STIR IT UP

STIR IT UP
(Unicity, ASCAP/No Pain No Gain, ASCAP/Off
Backstreet, BMI/Streamline, BMI)
STRANGER IN THE NIGHT
(Red Writer, ASCAP/Billy Osborne, ASCAP/Captain Z,
ASCAP)
STRONGER TOGETHER
MAIL Facille, BMI/Shapira Parachain, ASCAP/Capta

(Not Fragile, BMI/Shapiro Bernstein, ASCAP/Green Star, ASCAP)

SWING LOW

THERE'S NOTHIN' OUT THERE

BLACK SINGLES

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

ON CHART 12 MCA/Constellation (2) Virgin/MCA (2) ATLANTIC (2) 10 Mirage (2) 21 Records (1) Atlantic/Tommy Boy (1) Cotillion (1)
Garage/4th & Broadway (1) Modern (1) Philly World (1) POLYGRAM 9 Mercury (5) Atlanta Artists (2) Casablanca (1) De-Lite (1) CAPITOL COLUMBIA 8 MOTOWN (4) Gordy (3) WARNER BROS. (1) 7 Sire (3) Paisley Park (2) Geffen (1) A&M 6 EPIC (3) 6 Portrait (1) Private I (1) Tabu (1) ARISTA (4) 5 Jive (1) RCA (3) 4 Total Experience (1) DANYA/FANTASY 3 Reality (2) ELEKTRA SELECT CHRYSALIS CRITIQUE ISLAND 4th & B'Way (1) 1 Golden Boy (1) MANHATTAN 2 PROFILE RED LABEL 1

(Johnny Yuma, BMI/Hoodoo, BMI/Peabo, ASCAP/Outer Snake, ASCAP/Overdue, ASCAP/WB, ASCAP) THINKING ABOUT YOUR LOVE

1

(Larry Spier, ASCAP)

SUNNYVIEW

SUTRA

81 THIS TIME

(Vinewood, BMI/Terr-Tiff, ASCAP)
TRAPPEO

(Moonwalk, ASCAP) VICTIM OF DESIRE

(Philly World, BMI)
WE OON'T NEED ANOTHER HERO (THUNDERDOME)

(Irving, BMI/Myaxe, PRS) WELL-A-WIGGY
(Fourth Floor, ASCAP/Hot Kitchen, ASCAP)

(Fourth Floor, ASCAP/Hot Kitchen, ASCAP)
WHEN YOU LOVE ME LIKE THIS
(Willesden, BMI)
WHO'S HOLDING DONNA NOW
(Foster Frees, BMI/Garden Rake, BMI/April,
ASCAP/Random Notes, ASCAP)

WILD AND CRAZY LOVE

(Stone City, ASCAP/National League, ASCAP)
YOU ARE MY LAOY
(Zomba, ASCAP)
YOU GIVE 6000 LOVE

(Little Tanya, BMI/MCA, ASCAP) MCA YOUR LOVE IS KING

YOUR PLACE OR MINE (Bar-Kays, BMI/Warner-Tamerlane, BMI)

CLM Cherry Lane

CPI Cimino

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 Moguli MCA MCA PSP Peer Southern BP Bradley CHA Chappell

PLY Plymouth

WBM Warner Bros.



JACK GIBSON STANDS UP FOR HIS 'FAMILY'

(Continued from page 67)

nity involvement that black jocks had then. That's why the community knows him and is coming to his aid."

At Gibson's peak as a DJ, he says, he made \$165 a week "with no contract, no hospitalization, no pension, no nothing"—which was still an improvement over his starting salary of \$45. "All the brothers that came through, they struggled in this business," he says.

After Atlanta, Gibson made other stops in his radio career, including a lengthy stay at Cincinnati's WCIN,

before joining Berry Gordy's fledgling Motown operation in the late '50s. In addition to his promotional activities, Gibson founded two black radio organizations, the National Jazz-Blues-Gospel Deejays of America and the National Assn. of Television & Radio Announcers, the forerunner of the current Black Music Assn.

The aspirations of his generation of radio men were often blunted by racism, according to Gibson. "They didn't have black management then. All we could be then was a program

or music director. After that they wouldn't let us get in the upper offices and find out what was going

on.
"The first black manager," he recalls, "wasn't until 1968 when Bill Summers became general manager at WLOU in Louisville." Summers would go on to purchase the station.

In a lighter vein, Gibson recalls the sign-on that made him famous. "I used to say, 'My father was no jockey, but he sure taught me how to ride. He said, first in the middle and then from side to side. Look out, Jockey Jack.' And then a voice would say, 'Ride on jockey! Ride on!' with a bugle sounding in the background.

"In those days, black radio belonged to the black community. We were the ones who helped and did things. Now black radio wants to be mixed, it wants to be urban, it wants to cater to everybody. I feel black radio should be black radio.

re: ACTION!

That's what you'll get when you advertise in

ACTIONMART





NUMBER

27

19

12

12

the Billboard Classified. Call toll free (800) 223-7524. NY residents dial (212) 764-7388.

Billboard.

HOT BLACK SINGLES ACTION

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RETAIL BREAKOUTS

NATIONAL

RADIO MOST ADDED

NATIONAL

PEABO BRYSON THERE'S NOTHIN' OUT THERE ELEKTRA RENE & ANGELA I'LL BE GOOD MERCURY DARREL COLEMAN SOMEBODY TOOK MY LOVE ISLAND MAURICE WHITE STAND BY ME COLUMBIA DENNIS EDWARDS COOLIN' OUT GORDY

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

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 WJSL Philadelphia, PA WAMMO Pittsburgh, PA WDJY Washington, DC WHUR Washington, DC

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

WAOK Atlanta, GA
WIGO Atlanta, GA
WYEE Atlanta, GA
WYEE Atlanta, GA
WYAL Charleston, SC
WWWZ Charleston, SC
WGIV Charlotte, NC
WFEG Charlotte, NC
WJTT Chatanooga, TN
WDPN Columbia, SC
WRBD Ft. Lauderdale, FL
WQMG Greensboro, NC
WJAX-AM Jacksonville, FL
WJAX-FM Jacksonville, FL
WHOM INORIOIK, VA
WGAN Ordolk, VA
WGAN Ordolk, VA
WGAN COLUMBIA
WORL Orlando, FL
WELZ
WELZ
WELZ
WELZ
WELZ
WELZ
WANT Richmond, VA
WANT Richmond, VA
WANT Richmond, VA
WANT Richmond, VA
WANS St. Petersburg, FL WRXB St. Petersburg, FL
WWDM Sumter, SC
WANM Tallahasse, FL
WWIL-FM Wilmington, NC
WAAA Winston-Salem, NC

REGION 4

WBMX Chicago, IL
WGCI-FM Chicago, IL
WJPC Chicago, IL
WJLZ Cincinnati, OH
WCIN Cincinnati, OH
WDMT Cleveland, OH
WJMO Cleveland, OH
WJAK Cleveland, OH
WJAK Cleveland, OH
WGAK Cleveland, OH
WGAK Cleveland, OH
WGAW Chicago WJLB Detroit, MI WKWM Grand Rapids, MI WTLC Indianapolis, IN WJYL Louisville, KY WLOU Louisville, KY

REGION 5

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

NEW TOTAL

33

34

20

68

ADDS ON

25

22

19

19

17

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
WHRK Memphis, TN
WHRK Memphis, TN
WHRK Memphis, TN
WBLX Mobile, AL
WQQK Nashville, TN
WYUD-AM New Orleans, LA WYUD-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

3

Cambridge 1-Stop Boston, MA Cavages Cheektowaha, NY Easy Records 1-Stop N.Quincy, MA Hill Records E. Norwalk, CT Mass One-Stop Boston, MA Skippy White's Mattapan, MA

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

A-1 One Stop New York, NY 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
Olsens Record & Tape Ltd. Washington, DC

P & L Records Philadelphia, PA
Record & Tape Collector Baltimore,

MD
Record Outlet Pittsburgh, PA
Richman Brothers Pennsauken, NJ
Sabins Records Washington, DC
Sam K Records Washington, DC
Stratford Garden City, NY
The Wiz Washington, DC
The Wiz Brooklyn, NY
Tower New York, NY
Tower Washington, DC
Universal One-Stop Philadelphia, PA
Vogels Elizabeth, NJ
Waxie Maxie Washington, DC vogeis Elizabeth, NJ Waxie Maxie Washington, DC Webb's Dept Store Philadelhia, 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
Coldmin Percent Goldmine Records Atlanta, GA
Jerry Bassin's 1-Stop N.Miami Beach,

Jerry Bassin's 1-Stop N.Miami Beach, FL
Nova Records 1-Stop Norcross, GA
One-Stop Records Atlanta, GA
Peaches N. Miami, FL
Peppermint Records Atlanta, GA
Pritchetts St. Petersburg, FL
Record Boutique Winston-Salem, NC
Second Act Atlanta, GA
Shazada Records Charlotte, NC
Southern Music Orlando, FL
Specs Records Miami, FL
Tidewater One-Stop Norfolk, VA
Tropical Records Miami, FL
Tucker's Record Shop Knoxville, TN

REGION 4

NATALIE COLE A LITTLE BIT OF HEAVEN MODERN

MAURICE WHITE STAND BY ME COLUMBIA

THE DAZZ BAND HOT SPOT MOTOWN HOWARD JOHNSON STAND UP A&M

Angott 1-Stop Detroit, MI
Audie's One Stop Milwaukee, WI
Barneys Chicago, IL
Central 1-Stop Columbus, OH
Cleveland One-Stop Cleveland, OH
Cleveland One-Stop Cheveland, 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 Chicago, IL
Gemini One-Stop Chicago, IL
Kendricks Records Chicago, IL
Kendricks Records Detroit, MI
Metro Music Chicago, IL
Northern Record Shop Hamtramck, MI
Professional Records & Tapes Detroit,
MI

BOBBY WOMACK I WISH HE DIDN'T TRUST ME SO MUCH MCA

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

CML-One Stop St.Louis, MO
Hudson's Embassy St.Louis, MO
Musicland St.Louis, MO
Musicvision Jennings, MO
Northern Lights St. Paul, MN
Sound Town St. Louis, MO
Uptown Records St. Louis, MO

A weekly national indicator of "breakout" slogles, i.e., these with significant feture sales potential based on initial market reaction. These records are not yet on the top 30 lists of the retailers and one-stope reporting to Bibboard's Hot Black Singles chart. The outlets in each region represent the entire panel in that region, not just these which are reporting the records listed.

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

All South Distributors New Orleans, LA
Big State Distributors Dallas, TX
Bowie's Records Baton Rouge, LA
Brown Sugar New Orleans, LA
Curly Dallas, TX
Discount Records Nashville, TN
H&W Records Dallas, TX
Hastings Records Houston, TX
Kings Record Mart Dallas, TX
Mushroom New Orleans; LA
Music Center, One Stop Birmingham,
AL

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 Metarie, LA
Southern Records New Orleans, LA
Southern Records New Orleans, LA
Southwest Distributing Houston, TX
Stans Record Service Shreveport, LA
Sunbelt Music Dallas, TX
Tape City U.S.A. Metaire, LA
Western Merch. One Stop Houston, TX
Wherehouse Metarie, 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 Berkley, CA
Music Menu Seattle, WA
Music People Oakland, CA
Record Factory Oakland, CA
Tower San Francisco, CA
Tower Seattle, WA
Music Records San English CA
Maric Records San English CA
Maric Records San English CA uzi Records San Francisco, CA

A weekly national indicator of the five A weekly subonal indicator of the in-most added records on the radio stations reporting to Billboard's Hot Black Singles chart. The station in each region represent the entire panel in that region, net just those-which have added the records listed.

Billboard.

TOP BLACK ALBUMS

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		/_		Compiled from a national same and one-stop sales reports. ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	ole of retail store
/	*** /	* /	S. /	~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~	
1	LAG MEET	S. W.E.	15 450 WH.C. 15. 450	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
$\overline{(1)}$	1	1	15	FREDDIE JACKSON ● CAPITOL ST-12404 (8 98) 11 weeks a	at No One ROCK ME TONIGHT
2	2	3	7	CAMEO ATLANTA ARTISTS 824546-1M1/POLYGRAM (8.98)	SINGLE LIFE
3	3	2	22	WHITNEY HOUSTON ● ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
4	5	6	6	ARETHA FRANKLIN ARISTA AL 8-8286 (8.98)	WHO'S ZOOMIN' WHO
5	4	4	22	LUTHER VANDROSS ▲ EPIC FE 39882	THE NIGHT I FELL IN LOVE
6	6	7	14	READY FOR THE WORLD MCA 5594 (8 98)	READY FOR THE WORLD
7	7	8	37	KOOL & THE GANG ▲ DE-LITE 822943-M-1/POLYGRAM (8.98)	CD) EMERGENCY
8	9	10	17	PRINCE ▲2 PAISLEY PARK 25286-1/WARNER BROS (9 98) (CD)	AROUND THE WORLD IN A DAY
9	8	5	14	LOOSE ENDS MCA 5588 (8.98)	A LITTLE SPICE
10	12	12 .	10	RENE & ANGELA MERCURY 824607-1M1/POLYGRAM (8.98)	STREET CALLED DESIRE
11	10	9	24	THE MARY JANE GIRLS GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
12	13	14	23	DEBARGE ● GORDY 6123 GL/MOTOWN (8 98) (CD)	RHYTHM OF THE NIGHT
(13)	22	37	3	FAT BOYS SUTRA 1016/ROULETTE (8.98)	THE FAT BOYS ARE BACK
14	14	15	25	JESSE JOHNSON'S REVUE A&M 6-5024 (6.98)	JESSE JOHNSON'S REVUE
15	11	13	.23	MAZE FEATURING FRANKIE BEVERLY ● CAPITOL ST-1237	7 (8.98) CAN'T STOP THE LOVE
16	18	17	56	BILLY OCEAN ▲ JIVE JL8-8213/ARISTA (8.98) (CD)	SUDDENLY
.17	17	20	7	GEORGE CLINTON CAPITOL ST-12417 (8 98) SOME OF	MY BEST JOKES ARE FRIENDS
18	15	11	16	RICK JAMES GORDY 6135GL/MOTOWN (8 98)	GLOW
19	. 16	16	12	UTFO SELECT 21614 (8 98)	UTFO
20	20	18	16	CON FUNK SHUN MERCURY 824345-1M-1/POLYGRAM (8 98) (CC	ELECTRIC LADY
21	21	.22	21 "	ALEXANDER O'NEAL TABU FZ 39331 'EPIC	ALEXANDER O'NEAL
22	19	19 🦠	28	SADE ▲ PORTRAIT BFR 39581 EPIC (CD)	DIAMOND LIFE
23	. 23	45	5	DR. J.R. KOOL & THE OTHER ROXANNES COMPLEAT 671014 1/POLYGRAM (6 98)	OMPLETE STORY OF ROXANNE
24	24	24	33		MEETING IN THE LADIES ROOM
(25)	26	41	3	THE POINTER SISTERS RCA AJL1 5487 (8 98)	CONTACT
26)	- 30	51	3	PATTI LABELLE P.I.R. FZ 40020 EPIC	PATTI
27	28	28	63	TINA TURNER ▲4 CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
28	27	27	19	MELBA MOORE CAPITOL ST-12382 (8.98)	READ MY LIPS
29	25	25	16	ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS
30	31	29	28	RUN-D.M.C. ● PROFILE PRO 1205 (8.98)	KING OF ROCK
31	29	21	12	MARVIN GAYE COLUMBIA FC39916	DREAM OF A LIFETIME
32	33	40	4	ONE WAY MCA 5552 (8 98)	WRAP YOUR BODY
33	60		2	STARPOINT ELEKTRA 60424 (8 98)	RESTLESS
34	34	35	14	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98)	MAGIC TOUCH
35	35	_# 54	4	STING A&M SP-3750 (8 98) (CD)	DREAM OF THE BLUE TURTLES
36		NEW))	BOOGIE BOYS CAPITOL ST-12409 (8.98)	CITY LIFE
37	39 1	32.	28	COMMODORES ▲ MOTOWN 6124ML (8 98)	NIGHTSHIFT
38	32	33	19	STEVE ARRINGTON ATLANTIC 81245 (8.98)	DANCIN' IN THE KEY OF LIFE

				18	
/	× /	# 1	\&\	ARTIST	
10		Z / Z	5/0	S ARTIST	TITLE
12	LAST KEY	S. W.	1 3	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	500405
39	36	30	42	WHODINI ● JIVE JL8-8251 ARISTA (8.98)	ESCAPE PECULOPE
40	40	31	15	PHIL COLLINS ▲2 ATLANTIC 81240 (9 98) (CD)	NO JACKET REQUIRED
41	42	42	5	SPYRO GYRA MCA 5606 (8 98)	ALTERNATING CURRENTS
42	45	46	45	NEW EDITION ▲ MCA 5515 (8 98) (CD)	NEW EDITION
43	43	34	11	DEELE SOLAR 60410 ELEKTRA (8 98)	MATERIAL THANGZ
(44)	50	50	4	CARRIE LUCAS MCA/CONSTELLATION 5513 (8 98)	HORSIN' AROUND
45	41	23	30	GEORGE BENSON WARNER BROS 25178-1 (8 98) (CD)	20/20
46	46	56	34	THE GAP BAND TOTAL EXPERIENCE TEL8-5705/RCA (8.98)	GAP BAND VI
47)	1	/EW		THE DAZZ BAND MOTOWN 6149ML (8 98)	HOT SPOT
48	48	52	4	THE SYSTEM MIRAGE 90281/ATLANTIC (8 98)	THE PLEASURE SEEKERS
49	51	53	16	BILL WITHERS COLUMBIA FC39887	WATCHING YOU, WATCHING ME
<u>50</u>	59	-	2	NEWCLEUS SUNNYVIEW 4903 (8.98)	SPACE IS THE PLACE
(51)	54		2	9.9 RCA NFL1-8049 (8.98)	9.9
52	37	38	6	DENNIS EDWARDS GORDY 6148GL MOTOWN (8 98).	COOLIN' OUT
53	38	26	. 16	EARL KLUGH WARNER BROS 25262-1 (8.98) (CD)	SODA FOUNTAIN SHUFFLE
54	55	55	11	NATALIE COLE MODERN 90270/ATLANTIC (8 98)	DANGEROUS
55	58	58	9	PEABO BRYSON ELEKTRA 60427 (8 98)	TAKE NO PRISONERS
56	56	60	3	CHERYL LYNN COLUMBIA FC 40024	IT'S GONNA BE ALRIGHT
57	53	43	* 30	WHAM! ▲3 COLUMBIA FC39595 (CD)	MAKE IT BIG
58	44	44	10	THE FOUR TOPS MOTOWN 6130ML (8 98)	MAGIC
59	49	49	20	THIRD WORLD COLUMBIA FC 39877	SENSE OF PURPOSE
60	₂ 52	30 🍃	30	SOUNDTRACK ▲ MCA 5547 (8.98) (CD)	BEVERLY HILLS COP
61	61	39	37	MADONNA ▲ ⁵ SIRE 25157-1 WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
62	63	63	16	GEORGE HOWARD TBA TB 205 PALO ALTO (8 98)	DANCING IN THE SUN
63	62	47	37	TEENA MARIE ● EPIC FE39528	STARCHILD
64	47	48.	4	GWEN GUTHRIE GARAGE/ISLAND TRADING CO 2001 ATLANT	TIC (8 98) PADLOCK
65	69	- 62	· 42	ASHFORD & SIMPSON ● CAPITOL ST 12366 (8 98)	SOLID
66	66	59	[*] 15	SHANNON MIRAGE 90267/ATLANTIC (8 98) (CD)	DO YOU WANNA GET AWAY
67	. 1	(EW	\	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
68	57	57	. 4	R.J.'S LATEST ARRIVAL ATLANTIC 81260 (8.98)	R.J.'S LATEST ARRIVAL
69	73	- 66	56	THE POINTER SISTERS ▲2 PLANET BXL1 4706 'RCA (8 98) (CD) BREAK OUT
70	64	64	45	CHAKA KHAN ▲ WARNER BROS 25162-1 (8 98) (CD)	I FEEL FOR YOU
71	67	65	48	DIANA ROSS ● RCA AFL1-5009 (8 98) (CD)	SWEPT AWAY
72	72	7,0	26	GRANDMASTER FLASH ELEKTRA 60389 (8.98)	THEY SAID IT COULDN'T BE DONE
73	68	s 69°	40	FAT BOYS ● SUTRA SUS 1015 (8 98)	FAT BOYS
74	71	71	23	PAUL HARDCASTLE PROFILE PRO 1206 (8 98)	RAIN FOREST
75	65	61	17	KLIQUE MCA 5532 (8,98)	LOVE CYCLES
				tion to the state of the state	

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.



OF THE CHART TALENT SEEN IN THIS SECTION...CHANCES ARE, MOST ARE WITH NORBY WALTERS ASSOCIATES

NORBY WALTERS ASSOCIATES

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/	/±/		\&\ \&\	CLUB PL	
J.S.	LAG MEEK	Z MEET STANKE	S AS	CLUB PL Compiled from a national sample of TITLE LABEL & NUMBER/DISTRIBUTING LABEL SHOUT (PEMIX)	ARTIST
	1	2	7	SHOOT (KEMIX)	◆ TEARS FOR FEARS
, 2	4	5	7	MERCURY 880 929-1 2 weeks at No. One I'M ONLY SHOOTING LOVE COLUMBIA 44-05229	◆ TIME BANDITS
(3)	8	10	6	TRAPPED MCA 23568	COLONEL ABRAMS
4	5	9	8	HISTORY CRITIQUE CR 8512	◆.MAI TAI
5	3	4	7	WILD AND CRAZY LOVE (REMIX)	THE MARY JANE GIRLS
6	6	7	8	GORDY 4541GG MOTOWN ALL FALL DOWN RCA PW-14109	♦ FIVE STAR
7	7	g	6	EIGHT ARMS TO HOLD YOU EPIC 49-05247	GOON SQUAD
8	2	1	8	FREEWAY OF LOVE ARISTA ADI-9355	◆ ARETHA FRANKLIN
9	9	13	5	DARE ME RCA PD-14127	◆ THE POINTER SISTERS
	11	16	5	OH SHEILA MCA 23572	READY FOR THE WORLD
(10)		-	-	PICKIN' UP PIECES MIRAGE 0-96873/ATLANTIC	BRENDA K. STARR
(11)	14	15	6		
12	16	27	4	VANITY KILLS/BE NEAR ME (REMIX) IMPORT (NEUTRON.UK	-
13	13	14	6	CHECK IT OUT PERSONAL P49818	FANCY
14)	19		s · 4	OBJECT OF MY DESIRE ELEKTRA 0-66891 IF YOU LOVE SOMEBODY SET THEM FREE (REMIX)	♦ STARPOINT
<u>(15)</u>	23	38	3	A&M SP 12132	♦ STING
16	15	19	6	BIT BY BIT MCA 23564	◆ STEPHANIE MILLS
17	10	3	10	DANCIN' IN THE KEY OF LIFE (REMIX) atlantic 0-86874	◆ STEVE ARRINGTON
18	20	28	5	BOYS WILL BE BOYS MOTOWN 4542MG	◆ MAUREEN STEELE
19	18	20	5	STIR IT UP (REMIX) MCA 23567	◆ PATTI LABELLE
20	33	43	3	SOME PEOPLE (REMIX) CAPITOL V-8649	BELOUIS SOME
2 1	41	å	2	POP LIFE (REMIX)/HELLO PAISLEY PARK 0-20357/WARNER BROS	PRINCE & THE REVOLUTION
22	, 17	18	7	LOVE & PRIDE (REMIX) EPIC 49-05236	♦ KING
23	26	35	5	WE DON'T NEED ANOTHER HERO (THUNDERDOME) CAPITOL V-8655	◆ TINA TURNER
(24)	30	34	. 4		OAKEY & GIORGIO MORODER
<u></u>	29	40	. 4	STRONGER TOGETHER MIRAGE 0-96870, ATLANTIC	SHANNON
26	e 12	6	10	UNEXPECTED LOVERS TSR TSR 837	LIME
(27)	. , ,	NEW	-	I'LL BE GOOD MERCURY 884 009-1	◆ RENE & ANGELA
28	25	26	7	REACT A&M SP-12133	STRAFE
(29)	37	47	3		CREOLE AND THE COCONUTS
30	31	36	3<	YOUTHQUAKE (LP CUTS) EPIC BFE40119	DEAD OR ALIVE
(31)	35	39	3	ONLY FOR LOVE EMI-AMERICA V-7861	LIMAHL
32)		NEW	L	MONEY'S TOO TIGHT TO MENTION IMPORT (ELEKTRA,UK)	SIMPLY RED
33	22	24	6	THE PLEASURE SEEKERS MIRAGE 0-96875/ATLANTIC	◆ THE SYSTEM
34	* 34	45	4	GIRL IF YOU TAKE ME HOME COLUMBIA 44-05232	FULL FORCE
35)	45		2	THE DANCE ELECTRIC COLUMBIA 44-05249	◆ ANDRE CYMONE
=	43	\\	2	THE SCREAMS OF PASSION/YES PAISLEY PARK 0-20360/WA	
36	50	 	2 **	THE POWER OF LOVE (REMIX)	♦ HUFY LEWIS & THE NEWS
37)		17	_	CHRYSALIS 4V9-42889	
38	24	17	15	PADLOCK (EP) GARAGE ITG2001/4TH & B'WAY	GWEN GUTHRIE
39	28	22	8	CRY POLYDOR 881 786-1 BLACK KISSES (NEVER MAKE YOU BLUE)	◆ GODLEY & CREME
40	42	48	3	RCA PD-14104	CURTIE & THE BOOM BOX
41)		NEW		SHAME CAPITOL (PROMO)	◆ THE MOTELS
42	21	12	12	THE PERFECT KISS QWEST 0-20330/WARNER BROS	◆ NEW ORDER
43		NEW		HOT SPOT (REMIX) MOTOWN 4543MG	THE DAZZ BAND
44)		NEW		WEIRD SCIENCE MCA 23574	◆ OINGO BOINGO
45		NEW		ONE LIFE/IT'S THE WAY YOU DO IT SIRE 0-20358 WARNER	BROS LAID BACK
46	47		2	YOUR PLACE OR MINE MERCURY 880 966-1	♦ THE BAR-KAYS
47	36	30	6	EAT YOU UP PASSION AP 3004 PERSONAL	ANGIE GOLD
48	44	41	4	I DON'T WANNA THINK ABOUT IT TOP PRIORITY 429-05234 C	BS ASSOCIATED TENITA JORDAN
49	49	50	3	ROMEO WHERE'S JULIET? MCA 23558	COLLAGE
50	32	31	6	ESCAPE (I NEED A BREAK) JIVE JD1 9372 ARISTA	WHODINI
BREAKOUTS	char base	s with fu t potent d on clu week.	ial,	1. DRESS YOU UP MADONNA SIRE 2. CARRIED AWAY MERC & MONK MANHATTAN 3. GIVE AND TAKE BRASS CONSTRUCTION CAPITOL 4. SPANISH EDDIE LAURA BRANIGAN ATLANTIC 5. YOU LOOK MARVELOUS BILLY CRYSTAL A&M 6. VICTIM OF DESIRE VERONICA UNDERWOOD PHIL	LY WORLD

			7	/\$/	
	LAST KEY	2 My	Mys AGO	12 INCH SINGLES Compiled from a national sample of retail to THAPPED TRAPPED	
/ X	1 8	N. A.	N. S.	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	5	6	TRAPPED MCA 23568 2 weeks at No. One	COLONEL ABRAMS
2	3	2	7	SHOUT (REMIX) MERCURY 880 929 1	◆ TEARS FOR FEARS
3	2	4	8	FREEWAY OF LOVE ARISTA AD1-9355	◆ ARETHA FRANKLIN
4	4	3	13	ANGEL/INTO THE GROOVE ● SIRE 0-20335 WARNER BROS	◆ MADONNA
5	6	7	9	FUZZ DANCE (EP) SIRE 25273-1 WARNER BROS	VARIOUS ARTISTS
6	8	6	22	I WONDER IF I TAKE YOU HOME COLUMBIA 44-05203 LISA LISA AND CUI	LT JAM WITH FULL FORCE
7	7	12	5	STIR IT UP (REMIX) MCA 23567	◆ PATTI LABELLE
8	10	20	3	IF YOU LOVE SOMEBODY SET THEM FREE (REMIX) A&M SP-12132	♦ STING
9	ı	NEW)	>	POP LIFE (REMIX)/HELLO PAISLEY PARK 0-20357 WARNER BROS. P	RINCE & THE REVOLUTION
10	5,	1	7	RASPBERRY BERET (REMIX)/SHE'S ALWAYS IN MY HAIR PAISLEY PARK 0-20355/WARNER BROS	◆ PRINCE
11	11	17	5	PICKIN' UP PIECES MIRAGE 0-96873/ATLANTIC	BRENDA K. STARR
12)	25	26	3	THE SHOW/LA DI DA DI REALITY D-242/FANTASY DOUG E. FRESH	& THE GET FRESH CREW
13)	20	25	4	ALL FALL DOWN RCA PW-14109	◆ FIVE STAR
14	16	16	6	BIT BY BIT MCA 23564	◆ STEPHANIE MILLS
15	9	13	6	EIGHT ARMS TO HOLD YOU EPIC 49-05247	GOON SQUAD
16	18	24	4	DARE ME RCA PD-14127	◆ THE POINTER SISTERS
17	12 «	11	14	UNEXPECTED LOVERS TSR TSR 837	LIME
18)	28 🛒	45	_√ 3	OH SHEILA MCA 23572	READY FOR THE WORLD
19	17	14 *	9	CITY LIFE/A FLY GIRL CAPITOL V-8645	BOOGIE BOYS
20)	23		2	THE DANCE ELECTRIC COLUMBIA 44-05249	◆ ANDRE CYMONE
21)	* 27		2	THE SCREAMS OF PASSION/YES PAISLEY PARK 0-20360 WARNER	BROS. THE FAMILY
<u>==</u> 22)	26	-18.°°	10	PADLOCK (EP) GARAGE ITG 2001 4TH & B'WAY	GWEN GUTHRIE
23	» 21	31	3	GOOD-BYE BAD TIMES PHILIP OAR	KEY & GIORGIO MORODER
24	. 15	*9	25	YOU SPIN ME ROUND (LIKE A RECORD)	◆ DEAD OR ALIVE
	æ. 24	32	5 -	EPIC 49-05208 CRY POLYDOR 881 786-1 'POLYGRAM'	◆ GODLEY & CREME
26	13	10	12	TOO TURNED ON VANGUARD SPV-82	ALISHA
27	22	23	11		BOYS FEATURING K LOVE
28	32	21	8	DANCIN' IN THE KEY OF LIFE (REMIX)	◆ STEVE ARRINGTON
<u>20</u> 29)	40		2	THE POWER OF LOVE (REMIX)	HUEY LEWIS & THE NEWS
30)	37		2	CHRYSALIS 4V9-42889 WILD AND CRAZY LOVE (REMIX)	THE MARY JANE GIRLS
31	® 29	<i>3</i> *	4	GORDY 4541GG VANITY KILLS/BE NEAR ME (REMIX) IMPORT (NEUTRON.UK)	◆ ABC
32)	38	70	2	OBJECT OF MY DESIRE ELEKTRA 0.66891	◆ STARPOINT
33	31	39	× 4	I'M ONLY SHOOTING LOVE COLUMBIA 44-05229	◆ TIME BANDITS
34	19	15	12	THE PERFECT KISS QUEST 0.20330/WARNER BROS	◆ NEW ORDER
35	35	19	14	TONIGHT (LOVE WILL MAKE IT RIGHT)	HANSON & DAVIS
36	39	29	4	GIRL IF YOU TAKE ME HOME COLUMBIA 44 05232	FULL FORCE
37	14	8	13	19 CHRYSALIS 4V9-42875	◆ PAUL HARDCASTLE
38	33	22	9	GLOW (REMIX) GORDY 4539GG, MOTOWN	◆ RICK JAMES
39	43	30	17	HANGIN' ON A STRING (CONTEMPLATING) MCA 23543	◆ LOOSE ENDS
40)	43	30	2	YOU LOOK MARVELOUS A&M SP-12147	◆ BILLY CRYSTAL
=		IEW		SISTER FATE PAISLEY PARK 0-20359, WARNER BROS	SHEILA E.
41) 42)	50	46	3	BAD BOY PRIVATE 479-05241	JUICY
<u>42)</u> 43	42	35	3	STRONGER TOGETHER MIRAGE 0.96870 ATLANTIC	SHANNON
		IEW)			→ LAURA BRANIGAN
44)		4E W]		SPANISH EDDIE ATLANTIC 0.86868	LAURA BRANIGAN KING
45	48 45	A1	2	LOVE & PRIDE (REMIX) EPIC 49 05236	J.M. SILK
46		41 VEW	6	MUSIC IS THE KEY DJ INTERNATIONAL DJ888	J.M. SILK GO WEST
47)		45.44		THERE MUST BE AN ANGEL/GROWN UP GIRLS	◆ EURYTHMICS
48	36	40	2	RCA JD-14162	
49	49	49	3	LOVE RESURRECTION COLUMBIA 44-05237	◆ ALISON MOYET
50)	<u>'</u>	NEW)		ROMEO WHERE'S JULIET? MCA 23558 1. WEIRD SCIENCE OINGO BOINGO MCA	COLLAGE
BREAKOUTS	chart based	with fu potenti d on sal- ted this	al, es	1. WEIRD SCIENCE OINGO BOINGO MGA 2. RUNNING UP THAT HILL KATE BUSH EMI-AMERICA 3. ONE LIFE/IT'S THE WAY YOU DO IT LAID BACK SIRE	

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. A RIAA certification for sales of two million units. Records under Club Play are 12 inch unless otherwise indicated.

TALENT IN ACTION

(Continued from page 59)

"Stardust," "The Carioca" and "Rose Room," which drew appreciative sighs and applause. (He skipped "Begin The Beguine," at least during this set.) But beneath the highly polished surface, there was more than memories being of-

As Shaw himself noted, his orchestra was presenting the old charts filtered through a modern sensibility. The soloists, notably guitarist Joe Cohn, pianist Steve Kramer and trombonist Kenny Winslow, swung hard and took chances. And the ensemble suggested on the only new arrangement of the set, a "synthesis" by Hal Crook of four tunes from "Porgy And Bess," that they have as much to offer as any other contemporary big

Clarinetist Dick Johnson, who usually fronts the band, had the challenging task of playing the parts once reserved for Shaw himself. He played well throughout the set, but sounded considerably more relaxed on the "Porgy And Bess" medley and the two small-group selections, one of which he wrote, than he did when he was tryingwith technically impressive if at times emotionally distant results-

WEEKLY

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to emulate the man who was conducting the orchestra.

PETER KEEPNEWS

FERLIN HUSKY GAIL DAVIES

Music Village, Hendersonville, Tenn. Tickets: \$10.75

HERE'S NOTHING TOUGHER for a singer than trying to measure up to what he sounded like in some fan's roseate memory of youth. Ferlin Husky needn't worry. He sings as movingly (and acts as silly) as he did in his princely days of the '50s. He still dresses like a prince, too, all fancy and in solid white. Too bad he drew a mere handful of the faithful to his Aug. 3 artistic triumph.

Husky and his six-piece band held the stage for barely more than an hour, but that was enough time for the veteran crooner to go through all his vocal and dramatic tricks: from the irreparably lonely "Gone" to the engagingly irritating mean-derings of Simon Crum (his comic persona) to the proto-pop warblings of "Near You" to the revivalism of "Just A Closer Walk With Thee."

And as if this lyrical largesse weren't enough for his enthusiastic listeners (who rewarded him with a standing ovation), Husky drew them to him even more by proclaiming how uplifting it is for one to perform who has gone so long without a record label.

Gail Davies (who has a label-RCA) opened for Husky with a trim and energetic 14-song set. Her part of the show was flawless-a fact that arises from her sensitivity to good material.

Davies wrote several of the songs in her set, including "Grandma's Song" and "Bucket To The South." But she was equally at ease "countryizing" such numbers as Bob Dylan's "I'll Be Your Baby Tonight" and Joni Mitchell's "You Turn Me On I'm A Radio." Her six-member band displayed consistent skill and soulfulness.

Clearly more concerned with the pride of motherhood than the problems of pacing, Davies brought her two-year-old son Christopher to the mike to aid her in the lament, "You're A Hard Dog To Keep Under The Porch." The lad wowed 'em.

EDWARD MORRIS

danca RAV

by Brian Chin

HOT AND SLEAZY: Jennifer Holliday's "Hard Times For Lovers" (Geffen 12-inch), her first new music in more than 18 months, is a decisive step into the contemporary. with help from co-producers Arthur Baker, Richard Scher and Lotti Golden. With the massive, midtempo sway of the Minneapolis Flyte Tyme productions and the guitar-chorus of Run-D.M.C., "Hard Times" is an unexpected hard-core scorcher from Holliday . . . In a similar vein is Rene & Angela's "I'll Be Good" (Mercury 12-inch). With a great guitar lick pulled forward in the remix, the cut has the pop hook that could put it across at a time when (to the continuing shame of the radio business) a No. 1 black record can still be frozen out of the pop chart.

More singles: Nona Hendryx's
"If Looks Could Kill" (RCA 12inch) is the strongest single of her solo career, a top-notch hard-funk side with her hottest vocal ever. Significantly, too, Arthur Baker's production on this cut (and Jennifer Holliday's and Brenda K. Starr's) marks his emergence from his "remixer to the stars" phase back into production . . . Nolan Thomas' "Too White" (Mirage/Emergency 12inch) should be considered anything but that; still, it's an even better protest against racial programming than was last year's "Black Stations/White Stations," and the clever dialog structure fits in a series of solos, like a rock record. As usual, the dub is highly worthwhile, and a real add-on to the LP version . . . Vikki Love's "Stop Playing On Me" (4th & B'way 12-inch) is hip-hop with a light melodic touch until the pounding drum break; there's a pop note here, borrowed from "I.O.U." Mark Kamins mixed, with producer

Ron Dean Miller. A couple of left-field favorites: Atlantic Starr's "Silver Shadow" (A&M 12-inch) gets a strong pick from Billboard alumnus Leo Sacks; A&M's Ray Smith remixed this long version, which is both jazzy and dub-like, in the "Juicy Fruit" style, taken uptempo . . . Amazulu's "Excitable" (Mango 12-inch) is a real charmer, a soca with pop and disco mixed in. Two alternative mixes are provided: one more Caribbean, by Stanley Street, one with more linear, high-powered beat, by John Morales.

Rock crossover: The Blue Nile's "Stay" (A&M 12-inch) is a really classy, relaxed British item that radio should also be interested in ... Simon F.'s high-power rocker, "I Want You Back" (Chrysalis 12inch), is much in the Billy Idol vein, co-produced by Idol guitarist Steve Stevens and remixed for the 12-inch by Chris Lord-Alge . . . Kate Bush's "Running Up That Hill" (EMI America 12-inch) proves again that if you wait long enough, everyone will make a disco record. This one is midtempo and dreamy, with a surprisingly propulsive electronic pattern . . . Finally, the Red Hot Chili Peppers, magnets for all kinds of bizarre press coverage, have come up with a real dance rec ord, an unearthing of the Meters' "Hollywood (Africa)" (EMI America 12-inch), with the production help of George Clinton and post-production/mix by Steve Thompson with Michael Barbiero . . . The Style Council's soul stylings are again to the fore in "The Lodgers" (Geffen 12-inch), an apparently go-go-influenced cut that's really danceable despite its 3:46 length, even more than the longer, Latin-flavored "The Boy Who Cried Wolf."

NOTES: The Giorgio reissue on PolyGram, set for release on CD, album and cassette, will include newly remixed versions of two cuts, "From Here To Eternity" and "The Chase." The first club denizen of journalism, Vince Aletti, compiled this double album, which is shipping in September.

Another long-awaited series of PolyGram reissues will come in a set of four-track EPs. On Mercury: Bohannon's eternal "Let's Start The Dance," Gap Band's "Burn Rubber On Me," Junior's "Mama Used To Say" and Central Line's "Walking Into Sunshine." On the Casablanca EP: Cher's "Take Me Home," Stephanie Mills' "Put Your Body In It," "From Here To Eterniand the never-released long mix of Teri DeSario's "Ain't Nothin" Gonna Keep Me From You." On the Polydor EP: James Brown's "It's

Too Funky In Here," Alicia Bridges' "I Love The Night Life," Roy Ayers' "Running Away," and another unreleased track, the 12-inch mix of Peaches & Herb's "Shake Your Groove Thing."

Some credits we should have noted in recent reviews: It's Jayne Edwards singing lead on the Zino record, "Walk Away Satisfied"; Larry Patterson is the mix consultant on Tramaine Hawkins' stunning clubgospel, "Spirit Fall Down On Me."





Billboard's Chart Research Department. Pop Singles 1941 through 1984. Top LPs 1949

Billboard Chart Research

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177 ALBUMS.

	_						
/	Compiled from a national sample of retail store and one-stop sales reports. TITLE						
1,8%	Compiled from a national sample of retail store and one-stop sales reports. ARTIST LABEL & NUMBER/DISTRIBUTING LABEL STANIFY JORDAN BUJE NOTE RE RESIDE CAPITOL 15 weeks at No. One						
	/ √ 1	23	LABEL & NUMBER/DISTRIBUTING LABEL STANLEY JORDAN BLUE NOTE BT 85101 CAPITOL 15 weeks at No. One				
2	2	17	MAGIC TOUCH GEORGE HOWARD THA THE 205 PALO ALTO				
(3)	3	9	DAVE GRUSIN & LEE RITENOUR GRP 1015 (CD)				
4	6	7	SPYRO GYRA MCA 5606 (CD)				
5	5	15	ALTERNATING CURRENTS MILES DAVIS COLUMBIA FC40023				
6	4	17	YOU'RE UNDER ARREST EARL KLUGH WARNER BROS 25262-1 (CD)				
7	7	21	SODA FOUNTAIN SHUFFLE RARE SILK PALO ALTO 8086				
8	9	11	MICHAEL FRANKS WARNER BROS. 25272				
9	10	25	ANDREAS VOLLENWEIDER COLUMBIA FM 39963 (CD)				
10	8	29	WHITE WINDS GEORGE BENSON WARNER BROS 25178-1 (CD)				
	23	3	THE MANHATTAN TRANSFER ATLANTIC 82166				
(12)	14	17	MAYNARD FERGUSON PALO ALTO PA 8077				
13	12	23	LIVE FROM SAN FRANCISCO SADE PORTRAIT BFR 39581 EPIC (CD)				
14	11	29	DIAMOND LIFE DAVID SANBORN WARNER BROS 25150-1				
15	16	17	STRAIGHT TO THE HEART TANIA MARIA MANHATTAN ST-53000 CAPITOL				
16	17	9	MADE IN NEW YORK DAVE VALENTIN GRP 1016 (CD)				
17	15	46	JUNGLE GARDEN WYNTON MARSALIS COLUMBIA FC 39530 (CD)				
(18)	32	5	VICTOR FELDMAN'S GENERATION BAND THAT BY 208 PALO ALTO				
19	19	9	HIGH VISIBILITY SPECIAL EFX GRP 1014 (CD)				
(20)	40	3	MODERN MANNERS MCCOY TYNER PALO ALTO PA 803				
21	13	13	JUST FEELIN' KENNY G. ARISTA ALB-8282				
22		142	GRAVITY GEORGE WINSTON ● WINDHAM HILL C 1025 A&M (CD)				
(23)	27	13	SKYWALK ZEBRA ZR 5004				
24	24	7	SILENT WITNESS KEVIN EUBANKS GRP 1013 (CD)				
25	21	21	OPENING NIGHT KENNY BURRELL & GROVER WASHINGTON BLUE NOTE 85106 CAPITOL				
26	20	11	DIZZY GILLESPIE GRP 1012 (CD)				
27	25	25	DAVE GRUSIN GRP 1011 (CD)				
28	26	46	ONE OF A KIND PAT METHENY GROUP ECM 25000-1 WARNER BROS. (CD)				
(29)	38	23	FIRST CIRCLE DAVID DIGGS TBA TB 207 PALO ALTO STDEETSHADOWS				
30	30	5	WYNTON MARSALIS WHO'S WHO WWLP 21026				
31	18	40	THE ALL AMERICAN HERO AL JARREAU WARNER BROS. 25106-1 (CD)				
(32)	35	60	DAVE GRUSIN GRP A-1006 (CD) NIGHT LINES				
33	33	5	SADAO WATANABE ELEKTRA 60431				
34	34	13	AL DIMEOLA MANHATTAN ST-53002 CAPITOL				
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36	29	15	STANLEY TURRENTINE BLUE NOTE BST-85105 CAPITOL STRAIGHT AHEAD				
37)	NE	wÞ	AHMAD JAMAL ATLANTIC 81258-1-G				
38	28	23	YELLOWJACKETS WARNER BROS 1-25204				
39	39	3	SAMURAI SAMBA KITARO GRAMAVISION 18 7013-1 POLYGRAM*				
40	31	9	RODNEY FRANKLIN COLUMBIA FC39962				
			SKYDANCE				

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.

& Peter Keepnews





VANGUARD RECORDS' foray into "new age" music begins this month, with the release of the first six titles in the label's Terra Records line. Like other purveyors of this chimeral field—less an idiom, we suppose, than an attitude-Terra isn't likely to roll right onto regular jazz playlists. There are, however, at least three albums in the

albums under his belt, has previously mingled Tex-Mex, country, blues and jazz shadings, as well as trace elements of South American Indian music, in his work. His Terra debut, "Southwestern Scenarios," promises more of the same unusual mix.

Terra is also reissuing Oregon's enduring 1973 debut, "Music Of

tions will be off-limits to grounds admission ticket holders, those unable to get season tickets (which sold out, for the sixth year in a row, as of June 1) can still catch performances in the Garden Stage and Night Club areas. Those artists will include a number of stars slated for the Main Arena, among

them Joe Williams, the Hi-Lo's.

An intriguing collection of albums at the Vanguard of the 'new age'

initial batch, two of them newly recorded and one a reissue, that might find favor with more experimental jazz programmers and

Pianist/composer Clyde Criner brings a decidedly jazz-based port-folio to his debut album, "New England," having worked with the likes of Max Roach, Wynton Marsalis and Archie Shepp. The album adds solo flute and Fairlight CMI to Criner's piano work, described, in line with the label's aim, as "meditative."

Ben Tavera King, a guitarist with several intriguing Folkways

Another Present Era," which presaged the "new age" movement and is as evocative now as it was then. The other releases in the series are reissues from guitarists John Fahey ("Requia"), Sandy Bull ("E Pluribus Unum") and Jukka Tolonen.

MONTEREY JAZZ FESTIVAL chief Jimmy Lyons has opened grounds admission ticket sales to the annual three-day bash, slated for Sept. 20-22. The tickets are priced at \$12.50 per person, per

While the Main Arena attrac-

Mundell Lowe and Bill Berry. ALSO NOTED: Pat Metheny and Lyle Mays have tied the knot with Geffen Records, ending the signing battle documented here (Billboard, July 6) ... The 13th season of Highlights In Jazz, the New York concert series produced by Jack Kleinsinger, kicks off Oct. 13 with a tribute to Zoot Sims, featuring saxophonists Benny Carter and Al Cohn. As always, the venue is New York Univ.'s Loeb Student Center ... Bronxville, N.Y.-based Pumpkin Productions has launched its Jazz Record Series with the release of singles by Helen Merrill and Chuck Wayne. The

tunes are taken from "Loye's A

Song," a musical written by Pump-

kin founder Al Petrone, who hopes

to bring the show to Broadway

Linda Hopkins, Clark Terry.



(This is the second part of a two-part interview with Mulon LeFevre.)

SINCE HIS EARLY rock'n'roll days, Mylon Le-Fevre has had a reputation as a consummate showman. He's currently touring with an \$800,000 bus ("Darned thing looks like Darth Vader," LeFevre says solemnly) and an array of lighting and sound equipment comparable to anything in mainstream mu-

Next year, he predicts, he's going to need even more. "The crowds got even bigger-and more demanding," LeFevre says. "It's cool, though. I'm not competing with Tina Turner, Hall & Oates, David Lee Roth and Prince. If that's what it takes in order to be real, in order to get their attention, then I'll gladly do

LeFevre started his career as one of the Singing LeFevres, one of gospel music's oldest groups. He left to play what would later be called "Jesus rock," performing in some of the largest venues in the country.

In time, he recorded for Cotillion, Warner Bros. and Columbia, selling millions of records. Unfortunately, at the same time, he was sucked deeper and deeper into the destructive subworld of drugs. Five years ago, he re-dedicated his life and started a new career.

"In the old days, I sang songs with a religious message," he says. "If anybody recognized the truth, that was their problem. Back then, if you took a stand, they'd throw your records back into the minority music bins. The gospel is offensive to a lot of people.
"Today, it's different. We're walking a strange line.

Some Christians are totally offended by us. And in the mainstream concerts, there are going to be those who won't come because they think we're going to be too

"We're not going to holler and shout and preach in concert. But we are going to share the wonderful things God has done for us. A lot of Christian groups preach, and they're not very good at it. You gotta do whatever you do for God right.

"Prince is great in concert because he works hard. Christian groups should work twice as hard as Prince in rehearsal and in their preaching.

LeFevre says this is the happiest time of his life. Along with Petra and Amy Grant, he's drawing giant

LeFevre does what it takes 'to get their attention'

crowds, large enough to support his ministry. He's got a thriving recording recording career going, and

he's at peace with himself. It wasn't always this way.
"When I left the LeFevres to go out on my own, it was because Jesus said for us to go out into all the world," he says. "But when I did that 20 years ago, I wasn't really into the Word. I had gone to Sunday school, but I hadn't been tested on the street. I failed, and I got pulled into the rock music lifestyle of sex and drugs.

After LeFevre re-dedicated his life to the Lord a few years ago, he quit the music business altogether and took a job at \$75 a week for his church in Atlanta. After two years, he says, the Lord took away his broom and gave him back his guitar. Since then, things have happened in rapid-fire fashion.



NECK AND NECK: We leave it to someone else to figure the odds of two first recordings of a batch of Bach works hitting the market almost simultaneously more than 275 years after they were written. After such a long time, it's practically a dead heat.

But that's exactly what we are witnessing with the rush to market of separate versions of the 33 recently authenticated chorale preludes by the young Johann Sebastian. Their scholarly acceptance as part of the Bach canon early this year, and the race to primacy in performance and recording ,helped enliven observations of the composer's tercentenary.

By late last week, copies of the Harmonia Mundi USA album were already moving out to the trade, even as Angel was stockpiling its entry for shipment by Friday (30). Both versions are slated for greater than usual promotion to ensure that the trade and con-

sumers are aware of their availability.

To recapitulate for those who may have forgotten the details, the chorale preludes had rested for more than a century in the library at the Yale Univ. School of Music. They were far from unknown, but their authorship was pinned down as true Bach only after recent corroborative research by Harvard Bach scholar Christoph Wolff.

Angel succeeded in negotiating first recording rights with Yale, beating out competitive bids from a number of other labels, only to find shortly thereafter that organist Joseph Payne had already recorded the pieces himself and had assigned the masters to Harmonia Mundi. But Angel followed through on its commitment to record the preludes with organist Werner Jacob, and this is the project they are unveiling this

Both albums trace their origin to the Yale collection, and both claim to be "world premiere" recordings—one of the "Authentic Yale Edition," and the other of Payne's "Performing Edition." And both carry copyright notices.

The Payne/Harmonia Mundi package is a onerecord set. Its presentation of the 33 preludes, recorded on an organ at St. Paul's Church in Brookline, Mass., runs more than 67 minutes.

The Jacob/Angel, recorded at the Arlesheim Cathe-

A double debut for Bach's 'new' organ preludes

dral in Switzerland, contains the five preludes from the collection whose Bach authorship had long been documented, in addition to the newly identified 33. These 38 chorale preludes occupy three record sides for almost 90 minutes of music. The fourth side of the two-disk Angel set holds the familar Eight Little Preludes & Fugues (BWV.553-60) by Bach.

There's still enough left of the Bach year to spark (Continued on page 90)





RADIO IS AN INTEGRAL PART of Hispanic daily life in the U.S., according to a recently released **Arbitron** study. The survey found that 98% of all Hispanics listen to radio all week, spending an average of 30 hours a week listening. These figures are higher than the national averages for radio listeners (96%) and weekly hours (25).

"Radio Today: The Hispanic Listener" is Arbitron's first comprehensive look at Hispanic radio

language radio has its strongest hold on older Hispanics, who have the strongest ties to their mother language. Seventy-three percent of Hispanic adults 65 and older listen to Spanish-language radio, while at the other end of the scale only 14% of the 12-17 age bracket make Spanish radio their choice. However, a substantial 41% of Hispanics 17 and older are Spanishlanguage radio listeners.

Another opinion backed by the

A new Arbitron survey finds that radio is important to Hispanics

use. "Advertisers spend \$100 million annually to reach them [Hispanics] through radio," explains Arbitron vice president Rip Ridgeway, who adds that the study "is intended to help radio stations, advertisers and their agencies learn how to use radio to reach Hispanics.'

Hispanic peak listening time is Saturday from 10 a.m. to 3 p.m., as opposed to the national hours of 6-10 a.m., Monday through Friday. The average Hispanic listener, according to the study, is about four years younger than the average for the general population.

The study substantiates the generally held opinion that Spanish-

study is that radio reaches more Hispanic women than men. This coincides with recent developments in Latin radio programming: the emphasis on the romantic Latin

pop music favored by women. Hispanics are loyal listeners to both AM and FM radio, according to the study. Fifty-six percent are AM loyal, compared to a national average of 47%, and 67% are FM loyal, compared to 68% of the general population.

THE 14TH INTERNATIONAL OTI Festival will be televised by the SIN tv network from the city of Seville in Spain on Sept. 21. OTI (Organización de la Televisión

Iberoamericana) is an organization of tv stations in Latin America, Spain and Portugal, similar to the European Broadcast Union. The festival pits song festival winners from all of the member countries against one another.

The name of the U.S. winner was not available at presstime, but the festival was held last week in Miami, hosted by WLTV, with Pepe Navarro as MC. Emmanuel, Miguel Bose, Lolita and Miami Sound Machine were featured at the Miami festival, which was broadcast nationally and internationally by SIN.

THE ALL-STAR SINGLE "Cantare, Cantaras" should play Anglo radio, pleads one of the key figures behind the fund-raising record, Albert Hammond. "The Latin market alone will not make it for the expectations of the proceeds we're looking for in feeding the hungry in this hemisphere," explains Hammond, who co-produced, arranged and composed the song.

The recording session, sponsored by Pepsi-Cola, brought to-

gether some of the biggest names in Latin pop music. The seven- and 12-inch singles are being distributed by CBS, with proceeds going to alleviate hunger in Latin America and Africa.

FOR WEEK ENDING AUGUST 31, 1985

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TOP CLASSICAL ALBUMS.

	_		OL/10010/11					
Compiled from a national sample of retail store sales reports. TITLE ARTIST LABEL & NUMBER/DISTRIBUTING LABEL 1 1 18 BERNSTEIN: WEST SIDE STORY DG 415-253 (CD) 16 weeks at No. One								
Compiled from a national sample of retail store sales reports. ARTIST LABEL & NUMBER/DISTRIBUTING LABEL PERPLICATION. MEST SIDE STORY. DO NA SEA (CD). 16 WIGHTS & NO. CD.								
LABEL & NUMBER/DISTRIBUTING LABEL 1 1 18 BERNSTEIN: WEST SIDE STORY DG 415-253 (CD) 16 weeks at No. One								
2	2	26	TE KANAWA, CARRERAS (BERNSTEIN) WEBBER: REQUIEM ANGEL DFO-38218 (CD)					
3	3	42	DOMINGO, BRIGHTMAN (MAAZEL) AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)					
4	4	10	NEVILLE MARRINER GERSHWIN: RHAPSODY IN BLUE CBS IM-39699 (CD)					
5	6	10	MICHAEL TILSON THOMAS MUSIC OF WOLFGANG AMADEUS MOZART ANGEL SBR-3980					
6	5	16	VARIOUS ARTISTS AVE MARIA PHILIPS 412-629 (CD)					
7	7	6	KIRI TE KANAWA AMERICA, THE DREAM GOES ON PHILIPS 412-627 (CD)					
8	15	4	BOSTON POPS (WILLIAMS) SAVE YOUR NIGHTS FOR ME CBS FM-39866 (CD)					
9	8	46	PLACIDO DOMINGO MOZART: REQUIEM L'OISEAU LYRE 411-712 (CD)					
10	9		ACADEMY OF ANCIENT MUSIC (HOGWOOD) WITH A SONG IN MY HEART PHILIPS 412-625 (CD)					
	-	26	JESSYE NORMAN, BOSTON POPS (WILLIAMS) BERLIOZ: SYMPHONIE FANTASTIOUE LONDON 414-203 (CD)					
11	13	6	MONTREAL SYMPHONY (DUTOIT) BEVERLY SILLS SINGS VERDI ANGEL AV:34017					
12	10	20	BEVERLY SILLS GLASS: SATYAGRAHA CBS i3M-39672					
13	25	4	PHILIP GLASS GERSHWIN: AN AMERICAN IN PARIS ANGEL DS-38130 (CD)					
14	16	46	LABEQUE SISTERS HAYDN/HUMMEL/L MOZART: TRUMPET CONCS. CBS IM-37846 (CD)					
15	12	108	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD) THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244 (CD)					
16	14	46	NEVILLE MARRINER BEETHOVEN: SYMPHONIES 4 & 7 DG 415-121 (CD)					
17	11	12	BERLIN PHILHARMONIC (KARAJAN)					
18	18	298	PACHELBEL:CANON/FASCH:TRUMPET CONCERTO RCA FRL1-5468 PAILLARD CHAMBER ORCHESTRA					
19	19	30	CANTELOUBE: SONGS OF THE AUVERGNE, VOL. 2 LONDON 411-730 (CD) TE KANAWA, ENGLISH CHAMBER ORCH. (TATE),					
20	20	10	THE WEDDING ALBUM RCA XRL1-5038 VARIOUS ARTISTS					
21	17	36	JAMES GALWAY & HENRY MANCINI					
22	22	42	BIZET: CARMEN (EXCERPTS) ERATO HBC1-5302 (CD) MIGENES-JOHNSON, DOMINGO (MAAZEL)					
23	21	12	BERLIOZ: SYMPHONIE FANTASTIQUE ANGEL DS-38210 (CD) PHILADELPHIA ORCHESTRA (MUTI)					
24	38	4	A BACH CELEBRATION ANGEL DS-37343 CHRISTOPHER PARKENING					
25	23	24	GERSHWIN: PORGY AND BESS PHILIPS 412-720 (CD) SIMON ESTES, ROBERTA ALEXANDER					
26	26	22	BACH: BRANDENBURG CONCERTOS L'OISEAU LYRE 414-187 (CD) ACADEMY OF ANCIENT MUSIC (HOGWOOD)					
27	30	26	TIME WARP TELARC 10106 (CD) CINCINNATI POPS (KUNZEL)					
28	24	8	ELGAR/WALTON: CELLO CONCERTOS CBS IM-39541 YO-YO MA					
29	27	8	VERDI: REQUIEM DG 415-091 (CD) VIENNA PHILHARMONIC (KARAJAN)					
30	28	8	BACH ON WOOD CBS M-39704 BRIAN SLAWSON					
31	29	44	BAROQUE SOLOS AND DUETS CBS IM-39061 (CD) WYNTON MARSALIS, EDITA GRUBEROVA					
32	34	30	BEETHOVEN: SYMPHONIES 5 & 9 DG 413-933 BERLIN PHILHARMONIC (KARAJAN)					
33	33	6	CANADIAN BRASS LIVE CBS M-39515 (CD) CANADIAN BRASS					
34	32	12	BACH: MAGNIFICAT PHILIPS 411-458 (CD) ENGLISH BAROQUE SOLOISTS (GARDINER)					
35	35	4	FASCINATIN' RAMPAL CBS FM-39700 (CD) JEAN-PIERRE RAMPAL					
36	36	10	JAPANESE MELODIES CBS FM-39703 (CD) YO-YO MA					
37	37	58	MAMMA LONDON 411-959 (CD) LUCIANO PAVAROTTI (MANCINI)					
38	NE	wÞ	MOZART: REQUIEM ANGEL DS-38216 PARIS ORCHESTRA (BARENBOIM)					
39	31	16	PARIS ORCHESTRA (BARENBOIM) STRAVINSKY: LE SACRE DU PRINTEMPS LONDON 414-202 (CD) MONTREAL SYMPHONY (DUTOIT)					
40	40	78	BACH: UNACCOMPANIED CELLO SUITES (COMPLETE) CBS 13M-37867 YO-YO MA					

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Influence on Album Purchases Cited

SURVEY DETAILS MUCHMUSIC'S CLOUT

BY KIRK LaPOINTE

TORONTO Consumer research conducted for the MuchMusic Network suggests that its subscribers buy nearly 1.2 million albums each month. In addition, 57% of the subscribers surveyed indicated that MuchMusic has influenced their purchase of records and tapes.

The A.C. Nielsen Co. research, conducted earlier this summer for the Canadian music video pay-ty service, shows that MuchMusic received very high qualitative ratings among its subscribers. A total of 93% said they were satisfied or very satisfied with MuchMusic.

Importantly, particularly for the music business, 81% of those surveyed said MuchMusic has introduced them to new artists, suggesting that the service has quickly emerged as a cutting edge for the

industry.

MuchMusic's viewers are better educated than the national average. The service indexes at 122% of the national average of at least some college or university education. And its viewers are generally prosperous. MuchMusic indexes at 146% on the national average income.

The survey of 1,500 households, conducted when MuchMusic's subscribership was about 615,000-it now has roughly 650,000 subscribers-found that 88% of the recipient households tuned in for at least one quarter-hour each week.

The average quarter-hour audience was significantly higher than many would have expected. Nielsen found average quarter-hours of 57,300 households (or 84,700 viewers), for roughly a 5% rating on a 24-hour day. That suggests a particularly high loyalty to the service.

Other findings in the Nielsen research:

• Forty-six percent of viewers often watch with friends; half who view with friends watch with one or two others; and 30% who view with friends watch with three or more others.

• Eighty-five percent said their viewing remained the same or increased over a period of at least five

• Eighty-four percent of respondents had subscribed for at least five months, while 73% had taken Much Music for at least six months. suggesting that the service has very few disconnects.

Much Music reaches predominantly the 18-34 age group, with average quarter-hour demographics indicating 9% in the 12-11 age bracket, 22% in the 12-17 group, 25% in the 18-24 group, 28% in the 25-34 bracket and 14% in the 35-46 range.

The breakdown of how many albums MuchMusic subscribers buy was compiled by Billboard using the Nielsen figures and averaging many of the often imprecise fig-

Subscribers were asked how many albums they purchased in an average month. A total of 18% said they didn't purchase any, 52.4% said they bought one or two, 18.2% said they bought three or four, 7.2% said they bought five or six, and about 1% said they bought seven, eight, nine and 10 albums.

Taking those figures, and applying them to the current subscriber level of about 650,000, it is calculated that those who said they bought one or two albums a month would account for about 510,900 purchases: those who said they bought three or four albums monthly would account for 414,500 purchases; those who said they bought five or six albums would account for 257,400 purchases; and the rest of the group would conservatively account for about 50,000 purchases. The total would be more than 1.2 million a month or roughly 15 million annually-about one-sixth of all recordings bought in Canada.

And, while there is no direct link between MuchMusic and the purchases, the research shows that music video and the network are influences both in the introduction of acts and in the purchases of their re-

cordings.
The CHUM Ltd. service, which begins its second year of operation Sept. 1, has wildly outstripped expectations in its first year, more than tripling the number of subscribers it thought it would be reaching by this point.

MuchMusic is beefing up programming in September by moving to an eight-hour program block each day, repeating it twice to round out its 24-hour schedule. It now programs six hours a day and repeats that programming three times.

MuchMusic is also adding Denise Donlon to its staff to bolster news coverage. The network will be seen free on cable for one week staring

Montreal Men Sentenced in **Tape Piracy Case**

TORONTO Three Montreal men have been fined \$2,200 and sentenced to four years' probation each for counterfeiting cassettes between July, 1981 and April, 1982.

Jean-Pierre Lecours, Jean-Pierre Lessard and Andre Lessard, all previously employed by Disques Imperial of Montreal, pleaded guilty in the case.

They were fined \$1,000 each for fraud over \$200; given \$200 fines and two years' probation for trademark forgery; and given \$1,000 fines and two years' probation for conspiracy to commit fraud. The sentences are consecutive, not concurrent.

The product included material by the Police, Styx, Anne Murray, Barbra Streisand, Neil Diamond, Kenny Rogers, Queen and AC/DC. The courts ordered about 100,000 units destroyed following police seizures in Canada and the U.S.

A civil case involving the product was conducted in Boston, but terms of the settlement were not disclosed.

More Music Box Sponsors

Coca-Cola, Benetton Come Aboard

LONDON Coca-Cola is sponsoring a monthly program on the pan-European cable music station Music Box, starting this fall. And Italian fashion firm Benetton has joined the list of European advertisers planning heavyweight promotional pushes on the 18-hour-a-day service.

Owned jointly by Thorn EMI, Virgin and Yorkshire TV, Music Box has yet to follow the example of its American model MTV and move into profit. Its longterm viability will hinge on its ability to attract and retain major advertising accounts, which in turn depends on the number of subscribers the channel can deliver.

Until viewer subscriptions topped the one million mark, advertising growth was slow. But Music Box executives maintain that with the current total around two million. revenues will now increase rapidly.

Says Mike Denholm, European advertising sales manager: "It is gratifying to record blue-chip advertisers promoting themselves on Music Box. It shows people are starting to realize the enormous potential of music as a prime European advertising medium."
Provisionally titled "Rockfile,"

the monthly Coca-Cola-sponsored one-hour show will debut later this

New 'Karaoke' **Machines Hit Japanese Mart**

TOKYO There are already "karor sing-along, music machines that have digital displays to grade sundry singing customers with a perfect score of 100. Now Hitachi has come up with a hardware range that grades singers and also sounds fanfares for those chalking up grades of 80 or better.

On the other hand, if the singalong performer is so bad that he's "impossible to grade in a positive way," then the machine is programmed to emit derisive booing sounds.

Users of the machine can adjust it to three different "courses": toplevel singers, medium-rated performers and absolute beginners. This new addition to the still-popular karaoke craze is the 135K model, priced at \$420.

Two further ranges are due from Hitachi in early September. The 160K, with the same dimensions as the 135K, incorporates a Compact Disc player, so it can accommodate CDs, eight-track tapes and audiocassettes. If CD is used, song selection takes just one second. This line sells at \$610.

The third line is the 112K, which can be operated on both battery and mains current.

The karaoke hardware market here slumped in 1984 but has recovered well since April. In anticipation of continued sales action, especially just before Christmas, Hitachi is set to produce a total of 21,000 units of the three new models

year and run for an initial threemonth test period. Emphasis will be on European acts on tour, with information and updates on concert schedules and interviews with touring bands.

The Benetton deal, which initially involves 10 spots a day for 40 days in August and September, is also expected to be extended to include program sponsorship and further tie-ins. The company is aiming particularly at the 18-24 age group

Piero Grua, head of the J. Walter Thompson advertising agency, notes: "Music Box mirrors our target area, and if the experiment is as successful as we hope, it will definitely become a longterm commitment to the music channel.'

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All-Star Aid Concert in the Works?

Another Famine Relief Effort Rumored Set for Sept. 29

TORONTO Rumors, but only rumors, persisted at presstime about a Canadian Who's Who of pop music gathering Sept. 29 in Toronto and Vancouver for a satellite-linked pair of performances to raise money for Ethiopian famine relief.

Industryites in the two cities, believed to be involved in the preparations for the shows, remained tightlipped and declined to confirm that the shows are just about ready to

Reports of a show for famine relief surfaced following the Live Aid concerts in July. Keith Sharp, publisher of the Music Express consumer magazine, apparently was assured by Live Aid organizer Bob Geldof that Geldof's Boomtown Rats would appear or help promote the show.

Since that time, however, it is be-

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lieved that the concerts have slipped into more seasoned hands. Concert Productions International, the country's largest promoter, and Bruce Allen Talent, the firm that manages Bryan Adams, Loverboy and others, are believed to be the principals involved. The MuchMusic Network, the national music video pay-tv service, is also reportedly in on the preparations.

Among the artists said to be ready to appear are Adams, Rush, Platinum Blonde, Loverboy, the Payolas, Joni Mitchell and Neil Young. Many others have tentatively given their seal of approval to the enture.

Meanwhile, a French-language concert is set to play the Montreal Forum for two nights, Sept. 12 and 13. But the Quebec provincial government, which had earlier suggested it would contribute \$300,000 in the form of a production grant for the concerts, has withdrawn sup-

The organizers of the Montreal shows, promoter Daniel Lafrance and the Quebec-Canada-Africa Exchange Assn., had a falling-out. Lafrance, who now runs the show, says Claude Dubois, Michel Rivard and others will perform. According to a Quebec spokesman, the provincial government backed out of the production when the two organizers

Radio-Quebec, the province's educational tv network, will run a high-lights package of the shows Sept. 14. Proceeds from the shows are expected to go to Oxfam quebec and a Roman Catholic aid group.

Γ 100 SALES & AI

A ranking of the top 30 singles by sales and airplay, respectively,							
SALES SALES ARTIST							
1	2	THE POWER OF LOVE	HUEY LEWIS & THE NEWS	1			
2	5	FREEWAY OF LOVE	ARETHA FRANKLIN	3			
3	6	ST. ELMO'S FIRE (MAN IN MOTION)	JOHN PARR	2			
4	7	WE DON'T NEED ANOTHER HERO	TINA TURNER	4			
5	3	SHOUT	TEARS FOR FEARS	6			
6	1	NEVER SURRENDER	COREY HART	7			
7	8	SUMMER OF '69	BRYAN ADAMS	5			
8	10	WHAT ABOUT LOVE?	HEART	15			
9	14	CHERISH	KOOL & THE GANG	8			
10	15	MONEY FOR NOTHING	DIRE STRAITS	10			
11	17	YOU'RE ONLY HUMAN	BILLY JOEL	9			
12	4	IF YOU LOVE SOMEBODY SET THEM	FREE STING	18			
13	13	INVINCIBLE	PAT BENATAR	12			
14	16	POP LIFE	PRINCE & THE REVOLUTION	13			
15	18	DON'T LOSE MY NUMBER	PHIL COLLINS	11			
16	19	DARE ME	THE POINTER SISTERS	16			
17	12	YOU SPIN ME ROUND	DEAD OR ALIVE	22			
18	9	EVERYTIME YOU GO AWAY	PAUL YOUNG	19			
19	24	FREEDOM	WHAM!	14			
20	22	SMOKIN' IN THE BOYS ROOM	MOTLEY CRUE	17			
21	11	WHO'S HOLDING DONNA NOW	DEBARGE	21			
22	20	STATE OF THE HEART	RICK SPRINGFIELD	34			
23	_	OH SHEILA	READY FOR THE WORLD	26			
24	26	MYSTERY LADY	BILLY OCEAN	24			
25	29	LIFE IN ONE DAY	HOWARD JONES	20			
26		SHAME	THE MOTELS	25			
27	_	HANGIN' ON A STRING	LOOSE ENDS	49			
28		THERE MUST BE AN ANGEL	EURYTHMICS	27			
29	28	I WONDER IF I TAKE YOU HOME	LISA-LISA/FULL FORCE	38			
30	21	GLORY DAYS	BRUCE SPRINGSTEEN	32			

1 1 THE POWER OF LOVE HUEY LEWIS & THE NEWS 1 2 3 ST. ELMO'S FIRE (MAN IN MOTION) JOHN PARR 2 3 7 WE DON'T NEED ANOTHER HERO TINA TURNER 4 4 6 SUMMER OF '69 BRYAN ADAMS 5 5 5 FREEWAY OF LOVE ARETHA FRANKLIN 3 6 2 SHOUT TEARS FOR FEARS 6 7 4 NEVER SURRENDER COREY HART 7 8 8 DON'T LOSE MY NUMBER PHIL COLLINS 11 9 10 CHERISH KOOL & THE GANG 8 10 9 YOU'RE ONLY HUMAN (SECOND WIND) BILLY JOEL 9 11 15 MONEY FOR NOTHING DIRE STRAITS 10 12 12 POP LIFE PRINCE & THE REVOLUTION 13 13 16 FREEDOM WHAM! 14 14 17 INVINCIBLE PAT BENATAR 12 15 21 <t< th=""><th colspan="8">AIRPLAY</th></t<>	AIRPLAY							
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	28	_	OH SHEILA READY FOR THE WORLD					
30 CRY GODLEY & CREME 29	29		THERE MUST BE AN ANGEL	EURYTHMICS	27			
	30		CRY	GODLEY & CREME	29			

Scotti Bros. (3) Caribou (1) Nemperor (1) Portrait (1) A&M (9) 10 Virgin/A&M (1) CAPITOL (9) 10 Manhattan (1) COLUMBIA 10 WARNER BROS. (4) 10 Geffen (2) Paisley Park (2) Sire (2) ATLANTIC 9 MCA (5) 8 Camel/MCA (2) Virgin/MCA (1) ARISTA (5) 6 Jive (1) POLYGRAM 6 Mercury (3) De-Lite (1) Polydor (1) Riva (1) RCA 6 CHRYSALIS 4 FMI-AMERICA 4 MOTOWN 3 Gordy (3) 2 ELEKTRA

HOT 100 SINGLES

A ranking of distributing labels by their number of titles on the Hot 100 chart.

> NO. OF TITLES ON CHART 12

LARFI

FPIC (6)

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

A-Z (LISTED BY TITLE)

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

85

(Oval, ASCAP/Virgin, ASCAP) CPP/WBM ALL OF ME FOR ALL OF YOU (Dat Richfield Kat, BMI/Songs Can Sing, ASCAP)

AND WE DANCED

(Dub Notes, ASCAP/Human Boy, ASCAP) BE NEAR ME

(Neutron, BMI/10, BMI/Nymph, BMI)

CALL ME
(ATV, BMI) CLM/CPP
CHERISH
(Delightful, BMI) CPP

C-I-T-Y (John Cafferty, BMI) 29 CRY

(Man-Ken, BMI)

(Mark-Reil, Dmi)

B DANCIN' IN THE KEY OF LIFE
(Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)

AT DANCING IN THE STREET
(Jobete, ASCAP/Stone Agate, BMI)

DARE ME (WB, ASCAP/Bob Montgomery, ASCAP/Restless

Heart, ASCAP) WBM DO YOU WANT CRYING

DO YOU WANT CRYING
(Screen Gems-EM), BMI/Megasongs, BMI) WBM
DON'T LOSE MY NUMBER
(Phil Collins, ASCAP/Pun, ASCAP/Warner Bros.,
ASCAP) WBM

DOWN ON LOVE

(Somerset, ASCAP/Evansongs, ASCAP/Stray Notes, ASCAP) WRM

ASCAP) WBM
DRESS YOU UP
(House Of Fun, BMI) WBM
EVERY STEP OF THE WAY
(House Of Cards, BMI/Waik On The Moon, BMI)
EVERYTIME YOU GO AWAY

(Unichappell, BMI/Hot-cha, BMI) CHA/HL

(Bug & Bear, ASCAP/Meadowgreen, ASCAP) HL FIRST NIGHT

FIRST NIGHT
(Rude, BMI/WB, ASCAP/Easy Action, ASCAP) WBM
FOREVER
(Milk Money, ASCAP/Foster Frees, BMI) WBM/CPP FORTRESS AROUND YOUR HEART

(Magnetic, BMI/Reggatta, BMI/Illegal, BMI/Atlantic,

FOUR IN THE MORNING (I CAN'T TAKE IT ANYMORE)
(Kid Bird, BMI/Rough Play/BMI)

BILLBOARD AUGUST 31, 1985

14 FREEDOM (Chappell, ASCAP) HL 3 FREEWAY OF LOVE (Gratitude Sky, ASCAP/Polo Grounds, BMI) 45 GET IT ON (BANG A GONG)

(TRO-Essex, ASCAP) MSC

32

49

(TRO-Essex, ASCAP) MSC GLORY DAYS (Bruce Springsteen, ASCAP) CPP HANGIN' ON A STRING (Virgin, ASCAP/Brampton, ASCAP) CPP I GOT YOU BABE (Cotillion, BMI/Chris Marc, BMI) WBM

89

(Cotilion, BMJ/Chris Marc, BM1) WBM
I WANT MY GIRL
(Grazy People, ASCAP/Almo, ASCAP) CPP/ALM
I WONDER IF I TAKE YOU HOME
(Personal, ASCAP/Mokojumbi, BMI) CPP
IF YOU LOVE SOMEBODY SET THEM FREE
(Magnetic, BMI/Reggatta, BMI/Illegal, BMI) HL
I'LL BE AROUND
(ASSORTED, BMI/Seliboy, BMI/Cookie Box, BMI)

IN AND OUT OF LOVE

(Famous, ASCAP/Bon Jovi, ASCAP) CPP

(Pations, ASCAP/DBIT JOVI, ASCAP) GPF IMPORMATION (Martunes, ASCAP/Tasmanian Compositions, ASCAP) INVINCIBLE (THEME FROM THE LEGEND OF BILLIE

(Makiki, ASCAP/Arista, ASCAP/Rare Blue, ASCAP) CPP/CLM

IT'S GETTING LATE

(Murray-Gage, ASCAP/Schilling, ASCAP/Welbeck, ASCAP)
JESSE

(Virgin, ASCAP) CPP JUST AS I AM

(Don Kirshner, BMI/Blackwood, BMI/Rightsong,

BMI/Mystery Man, BMI) CPP/ABP/HL LAY IT DOWN (Ratt Music, BMI/Time Coast, BMI/Rightsong, BMI)

20 LIFE IN ONE DAY (Howard Jones, BMI/Warner Bros., ASCAP/Warner-Tamerlane, BMI) WBM

36 LIVE EVERY MOMENT (Fate ASCAP) WRN

(Fate, ASCAP) WBM

30 LONELY OL' NIGHT
(Riva, ASCAP)

66 LOOKING OVER MY SHOULDER
(Intersong, ASCAP/Til Tunes, ASCAP)

LOVE AND PRIDE (April, ASCAP) CPP/ABP LOVE THEME FROM ST. ELMO'S FIRE

(Gold Horizon, BMI/Foster Frees, BMI) 48

COMING EVERY MINUTE OF IT
(ZOMDA, ASCAP)
MONEY FOR NOTHING
(Chariscourt, BMI/Almo, ASCAP/Virgin, ASCAP)
CPP/ALM

MYSTERY LADY (Zomba, ASCAP/Willesden, BMI) CPP

NEVER SURRENDER

NEVER SURRENDER
(LIESSE, ASCAP) CPP
A NITE AT THE APOLLO/THE WAY YOU DO THE
THINGS/MY GIRL
(JOBELE, ASCAP)
NO LOOKIN' BACK (Genevieve, ASCAP/Milk Money, ASCAP/Edspose,

ASCAP) NOT ENOUGH LOVE IN THE WORLD

(Cass County, ASCAP/Kortchmar, ASCAP) WBM

OH SHEILA
(Ready For The World, BMI/Excalibur, BMI/Trixie Lou,

BMI) ONLY FOR LOVE

(Tritec, BMI) HL PEOPLE ARE PEOPLE 46

(Sonet, BMI/Warner-Tamerlane, BMI) WBM POP LIFE (Controversy, ASCAP) WBM THE POWER OF LOVE

THE POWER OF LOVE
(Hulex, BMI/Red Admiral, BMI) CLM/CPP
POWER OF LOVE (YOU ARE MY LADY)

82 (April, ASCAP)

67 RASPRERRY RERET

77

(Controversy, ASCAP) WBM REBELS (Gone Gator, ASCAP) ROCK ME TONIGHT 33

(Bush Burnin', BMI)

84 RUNNING BACK (Kehr Brothers, BMI)

(Kehr Brothers, BMI)
SAVING ALL MY LOVE FOR YOU
(Prince Street, ASCAP/Screen Gems-EMI, BMI)
THE SEARCH IS OVER
(Rude, BMI/WB, ASCAP/Easy Action, ASCAP) WBM
SENTIMENTAL STREET

(Kid Bird, BMI/Rough Play/BMI) HL

25 SHAME

(Clean Sheets, BMI) CPP

SHOUT

(Nymph, BMI) CPP SMOKIN' IN THE BOYS ROOM (Big Leaf, ASCAP) WBM 17

86 SO IN LOVE (Virgin, ASCAP/Charisma, ASCAP/Unichappell, BMI) SOME PEOPLE

75

(Tritec BMI) SPANISH EDDIE

SPANISH EUDIE (Glory, ASCAP) ST. ELMO'S FIRE (MAN IN MOTION) (Gold Horizon, BMI/Foster Frees, BMI/John Parr, PRS) CPP

STAND BY ME

(Rightsong, BMI/Trio, BMI/ADT, BMI) STATE OF THE HEART

pell, ASCAP) CHA/HL

C(Happell, ASCAP) CHA/HL
STIR IT UP
(Unicity, ASCAP/No Pain No Gain, ASCAP/Off
Backstreet, BMI/Streamline Moderne, BMI) MCA/HL
SUMMER OF '69

SUMMER OF '69
(Adams Communications, PROC/Calypso Toonz, PROC/Irving, BMI) CPP/ALM
SUMMERTIME GIRLS
(Facamelting, BMI) CPP/ALM
SUNSET GRILL
(Cass County, ASCAP/Kortchmar, ASCAP)
SUSSUIND

SUSSUDIO

(Phil Collins, ASCAP/Pun, ASCAP) WBM 28 TAKE ON ME

90

TAKE ON ME
(ATV, BMI) CLM/CPP
TEST OF TIME
(Forever Endeavor, ASCAP)
THERE MUST BE AN ANGEL

(RCA, ASCAP/Blue Network, ASCAP) WBM THROUGH THE FIRE 94 (Dyad, BMI/Foster Frees, BMI/Neropub, BMI/Tom

John, BMI) CPP 62 TONIGHT IT'S YOU
(Adult, BMI/April, ASCAP) CPP/ABP/WBM

71

(Adult, BMJ/April, ASCAP) CPP/ABP/WBM
A VIEW TO A KILL
(Tritec, BMI/Blackwood, BMI) HL/CPP/B-3
VOICES CARRY
(Intersong, ASCAP/'Til Tunes, ASCAP) CHA/HL
WE DON'T. NEED ANOTHER HERO (THUNDERDOME) (Irving, BMI/Myaxe, PRS) CPP/ALM

93 WEIRD SCIENCE

(MCA, ASCAP/Little Maestro, BMI) WHAT ABOUT LOVE?

WHAT ABOUT LOVE?

(Welbeck, ASCAP/Irving, BMI/Calypso Toonz, PROC)

CPP/ALM/CLM

WHEN YOUR HEART IS WEAK

(Edwin Ellis, BMI/Nurk Twins, BMI)

WHO'S HOLDING DONNA NOW

(Foster Frees, BMI/Garden Rake, BMI/April,

ASCAP/Braden Natus, ASCAP, COR/APP. 21

ASCAP/Random Notes, ASCAP) CCP/ABP

ASCAP/Random Notes, ASCAP) CCP/ABP WILD AND CRAZY LOVE (Stone City, ASCAP/National League, ASCAP) CPP WISE UP (River Oaks, BMI/Tree Group, BMI/Meadowgreen, ASCAP/Tree Group, ASCAP) WOULD I LIE TO YOU?

(Blue Network, ASCAP) WRM

(BIUE NETWORK, ASCAP) WBM
YOU GIVE GOOD LOVE
(Little Tanya, BMI/MCA, ASCAP) AMC/HL
YOU LOOK MARVELOUS
(Face, BMI/Postvalda, ASCAP)
YOU SPIN ME ROUND (LIKE A RECORD) 61

(Chappell, ASCAP) CHA/HL

76 YOU WEAR IT WELL (Johete ASCAP)

(JODELE, ASCAP)
YOUR LOVE IS KING
(Silver Angel, ASCAP) WBM
YOU'RE ONLY HUMAN (SECOND WIND)
(Joel Songs, BMI) CPP/ABP

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ALM Almo B-M Belwin Mills B-3 Big Three BP Bradley CHA Chappell

CPI Cimino

ABP April Blackwood CPP Columbia Pictures HAN Hansen HL Hal Leonard IMM Ivan Moguli

MCA MCA PSP Peer Southern CLM Cherry Lane PLY Plymouth

WBM Warner Bros.

81



ALBUMS

on Billboard's Top Pop Albums chart or to earn platinum

NEW & NOTEWORTHY highlights new and developing acts worthy of attention

PICKS new releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review Send albums for review to: Sam Sutherland, Billboard 9107 Wilshire Blvd. Beverly Hills, Calif. 90210 or Fred Goodman, Billboard 1515 Broadway New York, N.Y. 10036 Country albums should be sent to: Kip Kirby, Billboard 14 Music Circle East

JULIO IGLESIAS PRODUCER: Ramon Arcusa Columbia FC 40180

Nashville, Tenn. 37203

Iglesias' followup to the platinum
"1100 Bel Air Place" marks a return to Spanish love songs, for the most part. The lone English-language entry part. The fone English-language end is a classy remake of "I've Got You Under My Skin." Otherwise, it's a collection for Iglesias' huge international audience, and for his Spanish-speaking following in the U.S.

RECUMMENDED

GENE LOVES JEZEBEL Immigrant
PRODUCER:John Leckie
Relativity/Important EMC 8036

British outfit moves closer to the mainstream without losing their bite. Bonus track, "Bruises," scored will in the U.K., and the title track shows the group absorbing the influence of popular groups like U2.

ROBIN TROWER Beyond The Mist PRODUCER: Not listed Passport/Jem PB 6049

Half-live, half-studio collection from guitar hero on the outs. Trower, who once traded his Harum garb for Hendrix space gear, is just plain listless on this date. High point is an extended live version of "Bridge Of Sighs."

Clan Of Xvmox PRODUCERS: Xymox & Ivo
Relativity/Important EMC 8037

Quite good. Underground synth rock with floating, moody and rhythmic feels. Some vocals but mostly instrumental, and definitely a cut above.

SIMON F

Gun PRODUCER: David Motion Chrysalis BFV 41496

Singer/keyboardist from the British techno-pop school. Results are mixed, with the best tracks "Phones" and "I Want You Back" (not the old Jackson 5 song).

VICTORY PRODUCER: Ric Browde CBS Associated BFZ 40038

Hard-rocking outfit comes up with well-crafted songs and a wellproduced album. Best tracks: "Wreck Man," "The Hunter," "Gonna Be Trouble."

GLENN PHILLIPS BAND Live

PRODUCER: Glenn Phillips Shanachie 82006

Fiery Atlanta-based guitarist Phillips works out live in front of a rhythm section. Phillips can play, but the material is only fair and the recording quality poor.

PRODUCER: Felix Cavaliere
New York Music Company NYM 20

The presence of former Rascal Felix Cavaliere as producer is a dead giveaway about where this brother duo is coming from. Robbie and Brian Lablanc have a poper pop sound that's clearly shooting for CHR acceptance.

TURNING CURIOUS Soul Light Season
PRODUCER: Mitch Easter
Metro-America/Relapse MA 1014

Young quartet plys basic but chiming rock. Strong throughout, but best bets are "Out Into The Light" and "Three Sisters."

Looking From The Outside PRODUCER: Matthew King Kauf Gold Mountain/A&M GM-5089

Mainstream rock quartet with a big sound. Most outstanding feature is the powerful vocal ability of singer Roland Little.

DOMINO

PRODUCERS: Mark Pasman, Tom Daldin, Ben Grosse Mocity Music 131313

Group combines originals and standards for soul revue-style presentation. Includes an a cappella version of "What's Your Name," as well as a Temptations medley and cover of the Rolling Stones' "Surprise, Surprise.

UP REATS Beat City
PRODUCERS: Various
Laser LLP 101

Group from Athens, Ga. has instrumental chops that outstrip their songwriting and vocal abilities. Psychedelic revisionists.

MALICE In The Beginning . . .
PRODUCER: Ashley Howe
Atlantic 81250

Impressive instrumental work and powerful vocals prove there's more to these L.A. rockers than leather and studs. Supported by strong production efforts, this project offers a variety of cuts, most notably "Rockin' With You," "No Haven For The Raven" and "The Unwanted."

JACK STARR'S BURNING STARR Rock The American Way
PRODUCERS: Jack Starr, Dennis McNerney
Passport/Jem PB 6048

Marked by searing guitar action, this album balances on the hard rock/ heavy metal line. Cuts such as "Rock And Roll Is The American Way, "Heat Of The Night" and "She's On Fire" should appeal to both AOR and dedicated headbangers.

ORIGINAL BROADWAY CAST RECORDING Grind
PRODUCER: Norman Newell
Polydor 827 072-1 Y-1

Here's a permanent, digitally recorded document of a short-lived musical that opened earlier this year. The hurly-burly score by Larry Grossman (music) and Ellen Fitzghugh (lyrics) is performed well by a cast headed by Ben Vereen.

BLACK

LISA LISA & CULT JAM WITH FULL FORCE PRODUCER: Full Force Columbia BFC 401325

Lisa Lisa's "I Wonder If I Take You Home" was a smash hit in the dance clubs, and for the past month has been entrenched in the top 40 on the pop chart. This album includes that cut, as well as several others which feature the rapping technique of Full Force. Lisa Lisa leads the Cult Jam, which also features Mike Hughes and Alex "Spanador" Moseley.

RECOMMENDED

MIAMI SOUND MACHINE Primitive Love
PRODUCER: Emilio Estefan Jr.
Epic BFE 40131

Frothy disco band continues to score well in their hometown and get some action in hardcore dance outlets. Really best when they emphasize Latin accents; otherwise it's

In The Black PRODUCER: Lennox E. Montrose Evertone Muse 81352

Vegas-style soul crooner is strong voiced but lacks material, despite good musical support. Contact P.O. Box 315, Jamaica, N.Y. 11431.

COUNTRY

EXILE Hang Onto Your Heart PRODUCER: Buddy Killen Epic BFE40000

Exile's built-in formula for No. 1's gives the group no discernible inclination to experiment beyond that strategy here. Two Exile members penned all 10 songs; the tunes tend to be repetitious, yet the band's spirited harmony and skillful ability to deliver fast-food lyrics in gourmet style are a hard combination to beat.

LEE GREENWOOD Streamline
PRODUCER: Jerry Crutchfield
MCA MCA-5622

The hidden treasure on Greenwood's latest album is a Steve Diamond/Dave Loggins cut called "The Will To Love." but there are other fine moments on the package which underscore the fact that few artists alternate so easily between pop and country-or more ably-than this performer.

BARBARA MANDRELL Get To The Heart
PRODUCER: Tom Collins
MCA-5619

Imagine a computer mixing the most egregious elements of country and r&b and you get to the heart of this album. Mandrell sings well, but there is no material here that demands anything of her beyond simple competence.

FORESTER SISTERS PRODUCERS: J.L. Wallace, Terry Skinner Warner Bros. 25314-1

With the top 10 success of the first two singles from this debut album. the Foresters are almost certain to make an impact in the country market. While the songs are riddled with lyrical predictability, the vocal harmonies are magnetic and flawless.

BRENDA LEE Feels So Right
PRODUCERS: Emory Gordy Jr., David Hungate
MCA MCA-5626

New producers supply the missing hot sauce in Lee's career, and she

responds with equal heat, firing up such breakaway numbers as Paul Kennerly's "Feels So Right," "He Can't Make Your Kind Of Love,"
"It'll Be Me" and "I'm Takin' My Time." This package proves there's nothing dated in this lady's approach.

BILL MONROE & STARS
OF THE BLUEGRASS HALL OF FAME PRODUCER: Emory Gordy Jr MCA MCA-5625

This is an unalloyed treat for fans of bluegrass and old-time country music. With Monroe are Jim & Jesse, Ralph Stanley, the Country Gentlemen, Bobby Hicks, Mac Wiseman, Del McCoury, the Osborne Brothers, the Seldom Scene, Carl Story and the Blue Grass Boys. All Monroe compositions.

CLASSICAL

RECOMMENDED

TCHAIKOVSKY: 1812 OVERTURE/ BORODIN: POLOVTSIAN DANCES; IN THE STEPPES OF CENTRAL ASIA/ BALAKIREV: ISLAMEY/ GLINKA: RUSSLAN & LUDMILLA OVERTURE Bavarian Radio Symphony, Salonen Philips 412 552

Yes, there's music in the "1812" in addition to bombast, and the young Finnish fireball turns in a sparkling performance, as he does in the other distinctively Russian scores. Only in the Glinka does his control seem to lapse. Esa-Pekka Salonen is being targeted for great things by the cognoscenti, and with apparent good reason.

MOZART: DIVERTIMENTO IN E FLAT, K.563 Kremer, Kashkashian, Ma CBS IM 39561

Unlike some other ad hoc chamber groups, this trio brings an uncommon sense of ensemble to their work. Connoisseurs will delight in their superior rendition of a rarely performed work, and many others will be drawn by the participation of Yo-Yo Ma and Gidon Kremer.

LISZT: TOTENTANZ, MALEDICTION: FANTASIA ON HUNGARIAN FOLK THEMES Jorge Bolet, London Symphony, Fischer on 414 079-2 (CD)

Bolet continues to justify his sovereignity over such repertoire. Exciting pieces, they're played with spirit and not the slightest concession to their awesome difficulties.

VAUGHAN WILLIAMS: THE LARK ASCENDING; FANTASIA ON A THEME OF THOMAS TALLIS/ ELGAR: SERENADE FOR STRING ORCHESTRA/ TIPPETT: FANTASIA CONCERTANTE ON A THEME OF CORELLI
Academy of St. Martin-in-the-Fields, Marriner
Vanguard CD 25020

Many listeners found this a prime collection of English string music when it was released on LP a couple of years back. Selection and performance are still choice, of course, but now on CD it also provides solace to those who lament the frequent failure of the new medium to treat strings with compassion. The sound has both presence and warmth.

MUSSORGSKY: PICTURES AT AN EXHIBITION/ LUTOSLAWSKI: VARIATIONS ON A THEME OF PAGANINI Anthony & Joseph Paratore

There's a little more weight in this two-piano version of "Pictures," but it is the inventive treatment by Lutoslawski of the ubiquitous 24th Caprice that grabs attention. It's brilliant and demanding, but dispatched with elan by this talented keyboard team.

SINGLES

greatest chart votential 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.

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POP

DAVID BOWIE AND MICK JAGGER DAVID BOWIE AND MICK JARGER

Dancing In The Street (3:07)

PRODUCERS: Clive Langer, Alan Winstanley
WRITERS: Ivy George Hunter, William Stevenson
Marvin Gaye
PUBLISHERS: Jobete/Stone Agate, ASCAP/BMI
EMI America B-8288

The great ones whoop it up for a good

STEVIE WONDER DIEVIE WUNDER
Part-Time Lover (3:43)
PRODUCER: Stevie Wonder
WRITER: Stevie Wonder
PUBLISHERS: Jobete/Black Bull, ASCAP
Tamla 1808TF

Previewing his first all-new album release in almost five years; a playful, jazzy dance tune that swings like

BRUCE SPRINGSTEEN

PRODUCERS: Bruce Springsteen, Jon Landau, Chuck Plotkin, Steven Van Zandt WRITER: B. Springsteen PUBLISHER: Bruce Springsteen, ASCAP Columbia 38-05603

The millions who couldn't get tickets will at least have a new single saturating the local airwaves; rueful rock tune is the sixth from "Born In The U.S.A.

DARYL HALL/JOHN OATES A Nite At The Apollo Live! The Way You Do The

A NITE AT THE ADDITO LIVE: THE WAY TOU DO THE Things You Do/My Girl (4:13)
PRODUCERS: Daryl Hall, John Oates, Bob Clearmountain WRITERS: Wm. Robinson, Jr., R. Rogers, R. White PUBLISHER: Jobete, ASCAP RCA PB-14178 (12-inch version also available, RCA PW-14179)

With guests David Ruffin and Eddie Kendrick; the team that later wowed the world via satellite on "Live Aid."

EL DeBARGE WITH DeBARGE You Wear It Well (3:52)
PRODUCER: EI DeBarge
WRITERS: C. DeBarge. E. DeBarge
PUBLISHER: Jobete, ASCAP
Gordy 1804GF

Lead member gets lead billing and the music gets a little more adventurous in structure for this third single from "Rhythm Of The Night."

Sunset Grill (4:26)
PRODUCERS: Don Henley, Danny Kortchmar, Greg Ladanyi
WRITERS: Henley, Kortchmar, Tench
PUBLISHERS: Cass County/Kortchmar, ASCAP
Geffen 7-28906

Deliberate rock beat and dense synths build an effective mood of aimless discontent.



STARSHIP

We Built This City (4:17)
PRODUCERS: Peter Wolf, Jeremy Smith
WRITERS: Bernie Taupin, Martin Page, Dennis Lambert, Peter Wolf PUBLISHERS: Little Mole/Zomba/Petwolf, ASCAP/ Tuneworks, BMI Grunt FB-14170 (c/o RCA)

Unusual rock and roll anthem is as wise as it is rebellious; from the newly abbreviated group's forthcoming LP "Knee Deep In The

Hoopla.

JAN HAMMER "Miami Vice" Theme (2:26)
PRODUCER: Jan Hammer
WRITER: J. Hammer
PUBLISHER: MCA, ASCAP MCA 52666

Jumpy instrumental from the wildly popular TV show; should whet the appetites of fans waiting for the fall

RECOMMENDED

ROMANTICS Test Of Time (3:34)

PRODUCERS: Peter Solley, Gordon Fordyce WRITERS: Palmar, Canler, Skill PUBLISHER: ForeverEndeavor, ASCAP Nemperor ZS4-05587 (c/o CBS)

The "Talking In Your Sleep" chunks along in vintage Motown fashion.

DEPECHE MODE Master And Servant (3:27)

PRODUCERS: Daniel Miller, Depeche Mode, Gareth Jones
WRITER: M.L. Gore
PUBLISHER: Emile, ASCAP
Sire 7-28918

Dour dance track (a club hit earlier this year) uses S&M as political metaphor.

APRIL WINE

Rock Myself To Sleep (3:15) PRODUCER: Lance Quinn WRITERS: K. Rew, V. de la Cruz PUBLISHERS: Screen Gems-EMI/Megasongs, BMI Capitol B-5506

Metal chant from the film "Fright Night."

KATE BUSH

RATE BUSH
Running Up That Hill (4:56)
PRODUCER: Kate Bush
WRITER: Kate Bush
PUBLISHER: Colgems-EMI, ASCAP
-EMI America 8-8285 (12-inch reviewed Aug. 24)

TALKING HEADS IALAING HEADS
And She Was (3:36)
PRODUCER: Talking Heads
WRITER: David Byrne
PUBLISHERS: Index/Bleu Disque, ASCAP
Sire 7-28917

Back to their more familiar rock mode in a song about levitation.

PRODUCER: Steve Rodford
WRITER: Rio
PUBLISHER: Bombay, ASCAP Elektra 7-69609 Made-for-MTV power pop.

BLACK

RICK JAMES Spend The Night With Me (4:11) PRODUCER: Rick James
WRITER: Rick James
PUBLISHER: Stone City, ASCAP
Gordy 1806GF

One more single, one more amorous

adventure; this one recalls "17" but takes a more serious tone.

CAMEO

Single Life (6:30) Single Life (6.30)
PRODUCER: Larry Blackmon
WRITERS: L. Blackmon, T. Jenkins
PUBLISHERS: All-Seeing-Eye, ASCAP/Larry Junior, Atlanta Artists 884 010-1 (c/o PolyGram) (12-inch

single) Hard, bare funk tracks; harmonies and lyrics sparingly added.

NONA HENDRYX

NUNA HENDRYX
If Looks Could Kill (D.O.A.) (4:17)
PRODUCER: Arthur Baker
WRITER: Nona Hendryx
PUBLISHER: Eat Your Heart Out, BMI
RCA PB-14168 (12-inch version also available, RCA
PW-14169)

Hendryx plus Baker subvert the r&b beat ballad, she with dramatic handling of extreme lyrics, he with unexpected details (glockenspiel?).

RECOMMENDED

STAPLE SINGERS

Are You Ready? (3:48)
PRODUCERS: Mike Piccirillo, Gary Goetzman
WRITERS: C. Allen, J. Hill
PUBLISHERS: Hexagram/Modern, BMI
Private I Z\$4-05565 (c/o CBS)

Rock-gospel treatment of Pacific Gas & Electric's 1970 hit; hot enough to make the unready change their minds.

CHERYL LYNN Fade To Black (3:58)

PRODUCER: Cheryl Lynn
WRITERS: C. Lynn, C.G. Smith III, T. Johnson
PUBLISHERS: Tan Division/J. Flat, ASCAP
Columbia 38-05605 Slow-tempo beat ballad.

RJ.'S LATEST ARRIVAL Baby I'm Sorry (4:04)
PRODUCER: The Wiz
WRITERS: The Wiz, D. Leitta, R. Marie
PUBLISHER: Arrival, BMI
Attantic 7-89510

A quiet, tearstained apology.

DENNIS EDWARDS

DENNIS EUWARUS
Coolin' Out (4:11)
PRODUCER: Dennis Lambert
WRITERS: D. Edwards, O. Williams, D. English, R.
Street, G.C. Leonard, D. Lambert, R. Buchanan
PUBLISHERS: Jobete/Wesel/Nannacub, ASCAP/ Gordy 1805GF

Jazz-r&b rhythm ballad.

KURTIS BLOW America (6:17)

PRODUCER: Kurtis Blow WRITER: Kurtis Blow PUBLISHER: Kuwa, ASCAP Mercury 884 079-1 (c/o PolyGram) (12-inch single) Political rap in the "Freak-A-Zoid"

KLEEER

Never Cry Again (3:45) PRODUCER: Eumir Deodato
WRITERS: N. Durham, W. Cunningham
PUBLISHER: Stonseee, ASCAP
Atlantic 7-89508 (12-inch version also available,
Atlantic 0-86850

Unusual rhythmic devices add zip to a dance-tempo track.

DIMPLES

Shake 'Em Down (3:48) PRODUCERS: Dimples, Belinda Wilson WRITERS: Dimples, B. Wilson, John Pilla PUBLISHERS: Dat Richfield Kat, BMI/Songs Can Sing, ASCAP RCA PB-14157 (12-inch version also available, RCA PW-14158)

The former Richard Fields brings in 9.9 on backing vocals, glides smoothly over a hard dance beat

AFRIKA BAMBAATAA & FAMILY

агылд рампрантан & FAMILT Funk You! (3:46) PRODUCERS: Afrika Bambaataa, Keith LeBlanc, Doug Wimbish, Skip McDonald WRITERS: A. Bambaataa, K. LeBlanc, D. Wimbish, S. McDonald McDonald PUBLISHERS: Tee Girl/Bambaataa's/Rapp Beat, BMI Tommy Boy TB 870-7 (12-inch reviewed July 27)

ROSIF GAINES NUSTE GAINES
Skool-Ology (Ain't No Strain) (3:46)
PRODUCERS: Friendship, Rosie Gaines
WRITERS: R. Gaines, T. Abdoller
PUBLISHER: Big Train
Epic 34-05589

Bright, snappy electrofunk; much Aretha influence.

STROKE

You Are The One (3:22)
PRODUCER: Terry Price
WRITERS: Terry Price, Jerry Cohen, Alfonso Smith
PUBLISHER: WIMOT/Sloopus/Yery Terry PUBLISHER: WIMOT/Sloopus/ Omni 7-99583 (c/o Atlantic)

The Shannon sound adapted to the r&b vocal ensemble.

CONQUEST

Optimistic (3:46)
PRODUCER: Amir Bayyan
WRITERS: L. Mathews, Conquest
PUBLISHER: Oon-Stang, ASCAP Epic 34-05461

A bouncy, downhome bit of personal

NEW AND NOTEWORTHY

TRAMAINE

TRAMATINE.

Fall Down (Spirit Of Love) (4:06)

PRODUCER: Robert Byron Wright

WRITERS: R. Wright, V. Benford

PUBLISHERS: Almo/IPM. ASCAP

A&M AM-2763 (12-inch version also available, A&M

SP-12146)

A mighty gospel voice unleashed for a general audience; former Edwin Hawkins Singer puts an inspirational message to a deep, Chic-ish r&b groove. 12-inch includes five varieties

MONDO ROCK

Come Said The Boy (3:57) PRODUCERS: John Sayers, Mondo Rock WRITER: E. McCusker PUBLISHER: Eric McCusker Columbia 38-05458

Another first-rate example of the fashionable new variation on mainstream power pop: crisp dance rhythms wedded to cloudy, impressionistic lyrics.

MASTER GEF

PRODUCERS: Tony Arfi, Chuck Troiano, Spyder D. WRITERS: Tony Arfi, Guy OBrien, Spyder D., Chuck

Troiano PUBLISHER: Uptown N.Y. Atlantic 7-89490 (12-inch version also available, Atlantic 0-86855)

Articulate MC offers lean, clean hip hop.

PEC

Boot Camp (3:35) PRODUCER: Anthony Malloy WRITERS: P. Parker, A. Malloy, H. Goddard, D. PUBLISHERS: Knot Sew/No Sox/Triple P, ASCAP/ Sea Wall. BMI Epic 34-05459 Spitfire rap.

COUNTRY

WAYLON JENNINGS, WILLIE NELSON, JOHNNY

WATLON JERNINGS, WILLE RELSON, JU CASH, KRIS KRISTOFFERSON Desperados Walting For A Train (4:32) PRODUCER: Chips Moman WRITER: Guy Clark PUBLISHERS: Chappell/World Song, ASCAP Columbia 38-05594

The second release from country's powerhouse creative collaboration is an oft-cut classic with new weightiness from this quartet's reading.

WILLIE NELSON Me And Paul (2:50)

PRODUCER: Willie Nelson WRITER: Willie Nelson PUBLISHER: Willie Nelson, ASCAP Columbia 38-05597

This charming tribute is already widely known as an album cut; a wry and welcome addition to the bestbuddy/hard-road school of country

T.G. SHEPPARD Doncha (3:41)
PRODUCER: Rick Hall
WRITER: Walt Aldridge
PUBLISHER: Rick Hall, ASCAP
Columbia 38-05591

Neutron-dance music with rockabilly rebound; a daring change for Sheppard, who meets the challenge to give country something different.

BELLAMY BROTHERS

Lie To You For Your Love (3:21)
PRODUCERS: Emory Gordy Jr., Jimmy Bowen
WRITERS: F. Miller, D. Bellamy, H. Bellamy, J. Barry
PUBLISHERS: Rare Blue/Bellamy Bros/Steeple
Chase, ASCAP/BMI
MCA/Curb 52668

Soulful lead vocal is a perfect counterfoil for the tongue-in-cheek lyric; parodies every bar pick-up line ever heard.

MEL McDANIEL

Stand Up (2:33)
PRODUCER: Jerry Kennedy
WRITERS: Channel. Rector. Throckmorton
PUBLISHERS: Old Friends/Cross Keys/Tree, BMI/
ASCAP
Capitol 8-5513

Tongue-twisting lyrics call for lovers to identify themselves; string bending acoustic guitar lick makes the call irresistible.

HM GLASER In Another Minute (2:58)

PRODUCER: Don Tolle
WRITERS: C. Putnam, M. Kosser
PUBLISHERS: Tree/Cross Keys, BMI/ASCAP
MCA 52672

Brisk, punchy arrangements, a racingto-the-brink beat and vividly imagistic lyrics combine to make this one of Glaser's best efforts yet.

JOE STAMPLEY

I'll Still Be Loving You (2:41)
PRODUCERS: Jerry Kennedy, Joe Stampley
WRITERS: T. Stampley, D. Rosson
PUBLISHERS: Mullet/Tapadero, BMI
Epic 34-05592

Ballad of romantic assurance wrought with gritty insistence and never-saydie determination.

RECOMMENDED

SAMMY JOHNS

You Just Made Me Up In Your Mind (2:44) PRODUCER: Michael Garvin
WRITERS: Sammy Johns, Michael Garvin
PUBLISHERS: Lowery/Tree, BMI
Southern Tracks ST 1046

Ingratiating vocals, clever lyrics and a fine hook in this driving denunciation of fidelity. Contact: (404) 325-0832.

KAREN TAYLOR-GOOD

Up On Your Love (2:35)
PRODUCER: T. Sparks
WRITERS: Kerry O'Neill, Will Robinson
PUBLISHER: Music City, ASCAP
Mesa NSD/M-1119

A superb performance, with material to match the singer's artistry; a solid country sound with gospel-tinged background vocals. Contact: NSD, Nashville.

TERRY STAFFORD

Loves Been Hell On Me (2:52) PRODUCER: John Fisher WRITER: Jack Strong PUBLISHER: Gypsy Rose, BMI Player International P1-115

Vocal, production and hooks right on the mark. Label based in Nashville.

RICH LANDERS

Your Sexy Eyes (3:00) PRODUCER: Rich Landers WRITERS: R. Landers. G. Landers PUBLISHERS: Silver Heart, BMI/Silver Dust, ASCAP AMI 1326

Strong arrangement with plenty of action gives this artist a chance to stretch out vocally. Contact: (615) 822-6786.

LYN POWELL

We're Not Angels Anymore (2:05) PRODUCER: Jay Diamond WRITERS: Robert John Jones, Michael Kosser PUBLISHERS: Blue Lake/ATV, BMI D.O.T. U-13919 M

Contact: (615) 254-1011.

DANCE/DISCO

MADONNA

MADURNA

Dress You Up (6:15)

PRODUCER: Nile Rodgers

WRITERS: Peggy Stanziale, Andrea LaRusso

PUBLISHER: House Of Fun, BMI

Sire 0-20369 (12-inch single; 7-inch reviewed Aug.

17)

VIKKI LOVE VIKNI LUVE Stop Playing On Me (5:44) PRODUCER: Ron Dean Miller WRITERS: Ron Dean Miller, Nancy McDuffle PUBLISHERS: Fresh Ideas/MCA, ASCAP 4th & B'Way 418 (12-inch single)

Sweet but sizzling performance by Love, this time without Nuance; will mix effortlessly with her last hits and with most Shannon songs. Contact: (212) 477-8000.

HAROLO FALTERMEYER

Pletch Theme (7:39)
PRODUCER: Harold Faltermeyer
WRITER: H. Faltermeyer
UBLISHERS: MCA/Kilaeva, ASCAP
MCA 23582 (12-inch single: 7-inch reviewed

LOUSE ENDS
Choose Me (7:06)
PRODUCER: Nick Martinelli
WRITERS: McIntosh, Nichol, Eugene
PUBLISHERS: Virgin/Pampton, ASCAP
MCA 23581 (12-inch single)

12-inch version of their current Black chart hit; whispery intimacy along the same lines as "Hangin' On A String."

RECOMMENDED

JIMI TUNNELL We Put It All Together (6:14) PRODUCERS: Mark Liggett, Chris Barbosa WRITERS: A. Godwin, T. Mandel, W. Vlcan PUBLISHERS: Not Fragile/Emergency/Jobete, BMI/ ASCAP MCA 23525 (12-inch single)

Pumping, stop-start bass rhythms make dance music out of a fluid soul

AMAZULU

RMAZOLU Excitable (6:37) PRODUCER: Christopher Neil WRITER: Harry Bogdanovs PUBLISHER: Irving, BMI Mango MLPS 7816 (12-inch single)

Sweet-natured calypso-pop (Bow Wow Wow without the calculation); a top 20 hit in the U.K. Contact: (212) 477-

JANICE CHRISTIE

Offe Love (0,30)
PRODUCER: Timmy Registord, Boyd Jarvis
WRITERS: B. Jarvis, W. Briggins
PUBLISHERS: Supertronics, BMI/Rub/Wall, SESAC
SuperTronics RY-009 (12-inch single)

Smoky r&b dance tune; singer's last, "My Love Is Money" was a sleeper last year. Contact: (718) 330-0950.

VILLAGE PEOPLE

VILLAGE FEUTE Sex Over The Phone (6:56) PRODUCER: Jacques Morali WRITERS: J. Morali, F. Zarr, B. Vilanch PUBLISHER: Scorpio Mega MGA-1-2280 SX (12-inch single)

Raunchy comeback has been a regional hit in Florida for some weeks; B side is a medley of their best. Contact: (212) 302-1178.

NOLAN THOMAS

Too White (6:07)
PRODUCERS: Mark Liggett. Chris Barbosa
WRITERS: Chris Barbosa. Ed Chisolm
PUBLISHERS: Emergency/Shapiro Bernstein/Green
Star. ASCAP Mirage 0-96856 (12-inch single; 7-inch reviewed Aug. 24)

DEUCE

EATHQUAKE (5:40)
PRODUCERS: Bill Beard, Nick Mann, Deuce WRITERS: J. Minor, B. Beard, W. Jolley PUBLISHER: not listed Columbia 44-05265 (12-inch single; 7-inch

AC

RECOMMENDED

JOHNNY MATHIS Just One Touch (4:02)
PRODUCER: Denny Diante
WRITERS: R. Buchanan. D. Warren
PUBLISHERS: Welbeck/Editions Sunset, ASCAP
Columbia 38-05588

Excuse Me (3:40) PRODUCER: Pete Solley
WRITERS: D. Price, S. Garvey
PUBLISHERS: Nat Weiss, BMI/Priceless, PRS/ Hallwell Columbia 38-05576

Slicky produced pop/rock.

OTHER RELEASES

POP

MURRAY HEAD Pity The Child RCA PB-14152

DATA Stop Sire 7-28932

RED HOT CHILI PEPPERS Hothywood (Africa) EMI America B-8280

FRANKIE VALLI AND THE FOUR SEASONS Streetfighter MCA/Curb 52618 (12-inch reviewed July 27)

HÜSKER DÜ Makes No Sense At All SST 051. Contact: (213) 676-1001 (Continued on page 88)

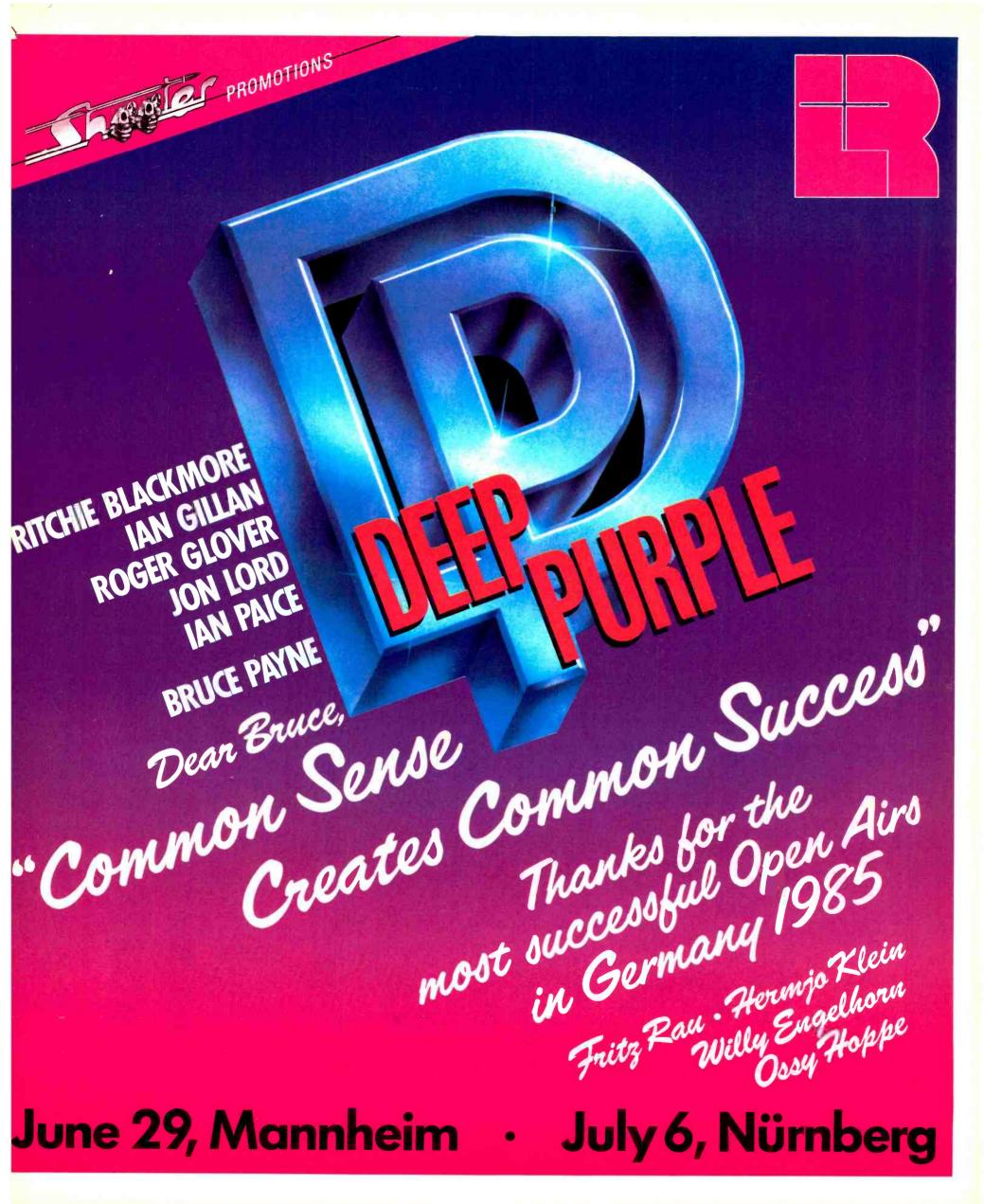
TOP POP ALBUMS.

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		$\overline{/}$	$\overline{\mathcal{I}}$	Compiled from a national samp one-stop and rack sales reports ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
/	LAGE WEEK	2 W. W.E.F.	W. 460	one-stop and rack sales reports	5 .
/ 6			ر ﴿ فِي	S ARTIST	TITLE
\\\\Z_{\overline{\pi}}	13	1/2	1 74	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	11166
1	5	7	13	DIRE STRAITS ▲ WARNER BROS. 25264 (8.98) (CD) 1 week at 1	No. One BROTHERS IN ARMS
2	1	2	23	TEARS FOR FEARS ▲ MERCURY 824 300-1M1/POLYGRAM (8.98)	SONGS FROM THE BIG CHAIR
3	3	4	8	STING A&M SP-3750 (8.98) (CD) THE [DREAM OF THE BLUE TURTLES
4	2	1	41	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
5	6	5	63	BRUCE SPRINGSTEEN ▲7 COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
6	4	3	26	PHIL COLLINS ▲2 ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
7	7	6	8	MOTLEY CRUE ELEKTRA 60418 (9.98)	THEATRE OF PAIN
8	9.	13	7	BILLY JOEL COLUMBIA C2 40121	GREATEST HITS VOL. I & II
9	11	12	23	WHITNEY HOUSTON ● ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
10	10	11	10	RATT ATLANTIC 81257 (9.98)	INVASION OF YOUR PRIVACY
11	12	9	17	PRINCE & THE REVOLUTION ▲2 PAISLEY PARK 1-25286/WARNER BROS. (9.98) (CD)	AROUND THE WORLD IN A DAY
12	14	14	15	EURYTHMICS ● RCA AJL1-5429 (8.98)	BE YOURSELF TONIGHT
13	13	10	13	NIGHT RANGER ● CAMEL/MCA 5593/MCA (8.98) (CD)	7 WISHES
14)	15	20	8	HEART CAPITOL ST-12410 (8.98)	HEART
15	8	8	21	THE POWER STATION ▲ CAPITOL SJ-12380 (8.98)	THE POWER STATION
(16)	17	16	40	MADONNA ▲5 SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
17	16	17	43	WHAM! ▲3 COLUMBIA FC39595 (CD)	MAKE IT BIG
(18)	-18	18	8	SCORPIONS ● MERCURY 824-344-1/POLYGRAM (11.98) (CD)	WORLD WIDE LIVE
(19)	19	19	15	PAUL YOUNG ● COLUMBIA BFC 39957 (CD)	SECRET OF ASSOCIATION
20	20	22	7	COREY HART EMI-AMERICA ST-17161 (8.98)	BOY IN THE BOX
(21)	24	29	6	SOUNDTRACK MCA 6144 (9.98)	BACK TO THE FUTURE
(22)	22	24	8	SOUNDTRACK ATLANTIC 81261 (9.98) (CD)	ST. ELMO'S FIRE
23	23	23	9	TALKING HEADS SIRE 25305/WARNER BROS. (8.98)	LITTLE CREATURES
<u> </u>	27	34	6		WHO'S ZOOMIN'-WHO
24				ARETHA FRANKLIN ARISTA ALB-8286 (8.98)	· - · ·
25	26	32	4	THE POINTER SISTERS RCA AJL1-5487 (8.98)	CONTACT
26)	28	28	38	KOOL & THE GANG ▲ DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
27	25	25	54	BILLY OCEAN & JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
28	21	15	20	HOWARD JONES ● ELEKTRA 60390 (8.98) (CD)	DREAM INTO ACTION
29	29	31	15	FREDDIE JACKSON ● CAPITOL ST-12404 (8.98)	ROCK ME TONIGHT
30	30	30	10		ES OF THE RECONSTRUCTION
31)	35	38	8	DEAD OR ALIVE EPIC BFE 40119	YOUTH QUAKE
32	32	27	24	DEBARGE ● GORDY 6123GL/MOTOWN (8.98) (CD)	RHYTHM OF THE NIGHT
33	33	26	49	SURVIVOR ▲ SCOTTI BROS. FZ 39578/EPIC (CD)	VITAL SIGNS
34	34	37	7	AC/DC ATLANTIC 81263 (8.98)	FLY ON THE WALL
35	31	21	34	SOUNDTRACK ▲ MCA 6143 (9.98) (CD)	BEVERLY HILLS COP
36	36 ू	42	18	RICK SPRINGFIELD ● RCA AJL1-5370 (9.98)	TAO
37	38	33	28	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
38	40	41	12	AMY GRANT A&M SP-5060 (8.98)	UNGUARDED
39	42	45	64	TINA TURNER ▲4 CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
40	48	61	11	READY FOR THE WORLD MCA 5594 (8.98)	READY FOR THE WORLD
41	39	39	7	JEFF BECK EPIC 39483	FLASH
42	43	43	21	TOM PETTY AND THE HEARTBREAKERS MCA 5486 (8.98	
43	41	35	20	'TIL TUESDAY EPIC BFE 39458	VOICES CARRY
44	37	-36	10	AIR SUPPLY ARISTA AL8-8283	AIR SUPPLY
45	45	48	25	JESSE JOHNSON'S REVUE A&M SP-6-5024 (6.98)	JESSE JOHNSON'S REVUE
46	67		2	SOUNDTRACK CAPITOL SWAN 12429 (9.98) MAD (MAX BEYOND THUNDERDOME
47	44	44	32	JOHN FOGERTY ▲ WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD
48	50	52	16	BON JOVI MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 FAHRENHEIT
49	60	62	9	LOOSE ENDS MCA 5588 (8.98)	A LITTLE SPICE
<u>50</u>	73	116	3	THE MOTELS CAPITOL ST 12378 (8.98)	SHOCK
51	47	47	22	LUTHER VANDROSS ▲ EPIC 39882	THE NIGHT I FELL IN LOVE
52	49	46	25	THE MARY JANE GIRLS ● GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
53	53	55	9	JIMMY BUFFETT MCA 5600 (8.98)	THE LAST MANGO IN PARIS
54	46	49	27	GEORGE THOROGOOD ● EMI-AMERICA ST-17145 (8.98) (CD)	MAVERICK
(55)	56	-60	15	THE HOOTERS COLUMBIA BFC 39912	NERVOUS NIGHT
		M. AL		sales gains this week. (CD) Compact Disc available. Recording Inc.	

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	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*							
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1	3/3	1/2	1 3	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*				
56	55	54	28	RUN-D.M.C. ● PROFILE PRO1205 (8.98)	KING OF ROCK			
(57)	62	75	7	A-HA WARNER BROS. 25300 (8.98)	HUNTING HIGH AND LOW			
58	59	59	21	KATRINA AND THE WAVES CAPITOL ST-12400 (8.98)	KATRINA AND THE WAVES			
59	61	56	38	DON HENLEY ▲ GEFFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST			
60		NEW		JOHN WAITE EMI-AMERICA ST-17164 (8.98)	MASK OF SMILES			
61	51	51	29	DEPECHE MODE SIRE 25194-1/WARNER BROS. (8.98)	SOME GREAT REWARD			
62	58	58	8	CAMEO ATLANTA ARTISTS 824 546-1/POLYGRAM (8.98)	SINGLE LIFE			
63	63	63	13	JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 3	19405/EPIC (CD) TOUGH ALL OVER			
64)	69	113	3	GODLEY & CREME POLYDOR 825 981-1/POLYGRAM (8.98)	THE HISTORY MIX VOL. I			
65	52	40	14	SUPERTRAMP A&M SP-5014 (8.98) (CD)	BROTHER WHERE YOU BOUND			
66)	68	70	10	SPYRO GYRA MCA 5606 (8.98)	ALTERNATING CURRENTS			
67	57	50	8	"WEIRD AL" YANKOVIC ROCK'N'ROLL FZ 40033/SCOTTI BROS.	DARE TO BE STUPID			
(68)	77	110	3	UB40 A&M SP 6-65090 (6.98)	LITTLE BAGGARIDDIM			
69	65	66	41	REO SPEEDWAGON ▲ EPIC QE39593 (CD)	WHEELS ARE TURNING			
70	54	53	12	ROBERT PLANT ● ES PARANZA 90265/ATLANTIC (9.98) (CD)	SHAKEN 'N STIRRED			
71	70	72	100	HUEY LEWIS & THE NEWS ▲6 CHRYSALIS FV 41412 (CD)	SPORTS			
(72)	74	78	7	Y&T A&M SP-5076 (8.98)	OPEN FIRE			
73	75	84	4	LAURA BRANIGAN ATLANTIC 81 265 (8.98) (CD)	HOLD ME			
(74)	85	139	3	CHEAP TRICK EPIC FE 39592	STANDING ON THE EDGE			
(75)	80	122	4	PATTI LABELLE P.I.R. FZ 40020/EPIC	PATTI			
76	64	57	11	BOB DYLAN COLUMBIA FC 40110	EMPIRE BURLESQUE			
77	66	65	10	BRYAN FERRY WARNER BROS. 25082 (8.98) (CD)	BOYS AND GIRLS			
78	78	74	105					
79	71	73	-	MADONNA ▲2 SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA			
		-	22	DEPECHE MODE SIRE 25124/WARNER BROS. (8.98)	PEOPLE ARE PEOPLE			
80	92	105	8	COCK ROBIN COLUMBIA BFC 39582	COCK ROBIN			
81	72	68	10	THE BEACH BOYS CARIBOU BFZ 39946/EPIC (CD)	THE BEACH BOYS			
82	81	67	44	GLENN FREY ● MCA 5501 (8.98)	THE ALLNIGHTER			
83	87	- 89	46	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE			
(84)	93	109	6	ORCHESTRAL MANOEUVERS IN THE DARK A&M SP-507				
85	90	96	97	PHIL COLLINS ● ATLANTIC SD16029 (8.98) (CD)	FACE VALUE			
(86)		NEW		FAT BOYS SUTRA 1016 (8.98)	THE FAT BOYS ARE BACK			
87	79	79	15	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98)	MAGIC TOUCH			
88	89	77	20	KENNY LOGGINS COLUMBIA FC 39174	VOX HUMANA			
89	82	82	42	TEARS FOR FEARS MERCURY 811 039-1/POLYGRAM (8.98) (CD)	THE HURTING			
90	84	69	10	SOUNDTRACK CAPITOL ST-12413 (8.98)	A VIEW TO A KILL			
(91)	99	106	12	SUZANNE VEGA A&M SP 6-5072 (6.98)	SUZANNE VEGA			
(92)	94	101	9	JOHN DENVER RCA AFL1-5458 (8.98)	DREAMLAND EXPRESS			
93	83	71	17	RICK JAMES GORDY 6135GL/MOTOWN (8.98)	. GLOW			
94	91	83	47	DOKKEN ● ELEKTRA 60376 (8.98) (CD)	TOOTH & NAIL			
95	95	86	93	THE POINTER SISTERS ▲2 PLANET BEL1-5410/RCA (9.98) (CD)	BREAK OUT			
96	96	99	9	RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98)	STREET CALLED DESIRE			
97	102	85	35	FOREIGNER ▲ ² ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR			
98	100	92	14	W.JENNINGS,W.NELSON,J.CASH,K.KRISTOFFERSON COLUMBIA FC 40056	HIGHWAYMAN			
99	122	152	3	X ELEKTRA 60430 (8.98)	AIN'T LOVE GRAND			
100	88	76	29	COMMODORES ▲ MOTOWN 6124ML (8.98) (CD)	NIGHTSHIFT			
101)	112	130	4	THE MANHATTAN TRANSFER ATLANTIC 81 266 (8.98)	VOCALESE			
102	86	91	17	LONE JUSTICE GEFFEN GHS 24060/WARNER BROS. (8.98) (CD)	LONE JUSTICE			
103	76	64	10	KIM CARNES EMI-AMERICA SO-17159 (8.98)	BARKING AT AIRPLANES			
104	109	114	11	ROSANNE CASH COLUMBIA FC 39468	RHYTHM AND ROMANCE			
105	110	115	60	PRINCE & THE REVOLUTION ▲9 WARNER BROS. 25110-1 (8.9				
106	NEW LISA & CULT JAM WITH FULL FORCE LISA LISA & CULT JAM WITH FULL FORCE COLUMBIA BFC 40135							
107								
108	103	94	16	CON FUNK SHUN MERCURY 824 345-1M-1/POLYGRAM (8.98) (CD) ELECTRIC LADY			
109	97	97	24	GO WEST CHRYSALIS FV 41495 (8 98) (CD)	GO WEST			
110	104	104	31	KLYMAXX MCA/CONSTELLATION 5529/MCA (8.98)	MEETING IN THE LADIES ROOM			

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. A RIAA certification for sales of one million units. with each additional million indicated by a numeral following the symbol. CBS Records does not issue a suggested list price for its product.





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Billboard.

TOP POP ALBUMS continued

/	LAC. WEEK	S. W. C. W.	100 AS	ARTIST	TITLE
12	13	12	S. A.	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
111	105	93	22	ERIC CLAPTON DUCK/WARNER BROS. 1-25166/WARNER BROS. (8.98) (0	BEHIND THE SUN
112	108	111	9	GRIM REAPER RCA AFL1-5431 (8.98)	FEAR NO EVIL
113	106	107	41	WHODINI ● JIVE JL-8251/ARISTA (8 98)	ESCAPE
114	115	117	7	DR. J.R. KOOL & THE OTHER ROXANNES COMPLEAT 671 014-1/POLYGRAM (6.98) THE COM	PLETE STORY OF ROXANNE
115	98	88	7	CARLY SIMON EPIC 39970	SPOILED GIRL
116	101	80	10	SOUNDTRACK ARISTA AL9-8278 (9 98)	PERFECT
117	121	126	85	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
118	155	_	2	JULIO IGLESIAS COLUMBIA FC 40180	LIBRA
119	116	103	10	HELIX CAPITOL ST-12411 (8.98)	LONG WAY TO HEAVEN
120	111	87	17	DAN FOGELBERG FULL MOON/EPIC FE 39616/EPIC	HIGH COUNTRY SNOWS
121	113	100	45	DARYL HALL & JOHN OATES ▲2 RCA AFL1-5309 (9.98) (CD)	BIG BAM BOOM
122	123	124	27	THE FIRM ● ATLANTIC 81239 (8.98) (CD)	THE FIRM
123	117-	112	14	JOE WALSH FULL MOON/WARNER BROS. 1-25281/WARNER BROS. (8.98)	(CD) THE CONFESSOR
124	128	133	76	BRYAN ADAMS ▲ A&M SP-4919 (8.98) (CD)	CUTS LIKE A KNIFE
(125)	136	144	3	THE DAZZ BAND MOTOWN 6149 ML (8.98)	HOT SPOT
126	126	132	91	U2 ▲ ISLAND 90127/ATLANTIC (5.98)	UNDER A BLOOD RED SKY
127	119	119	22	ALISON MOYET COLUMBIA BFC 39956	ALF
128	127	98	28	DAVID LEE ROTH ▲ WARNER BROS. 1-25222 (5.99)	CRAZY FROM THE HEAT
129	125	137	50	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
130	130	118	, 98	SOUNDTRACK ▲ MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
131	134	128	e47	NEW EDITION ▲ MCA 5515 (8.98) (CD)	NEW EDITION
132	131	108	25	MICK JAGGER ▲ COLUMBIA FC 39940 (CD)	SHE'S THE BOSS
133	133	146	35	FAT BOYS ● SUTRA SUS1015 (8 98)	FAT BOYS
134	138	127	18	YNGWIE MALMSTEEN POLYDOR 825 324-1/POLYGRAM (8 98)	
135	114	90	,11	MEN AT WORK COLUMBIA FC 40078	RISING FORCE
136	142	148	81		TWO HEARTS
137	140	145	»15	BRUCE SPRINGSTEEN ● COLUMBIA JC 33795 (CD)	BORN TO RUN
138	143	150	-	MENUDO RCA AFL1-5420 (8.98)	MENUDO
100	200		113	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
139	124	121	95	LIONEL RICHIE A ⁸ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
140	118	102	» 9	PEABO BRYSON ELEKTRA 60427 (8.98) (CD)	TAKÉ NO PRISONERS
141	144	136	,13~	NEW ORDER QWEST 25289/WARNER BROS	LOW LIFE
142	129	129	* 16	ATLANTIC STARR A&M SP-5019 (8.98)	AS THE BAND TURNS
143	141	141	96	MOTLEY CRUE ▲2 ELEKTRA 60289 (8.98) (CD)	SHOUT AT THE DEVIL
144	146	143	89	CYNDI LAUPER ▲4 PORTRAIT BFR 38930/EPIC (CD)	SHE'S SO UNUSUAL
145	* 1	IEW		BOOGIE BOYS CAPITOL ST-12422 (9.98)	CITY LIFE
146	145	138	20	USA FOR AFRICA ▲3 COLUMBIA USA 40043 (CD)	WE ARE THE WORLD
147	#149	156	37	GEORGE THOROGOOD ● EMI-AMERICA ST-17076 (8.98)	BAD TO THE BONE
148	137	123	13 🔍	MARVIN GAYE COLUMBIA FC 39916	DREAM OF A LIFETIME
149	147	⊮147	28	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
150	-154	149	66	CHICAGO ▲3 FULL MOON/WARNER BROS. 1-25060/WARNER BROS. (8.98)	(CD) 17
151	×151	151	63	RUN-D.M.C. ● PROFILE PRO 1202 (8.98)	RUN D.M.C
152	132	120	19	LIMAHL EMI-AMERICA ST-17142 (8.98)	DON'T SUPPOSE
153	120	81	28	ANIMOTION MERCURY 822580-1/POLYGRAM (8 98) (CD)	ANIMOTION
154	135	125	9	TWISTED SISTER ATLANTIC 81256 (8.98)	UNDER THE BLADE
155	148	157	27	ANDREAS VOLLENWEIDER CBS FM 39963 (CD)	WHITE WINDS

				7. /			
		/		/ Way			
ZIX.	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* WRAP YOUR BOLL WRAP YOUR BOLL WRAP YOUR BOLL						
(156)	160	167	4	ONE WAY MCA 5552 (8.98) WRAP YOUR BODY			
157	152	134	15	EONARD BERNSTEIN UTSCHE GRAMMOPHON 415 2531/POLYGRAM (19.98) (CD) WEST SIDE STORY			
158	139	131	10	GINO VANNELLI HME BFW 40077/CBS ASSOCIATED BLACK CARS			
159	161	186	52	MOTLEY CRUE ELEKTRA 60174 (8.98) TOO FAST FOR LOVE			
160	156	135	10	BARRY MANILOW ARISTA AL9-8274 (9.98) THE MANILOW COLLECTION/20 CLASSIC HITS			
(161)	169	182	12	MICHAEL FRANKS WARNER BROS. 25275 (8.98) SKIN DIVE			
162)	165	173	5	ROY BUCHANAN ALLIGATOR 4741 (8.98) WHEN A GUITAR PLAYS THE BLUES			
163)	167	172	4	GEORGE CLINTON CAPITOL ST-12417 (8.98) SOME OF MY BEST JOKES ARE FRIENDS			
164	153	142	20	GRAHAM PARKER & THE SHOT ELEKTRA 60388 (8.98) (CD) STEADY NERVES			
165	150	153	43	JULIAN LENNON ▲ ATLANTIC 80184-1 (8.98) (CD) VALOTTE			
166	185		2	ROCKIN' SIDNEY EPIC BFE 40153 MY TOOT TOO			
167	168	171	38	HOWARD JONES ELEKTRA 60346 (8.98) (CD) HUMAN'S LIE			
168	162	160	27	THE SMITHS SIRE 1-25269/WARNER BROS. (8.98) MEAT IS MURDER			
169	159	161	587	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (8.98) (CD) DARK SIDE OF THE MOON			
170)	189		2	MARILLION CAPITOL ST-12431 (8.98) MISPLACED CHILDHOOD			
171	171	174	41	SOUNDTRACK FANTASY 3AM-1791 (2LPS) (19 98) (CD) AMADEUS			
(172)	194		2	HERB ALPERT A&M SP 5082 (8.98) WILD ROMANCE			
173	157	158	23	MAZE FEATURING FRANKIE BEVERLY ● CAPITOL ST-12377 (8.98) CAN'T STOP THE LOVE			
174	179	178	16	AMY GRANT ● A&M SP-5058 (8.98) STRAIGHT AHEAD			
175	177	183	89	BRUCE SPRINGSTEEN ▲ COLUMBIA JC 35311 (CD) DARKNESS AT THE EDGE OF TOWN			
176	158	163	16	HANK WILLIAMS, JR. WARNER/CURB 25267/WARNER BROS. (8.98) (CD) FIVE-C			
177	178	179	146	PRINCE ▲3 WARNER BROS, 1-23720 (2LPS) (12.98) (CD) 1999			
178)	190	195	3	KING EPIC BFE 40061 STEPS IN TIME			
179	172	159	12	LONNIE MACK ALLIGATOR AL 4739 (8.98) STRIKE LIKE LIGHTNING			
180	163	162	124	Z Z TOP ▲5 WARNER BROS. 1-23774 (8.98) (CD) ELIMINATOR			
181	166	164	24	PAUL HARDCASTLE PROFILE PRO 1206 (8.98) RAIN FOREST			
182	164	165	15	SHANNON MIRAGE 90267/ATLANTIC (8.98) (CD) DO YOU WANNA GET AWAY			
183	187	187	59	SCORPIONS MERCURY 814 981-1/POLYGRAM (8.98) (CD) LOVE AT FIRST STING			
(184)		IEW)		SOUNDTRACK MCA 6146 (9.98) WEIRD SCIENCE			
		(EW					
185							
	184 :	190	107				
187	173	154	10	THE STYLE COUNCIL GEFFEN GHS 24061/WARNER BROS. (8.98) INTERNATIONALISTS PED SAIL S. IN THE SUNISCI			
188	186	177 IEW)		MIDNIGHT OIL COLUMBIA BFC 39987 RED SAILS IN THE SUNSET			
189			T	MR. MISTER RCA NFL1-8045 (8.98) WELCOME TO THE REAL WORLD			
190	181	170	17	EARL KLUGH WARNER BROS. 1-25262 (8.98) (CD) SODA FOUNTAIN SHUFFLE			
191)		IEW		NICK MASON & RICK FENN COLUMBIA FC 10576 PROFILES			
192	174	155	10	SOUNDTRACK EPIC FE 40067 THE GOONIES FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASURE DOMA			
193	196	168	41	ISLAND 90232-1 (2-LPS)/ATLANTIC (12.98)			
194	199	196	239	LED ZEPPELIN ● ATLANTIC 19129 (6.98) (CD) LED ZEPPELIN IN CDFATEST LISTS VOI. 6			
195		IEW		RONNIE MILSAP RCA AHL1-5425 (8.98) (CD) GREATEST HITS VOL. 2			
196	197	192	50	AIR SUPPLY A ARISTA ALB-8024 (8.98) (CD) GREATEST HITS CARDING LITERATURE AND CONTROL OF THE STREET HITS			
197	195	189	30	DAVID SANBORN WARNER BROS. 25150-1 (8.98) (CD) STRAIGHT TO THE HEART			
198	182	188	32	GEORGE BENSON WARNER BROS. 1-25178 (8.98) 20/20			
199	193	175	26	SOUNDTRACK ● A&M SP-5045 (8.98) THE BREAKFAST CLUE			
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newsline.

THE KEYNOTER at the Oct. 10-12 NARM independent distributors gathering in Bal Harbour, Fla. will be Lou Kwiker, president of Wherehouse Entertainment, the West Coast-based retail chain. Kwiker, setting a pre-talk tone, notes that while the future looks bright for independent distributors who survived the great label shift to branch setups, they face important challenges, such as dealing with what Kwiker sees as the "death of the LP" within the next five years and the possibility of a returns crunch. He also says this level of the industry must face the issue of alternative forms of home entertainment.

more on compact disc: The CD version of John Cougar Mellencamp's new Riva/PolyGram album, "Scarecrow," will include a bonus track not included on the LP, which is being released this month. The extra track on the CD, due in September, is called "The Kind Of Fella I Am." And, indicates Harry Losk, senior vice president of Compact Disc marketing, PolyGram will take this approach on future CD releases. He says the label wants to demonstrate the extra playing time of the CDand to convince pop fans without CD players to buy them.

WARNER BROS. PUBLICATIONS, the music print arm of Warner Bros. Music, has become the distributor of a line of children's educational music books created by Kay Lande, a Finnish-born music therapist/singer/ composer. The firm plans soon to market one of her efforts, "88 Keys! 10 Fingers! Where Do I Begin?," listing at \$5.95.

TRIVIA BUFF John Javna's second volume of "The TV Theme Song Singalong Songbook" is due Oct. 15 from St. Martin's Press (\$5.95). A roundup of theme songs from classic tv programs, the paperback also contains "unknown" lyrics to "The Munsters," "Hogan's Heroes" and "Gunsmoke" and—try these in the shower—all 16 verses of "The Ballad Of Davy Crockett." Opposite each music sheet is info on the shows.

EXECUTIVE TURNTABLE

(Continued from page 8)

RCA/Columbia Pictures International Video names Ellen M. La Torre legal and business affairs administrator. She was executive assistant to the vice president of that department.

PRO AUDIO/VIDEO. Lenard Pearlman is appointed president of Editel/Chicago. He was vice president of technical services for the company.

Fuji Photo Film U.S.A. appoints Gerry Brill broadcast markets manger for the magnetic products division in New York. He was with CSF Broadcast, where he served as product manager.

Montage Computer Corp., the Hollywood-based manufacturer and supplier of computerized editing equipment, names Dom Saccacio president and chief executive officer. He served in a similar capacity at CMI/Trendata Corp.

ifelines

BIRTHS

Girl, Nadine Lili, to Geordie and Janine Gillespie, Aug. 3 in New York. He is in the radio promotion department at Celluloid Records.

Boy, Erin Ross, to Richard and Shirlene Cannata, Aug. 11 in Long Island. He is saxophonist, keyboardist and co-producer with A&M artist Tommy Shaw.

MARRIAGES

Merilee Rush to Bill McCarthy.

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Aug. 3 in Seattle. She is a recording artist. He is a songwriter.

Ronald Skoler to Judith Ann Smith, Aug. 11 in Boston. He is an entertainment lawyer and personal

Terry Pringle to Juli Dedrick, Aug. 17 in San Pedro, Calif. He is one of the principals in the Music Plus retail chain in Los Angeles.

DEATHS

Ben Rosner, in his 60s, of natural causes Aug. 16 in New York. Rosner, who was associated for many years with RCA Records, had most recently operated an independent consultancy firm specializing in the adult contemporary and country formats. He was a founder and lifetime member of the Country Music Assn., for which he also served as chairman. At RCA, he worked with Steve Shoals in developing the label's country roster and was involved in launching the Label X line. Rosner is survived by his wife, Julie, and two daughters.

New Companies

Partner Productions, formed by Bobby Fischer and Dan Mitchell. Company will offer record production, artist development and songwriting. 50 Music Square West, Penthouse Suite 902, Nashville, Tenn. 37203; (615) 329-2278.

Command Records, an urban contemporary/gospel label, formed by Philip Nicholas, president of Nichoformer Motown producer. Label is being distributed independently. P.O. Box 1869, Hollywood, Calif. 90078; (213) 564-1008.

cayne Blvd., Miami, Fla. 33138-5796; 1-800-882-5323.

> Sept. 11-14, Jazz Times Convention, Roosevelt Hotel, New York. (301) 588-4114.

Sept. 11-15, NAB/NRBA Radio Convention & Programming Conference (RCPC), Dallas Conven-

Music Awards, Radio City Music

Sept. 14, Nashville Songwriters Assn. International Annual Mini-Seminar, Realtors Midwest Conference Center, Marriott Hotel,

Sept. 15-22, Eighth Annual Georgia Music Festival, Atlanta.

(312) 279-8388.

man Rights Dinner, Plaza Hotel. New York.

gress Center, Atlanta. (404) 325-0832

Sept. 24, International Radio & Television Society Newsmaker Luncheon, Waldorf-Astoria, New

Marriott Marquis Hotel, New

Sept. 30-Oct. 3, National Assn. of Recording Merchandisers (NARM)Retail/Manufacturer Advisory Committee Meeting, Sheraton Harbor Island, San Diego. (609) 424-7404.

Oct. 10, American Jewish Congress Cultural Achievement Award Dinner, Pierre Hotel, New York.

Oct. 10-11, Electronic Accessories Show, Atlantic City (N.J.)

Conference, Sheraton Bal Harbour, Bal Harbour, Fla.

Advertising Seminar, Westin Ho-

Society (AES) Show, New York Hilton, New York. (212) 661-2355.

'85, Kensington Exhibition Center, London. (01) 968-4567.

NOVEMBER

Nov. 9, 1985 CMJ New Music Awards, Beacon Theatre, New York. (516) 248-9600.

Nov. 14-16, 16th Annual Loyola

las Ministries, and Kent Washburn,

Direct Music Marketing, formed by Frank E. Udonn. Company specializes in the scientific approach to music marketing through the latest computer technology. 7101 Bis-

SINGLES REVIEWS (Continued from page 83)

BOBBY LOWELL AND JAY FREMONT Iron Pony II Roto (no number). Contact: (402) 476-2601.

GANG FROM N.J. Why Wait For Xmas? Mountain MS-001. Contact: (201) 232-0081.

RODD Skorpeo Phive Phaze 6385-R (12-inch single; 7-inch reviewed June 1). Contact: (713) 635-2141.

L.A. STARS Superstar
Kam Executive KAM-2. Contact: (704) 554-1162.

JUNIOR JACKSON Love You Forever Raiac 633, Contact: (404) 323-1393.

SONNY TIPPITT I Gotta Start Making Love To You FreKo FR-025. Contact: (713) 694-2971.

LUV' JOY Feel Good, Real Good New World NW-01785. Contact: (414) 445-4872.

EZE "T" Vicious Rap North West (no number) (12-inch single). Contact (404) 755-1216.

REGGIE WALKER I'm So Glad I Found You Br-Roma BR-109. Label based in New York

CASH Givin My Love (To You)
Cash Sounds CR-1000 (12-inch single). Contact: Br Roma Dist., New York.

RUUDE It's Hot (Summertime) Avenue AVE 85028 (12-inch single). Contact: Malaco Records, Jackson, Miss.

MICKEY DEE 1 Just Can't Hold Back Masterson Music MM-101. Contact: (716) 282-7271.

BOBBY TAYLOR Gypsy Woman
Ultra Unique UU-100. Contact: Br-Roma Dist., New

NEW YORK CITY Don't Rush Me Now Br-Roma BR-108. Label based in New York

TONY MICHAELS I Was Always There SOS 1452. Contact: (212) 822-7769.

REALITY Missing Kids
Royal Shield (no number) (12-inch single). Contact: (504) 383-8671.

BOBBY LOWELL AND JAY FREMONT It's Been So Long Roto MR3. Contact: (402) 476-2601.

COUNTRY

JAMES H. ROBINSON I Guess That's Only Natural Skyhigh SK-36

NOEL P.S. Madd Cash M.C. 1045. Contact: (213) 466-4171.

ROBERTO GRIEGO Learn How To Love RJG GL-2141. Contact: NSD, Nashville.

DENNIE MOORE Along The Way Razor Raz 1110. Contact: (305) 321-6369.

LAST STAND BAND Love Potion #9 Dee Jay 187. Contact: (405) 235-3500.

JIM ELLIOT Touch And Go American Sound AS-3300. Contact: (615) 327-4538.

SHERRY ANN Don't Waste Your Love On Her Tonight Cornstock COM 1792. Contact: (913) 631-6060.

BUNNIE MILLS Diamonds Only Shine BunJak 12985. Contact: (318) 742-5777. ALLEN EDWARDS Walk Out Backward AEE 45-5658. Label based in Housto

DICK ALLEN See You Later Senorita THZ 1011

JIM AKENS Is it Over Lynn LR-00014. Contact: (615) 244-5541.

DAVID WALSH Tired Of The Same Old Thing Charta CH 198. Contact: (615) 255-2175

RORRY G. RICE 1'm Lookin' For Someone Lookin' For Love
Door Knob DK-85234. Label based in Nashville.

JIMMY WINDROW Sweet Geraldine
Hillton HR 2010. Contact: Madison Record Dist.,
P.O. Box 8289, Nashville, Tenn. 37207.

PATTI GOODMAN Oklahoma Is My Home Osage AV-1178. Label based in Tulsa, Okla.

SHELLEY TOWNES Lady Of Liberty NLT 1986. Contact: (615) 329-2278.

J.J. MEREDITH—ROBERT COUCH—Woke Up in Love BFI C-132. Contact: NSD, Nashville

PETE HARRIS Hurricane Party Soundwaves 4761. Contact: P.O. Box 23262, Nashville, Tenn. 37202.

BRYSON BOWDEN BAND | I Don't Love You Any More Texas Soul 5585

PHILLIP SHEALY Temptation Song Earthquake 094-1. Contact: (803) 279-3715. COUNTRY SILK It's So Good To Be Alive N.S.D. 210. Label based in Nashville.

JOPLIN 20 Years Ago (This Moment) First American 153. Contact: P.O. Box 667, Joplin, Mo. 64802.

BILL PRICE When I Lost You I Didn't Lose You **Memory** Pioneer U-13578, Contact: (704) 527-0440.

JOHN KIRBY Ft. Worth, I Love You BNA 016. Contact: (615) 776-2343.

J.W. HUTCHINS Memories Of Loving You Tandem 028. Label based in Bristol, Va.

DON MALENA One More Night Comstock 1793. Contact: (913) 631-6060.

INDIAN RIVER BOYS Deep In The Heart Of Dixie IRB-001. Contact: (213) 463-0603.

DANCE

CARRIE LUCAS Hello Stranger Constellation/MCA 23589 (12-inch single)

ARTHUR BARROW In The Mood MCA 23555 (12-inch single)

LEROI BROTHERS Fight Fire With Fire Profile PRO-7081 (12-inch single). Contact: (212) 582-3555. SUGAR STYLE 909 "The Beat Is Mine"
On The Spot NRS-106 (12-inch single). Contact:

(213) 868-9306. BEAT BAND Living By The Beat Suite Beat 1005 (12-inch single). Contact: (213)

396-5305.

YOLETTE I Want You Yolette YR-777 (12-inch single). Contact: (213) 469-5821.

NEW WORLD MUSIC Everybody Giggalo New World NWM-1 (12-inch single). Contact: (213) 469-5821.

BLAKE AND HINES (WITH SIXTY-NINE BAND) Bus **Driver** HDM 1014T (12-inch single). Label based in Hollywood, Calif.

MAJESTIC M.C.'s Bite On The Duke Lemon Twist WZRS 2000 (12-inch single). Contact: (718) 342-1717.

ADULT CONTEMPORARY

BERTIE HIGGINS The Wall CBS Associated ZS4-05465

DELILAH & SPUTZY The World Inside Your Eyes Saturn A 2107-45, Label based in Pittsburgh, Pa.

JEROME CARLSON Wow! What A Place! Carlsongs Of America COA 851. Contact: (612) 338-6653.

York, N.Y. 10036. **AUGUST** Aug. 25-28, Video Software

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ton Washington and Shoreham Ho-

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Hall, New York.

Chicago. (312) 771-9588.

(404) 656-3551. Sept. 20-22, Chicago Music Expo, Hotel Continental, Chicago.

Sept. 21, Anti-Defamation League of B'nai B'rith Hu-

Sept. 21, Georgia Music Hall of Fame Awards, Georgia World Con-

York. (212) 867-6650.

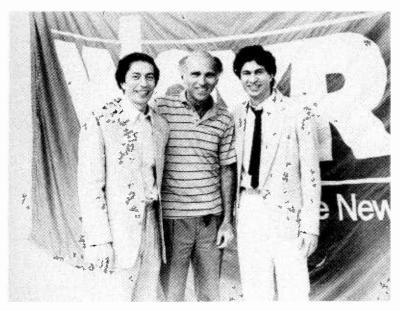
Sept. 25-28, New Music Seminar York. (212) 722-2115.

Convention Center. (215) 675-7562. Oct. 10-12, Fourth Annual **NARM Independent Distributors**

Oct. 11-13, 21st Annual Retail tel, Chicago. (212) 244-8780. Oct. 12-16, Audio Engineering

Oct. 16-18, Musexpo/Videxpo

National Radio Conference, Holiday Inn, Mart Plaza, Chicago. (312) 670-3207.



Brotherly Talent. Joe Dash, center, senior vice president and general manager of CBS Masterworks, greets the label's new pianists, Anthony, left, and Joseph Paratore, at their "Friday In The Park With WQXR" concert in New York.

WEA INITIATES NEW SYSTEM OF VIDCLIP FEES

(Continued from page 5)

system, so the exact amount that would be charged for programming is unclear. But the "ceiling" on one of the most important categories is \$1,500 a year, and most stations surveyed said they doubted the total of all categories for most outlets would come to more than \$2,500 or \$3,000. CBS's fee system assesses many video stations and shows \$2,000 a month.

The WEA fee system is a complex one with rates based on a number of variables. Programmers received different letters from the company depending on such factors as audience reach and time on the air each week.

Smaller, regional shows are evidently receiving letters and contracts from WEA that state specific terms and numbers; video music stations serving larger markets and national shows are getting a letter saying that "one of us representing all four labels [Warner Bros., Elektra, Atlantic and Geffen] will be calling you in the coming weeks to discuss our proposal." The larger shows appear to be far more receptive to the proposals than the smaller ones.

"I'm going to sit down and see what they have to say and react accordingly," states Jim Flynn of Newark-based music channel WWHT, which goes by the name of U-68. Flynn says that he is currently in negotiations with CBS, but that no conclusion has yet been reached.

"If I was going to do it, I could live with WEA," says Mike Ousley, producer of the Birmingham, Alabased syndicated show "Tracks 'N' Facts." But, he adds, "My position" on payment for videos hasn't changed.

Along with many other video show producers, Ousley says he doesn't "think it's right"—and doesn't think he can afford it, either.

According to Tom Zingale, operations director at TV-69 (W69AY) in Gainesville, Fla., the situation "won't help the video music industry in the long run." Now that WEA is "jumping on the bandwagon," he says, "there will be a fallout [of programs]—especially with smaller shows who can't cut it.

Regional shows and video music stations in smaller markets need to get their contracts signed and delivered by Oct. 15; the fee program itself will go into effect on Nov. 1. "The actual method of computing the access fee . . . is based on many factors," says a letter the WEA labels have sent to regional shows and smaller stations.

Two different fees will be charged to video programmers, according to the WEA letter: a "service fee" that is "intended to reimburse all four labels for their anticipated costs of duplication, handling and shipping," and an "access fee which will be "payment in return for access to all available videos embodying 'hit' and 'catalog' product produced by all four labels

Hit product is defined as titles that have been released by an artist whose last album racked up 500,000 units in sales (250,000 for country). or whose present album has broken the 500,000-unit sales mark (also 250,000 for country). Catalog videos are those that are more than six months old.

In a move that fills a demand made by virtually all video clip outlets, the WEA labels will not be charging for new acts. "All other product will be supplied to you free of charge, for it is there that your program's status as a promotional venue is of true value," the letter

The WEA letter says a " 'floor' of \$75 per year for 30 minutes of airtime per week and \$150 for one hour or more up to 15 hours per week' has been established for regional shows and smaller stations. It adds. "We have also established a maximum, or 'ceiling,' of \$1,500 per year for all shows airing less than 15 hours per week."

The video music stations in larger markets and companies producing video shows appear far more willing to pay than the local outlets and re-

gionally syndicated shows.
"Format and style of program-

ming" play the most important role in determining the fees, the WEA letter says, with programs that play more than 50% hits charged more, and shows involved in such areas as "radio simulcast," "radio affiliation," "promotional" efforts and 'interviews" getting their access fee reduced by 5% for each category. Shows that change their formats and program less than 50% hits will also get a rate reduction.

Other areas that influence fees are the ADI (area of dominant influence) of the market for broadcast and syndicated shows, the subscriber base for cable shows, how many hours a show is on each week, the average number of clips the show programs, and the WEA labels' estimated percentage of the area market.

Signing the letter are Atlantic vice president of advertising and video Mark Schulman, Elektra vice president of business affairs Garv Casson, David Geffen Co. president Ed Rosenblatt and Warner Bros. business affairs vice president David Altschul. As an organization, WEA refused to comment on its clip fee system.

The answer from the majority of the video programmers surveyed by Billboard is either "no" or "waitand-see." Three elements are playing a key part in the rejection: financial resources, the feeling that promotional product should not be paid for, and the "favored nations clause" that many stations and shows have in their contracts which would require them to start paying all the labels if they started paying

"We can't afford to [pay]," says Larry Upton, program director of Atlanta's WVEU, "The Video Music Station." Upton says he's afraid of the red ink such payments would add to his station's financial statements, and worried about how the impact would be modified by "favored nations" clauses.

WVEU has held firm on not playing CBS product since the company initiated its fee system. "We won't play them until CBS takes a different position," Upton says. His station is losing money and will probably continue to do so for a while, he says, and even though "we wish we could have played CBS," the economics just don't work out. The same goes for WEA, he says, although he appreciates the way the company made its approach.

Reflecting the feelings of many of the larger players in the business, ATI's Cythia Friedland says that "videos are promotion," but that she has no choice but to deal with the labels. "Of course I'm going to have to pay," she says, just to keep a flow of programming to the five video shows her company currently produces.

However, ATI isn't paying yet. "We're talking to CBS," Friedland says. .

Catch-22 of Anchorage, Alaska is one of the few video music stations claiming to be profitable. "Our station just broke even by \$2,000" last fall, says station manager John Mielke-exactly the amount CBS wants from his outlet via its video clip plan. Catch-22 is currently boycotting CBS, and says it may do the same to WEA. "We're not in the business to recoup record label video costs," Mielke says.

DEALERS, DISTRIBUTORS CONCERNED OVER CD DELIVERIES

(Continued from page 5)

tailers are now rolling out lowball merchandise with prices under \$200, boosting player ownership and creating stronger product requirements.

"We're getting 35% fill, the worst ever," reports Steve Choniczewski of the Pennsauken, N.J.based Richman Bros. one-stop. "The majors must treat CD manufacturing with a higher priority. If I could get good fill, I could increase the present 5% of my business CD accounts for to 10% immediately. I am adding established record stores as new CD customers at the rate of about six per week."

"Fill ranges from 85% from Poly-Gram to 30%-40% from RCA and 15% from Angel," says Shulman. "I try to keep 3,900 titles in stock. I am always out of more than 400.

"It hurts my mail order severely," he adds. "Mail order customers are not as sophisticated; they want the mainstream hits. I'm discouraged by the price-cutting. There's no need for it in face of the shortages. CD is not price sensitive.'

Milwaukee's Mowers and Linda Rothschild of C&M One-Stop, Hyattsville, Md., say they find CD shipments cyclical. They are wary of promising customers specific items because fill any month can vary from nothing to 85%, depending upon the vendor.

Rothschild says C&M has tripled its CD inventory in the past six weeks, sensing the growing interest. "We're opening up 15 customers a week, some audio and video stores included," she says. "We've found out independent dealers are shopping three and four sources for CD. They know of the shortage. They don't blame us. But we are all losing sales.'

Great American/Wax Museum boss Ira Heilicher jokes that when he goes into his Minneapolis warehouse to pick up several new CDs for his home player, he can't find titles he wants due to the poor delivery. "We had to cancel a chainwide CD sale in September," he notes. "We didn't have merchandise. Why sell something at a discount when if I wait a couple weeks I can sell at shelf price?

"Delivery is the worst I've seen. It started in May and continues. I'm restrained by law from buying imports. I need more help from my domestic suppliers," Heilicher says.

Angela Singer of the Circles/Hollywood stores in Phoenix says fill has improved over the past four months. Like Steve Mills of the Atlanta chain Oz, she points to CBS's improved delivery as a primary boost.

Singer says she's had success running radio-advertised classical CD sales at \$11.88 and \$12.88. She likes the recent discount programs on CDs (Billboard, Aug. 24).

Better fill has enabled Handle man Co. to put from 150 to 1,500 CD titles into more than 1,000 racked locations, according to Mario De-Filippo. That's up from the 400 accounts served in late 1984.

'In almost every instance, the location in which we have CD software also stocks hardware," De-Filippo adds. "We've found that it attracts an older demographic buyer, and that it's rekindled interest in many more classical titles."

Howard Applebaum of Kemp Mill in Baltimore is more concerned with building an image as a CD market than anything else. "We'll sacrifice profit to build a business right now," he says. "I'll take my profits a year from now. It's an expensive investment. Right now, we could all use some dating help so we could buy in more CD inventory.'

Bob Sturges of the Coconuts stores in Atlanta and Jacksonville terms delivery "unreliable and inconsistent." He's avoiding sales, as is Heilicher, waiting for a more competitive market before he discounts.

The five Record & Tape Collector stores in Baltimore enjoy good delivery, says Morton Barnett, He adds that he's encouraged by the improved catalog fill and tries to keep more than 90% of the available titles in stock.

SONY CD PROMOTION

Continued from page 5)

tories where the company has its "best representation." Independent outlets as well as chain locations are being solicited.

In practice, buyers of Sony CD players during the eligibility period will find a "Compact Disc-Count" certificate in each carton. Mailed to Sony along with proof of purchase, the certificate will be redeemed for a book of 100 coupons, each allowing a \$2 discount on a CD purchase at a participating store.

The discount, it's stressed, is off the normal shelf price and doesn't apply to any product on sale. To control unauthorized use of the coupons, they must be detached by the retailer himself, rather than the consumer. Personal identification must be furnished, and each coupon will be keyed by a pertinent registration number.

To a query suggesting that \$200 in discounts (should all coupons be used) is a heavy bite for the privilege of winning a new customer, a Sony spokesman says that prior experience indicates an expected redemption rate of no more than 15% or 20%. Actually, he predicts, the maximum purchase by each consumer during the eligibility period is not expected to exceed 12. This is in line with data assembled by the Compact Disc Group for new machine owners during the first few months of use.

In all, says the spokesman, Sony will be spending about \$3 million in CD advertising by early 1986, with much of this amount keyed to to the 'Disc-Count" promotion.

The campaign is slated to break with newspaper ads early in September. Thirty-second radio spots are scheduled throughout October in major markets, and magazine ads are said to be schedule for the November issues of such publications as Playboy, People and Sports Illustrated. All will carry dealer tags. A variety of point-of-purchase display material is also promised.

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MANUFACTURERS DISPLAY THEIR WARES AT VSDA MEET

(Continued from page 5)

press and influence the 5,000 registrants.

For the larger manufacturers here, a successful presentation may make the difference between a good fourth quarter and a superlative one. For the scores of small manufacturers looking to find their way around an overstrained distribution system, gaining visibility at this year's convention could be a matter of survival.

In many ways, the fall trimester will not differ radically from last year's boom season. Sales records will be smashed as manufacturer revenues head for a wholesale \$2 billion mark and dollar volume for the industry as a whole moves towards \$3.5 billion, or nearly 75% of current movie boxoffice grosses.

Reflecting the video specialty store's domination of the industry, 80% of that figure will come from rental. The hardware market is expected to set a stunning pace as well, with 11.5 million machines moving to retailers' shelves in 1985, compared to 7.6 million in '84.

But even as the rental marketplace shows increasing strength, this year's convention will mark the heaviest presence yet of mass merchandisers and other alternative outlets

Program suppliers, as expected, will announce a bevy of fall block-buster "A" titles and other programs, which will be backed by multi-million-dollar advertising, marketing and promotion campaigns.

Release dates for a number of heavyweight titles have already been set, among them Thorn EMI/ HBO's "Amadeus," MGM/UA's "Missing In Action, Part II," MCA Home Video's "The Breakfast Club," Warner Home Video's "The Killing Fields" and Vestron's "The Purple Rose Of Cairo." And reports are that RCA/Columbia Pictures Home Video has given "Ghostbusters" a street date of Oct. 31 and a list price of \$79.95.

A number of suppliers were keeping some major announcements close to the vest for convention announcement, but "title fever" grips distributors and video retailers alike anxious to hear announcements about possible "locomotive" product such as "Gremlins," "Rambo: First Blood Part II," "The Emerald Forest," "Prizzi's Honor," "Pale Rider," "Peter Pan," "Beverly Hills Cop," "Jane Fonda's 'New' Workout," "Cocoon," "Return Of The Jedi" and "E.T."

Manufacturers will be punching and counterpunching thorughout the fourth quarter. One example: While "Amadeus" is Thorn's major October priority, CBS/Fox Video will release the recent James Bond "A View To A Kill" in November, confirms Len White, senior vice president. That could accelerate Sylvester Stallone's small-screen appearance as John Rambo, or provoke another manufacturer to counter with another "heavy-weight" title.

But program suppliers will also be careful not to jeopardize an explosive January/December time frame, when post-Christmas VCR programming hunger will be heightened as well.

Behind the rosy vision of an upward spiraling industry, however, friction among manufacturers, distributors and retailers alike continues, as suppliers recognize that both significant and subtle shifts are taking place in the home video marketplace.

Key issues and concerns manufacturers foresee going into VSDA

• "A" titles creating an extraordinary strain on distributor and retail open-to-buy dollars for "B" and "C" titles. That will prompt more suppliers to create more custom distributor and dealer sales incentive programs on catalog product. It may also prompt retailers to look more seriously at other types of programming, such as music and how-to titles. But many smaller manufacturers fear that a shift toward "hits-oply" buying is more likely.

only" buying is more likely.

• A "glut" of low-priced product from both established and newer manufacturers.

• The retail market segmenting into two distinct but healthy aspects: the 15,000-plus video specialty stores, which emphasize rental, and the growing presence of the mass merchant for low-price, sell-through product.

• A shift in the sales/rental ratio during the last three months—some indicate that it's now 65/35—due to lower-priced product and mass merchant entries.

• Shifting distribution patterns as program suppliers look to augment distribution into non-traditional home video outlets such as toy and book stores.

• The largest amount of televison advertising ever done by the home video industry, with major manufacturers pushing individual hit titles as well as special promotions on broadcast and cable tv.

• A concerted effort on the part of manufacturers and distributors to convince retailers to sell off outdated product to consumers at lower price points, rather than to used tane brokers

tape brokers.

"We want to convince dealers to mark down older products as a sales incentive and keep it out of the hands of the used tape broker," says Jack Bernstein, executive vice president of Media Home Entertainment. "And I think we manufacturers will all have to evaluate product more carefully in terms of price. Certain categories of product may have to be lower-priced in order to sell in not only the video store but the mass merchant sell-through market.

"As far as distribution goes, we are already augmenting that. We support our distributors, but in some cases, such as toy chains, we need to put on toy reps."

CBS/Fox Video's White makes no bones about his desire to re-sculpt his distribution network. He says he feels his product is getting short shrift in some quarters, as distributors simply can't handle 400 titles from various suppliers every month. For that reason, CBS/Fox is looking at CBS's toy distribution network for children's product, consumer electronics reps to reach consumer electronics stores, and CBS Records branch offices to sell more music video.

Won't that bend some of White's traditional distributors out of shape? "No more that they have bent me out of shape on occasion," he responds.

Prism chief Barry Collier acknowledges that one of his firm's main priorities at VSDA will be custom sales incentive programs aimed at distributors and dealers designed to get a share of "B" and "C" title action "after the 'A' titles have gobbled up a lot of dollars. Retailers are going to be a lot more selective about buying alternative titles. 'B' titles will still sell. In fact, I don't look at it as a negative. It's an opportunity."

Vestron's Michael Olivieri agrees: "There are more opportunities now for sales and product placement in different types of retail outlets."

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Greek Theatre in Los Angeles. The star-studded audience also included Don Rickles, Herb Alpert and Burt Bacharach.

following his opening night at the

The Cutting Edge of

Rock'n'Roll. Boy George

congratulates Sting backstage

CMA NOMINATIONS

(Continued from page 10)

and "Why Not Me," the Judds RCA.

Single: "Baby's Got Her Blue Jeans On," Mel McDaniel, Capitol "Country Boy," Ricky Skaggs Epic; "Does Fort Worth Ever Cross Your Mind," George Strait, MCA "Highwayman," Willie Nelson Waylon Jennings, Kris Kristoffer son and Johnny Cash, Columbia "Why Not Me," the Judds, RCA.

Song: "Baby's Got Her Blue Jeans On," written by Bob McDill published by Hall-Clement; "Doe: Fort Worth Ever Cross Your Mind, Sanger D. Shafer and Darlem Shafer, Acuff-Rose; "God Bless Th U.S.A.," Lee Greenwood, Music Corp. of America and Sycamor Valley Music; "Mama He's Crazy, Kenny O'Dell, Kenny O'Dell Music and "Seven Spanish Angels," Tro; Seals and Eddie Setser, Warner Tamerlane, WB Music and Two Sons Music.

Instrumental Group: Alabama Exile, the Nitty Gritty Dirt Band the Ricky Skaggs Band and the Whites Band.

Music Video: "All My Rowdy Friends Are Comin' Over Tonight,' Hank Williams Jr.; Tom Thacker producer, and John Goodhue, director; "America," Waylon Jennings Joanne Gardner and David Hogan "Country Boy," Ricky Skaggs, Bol Jason and Martin Kahan; "High wayman," Willie Nelson, Waylon Jennings, Kris Kristofferson and Johnny Cash, Jon Small and Peter Israelson; "Second Hand Heart,' Gary Morris, Joanne Gardner and Mark Rezyka.

Instrumentalist: Chet Atkins Floyd Cramer, Johnny Gimble, Har gus "Pig" Robbins and Buddy Spicher.

Horizon Award: Ray Charles Mel McDaniel, Eddy Raven, Sawye: Brown and John Schneider.

Hall of Fame: Rod Brasfield, El ton Britt, Flatt & Scruggs, White Ford (The Duke Of Paducah) and Homer & Jethro.

The CMA would not release the number of voters in this next-to-las round of balloting. The trade group has approximately 7,500 eligible voters.

This year's ceremony will again be broadcast by CBS-TV and spon sored by Kraft. Bob Precht is pro ducer and Walter Miller director.

VIDEO DEALERS CONVERGE AT VSDA MEET

(Continued from page 5)

going to "see an increased number of manufacturers going direct" out of the VSDA convention.

• Co-op advertising. As retailers grow more sophisticated, they are demanding increasing amounts of advertising support from manufacturers and distributors. Larger retailers in the business feel advertising efforts "haven't been supported," says Carol Babeli, movie buyer for Camelot, who adds that her chain is looking not just for more investment and support, but for specially tailored promotions as well.

• Used videocassettes. Some retailers feel used videocassettes are a cancer eating at the vitals of the video industry. Others feel they are the only way smaller dealers can keep up with the volume of product manufacturers are now releasing. "Those people will only hurt this business in the long run," says North American Video's Garry Messenger about both the brokers who sell the product and the people who buy it.

• Adult-oriented video product. Fearing a wave of censorship and regulation, some retailers are calling for video stores to "clean up their act," significantly restricting the visibility of the category in their stores or eliminating it altogether. "I want people to put it under the counter or in their catalogs or get it out completely," says National's

Berger, who predicts serious damage to the image of the video retailing industry as a whole if such steps are not taken.

• Manufacturer loyalty to the existing retailing structure. As alternative outlets play an incresingly important role in the home video industry, many specialty retailers are begining to wonder if they're going to get shortchanged.

"The manufacturers have begun to move away from the video software retailer," says Marcia Kesselman of New York's Video Shack chain. "I have to know if, in order to sell more pieces, they're willing to sell me out as a retailer. Up to now, the major manufacturers have not been willing to do that."

• Product shortages. Manufacturers talk a lot about sell-through but don't come through with the product when stores actually try it out, according to many retailers, who say their efforts have been crippled by lack of product, especially in the video music area.

• Shakeout. Many retailers are convinced that competition and financing pressures will rise to such levels in the fourth quarter that by Christmas or early in 1986 there will be a significant fallout of smaller stores.

One of the issues that has many manufacuturers fearful leaves the majority of retailers unworried: the flood of titles hitting the market. "All of them except the big hits will find it tough going," says one retailer of this season's movies. "As a retailer, I say thank you. Bring on all the titles that you can" and thus keep consumer interest in the local video store high.

KEEPING SCORE

(Continued from page 15)

interest in these unusual albums, and the public will now decide which it prefers.

PROGRAM NOTES: A \$20,000 grant from the National Endowment for the Arts helped finance the Aug. 11 recording of the William Schuman Seventh Symphony by the Pittsburgh Symphony Orchestra directed by Lorin Maazel. Bob Woods and Jack Renner of Telarc Records collaborated in the pro-

duction with Elizabeth Ostrow of New World Records, under whose logo the album will be released. Another work has yet to be chosen for the other side of the disk. And on Saturday (31), the Pittsburgh, with Maazel, will become the first American orchestra to broadcast live from the Salzburg Festival. Co-producers of the digital transmission are WGBH Boston and WQED Pittsburgh.



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They're One in a Million. Atco recording artists Eddie & the Tide gather at a listening party in San Francisco to premiere their first album for the label, "Go Out And Get It." Standing from left are group members Cazz McCaslin, Eddie Rice and George Diebold, producer Eddie Money and group members Scott Mason and Johnny Perri.

ELECTRO SOUND CASSETTE QUALITY SEMINAR

(Continued from page 7)

ment in cassette mastering, due to the spread of wider tape formats for cassette duplicating masters, the rise in digital production for interim master tapes, computerized diagnostic techniques for mastering room and on-line duplication equipment applications, and improved mastering tape formulation.

Panelists included A&M quality control vice president Mary Bornstein, Warner Bros. director of quality assurance Ed Outwater, MCA/ Whitney chief engineer and director of recording Gene Wooley, and Steven Miller, former director of production, engineering and quality control, now operating as an independent producer. Reviewed were the goals in making cassette master transfers, the conflict between centralized and on-site bin master preparation for duplicators, the role of noise reduction, and other aspects of master production.

Noteworthy among the panel's observations was the prominence of digital copying in tape master sources. Capitol, Warner Bros. and A&M are all using digital sources exclusively when preparing running masters, while MCA estimates that about 35% of its pop product, and at least 50% of its country titles, are now being produced from digital sources.

A second Tuesday panel also explored the technical choices when setting high-speed duplication ratios and running master formats. Here, too, the rise in digital sources for cassette masters and the tradeoff between technical and cost consideration between seven-and-a-half i.p.s. running masters and the more prevalent three-and-three-fourths i.p.s. master speed, recently enhanced with wider, one-inch tape formats and such signal processing enhancements as Dolby's HX Pro, were reviewed.

Comprehensive coverage of these and other sessions will appear in subsequent issues of Billboard.

New Single, Album Enjoined Judge: 'Sam & Dave' Aren't

LOS ANGELES A recently released "Sam & Dave" single and album on the Atlantic-distributed 21 label have been enjoined from sale as a result of a ruling handed down by the Federal District Court here. However, Judge Terry J. Hatter did conditionally approve sales of the album, "Stars On 45 Soul Revue," if it carried a round white sticker, at least one and three-eighths inches in diameter, bearing a disclaimer.

The disclaimer would read: "The

New Sam & Dave features Dave Prater, Jr., originally of 'Sam & Dave', and Sam Daniels, not Sam Moore, the original 'Sam.' "The judge also ordered a label affixed to the recording jacket specifically cautioning the buyer that the artists are Daniels and Prater.

Atlantic was further ordered to notify all its consumers that the single numbered 7-99636 and the aloum (0-96871) were not to be offered for sale, and that all unsold product be returned to Atlantic Rec-

Judge Hatter's Aug. 7 ruling followed a July 10 complaint filed by Samuel David Moore, who was Prater's original partner in Sam & Dave. The duo originally recorded for Roulette Records and moved in 1966 to Atlantic, where the single "Hold On! I'm Comin' " became their first major hit. They later had three charted singles on the Stax la-

Moore's suit alleges that CNR Records BV and Purple Eye Productions contracted Prater to record with a performer known as Sam Daniels in Amsterdam studios owned by the two firms, which were also named defendants in the ac-

Moore contends that Prater has no rights to the name "Sam & Dave. and that Atlantic and the Dutch defendants were bilking the public by using the name. The suit also asks \$1 million in punitive damages. JOHN SIPPEL

EMI Conference Told of Fiscal Downturn

Menon Says Rebuilding of Capitol Slowed Growth

LONDON EMI Music profits were down for fiscal 1984-85, says EMI Worldwide chairman and chief executive Bhaskar Menon. But, he adds, it's important to stress that the decline took place entirely as a result of special circumstances in the U.S.

In his opening speech at the EMI international conference held here last Monday through Thursday (19-22), Menon said group companies in Europe and internationally had posted higher profits than the previous year.

But, he noted: "In the U.S., Capitol is passing through a period of radical transition between two different phases of experience and response. The U.S. record market took a sharp nosedive, suddenly and without warning, in 1979, following all-time high industry volume levels reached in 1978.'

Capitol, Menon said, was "artificially insulated from sharing the general industry recession" because of three exceptional product elements: the surge of "the Kenny Rogers phenomenon" since the late '70s, the "unprecedented increase in Beatles catalog sales following John Lennon's assassination." and the 1981 success of Neil Diamond's 'Jazz Singer'' soundtrack package. contrasting with the "disappointing boxoffice performance of the mov-

Capitol sales went into substantial decline by 1982. And, Menon recalled: "Recognizing this vulnerability, and despite excellent trading performance at that time, Capitol undertook major cost reduction actions across the board. These actions at once suspended the company's dynamic growth vitality of the prior five years, when EMI America was started and United Artists Records acquired.'

Menon told delegates that after three "grueling years of defensive containment," Capitol's strategic policy had to "shift rapidly to rebuild product strength and market presence through substantial investment in talent acquisition and exploitation."

He cited Manhattan/Blue Note Records, set up in New York to concentrate on East Coast talent and jazz; country action in Nashville, and an upturn in classical operations. Capitol Records and EMI America were energized, he said, and "important resource commitments are still in process to further strengthen the vital black music area, reflected in the alliance between Manhattan and Philadelphia International Records."

Menon continued: "Each of our labels and repertoire centers in the U.S. today offer entirely distinctive environments and operating cultures to attract a wide range of artists. Today the U.S. charts are more dominated by our product than I can recall in recent years, with a wide variety of more than 50 artists on Capitol, EMI America, Manhattan,

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Angel and Blue Note."

But, he said, a remarkable number of British acts are enjoying U.S. and international success. "Britain has for several decades been the focal point of artistic direction in international pop music, and EMI Records, under Peter Jamieson's driving leadership, has achieved record levels of profitability.

RCA Recording 'Follies' Live

Star-Studded Sondheim Show Set

BY IRV LICHTMAN

NEW YORK RCA Red Seal, continuing its special recording commitment to the works of Stephen Sondheim, will make a digital recording of a star-studded concertized performance of the composer/ lyricist's 1971 musical "Follies."

The show itself, to be performed at Lincoln Center's Avery Fisher Hall here on Sept. 6 and 7 with the New York Philharmonic Orchestra providing the instrumental backdrop, is being produced by Tom Shepard, chief of Red Seal, who has directed the recording sessions of many RCA cast albums, including a number of shows scored by Sond-

Shenard will record a dress rehearsal and both performances. yielding a double album with 90 to 100 minutes of music. The LP and cassette versions, listing at \$19.95, will be marketed in October, with a double Compact Disc version coming about a month later. Shepard is using the Soundstream digital recording process.

Performers from the worlds of Broadway, opera and Hollywood will sing the score and speak the dialog of James Goldman, the original librettist who has adapted the work for this new version. They include Elaine Stritch, Betty Comden, Adolph Green, George Hearn, Lee Remick, Liz Calloway, Carol Burnett, Mandy Patinkin and Arthur Rubin. The New York Philharmonic Orchestra, conducted by Paul Gemignani, conductor of Sondheim's most recent musical, "Sunday In The Park With George," will provide the unusual instrumental accompaniment.

Shepard says the project gives him an opportunity he has long

sought to present "Follies" with its entire score intact. Shepard has always maintained that Capitol Records' original cast album should have gone beyond the confines of a single album that runs about 45 minutes. "Some songs were left out, others were abbreviated," he says.

As for his first crack at producing a live event, Shepard says, "Well, it's a way of making things happen instead of waiting for things to hap-

Proceeds from the first night's performance will benefit the New York Philharmonic and the Foundation of the Dramatist Guild's Young Playwrights Festival.

TENNESSEE SALES TAX

(Continued from page 7)

were made in Tennessee, representing an investment of \$169 million-\$88 million of which remained in the state.

At the governor's direction, outgoing tax commissioner Don Jackson announced Tuesday (20) that 40 proposed tax rulings were being withdrawn for further consideration by incoming commissioner Kathy Čelauro. Jackson also said that the proposal to levy a tax on production of original recording and programming was being permanently withdrawn.

A bill has already been filed by Tennessee Speaker of the House Ned Ray McWherter and Rep. Bill Covington seeking to ensure that the entertainment industry will receive legal exemption from such taxation in the future. The bill will come before the state legislature

early next year.

Infringement Charged

Suit Hits 'Roxanne' Spinoffs

NEW YORK In a new twist on the theme of Roxanne's revenge, a group of plaintiffs including Select Records, recording group UTFO and production outfit Full Force have filed suit against dozens of companies that made knockoffs and answer records spun from their original rap hit, "Roxanne, Roxanne.'

The action, filed in New York Federal Court, charges unfair business competition, copyright infringement and trademark misuse.

Chief among the defendents named are PolyGram and Compleat Records, which are charged with failing to secure mechanical licenses on their compilation album,

The Complete Story Of Roxanne."
Other songs and labels named in

the action include: "Roxanne's Ba-Fly By Nite Records; "Roxanne Is A Man," Out-Rage-Us Records; "Roxanne's Real Fat," Double Duce; "The Parents Of Roxanne," 4-Sight; and "The Final Word-No More Roxanne (Please)," Contemporary Hit Records.

A separate action against Compleat and PolyGram alleges that similarities in packaging between their product and the defendants' constitute trademark violations.

Select, UTFO and Full Force are seeking damages, recovery of profits, legal fees and other expenses, and have asked that the defendants be enjoined from continued manufacture and sale of the disputed ti-

'Ghostbusters' Busts Out

250,000 Copies of Video Shipping

BY JIM McCULLAUGH

WASHINGTON At least 250,000 copies of "Ghostbusters" will ship from RCA/Columbia Pictures Home Entertainment in October, one of the largest initial shipments to date for any home video title.

In addition, RCA/Columbia is mounting one of the largest marketing plans to date for the title, including national television spots and major consumer print advertising. Columbia Pictures has also just put the film in re-release theatrically, which should help bolster interest in the \$79.95-list video.

Robert Blattner, president of RCA/Columbia, was to officially tell distributors and retailers the much anticipated news at the company's VSDA dinner here on Sunday (25).

Marketing strategies include a month-long national television campaign for November, with spots on MTV, "Late Night With David Letterman" and "Friday Night Videos." Thirty-second dealer television spots and 60-second radio spots with open ends for use by retailers will also be available. Print ads will go into TV Guide, Time, Rolling Stone, People, Video, Video Review and Home Viewer.

Point-of-purchase material is also substantial. Included are color posters, counter cards, door decals, stickers, buttons and big boxes. Full-size "Ghostbusters" standees will be available through distributors. Street date is expected to be Halloween (Oct. 31).

"Ghostbusters," produced and directed by Ivan Reitman, was initially released theatrically in June, 1984, and has grossed more than \$200 million, making it what Columbia calls the "all-time top-grossing family comedy." The more recent "Beverly Hills Cop" from Paramount has grossed more money, but that film is not strictly a comedy.

CBS Readying CD Release Of Broadway Cast Albums

NEW YORK CBS Records, which has limited Compact Disc versions of its extensive Broadway cast album catalog to two releases so far, is apparently ready to make CD fans of the musical theatre sit up and take notice.

In November, CBS plans to market four cast albums on the laser-read configuration, in addition to soundtrack versions of two Broadway smashes, "Funny Girl" and "Annie." The four Broadway recordings are "Annie," "A Chorus Line," "Camelot" and "Company." These releases will join the label's only two previous Broadway CD releases, "My Fair Lady" and "Nine."

According to Jerry Shulman, vice president of marketing development, CBS has long had the desire to make its presence felt in CD cast albums, but has been running into contractual problems regarding pre-CD deals that fail to take into account royalties based on much higher CD prices. In addition, agreements for cast reissues are more complex in that they require acceptance by many parties who earn royalties from theatrical recordings. Shulman notes that while CDs sell for more, they also cost far

more money to bring to market than do LPs or cassettes.

Shulman suggests that CBS's business affairs department is finding the contractual solutions to making more of the label's cast recordings available on CD. Though he will not reveal other titles to follow, CBS's other popular show recordings likely to find their way onto CD include "South Pacific" (both the original cast and a Lincoln Center revival), "Kiss Me Kate," "Candide" (also both an original caster and revival set), "Anyone Can Whistle," "A Little Night Music," "Bells Are Ringing," "Most Happy Fella," "Gentleman Prefer Blondes" and "Street Scene."

Re-releases of cast albums on CD are not likely to break new sales records, but they do appeal to many CD buyers. On the pop front, Shulman says that CBS's top-selling CDs are Bruce Springsteen's "Born In The U.S.A." at about 130,000, followed by Michael Jackson's "Thriller" at between 80,000 and 90,000. Shulman says that, as far as he can determine, "Born In The U.S.A." is the most successful title in the admittedly short history of the CD configuration.

CBS Distributing Winterland Lines

NEW YORK CBS Records, which recently acquired a major interest in the San Francisco-based merchandiser Winterland Productions, is now that company's exclusive distributor to music retailers.

Winterland, a privately held corporation producing and marketing licensed music and entertainment merchandise, will continue to license merchandising rights from both CBS and non-CBS recording artists. The Winterland lines include apparel and other plus-profit

items, including a new series of posters, the first of which feature Bruce Springsteen and Tina Turner.

"CBS Records brings to the music retailer a level of distribution and dependability that has never before been available in this area of merchandise," says Paul Smith, senior vice president and general manager of marketing at CBS Records. "We expect many retailers will seize this opportunity to build a new and profitable segment of their businesses."

INSIDE TRACK

WARNER COMMUNICATIONS INC. last week rejected the Forstmann Little proposal to buy out Warner's share in MTV Networks and take the cable company private. The package was said to have included an offer valued at \$33 a share, or approximately \$475 million. The insider-launched buyout was to be heavily debt-financed, which would have forced MTV and its Nickelodeon and VH-1 subsidiaries to continue their aggressive growth in order to make it work. A spokesman for WCI says the company is examining other proposals for the sale of the music cable channel.

RCA RECORDS kicks off the Christmas stocking program splurge, as Track predicted last week, with a 6% discount across the board through Sept. 19 on all frontline albums \$8.98 and up. The three-tiered delayed billing provisions enable customers to earn 30 extra days by buying 180 units and 30 line items; an extra 60 by purchasing 600 units and 60 line items; and the additional 90 by ordering 1,200 units and 90 line items. RCA sales honcho Pete Jones hies his minions off to Secaucus, N.J. next month for annual huddles... Track hears that the account Lieberman Enterprises is taking over, as reported here last week, is Caldor, which was partially serviced in-house and partially served by others. Liberman is said to be taking over 100 of the chain's 106 outlets

WATCH FOR WHEREHOUSE to announce some executive reorganization, with Jim Lara departed and veteran Minneapolis wholesaling vets Doug Harvey and Lou Kennedy moving into the Kwiker kamp ... Accounts are bellyaching about the way PolyGram packing slips come in based upon bin setup in the warehousing, while invoices comes in alpha/numerical form . Mark Hartley and Larry Fitzgerald are offering honorary memberships in their 1985 Rock 'n' Racing Team for donations from \$250 up to \$5,000 and more to City Of Hope. They've already raised \$20,000. They're racing in the Sept. 7 Frontier 500 race, with Chicago's James Pankow, Toto's Steve Lukather and the Tubes' Fee Waybill as drivers . . . Richie Havens does a benefit concert at Carnegie Hall Oct. 31 with guest stars to yield distribution funds for a feature documentary, "A Matter Of Struggle," in which he stars. Director is Joan Harvey.

MOVIE MUSIC: Natalie Cole sings the title tune for Aaron Spelling's series "Hollywood Beat," with Marti Sharron and Gary Skardina producing . . . In her first film role, Robie plays a rock singer in "The Money Pit," directed by Richard Benjamin and produced by Steven Spielberg . . . Look for Jack Rose and Pete Heiman of Surplus Records & Tapes to announce they have acquired sole operation of the veteran schlock house. Manny Wells exited recently, with Merrill and Aaron Rose about to call it quits . . . Word from the Motor City is that Donny Handleman will get married

soon, but calls to the new Troy HQ failed to elicit return calls from him. By the way, topper Dave Handleman officially debuts the new and more luxurious quarter in Troy Sept. 5... Watch for the one-stop contingent a the NARM Phoenix meet, Oct. 28-29, to at least double over last year. There's that much tumult over what they consider unfair equal Compact Disc pricing to all accounts by the majors... Singer Rob Tro, whose "In tro" album has just been released on Jamex Records took a copy to Tom Palmer, who casts the perennia CBS soaper "The Young And The Restless." The effor won him a shot on the show Sept. 4.

TAKING CARE OF BUSINESS: Popular San Francis co retailer Jim George, who serves as VSDA treasure with two more years on the board, is letting out word h won't seek office this week at the confab in Washing ton. George, operator of San Francisco Home Videand once a columnist for Video Store, filed a voluntar petition for reorganization in San Fran's Bankrupte Court in April. Papers in Judge Lloyd King's cour show assets of \$250,440 and indebtedness of \$1,665,116

EXPECT A MAJOR ANNOUNCEMENT from Inter sound, the Minneapolis firm that has made rapid stride in esoteric repertoire on CD. It appears that the thre principals were sequestered at presstime deciding or who goes out with what . . . The California Appeal Court has upheld a judgment of more than \$26 millio to Doris Day and others in the entertainment field against Jerome Rosenthal, former attorney/busines advisor to the plaintiffs . . . L.A. Superior Court Judg Billy G. Mills has temporarily thwarted an attempt by Marvin Gaye's estate to sell the film and tv rights t the life of the late singer to Motown Records. The judge wants the rights open to bidding, starting Thurs day (29). Claims against the estate amount to morthan \$9 million, including more than \$4 million in unpaid federal income taxes. The Motown deal would have paid \$20,000 for an 18-month option to the story, \$5,000 to ex tend the option another six months, and then \$35,00 and 2.5% of net profits from any film of the story.

HARRIED BUT HAPPY Bob Barone, president a Sunnyvale-based Electro Sound, only had to worr about turn-aways for last week's cassette quality sem nar in San Francisco (separate story, page 7), witl walk-in business auguring a huge increase over las year's maiden running of the summit. Despite the lure of the Bay Area, attendance at the sessions remained virtually complete, boosted by such pleasurable diver sions as a gala Monday (19) reception and buffet and Wednesday's (21) lavish cruise of San Francisco har bor. Barone and Electro Sound VP Dave Bowman, wh coordinated the bash, drew praise from ITA chief Hen ry Brief during welcoming comments—and sparked speculation that the ITA may become directly involved in future cassette quality seminars. For relative nov ices, the Electro Sound clan drew high marks for a well run, on-schedule conference.

Judge Shuts 'Record-Yourself' Store

NEW YORK A proprietor of a store near Atlantic City who enabled customers to record their voices against the instrumental portions of hit recordings was enjoined last Tuesday (20) from offering this service.

Judge John Gerry of U.S. District Court in Camden granted four music publisher plaintiffs a preliminary injunction following separate copyright infringement actions against Michael Bennett, who had been offering the service since the beginning of July at his Voice Box

The four publishers, Warner Bros. Music, Jobete Music, Irving Music and Buckhorn Music, claimed that Bennett violated the U.S. Copyright Act in offering to make such recordings for sale without authorization by the publishers. Judge Gerry was assigned the case by Judge Clarkson S. Fisher of the U.S. Dis-

trict Court in Newark, who had agreed on Aug. 12 to a temporary restraining order, an order to show cause regarding a preliminary injunction and an order directing writ of seizure.

Bennett's lawyer, Norman Lehrer of Cherry Hill, N.J., said last week that Bennett had discontinued operations of his one store, located in North Wildwood, N.J., a short distance from Atlantic City. Lehrer suggested that the plaintiffs might have "picked someone else to make an example of," since Bennett had limited resources and had probably entered into the venture based on "bad legal advice" from others. Bennett, a resident of Philadelphia, was described by his lawyer as a musician who also operates a recording studio.

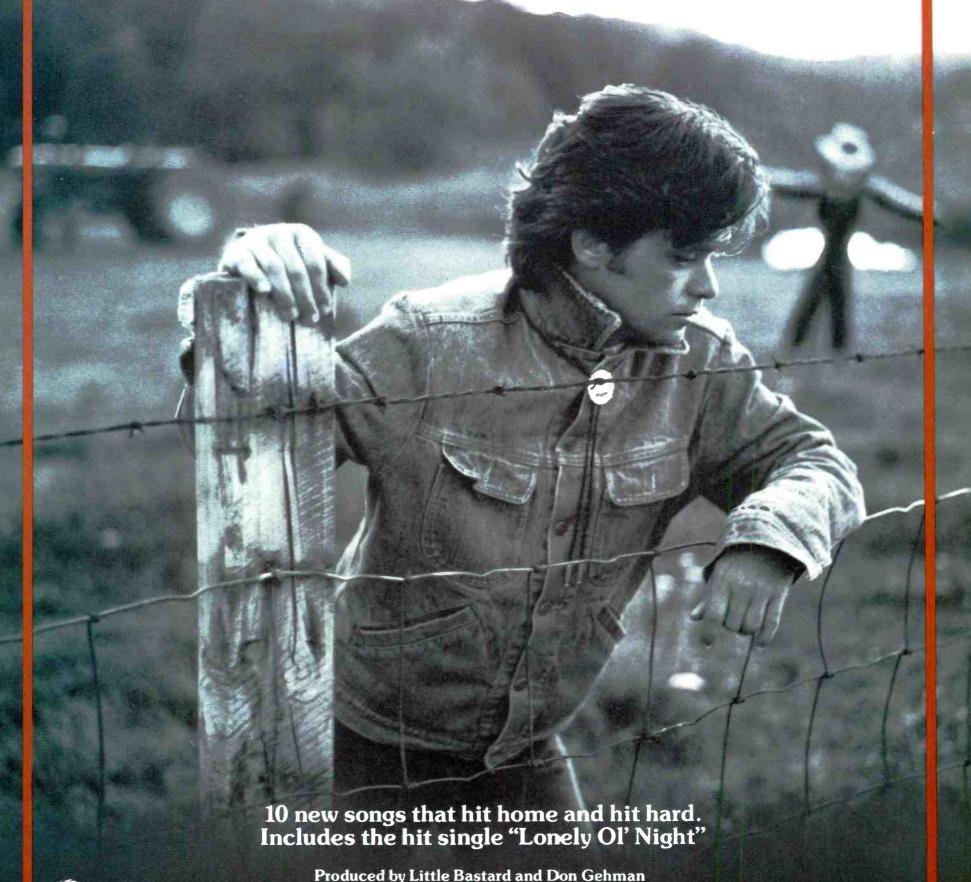
According to affidavits filed by the plaintiffs, three persons associated with the New York law firm of Silverman & Shulman, co-counse for the plaintiffs, visited the store and recorded copyrights represent ed in the action. For a fee of \$9.95, cassette was provided, and a there was a \$2 charge for a second copy one affidavit stated.

Voice Box customers were able to vocalize against instrumenta tracks because of the ability of so called "voice eliminators" to greatly diminish the sound of the original vocal performance.

The copyrights involved in the action are "Lucky Star" by Madonn: Ciccone (published by Warner Bros Music, Webo Girl Music and Bleu Disque Music), Holland, Dozier & Holland's "Heat Wave" (Jobeto Music), "California Girls" by Brian Wilson (Irving Music) and "Fo The Good Times" by Kris Kristof ferson (Buckhorn Music).

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