

# Billboard

NEWSPAPER

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NEWSPAPER

**Schwarzenegger scales home video charts; retail caught short**  
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**USA For Africa on home video in June**  
See page 4

**Dozen soundtracks pace new May album releases**  
See page 3

VOLUME 97 NO. 18

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

MAY 4, 1985/\$3.50 (U.S.)

## Memphis Vid Dealers Raided 36 X-Rated Titles Seized by FBI

BY EDWARD MORRIS

NASHVILLE Memphis home video dealers whose stores were raided for adult material by agents of the FBI April 17 will have to surrender to a federal grand jury all documents related to the receipt, rental or sale of the 36 X-rated videos seized as evidence.

Working with the Shelby County Sheriff's Dept., the FBI carried out searches on 24 stores, invoking two sections of Title 18 of the U.S. Code: interstate transportation of obscene matter (Section 1462) and interstate transportation of obscene matter for sale and distribution. Joe Bonner, news media representative for the Memphis FBI office, says conviction on these charges could result in a federal prison term of up to 15 years and a fine of \$200,000.

More "realistically," he adds, "an individual could get a five-year term, a \$5,000 fine or both." Noting that the FBI moves on such matters only upon complaint, Bonner adds, "Obviously we're striking at hardcore. Soft porn is not the target."

No arrests were made in the raids, which involved more than two dozen FBI agents. The federal grand jury, which is currently sitting and not convened for this specific purpose, will assess the evidence and decide if there are grounds for indictments under Title 18. If no such grounds are found, Bonner says, the state can still act on the matter.

The federal intervention is the latest—and potentially the most ominous—advance against retail traf-

(Continued on page 72)

## Video Stores Making Move Into CD Sales

BY TONY SEIDEMAN

NEW YORK Video stores are singing the praises of Compact Discs, with an increasing number of outlets moving into music via the digital system.

Video distributors who also carry records are the main suppliers of the video/audio retailers. When surveyed by Billboard, they saw a total of at least 100 major "accounts" getting into the business, representing a potential total of more than 300 stores.

The largest video-oriented chain in the CD business appears to be the 250-outlet Video Concepts, which is operated by American Home Video, (Continued on page 74)

## Programmers Look for Single RADIO IS MIXED ON PRINCE ALBUM

BY KIM FREEMAN

NEW YORK Consistent with his career so far, Prince's latest Warner Bros. album, "Around The World In A Day," arrived at radio stations last Monday (22) to a widely mixed and controversial reception.

The central complaint among top 40 programmers is the hold on a single release—at least for now. Otherwise, top 40, urban and AOR outlets divide fairly evenly on questions concerning the album's commercial appeal, a possible Prince "burnout" factor, and the similarity between "Around The World" and the Beatles' "Sgt. Pep-

per's Lonely Hearts Club Band."

At Warner Bros., Russ Thryet, senior vice president of marketing and promotion, says the status of a single release is still up in the air. Noting that he expects the album to get particularly strong initial support from top 40 and urban radio, Thryet explains the relatively quiet release as a compliance with Prince's desire to "let the project be taken in its entirety before zeroing in on anything."

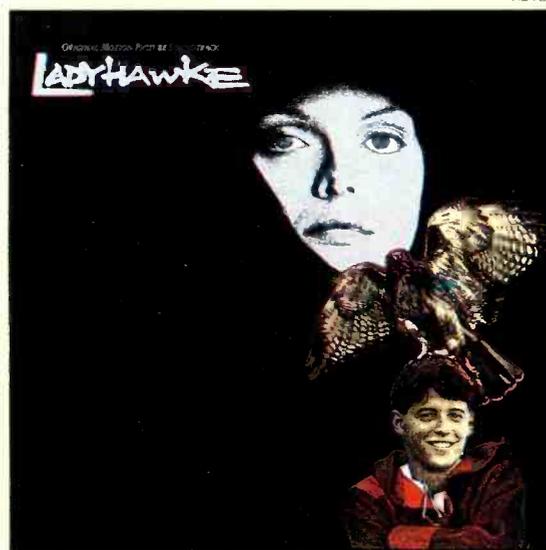
"Raspberry Beret" surfaces as the track of choice among top 40 outlets surveyed, while "Pop Life" and "Paisley Park" figure as a close second and third respectively. "Paisley Park" and "Raspberry" (Continued on page 72)

## 'Cotton Club' Ships with Copy Defeat

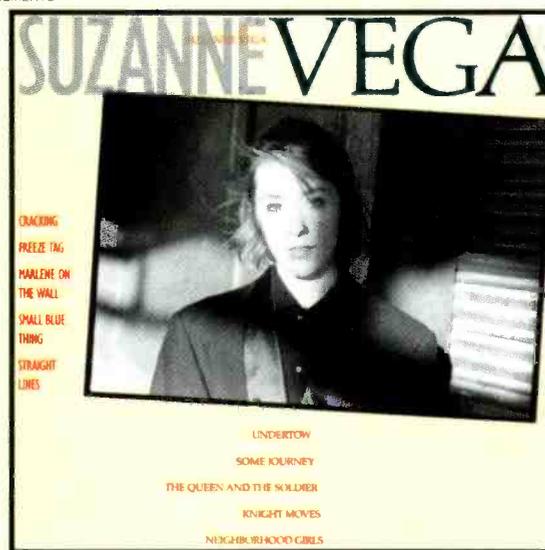
BY JIM McCULLAUGH

LOS ANGELES Embassy Home Entertainment shipped 150,000 copies of "The Cotton Club" last Wednesday (24) with a new encoding method to prevent "casual" consumer taping, illegal video store duplication and other illicit reproductions.

"I can't wait to get this on all our products as fast as possible," states Embassy chairman Andre Blay, who estimates that illegal duplication is cutting into the U.S. home video business by at least 10%-20%, into foreign business by at least (Continued from page 72)



The magical, mystical adventure of "Ladyhawke" comes alive for everyone on this thoroughly entrancing soundtrack album whose musical credits can't be beaten: Alan Parsons produced and engineered; Andrew Powell composed, orchestrated and conducted; and the Philharmonia Orchestra performed. "Ladyhawke," the original motion picture soundtrack album, is on Atlantic Records and Cassettes. (81248)



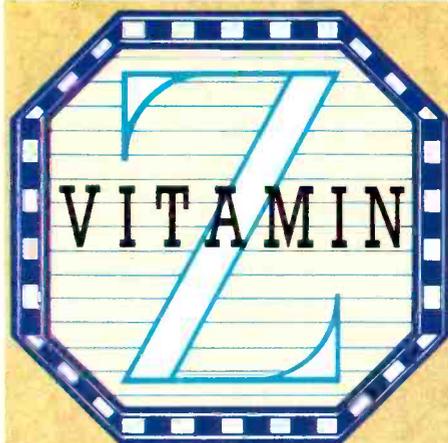
"Only once in a great while does an absolutely original talent burst upon the musical scene. Suzanne Vega's appearance this past weekend was just that extraordinary kind of occasion. It felt like the emergence of a future star." —Daniel Gewertz, The Boston Herald. "Suzanne Vega is one of the most promising young talents..." —Stephen Holden, The N.Y. Times. Suzanne Vega's debut album is on A&M Records and BASF chrome cassettes.

## L.A. Stations End Boycott vs. Warner Bros.

BY PAUL GREIN

LOS ANGELES Local black radio stations KACE, KDAY, KGfJ and KJLH officially ended their boycott against Warner Bros. Records Thursday (25) after reaching an agreement with the label on the sensitive issues of advertising, promotional and music servicing policies for black radio (Billboard, March 30).

In addition, six key black radio programmers have tentatively consented to serve as liaisons between black/urban radio and all concerned record companies. (Continued on page 74)



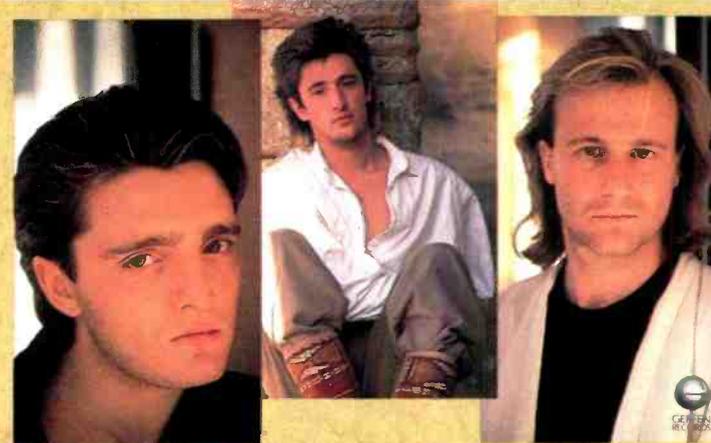
Rites Of Passage The Debut Album Produced by Ross Cullum  
(GHS M5G 24057)

"Burning Flame" The First Single  
(17-20030)  
Produced by Ross Cullum and Chris Hughes  
(Producers of Wang Chung)

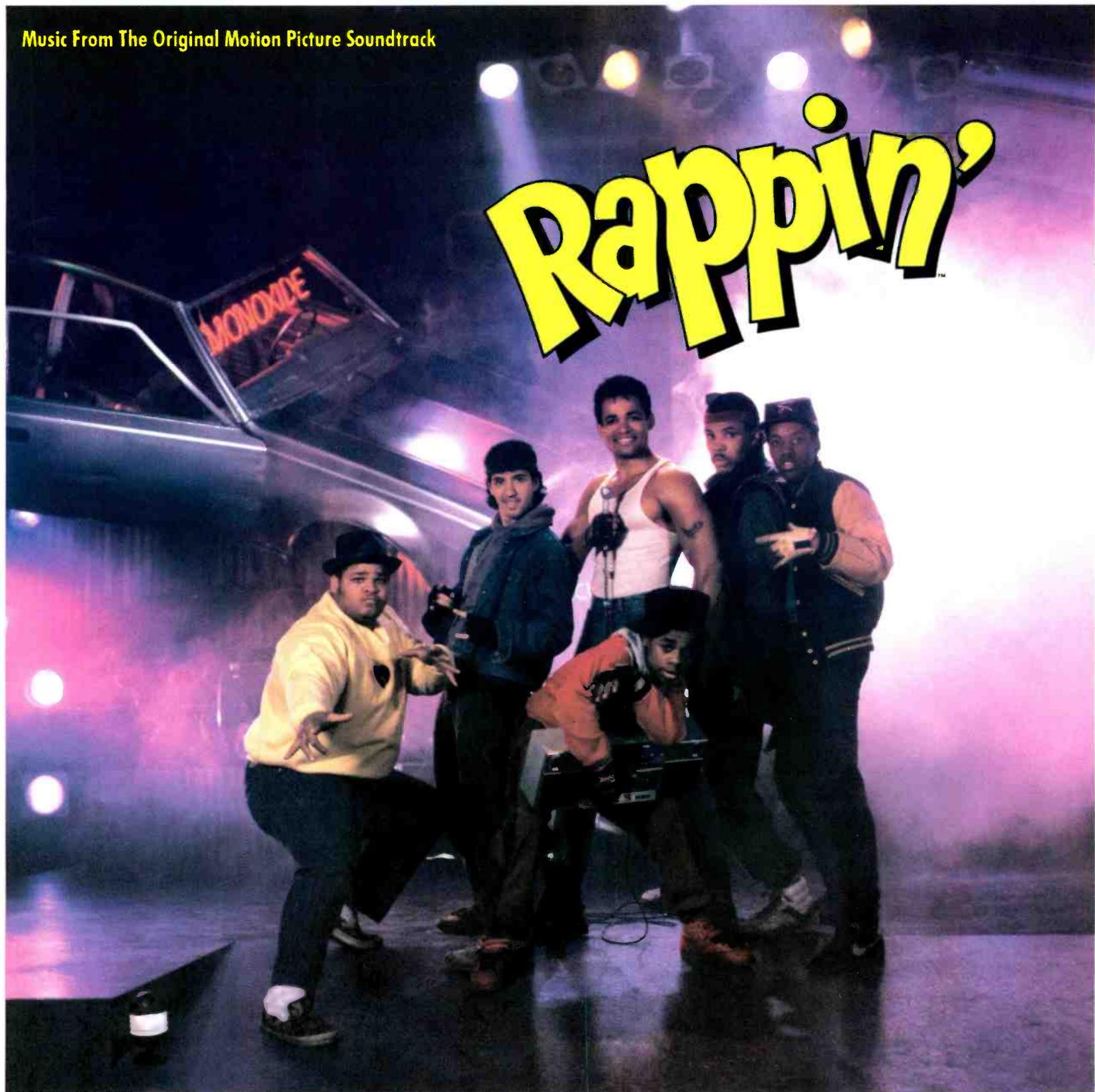
"Burning Flame" Extended Dance Version Remixed by John Luongo  
(10-20325)

"Burning Flame" The Video In Medium Rotation on MTV

LP Available Now.  
Single: Pro and 12-Inch Available May 1.  
On Geffen Records and Cassettes  
Management: David Bates



Music From The Original Motion Picture Soundtrack



# Rappin'

**CATCH THE RHYTHM... FEEL THE HEAT...  
IT'S THE HOTTEST THING HAPPENIN' IN THE STREET.**

THE ORIGINAL MOTION PICTURE SOUNDTRACK ALBUM FROM THE HOT NEW MOVIE,

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FEATURING THE FULL 12" VERSIONS OF "RAPPIN'" AND  
"ITCHIN' FOR A SCRATCH" (AVAILABLE ON TOMMY BOY RECORDS)

**WATCH FOR THE NATIONWIDE MOVIE PREMIERE MAY 10TH AT THEATRES EVERYWHERE!**



ON ATLANTIC RECORDS AND CASSETTES

© 1985 Atlantic Recording Corp. A Warner Communications Co.

Executive Producer: Bob Whitmore  
A Cannon Films, Inc. Release

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MAY 4, 1985

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**CHARTS** ▶ 6/Chartbeat: Three of the top four singles on this week's Hot 100 are from feature films, the first time that's been true in nearly four years.

Top Albums		Hot Singles	
20 Rock Tracks	18 Hot 100 Singles Action	21 Adult Contemporary	46 Country
25 Midline	21 Adult Contemporary	46 Country	48 Country Singles Action
49 Country	46 Country	48 Country Singles Action	52 Black
56 Black	48 Country Singles Action	52 Black	54 Black Singles Action
57 Inspirational	52 Black	54 Black Singles Action	58 Dance/Disco
62 Latin	54 Black Singles Action	58 Dance/Disco	64 Hits of the World
64 Hits of the World	58 Dance/Disco	64 Hits of the World	66 Hot 100
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## May Hot Album Releases

Twelve albums are slated for release in May by artists who hit gold or platinum with their last releases. All are single-disk sets listing for \$8.98, unless otherwise noted.

ARTIST	TITLE	LABEL	DATE	PRODUCER
AIR SUPPLY	AIR SUPPLY	ARISTA	MAY 30	PETER COLLINS, BOB EZRIN
JOHN CAFFERTY & THE BEAVER BROWN BAND	TOUGH ALL OVER	SCOTTI BROS./EPIC	MAY 20	KENNY VANCE
MARVIN GAYE	DREAM OF A LIFETIME	COLUMBIA	MAY 20	MARVIN GAYE
BARRY MANILOW	THE MANILOW COLLECTION	ARISTA	MAY 30	BARRY MANILOW, RON DANTE
WILLIE NELSON/JOHNNY CASH/WAYLON JENNINGS/KRIS KRISTOFFERSON	HIGHWAYMEN	COLUMBIA	MAY 6	CHIPS MOMAN
NIGHT RANGER	7 WISHES	MCA	MAY 15	PAT GLASSER
ROBERT PLANT	SHAKEN 'N STIRRED	ES PARANZA/ATLANTIC	ASAP	ROBERT PLANT, BENJ. LEFEBVRE, TIM PALMER
RATT	INVASION OF YOUR PRIVACY	ATLANTIC	ASAP	BLAU HILL
SUPERTRAMP	BROTHER WHERE YOU BOUND	A&M	MAY 13	DAVID KERSHENBAUM, SUPERTRAMP
STEVIE WONDER	IN SQUARE CIRCLE	TAMLA/MOTOWN	ASAP	STEVIE WONDER
VARIOUS	PERFECT/SOUNDTRACK	ARISTA	MAY 30	VARIOUS
VARIOUS	GOONIES/SOUNDTRACK	COLUMBIA	MAY 20	VARIOUS

## Soundtracks Dominate May Release List

BY PAUL GREIN

LOS ANGELES A dozen pop-oriented soundtracks are due for release in May, pointing up the continued importance of motion pictures as a source of hit music. Six soundtracks are due on MCA alone, including "Gotcha," featuring Guifria, Nik Kershaw and Joan Jett & the Blackhearts, and "Sylvester," featuring Los Lobos, the Textones and the Crusaders.

But the month's most star-studded soundtracks are "Goonies," due May 20 on Epic, and "Perfect," due May 30 on Arista. "Goonies" includes cuts by Cyndi Lauper, Luther Vandross and the Bangles; "Perfect" features Wham!, the Thompson Twins and Jermaine Jackson.

Other key soundtracks due in May are Capitol's "A View To A Kill," the latest James Bond caper, featuring a title cut by Duran Duran; MCA's "Fletch," featuring

scoring by Harold Faltermeyer, who's currently in the top 20 with "Axel F"; and Atlantic's "Rappin'," the soundtrack to the forthcoming Cannon Films release.

The top superstar artist product due in May includes Ratt's "Invasion Of Your Privacy," followup to the double platinum "Stay Hungry," and Robert Plant's "Shaken 'N Stirred," followup to the platinum "The Principle Of Moments." Both are distributed through Atlantic.

Arista has set a May 30 release for "Air Supply," the Australian pop group's followup to four consecutive platinum albums. The album, produced by rock veterans Bob Ezrin and Peter Collins, will be Air Supply's first studio release since 1982's "Now And Forever."

Also due from Arista is "The Manilow Collection (20 Classic Hits)," Barry Manilow's final release on that label. All of Manilow's previous Arista albums have gone

gold.

MCA's top May release is Night Ranger's "7 Wishes," the band's followup to the platinum "Midnight Madness." The album, produced by Pat Glasser, follows the release of the single "Sentimental Street." A Night Ranger tour begins in June.

Motown is making no promises, but hopes to have Stevie Wonder's "In Square Circle," the superstar's first studio album since 1980's "Hotter Than July."

CBS slates two key releases for May 20: John Cafferty & the Beaver Brown Band's "Tough All Over," their followup to the platinum "Eddie & the Cruisers" soundtrack, and Marvin Gaye's "Dream Of A Lifetime," which features material he was working on shortly before his death in April, 1984. Gaye's 1982 Columbia debut album, "Midnight Love," went platinum.

Among CBS's key May 6 releases are Paul Young's "The Secret Of

(Continued on page 75)

## Antipiracy Initiative Set for IMIC Conference Will Call for Greater Copyright Protection

MUNICH A new initiative to alert governments to the growing threat posed by international media piracy will be taken at Billboard's 14th International Music & Home Entertainment Industry Conference (IMIC) in June.

The conference is being held in association with the International Copyright Society (Intergu) at the Hotel Sheraton here, June 5-8. It will bring together experts in all fields of creative activity to examine the challenges posed by electronic technology and to point the way towards a higher level of copyright protection for the creative community.

Dr. Stephen Stewart, former director general of the International Federation of Phonogram and Videogram Producers (IFPI) and now chairman of the British Common Law Intellectual Property Institute, will chair a joint IMIC/Intergu panel

charting "The Way Ahead" in terms of securing enhanced, and adequately enforced, copyright protection around the world.

Says Dr. Stewart: "This promises to be the most important initiative taken at IMIC since the resolution at the 1970 conference in Palma, Majorca, which led, ultimately, to the creation of the Geneva Phonogram Convention. Fifteen years later, technological innovation has made much copyright law obsolete, and piracy in all areas has become infinitely more sophisticated.

"I have always been a great believer in the idea that we should mount the fight against pirates on as broad as possible a base, and at IMIC this year we shall have such a base."

The Stewart panel, set for the last day of the conference, will comprise leading figures from all areas of creative human activity. "Never be-

fore has IMIC presented such a wide cross-section," says Stewart, "and I am delighted to have the honor to preside over this important assembly. In dealing with piracy on an international scale and as an increasingly important element in organized crime, it is essential to have the widest possible coalition of common interests."

Charting the way ahead will be: Jon Baumgarten, a celebrated American copyright expert and lawyer, who will cover the area of books and movies; Hal David, president of ASCAP, U.S.; Michael Kuhn, general counsel, Polygram International and chairman of Video Performance Ltd. (VPL), who will cover the video area; Donald MacLean, chairman of the Federation Against Computer Software Theft, U.K.

Also, John Morton, president of the International Federation of Mu-

(Continued on page 74)

# Reel Emotion Stirring on Capitol Hill

## Double-Well Japanese VCRs Could Prompt Legislation

BY BILL HOLLAND

WASHINGTON There are rumblings on Capitol Hill indicating that should the Japanese manufacturers of the new double-well video-cassette recorders lift the voluntary agreement to suspend the production and sale of the machines (Billboard, April 27), there could be a move to introduce legislation to outlaw them here.

A source close to the Senate copyright subcommittee says it is also possible that a bill could be introduced even if the machines enter the U.S. through the so-called grey market, by which the recorders are tagged for sale in another country but then brought into the States.

The unofficial warning comes after the Motion Picture Assn. of America (MPAA) showed its great concern about the two-well VCRs in meetings with legislative staffers. MPAA president Jack Valenti also voiced his feelings in an April 6 New York Times column in which he called the machine "a brazen call to thievery," and said that in-home copying of cassette movies rented from a video store would result in "the slow hemorrhaging of a precious national trade asset."

The double-well cassette machine has touched off the only real spark of emotion in home taping issues so far in this Congress, although officials of the Recording Industry Assn. of America (RIAA) say that their efforts continue to have an audio-only home taping bill introduced in the Senate this year. While there is not yet a bill number assignment,

industry officials are at work lining up sponsors and working on the language of a new bill. "The problem continues to escalate," says RIAA president Stan Gortikov. "There is no diminution of our efforts."

Hollywood, however, has halted its efforts to have a video First Sale bill introduced in this Congress.

Hill discussions by the MPAA have been prompted by last fall's decision by Sharp to introduce a double-well VCR in Saudi Arabia and Kuwait. The move caused de-

bate among Japanese competitors, many of which have also developed prototypes of these machines. Late last month, they agreed voluntarily to suspend production and sale of such machines because of the copyright infringement problems they would almost certainly encourage.

Sharp also announced that it has no plans to introduce the machine in Europe or in America, and has agreed to go along with the temporary ban. Also affected by the ban

(Continued on page 74)

\$14.95 List

## 'World' Video Due in June

BY JIM McCULLAUGH

LOS ANGELES RCA/Columbia Pictures Home Entertainment informs its wholesalers Monday (29) that it will be shipping "We Are The World—The Video Event" on June 14. Street date should follow in five days.

The 30-minute home videocassette, on the firm's MusicVision label, will have a suggested list price of \$14.95. The video will also be available in laserdisk format from Pioneer Artists.

According to Robert Blattner, president of RCA/Columbia Pictures Home Entertainment, all of the company's profits from the tape will be routed to the USA For Africa foundation. The company is encouraging its wholesalers and dealers to donate profits from the sale

or rental of the cassette to the foundation. Lionel Richie, a prime architect of the USA For Africa campaign, and Blattner co-signed a letter with that suggestion. Approximately 20,000 video retailers across the U.S. received the letter.

The video will include the "We Are The World" single and behind-the-scenes footage of the historic recording event. Footage will overlap with the more extended "USA For Africa: The Story Of We Are The World" HBO cable special, scheduled for May.

Promotional efforts will include a window banner, an eight-piece display merchandiser for in-store use, and advertisements in major consumer and trade magazines, with many of the latter not charging for

(Continued on page 75)



Westwood Wonderful. One of many hosts on Westwood One's recent "Radio USA For Africa" benefit broadcast, Pat Benatar, shows baby pictures to WWU chief Norm Pattiz, left, and Ken Kragen, co-founder of the USA For Africa movement.

## Executive Turntable

**RECORD COMPANIES.** Paul Rappaport is appointed vice president of album promotion at Columbia Records, New York. He has been director of national album promotion since 1980.

Chrysalis Records makes the following appointments on the West Coast: Daniel Glass as senior director of national promotion; Jason Minkler, director of national singles promotion; and Steve Brack, director of West Coast promotion. Glass is promoted from director of national promotion. Minkler was national promotion director at Geffen Records. Brack is upped from regional promotion manager, West Coast.

Capitol Records promotes the following in Los Angeles: David Cole to staff producer, a&r; Lisa Vega, publicist; and Kay McCarthy, coordinator of press and artist development. Cole was first recording engineer for the label's recording studios. Vega was press coordinator. McCarthy was promotion assistant for Capitol in Atlanta. In addition, Dorothea Szymanski is named project manager of Capitol's management information services. She was programmer/analyst.

CBS Records Australia ups John Sackson to international product manager. He was manager of the Queensland branch. Also, Bente Engebretsen and Heidi Brenna join the press and promotion departments of CBS Records Norway.

Rudy De La Haya is promoted to the newly created position of manager of sales and advertising administration at PolyGram Records, New York. He was assistant manager of national advertising administration.

Mystic Records in Hollywood names Phillip Raves vice president of a&r. He was a talent scout for the label.

Ralph Witsell joins Permian Records in Dallas as vice president of promotion/marketing and sales. He was with MCA Records.



RAPPAPORT



GLASS



MINKLER



COLE

**HOME VIDEO.** Wendy Moss is appointed to the newly created post of vice president of sales for Family Home Entertainment in Canoga Park, Calif. She was vice president of merchandising for the firm.

Cathy Mantegna is promoted from publicist to manager of press relations at Vestron Video in Stamford, Conn.

Robert Komisar is named to the newly created position of national field sales manager for Active Home Video in Beverly Hills. He joins from Ingram Video.

Milo Duffin becomes director of advertising and graphic design at King Of Video, Las Vegas. He had been art director.

**PRO AUDIO/VIDEO.** Dan Minikus is appointed general manager at Electro-Sound's Midwest tape facility in Council Bluffs, Iowa. He was head of the financial department.

Richard W. Melchior joins CCR Video as president and chief executive officer in Los Angeles, replacing Kenneth B. Miller. Melchior had operated GRM Productions.

Dick Tunney and Sheldon "Butch" Curry are promoted from staff writers to staff producers at 19th Street Productions, a division of Lorenz Creative Services in Nashville.

**TRADE GROUPS.** David P. Locke is elected senior vice president for activities of the Electronic Representatives Assn. (ERA) in Chicago. He is president of Bear Marketing in Richfield, Ohio.

(Continued on page 71)

## Video Dealers Surprised by 'Terminator'

### Consumer Demand Said To Outpace Stores' Supplies

This story prepared by Earl Paige in Los Angeles and Tony Seideman in New York.

LOS ANGELES Despite heavy unit sales, video retailer purchases of Thorn EMI/HBO Home Video's \$79.95 "The Terminator" for their rental libraries have apparently been inadequate, with shortages at the store level cropping up in virtually every market in the U.S.

Video distributors say they have had no problems getting copies of "The Terminator," with Thorn EMI/HBO quickly filling all reor-

ders. The problem, they say, is in retailer buying habits.

"There are a lot of people who are always buying short, which definitely will crimp things," says Schwartz Bros. general manager Don Rosenberg.

Rosenberg and other distributors say the "Terminator" situation is a classic example of retailer rental underbuying, with stores stocking far too few copies compared to potential consumer demand.

The science fiction/adventure film, which stars Arnold Schwarzenegger, shipped 150,000 units,

and has now sold 164,000 pieces, according to Thorn EMI/HBO president Nick Santrizos, for a wholesale gross in excess of \$8 million.

Retailers agree that the company's marketing skill is one of the main reasons for the dilemma. "They worked it, they brought the sucker home," says Sight & Sound Distributing's Larry Duvono of Thorn EMI/HBO's marketing effort. The manufacturer's pre-release promotion worked especially well, he says.

"You had consumers noticing the poster a month before the movie hit, and they kept asking for it. We had two screenings," he says. Timing helped as well, he adds: "It hit right when there wasn't that much other [home video] competition."

Price was another major reason why retailers bought light on "The Terminator." "It was \$58, so budgetwise a lot of the mom-and-pops must wanted to oneseey and twoseey it," DeVuno says.

Retailers admit that even with all the pre-promotion, the sales strength of "The Terminator" caught them by surprise. Speaking for the 482-unit National Video franchise chain, president Ron Berger says the movie may be the firm's strongest title to date. He adds that its strength was not anticipated, "maybe because it's all alone

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### Queen's 'The Works'

## Sony Releasing First Vidisk

LOS ANGELES Sony is entering the videodisk software market for the first time with the release of Queen's "The Works."

The eight-inch laserdisk, which will carry a \$16.95 suggested list, is already available in the VHS and Beta stereo formats from Sony Video Software. Included on the 18-minute disk will be the video clips "Radio Gaga," "I Want To Break Free," "It's A Hard Life" and "Hammer To Fall." The title, scheduled to ship in late May, will go through Sony Video Software's dis-

tribution system.

Sony Video Software head John O'Donnell comments: "Demand for videodisk software has been increasing at a substantial pace. Sony is a full spectrum video software company, and we are determined to satisfy software demand in any growing video format."

Sony, inventor and chief proponent of the Beta videocassette format, says it has no plans to introduce laserdisk hardware.

JIM McCULLAUGH

A whole new album  
by Bill Withers?

“Oh Yeah!”

Recently you've had the opportunity to hear the masterful voice of Bill Withers on such great hits as "In The Name Of Love" and the Grammy-winning, "Just The Two Of Us."

Now, at last, here's the all-new, all-Bill album you've been waiting for: "Watching You Watching Me" is already making radio say "Oh Yeah!" And there are lots more hits where that came from.

**BILL WITHERS IS A ONE-OF-A-KIND TALENT WHOSE TIME HAS SURELY COME. "WATCHING YOU WATCHING ME" INCLUDING THE NEW SINGLE, "OH YEAH!"<sup>38-04841</sup> ON COLUMBIA RECORDS AND CASSETTES.**

**BILL WITHERS**



**WATCHING YOU WATCHING ME**  
FC 39887



Photograph: Todd Gray.

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## Two-Year Agreement Ratified

# AFTRA Pact Seen Aiding Opry Veterans

BY KIP KIRBY

NASHVILLE A newly ratified contract between the American Federation of Radio & Television Artists (AFTRA) and the Grand Ole Opry is expected to protect senior-status Opry members who may be phased out of regular performances in coming months.

Opry management declines to comment officially, but it is believed that the Opry wants to reduce the number of artists now appearing each week in order to make room for new members, or to allow Opry members with heavy touring schedules to perform longer sets on the show.

The new two-year contract between the Opry and AFTRA, which represents the Opry's background singers, dancers and featured acts, is retroactive to April 12 and runs through March 31, 1987. It calls for employees who are terminated from the Opry cast to be allowed the minimum number of annual performances necessary to become vested

in AFTRA's pension and benefit program.

Executive secretary and chief negotiator David Maddox says the union has been aware for some time that the Opry was looking at phasing out some of its long-tenure acts to make room for new or more contemporary artists.

Maddox says that AFTRA tried to forestall such a plan, but that when it could not, it inserted a provision guaranteeing those acts whose status was in jeopardy a sufficient number of performances (between 15 and 25 of the Opry's 187 annual shows) for union benefits. AFTRA members need 10 years of membership to qualify for retirement.

Maddox indicates that more than 90% of all Opry performers belong to AFTRA. Ratification of the pact took place April 16, with approval from the local AFTRA board two days later. The vote was unanimous, Maddox says.

Specific monetary increases for union members have not been confirmed, but are believed to be less

than 10%. "The overall increases are roughly in line with other collective bargaining contracts now being negotiated in the entertainment industry," Maddox says.

Other provisions under the new agreement include:

- A separate television fee for performers whose segments of the Grand Ole Opry are aired via The Nashville Network.
- A scheduled payment for performers if the Music Country Network should decide to air the show over its radio tie-in.
- A minimum royalty rate for any Opry videocassettes that might be made by the Opry or its parent, Opryland USA Inc.



**Summer Finds the Beef.** RCA president Robert Summer, right, welcomes a slightly scaled-down Meat Loaf to the company's labels in the U.S. and Canada during a party in RCA's Manhattan offices.

## MGM/UA Home Video Unit Busy Licensing Soundtrack

BY IRV LICHTMAN

NEW YORK Motion picture soundtracks from the '30s through the present are among the recent entries licensed to various labels by the MGM/UA Home Entertainment Group.

For the past 18 months, the home video company has been responsible for making licensing deals with labels for MGM/UA film projects. In recent months, these have included a refurbished PolyGram soundtrack (poster included), containing music never before on LP, of the 1939 classic "Gone With The Wind," which recently made its much-heralded home video debut; and, out of the U.K., RCA's "Gangsters And Good Guys," a conceptual album that contains dialog and music from Humphrey Bogart and James Cagney films of the '30s and '40s.

Ron Eyre, director of a&r and marketing for MGM/UA Home En-

tertainment, has also been dealing with more contemporary music on film. For instance, the new James Bond film, "A View To Kill," contains a title single by Duran Duran, with simultaneous U.S. and U.K. release Monday (29) in conjunction with a video of the song. The film has its world premiere in San Francisco on May 24 and a Royal Premiere in London on June 2. Capitol Records will market the soundtrack in May.

The Duran Duran performance points up a factor that overrides MGM/UA's obligation to give CBS Records first crack at soundtrack releases, an arrangement entered into with the sale several years ago of the Big 3/UA Music publishing catalog to CBS Inc.

"Each soundtrack deal has to be looked at on an individual basis, since artist involvement may preclude a track deal with labels other  
(Continued on page 75)

### Monument Update

## MTM, Parton Withdraw Bids

NASHVILLE Dolly Parton and MTM Records have withdrawn their proposals to acquire and reorganize bankrupt Monument Records here. But a spokesman for Lefrak Entertainment in New York—which, along with Lorimar, was a party to the Parton bid—says his company is still interested in the Monument catalog.

With the withdrawals, only one firm bidder for the troubled label remains. Oregon-based International Holding Co. is still in the running, according to court documents, even though it failed to meet a March 25 deadline to submit disclosure statements, stating that it "has been unsuccessful in completing or obtaining all the necessary documents." The court granted an extension.

In a statement filed March 15, MTM Records withdrew its reorganization plan of Dec. 10 and further withdrew its reorganization plan of Dec. 10 and further withdrew a subsequent offer to pay \$800,000 for all Monument's masters and its artist contracts. Parton filed to withdraw March 27.

Lefrak executive vice president Herb Moelis says, "We're still interested in the Monument catalog along with Lorimar." Lorimar could not be reached for a response.

On Tuesday (30), a hearing is scheduled on CBS Inc.'s motion that it be paid administrative expenses for Monument. CBS distributed the label just prior to its filing for bankruptcy. EDWARD MORRIS

## CHART BEAT

by Paul Grein



THREE OF THE TOP FOUR singles on the Hot 100 this week are from feature films, the first time that's been true in nearly four years.

While USA For Africa's "We Are The World" continues as the No. 1 single for the fourth straight week, the three runners-up are all from movies. Madonna's "Crazy For You" from "Vision Quest" holds at number two; DeBarge's "Rhythm Of The Night" from "The Last Dragon"—er, "Berry Gordy's The Last Dragon"—holds at three, and Simple Minds' "Don't You (Forget About Me)" from "The Breakfast Club" moves up to four.

The last time three of the top four singles were lifted from feature films was in October, 1981, when Christopher Cross' "Arthur's Theme" was No. 1, Diana Ross & Lionel Richie's "Endless Love" was two and Sheena Easton's "For Your Eyes Only" was four. (Number three that week was the Rolling Stones' "Start Me Up.")

ANOTHER FILM making music news this week is "Beverly Hills Cop." The MCA soundtrack to the Eddie Murphy comedy this week becomes only the third soundtrack in pop history to generate four top 20 hits by four different artists. It joins 1980's "Urban Cowboy" and 1984's "Footloose."

The four "Cop" singles to have reached the top 20 are Glenn Frey's "The Heat Is On," which climbed to number two in March; the Pointer Sisters' "Neutron Dance," which peaked at six in February; Harold Faltermeyer's "Axel F," which jumps to 16 this week; and Patti LaBelle's "New Attitude," which climbs to 19 this week.

The four singles from "Urban Cowboy" to place in the top 20 were Johnny Lee's "Looking For Love" (#5), Boz Scaggs' "Look What You Done For Me" (#14),

Kenny Rogers' "Love The World Away" (#14) and Joe Walsh's "All Night Long" (#19).

The four "Footloose" singles to crack the top 20 were Kenny Loggins' "Footloose" (#1), Deniece Williams' "Let's Hear It For The Boy" (#1), Mike Reno & Ann Wilson's "Almost Paradise" (#7) and Shalamar's "Dancing In The Sheets" (#17).

Four other soundtracks in pop history have generated as many as four top 20 singles, but those hits weren't spread out among four dif-

ferent artists. Those soundtracks are "Saturday Night Fever" and "Xanadu," with five each, and "Grease" and "Purple Rain," with four each.

"Fever," of course, also contained numerous songs that were top 20 hits prior to the release of the album.

WHILE WE'RE on the subject of "Beverly Hills Cop," reader Larry Gomberg of Chicago points out that Harold Faltermeyer's "Axel F" is the first instrumental to crack the top 40 since Herb Alpert's "Route 101" in August, 1982. And it's the first to reach the top 20 since Vangelis' "Chariots Of Fire," which went to No. 1 in May, 1982. Gomberg adds that he believes this is the longest gap between hit instrumentals in the history of the Billboard charts.

Gomberg also notes that in January, when Elton John's "In Neon" hit number 38, it marked the 16th consecutive year that at least one single by Elton has cracked the top 40. That's the longest current hit streak by any artist.

In fact, only one artist has had a longer streak in recent years: Paul McCartney, who put at least one

single in the top 40 for 17 straight years, from 1964 to 1980. McCartney took himself out of the running in '81 when he didn't put out any new records.

ALL FOUR OF the top new entries on this week's Hot 100 are by artists making their label debuts. Natalie Cole, most recently on Epic and most successfully on Capitol, debuts on Modern with "Dangerous"; Graham Parker & the Shot, formerly on Arista and before that Mercury, bow on Elektra with "Wake Up (Next To You)"; Jean Knight, most memorably on Stax (with 1971's wonderful "Mr. Bigstuff"), bows on Mirage with "My Toot Toot"; and Gino Vannelli, formerly on Arista and before that A&M, arrives on the CBS-distributed HME label with "Black Cars."

WE GET LETTERS: We ruffled some feathers with our recent discussion of Diana Ross' "long-running but lately erratic career." In

### Music from films is featured in the upper reaches of the Hot 100

noting that Ross' "Missing You" had reached the top 10, we pointed out that it had been two and a half years since her last top 10 hits, and that "she was clearly in need of a hit."

That was more than Ross fan George Solomon could take. "I was a little disappointed in your piece on Diana Ross' 'Missing You' moving into the top 10," he says. "Instead of pointing up another victory for her long career, you seemed to concentrate on how much she needed a hit and how inconsistent she's been."

"It seems to me that Ross has done very well in the '80s. Her two singles before 'Missing You' both made the top 20 and charted in the top five on either the dance, soul or adult contemporary charts."

"My point being that even if Ross' recent hits haven't all made the top 10, she's hardly been absent from the music scene. Even in the '80s she's had 10 top 20 hits, with eight going top 10."

"I certainly don't have to tell you about the charts, but does Diana Ross have to disappear for 15 years and then make a comeback before she gets some respect from the music industry?"

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Mike Shalett  
President  
Street Pulse Group



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**Dr. Klaus Schrape** — Director/Department of Media & Communications, Prognos, AG  
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The registration fee covers all conference sessions — both IMIC and INTERGU — and also the social activities organized in connection with both events — cocktail parties, receptions, luncheon and a sumptuous banquet. The registration fee does not include air fare or hotel accommodation, but discounted "group" hotel rates are available at the deluxe Sheraton Hotel. Cancellations after May 25th are subject to a 10% cancellation fee unless registration substitutions are made.

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The Deutsche Marks room rate per night quoted above is the discounted price for IMIC participants to pay the Hotel in June '85. (The \$ and £ equivalents — based on Dec. '84 exchange — are for reference only.) Unless room cancellations are made 10 days prior to the conference date (i.e. May 25), a cancellation fee of one night's room rate will be due.

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 Billboard IMIC '85

# ...newsline...

**PEER SOUTHERN** has set up a London-based subsidiary, Peer Southern International Ltd., to handle royalty processing for all European territories and deal with all claims by European authors' societies. PSI is also offering a custom royalty processing service to music publishers in Europe. Managing director of the new company, based at Southern Music's Denmark St. offices, is Tom Ward.

**KEMPS INTERNATIONAL Music & Recording Industry Yearbook, 1985**, the 17th in the series, is now out via the Kemps Group in London, with distribution worldwide by the New York-based firm R.R. Bowker. It carries five main sections covering virtually all aspects of the U.K. music business, from catering services to concert halls, broadcast and video, equipment, insurance/legal and business. There's also an international section with major service listings from key territories.

**THE MILLIONTH** PolyGram Compact Disc to be sold in the U.K. was ordered by a suburban Essex dealer, Chew & Osborne, on April 19. The title was the new DG recording of Bernstein's "West Side Story." PolyGram Record Operations managing director Clive Swan says the milestone sale was reached four weeks ahead of corporate projections for CD action since the format's launch in the U.K. in March, 1983.

**GAFF MANAGEMENT**, headed by Rod Stewart's former manager Billy Gaff, is in discussions with the Marquee Organization with a view to Gaff taking a key role in redevelopment of the Marquee's Wardour St. premises, where virtually every top rock name has played. Gaff's company, with its Riva logo, handles such acts as John Cougar Mellencamp, Limahl, Roaring Boys and Air Supply.

**CAROL WILSON**, formerly of Virgin Music and Dindisc, has joined WEA Records U.K. as general manager of a&r. Her list of earlier talent "captures" includes Sting (while in his pre-Police band Last Exit), the Human League, OMD, J.J. Cale and Tom Petty. WEA U.K. chairman Rob Dickins says the appointment further emphasizes the company's commitment to domestic talent.

PETER JONES

## Some German Executives Remain Cautious on CD

BY WOLFGANG SPAHR

**HAMBURG** The impact of the Compact Disc on the West German record industry is creating a general mood of euphoria. But there are warnings from some cautious industry leaders that the format may not be the panacea for all music business ills.

Still, the basic bottom line problems afflicting the industry certainly seem to have been eased by the impact of CD. Some three million CDs were sold last year, a third of which were of classical music product, an area previously not regarded as a profit trailblazer here.

The CD format last year grabbed 6% of the total value of industry turnover. In 1983, it had only 2%.

Says Peter Zombik of the German IFPI branch: "The Compact Disc has been responsible for helping change the age structure of the music-buying population. Older consumers are prepared to go into the record shops again, though they're still a bit reluctant to venture into the really trendy outlets."

Yet despite the encouraging turnover figures, some record companies express disappointment, mainly because the PolyGram CD manufacturing plant in Hanover is regarded as not "flexible" enough. According to some distribution/marketing executives, they could sell 300% more CDs but instead have to cope with demand backlogs because the plant is slow to take

into account product topicality and sudden buildup of demand for specific titles.

Two RCA directors here, Eckhart Gundel (marketing) and Franz von Auersperg (a&r), express concern that there's too much "bureaucracy" and not enough instinctive effort involved in the CD field. They say many people in the business don't appreciate the range of possibilities of special CD marketing.

Other industry doubts concern CD delivery problems. The RCA executives maintain that some companies have already given in to "the fatal trend of mass releases," which serve to confuse dealers already battling to make the best use of CD.

Says von Auersperg: "We've got to hope that the record industry doesn't make the fast buck its priority in CD pricing or release policies. If that happens, the CD will be a cheapened product line by 1986."

Ariola president Monti Lueftner is cooler than most key executives here in assessing the CD future. "The format gives our business a new growth impulse," he says. "But let's not overestimate it. Even if, according to current estimates, 1.4 million CD hardware units and 40 million CDs are sold worldwide by the end of this year, the figures are relatively modest when set against entire sales of some 1.2 billion albums, 500 million cassettes and 550 million singles."

## Top-Level China Talks 'Make It Big'

### Lengthy IFPI Negotiations Led to Wham! Releases

BY PETER JONES

**LONDON** The release of Wham! album product in the People's Republic of China, following the British duo's pioneering concert trek there, was the first positive result of top-level talks, spread over several months, between IFPI negotiators and senior officials responsible for broadcasting and recording in China.

The talks centered on the means

## Tradition Reigns At 17th Wembley Country Festival

BY TONY BYWORTH

**LONDON** A retrospective view of this year's International Country Music Festival at Wembley here, spread over the Easter holiday period and with spinoff incursions for many of the artists into European territories, underlines that the traditional hard-core sounds of country get the greatest reaction from British audiences.

Promoter Mervyn Conn reports an increase in ticket sales over last year, with some 25,000 sold for the three-day Wembley event. The festival, now in its 17th year, is known as the Silk Cut Festival, following four years of sponsorship. Ticket prices range from \$9.10 to \$22.60.

Audiences have remained loyal to the hard-core acts. Boxcar Willie, whose fame has been built on a British foundation, was in fine form with his original songs, memories of Jimmie Rodgers and Hank Williams, and train whistle effects. And Billy Walker, for the third year in a row, served up precisely the right menu.

Johnny Russell, a new name to the list of traditionalists here, earned a standing ovation after his second song and looks set to become a European regular. Jimmy C. Newman, blending cajun and country styles, and Paul Richey, who made his Wembley debut last year, both scored heavily.

Among the headliners were two top female artists, Loretta Lynn and Tammy Wynette. Lynn ended her set with a duet with her sometime recording partner Conway Twitty, who also performed a set of his own.

(Continued on page 63)

by which the Chinese could import and license foreign records for eventual release through the state-owned China Records.

The IFPI delegation that visited Beijing for the main round of talks was led by Nicholas Garnett, the international sound recording and video industry watchdog's regional director for Asia and the Pacific. He received assurances from the Chinese that full protection would be given to foreign works by the government's Office of Audiogram & Videogram Products.

For its part, IFPI has promised to help the Chinese in confirming the status of foreign copyright owners through International Recording Copyright Ltd., an IFPI company that was set up to register and store information on copyrighted sound recordings.

According to IFPI executives based in London, China is currently preparing to revise its copyright legislation and is studying the possibility of joining international copyright conventions, such as the Universal Copyright Convention and the Phonograms Convention. This would serve to bring China into line with many Western nations, which provide full legal protection to record and video producers, particularly against piracy.

Garnett stresses the attention be-

ing given in China to preventing the spread of piracy, which is rampant in many territories in Southeast Asia, of which Singapore is probably the most notorious. "The Chinese are clearly aware of piracy's devastating effect on both local culture and international relations," he says.

He also underlines "the cordiality and openness" that marked the long discussions. "This demonstrates the importance which China places on its relationship with the international recording industry," he notes. "But in return, the international industry has to give full consideration to the particular conditions operating in China."

The Wham! product released in China (Billboard, April 27) consists of two packages, both in the cassette format. One is a compilation of tracks from the group's "Make It Big" and "Fantastic" albums, and the other features five Wham! tracks, plus performances by Sing Fong Yuen, a 22-year-old Chinese pop superstar.

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**IMIC '85**  
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 at the Hotel Sheraton, Munich  
 June 5-8, 1985

## The Impact of Black Radio

# LET'S MAINTAIN THE DIFFERENCE

BY JACK THE RAPPER

Radio is the only true communications lifeline in the black community. It is by far the best conveyor of news items, events and information of importance to blacks. Often, after information is received by the black community via television or some other medium, people turn to radio to get the story straight.

We only have to recall the impact of black radio in Chicago during that city's last mayoral election for support of this thesis. Mayor Harold Washington has said that he could not have won the election without the aid of radio in the black community.

Further support can be found in the presidential campaign run by Jesse Jackson. When Jesse wanted to get his story of the Rainbow Coalition across, he organized his base first through a network of black radio stations; he registered vast numbers of black voters, and then moved on to other forms of mass media.

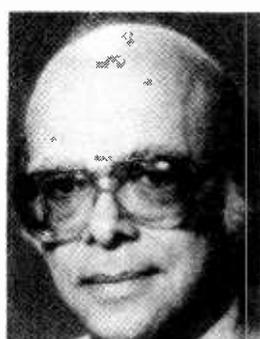
It's the responsibility of radio to keep the community informed, and blacks have looked to it for many years as their most reliable source of information. This is one of the main reasons local stations have built and maintained loyal listeners. The more than 10,000 radio stations in the nation must always serve this

need. However, it is becoming increasingly important for black radio to retain its identity.

Music programmers are using many colorful names to describe their formats, and I am bothered most by two of them.

One is any of a number of variants of "contemporary," be it "black contemporary," "urban con-

temporary" or "progressive contemporary." The other is "hit radio." By definition, the latter removes from small companies and new artists that haven't charted adequate opportunity to have their product played on radio.



### 'Brothers and sisters in black radio should not trade away their identities

Jack Gibson, widely known as Jack the Rapper, is publisher of a music trade newsletter. He's based in Orlando, Fla.

temporary" or "progressive contemporary." The other is "hit radio." By definition, the latter removes from small companies and new artists that haven't charted adequate opportunity to have their product played on radio.

These two types of formats program black music, white music and crossover (even the powerful television program "Solid Gold" is about 50/50 white and black). The very nature of contemporary and hit ra-

dio exerts pressure on both black and white stations to sound alike. And many persons in the black community are having trouble telling the difference between one and the other.

There is a difference in the way information should be communicated to the black and white communities so that it will be fully under-

stood and the benefit realized by the transmitting station. Brothers and sisters in black radio should not trade away their identities for short-range fads. They should dare to remain different.

Research by Young Black Programmers Coalition Inc. indicates that more than 20 million radios are owned by blacks. In addition, it finds that more than 40% of the 81 million radios in the U.S., or 32.6 million, play black music two or

more hours a week. This means that an awful lot of non-black Americans are tuning in black radio to hear black music.

One way the loyalty of the black community to black radio can be measured is in local contests. I have observed white stations with large budgets give away trips to Hawaii or exotic foreign countries, new cars and thousands of dollars to hold and increase ratings. At the same time, black stations with only a fraction of those dollars in their budgets have been able to maintain their listeners by giving away albums by black artists or tickets to concerts. Many programmers are just not aware of the power they possess or the impact they have on the black community.

We can also measure the impact of black radio in the way blacks spend their \$180 billion in annual buying power. According to the World Institute of Black Communicators, blacks spent \$442 million on records and tapes, \$372 million on soft drinks and \$293 million on chewing gum in 1983. Radio advertising was a strong factor in the purchase of these and other products by black consumers.

Black radio will live and grow stronger. Black music will live and grow stronger. You can go to your supper table with that!

## Letters to the Editor

### WINDS OF CHANGE

Kip Kirby really hit the nail on the head in her column April 20. There truly are "winds of change" beginning to make their presence felt in country music. They do not alter traditional country music, nor attempt to replace the old guard, but rather enhance a true American form of music and create a wider audience and new markets.

Lately, with the direction much of pop music has taken, a vacuum of sorts has been created. And country radio is the perfect medium for reviving what I feel is becoming something of a lost art: folk, rockabilly, country-rock, or whatever one wants to call a very special brand of music.

Kirby calls these changes "undefined but real." I like that. As a young songwriter, I am excited; as a country radio listener, I am hopeful. It's in the hands of country radio.

Louis Gangarosa  
Augusta, Ga.

### TURNING OFF FANS

On April 15, I attempted to purchase tickets to Madonna's June concerts at Radio City Music Hall in New York. The concerts sold out at 9:05 a.m., after "going on sale" at 8 a.m.

This looks like a tremendous accomplishment. Headlines could read, "Madonna Sells Out In One Hour." But the truth of the matter is that most of those tickets were presold by about midnight the night before.

I had arrived at Radio City by 5:30 a.m., not expecting to be first on line, but at least early enough to have a chance. When I got there, there was no line at all. We were told that 800 vouchers were given out the night before. I was advised to go to some Ticketworld locations, but found they had lists of people who had also come the night before.

So how many tickets were actually sold that morning? Very few. But thousands were presold the night before.

I believe concert venues that sell tickets in this manner are little better than retailers who use illegal "bait and switch" techniques. Tickets should go on sale for everyone at the same time. The Madonna situation is not unique.

I don't know if the artists or record companies care about the problem, but they should. If sales are fair, those failing to get tickets may be disappointed, but they are not angry. And anger can translate into bitterness against the artist. These incidents lose fans.

Melanie Herman  
Brooklyn, N.Y.

### POLISHING HALOS

It's probably true that the "We Are The World" project is beneficial for the starving people in Africa. One thing, however, is very apparent. Ken Kragen has one hand held up feigning to hold back the applause, while the other hand is firmly patting his own back.

Mr. Kragen ought to take a tip from the late Harry Chapin, who do-

nated much of his services to help the hungry everywhere, and did it quietly, elegantly and, most importantly, sincerely.

The constant barrage of preachments to the press and radio sound like they come from some perch on high. And now come the typical self-congratulations of the record establishment. Let's face it, the "We Are The World" single, video and album are in large part public relations for future product and image-building for these superstars.

The same thing applies to the idea of concert patrons bringing donated food to Kenny Rogers concerts. A better idea might be for Ken and Kenny (and others) to "four wall" some large arenas and donate the entire proceeds.

Certainly, publicity is necessary in all fund-raising, or the message doesn't come across. But Kragen *et al* should know when it crosses the line to become self-serving. Ladies and gentlemen, you are not ready for sainthood yet.

Henry Farag  
Canterbury Productions  
Merrillville, Ind.

### NO CLEAR MESSAGE

The "We Are The World" section (April 6) was a great reflection of artists and companies involved in a truly worthy cause. I was glad to see many artists who were not at the actual recording sessions contributing their messages.

But what on earth was Diana Ross thinking of when she placed three consecutive ads, showing her

in glitter and flash, but carrying no message appropriate to dealing with world hunger? I don't fault her with spending the money—it surely will help—but I do wonder about her awareness and commitment.

Where all others spoke simply and eloquently, Diana's lack of a message was painfully loud and clear.

Mary M. Gellot  
Stellar Entertainment  
Hendersonville, Tenn.

### IN APPRECIATION

With respect to the "We Are The World" special section, April 6, Billboard richly deserves the plaudits from readers, the industries you serve, and especially the people to whom you contributed. Most of all, this example of responsive, responsible publishing deserves tribute from professional peers for your humanitarian effort.

I have been in marketing/publishing/advertising for almost 40 years and have never before felt compelled to write a letter such as this. Congratulations!

Arthur L. Iger  
Greenvale Marketing Corp.  
East Hills, N.Y.

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

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***You May Not Know This Artist By Name.***



***But A Million Know Her Music By Heart.***

***Announcing the new album from***

**AMY GRANT**

***The album: UNGUARDED***  
(SP-5060)

***Produced by Brown Bannister***

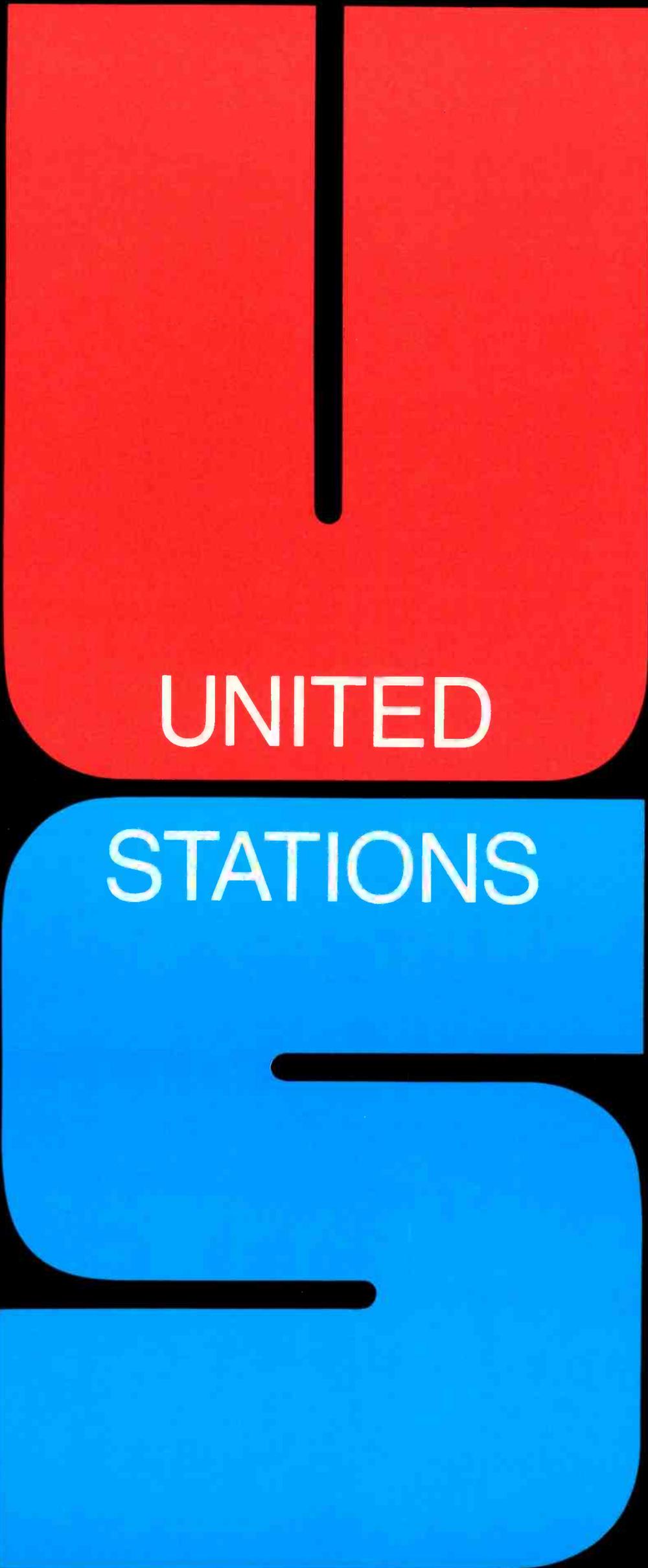
***The single: "Find A Way"*** (AM-2734)

***Executive Producers: Michael Blanton,  
Dan Harrell and Gary Chapman***

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Big and getting bigger.

Because we've got America by the ears!

\*RADAR 30, VOLUME 2, RKO ONE  
#1 ADULTS 18-34, 18-49, 25-49, 25-54  
MON.-SUN., 6 AM-MIDNIGHT



Seattle's Newest Calls

## Fuszner Eyes New Image For 'Quality Hits' KQKT

SEATTLE "We've done our homework, and we came here to win," says Michael Fuszner about his new assignment as program director of Seattle's newest set of call letters, KQKT, known on the air as KQ96.

With the slogan line "Quality Hits," Fuszner has the task of turning around a somewhat less than quality image. Known as KYYX under longtime Seattle personality Pat O'Day's ownership, the AC FM Class C outlet at 96.5 went through reorganization. It re-emerged in that same format as KKMI, owned by Madison Park Broadcasting, where O'Day remained until the recent sale to Behan Broadcasting, which also owns Tucson's KCEE/KWFM and Lamar, Colo.'s KLMR/KSEC. Now, as KQ96, the station retains its format, but Fuszner sees a new image forming.

"We signed the station off when we took over [March 29] and came back about a week later [April 8], which gave us an opportunity to physically become disassociated from the past," he says. "Seattle is a city where a lot of good talent has been in the market for years, moving from station to station, so we hired most of our air personalities from out of town."

Personality and news figure prominently in Fuszner's approach, which he sees somewhere between KUBE's contemporary hit stance

and the AC "Classy" sound of KLSY. "And then we also saw vulnerability in several other AC stations," he adds, "so we hope to win some audience from those as well."

Fuszner's track record with AC was proven in Jacksonville last year when he took WIVY into the top spot in all the target demos, keeping it there as the station rose to No. 12-plus in the fall '84 Arbitron. Prior to that, he served as music director for Greater Media's WMJC Detroit.

"It will be a 50/50 blend," says Fuszner of the currents-to-oldies ratio on the station. "We'll go back as far as 1964 for the Beatles, Supremes, Temps, Four Tops." A representative sample of currents includes Madonna, the Commodores, REO Speedwagon, Daryl Hall & John Oates and Julian Lennon.

The on-air lineup includes Behan group PD Howie Castle in mornings. Castle is on loan to the facility through the remainder of the book until the appropriate morning host is found. KQIX Grand Junction, Colo. personality Shawn Stevens does middays, with Morry Shanahan from KHIT across town following in the 1-4 p.m. slot. K-101 San Francisco weekender Miles Cameron does afternoons, with former WBOW Terre Haute personality Bob Scott handling 8 p.m. to midnight. Gary Semro, heard across the

(Continued on page 16)

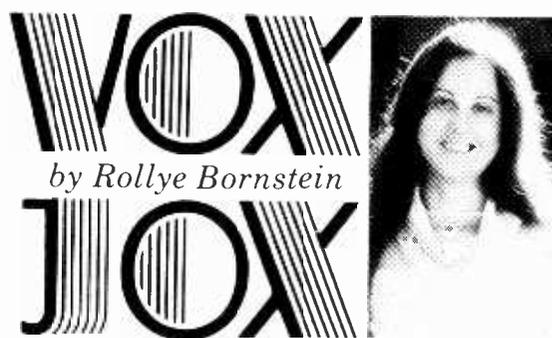


**Children at Heart.** WIOQ Philadelphia staffers pose with some of the many toys the station collected for the local Toys For Tots division. Shown from left are WIOQ's Rob Charry, Toys For Tots chairperson Helen Leicht and the station's David Dye, Michael Tozzi and "Harvey In The Morning."

"...And I Believe That There's a  
Ray of Hope,  
A Light That's Shining Down  
From Heaven."

Don Paul Yowell

April 17, 1953 - November 17, 1984



**LONGTIME BROADCAST EXEC Bob Richer** leaves his post as the head of Leisure Market Radio (that group of resort stations aimed at the megabuck crowd) to devote his attention to American Data Transmission, the business he and engineering whiz **Dick Sequerra** formed a few years back when Sequerra found a way to lick the multipathing problem inherent in major market SCAs. We're talking FM subcarriers here, and Richer is talking to some major names.

Former LMR controller **Scott Stuart** meanwhile handles finances at The United Stations, as former WIVI (LMR's station in St. Croix) GM **Amy Land** returns to the Great 48, looking for the right situation in Washington, D.C.

Metroplex expands its Florida holdings by one AM

### Richer concentrates on Data Transmission

legend: Jacksonville's WPDQ, which it acquires for \$800,000 from **Ragan Henry's** BENI Broadcasting. Word is there will be no changes in format or personnel at the 5 kw urban facility at 1460.

Longtime Raleigh personality **Pat Patterson** is back waking up the town, doing mornings on Voyager's AM companion to WRDU—Wilson's WVOT, to be exact, where PD **Dave Edwards** does afternoons, **Nancy Smith** handles middays and **Valentino Perrone** does nights. Patterson had previously been back at his former haunt, WKIX and its FM counterpart WYYD.

"The Slim One" slides down the California coast into the noon to 3 slot at CBS's KKHR Los Angeles. The move displaces one **Christopher Lance**, who's ready to rock and roll on your contemporary station. His credentials read KFRC, KRTH, KGB and KYA and a glowing recommendation from KKHR PD Ed Scarborough, but that definitely won't pay the phone bill, speaking of which the number is (818) 996-6091. Slim, as you'll recall, was last at KFRC, a post she left after Annette Funicello's "Monkey's Uncle" appeared in power rotation on afternoon drive. Hey, with the new "Game Zone" approach, it might have fit in!

Across town at L.A.'s KROQ, **T. Patrick Welsh** is once again ensconced in the GM chair, as **Michael Brandt** leaves the "Rock Of The 80's" outlet to get into ownership... Over at competing KMET, **Pam Edwards** is sitting on the MD throne until a permanent replacement for **Sue Steinberg** is found.

**SUBURBAN CHICAGO** contemporary outlet WONC, licensed to Naperville, brings **Jim Lawson** back as PD. Lawson, who served in that post for two years, left in 1984 to become a small market consultant. He replaces **Bob Cevera**, who remains in the on-air lineup.

Over at Chicago's WMET, **Ed Hopkins** is in as production manager. He had been doing middays at Tulsa's FM 96 (KRAV).

Now that WHK/WMS operations manager **John Gorman** has completed the transition of "The Buzard" to top 40, he turns his attention to 14-K. His first task is finding a PD (acting PD **Dennis Day** will remain with the station in another capacity), and his second is a bit more fun. "Fun Oldies", actually. He's putting more emphasis on the rock'n'roll end of things and less on the B sides, but not to worry, the local smashes will remain in rotation.

Back at WMS, **Ruby Cheeks**, veteran of several Florida rockers, enters the weekend lineup... At Solid Gold "Windy," Indianapolis' WNDE, the PD search ends happily with former WCRJ Jacksonville PD

**Scott Jeffries** filling the vacancy left by **John Roberts**, who defected to the FM side of the Gulf operation, WFBQ.

Up in Seattle, **Vic Orlando** exits his weekend gig at KUBE, filling the KNBQ Tacoma noon to 3 slot as **Kirk Russell** comes on board at KUBE. Most recently, he did weekends on San Francisco's K-101.

Across town at KPLZ, **Damien** moves from evenings to afternoon drive and 10 p.m.-2 a.m. jock **Ron Harris** moves into evenings, while overnigher **Bill Meyer** jumps into 10 p.m.-2 a.m. All this is made possible by afternoon personality **Sky Walker**, who skyed up and went to Spokane, where he'll program a soon-to-be-announced combo.

**WE TOLD YOU** Allentown's WXKW was no more. Well, it isn't—not at 104.1, where it used to be playing country, anyway. That's now WAEB-FM, doing AC like its AM counterpart, remember? As for WXKW, it's back, big as life, this time on the AM band, as 1470 WSNAN drops AC for country and the WXKW calls.

Also note that WAEZ appears again. Last dropped in Akron by an easy listening station opting for AOR, it's picked up in Huntington, W. Va, where WNST does the reverse. Replacing its former AOR stance is KalaMusic's easy listening approach.

Also leaving the AOR arena is Memphis' WZXR, which announces that the transition to top 40 is complete. According to PD **Steve Christian**, "Rock 103" is out and "Z103" is in, as the station makes the move to Beale St. with **Mark Kessler** continuing in mornings, followed by former late night personality **Mike Wiggins** 10-noon. Noon-3 is done by former night man **David Allan Ross**, while WKZL Winston-Salem's **Lee Edwards** does afternoons. Q-105 Tampa's **Jo Jo Walker** does nights.

Going to AOR from automated country is Tulsa's KMYZ, which brings in former Tucson PD **Jim Ray** in that capacity... Looking for a "Classy" PD gig? KLSI Kansas City GM **Steve Dinkel** is looking for you to replace former PD **Jim Owens**.

Rather do AOR in Philadelphia? Take your pick. You knew the WMMR PD chair was vacant since **George Harris** is now at the Met (KMET Los Angeles), but did you know the WYSP post is also up for grabs? **Michael Picozzi** has exited that one.

Or you could do afternoons at KOME San Jose. **Curtiss Johnson**, who was to take that shift, decided to remain in Phoenix at KUPD.

Further up in the Bay Area, legendary AOR programmer **Tom Yates** is back in action. Along with Hiatus Productions partner **Kaye Hayes**, he'll consult KKCY. You don't recognize the calls? That's what will become of The Quake (KQAK) once Highsmith Broadcasting takes over in June.

**FROM THE LAND** of sales comes word that Biv is back. **Mark Biviano**, the NSM for Cleveland's WGAR-AM-FM, crosses the street to the GSM post at **Walt Tiburski's** WQAL... WROQ local sales manager **Dan Groby** takes the GSM post at Greensboro's WRQK. He's replaced in Charlotte by WRXL Richmond's **Tom Kennedy**.

If you didn't change your rolodex, you won't have to: **John Lodge** is back at Transtar in his old post, manager of affiliate acquisitions, West Coast. You will need to change the address, though, as he's relocating from Seattle to L.A. Transtar's hottest commodity, "Format 41," keeps signing them up. This week it's Salt Lake City, where KUUT becomes KMGR with the soft AC approach.

If you had a legendary three-letter call sign, would you give it up? Booth Broadcasting apparently will, as it has applied for WESM in place of WJW on Cleveland's news/talker... Here's something novel: urban contemporary in Bakersfield—which actually makes sense when you consider the Hispanic population. Nostalgia is gone and so are the call letters at KLYD, as the AM outlet becomes KUUN.

Changes also come to Newark, as unlicensed (it's still not decided who'll get it) WHBI becomes WNWK under interim owner **Guy LeBow**. The time brokered format features more than 40 languages.

Into the VP/GM slot at Albuquerque's KRKE-AM-FM goes **Ralph Beaudin**, who you'll recall has one of the more impressive track records around, having been president of LIN and Combined Communications as well as serving as VP for the ABC Radio Group.

(Continued on page 19)

**WESTWOOD ONE PRESENTS**

# **LRB** IN CONCERT

(LITTLE RIVER BAND!)



**P**laying *To Win* isn't just the title of LRB's latest album. It's the name of the game for the Down Under band, which celebrates its 10th year and 10th album with an exclusive performance on *In Concert*, airing the week of May 13 on more than 250 Westwood One Radio Network affiliates throughout the country. Produced by Westwood One and engineered by Bob Clearmountain, this exciting set was recorded at the Pier Hotel in Melbourne, Australia and features Graham Goble, John Farnham, Stephen Housden, Wayne Nelson, Steve Prestwich and David Hirschfelder delivering hard-edged versions of songs spanning the band's first decade. It's no gamble—LRB is playing to win on *In Concert*, and it's a show you and your listeners won't want to miss. Contact your Westwood One representative at (213) 204-5000 today, and we'll deal you in on the series that presents the *hottest* bands in rock 'n' roll *all year long!*



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

## WINTER ARBITRON RATINGS

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

Call	Format	Fall '84	Winter '85	Call	Format	Fall '84	Winter '85	Call	Format	Fall '84	Winter '85	Call	Format	Fall '84	Winter '85								
<b>BALTIMORE</b>																							
WLIF	easy listening	9.7	10.1	KSRH	AOR	5.3	5.2	KNIX-FM	country	7.2	8.0	KBAY	easy listening	6.3	5.4								
WBAL	AC	8.2	8.0	KTRH	news	4.4	4.4	KMEO	easy listening	5.8	6.7	KOME	AOR	4.6	5.2								
WBSB	contemporary	4.4	6.7	KILT-FM	country	4.1	4.3	KKLT	AC	5.9	6.7	KYUU	contemporary	3.7	4.4								
WPOC	country	5.8	6.0	KQUC	AC	4.5	4.3	KZZP-FM	contemporary	6.0	6.7	KSAN	country	2.0	3.7								
WIYY	AOR	8.0	5.9	KPRC	news	3.7	4.2	KQYT	easy listening	8.0	6.0	KCBS	news/talk	4.4	3.6								
WXVY	urban	6.2	5.4	KRBE-FM	contemporary	2.7	2.8	KOY	AC	4.6	5.5	KSOL	urban	3.8	3.5								
WBGR	religion	2.5	4.5	KYOK	urban	2.6	1.9	KOPA-FM	contemporary	5.3	5.0	KLOK-AM	AC	2.2	3.4								
WYST-FM	AC	3.9	3.7	KLAT	Spanish	1.1	1.8	KOOL-FM	AC	3.8	4.5	KLIV	nostalgia	3.1	3.2								
WEBB	urban	2.7	3.6	KLEF	classical	2.2	1.8	KLZI	AC	4.2	4.2	KARA	oldies	4.0	2.9								
WWIN-AM	urban	3.0	3.4	KILT	country	1.9	1.6	KDKB	AOR	4.1	4.1	KLZE	easy listening	—	2.8								
WMKR	contemporary	4.2	3.2	KXYZ	Spanish	1.3	1.2	KUKQ	urban	2.6	3.2	KFOG	AOR	2.7	2.8								
WCBM	news/talk	3.8	3.1	KEYH	Spanish	.7	1.1	KLFF	nostalgia	2.6	2.8	KIOI	AC	3.7	2.5								
WWIN-FM	urban	4.9	3.1	KGOL	religion	1.2	1.1	KSTM	AOR	2.2	2.0	KNBR	MOR	1.5	2.0								
WFBR	AC	3.2	3.0	<b>KANSAS CITY</b>																			
WCAO	country	3.6	2.5	WDAF	country	11.4	10.5	KONC	classical	—	1.6	KQAK	AOR	.9	1.7								
WITH	nostalgia	3.3	2.3	KBEQ	contemporary	6.8	8.9	KJJJ-AM	country	1.8	1.8	KNTA	Spanish	3.4	1.6								
WWDC-FM	AOR	1.7	1.9	KMBR	easy listening	7.5	7.8	KNIX-AM	country	1.5	1.6	KBLX	urban	1.8	1.6								
WQSR	AC	1.2	1.6	KFKF-FM	country	6.1	6.3	KJJC	country	.9	1.5	KFRC	contemporary	1.5	1.4								
WRQX	contemporary	1.3	1.5	KYFS	AOR	5.8	5.9	KJJC	country	1.8	1.8	KLOK-FM	AC	1.7	1.3								
WHFS	AOR	1.1	1.2	KLSI	AC	6.5	5.4	KEX	AC	6.0	8.9	KMEL	contemporary	1.2	1.3								
WRBS	religion	.6	1.1	KCMO-AM	news/talk	7.7	5.2	KKRZ	contemporary	7.0	7.8	KITS	contemporary	.9	1.2								
WTOP	news	1.9	1.1	KUDL	AC	6.3	5.1	KXL-FM	easy listening	8.2	7.0	KOIT	easy listening	2.8	1.0								
WHUR	urban	1.4	1.0	KMBZ	MOR	4.9	4.9	KMJK	contemporary	6.7	6.9	<b>SEATTLE</b>											
WGRX	EOR	.7	1.0	KPRS	urban	4.7	4.5	KKCW	"Love Songs"	5.3	6.7	KIRO	news/talk	10.7	8.3								
<b>DALLAS</b>																							
KVIL-FM	AC	9.9	10.2	KJLA	nostalgia	3.7	3.9	KINK	AOR	6.8	5.8	KUBE	contemporary	7.4	7.9								
KKDA-FM	urban	6.7	7.8	KZCC	top 40	3.8	3.8	KGON	AOR	3.5	5.5	KOMO	AC	8.5	6.8								
KRLD	news	8.0	7.8	KCMO-FM	country	4.1	3.3	KXLA-AM	news/talk	3.9	5.5	KISW	AOR	5.4	6.5								
KEGL	contemporary	5.2	6.7	KPRT	religion	2.5	2.1	KYTE-AM	nostalgia	6.4	5.3	KBRD	easy listening	6.6	5.9								
WBAP	country	6.9	6.3	KCXL	—	1.1	1.6	KUPL-FM	country	3.3	4.3	KMPS-AM-FM	country	4.3	5.5								
KMEZ	easy listening	6.3	5.3	KCFX	AOR	1.3	1.5	KCNR	AC	4.3	3.8	KPLZ	contemporary	4.4	4.5								
KSCS	country	4.4	5.3	<b>LOUISVILLE</b>																			
KPLX	country	5.9	4.6	WHAS	AC	10.7	15.1	KKSN	classical	4.1	2.4	KING-FM	classical	3.1	3.8								
KTXQ	AOR	4.3	4.5	WQMF	AOR	10.3	11.2	KSGO	oldies	3.6	1.8	KIXI-AM	nostalgia	4.6	3.8								
KTKS	contemporary	2.1	4.1	WAMZ	country	11.4	11.1	KUPL-AM	country	.9	1.1	KLSY	AC	4.4	3.5								
KZEW	AOR	2.9	3.8	WLRS	contemporary	10.4	9.8	KDKA	AC	14.9	16.1	KNBQ	contemporary	3.3	3.5								
KAFM	contemporary	4.5	3.1	WVEZ	easy listening	7.8	9.1	WSHH	easy listening	9.7	11.0	KEZX	EOR	2.2	3.3								
KMGC	AC	4.1	3.1	WLOU	urban	8.3	6.2	WBZ	contemporary	8.8	8.8	KRPM	country	2.6	3.3								
KQZY	easy listening	3.7	3.1	WAVG	AC	7.0	5.8	WDVE	AOR	7.9	7.5	KJR	contemporary	3.0	3.0								
KLUV	AC	1.4	2.6	WCII	country	5.0	5.4	WAMO-FM	urban	4.0	4.9	KZOK	AOR	2.5	2.7								
KNOK	urban	2.5	2.5	WKJJ	AC	5.7	4.7	WHTX	contemporary	5.5	4.8	KCMS	religion	2.1	2.6								
KFJZ	nostalgia	2.5	1.7	WRKA	AC	3.5	3.9	WWSW	AC	4.5	4.8	KKMI	AC	1.2	2.5								
KPBC	religion	1.6	1.4	WJYL	urban	5.1	3.5	WTKN	talk	3.9	4.7	KING-AM	news	1.9	2.1								
KRQX	oldies	1.7	1.4	WJYI	urban	5.1	3.5	WTAE	AC	5.3	4.0	KVI	oldies	3.2	2.1								
WRR	classical	1.5	1.4	WAKY	oldies	2.7	2.6	WDSY	country	3.4	2.9	KIXI-FM	AC	1.3	1.6								
KKDA-AM	urban	1.0	1.1	WXVW	nostalgia	2.2	1.9	WJAS	nostalgia	3.6	2.9	KFOX	urban	1.8	1.2								
KAAM	oldies	1.1	1.0	WXLN	classical	1.4	1.7	WHYW	AC	3.2	2.6	<b>TAMPA</b>											
KSSA	Spanish	.8	1.0	WFIA	religion	.9	1.2	KQV	news	2.1	2.5	WWBA	easy listening	13.1	12.9								
<b>DENVER</b>																							
KOSI	easy listening	9.7	10.0	WTMT	country	.9	1.2	WPNT	AC	2.3	2.2	WRBQ-AM-FM	contemporary	12.4	12.3								
KBPI	AOR	4.1	6.8	<b>MIAMI/FT. LAUDERDALE</b>																			
KPKE	contemporary	7.2	6.3	WLYF	easy listening	7.8	9.4	WYDD	AOR	1.8	1.9	WYNF	AOR	6.7	7.8								
KMJI	AC	4.9	5.9	WHYI	contemporary	9.4	6.6	WEEP	country	1.4	1.1	WQYK	country	6.7	7.5								
KYGO	country	4.2	5.7	WQBA-AM	Spanish	4.8	5.7	WIXZ	country	.9	1.1	WQI	AC	6.8	5.9								
KBCO	AOR	4.5	5.5	WINZ-FM	contemporary	6.7	5.0	WMBS	AC	1.8	1.0	WDAE	nostalgia	5.2	4.8								
KRRY	contemporary	4.7	5.4	WSHE	AOR	3.8	4.8	<b>PITTSBURGH</b>															
KOA	news/talk	6.7	5.2	WHQT	urban	1.9	4.5	KDKA	AC	14.9	16.1	KVJ	oldies	3.2	2.1								
KAZY	AOR	4.4	4.7	WJYI	AC	3.5	4.4	WSHH	easy listening	9.7	11.0	KIXI-FM	AC	1.3	1.6								
KNUS	news/talk	3.2	4.0	WJYI	AC	5.6	4.4	WBZ	contemporary	8.8	8.8	KFOX	urban	1.8	1.2								
KIMN	contemporary	5.9	3.9	WKJJ	AC	5.7	4.7	WDVE	AOR	7.9	7.5	<b>SACRAMENTO</b>											
KEZW	nostalgia	3.8	3.8	WRKA	AC	3.5	3.9	WAMO-FM	urban	4.0	4.9	KCTC	easy listening	8.9	10.5								
KOAQ	contemporary	6.0	3.7	WJYL	urban	5.1	3.5	KZAP	AC	8.7	9.2	KZAP	AC	7.5	9.4								
KHOW	AC	3.6	3.4	WAKY	oldies	2.7	2.6	KSFM	AC	8.7	9.2	KXOA-FM	easy rock	8.2	8.4								
KVOD	classical	3.9	2.9	WXLN	classical	1.4	1.7	KRAK	country	4.3	5.2	KFBK	country	4.7	5.1								
KLZ	country	3.6	2.8	WXLN	classical	1.4	1.7	KWOD	news/talk	4.7	5.1	KWOD	contemporary	4.6	5.1								
KBRQ-FM	country	1.6	2.5	WXLN	classical	1.4	1.7	KPOP	contemporary	3.9	4.2	KXOA-AM	nostalgia	4.5	3.9								
KRZN	oldies	2.5	1.6	WXLN	classical	1.4	1.7	KXOA-AM	nostalgia	4.5	3.9	KGNR	news/talk	4.4	3.7								
KDEN	news	1.4	1.4	WXLN	classical	1.4	1.7	KAER	country	4.9	3.4	KHVL	AC	4.7	3.4								
KDKO	urban	1.9	1.4	WXLN	classical	1.4	1.7	KHVL	AC	4.7	3.4	KSAC	—	2.5	3.3								
KADX	religion	.5	1.3	WXLN	classical	1.4	1.7	KSAC	—	2.5	3.3	KSKK	country	3.0	2.9								
KTCL	AOR	.9	1.0	WXLN	classical	1.4	1.7	KSKK	country	3.0	2.9	KGO	news/talk	8.2	8.5								
<b>HOUSTON</b>																							
KMJQ	urban	9.4	9.5	WXLN	classical	1.4	1.7	KTHO	MOR	.5	1.5	KWSS	contemporary	5.8	5.7								
KKBQ-FM	contemporary	9.2	8.5	WXLN	classical	1.4	1.7	KTHO	MOR	.5	1.5	<b>SAN JOSE</b>											
KIKK-FM	country	7.6	7.8	WXLN	classical	1.4	1.7	KTHO	MOR	.5	1.5	KGO	news/talk	8.2	8.5								
KODA	easy listening	7.4	7.8	WXLN	classical	1.4	1.7	KTHO	MOR	.5	1.5	KWSS	contemporary	5.8	5.7								
KLTR	AC	6.3	5.8	WXLN	classical	1.4	1.7	KTHO	MOR	.5	1.5	<b>PHOENIX</b>											
KFMK	AC	4.8	5.6	WXLN	classical	1.4	1.7	KTHO	MOR	.5	1.5	KTAR	news	10.4	10.1								
KLOL	AOR	4.8	5.2	WXLN	classical	1.4	1.7	KTHO	MOR	.5	1.5	KUPD	AOR	7.1	8.2								

## NAB Urges Action on Mexico AM Agreement

BY BILL HOLLAND

WASHINGTON In an unusually urgent manner, the National Assn. of Broadcasters has asked FCC chairman Mark Fowler to act promptly in clearing up delays being felt by American broadcasters as the result of a still-to-be-concluded bilateral AM radio agreement with Mexico.

NAB president Eddie Fritts said, in a letter hand delivered to the chairman's office April 1, that the association has received "dozens of complaints" from daytime-only stations operating on Mexican clear channels who have not yet been able to implement post-sunset authorization approved by the FCC last year because the bilateral agreement with Mexico appears "to be at a standstill."

In addition, Fritts said, no nighttime operation on Mexican clear channels can be authorized until the agreement is concluded, and dozens of applications for new stations will be held up. He asked the Commission schedule a meeting with Mexico as soon as possible.

"There appears to be no major policy impediment to the signing of a mutually-beneficial bilateral agreement," he wrote. "However, it is our understanding that no new negotiating session date has been planned."

Fritts also urged the FCC and the State Dept. "to use exchange of letters" to resolve any remaining problem areas. He made mention that similar agreements with Canada "were relatively quick to reach" in January, 1984, and asked the Commission to finish up the agreement with Mexico soon.

The NAB letter is the first major AM daytimer issue taken up by the organization since the daytimers voted to dissolve their own organization and merge with the NAB.

### KQKT

(Continued from page 14)

country on SMN's country format, handles overnights.

Former KSEA Seattle sales manager Ron Watson leads the facility as general manager. Brad Behan serves as news director and afternoon anchor, coming in from KCEE Tucson.

"In news, too, the emphasis is on quality," says Fuszner. "Our research told us people wanted more information than they were getting, but they needed it in quick doses. We're running two- to four-minute newscasts in morning drive, a 'cast at noon and one an hour in afternoon drive, in addition to traffic updates.

"We're in the process of developing our promotion strategy, but it will revolve around the 'high quality' image we're trying to promote. I'm careful not to say 'class,' with 'Classy' across town," he quickly adds.

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**WINTER ARBITRON RATINGS**

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

Call	Format	Fall '84	Winter '85	Call	Format	Fall '84	Winter '85	Call	Format	Fall '84	Winter '85	Call	Format	Fall '84	Winter '85
<b>NEW YORK</b>															
WRKS	urban	5.3	6.0	WOJO	Spanish	1.7	1.8	WQRS	classical	1.5	1.3	KUSA	country	3.9	4.3
WHTZ	contemporary	5.9	5.7	WAIT	nostalgia	1.7	1.7	WHND	oldies	1.4	1.0	KWK	contemporary	4.3	3.8
WOR	talk	5.2	4.8	WMET	AC	2.3	1.6	CKEZ	easy listening	—	1.0	KYKY	AC	3.7	3.3
WPLJ	contemporary	4.3	4.8	WVON	urban	1.1	1.4	<b>BOSTON</b>							
WINS	news	4.9	4.2	<b>SAN FRANCISCO</b>								WRTH	nostalgia	4.1	3.1
WNEW-FM	AOR	3.9	4.1	KGO	news/talk	9.0	8.8	WBCN	AOR	8.4	9.0	KXOK	talk	2.6	2.5
WRFM	easy listening	3.2	3.8	KCBS	news	5.3	5.3	WBZ	AC	8.1	8.9	KGLD	oldies	1.9	2.1
WCBS-AM	news	3.9	3.6	KYUU	AC	3.4	4.1	WXKS-FM	contemporary	6.5	6.4	KATZ	black	1.9	2.0
WBLS	urban	3.7	3.5	KIOI	AC	2.8	3.5	WJIB	easy listening	4.1	6.0	KCFM	nostalgia	1.6	1.6
WPAT-FM	easy listening	3.0	3.3	KSOL	urban	4.0	3.4	WHDH	AC	8.7	5.8	KADI	AC	1.7	1.5
WLTW	AC	3.0	3.0	KABL-FM	easy listening	3.0	3.3	WRKO	talk	4.9	5.8	WZEN	urban	1.4	1.4
WCBS-FM	oldies	3.2	2.9	KSAN	country	1.9	3.2	WHIT	contemporary	5.8	5.5	WIL-AM	country	1.4	1.2
WNBC	AC	2.9	2.9	KFRC	contemporary	2.7	3.1	WROR	AC	4.0	4.4	WESL	black	1.6	1.0
WNEW-AM	nostalgia	3.0	2.9	KNBR	MOR	2.9	2.8	WEEI	news	5.0	4.1	<b>SAN DIEGO</b>			
WABC	talk	2.4	2.6	KFQJ	AOR	2.6	2.7	WSSH	AC	3.1	3.5	KJQY	easy listening	8.0	9.7
WPIX	AC	2.3	2.4	KROR	AOR	2.2	2.7	WMJX	AC	3.3	3.2	KGB	AOR	8.9	6.9
WKTU	contemporary	2.8	2.3	KBLX	urban	2.5	2.6	WVBF	AC	3.3	3.0	KFMB-FM	AC	5.3	6.5
WYNY	AC	2.4	2.2	KNEW	country	2.3	2.5	WZOU	contemporary	2.1	2.8	KSDO-FM	contemporary	5.7	6.1
WHN	country	2.5	2.2	KMEL	contemporary	2.2	2.5	WAAF	AOR	2.6	2.3	KFMB-AM	AC	7.1	5.5
WADO	Spanish	2.4	2.0	KITS	contemporary	2.0	2.4	WXKS-AM	nostalgia	1.5	2.0	KSDO-AM	news/talk	4.5	5.4
WAPP	contemporary	1.8	1.7	KLOK-FM	AC	1.9	2.3	WBOS	country	2.3	1.8	KLZZ-FM	AC	2.9	5.3
WQXR-AM-FM	classical	1.3	1.7	KBAY	easy listening	2.4	2.1	WCRB	classical	1.2	1.5	XHRM	urban	4.1	4.8
WPAT-AM	easy listening	1.6	1.6	KABL-AM	easy listening	2.8	2.0	WKKT	contemporary	—	1.4	XTRA-FM	AOR	4.8	4.2
WNCN	classical	1.0	1.4	KOME	AOR	1.7	1.8	WILD	black	1.6	1.3	KPQP	nostalgia	3.3	4.1
WMCA	talk	1.5	1.2	KOIT-FM	easy listening	2.7	1.8	WCGY	oldies	1.3	1.2	KIFM	AC	3.6	3.6
WLIB	black	1.1	1.0	KSFO	easy listening	2.4	1.8	WMRE	nostalgia	1.1	1.1	KYXY	AC	3.5	3.1
WEZN	easy	.7	1.0	KWSS	contemporary	1.9	1.7	<b>WASHINGTON</b>							
WHLI	nostalgia	.6	1.0	KQAK	AOR	1.7	1.7	WKYS	urban	7.3	8.0	KSON-FM	country	2.3	3.0
<b>LOS ANGELES</b>															
KIIS	contemporary	9.1	9.7	KDFC-FM	classical	1.7	1.5	WMAL	MOR	9.7	7.6	KFSD	classical	2.6	2.7
KABC	talk	5.9	5.8	KYA	oldies	1.8	1.3	WRQX	contemporary	5.3	7.3	KBZT	AC	2.4	2.6
KJOI	easy listening	5.5	5.7	KLOK-AM	AC	1.0	1.2	WRGX	contemporary	5.3	7.3	XTRA-AM	oldies	2.7	2.5
KBIG	easy listening	4.8	5.1	KEEN	country	.7	1.2	WGAY	easy listening	8.2	7.2	KCBQ-FM	country	2.6	2.1
KLOS	AOR	3.7	4.2	KLIV	nostalgia	.9	1.1	WHUR	urban	6.4	6.5	KMLO	nostalgia	1.7	1.6
KMET	AOR	3.2	4.1	KKHI-FM	classical	1.5	1.1	WWDC-FM	AOR	5.8	5.9	KCBQ-AM	country	1.9	1.3
KOST	AC	4.4	3.8	KEZR	AC	.6	1.1	WAVA	contemporary	4.4	4.7	KLZZ-AM	AC	2.2	1.3
KMPC	nostalgia	3.1	3.5	KJAZ	jazz	1.5	1.0	WTOP	news	3.2	4.4	KEZL-FM	AC	1.7	1.2
KNX	news	3.7	3.4	KARA	AC	1.3	1.0	WMZQ-FM	country	4.3	3.6	XHITZ	contemporary	—	1.2
KFWB	news	3.3	3.0	<b>PHILADELPHIA</b>								WLTT	AC	4.6	3.5
KRTH	AC	2.8	2.9	KYW	news	6.2	7.9	WDJY	urban	2.8	3.3	WMS	AOR	10.9	12.8
KROQ	AOR	2.5	2.9	WMMR	AOR	5.9	7.6	WCLY	AC	3.9	3.3	WDDK	easy listening	7.6	8.1
KKHR	contemporary	2.4	2.5	WPEN	nostalgia	5.0	6.8	WASH	AC	2.8	3.2	WQAL	easy listening	6.8	7.5
KHTZ	AC	1.5	2.5	WPUSL	urban	6.7	6.5	WGMS-AM-FM	classical	3.3	3.2	WGCL	contemporary	5.9	6.7
KIQQ	contemporary	1.7	2.2	WEAZ	easy listening	8.3	6.3	WPKX-FM	country	2.8	2.9	WMJI	AC	6.1	6.0
KLVE	Spanish	2.0	2.1	WMGK	AC	5.8	5.5	WWRC	talk	1.5	2.2	WGBR-FM	country	3.9	5.4
KFI	AC	1.6	2.0	WCAU-FM	contemporary	6.3	5.2	WXTR-FM	oldies	2.1	2.2	WLTF	AC	6.4	5.4
KJLH	urban	2.0	1.9	WDAS-FM	urban	5.0	4.4	WHFS	AOR	1.6	1.6	WERE	news/talk	4.6	5.2
KZLA	country	2.0	1.9	WWDB	talk	4.5	4.3	WWDC-AM	nostalgia	1.0	1.3	WZAK	urban	5.7	5.2
KMGG	AC	2.4	1.7	WSNI-FM	AC	3.4	4.2	WBMW	AC	1.6	1.1	WBBG	nostalgia	6.3	4.5
KRLA	oldies	1.5	1.7	WCAU-AM	news/talk	4.4	4.2	WOL	black	1.2	1.1	WJW	news/talk	3.2	4.3
KDAY	urban	1.7	1.7	WIOQ	AOR	3.7	4.1	WYCB	religion	1.1	1.0	WDMT	urban	4.2	4.0
KTNQ	Spanish	2.4	1.7	WKSZ	AC	3.2	4.1	<b>ST. LOUIS</b>							
KKGO	jazz	1.2	1.4	WIP	AC	3.7	3.9	KMOX	MOR	20.6	20.9	WABQ	black gospel	3.1	2.2
KLAC	country	1.5	1.4	WYSP	AOR	2.9	3.2	KSHE	AOR	12.0	11.9	WCLV	classical	2.2	2.1
KALI	Spanish	1.4	1.3	WXTU	country	3.7	2.6	KEZK	easy listening	5.9	7.2	WJMO	black	2.3	2.1
KACE	urban	1.2	1.3	WZGO	contemporary	2.4	2.3	KMJM	urban	7.6	7.0	WRQC	contemporary	2.3	2.1
KUTE	Quiet Storm	1.7	1.3	WFLN	oldies	1.9	2.3	WIL-FM	country	5.8	6.2	WHK	oldies	2.7	1.6
KWKW	Spanish	1.4	1.3	WFLN-FM	classical/AC	1.7	1.4	WJW	news/talk	4.8	5.2	WGAR-AM	country	2.0	1.3
KNOB	AC	1.4	1.2	WDAS-AM	urban	1.1	1.3	WDBN	easy listening	4.8	4.5	WONE-FM	AOR	—	1.0
KFAC-FM	classical	1.0	1.1	<b>DETROIT</b>								WJW	news/talk	3.2	4.3
KHJ	Car Radio	.8	1.0	WJR	MOR	10.6	7.2	WYCB	religion	1.1	1.0	WJW	news/talk	3.2	4.3
<b>CHICAGO</b>															
WGN	talk	9.7	9.3	WJOL	easy listening	9.8	7.2	WYCB	religion	1.1	1.0	WJW	news/talk	3.2	4.3
WLOO	easy listening	5.4	5.8	WRIF	AOR	5.6	6.6	WYCB	religion	1.1	1.0	WJW	news/talk	3.2	4.3
WGCI-FM	urban	6.1	5.5	WJLB	urban	5.8	5.6	WYCB	religion	1.1	1.0	WJW	news/talk	3.2	4.3
WBBM-AM	news	4.9	4.5	WWJ	news	5.8	5.6	WYCB	religion	1.1	1.0	WJW	news/talk	3.2	4.3
WBMX	urban	4.5	4.5	WXYT	talk	4.6	5.1	WYCB	religion	1.1	1.0	WJW	news/talk	3.2	4.3
WBBM-FM	contemporary	4.2	4.4	WHYT	contemporary	3.9	5.0	WYCB	religion	1.1	1.0	WJW	news/talk	3.2	4.3
WLS-AM	contemporary	3.6	4.3	WCZY	contemporary	4.3	4.8	WYCB	religion	1.1	1.0	WJW	news/talk	3.2	4.3
WLAK	AC	3.2	3.9	CKLW	nostalgia	.8	4.0	WYCB	religion	1.1	1.0	WJW	news/talk	3.2	4.3
WCLR	AC	3.8	3.8	WNIC-FM	AC	4.5	3.9	WYCB	religion	1.1	1.0	WJW	news/talk	3.2	4.3
WLUP	AOR	3.1	3.5	WOMC	AC	3.8	3.8	WYCB	religion	1.1	1.0	WJW	news/talk	3.2	4.3
WMAQ	country	2.8	3.5	WOMC	AC	3.8	3.8	WYCB	religion	1.1	1.0	WJW	news/talk	3.2	4.3
WUSN	country	3.3	3.2	WOMC	AC	3.8	3.8	WYCB	religion	1.1	1.0	WJW	news/talk	3.2	4.3
WJMK	oldies	2.9	3.1	WOMC	AC	3.8	3.8	WYCB	religion	1.1	1.0	WJW	news/talk	3.2	4.3
WJJD	nostalgia	3.4	2.9	WOMC	AC	3.8	3.8	WYCB	religion	1.1	1.0	WJW	news/talk	3.2	4.3
WFYR	AC	2.5	2.8	WOMC	AC	3.8	3.8	WYCB	religion	1.1	1.0	WJW	news/talk	3.2	4.3
WIND	talk	2.9	2.8	WOMC	AC	3.8	3.8	WYCB	religion	1.1	1.0	WJW	news/talk	3.2	4.3
WXRT	AOR	2.6	2.7	WOMC	AC	3.8	3.8	WYCB	religion	1.1	1.0	WJW	news/talk	3.2	4.3
WKQX	contemporary	3.3	2.5	WOMC	AC	3.8	3.8	WYCB	religion	1.1	1.0	WJW	news/talk	3.2	4

## RADIO MOST ADDED

## RETAIL BREAKOUTS



### NATIONAL 189 REPORTERS

	NEW ADDS	TOTAL ON
EURYTHMICS WOULD I LIE TO YOU? RCA	58	111
MICK JAGGER LUCKY IN LOVE COLUMBIA	40	82
MADONNA ANGEL SIRE	37	144
MARY JANE GIRLS IN MY HOUSE GORDY	32	141
SURVIVOR THE SEARCH IS OVER SCOTTI BROS.	31	117

### NATIONAL 189 REPORTERS

	NUMBER REPORTING
BRYAN ADAMS HEAVEN A&M	51
JULIAN LENNON SAY YOU'RE WRONG ATLANTIC	37
LIMAH! NEVER ENDING STORY EMI-AMERICA	31
BOY MEETS GIRL OH GIRL A&M	28
'TIL TUESDAY VOICES CARRY EPIC	21

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

KKXX Bakersfield, CA  
KIQM Denver, CO  
KIOAN (Q-103) Denver, CO  
KPKE Denver, CO  
KRXY-FM (Y-108) Denver, CO  
KLUC Las Vegas, NV  
KHIS Los Angeles, CA  
KIQQ Los Angeles, CA  
KKHR Los Angeles, CA  
KCAQ (Q-105) Oxnard, CA  
KOPA Phoenix, AZ  
KZZP Pueblo, CO  
KFMY Provo, UT  
KZDA Pueblo, CO  
KRSP Salt Lake City, UT  
KSDO-FM (KS 103) San Diego, CA  
XHITZ San Diego, CA  
KHST Santa Barbara, CA  
KHYT Tucson, AZ  
KRQQ Tucson, AZ

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**VOX JOX**

(Continued from page 14)

**"HOT HITS!"** comes to Greenville/Spartanburg, as former AOR outlet WCKN picks up the slogan and the format from TM Communications, which as you'll recall made a deal with Mike Joseph to market the approach.

Those of you watching Pittsburgh tv will recognize television anchorman **Hank Baughman** (WPIX, NBC affiliate, Channel 11). Hank's gone and bought himself a radio station in Johnstown, Pa. While he'll be actively involved in WWBR, an AM outlet with 2,500 watts at 1350, he'll continue to anchor the 6 and 11 p.m. newscasts on Channel 11.

Miami's newest contemporary outlet, Magic 102 (WMXJ, not WMJX as we told you last month—in either case, it's the former WCKO), hires KSAC Sacramento's **Barry Michaels** for mornings... Into the overnight slot on ABC's Q-107 (WRQX Washington) goes **Chris Jagger**, who was across town at B-106 (WBMW, the former WEZR).

Into the all-night slot at Denver's KHOW goes El Paso's **Mary Chavez**. In addition to jocking at KAMZ and KHEY there, she also manned the mike at all-Spanish outlet KAMA. She fills the large void left coast-to-coast by the cancellation of RKO's "Night Time America."

Oldies come to WLS. The Windy City ABC outlet, hot off its 25-year rock'n'roll celebration, now airs a Saturday night oldies show broadcast live from Ed Debevic's Short Orders Deluxe Restaurant. (Why does this sound like someplace **Joey Reynolds** would host a late night tv show?) The weekly offering will run from 7 to midnight, hosted by various celebs. Kicking off the feature is the guy who did the first oldies broadcast on WLS in the '60s. Can you name him? Details in a moment, but first this word from the Radio Advertising Bureau:

**THE RAB HAS** unveiled its new national advertising campaign, complete with a new tag line: "I Saw It On The Radio." If you want to know what *that* means and how you can use it, give **Danny Flamberg** a call at (212) 599-6666.

The WLS jock? **Art Roberts**. Meanwhile, floating along in the North Sea, Laser 558 is getting ready for its first anniversary, coming up May 24. **David Lee Stone** leaves the "M.V. Communicator," the vessel housing the top 40 pirate station that covers the better part of Europe, for terra firma. Having obtained the local version of a green card, he's off to Radio Luxembourg. That means another opening. And just in time for spring, as "Splinter Beach," the sun deck aboard this floating delight, is about to open! You won't want to miss this. Call **Jane Norris** at (914) 967-6515 and she'll tell you all about it. Former WRC Washington account exec **Bradley W. Ughetta** has decided he can actually sell this concept, so his new business cards read "International Account Executive."

Adding executive vice president to his GM title is **James L. Barnette** of **Bob Price's** WPCK/WIRK West Palm Beach... Upped to the newly

created divisional presidencies at Malrite Communications are **Gil Rosenwald** and **John Chaffee**. Chaffee, one of our all-time faves from his radio days, runs a mean television group as well, and so it is that he's now president of Malrite's television division. Gil holds that title over the radio division.

Adding VP to his GM title at Gilmore's WLVE (Love 94) Miami is **Dean Goodman**... Joining Highland Broadcasting's KMGF/WISQ La Crosse as operations manager is

**Tom O'Neal**, who hails from Tampa's WSUN and the Twin Cities' WWTC. KMGF is a new 10,000-watt AM facility at 750 under construction, while WISQ, licensed to West Salem, Wis., is an FM AC outlet. Both are managed by **Al Moll**.

"**Ms. Kitty**" is named "public service and promotions director at Radio Ranch." That's country-formatted KWKH Shreveport... The new farm director at Cincy's WLW is **Bill Wills**, formerly of Wilmington, Ohio's WKFI.

**WE RAN OUT** of room a while back and wanted to mention a few things: If you haven't heard, veteran Cleveland personality **Tom Armstrong** died last month. Armstrong, a 40-year market fixture, spent 25 years at WGAR and also enjoyed long tenures at WDOK and WJW before moving to the morning slot at "Music Of Your Life" WBBG, a post he held until his passing.

WHOU in Houlton, Me. celebrates its 35th anniversary and is looking for former staffers. If this

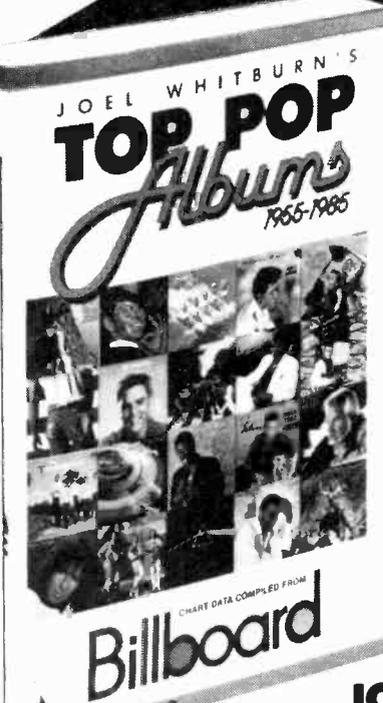
is you, contact news director **George Kelley** at (207) 947-3371.

Also slipping through the cracks was **Craig Scott's** move. The former WGKX Memphis VP/GM leaves the country arena for the world of news/talk at Kansas City's KCMO-AM-FM, as Summit acquires the station from Fairbanks... Across town at KKCI, morning man **Randy Miller** exits that post for the same hours at the Wodlingers' ZZ99 (KZZC) there.

# Special Prepublication Sale

Order Our Two New Blockbuster Releases — And Save 20%!

DATE CHARTED	YEAR	WKS. ON CHART	ARTIST	Album Title	CATALOG NUMBER
1 05 63	55	51	NEIL SEDAKA	Neil Sedaka Sings His Greatest Hits	BC 18 A 2021
12 07 74	23	62	NEIL SEDAKA	Sedaka's Back	Rock 181
10 11 75	16	32	NEIL SEDAKA	Neil Sedaka Sings His Greatest Hits	BC 18 A 1029
5 01 76	26	22	SEAGUN	Seagun	Rock 181
5 22 77	59	7	SEAGUN	Seagun	Rock 181
5 17 80	135	13	SEEDS	The Seeds	UNP res. 2000
1 07 67	132	7	SEEDS	The Seeds	UNP res. 2000
12 14 63	42	36	PETE SEEGER	We Shall Overcome	UNP res. 2000
5 17 75	181	4	SEEKERS	The Seekers	UNP res. 2000
8 05 65	145	3	SEEKERS	The Seekers	UNP res. 2000
8 12 65	62	10	SEEKERS	The Seekers	UNP res. 2000
9 25 65	123	6	SEEKERS	The Seekers	UNP res. 2000
2 25 67	10	28	SEEKERS	The Seekers	UNP res. 2000
8 14 67	97	11	SEEKERS	The Seekers	UNP res. 2000
10 02 67	199	2	SEEKERS	The Seekers	UNP res. 2000
2 08 69	62	10	SEEKERS	The Seekers	UNP res. 2000
10 31 70	171	4	SEEKERS	The Seekers	UNP res. 2000
7 22 72	180	11	SEEKERS	The Seekers	UNP res. 2000
3 03 73	188	6	SEEKERS	The Seekers	UNP res. 2000
4 12 75	131	18	SEEKERS	The Seekers	UNP res. 2000
5 01 76	34	10	SEEKERS	The Seekers	UNP res. 2000
11 13 76	108	10	SEEKERS	The Seekers	UNP res. 2000
5 22 78	4	110	SEEKERS	The Seekers	UNP res. 2000
1 15 80	116	110	SEEKERS	The Seekers	UNP res. 2000



WILL BE \$50  
Now Just \$40

## BILLBOARD'S MUSIC YEARBOOK 1984

Compiled by Joel Whitburn



NOW JUST \$20!

WILL BE \$25

COVERS 14 MAJOR CHARTS

One of our best sellers is back for its second big year! Here you'll find complete chart data on the Hot 100, Bubbling Under The Hot 100, Top LPs, Bubbling Under The Top LPs, Country Singles & LPs, Black Singles & LPs, Adult Contemporary, Dance/Disco, Jazz LPs, Classical LPs, Inspirational LPs and Spiritual LPs — all in one compact, comprehensive volume.

Order today!  
Offer ends June 1, 1985

Count Me In On Prepublication Savings!

Top Pop Albums 1955-1985\* (Will be \$50.00) ..... Now just \$40.00

Music Yearbook 1984\* (Will be \$25.00) ..... Now just \$20.00

\*Beautiful softcover edition; anticipated publication date: June, 1985

**Postage & Handling** ..... 3.00

**Total** — Enclosed is my check or money order for ..... \$ \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

Hurry! Offer ends June 1, 1985



Record Research Inc.  
P.O. Box 200  
Menomonee Falls, WI 53051

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# TOP ROCK TRACKS™

				Compiled from a national sample of AOR radio playlists.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	1	11	SIMPLE MINDS A&M	DON'T YOU (FORGET ABOUT ME)
2	6	14	4	BRUCE SPRINGSTEEN COLUMBIA	TRAPPED
3	4	5	7	TEARS FOR FEARS MERCURY	EVERYBODY WANTS TO RULE THE WORLD
4	5	7	6	JOHN FOGERTY WARNER BROS.	CENTERFIELD
5	2	2	8	TOM PETTY MCA	DON'T COME AROUND HERE NO MORE
6	3	3	9	ERIC CLAPTON DUCK/WARNER BROS.	FOREVER MAN
7	10	16	8	THE FIRM ATLANTIC	SATISFACTION GUARANTEED
8	8	13	5	TOM PETTY MCA	REBELS
9	9	15	6	PHIL COLLINS ATLANTIC	INSIDE OUT
10	12	22	4	DON HENLEY GEFLEN	DRIVING WITH YOUR EYES CLOSED
11	11	20	6	ERIC CLAPTON DUCK/WARNER BROS.	SHE'S WAITING
12	24	40	3	JULIAN LENNON ATLANTIC	SAY YOU'RE WRONG
13	13	28	3	HUEY LEWIS & THE NEWS COLUMBIA	TROUBLE IN PARADISE
14	14	12	7	FIONA ATLANTIC	TALK TO ME
15	7	4	16	FOREIGNER ATLANTIC	THAT WAS YESTERDAY
16	26	35	3	SLADE CBS ASSOCIATED	LITTLE SHEILA
17	21	21	6	VAN ZANT GEFLEN	I'M A FIGHTER
18	22	24	4	REO SPEEDWAGON EPIC	ONE LONELY NIGHT
19	30	—	2	MICK JAGGER COLUMBIA	LUCKY IN LOVE
20	40	—	2	EURYTHMICS RCA	WOULD I LIE TO YOU
21	28	30	3	KATRINA AND THE WAVES CAPITOL	WALKING ON SUNSHINE
22	27	27	5	HOWARD JONES ELEKTRA	THINGS CAN ONLY GET BETTER
23	18	18	6	KENNY LOGGINS COLUMBIA	VOX HUMANA
24	16	9	9	MICK JAGGER COLUMBIA	LONELY AT THE TOP
25	35	—	2	GLENN FREY MCA	SMUGGLER'S BLUES
26	15	11	16	JOHN FOGERTY WARNER BROS.	ROCK & ROLL GIRLS
27	37	—	2	BRYAN ADAMS A&M	HEAVEN
28	32	—	2	DOKKEN ELEKTRA	ALONE AGAIN
29	17	6	12	BRUCE SPRINGSTEEN COLUMBIA	I'M ON FIRE
30	23	23	8	GEORGE THOROGOOD EMI-AMERICA	I DRINK ALONE
31	25	25	5	DAVID LEE ROTH WARNER BROS.	JUST A GIGOLO
32	38	—	2	ALAN PARSONS PROJECT ARISTA	DAYS ARE NUMBERS
33	33	33	5	PHIL COLLINS ATLANTIC	DON'T LOSE MY NUMBER
34	34	37	3	JASON & THE SCORCHERS EMI-AMERICA	WHITE LIES
35	19	10	9	CHICAGO FULL MOON/WARNER BROS.	ALONG COMES A WOMAN
36	20	8	15	DON HENLEY GEFLEN	ALL SHE WANTS TO DO IS DANCE
37	<b>NEW</b>			KIM MITCHELL BRONZE/ISLAND	GO FOR A SODA
38	<b>NEW</b>			THE POWER STATION CAPITOL	SOME LIKE IT HOT
39	29	17	14	THE FIRM ATLANTIC	RADIOACTIVE
40	<b>NEW</b>			THE POWER STATION CAPITOL	BANG A GONG
41	<b>NEW</b>			PHIL COLLINS ATLANTIC	SUSSUDIO
42	31	19	7	VAN MORRISON MERCURY	TORE DOWN A LA RIMBAUD
43	<b>NEW</b>			BON JOVI MERCURY	ONLY LONELY
44	<b>NEW</b>			'TIL TUESDAY EPIC	VOICES CARRY
45	39	29	9	THE FIRM ATLANTIC	CLOSER
46	36	26	13	MICK JAGGER COLUMBIA	JUST ANOTHER NIGHT
47	43	43	3	GIUFFRIA CAMEL/MCA	LONELY IN LOVE
48	41	32	13	PHIL COLLINS ATLANTIC	ONE MORE NIGHT
49	44	34	7	USA FOR AFRICA COLUMBIA	WE ARE THE WORLD
50	42	31	16	BRYAN ADAMS A&M	SOMEBODY

## Booze Ban Called Unlikely Congressmen Reassure NAB Meet

LAS VEGAS Addressing a topic that threatens an estimated \$900 million in annual advertising revenues to the broadcast industry (tv included), a panel of six Congressmen reassured attendees at the recent NAB convention that proposals for either a ban on beer and wine advertising or a mandatory counter-advertising rule had gained little momentum.

The proposals, spearheaded by the Parent Teachers Assn.-backed SMART (Stop Marketing of Alcohol on Radio and TV), were called an inappropriate response to the problem of alcohol abuse. All of the Congressmen reported that their respective constituents had exerted little, if any, pressure to bring the proposals to the House floor.

The panelists, however, were equally emphatic in stressing the emotional nature of the issue. They warned attendees that a "groundswell" effect could propel the issue should America's religious faction or groups like MADD (Mothers

Against Drunk Driving, which has officially taken no stand on the issue) throw their weight behind the two proposals.

With that warning, the panelists urged broadcasters to step up their already strong commitments to anti-alcohol abuse public service announcements and campaigns. Echoing a popular NAB theme, the Congressmen advised broadcasters to regulate themselves on the content of beer and wine spots, and commended the group for its attempts to de-glamorize alcohol in the media.

By all accounts, studies conducted so far have revealed an overwhelming lack of correlation between alcohol advertising and alcohol abuse. However, few panelists claimed to be satisfied with the research to date, and most called for an objective, statistical and decisive account of the findings if the matter ever reaches the House floor for a vote.

KIM FREEMAN

## Promotions

**SPRING AHEAD WITH SWATCH WATCH**  
Various Stations (top 40)  
Contact: Steven Shmerler, (213) 659-3133

It's too late for you to take advantage of this promotion this season, but keep Steven Shmerler's number handy. His company is representing the Swatch Watch, a hot fashion item. The Swatch folks have made several of the watches available to stations that participated in last weekend's daylight savings promotion.

Each station involved (Z-100 New York, Y-100 Miami, Q-101 Chicago, KITS San Francisco, KKBQ Houston, KS 103 San Diego and KIQQ Los Angeles) received two dozen watches and two dozen "Swatch Jerseys" to be given away in contests designed by the station and Shmerler. This was Swatch's first endeavor with radio. The company normally buys MTV and spot television, but with the success of this promotion you might want to contact Shmerler for a shot when we go off daylight time.

**93.3 WMMR HOOTERS**  
WMMR Philadelphia (AOR)  
Contact: Jack Quigley

It really wasn't more than your tried-and-true, show-your-school-support contest, dating back to top 40's beginnings in the '50s. Students were asked to send in postcards with, in this case, "93.3 WMMR Hooters" printed on them. The school with the most entries would receive a check for \$1,000 and be treated to a free concert by Columbia recording artists the Hooters.

As it turned out, the response was the biggest in WMMR's history. Twenty-six million entries were received from 52 schools in the Delaware Valley. The winning school, Shawnee High in Medford, N.J., produced 3.2 million entries, which shows that a well executed promotion never goes out of style.

**TIGERS' TIE-IN**  
WCUZ Grand Rapids (country)  
Contact: Kevin Reynolds

Highlighting this year's baseball season, which sees WCUZ carrying the broadcasts of the Detroit Tigers, sports director Dennis Sutton agreed to move onto the station billboard, remaining there for a week, or until the Tigers lost their first game, whichever was last.

The board, designed for this purpose, is sponsored by Rogers Department Store and highlights the Tigers' season with a shelter shaped like home plate to house Sutton high above U.S. 131 and 28th St., where he will continue to function as station sports director, doing his morning 'casts, conducting his weeknight talk show "SportsCall," and providing live reports on his living conditions during breaks in the action of Tiger games.

ROLLYE BORNSTEIN

## COPIES OF WEEKLY CHARTS

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## YesterHits™

Hits From Billboard 10 and 20 Years Ago This Week

### POP SINGLES—10 Years Ago

1. He Don't Love You (Like I Love You), Tony Orlando & Dawn, ELEKTRA
2. Another Somebody Done Somebody Wrong Song, B.J. Thomas, ABC
3. Before The Next Teardrop Falls, Freddy Fender, ABC/DOT
4. Philadelphia Freedom, Elton John Band, MCA
5. Chevy Van, Sammy Johns, GRC
6. Jackie Blue, Ozark Mountain Daredevils, A&M
7. Shining Star, Earth, Wind, & Fire, COLUMBIA
8. Walking In Rhythm, Blackbyrds, FANTASY
9. Long Tall Glasses (I Can Dance), Leo Sayer, WARNER BROS.
10. Only Yesterday, Carpenters, A&M

### POP SINGLES—20 Years Ago

1. Mrs. Brown You've Got A Lovely Daughter, Herman's Hermits, MGM
2. Game Of Love, Wayne Fontana & the Mindbenders, FONTANA
3. I Know A Place, Petula Clark, WARNER BROS.
4. I'm Telling You Now, Freddie & the Dreamers, TOWER
5. I'll Never Find Another You, Seekers, CAPITOL
6. Tired Of Waiting For You, Kinks, REPRISE
7. Count Me In, Gary Lewis & the Playboys, LIBERTY
8. Silhouettes, Herman's Hermits, MGM
9. The Last Time, Rolling Stones, LONDON
10. Stop! In The Name Of Love, Supremes, MOTOWN

### TOP ALBUMS—10 Years Ago

1. Chicago VIII, COLUMBIA
2. Physical Graffiti, Led Zeppelin, SWAN SONG
3. That's The Way Of The World, Earth, Wind & Fire, COLUMBIA
4. Have You Never Been Mellow, Olivia Newton-John, MCA
5. Autobahn, Kraftwerk, VERTIGO
6. Crash Landing, Jimi Hendrix, REPRISE
7. Funny Lady Soundtrack, Barbra Streisand, ARISTA
8. Tommy Soundtrack, the Who, POLYDOR
9. An Evening With John Denver, RCA
10. Welcome To My Nightmare, Alice Cooper, ATLANTIC

### TOP ALBUMS—20 Years Ago

1. Mary Poppins, Soundtrack, VISTA
2. Introducing Herman's Hermits, MGM
3. Goldfinger, Soundtrack, UNITED ARTISTS
4. The Beach Boys Today!, CAPITOL
5. The Rolling Stones, Now!, LONDON
6. The Sound Of Music, Soundtrack, RCA
7. Ramblin' Rose, Nat King Cole, CAPITOL
8. The Return Of Roger Miller, SMASH
9. My Fair Lady, Soundtrack, COLUMBIA
10. Dear Heart, Andy Williams, COLUMBIA

### COUNTRY SINGLES—10 Years Ago

1. Roll On Big Mama, Joe Stampley, EPIC
2. She's Acting Single (I'm Drinkin' Doubles), Gary Stewart, RCA
3. Blanket On The Ground, Billie Jo Spears, UNITED ARTISTS
4. Another Somebody Done Somebody Wrong Song, B.J. Thomas, ABC
5. (You Make Me Want To Be) A Mother, Tammy Wynette, EPIC
6. I'm Not Lisa, Jessi Colter, CAPITOL
7. I'd Like To Sleep 'Til I Get Over You, Freddie Hart, CAPITOL
8. Window Up Above, Mickey Gilley, PLAYBOY
9. Thank God I'm A Country Boy, John Denver, RCA
10. Still Think 'Bout You, Billy "Crash" Craddock, ABC

### SOUL SINGLES—10 Years Ago

1. What Am I Gonna Do, Barry White, 20TH CENTURY
2. Shakey Ground, Temptations, GORDY
3. Get Down, Get Down (Get On The Floor), Joe Simon, SPRING
4. My Little Lady, Bloodstone, LONDON
5. Baby That's Backatcha, Smokey Robinson, TAMLA
6. Bad Luck (Part 1), Harold Melvin & the Blue Notes, PHILADELPHIA INTL.
7. We're Almost There, Michael Jackson, MOTOWN
8. L-O-V-E (Love), Al Green, HI
9. Once You Get Started, Rufus, ABC
10. Check It Out, Bobby Womack, UNITED ARTISTS

## Featured Programming

**MUTUAL RADIO NETWORK** has inked New York Gov. **Mario Cuomo** and Tennessee Sen. **Howard Baker** to play alternate hosts on its 90-second "Viewpoint" program, which debuts July 15. At a recent NAB press conference, Cuomo showed up to say, "I could not do my job without these new ways of communicating with the people I govern." A former show host on WMCA New York, Cuomo eluded all questions on his rumored intentions of entering the 1988 Presidential race and said that "expressing my points of view on political and governmental issues two or three times a week is not" the way he'd prepare to run for President. Cuomo, a Democrat, said the show "will not be a debate format" between himself and the Republican Baker, who is also rumored to be eyeing a Presidential race in 1988.

Coming sooner from the Arlington, Va.-based network is a series of "Lifestyle Feature Feeds." Making its debut on May 13, the daily feed contains a batch of feature material topics ranging from health to entertainment.

**NBC RADIO NETWORK** joins the media brigade commemorating the end of two wars. A 30-minute special and the regular "Newline Extra" series will be devoted to the dramatic end of World War II during the week of May 6. This show follows a week of specials on Vietnam entitled "The War Nobody Won." A happier topic at NBC is the return of **Cathy Lehrfeld** as administrator of radio press. Lehrfeld was with NBC before handling ABC Radio's press for three years.

Out of Hollywood, **Jay Stevens & Associates** is unveiling two new country music formats. Dubbed "Constant Country Hits" and "Your Great Country," both programs are available for totally automated, live and live-assist stations. Country expert **Alan J. Gordon** is consulting and programming both formats... Returning to the airwaves this season is the **American Museum of Natural History's "Spring 1985 Radio Series."** Produced and distributed by **Cinema Sound Ltd.** of New York for the third consecutive year, the series consists of 13 three-minute interviews conducted by the Museum's **Thomas D. Nicholson**.

**SID MARK**, host of "The Sounds of Sinatra," and his **Orange Productions** of Narberth, Pa. have debuted a new show, "The Music Machine." With its mix of modern music, commentary and occasional interviews, Mark and company claim the show tested well with the 24-55 audience listening to otherwise all-talk stations... Currently looking for distribution is the young "The People's Review." Already airing on **WPIX New York**, the 90-second show is hosted by the "nothing but love songs" station's **Karen Carson**. A collection of audience reactions to current theatre, concert and film projects, the program is a product of New York's **Feature Programs For Major Media**.

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.*

May 6-12, **Maxine Sullivan/Johnny Desmond**, The Music Makers, Narwood Productions, one hour.

May 6-12, **Oak Ridge Boys/Mark Gray/Sonny Throckmorton**, Country Closeup, Narwood Productions, one hour.

May 6-12, **Triumph**, Off The Record Specials with Mary Turner, Westwood One, one hour.

May 10-12, **Melissa Morgan, Dianne Clark**, Musical Starstreams, Musical Starstreams, two hours.

May 10-12, **Doobie Brothers**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

May 10-12, **Ray Anthony**, The Great Sounds, United Stations, four hours.

May 10-12, **Whites**, Weekly Country Music Countdown, United Stations, three hours.

May 10-17, **Leslie West of Mountain**, Metalshop, MJI Broadcasting, one hour.

May 11-12, **Billy Ocean**, On The Radio, NSBA, one hour.

May 13-19, **Don Henley**, Off The Record Specials with Mary Turner, Westwood One, one hour.

May 13-19, **Tony Martin**, The Music Makers, Narwood Productions, one hour.

May 13-19, **Charlie Black, Anne Murray**, Country Closeup, Narwood Productions, one hour.

May 17-19, **Moody Blues**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

May 17-19, **Rosemary Clooney**, The Great Sounds, United Stations, four hours.

May 17-19, **Eddie Rabbitt**, Weekly Country Music Countdown, United Stations, three hours.

May 18, **Brenda Lee**, Solid Gold Saturday Night, RKO Radio Network, one hour.

May 18-19, **Pointer Sisters**, On The Radio, NSBA, one hour.

May 19-21, **George Benson, Melba Moore**, The Countdown, Westwood One, two hours.

May 20-26, **Joe Williams**, The Music Makers, Narwood Productions, one hour.

May 20-26, **Ed Bruce, Keith Stegall**, Country Closeup, Narwood Productions, one hour.

May 24-26, **Daryl Hall & John Oates**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

May 24-26, **Sammy Kaye**, The Great Sounds, United Stations, four hours.

May 24-26, **Earl Thomas Conley**, Weekly Country Music Countdown, United Stations, three hours.

May 25, **Herman's Hermits**, Solid Gold Saturday Night, RKO Radio Network, one hour.

May 25-26, **Bryan Adams**, On The Radio, NSBA, one hour.

May 31-June 2, **Eddie Heywood Jr.**, The Great Sounds, United Stations, four hours.

## Billboard

### ADULT CONTEMPORARY MOST ADDED

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

78 REPORTERS	NEW ADDS	TOTAL ON
HAROLD FALTERMEYER AXEL F MCA	13	54
JULIAN LENNON SAY YOU'RE WRONG ATLANTIC	12	29
REO SPEEDWAGON ONE LONELY NIGHT EPIC	12	35
LIMAH NEVERENDING STORY EMI	10	12
MADONNA ANGEL WARNER BROS.	9	11

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

FOR WEEK ENDING MAY 4, 1985

## Billboard

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## HOT ADULT CONTEMPORARY

THIS WEEK					LAST WEEK					2 WKS. AGO					WKS. ON CHART					TITLE		ARTIST	
1					2					3					4					LABEL & NUMBER/DISTRIBUTING LABEL		1 week at No. One	
1	2	3	10		2	3	8			3	1	7			4	5	7	8		RHYTHM OF THE NIGHT	GORDY 1770/MOTOWN	◆	DEBARGE
2	3	8			4	2	12			5	4	2	12		6	8	10	6		CRAZY FOR YOU	GEFFEN 7-20051/WARNER BROS.	◆	MADONNA
3	1	1	7		7	6	6	9		6	11	13	7		7	10	14	6		WE ARE THE WORLD ▲ <sup>4</sup>	COLUMBIA US7-04839	◆	USA FOR AFRICA
4	5	7	8		8	11	13	7		9	10	14	6		10	7	5	15		SMOOTH OPERATOR	PORTRAIT 37-04807/EPIC	◆	SADE
5	4	2	12		11	15	20	5		12	19	29	3		13	14	21	4		ONE MORE NIGHT	ATLANTIC 7-89588	◆	PHIL COLLINS
6	8	10	6		12	19	29	3		14	16	18	6		15	9	8	15		SUDDENLY	JIVE 1-9323/JIVE/ARISTA	◆	BILLY OCEAN
7	6	6	9		13	14	21	4		16	16	18	6		17	13	11	15		I'M ON FIRE	COLUMBIA 38-04772	◆	BRUCE SPRINGSTEEN
8	11	13	7		15	17	19	5		17	17	19	5		18	12	9	10		I JUST WANNA HANG AROUND YOU	WARNER BROS. 7-29042		GEORGE BENSON
9	10	14	6		16	16	18	6		18	12	9	10		19	26	36	3		GO DOWN EASY	FULL MOON/EPIC 34-04835		DAN FOGELBERG
10	7	5	15		19	26	36	3		20	18	17	23		21	24	33	3		NIGHTSHIFT	MOTOWN 1773	◆	COMMODORES
11	15	20	5		20	18	17	23		22	20	12	16		23	22	22	16		EVERYTHING SHE WANTS	COLUMBIA 38-04840	◆	WHAM
12	19	29	3		21	24	33	3		24	20	12	16		25	27	28	4		AXEL F	MCA 52536	◆	HAROLD FALTERMEYER
13	14	21	4		22	20	12	16		26	25	23	20		27	37	—	2		RUN TO ME	ARISTA 1-9341		DIONNE WARWICK AND BARRY MANILOW
14	16	18	6		23	22	22	16		27	37	—	2		28	32	35	6		FRESH	DE-LITE 880623-7/POLYGRAM	◆	KOOL & THE GANG
15	9	8	15		24	21	15	17		28	32	35	6		29	33	39	3		TOO LATE FOR GOODBYES	ATLANTIC 7-89589	◆	JULIAN LENNON
16	13	11	15		25	27	28	4		29	33	39	3		30	NEW	—	—		CAN'T FIGHT THIS FEELING	EPIC 34-04713	◆	REO SPEEDWAGON
17	17	19	5		26	25	23	20		31	30	31	5		31	30	31	5		SOME THINGS ARE BETTER LEFT UNSAID	RCA 14035	◆	DARYL HALL & JOHN OATES
18	12	9	10		27	37	—	2		32	28	24	21		32	28	24	21		YOU SEND ME	COLUMBIA 38-04754	◆	THE MANHATTANS
19	26	36	3		28	32	35	6		33	23	16	9		33	23	16	9		ONE LONELY NIGHT	EPIC 34-04848	◆	REO SPEEDWAGON
20	18	17	23		29	33	39	3		34	34	32	7		34	34	32	7		MISSING YOU	RCA 13966	◆	DIANA ROSS
21	24	33	3		30	NEW	—	—		35	34	32	7		35	34	32	7		I'M THROUGH WITH LOVE	GEFFEN 7-29032/WARNER BROS.	◆	ERIC CARMEN
22	20	12	16		31	30	31	5		36	34	32	7		36	34	32	7		KEEPING THE FAITH	COLUMBIA 38-04681	◆	BILLY JOEL
23	22	22	16		32	28	24	21		37	35	37	4		37	35	37	4		CRAZY	RCA 13975	◆	KENNY ROGERS
24	21	15	17		33	33	39	3		38	35	37	4		38	35	37	4		DON'T CALL IT LOVE	RCA 13987		DOLLY PARTON
25	27	28	4		34	34	32	7		39	40	—	2		39	40	—	2		ALONG COMES A WOMAN	FULL MOON/WARNER BROS. 7-29082/WARNER BROS.	◆	CHICAGO
26	25	23	20		35	34	32	7		40	NEW	—	—		40	NEW	—	—		CARELESS WHISPER ●	COLUMBIA 38-04691	◆	WHAM FEATURING GEORGE MICHAEL
27	37	—	2		36	35	37	4		41	NEW	—	—		41	NEW	—	—		DAYS ARE NUMBERS (THE TRAVELLER)	ARISTA 1-9349		ALAN PARSONS PROJECT
28	32	35	6		37	35	37	4		42	NEW	—	—		42	NEW	—	—		THAT WAS YESTERDAY	ATLANTIC 7-89571	◆	FOREIGNER
29	33	39	3		38	32	35	6		43	NEW	—	—		43	NEW	—	—		EVERYBODY WANTS TO RULE THE WORLD	MERCURY 880659-7/POLYGRAM	◆	TEARS FOR FEARS
30	37	—	2		39	33	39	3		44	NEW	—	—		44	NEW	—	—		SAY YOU'RE WRONG	ATLANTIC 7-89567	◆	JULIAN LENNON
31	30	31	5		40	34	32	7		45	NEW	—	—		45	NEW	—	—		GROOVIN	COCO PLUM 2002		WAR
32	28	24	21		41	34	32	7		46	NEW	—	—		46	NEW	—	—		I WANT TO KNOW WHAT LOVE IS ●	ATLANTIC 7-89596	◆	FOREIGNER
33	23	16	9		42	34	32	7		47	NEW	—	—		47	NEW	—	—		EMOTION	COLUMBIA 38-04707	◆	BARBRA STREISAND
34	34	32	7		43	34	32	7		48	NEW	—	—		48	NEW	—	—		THERE'S NO WAY	RCA 13992		ALABAMA
35	34	32	7		44	34	32	7		49	NEW	—	—		49	NEW	—	—		THE SEARCH IS OVER	SCOTTI BROS. 4-04871		SURVIVOR
36	34	32	7		45	34	32	7		50	NEW	—	—		50	NEW	—	—		ONE NIGHT IN BANGKOK	RCA 13988	◆	MURRAY HEAD
37	35	37	4		46	34	32	7		51	NEW	—	—		51	NEW	—	—		LOVE IS WHAT YOU MAKE IT	LIBERTY 1524/CAPITOL		KENNY ROGERS
38	35	37	4		47	34	32	7		52	NEW	—	—		52	NEW	—	—		LADY OF MY HEART	QWEST 7-29085/WARNER BROS.		JACK WAGNER
39	40	—	2		48	34	32	7		53	NEW	—	—		53	NEW	—	—		GOLDEN GIRL	MOTOWN 1778		JAKATA
40	NEW	—	—		49	34	32	7		54	NEW	—	—		54	NEW	—	—		THROUGH THE FIRE	WARNER BROS. 7-29025	◆	CHAKA KHAN

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

## USA For Africa 'Authorizing' Dealers Crackdown on Counterfeit Merchandise Intensifies

BY FRED GOODMAN

NEW YORK The existence of unauthorized USA For Africa merchandise and posters has prompted Winterland Concessions Co. and Verkerke Reproductions Inc., official manufacturers of USA For Africa merchandise, to begin supplying "authorized vendor" certificates for display in stores.

The red, 11- by 17-inch signs feature the USA For Africa logo in black letters, as well as an additional legend noting that the dealer is an official merchandiser for the charity and is donating all proceeds directly to the famine relief project.

Lynn Rogers of Winterland Concessions, who is serving as merchandising director for USA For Africa, says signs are being made available to retailers through Winterland's wholesalers. She adds that stores should be able to get the signs by Monday (29).

Diana Schelle, assistant to the president at Verkerke Reproductions Inc., the firm manufacturing USA For Africa posters, says that

company will have similar signs "in three or four weeks." Verkerke's signs will be shipped direct to retail accounts along with new orders, and Schelle says the firm hopes to service signs to retailers who have already received their poster "right after that."

The creation of the "authorized dealer" signs comes at a time when the USA For Africa Foundation is seeking to crack down on bootleg product. During a recent press conference in Los Angeles (Billboard, April 27), Foundation representatives said they had filed the first lawsuit against alleged counterfeiters of USA For Africa T-shirts and sweatshirts.

The U.S. District Court filing, jointly entered by USA For Africa and Winterland Concessions Co., cites nine retail and manufacturing businesses as defendants, charging copyright infringement, federal and state trademark infringement, unfair competition and violation of the plaintiffs' right of publicity.

The suit asks that the court enjoin and restrain defendants from sell-

ing, manufacturing or distributing such merchandise, and order them to deliver all bootleg goods in their possession for destruction. In addition, plaintiffs are asking for a full accounting of all profits received by the defendants, and seek damages caused by willful infringement. According to attorney Jay Cooper of Cooper, Epstein & Hurewitz, only apparel has been bootlegged thus far.

Assistance in preparing this story provided by Sam Sutherland and Paul Grein in Los Angeles.



Bib for New Edition. MCA recording group New Edition followed a recent Charlotte in-store with a visit to regional distributor and one-stop Bib. Pictured at the warehouse are, from left: road manager Calvin Hubbard, New Edition's Ralph, Richard Evans of MCA, the group's Michael, road manager Khalil Roundtree, Bib singles buyer Joe Voynow, New Edition's Ronnie and Ricky, Frank Hart of MCA, and Bib album buyer Bill Norman.

## As Mall Development Nears Saturation Efficiency Is Essential for Sound Shop

BY EARL PAIGE

This second of two reports examines the merchandising efficiency of the Nashville-based Sound Shop chain.

NASHVILLE Sound Shop, the 51-unit retail wing of Central South Music Sales here, is one of the many chains in the U.S. tied inexorably to the destiny of the mall retail environment. According to Randy Davidson, the chain's president, mall development is nearing saturation.

"There are fewer new ones," Davidson says. "What we have, we're going to have to live with." Thus, he predicts, expansion will come in terms of improved retailing efficiency.

Davidson says he identified a method some time ago to make sure that service at Sound Shop stores was maintained at a high level: He hired outside people to shop the stores and submit reports.

Davidson and other key executives also visit stores, often three in a given week. "Just because I telephone some manager in the morning is no sign I won't see him or her by noon," he says, noting that the company plane can reach most stores within two hours.

Communication is a constant. Each Monday, area managers and department heads huddle here, planning the week's activities.

Concentration on human resources is another concept Davidson pushes hard. He describes a "family" concept that finds the warehouse staff here bringing in a home-cooked dish every month. "We just clear off a shipping table and have a party," he says.

Equally important is store design. In describing certain concepts, Davidson mentions that prerecorded cassettes are still maintained behind counters. "It forces our people to get involved with the customers," he says. "I hate to have people talk to the side or the back of my head."

Sound Shop stores are characterized by a distinctive series of gables across the ceilings and down the sides at 22-foot intervals, which Da-

vidson laughingly says look like "a first-year engineering bridge truss." One manager here calls the structure "the tinker toys."

Davidson, however, notes that the rafter-like structures, at first a worry to developers, serve subtle purposes. They allow for more perceived depth and for acoustic separation for in-store airplay. "We have no dead or hot spots," he says, "no matter where you are in the store."

Still another design concept of which Davidson is proud is the use of mirrors at the rear of units. He says this provides a perception of depth as people walk along a mall where stores are uniform size. "It also makes it look like you have twice as many people shopping and twice as much merchandise," Davidson says. Sale merchandise is featured at the rear, too, in order to stimulate traffic through the store.

Other store design concepts include the use of a store-length display for accessories. "Most traffic in mall stores goes in one direction," Davidson notes. "We're able to direct it this way."

While the chain has moved into personal stereo, Davidson sees no move to home video rentals. Though a good friend, Terry Woodward at Disc Jockey in Owensboro, Ky., has found success with video rental in mall stores, Davidson remains skeptical.

"The problem is in returning movies in malls," he says. "People are in an almost 'keep the motor running' rush." Davidson may be testing video rental in certain units, but he is not acknowledging any current tests.

One category into which Sound Shop is moving aggressively is Compact Disc. Davidson, though, is concerned about the ominous hints of how quickly CD is expected to supplant LPs, citing reports at the recent National Assn. of Recording Merchandisers (NARM) convention. He says the demise of the 8-track tape cartridge was "a blood-bath" for Central South and the entire retail community.

All Sound Shop stores are computerized, so that orders can be received there all night long. "Stores are shipped each day," Davidson says, with such other functions as daily deposits also handled.

Davidson says the perception at the recent NARM convention, and at others he's attended, is that all leading record/tape chain innovation "is either in the Northeast or on the West Coast."

He hopes that Sound Shop, and the recognition it's receiving, may help the industry start to recognize "all of the fine chains and mom-and-pops" throughout the heartland.

## Camelot Is Honored Again NARM's Merchandiser of the Year

NEW YORK Familiarity, they say, breeds contempt. But if winning the merchandiser of the year award from NARM's manufacturers' advisory committee is becoming a familiar experience for Camelot founder and president Paul David—the chain copped an unprecedented fourth award at the recent NARM convention in Florida—his reaction is antithetical to contempt.

"I'm tickled to represent our company for an award like this," says David. "It's a people business, and this confirms that we do have a great group of aggressive, hungry young people who do a great job on

those fundamental day-in and day-out jobs that are the same in every retail business. We try to keep stressing those fundamentals, because this company is only going to be as good as our people."

Echoing David on Camelot's ability to deliver the fundamentals of retail merchandising, Paul Smith, senior vice president and general manager of marketing for CBS Records and a member of NARM's manufacturers' advisory committee, says one of the reasons the committee tapped Camelot again this year is that "they do all the things a good merchandiser should do, and they do it as one of the very best in the world."

While adding that co-winner Transworld Music of Albany, N.Y. was equally deserving, Smith says Camelot's success is predicated in large part on the chain's willingness to promote and merchandise new artists and configurations.

"One of the reasons they are innovative is because they're receptive to anything they think is useful," says Smith. Noting that Camelot was among the first to champion midlines by aggressively marketing the catalog configuration, Smith says the chain is "usually a leader and innovator."

One of the reasons Camelot is so willing to work new artists and configurations is because it keeps its stores in the forefront of the developing market. "We want to convey that we are a whole line home entertainment software outlet," says Jim Bonk, executive vice president of the chain. "We don't have any scientific formula, but we try and get a good mix of product by using what's out there, whether it's new, midline or breaking product. We try

(Continued on opposite page)



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## CAMELOT

(Continued from opposite page)

and balance our inventory to give us a shot at all buyers."

Although the firm stresses chain-wide uniformity "because it is most effective," Bonk notes that getting information from the field is one of the ways the national chain determines which directions it will pursue. "During our product conference call on Monday, we seek to determine breaking product from our regions," he says, listing Power Station, the Firm and Howard Jones as artists receiving national boosts from Camelot as a result of regional breakouts.

An in-house art department creates the chain's advertising and point-of-purchase material, serving as another tool in the drive for unified presentation. Generic as well as promotion-specific signage and artwork are turned out, either on the chain's own initiative or on a co-op basis with manufacturers.

Despite the emphasis on a centralized marketing program, Bonk says there is still plenty of room for regional and local promotions, especially for mall tie-ins and community drives. He points to the recent involvement of stores in the Tampa region in a community drive to make citizens more aware of that area's high incidence of teenage suicide. "We give the supervisors the autonomy to call that kind of project," he says. Local promotions are undertaken with regional branches, but are coordinated by the chain's home office in Canton, Ohio.

The web is also moving into video rental in a big way, adding rental sections in its mall outlets bit by bit. Emphasizing that it is part of the chain's continuing thrust "to be a home entertainment center," Bonk sees the move into video as one of the company's biggest challenges.

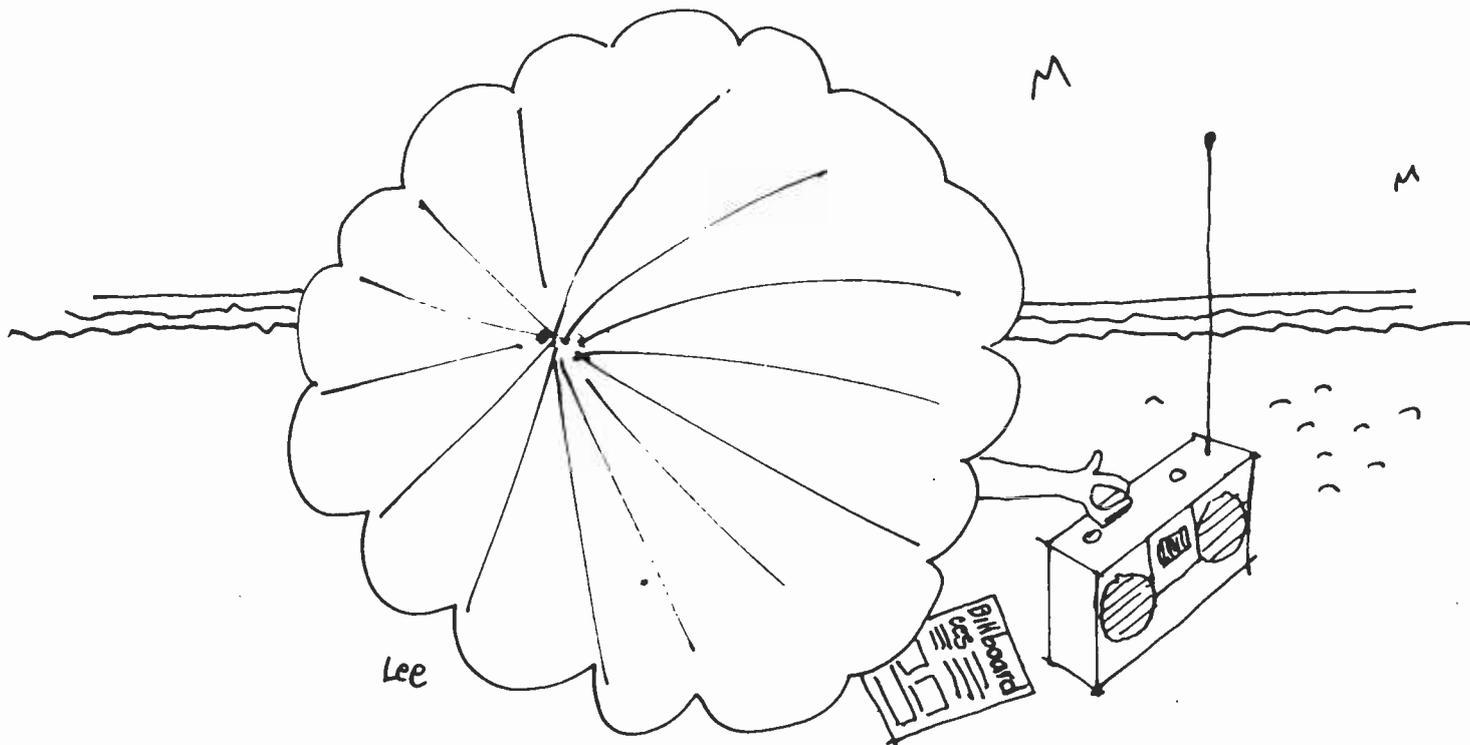
"I'm sure there's some displacement of dollars," he says, "but we're finding some crossover. We're pretty excited about it. It's made us change our layout, and we have to constantly evaluate how well our promotions are working. Then we also evaluate our role as management and personnel. It's that team effort."

FRED GOODMAN

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Issue Date: June 8 Ad Deadline: May 17

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Also in the June 8 issue — Billboard's Spotlight on Audio/Video Accessories

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## New Releases ALBUMS

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

### POPULAR ARTISTS

**BYRNE, DAVID**  
Music For The Knee Plays  
LP ECM 1-25022/WEA/\$8.98  
CA 4-25022/\$8.98

**CERVANKA, EXENE, & WANDA COLEMAN**  
Twin Sisters: Live At McCabes  
LP Rhino FRWY 1057/\$8.98

**CHINA CRISIS**  
Flaunt The Imperfection  
LP Warner Bros. 1-25296/WEA/\$8.98  
CA 4-25296/\$8.98

**EVERLY BROTHERS**  
All They Had To Do Was Dream  
LP Rhino RNLP 214/\$8.98  
CA RNC 214/\$8.98

**LOVE, DARLENE**  
Live  
LP Rhino RNLP 855/\$8.98  
CA RNC 855/\$8.98

**MONKEES**  
The Birds, The Bees And The Monkees  
LP Rhino RNLP 144/\$8.98  
CA RNC 144/\$8.98

**Head**  
Original Soundtrack  
LP Rhino RNLP 145/\$8.98  
CA RNC 145/\$8.98

**The Monkees Present**  
LP Rhino RNLP 147/\$8.98  
CA RNC 147/\$8.98

**SEARCHERS**  
The Searchers' Greatest Hits  
LP Rhino RNLP 162/\$8.98  
CA RNC 162/\$8.98

**STEELE, MAUREEN**  
Nature Of The Beast  
LP Motown 6141ML/MCA/\$8.98  
CA 6141MC/\$8.98

**VITAMIN Z**  
Rites Of Passage  
LP Geffen GHS 24057/WEA/\$8.98  
CA MSG 24057/\$8.98

**WALSH, JOE**  
The Confessor  
LP Warner Bros. 1-25281/WEA/\$8.98  
CA 4-25281/\$8.98

### BLACK

**CLAY, OTIS**  
When The Gates Swing Open  
EP Jewel 1200/\$4.98

**JAMES, RICK**  
Glow  
LP Gordy/Motown 6135GL/MCA/\$8.98  
CA 6135GC/\$8.98

**VARIOUS ARTISTS**  
Street Rap  
LP Dominion Music 4330/K-tel/\$6.98  
CA 4334/\$6.98

### COUNTRY

**BRUCE, ED**  
Greatest Hits  
LP MCA MCA-5577/\$8.98  
CA MCAC-5577/\$8.98

**EXILE**  
The Best Of Exile  
LP MCA/Curb MCA-5581/MCA/\$8.98  
CA MCAC-5581/\$8.98

(Continued on page 26)

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

RANK	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS								
							Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other	
1	1	19		THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventure Strategy Text Adventure.	•	•	•		•				
2	5	68		FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•						
3	15	38		SARGON III	Hayden	Chess Game	•			•					
4	12	22		GHOSTBUSTERS	Activision	Strategy Arcade Game	•	•	•						
5	2	8		F-15 STRIKE EAGLE	Micro Prose	Air Combat Simulation Game.	•	•	•	•					
6	7	76		FLIGHT SIMULATOR	Microsoft	Simulation Package				•					
7	8	6		KARATEKA	Broderbund	Action Arcade Game.	•								
8	11	82		EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•					
9	13	9		BRUCE LEE	Datasoft	Adventure Game	•	•	•						
10	16	48		SUMMER GAMES	Epyx	Arcade Style Sports Game	•	•	•	•					
11	4	30		ZORK I	Infocom	Fantasy Strategy Text Adventure	•	•	•	•	•		•	•	
12	6	25		KING'S QUEST	Sierra On-Line	Adventure Game	•			•					
13	3	67		JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade-Style Sports Game	•	•	•						
14	10	81		WIZARDRY	Sir-Tech	Fantasy Role-Playing Game	•								
15	9	5		AMAZON	Trillium	Adventure Game	•		•						
16	NEW			ADVENTURE CONSTRUCTION SET	Electronic Arts	Build your own graphic adventure game.			•						
17	14	12		LODE RUNNER	Broderbund	Arcade-Style Game	•	•			•				
18	18	13		SPY VS. SPY	First Star	Strategy Arcade Game	•	•	•						
19	RE-ENTRY			IMPOSSIBLE MISSION	Epyx	Action Strategy Game	•		•						
20	20	5		TRIVIA FEVER	Professional Software	A trivia game that can be played with or without your computer.	•	•	•	•	•	•			

RANK	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS								
							Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other	
1	1	31		TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.	•		•	•	•				
2	2	83		NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	•	♦♦	♦♦	•	•				
3	3	66		MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.	•		•	•					
4	4	38		WORD ATTACK!	Davidson & Associates	Designed for students, grades 4 - 12, to teach new words, their meanings and their usages in an interesting and exciting way.	•		•	•					
5	7	63		MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•						
6	8	21		EARLY GAMES	Springboard Software	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2 1/2 to 6.	•	♦♦	♦♦	•		•♦			
7	5	7		SUCCESS WITH MATH: ADDITION/SUBTRACTION	CBS	A teacher created Math tutorial program for students 7 to 10 years old.	•	•	•	•					
8	NEW			MIND PROBER	Human Edge Software	Gives an insight into personal behavior.	•		•	•	•				
9	RE-ENTRY			MASTERING THE SAT	CBS	Educational Program designed to help prepare for the SAT exam.	•		•	•					•
10	RE-ENTRY			COMPUTER SAT	Harcourt, Brace & Jovanovich	Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test).	•	•		•		•			

RANK	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS								
							Apple II	Atari	Commodore	IBM	Macintosh	TRS/Tandy	CP/M	Other	
1	1	41		PRINT SHOP	Broderbund	At Home Print Shop	•								
2	2	4		PRINT SHOP GRAPHICS LIBRARY	Broderbund	An additional disk for use with the "Print Shop". Supplies 100 new graphics.	•		•						
3	8	2		HOMEPAK	Batteries Included	Combines word processing, communications and data management in one package.	•	•	•	•					
4	4	83		BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•					
5	5	5		MANAGING YOUR MONEY, ANDREW TOBIAS	Meca	Intergrated Home Financial Package.				♦♦					
6	3	75		DOLLARS AND SENSE	Monogram	Home Financial Package	•		•	•					
7	10	2		THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.	•	•	•	•					
8	7	21		NET WORTH	Scarborough System	Designed to manage personal finances.	•	•	•	•					
9	9	23		TAX ADVANTAGE, THE	Continental	Tax Preparation Program	•	•	•	•	•				•
10	RE-ENTRY			PAPERCLIP	Batteries Included	Word Processing Package			♦♦						

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## Mom-and-Pop Video Store Flourishing Video Show Marks Four Years in 600 Square Feet

BY EARL PAIGE

Observers of the U.S. home video scene constantly wonder how the thousands of small mom-and-pop stores can survive the steady competition from all corners. In this first of two parts, veteran store owners Chris and Rudy Neely tell how they're flourishing despite having just 600 square feet of floor space in a neighborhood with eight competitors.

FULLERTON, Calif. Personal service and genuine interest in custom-

ers tend to sound trite as principles for retailers, yet these two guidelines are what Chris and Rudy Neely say are their keys. On March 29, they marked their fourth year in business—and their Video Show store still has just 600 square feet of sales floor space, as it has from day one.

With the Neelys, personal service and interest in the customers takes on multiple dimensions. One aspect is depth of inventory. Another is product knowledge. Still others are aggressively pursuing special order business, encouraging reservations and anticipating customer habits.

It may not be entirely coincidental that both came from service and care intensive backgrounds. Chris is a registered nurse; Rudy used to work in real estate.

Surrounded by eight stores Chris describes as "all mom-and-pops except Warehouse," the rental giant and West Coast price leader, she also describes what many dealers might find a paralyzing dilemma.

Strip center neighbors on each side, she says, offer no hope of expansion, "but if we move more than a mile, we'd lose all our regular customers." And if the Neelys didn't move more than a mile, they'd obviously still be slugging it out with the same competition.

Fortunately, the College Square shopping center where they're located is a good one. It's at the corner of bustling Chapman and State College Road.

"We have good egress and entrance," says Rudy. "A lot of stores here are stuck behind something else, and there's no turn island. We also have good visibility from State College."

"There are advantages to being

so small," says Chris of the tiny sales space. "Overhead is low. We have one fulltime employee and almost no pilferage. We also know everyone who comes in the door—if not at first, certainly very quickly."

Attention to all the loose ends also characterizes the Neely approach. In a recent piece they co-authored for the Video Software Dealers Assn. newsletter, they said: "Take a close look at your store (or bring a trusted friend not associated with the industry) after hours. Is your store still warm, cheerful, inviting and clean, or cold, stale and dusty?"

"Give your store the look and feel a fine craftsman gives a rare jewel. You must take the time (yes, your personal time, absentee owners) to analyze the stone (store), and determine the best cut (goals, services) and polish that stone—remembering that there are customers who are motivated not only by prices, but by the trust, service and reliability of the small independent retailer."

One dramatic factor favoring the Neelys' tiny store is the steady swing from a rental-dominant business to more sales. While they pride themselves on inventory depth, rental does take its toll in space. Since they recognize the potential in sales, they're going after it. Sales comprise 45% of total volume.

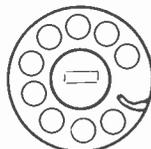
More common now are instances such as a few weeks ago, when a customer purchased 18 movies. "It rang up \$1,194.74," says Chris. In this case and in general, says Rudy, the key was service. "We'll go the extra inch to get something for a customer."

Along with anticipating customers' product preferences, the Neelys also keep a close watch on reaction to pricing. For a long time, Video Show maintained a rather arcane pricing structure: \$4 for the first movie one day, then \$3 for the second movie, \$2 the third and \$2 thereafter. Realizing that all the top titles were gone by late Saturday, they also initiated a policy of \$2 after 5 p.m. Saturdays "to get rid of the 'Golden Ponds'."

The recent opening of a Warehouse outlet, as well as escalating competition in general, now finds the prices adjusted to \$2.50 daily on everything, \$3.50 for non-members. Membership is \$25 yearly, which includes a 10% discount on all accessories and movies over \$49. To encourage renewal, "lifetime" for regular members is now offered for \$35.

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FOR WEEK ENDING MAY 4, 1985

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## TOP MIDLINE ALBUMS

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	(ORIG. YEAR RELEASED)	
1	1	88	ELTON JOHN	MCA 37215 (1974)	48 weeks at No. One ELTON JOHN'S GREATEST HITS
2	3	88	THE WHO	MCA 37217 (1971)	WHO'S NEXT
3	2	80	AEROSMITH	COLUMBIA PC-36865 (1980)	AEROSMITH'S GREATEST HITS
4	4	86	ELTON JOHN	MCA 37216 (1977)	ELTON JOHN'S GREATEST HITS VOL. II
5	5	144	BILLY JOEL	COLUMBIA PC 32544 (1974)	PIANO MAN
6	6	94	STEELY DAN	MCA 37214 (1977)	AJA
7	7	128	DON MCLEAN	UNITED ARTISTS LN 10037 (1971)	AMERICAN PIE
8	8	144	DAVID BOWIE	RCA AYL1 3843 (1972)	THE RISE AND FALL OF ZIGGY STARDUST
9	10	78	AEROSMITH	COLUMBIA PC 33479 (1975)	TOYS IN THE ATTIC
10	9	86	LYNYRD SKYNRD	MCA 37211 (1973)	PRONOUNCED LEH-NERD SKI-NERD
11	18	16	TOM PETTY	MCA 37248 (1979)	DAMN THE TORPEDOES
12	11	136	THE WHO	MCA 37000 (1970)	LIVE AT LEEDS
13	23	8	BRUCE SPRINGSTEEN	COLUMBIA PC-31903 (1973)	GREETINGS FROM ASBURY PARK
14	16	140	THE MONKEES	ARISTA AL5 8061 (1976)	THE MONKEES' GREATEST HITS
15	15	74	JIMMY BUFFETT	MCA 37150 (1977)	CHANGES IN LATITUDES. CHANGES IN ATTITUDES
16	12	138	THE WHO	MCA 37003 (1978)	WHO ARE YOU
17	13	94	JEFF BECK	EPIC PE-33409 (1975)	BLOW BY BLOW
18	14	76	RICK SPRINGFIELD	RCA AYL1-4767 (1982)	SUCCESS HASN'T SPOILED ME YET
19	19	38	THE GUESS WHO	RCA AYL1 3662 (1971)	THE BEST OF THE GUESS WHO
20	20	46	STEPPENWOLF	MCA 37049 (1973)	16 GREATEST HITS
21	17	88	STEELY DAN	MCA 37220 (1980)	GAUCHO
22	24	24	STYX	A&M SP 3223 (1977)	THE GRAND ILLUSION
23	27	144	DAN FOGELBERG	EPIC PE 33137 (1974)	SOUVENIRS
24	21	46	STEELY DAN	MCA 37040 (1972)	CAN'T BUY A THRILL
25	29	34	QUINCY JONES	A&M SP 3248 (1981)	THE DUDE
26	34	50	MARVIN GAYE	MOTOWN M5-191 (1976)	MARVIN GAYE'S GREATEST HITS
27	22	130	JOE JACKSON	A&M SP 3187 (1979)	LOOK SHARP!
28	28	38	JEFF BECK	EPIC PE 33849 (1976)	WIRED
29	25	108	ELVIS COSTELLO	COLUMBIA PC-35331 (1978)	THIS YEAR'S MODEL
30	26	28	STYX	A&M SP 3240 (1981)	PARADISE THEATER
31	33	24	ELVIS COSTELLO	COLUMBIA PC 35709 (1979)	ARMED FORCES
32	NEW		CREEDEnce CLEARWATER REVIVAL	FANTASY F 8402 (1970)	COSMO'S FACTORY
33	30	90	JUDAS PRIEST	COLUMBIA PC-34787 (1977)	SIN AFTER SIN
34	31	20	SIMON AND GARFUNKEL	COLUMBIA PC-9529 (1968)	BOOKENDS
35	35	114	SPYRO GYRA	INFINITY 37148 (1979)	MORNING DANCE
36	32	50	RUSH	MERCURY SRM1-1046 (1975)	CARESS OF STEEL
37	39	54	RUSH	MERCURY SRM1 1023 (1975)	FLY BY NIGHT
38	38	128	THE PRETENDERS	SIRE 3563 (1981)	EXTENDED PLAY
39	NEW		JANIS JOPLIN	COLUMBIA PC-32168 (1973)	JANIS JOPLIN'S GREATEST HITS
40	40	76	JUDAS PRIEST	RCA AYL1-4747 (1983)	SAD WINGS OF DESTINY

(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.

## NEW RELEASES

(Continued from page 24)

**LEE, JOHNNY**  
Keep Me Hangin' On  
LP Warner Bros. 1-25210/WEA/\$8.98  
CA 4-25210/\$8.98

**SHEPPARD, T.G.**  
T.G.  
LP Warner Bros. 1-25282/WEA/\$8.98  
CA 4-25282/\$8.98

**WATSON, GENE**  
Greatest Hits  
LP MCA/Curb MCA-5572/MCA/\$8.98  
CA MCA-5572/\$8.98

**WILLIAMS, HANK JR.**  
Five-O  
LP Warner Bros. 1-25267/WEA/\$8.98  
CA 4-25267/\$8.98

### JAZZ

**BELL, DEE, & EDDIE DURAN**  
One By One  
LP Concord CJ-271/\$8.98

**RAY BROWN TRIO**  
Soular Energy  
LP Concord CJ-268/\$8.98

**CARTER, RON, & JIM HALL**  
Telephone  
LP Concord CJ-270/\$8.98

**COLEMAN, BILL**  
LP Swing SW 8402/DRG/\$6.98

**HAWKINS, COLEMAN, & BENNY CARTER**  
LP Swing SW 8403/DRG/\$6.98

**FRED HERSCH TRIO**  
Horizons  
LP Concord CJ-267/\$8.98

**HORN, PAUL**  
Paul Horn In Concert  
LP Golden Flute GFR 2009/\$8.98  
CA GFR 2009/\$8.98

**Inside Russia**  
LP Golden Flute GFR 2008/\$8.98  
CA GFR 2008/\$8.98

**Inside The Powers Of Nature**  
LP Golden Flute GFR 2006/\$8.98  
CA GFR 2006/\$8.98

**Live From Russia (With Love)**  
LP Golden Flute GFR 2007/\$8.98  
CA GFR 2007/\$8.98

**INTERNATIONAL JAZZ GROUP**  
Volume I  
LP Swing SW 8407/DRG/\$6.98

**JONES, JONAH**  
Volume I  
LP Swing SW 8408/DRG/\$6.98

**LEWIS, WILLIE, & HIS ENTERTAINERS**  
LP Swing SW 8400/01/DRG/\$11.98

**SOUTH, EDDIE**  
LP Swing SW 8405/DRG/\$6.98

**TERRY, CLARK**  
LP Swing SW 8406/DRG/\$6.98

**THOMPSON, LUCKY**  
Volume I  
LP Swing SW 8404/DRG/\$6.98

### SOUNDTRACK

**VARIOUS ARTISTS**  
Music From "Rustler's Rhapsody"  
And Other Songs  
LP Warner Bros. 1-25284/WEA/\$8.98  
CA 4-25284/\$8.98

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 Maleski, Billboard, 1515 Broadway, New York, N.Y. 10036.

## HOME VIDEO

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

### FILMS

**THE BEST OF UPSTAIRS DOWNSTAIRS VOL. 12**  
♠♥Thorn EMI/HBO 2854/\$29.95

**THE BEST OF UPSTAIRS DOWNSTAIRS VOL. 13**  
♠♥Thorn EMI/HBO 2855/\$29.95

**THE BEST OF UPSTAIRS DOWNSTAIRS VOL. 14**  
♠♥Thorn EMI/HBO 2856/\$29.95

**CAL**  
Helen Mirren, John Lynch  
♠♥Warner Home Video 11415/\$79.95

**CHATTANOOGA CHOO CHOO**  
Joe Namath, Barbara Eden  
♠♥Thorn EMI/HBO 2995/\$59.95

**CYRANO DE BERGERAC**  
Jose Ferrer, Mala Powers  
♠♥Prism Entertainment 0103/\$19.95

**DANGER MOUSE (VOL. 3)**  
Animated  
♠♥Thorn EMI/HBO 3030/\$29.95

**DINNER AT EIGHT**  
Marie Dressler, Jean Harlow, John Barrymore  
♠♥MGM/UA 400533/\$39.95

**FALSTAFF**  
Renato Bruson, Katia Ricciarelli, Leo Nucci  
Carlo Maria Giulini, conductor  
♠♥Thorn EMI/HBO 2804/\$39.95

**A FAREWELL TO ARMS**  
Gary Cooper, Helen Hayes  
♠♥Prism Entertainment 0123/\$19.95

**W.C. FIELDS COMEDY CAVALCADE**  
♠♥Prism Entertainment 0124/\$19.95

**FIRST BORN**  
Teri Garr, Peter Weller, Christopher Collet  
♠♥Paramount 1744/\$79.95

**FLYING DEUCES**  
Stan Laurel, Oliver Hardy  
♠♥Prism Entertainment 0109/\$19.95

**GABRIELA**  
Marcello Mastroianni, Sonia Braga  
♠♥MGM/UA 800540/\$79.95

**GHIDRAH, THE THREE-HEADED MONSTER**  
♠♥Prism Entertainment 0126/\$19.95

**GULAG**  
David Keith, Malcolm McDowell  
♠♥Prism Entertainment 6001/\$69.95

## New Products



Innovative Plastics of Chanhasseen, Minn. has introduced several new display packs for videotapes, Compact Discs and audio cassettes. Videocassette shell is a peg display unit; audio display box is three by 12 inches, allowing four units across per album bin, and CD unit is a clear blister pack.

**THE HEART IS A LONELY HUNTER**  
Alan Arkin, Sondra Locke, Cicely Tyson  
♠♥Warner Home Video 11194/\$59.95

**ICE STATION ZEBRA**  
Rock Hudson, Jim Brown  
♠♥MGM/UA 600160/\$59.95

**THE INCREDIBLE HULK VOL. 2**  
Animated  
♠♥Prism Entertainment 5002/\$39.95

**THE INSPECTOR GENERAL**  
Danny Kaye  
♠♥Prism Entertainment 0130/\$19.95

**IT'S A WONDERFUL LIFE**  
James Stewart, Donna Reed, Lionel Barrymore  
♠♥Prism Entertainment 0104/\$19.95

**EL BOHEME**  
Ileana Cotrubas, Neil Shicoff, Marilyn Zschau  
♠♥Thorn EMI/HBO 2802/\$39.95

**THE LITTLE PRINCESS**  
Shirley Temple  
♠♥Prism Entertainment 0105/\$19.95

**MADE FOR EACH OTHER**  
James Stewart, Carole Lombard  
♠♥Prism Entertainment 0106/\$19.95

**MAHLER**  
♠♥Thorn EMI/HBO 1974/\$59.95

**THE MASTER TOUCH**  
Kirk Douglas, Florinda Bolkan  
♠♥Prism Entertainment 1926/\$59.95

**MEET JOHN DOE**  
Gary Cooper, Barbara Stanwyck  
♠♥Prism Entertainment 0107/\$19.95

**MEPHISTO**  
Klaus Maria Brandauer  
♠♥Thorn EMI/HBO 2718/\$69.95

(Continued on page 59)

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**Billboard**

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The International Newsweekly of Music & Home Entertainment



**You Call These Girls?** Some of the stars of the CBS/Fox/Playboy home video release "The Girls Of Rock'n'Roll" gather at New York video nightclub Private Eyes to celebrate the program's release. From left are Kimberly McArthur, Cheryl Rixon and John Lydon.

## TWO DISTRIBUTORS CHANGING HANDS

### Companies Move To Purchase Coast, Video One Video

BY TONY SEIDEMAN

NEW YORK Troubled video distributors are apparently proving attractive takeover targets. Last week, firms moved to purchase both Coast Video and Video One Video.

The purchase of Coast represents a home video industry first, with NCB Entertainment, holding company for Noel C. Bloom's International Video Entertainment, taking on "interim financing and management" responsibilities for the distributor, which filed for bankruptcy under Chapter XI on Dec. 11. The NCB move marks the first time that a home video manufacturer has purchased a distributor.

Video One's purchaser is Fidelity Northwest, a Seattle-based RCA

hardware distributor. While NCB says it will be exercising "arm's-length" control over Coast, Fidelity president Robert W. Wiley has been named president of Video One Video. He has also moved two of Fidelity's top executives into Video One's top management hierarchy.

IVE president David Lawson says that despite the linkup, Coast will not be exerting any extra effort to push the parent company's various home video lines, which include Family Home Entertainment, U.S.A. Home Video, Monterey Home Video and Caballero Home Video.

"I know a distributor cannot operate profitably with just one product line," says Lawson. NCB's main job will be "supplying the financial muscle," he says; Coast will continue to "operate as a full-line distributor, just the way it was operating in the past," to the point that president Gilberto Padillia will be kept on staff.

NCB hasn't officially bought Coast yet. It has just won bankruptcy court approval of its stewardship of the firm while it files an official reorganization plan. Approval of the plan should take 90 days, Lawson says, after which his company will "be in a position to reorganize the company along our lines and keep it in operation as a subsidiary of the NCB Entertainment Group."

Fidelity Northwest will be one of three partners owning Video One Video. Fidelity's Wiley says he moved to buy out Video One Video because of the success of such RCA hardware distributors as ADI and Chytrus in the video software distribution business.

The Fidelity executives moving into Video One are Owen J. Hoskins, as vice president of finance, and Doug Meadows, as general manager. Hoskins has special expertise in computerized management, Wiley says, which will be applied to increasing Video One Video's efficiency.

Video One Video's pre-purchase problems "were exaggerated," Wiley claims. Companies that have "been in as rapid a growth position as Video One Video are bound to get into trouble," he says.

Although Video One Video's top management is changing, Wiley says he considers the majority of the company's staff to be "basically very solid people," and does not expect to make major changes on that level.

Fidelity will not be operating Video One Video as a national distributorship, Wiley says. Instead, the company will devote itself to serving the needs of its local marketplace as much as possible, "taking care of people's needs" and thus seeing that companies from outside the area have a harder time getting local retailers to buy. "The reason people trans-ship is that people aren't taking care of their customers," Wiley says.

Video One Video was cut off as an authorized distributor by MGM/UA Home Video before it was purchased by Fidelity (Billboard, April 6). Wiley says that no overtures have been made yet about a return, although he adds, "We truly feel that they [Video One] are good enough to get them back." Even though its main business is hard-

(Continued on page 29)

## CED's Demise Seen Drawing Nearer

### Most Manufacturers Now Sublicensing Disks to RCA

NEW YORK In slow steps, the CED videodisk format is accelerating its slide towards oblivion.

The most recent signs of the system's increasingly rapid fade are moves by virtually all major manufacturers to sublicense their CED product to RCA. While RCA was still manufacturing machines, these companies marketed videodisks under their own labels. Now most product is being licensed to RCA, and released under RCA's own label.

Unit volume for a major CED title is now down to about 10,000-20,000 pieces, manufacturers say. That's a sharp drop from the days when a big mover could ship pre-orders of 40,000-50,000 pieces.

Vestron Video is reportedly the only major home video manufacturer still selling CED videodisks un-

der its own label, while CBS/Fox Video is one of the latest majors to escape from CED via an RCA sublicense.

The move does not mean an end of the company's commitment to the format, says CBS/Fox's Len White. Rather, he claims, it's an essential economic readjustment if his firm is to continue releasing CED product at all.

Given that CED is a guaranteed shrinking market, sublicensing is essential, says MGM/UA Home Entertainment's Tom Johnston. He adds that distribution is also an important reason for the shift.

RCA "probably has more clout than we could possibly have with" RCA distributors and customers, Johnston notes. Even when CED was at its peak, RCA distributors dominated the business, serving the

electronic hardware outlets that were carrying software to feed the machines they sold. Now that home video distributors have slackened their efforts, with New York's Metro Video the only one still audibly touting the format, RCA is the only company with the clout to get the titles onto distributors' and retailers' shelves, Johnston says.

"It's not a very big part of our business," Johnston says, "but it's a safe business to be in. We don't expect it to disappear right away."

One sign of the weakness of the format comes from RCA division vice president Arnold Valencia, who

(Continued on page 35)

FOR WEEK ENDING MAY 4, 1985

Billboard

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# TOP VIDEODISKS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	5	3	GONE WITH THE WIND ▲	MGM/UA Home Video 100284	Clark Gable Vivien Leigh	1939	G	Laser	49.95
2	1	5	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	CED Laser	29.95 29.95
3	4	3	RED DAWN ▲	MGM/UA Home Video 100499	Patrick Swayze C. Thomas Howell	1984	13	Laser	34.95
4	6	17	POLICE ACADEMY	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	CED Laser	29.98 34.98
5	2	10	TIGHTROPE ▲	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R	Laser	34.98
6	3	21	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	CED Laser	19.98 29.98
7	NEW ▶		THE WOMAN IN RED ▲ ◆	Orion Pictures Vestron 5055	Gene Wilder Kelly Le Brock	1984	13	CED Laser	29.95 34.95
8	8	25	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	CED Laser	29.98 29.98
9	7	16	THE NEVERENDING STORY	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG	CED Laser	29.98 34.98
10	10	37	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1983	R	CED Laser	19.98 34.98

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

## Soviet Hardware Criticized

### Official Newspaper Cites Flaws

LONDON The Soviet Union's video hardware industry has come under attack from an official U.S.S.R. newspaper for both technical flaws in product and low output.

Komsomolskaya Pravda says that the factory turning out the Electronika VM-12 VCR had produced only 4,000 units in the past year, and that many had to be returned to the manufacturer because of "faulty workmanship."

This model sells at the ruble equivalent of around \$350, though this represents nearly two months' wages for the average Russian worker. The newspaper claims that because of the poor quality of the product, the Electronika factory had been forced to reduce planned output for 1985 from 32,000 units to some 20,000.

But demand still apparently exists, and there's a waiting list of at least 1,000 in the town of Veronezh, to the south of Moscow, where the Electronika factory is located.

A major complaint from both industry executives and the general public concerns the shortage of software. According to Komsomolskaya Pravda, neither the Elektronika firm nor the state movie industry are prepared to rent cassettes, and of the works available, most are from earlier than 1980.

"People are travelling half across this vast country to purchase a VCR," the publication says, "but no one is buying cassettes. Not one single film has been shot specially for video. Because neither the state cinema industry nor Elektronika will rent films, the thousands of uninteresting cassettes are collecting dust on the shelves."

Imported VCRs are apparently available in the Soviet Union, but in the main only to members of the foreign community, mostly diplomats, businessmen and the media, and a handful of highly placed Russians.

## Platinum Tally Holds Steady Gold Certifications Down in March

NEW YORK The number of video titles certified gold by the Recording Industry Assn. of America (RIAA) dropped sharply in March compared to a year ago. Platinum awards held steady.

This March, 14 gold and nine platinum theatrical certifications were handed out, compared to 29 gold and eight platinum the previous March. But standards for RIAA certification are now about double what they were last year, with sales of 50,000 units or \$2 million in retail value needed for gold, and 100,000 units and \$4 million at retail for platinum.

This is one of the first times that video sales haven't kept up with the RIAA's increasingly strict standards for gold and platinum certification. The RIAA has raised its standards before, but almost every time it's done so the new numbers have become almost immediately outdated, with the number of titles gaining certification continuing to explode. This time the boost seems to have caused a pause in the steadily rising number of awards handed out.

Winning the certification race in March was RCA/Columbia Home Video, with seven gold and six platinum awards.

RCA/Columbia's platinum titles were "Against All Odds," "The Natural," "Moscow On The Hudson,"

"Sheena," "The Evil That Men Do" and "Meatballs Part II," all of which were also certified gold in March. The company's "Hardbodies" was also certified gold.

Also winning simultaneous gold and platinum certifications were "Gone With The Wind" and "Red Dawn" for MGM/UA Home Video and "Once Upon A Time In America" for Warner Home Video.

Winning two golds for MGM/UA were "Electric Dreams" and "Exterminator 2." Other gold winners were MCA Home Video's "Spartacus" and "Terror In The Aisles."

For the year to date, the RIAA has granted 30 gold and 22 platinum certifications, compared to 38 gold and 15 platinum in 1984.

RCA/Columbia also dominated RIAA's non-theatrical home video awards, with each of the nine volumes of its "He-Man And The Masters Of The Universe" series taking home a gold, its "Rick Springfield Platinum Videos" also certified gold, and its "Lionel Richie: All Night Long" copping both gold and platinum. Also earning gold and platinum certification was Prism Entertainment's "Sakharov." **TONY SEIDEMAN**

### \$58 List for Feature Films

## Japan's CVV Drops Prices

TOKYO CIC-Victor Video (CVV) here has set a new retail price of \$58 for its feature-length films, starting with the May release. That represents a substantial reduction from the previous \$74 tag.

In announcing the change, Itaru Sebata, CVV sales/marketing manager, said the new pricing structure "should encourage people presently engaged in illegal video business to become legal traders."

CVV currently services more than 1,200 authorized rental shops—a total of 3,300 outlets if

stores only selling CVV software are included. The corporate aim is to increase the dealer network to more than 2,500 full-line rental outlets.

Says Sebata: "Our new pricing will help dealers increase title stocks, increase profits and generally boost video business." The company's best-selling title thus far is "Raiders Of The Lost Ark," released in April, 1984, which it says has sold more than 32,000 units, but "Footloose" is expected eventually to better that tally.

## Stores Getting JEM Titles Utopia Tape Among First Releases

BY JIM BESSMAN

NEW YORK Jem Music Video, which last month launched its Passport Music Video label with a pair of Utopia cassettes initially available by mail order only, is releasing its first titles to retail. The release features artists who record for Passport Records as well as other labels.

Being released June 10 are "Utopia: A Retrospective 1977-1984," "Willie & the Poor Boys," "Meat Loaf Live At Wembley," "Marc Bolan On Video" and "Chuck Berry Featuring Tina Turner." All are priced at \$29.95, except "Willie & the Poor Boys," which carries a \$19.95 tag.

The Willie & the Poor Boys videocassette coincides with Passport Records release last week of a self-titled album by the group, which is comprised of Rolling Stones Bill Wyman and Charlie Watts, Andy Fairweather Low, Micky Gee and Geraint Watkins. The group was formed out of its members' involvement in a series of concerts on behalf of Ronnie Lane to raise money for multiple sclerosis research (separate story, page 40A).

The eight-song, 30-minute video features performances of blues and r&b standards in a '50s "sock hop" setting. Produced by Jon Roseman, the cassette also has guest appearances by Kenney Jones, Ron Wood and Ringo Starr. Half of the net proceeds from the sales of the video will be turned over to the Ronnie Lane Appeal for Action Research into Multiple Sclerosis, and MTV will air a documentary on the making of the video in May.

The Meat Loaf title is an hour-long concert cassette, as is the Berry/Turner title, filmed in 1982. The Bolan cassette, also an hour long, contains most of the available video material by the late "glam-rock" star and includes 17 songs.

Jem president Marty Scott says that Passport Music Video will seek "all kinds of artists who are well suited to video" for licensing to the label. "We want to sell in record stores through the Jem Records branches, so we'll go after video artists whom record stores will be most interested in," says Scott. "Music video is artist-oriented, with a great sales potential, but not necessarily based on who sells records. Marc Bolan, for example, is a big cult artist who may well do better in music video than many current major artists."

As an independent video supplier, Scott maintains that he may be better positioned to exploit music video than the majors. "The major studios have neglected music video because it's such a small segment of the market," he says. "But we feel that music video is a sale item and not a day-of-release item like movies. Music videos will also continue to sell over a period of time, but the majors aren't interested in keeping on something that long."

Scott says that he is currently in negotiations for release of video product by artists "of high stature," with his record store distribution being a key selling point. He says that aside from Jem Records distribution, Passport Video will move through other video distributors in "select areas."

### New Owner for PD Firm

## Adele Industries Acquired

NEW YORK Adele Industries, one of the bigger manufacturers in the public domain video field, has changed its name and linked up with a non-home video partner: the U.S. Playing Card Corp., which revealed the move via a message to its stockholders that says the firm has become a partner in "The Congress Video Group."

Adele is not specifically named, but the stockholder notice says Congress was formed "for the purpose of acquiring the videocassette operations of a privately held South Plainfield, N.J., company." Adele is the only video manufacturer of any note located in South Plainfield.

The U.S. Playing Card Corp. notice claims that "sales for March, the partnership's first month of operations, were in excess of \$1 million. April sales are expected to exceed \$3 million. Sales for the March-through-February first year of operations are projected at \$40 million"—claims that, if true, would rank the venture fairly high among mid-sized indies.

The notice reflects the rapid growth of the PD video business, noting that when it got into the business last August, Adele operated out of "a 500-square-foot facility

housing under 200 videocassette recorders turning out some 5,000 tapes a week." Now, claims U.S. Playing Card, the operation "occupies more than 10 times that area encompassing a duplicating department with nearly 2,000 VCRs producing many times that number a week."

Other highlights of the U.S. Playing Card notice:

- The new venture is moving out of releasing pure public domain footage, and has purchased rights to "30 more-recent copyrighted movies from independent film producers."

- If the notice's claims are true, PD's penetration of national mass merchandise chains has been even deeper than previously supposed. The notice lists "K mart, Zayre's, Jamesway, Target Stores, and Woolworth, Macy's and other department stores."

- Worldwide distribution may be coming to the PD business. "We expect the new partnership to benefit from the availability of U.S. Playing Card's world-wide distribution network and the application of some of our automated methods in its operations," the notice says.

**TONY SEIDEMAN**

**GET YOUR  
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BEGINS.**



Video  
Reviews

"The Doors 'Dance On Fire.'" MCA Home Video. Executive producer George Paige, creative director Ray Manzarek. VHS Stereo/Beta Hi-Fi, 65 minutes, \$39.95. This ambitious effort consists of an invigorating string of rare live and televised performances, promotional clips and out-of-circulation footage dating back to the "Ed Sullivan Show." In all, 13 Doors songs are highlighted.

While many of clips, except for one original piece—keyboardist Ray Manzarek's modern day interpretation of "L.A. Woman"—reflect the more conservative television music video approach of the day, the digitally mixed and mastered sound from the original master analog tapes, as well as the undisputed charisma of lead singer Jim Morrison, give this work a powerful dimension.

Dealers should keep in mind that Doors albums continue to sell in astonishing numbers. Cross-promotions would be natural for record/video merchandisers. The work also underlines another salient aspect of music video: the historical element. Morrison died in 1971, but his legacy and mystique live on.

JIM McCULLAUGH

## DISTRIBUTORS

(Continued from page 27)

ware, Fidelity executives already know most of the major home video executives via their experience with CED videodisks, Wiley says. He adds that the people he's talked to so far have been "very supportive."

Video One Video will continue to open and operate new branches, Wiley says. The company currently has branches in Salt Lake City and Sacramento, and a new one is planned for San Francisco.

NCB's moves towards Coast are only the latest of several recent expansion-oriented steps. The company's adult subsidiary, Caballero Home Video, recently bought out competitor Cal Vista Video Ltd.'s catalog, as well as the rights to all of its future releases.

Cal Vista's catalog currently consists of about 150 titles; before the buyout, Caballero had around 300. Executives from the firms claim the deal was made in order to offset a glut of badly produced adult product on the market.

## Billboard's Spotlight on



Issue Date: May 25

Ad Deadline May 5



**T**hey play it again. And again and again. Children's video is one of the most **consistent** moneymakers in the industry, accounting for over **one-third** of the prerecorded, non-theatrical video market. The insatiable demand for new product shows every indication of continuing unabated for a very long time.

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## TOP VIDEOCASSETTES SALES

			Compiled from a national sample of retail store sales reports.				Year of Release	Rating	Price
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers				
1	2	9	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	29.95	
2	1	7	GONE WITH THE WIND ▲	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95	
3	3	155	JANE FONDA'S WORKOUT ▲ ◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95	
4	6	9	LIONEL RICHIE ALL NIGHT LONG ▲	Brockman Enterprises Inc. MusicVision 6-20420	Lionel Richie	1984	NR	19.95	
5	7	9	TINA TURNER PRIVATE DANCER	Picture Music Intl. Sony Video Software 97W0066-7	Tina Turner	1984	NR	16.95	
6	4	22	PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	29.98	
7	5	22	PRIME TIME ▲ ◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95	
8	9	24	RAQUEL, TOTAL BEAUTY AND FITNESS ● ◆	Total Video, Inc. Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	39.95	
9	10	57	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95	
10	12	65	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95	
11	8	113	STAR TREK II-THE WRATH OF KHAN ▲ ◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	24.95	
12	20	2	THE TERMINATOR	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R	79.95	
13	18	16	POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	79.95	
14	11	72	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	24.95	
15	14	23	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	79.98	
16	15	46	STAR TREK: THE MOTION PICTURE ▲ ◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	24.95	
17	29	2	ELVIS ALOHA FROM HAWAII	RCA Video PD./Presley Estate Media Home Entertainment M463	Elvis Presley	1973	NR	29.95	
18	NEW ▶		GIVE MY REGARDS TO BROAD STREET	CBS-Fox Video 1448	Paul McCartney Ringo Starr	1984	PG	29.98	
19	21	6	WHERE NO MAN HAS GONE BEFORE	Paramount Pictures Paramount Home Video 60040-07	William Shatner Leonard Nimoy	1966	NR	14.95	
20	17	16	DURAN DURAN DANCING ON THE VALENTINE ●	Picture Music Intl. Sony Video Software 97W5075	Duran Duran	1984	NR	16.95	
21	25	11	THE WOMAN IN RED ▲ ◆	Orion Pictures Vestron 5055	Gene Wilder Kelly Le Brock	1984	PG-13	79.95	
22	13	13	THE SONG REMAINS THE SAME	Warner Brothers Pictures Warner Home Video 11389	Led Zeppelin	1976	PG	39.98	
23	39	20	THE NATURAL ▲ ◆	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	79.95	
24	16	11	DURAN DURAN SING BLUE SILVER ●	Tritec Duran Vision Thorn/EMI/HBO Video 2852	Duran Duran	1985	NR	29.95	
25	NEW ▶		THE DOORS "DANCE ON FIRE"	Doors Music Company MCA Dist. Corp. 80157	The Doors	1985	NR	39.95	
26	22	8	RED DAWN ▲	MGM/UA Home Video 800499	Patrick Swayze C. Thomas Howell	1984	PG-13	79.95	
27	32	8	ONCE UPON A TIME IN AMERICA ▲	The Ladd Company Warner Home Video 20017-19	Robert De Niro James Woods	1984	NR	79.95	
28	37	3	BACHELOR PARTY	CBS-Fox Video 1440	Tom Hanks Adrian Zmed	1984	R	79.98	
29	19	14	ELVIS-'68 COMEBACK SPECIAL	RCA Video PD./Presley Estate Media Home Entertainment M452	Elvis Presley	1968	NR	29.95	
30	27	77	AN OFFICER AND A GENTLEMAN ▲ ◆	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	24.95	
31	23	71	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	39.95	
32	NEW ▶		WHAM! THE VIDEO	Morrison Leahy/Carlin Music CBS-Fox Video Music 3048	Wham	1985	NR	19.98	
33	28	5	REVENGE OF THE NERDS	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R	79.98	
34	38	4	THE CORBOMITE MANUEVER	Paramount Pictures Paramount Home Video 60040-03	William Shatner Leonard Nimoy	1966	NR	14.95	
35	NEW ▶		RAINBOW BRITE—PIT OF PERIL	Children's Video Library Vestron 1507	Animated	1985	NR	No listing	
36	35	23	VIDEO REWIND: THE ROLLING STONES GREAT VIDEO HITS ▲ ◆	Vestron 1016	The Rolling Stones	1984	NR	29.95	
37	26	4	U2 LIVE AT RED ROCKS	Universal City Studios MCA Dist. Corp. 80067	U2	1984	NR	29.95	
38	34	12	ALL OF ME ▲	Thorn/EMI/HBO Video TVA2715	Steve Martin Lily Tomlin	1984	R	79.95	
39	33	2	SPARTACUS ◆	Universal City Studios MCA Dist. Corp. 55048	Kirk Douglas Tony Curtis	1960	NR	79.95	
40	30	33	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	79.98	

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

## ...newslines...

**THE 150,000-UNIT MARK** may be the new sales plateau for hot rental titles. A couple of weeks ago Thorn EMI reported that its "The Terminator" had hit that figure; now Embassy Home Entertainment says its "The Cotton Club" has reached it. Both programs are priced to rent, not sell, with tags in the \$79.95 range. Last year hot titles at that price point tended to move about 100,000 pieces.

**PARAMOUNT PICTURES CORP. HAS SIGNED** a multi-year distribution pact with Atlantic Releasing Corp. The deal will give Paramount Home Video rights to all upcoming Atlantic theatrical film releases for all home video formats in the domestic prerecorded marketplace. Paramount has never had a large catalog, but unlike some other majors, the company has never gone out and sought product, so the Atlantic deal marks the first large-scale deal of its kind for the company. The first four titles coming out via the deal will be "Starchaser: The Legend Of Orin," "Teen Wolf," "Stoogemania" and "The Adventures Of The American Rabbit." "Starchaser" and "Rabbit" are both animated titles, with the former in 3D. Chances are good Paramount will also be peddling the Atlantic titles in the pay-per-view and syndicated markets as well as home video.

**MONTEREY HOME VIDEO** has picked up rights to the "American Short Stories" collection, which had its first appearance on the Public Broadcasting System. There are 17 titles involved, including programs based on works by Mark Twain, Ernest Hemingway, John Updike, Stephen Crane, Nathaniel Hawthorne and Ambrose Bierce. Actors starring in the programs include Cleavon Little, John Houseman, Geraldine Fitzgerald, LeVar Burton, Amy Irving and Ron Howard. The roster of directors is also impressive, boasting such names as Joan Micklin Silver and Jan Kadar. The shows have all had multiple airings on PBS, and will be released on cassette in the fall.

**VESTRON VIDEO'S AGGRESSIVE** acquisition stance continues to pay off. The company has picked up rights to Woody Allen's acclaimed current film, "The Purple Rose Of Cairo," and to the exploitation feature "Ghoulies." "Rose," released theatrically by Orion Pictures, first hit the movie houses on March 1. Vestron says it will reach the video stores sometime in August. Vestron released Allen's "Broadway Danny Rose" last July. "Ghoulies" was picked up as part of a multi-title deal between Vestron and Empire Pictures. Vestron also has rights to Empire's "Dungeonmaster," which is currently in theatrical release.

**RECORD PROMOTION VETERAN SAMMY KAPLAN** has formed Woodbridge Productions and is in the process of assembling music video footage, primarily from regional tv shows done in the '50s and '60s. The product will be marketed through various channels, primarily cable and videocassette. He's already picked up rights to about 40 titles and has his eyes set on a library of 400. Examples: Billy Joe Royal's "Down In The Boondocks," Mitch Ryder's "C.C. Ryder," the McCoys' "Hang On Sloopy," Freddy Cannon's "Palisades Park" and the Everly Brothers' "Bye Bye Love." Anyone sitting on similar vintage footage can contact Kaplan at Woodbridge Productions, 12861 Woodbridge, Studio City, Calif., or call (818) 980-5570.

**AMERICAN NATIONAL ENTERPRISES** has made a label deal with Prism Entertainment whereby Prism will be duplicating and distributing ANE titles in the U.S. There will be 36 titles released in the agreement's first year, with shipments starting in July. Titles due out include the Zero Mostel-starring "Once Upon A Scoundrel," "Bimini Code," "Ironmaster," "Goldenrod" and "Lost."

**KARL/LORIMAR HOME VIDEO** and Alsop, a manufacturer of video care products, have joined to create a package for retailers to sell to first-time VCR owners. The "Pro Video Care Kit" will sell for \$49.95 and contain an Alsop 3 standard cleaning cassette, a VCR dustcover, a high-grade blank videocassette and a standard blank videocassette. Karl/Lorimar's contribution will be on the standard-grade cassette, where it will provide 10 minute selections from three different Jane Fonda titles. The companies describe the trailer as a "special sampler program," and not as an advertisement. A print advertising campaign kicks off in May.

**TWO UNIQUE DOCUMENTARIES** are coming out in the next couple of months, linked only by the fact they're both about subjects that begin with an "M." One is "From Mao To Mozart," the tale of Isaac Stern's tour through China; the other is "Manson," which will be released by World Wide Video of Toronto. The latter title features interviews with members of Charles Manson's "family," including would-be presidential assassin Lynette "Squeaky" Fromme. The 90-minute feature was nominated for an Academy Award.

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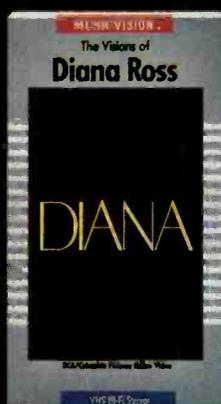
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(extended version)

**Muscles**

**Pieces of Ice**

**Why Do Fools Fall in Love**



Now Available on Videocassette

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Suggested retail price

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hi-fi  
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VHS  
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**NEW**  
ON THE CHARTS

**RAINBOW BRITE—PERIL IN THE PITS**  
Hallmark's popular Rainbow Brite characters come to life in the animated 45-minute made-for-home video "Peril In The Pits," debuting at number 35 on this week's sales chart. Released in January by Children's Video Library, the program is the first in a series of three scheduled to ship this year.

In this episode, Rainbow Brite teams up with the Color Kids and the Sprites in Rainbow Land to fight Murky Dismal and Lurky, who are determined to drain the world of color. At present there are more than 40 licensed Rainbow Brite products on the market, and Mattel's Rainbow dolls were among last year's best selling toys.

Promotional aids available are posters, ad mats and a floor display. Co-op advertising funds are being offered to retailers. "Peril In The Pits" was produced by SMF Productions. LINDA MOLESKI

**'Sports Legends'  
Hits the Market  
At \$19.95 List**

HOLLYWOOD, Fla. One of the most successful syndicated sports shows in television history is coming to home video at a sell-through price with the release of "Greatest Sports Legends," a staple on cable networks and independent television stations, at \$19.95 a cassette.

Many of the shows to be offered are more than a decade old. But David Sutton, president of Sports Legends Video Inc., the company that owns the rights to the programs, maintains that the extensive and continuing market exposure the episodes have received hasn't killed their home video value.

"I think it helps," Sutton says. "It keeps customers aware of 'The Greatest Sports Legends'."

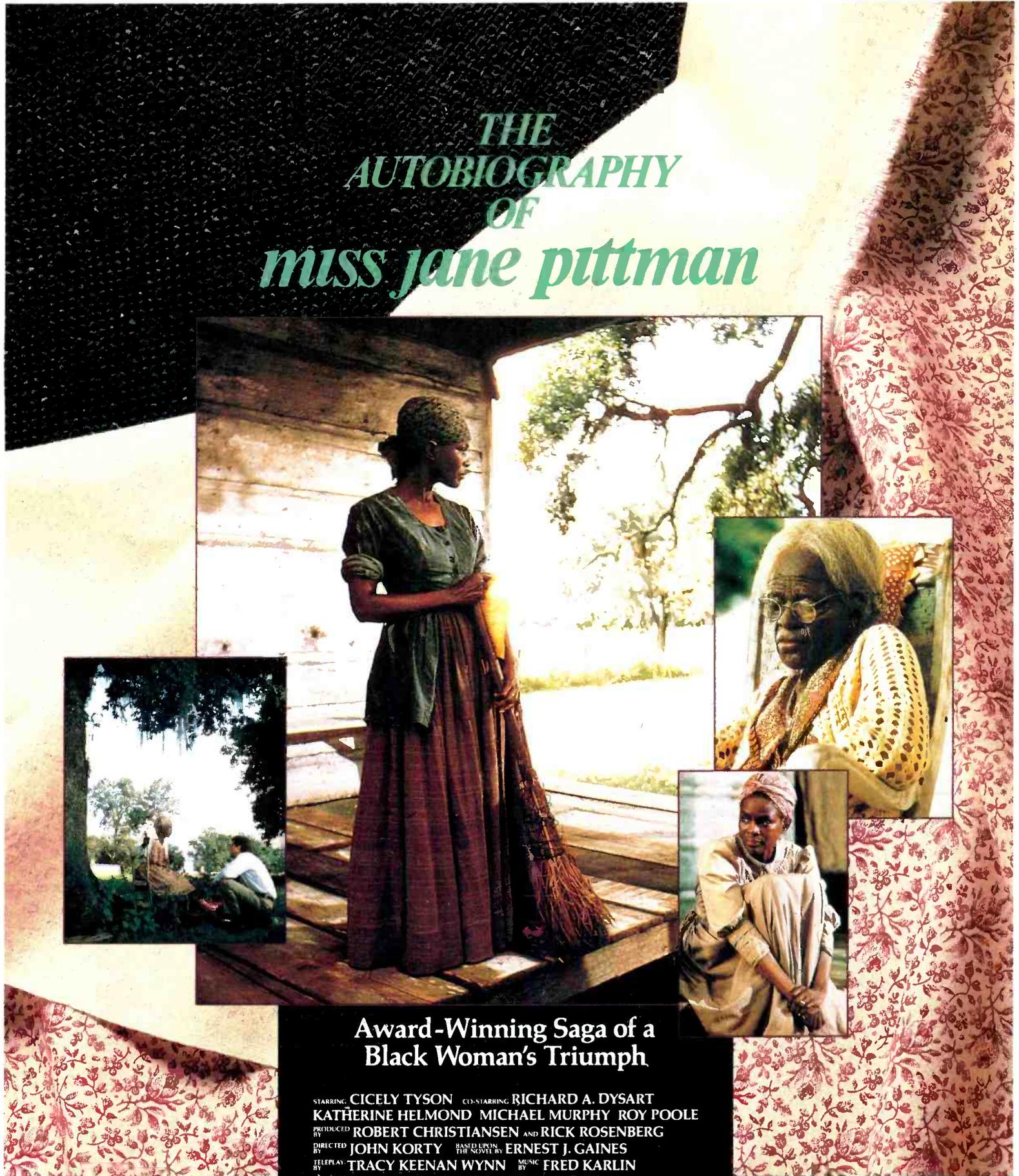
Each cassette will contain 22 minutes of programming focusing on a single sports figure and a seven-minute clip acting as a trailer for the other episodes of the series being offered. Interview and documentary footage are used. There are 25 titles in the first batch of titles due out, and Sutton says he has "100 to release over the next year."

Athletes profiled include Willie Mays, Mickey Mantle, Pele, Johnny Unitas, Julius Erving, Arnold Palmer and Phil Esposito.

As to why "Legends" went out at \$19.95 instead of the \$14.95 price point that some manufacturers are using for titles lasting 30 minutes and less, Sutton, says "I don't know who's \$14.95 on licensed property."

TONY SEIDEMAN

**THE  
AUTOBIOGRAPHY  
OF  
miss jane pittman**



**Award-Winning Saga of a  
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— JOHN J. O'CONNOR  
THE NEW YORK TIMES

*"Profound ... Deeply moving ... It will make motion picture history."*

— REX REED

*"The finest new film of the moment."*

— JUDITH CRIST

*"Brilliant, shattering, stunning, draining, superb."*

— THE CHICAGO TRIBUNE

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# TOP VIDEOCASSETTES RENTALS

## HELP FIND THESE CHILDREN



**SEAN EVANS**  
Missing From: Watertown, NY Date Missing: 05/17/84  
Date of Birth: 11/25/81  
Race: Caucasian Hair: Blonde  
Sex: Male Weight: 45 lbs.  
Height: 2'11.5" Eyes: Green



**JONELLE MATTHEWS**  
Missing From: Greeley, CO Date Missing: 12/30/84  
Date of Birth: 02/09/72  
Race: Caucasian Hair: Brown  
Sex: Female Weight: 115 lbs.  
Height: 5'5" Eyes: Brown  
Identifying Marks: Brown, pierced ears, small faint scar on the bottom of her chin



**LOUIS MACKERLY**  
Missing From: Allentown, PA Date Missing: 06/07/84  
Date of Birth: 02/15/77  
Race: Caucasian Hair: Blond  
Sex: Male Weight: 44 lbs.  
Height: 4'1" Eyes: Blue  
Identifying Marks: Four front teeth missing



**KELLY JUANITA STAPLES**  
Missing From: Chicago, IL Date Missing: 01/08/80  
Date of Birth: 07/28/73  
Race: Black Hair: Black  
Sex: Female Weight: 42 lbs.  
Height: 3' Eyes: Brown  
Identifying Marks: Birthmark on left middle chest

If you have any information about the location of a missing child please call:

**1-800-843-5678**

## CBS/Fox Lends a Hand in Search for Missing Children

NEW YORK CBS/Fox Video sub-label Playhouse Video and the National Center for Missing and Exploited Children are joining in a campaign designed to help locate missing youths.

Every 60 days, Playhouse will be using CBS/Fox's retailer mailing list to ship out about 24,000 17- by 20-inch posters featuring photographs and descriptive information on four missing children (see photo above). An 800 number will also be included.

The poster will read, "If you have any information about the location of a missing child please call 1-800-843-5678."

According to National Center executive director Jay Howell, the CBS/Fox campaign is the first national effort to use photographs and descriptive materials to locate missing children.

More than 144 million people will see the posters each year, according to CBS/Fox and National Center executives. CBS/Fox executives describe the poster-based campaign as being "uniquely suited to our industry," given the number of posters and point-of-purchase displays used

in home video outlets.

Playhouse Video will continue putting out its child-finding posters "as long as it does some good," says vice president and general manager Vince Larinto, despite the fact that the cost of the campaign is "substantial."

### CED's DEMISE

(Continued from page 27)

says that "Gone With The Wind," which moved around 300,000 units in its cassette pre-orders, has only moved some 20,000 CED units so far. Even weaker was CBS/Fox Video's "The Empire Strikes Back," which only sold 8,000 CED pieces, compared to several hundreds of thousands of videocassettes.

In CED's heyday, titles sold roughly the same number of units on disk that they did on cassette. With almost no new machines moving onto the market, the energy that kept sales figures flying is gone, home video manufacturers say.

"Obviously it's going to be less and less," says Valencia. Even so, he adds, RCA is still putting out titles, and "there is no terminal date" slated for the end of disk production and manufacturing.

There are about 2,000 CED players in distributors' and retailers' hands, Valencia says, and the last should be sold by the end of September.

TONY SEIDEMAN

Compiled from a national sample of retail store rental reports.

RANK	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating
1	1	8		REVENGE OF THE NERDS	CBS-Fox Video 1439	Robert Carradine Anthony Edwards	1984	R
2	2	8		BACHELOR PARTY	CBS-Fox Video 1440	Tom Hanks Adrian Zmed	1984	R
3	9	3		COUNTRY	Touchstone Home Video 241	Jessica Lange Sam Shepard	1984	PG
4	35	2		THE TERMINATOR	Thorn/EMI/HBO Video TVA2535	A. Schwarzenegger	1984	R
5	3	8		STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG
6	4	17		POLICE ACADEMY ▲	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R
7	5	9		RED DAWN ▲	MGM/UA Home Video 800499	Patrick Swayze C. Thomas Howell	1984	PG-13
8	7	3		IRRECONCILABLE DIFFERENCES	Angeles Cinema Investors Vestron 5057	Ryan O'Neal Shelley Long	1984	PG
9	10	4		THE LITTLE DRUMMER GIRL	Warner Brothers Pictures Warner Home Video 11416	Diane Keaton	1984	R
10	6	11		THE WOMAN IN RED ▲ ♦	Orion Pictures Vestron 5055	Gene Wilder Kelly Le Brock	1984	PG-13
11	8	12		ALL OF ME ▲	Thorn/EMI/HBO Video TVA2715	Steve Martin Lily Tomlin	1984	R
12	12	9		ONCE UPON A TIME IN AMERICA ▲	The Ladd Company Warner Home Video 20017-19	Robert De Niro James Woods	1984	NR
13	11	7		GONE WITH THE WIND ▲	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G
14	13	7		CRIMES OF PASSION	New World Pictures New World Video 8512	Kathleen Turner Anthony Perkins	1984	NR
15	15	33		ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG
16	16	20		THE NATURAL ▲ ♦	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG
17	14	4		THE RAZOR'S EDGE	RCA/Columbia Pictures Home Video 6-20410	Bill Murray Catherine Hicks	1984	PG-13
18	17	14		TIGHTROPE ▲	Warner Brothers Pictures Warner Home Video 11400	Clint Eastwood	1984	R
19	NEW ▶			SUPERGIRL	Tri-Star Pictures USA Home Video 217-515	Helen Slater Peter O'Toole	1984	PG
20	18	5		FLASHPOINT	Silver Screen Partners Thorn/EMI/HBO Video TVA2880	Kris Kristofferson Treat Williams	1984	R
21	19	9		THE ADVENTURES OF BUCKAROO BANZAI ▲ ♦	Vestron 5056	Peter Weller John Lithgow	1984	PG
22	NEW ▶			THE BOSTONIANS	Almi Pictures Vestron 5067	Christopher Reeve Vanessa Redgrave	1984	PG
23	25	12		THE EVIL THAT MEN DO ▲ ♦	RCA/Columbia Pictures Home Video 6-20407	Charles Bronson	1984	R
24	NEW ▶			BILL COSBY HIMSELF	CBS-Fox Video 1350	Bill Cosby	1981	NR
25	20	6		EXTERMINATOR 2 ●	Cannon Films Inc. MGM/UA Home Video 800516	Robert Ginty Mario Van Peebles	1984	R
26	23	2		NO SMALL AFFAIR	RCA/Columbia Pictures Home Video 6-20429	Jon Cryer Demi Moore	1984	R
27	26	32		SPLASH ▲ ♦	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG
28	21	22		PURPLE RAIN ▲	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R
29	22	21		THE LAST STARFIGHTER ▲ ♦	Universal City Studios MCA Dist. Corp. 80078	Lance Guest Robert Preston	1984	PG
30	24	17		THE NEVERENDING STORY ▲	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG
31	28	6		C.H.U.D.	New World Pictures Media Home Entertainment M760	John Heard Daniel Stern	1984	R
32	30	2		GIVE MY REGARDS TO BROAD STREET	CBS-Fox Video 1448	Paul McCartney Ringo Starr	1984	PG
33	34	29		GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES ▲	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG
34	33	25		MOSCOW ON THE HUDSON ▲	RCA/Columbia Pictures Home Video 60309	Robin Williams Maria Alonzo	1984	R
35	36	4		TERROR IN THE AISLES ● ♦	Universal City Studios MCA Dist. Corp. 80126	Donald Pleasence Nancy Allen	1984	R
36	31	19		DREAMSCAPE ▲ ♦	Thorn/EMI Home Video 2722	Dennis Quaid Kate Capshaw	1984	PG-13
37	32	23		THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG
38	27	5		SHEENA ▲ ♦	RCA/Columbia Pictures Home Video 6-20404	Tanya Roberts Ted Wass	1984	PG
39	39	9		THE WILD LIFE ▲ ♦	Universal City Studios MCA Dist. Corp. 80145	Christopher Penn Lea Thompson	1984	R
40	29	30		AGAINST ALL ODDS ▲	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	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.

### ACTIONMART

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

Fogerty, Lewis, Pointers Set for Concert Specials

## Showtime Continuing Varied Musical Menu

This is the latest in a series of profiles of video clip outlets, including broadcast, cable and syndicated programmers as well as video club pools.

**NEW YORK** The Showtime pay-cable network, which last year offered music programming highlighting such diverse artists as the Police, Lena Horne and Barry Manilow, is continuing its steady diet of special music event presentations and rock music series. John Fogerty, Huey Lewis & the News and the Pointer Sisters are among the major artists soon to be featured in exclusive concert showings, while "Rebellious Jukebox," a music video/variety hour that debuted last year, is being brought back with two new episodes.

Meanwhile, the network is running a "Musicmania Month" subscriber promotion in May, during which the national pay-cable premiere of "Footloose" and the debut of the Huey Lewis & the News concert will be programmed alongside "encore" presentations of "The Police Synchronicity Concert," "Stevie Wonder Comes Home" and "Flashdance." Interstitial programming during the month will appropriately include music videos by the featured artists, excerpts and videos

from the films, and a "lifestyle" interview of Lewis.

"The Pointer Sisters, Huey Lewis and John Fogerty are obviously three very hot names in music, all having crossover appeal," states director of program development Stu Smiley. "They're what people want to see, but most important, from our point of view, is that they are significant and meaningful to our paying audience, and that's the basic focus of our music programming."

These artists, adds Smiley, also meet the originality and exclusivity factors sought after in music programming acquisitions. "The Fogerty concert, which was taped live last January before an invited audience at the A&M Chaplin Stage in Hollywood, was his first performance in 12 years. Since he's not on the road, you can only see him on Showtime. As for the Pointers, they'll tape a revamped concert for us in Paris this spring, which will be directed by David Mallet."

Smiley sees both the Fogerty concert, which will premiere June 14, and the Pointers', which will be shown in August, as a "natural progression" from prior Showtime music programs. "We aren't concerned with volume of shows so much as

significance of talent," he says.

"Size is not most important to us," Smiley adds. "To me, it's more significant to have a Stevie Wonder, who's never done a show before."

Previous Showtime music programming has included such presentations as "Crosby, Stills & Nash In Concert," Diana Ross' Central Park concert, "Barry Manilow: The Concert At Blenheim Palace" and "Lena Horne: The Lady And Her Music." Showtime also aired six hours of concerts taped at the 1983 US Festival, and presented a 90-minute compilation of concerts from last year's first annual Montreux Pop & Rock Festival.

In addition to concerts and special  
(Continued on opposite page)



**Hostage to Winter.** Drummer John Herrin ponders the limits of artistic dedication during the shoot of the Rez Band's video for "Crimes," from the group's album "Hostage." The shoot was done in February, during 60-below wind chill weather. Herrin is the one standing in the right foreground.

## Clip Offers an Anti-Drug Message Government-Backed 'Just Say No' Targets Youths

BY ANGELA GAUDIOSO

**NEW YORK** Focusing on how drug and alcohol abuse might be "deglamorized" in the media, participants at a recent Senate investigations subcommittee hearing screened the rousing first effort by a federal agency into the music video arena.

Sponsored by the Advertising Council, Needham Harper Worldwide and the National Institute for Drug Abuse (NIDA)—a branch of the department of Health & Human Services—the assembly witnessed a three-and-a-half-minute anti-drug music clip entitled "Just Say No." It was prompted, in part, by a 1984 agency-conducted survey of high school seniors, which found that "nearly two-thirds (62%) of America's youth use an illicit drug at least once before they finish high school," while "the age of casual users has dropped steadily."

The video, an outgrowth of a campaign initially spearheaded by First Lady Nancy Reagan, is designed to reach inner city youths, primarily between 10 and 14 years old, and has been referred to by HHS secretary Margaret Heckler as "a very valuable tool to stop drug abuse." According to a NIDA deputy chief, Avraham Forman, "It looks more like a performance piece than a public service testimonial."

Slated for airing on MTV and other national and regional music channels, along with other venues including clubs, schools and movie theatres, the production called upon the volunteered services of director Ed Bianchi (also credited with the Diet Pepsi campaign featuring Geraldine Ferraro), co-producer Bernie Drayton of HEA Productions here, choreographer Toni Basil and musicians including David Sanborn, Mark Egan, Steve Khan and Marcus Miller. "It stands on its own as a good piece of music and visual entertainment," Drayton says. "If it were to come off too much as a PSA, then the only time it would be seen would be at 4 a.m., when most kids wouldn't see it."

Shot in a Yonkers high school, the

clip depicts young adolescents coping with the pressures of pushers and peer influence.

As to why Needham Harper or its client NIDA didn't aggressively lobby for a superstar spokesperson to front the project, the way Michael Jackson was linked with the "Don't Drink & Drive—Beat It" campaign, NIDA's assistant director Susan Lachter responds: "We see the value in having kids who look like other kids doing things that they can do in a situation they face all the time. It's peer-to-peer intervention suggesting 'Hey, you can just say no.'"

Alluding to a limited department budget, Lachter adds, "We're hoping the video can give ideas to the private sector—to the artists and the music industry itself—that they may be motivated to create their own within their own genre."

A spokesperson for MTV, which is planning to edit the clip down to a 30-second spot, claims the channel is

committed to running it "as generously as possible like we would any public service spot" interspersed throughout the broadcast week. But he admits he hasn't yet viewed the video. Remarks Drayton: "It behooves them to run this in response to all the programming complaints they've gotten about violence and the like."

Needham Harper's account supervisor to the project, Terry Osman concurs: "That's exactly why we did it—if they [music video channels] want to change their perceived image, this is their vehicle—or they can simply choose to say, 'It suits our format.'"

Although only advance copies are currently available to market it, Lachter says, "Just Say No" has met "with really nice response" from select schools and students. "Early though it is," she comments, "the reaction has been, 'Well, it's not like other videos, but it's really pretty good.'"

## New Clips for '60s Hits 'Deja View' Targets Baby Boomers

**NEW YORK** In an attempt to bring music video to the "baby boom" generation, All American Television is marketing "Deja View" for fall syndication, either as a weekly series or as regularly scheduled specials. The program, hosted by John Sebastian, will center around specially produced concept videos for '60s rock hits.

Targeted at the 25-40 age group, "Deja View" will cater to the "yuppie" mentality, according to All American vice president Joel Gallen. "Even though these people are '80s thinkers, they still have '60s culture," says Gallen. "When music video came out they were intrigued, but when they saw it they were disoriented because it wasn't their music."

"They share such an emotional bond to the classic music of the '60s that when we asked people over 30

what their favorite songs were, we heard timeless titles like 'California Dreamin',' 'Hey Jude' and 'Good Vibrations,' but never 'Beat It.'"

According to Gallen, All American, which currently distributes "America's Top 10" and "New York Hot Tracks," has budgeted \$500,000 for each hour episode of "Deja View." That total breaks down into \$50,000 apiece for production of six new videos, with the remaining \$200,000 covering studio and production costs, possibly including two live performances. Archival footage would also be acquired from this sum, to be used only as segue material.

"The focus is on brand new state-of-the-art videos of classic songs," maintains Gallen. "Our game plan is not to get the original artist to lip-synch the song, but instead to come  
(Continued on opposite page)

## ...newsline...

**THE SECOND ST. TROPEZ VIDEO MUSIC FESTIVAL** is a definite go, says John Nathan, the show's U.S. representative. The festival will probably take place the first week in October, with the exact timing keyed to the date the home video-oriented Vidcom is held in Cannes. St. Tropez will fall a week before the home video show.

**DIRECT BROADCAST SATELLITE** has suffered a tremendous blow with the near-certain demise of United Satellite Communications Inc. For those unfamiliar with the jargon, direct broadcast satellite, or DBS, is a system that transmits programming straight from orbiting satellites to rooftop dishes on consumers' homes. DBS technology holds the potential for direct-transmitted pay-cable networks, and, even better on the income generating scale, pay-per-view concerts and other events. USCI has been in financial trouble for some time, and in early April it ceased transmitting its signals, leaving the 100,000 consumers who had bought DBS decoders with some very useless hardware. USCI is the second company involved in the once highly touted technology to fail.

**DBS ANTENNA OWNERS MAY NOT** be completely bereft: Galaxy Broadcast Services of Kulpville, Pa., is already marketing a conversion kit for the \$1,000-\$2,000 units. At a cost of \$550, former USCI owners will be able to buy a system that will enable them to receive signals from some cable tv satellites—"C-Band," to be specific. Networks available on C-Band include HBO, Showtime, CNN, The Disney Channel and a number of others, Galaxy claims.

**VIDEO POOL SERVICE** Sight & Sound Entertainment of Seattle has added the Grace Restaurant Co., one of California's biggest restaurant chains. In a unique move, the pool will be creating a compilation tape specifically for Grace consisting of clips chosen to match the eatery's clientele. Grace says it hopes to boost the number of its video-equipped outlets by 25 this year.

**CABLE TV HAS WON A VICTORY** in the 11th Circuit U.S. Court of Appeals. The appeals court declared a Miami ordinance prohibiting "indecent" programming unconstitutional, upholding an earlier decision by a federal court. The suit against the Miami law was brought by cable subscriber Ruben Cruz and backed by Home Box Office and its sister service Cinemax, which joined the suit in March, 1983. The earlier court decision was handed down by Judge William Hoeweler of the U.S. District Court for the Southern District of Florida, who ruled the Miami law was in violation of the First and Fourteenth Amendments.

TONY SEIDEMAN

# Via DeGarmo & Key Clip Antichrist Cooled Down for MTV Debut

BY ANDREW ROBLIN

NASHVILLE On April 10, at 8 a.m. EST, the Antichrist made his national television debut on MTV. The Antichrist is a principal character in DeGarmo & Key's video of "Six, Six, Six," which recently entered MTV's playlist.

But the Antichrist seen on MTV escapes the horrible fate originally mated out to him in "Six, Six, Six." When the video was first presented to MTV last October, the Antichrist was shown bursting into flames when attacked by another character in the video.

MTV rejected the original version of "Six, Six, Six" because of that scene, which a spokesman for the network terms "too violent."

"At first, we thought we were being singled out," says Ed DeGarmo of the group. "We thought that it was a ploy, that MTV didn't want to

play a Christian group. But they substantiated later that our suspicions may have been unfounded."

According to DeGarmo, MTV officials provided him with "an impressive list of names of about 75 popular rock groups that were being put under similar pressure to revise their videos and make them less violent."

Faced with either withdrawing the video from MTV's consideration or changing it to meet the network's standards, DeGarmo & Key elected to do the latter. In the re-edited version accepted by MTV, a shot of a crystal ball replaces the burning of the Antichrist. Scenes of war and an atomic explosion within the ball replace the content MTV rejected for violence, says Jan Binkley, regional marketing supervisor for the Benson Co., the parent firm of DeGarmo & Key's PowerDiscs label.

Only MTV rejected the original

edit of "Six, Six, Six" for its violence, according to Binkley. Outlets airing the uncut version of the video include: "Night Flight"; "The Calvary Connection" in Colorado Springs; "Glad TV" in Pensacola, Fla.; "Heart Of Fire" in Monroe, La.; "Intertech" in North Hollywood, and the PTL Network.

Binkley won't comment on the cost of the "Six, Six, Six" clip other than to say its budget was less than \$40,000. The video was directed by Marius Penczner and produced by Ardent Teleproductions.

## 'DEJA VIEW'

(Continued from opposite page)

up with 90% purely conceptual music 'mini-movies,' hopefully getting the star on in a cameo for a sense of identity."

Gallen hopes to enlist original artists' input in the new videos' storyboards, and says the Byrds' Roger McGuinn had been involved with the concept to "So You Wanna Be A Rock 'N' Roll Star," though the production was temporarily shelved in favor of first preselling the show via a sales presentation tape premiered at January's NATPE.

Gallen says that reaction to the promo reel and the "Deja View" concept has been positive, with Lincoln-Mercury being the "front runner" in interest. "We're hoping to get one company to put its name on the show and fully finance it," says Gallen. "Then we could conceivably have a 'Summer In The City' video followed immediately by a 'Proud Mary' commercial, which would be an advertiser's dream: You wouldn't know where the show ends and the commercial begins."

JIM BESSMAN

## SHOWTIME'S MUSIC PROGRAMMING

(Continued from opposite page)

music events, Showtime has offered music programming via series and music videos. Its "Rock Of The 80's" in-concert series has focused primarily on new artists. The network is currently premiering two new installments in the "Rebellious Jukebox" series, which like Showtime's "The Police Synchronicity Concert," was directed by Kevin Godley and Lol Creme. "Rebellious Jukebox" mixes music videos with live club performance in a sitcom-like structure starring Meat Loaf and Jools Holland.

Showtime also uses videos as interstitial programming. Karen Plitt, supervisor of music video acquisition for the channel, says that some 20 new clips are programmed each month. These include the "broad-

cast rotation, everything from Crystal Gayle to Frankie Goes To Hollywood," though heavy metal clips are not run due to the "older than MTV" age group of subscribers.

Clips are shown singly or as four-clip "theme blocks," coinciding with events like Halloween or the Grammy Awards, or linked together by conceptual or technical similarities. For example, April's "fantasy" theme block involves Robin George's "Heartline," Real Life's "Send Me An Angel," XTC's "Wonderland" and Kool & the Gang's "Fresh," all based on fairy tale or storybook characters and events, being filled by short films, promotions and additional original material.

JIM BESSMAN

# 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.

### ALFIE

Star  
The Last Dragon Soundtrack/Motown  
F.F. Productions  
Yuri Sivotop

### PETER ALLEN

I Go To Rio  
Live At Carnegie Hall/Arista  
Peter Allen

### ANIMATION

Let Him Go  
Animation/Mercury  
Pendulum Productions  
Marcello Epstein

### BON JOVI

Only Lonely  
7800° Fahrenheit/Mercury  
Split-Screen Productions  
Jack Cole

### D.C. STAR

I Wanna Rock Tonite  
Rockin' In The Classroom/Mirage  
Philip Meese Projects  
Adam Friedman

### DEAD OR ALIVE

You Spin Me Round  
Youthquake/Epic  
Helen Langridge/N. Lee Lacy Associates Ltd.  
Vahghan Arnell & Anthea Benton

### DOPPLEGANGER

Communication Breakdown  
12-inch/Manhattan  
Mick Rock/R&R Video  
Mick Rock

### FOREIGNER

That Was Yesterday  
Agent Provocateur/Atlantic  
PMI Productions  
Jim Yukich

### HEARTBREAK U.S.A.

Impulse  
Heartbreak U.S.A./Preppy  
Preppy Productions  
Eleanor Gaver

### KENNY G & KASHIF

Love On The Rise  
Gravity/Arista  
Estate Films  
Gary Legon

		AS OF APRIL 24, 1985		WEEKS ON PLAYLIST
		PROGRAMMING		
This report does not include videos in recurrent or oldie rotation.				
VIDEOS ADDED THIS WEEK	AUTOGRAPH	SEND HER TO ME	RCA	LIGHT
	DEAD OR ALIVE	YOU SPIN ME AROUND	Epic	LIGHT
	DOORS	WILD CHILD	Elektra	POWER
	GO WEST	CALL ME	Chrysalis	LIGHT
	KING	LOVE AND PRICE	Epic	LIGHT
	LOUDNESS	CRAZY NIGHTS	Atco	LIGHT
	MEAT LOAF	MODERN GIRL	RCA	BREAKOUT
	KIM MITCHELL	GO FOR SODA	Island	LIGHT
	RED 7	HEARTBEAT	MCA	LIGHT
	SISTERS OF MERCY	WALK AWAY	Elektra	LIGHT
	STRANGE ADVANCE	WE RUN	Capitol	LIGHT
	THIRD WORLD	SENSE OF PURPOSE	Columbia	LIGHT
	WHITE ANIMALS	THIS GIRL IS MINE	Deadbeat	NEW
	PAUL YOUNG	EVERY TIME YOU GO AWAY	Columbia	POWER
POWER ROTATION <small>Sneak Preview Videos</small>	BRYAN ADAMS	HEAVEN	A&M	4
	JOHN CAFFERTY & THE BEAVER BROWN BAND	TOUGH ALL OVER	Scotti Bros.	2
	FOREIGNER	THAT WAS YESTERDAY	Atlantic	4
	FRANKIE GOES TO HOLLYWOOD	WELCOME TO THE PLEASURE DOME	ZTT/Island	3
	JULIAN LENNON	SAY YOU'RE WRONG	Atlantic	5
	REO SPEEDWAGON	ONE LONELY NIGHT	Epic	2
	RICK SPRINGFIELD	CELEBRATE YOUTH	RCA	2
	TINA TURNER	SHOW SOME RESPECT	Capitol	2
	U2	THE UNFORGETTABLE FIRE	Island	3
	HEAVY ROTATION	ANIMATION	OBSESSION	Mercury
*CHICAGO		ALONG COMES A WOMAN	Full Moon/Warner Bros.	10
*ERIC CLAPTON		FOREVER MAN	Warner Bros.	9
PHIL COLLINS		SUSSUDIO	Atlantic	5
*JOHN FOGERTY		ROCK 'N' ROLL GIRLS	Warner Bros.	7
*DON HENLEY		ALL SHE WANTS TO DO IS DANCE	Geffen	9
HUEY LEWIS & THE NEWS		BAD IS BAD	Chrysalis	9
*MADONNA		CRAZY FOR YOU	Geffen	14
*MADONNA		INTO THE GROOVE	Warner Bros.	6
*TOM PETTY & THE HEARTBREAKERS		DON'T COME AROUND HERE NO MORE	MCA	7
*DAVID LEE ROTH		JUST A GIGOLO	Warner Bros.	5
SIMPLE MINDS		DON'T YOU (FORGET ABOUT ME)	A&M	14
*BRUCE SPRINGSTEEN		I'M ON FIRE	Columbia	6
TEARS FOR FEARS		EVERYBODY WANTS TO RULE THE WORLD	Mercury	7
*U2	A SORT OF HOMECOMING	Island	9	
ACTIVE ROTATION	FIONA	TALK TO ME	Atlantic	8
	GLENN FREY	SMUGGLER'S BLUES	MCA	4
	*DARYL HALL & JOHN OATES	SOME THINGS ARE BETTER LEFT UNSAID	RCA	6
	HOWARD JONES	THINGS CAN ONLY GET BETTER	Elektra	8
	*POWER STATION	SOME LIKE IT HOT	Capitol	6
	SADE	SMOOTH OPERATOR	Portrait	10
	TIL TUESDAY	VOICES CARRY	Epic	10
	*WHAM!	EVERYTHING SHE WANTS	Columbia	4
	*PETER WOLF	OO-EE-DIDDLEY-BO!	EMI America	8
	MEDIUM ROTATION	DEPECHE MODE	PEOPLE ARE PEOPLE	Sire
DAVE EDMUNDS		HIGH SCHOOL NIGHTS	Columbia	8
THE FOOLS		DO WAH DIDDY	Passport	7
MURRAY HEAD		ONE NIGHT IN BANGKOK	RCA	3
JASON & THE SCORCHERS		WHITE LIES	EMI America	8
KATRINA & THE WAVES		WALKING ON SUNSHINE	Capitol	2
LIMAH		NEVER ENDING STORY	EMI America	7
KENNY LOGGINS		VOX HUMANA	Columbia	2
ALISON MOYET		INVISIBLE	Columbia	7
POINTER SISTERS		BABY COME AND GET IT	Planet	2
GEORGE THOROGOOD		IDRINK ALONE	EMI America	6
THE TIME		THE BIRD	Warner Bros.	3
VITAMIN Z		BURNING FLAME	Geffen	4
BREAKOUT ROTATION		BELOUIS SOME	IMAGINATION	Capitol
	DOKKEN	ALONE AGAIN	Elektra	5
	LONE JUSTICE	WAYS TO BE WICKED	Geffen	3
	NORTHERN LIGHTS	TEARS ARE NOT ENOUGH	Columbia	3
	GRAHAM PARKER & THE SHOT	WAKE UP	Elektra	3
	JOHN PARR	MAGICAL	Atlantic	4
VAN ZANT	I'M A FIGHTER	Network/Geffen	5	
LIGHT ROTATION	PHILIP BAILEY	WALKING ON THE CHINESE WALL	Columbia	3
	TEREZA BAZAR	GOTCHA!	MCA	2
	BOY MEETS GIRL	OH GIRL	A&M	4
	AL CORLEY	SQUARE ROOMS	Mercury	2
	DEBARGE	RHYTHM OF THE NIGHT	Motown	3
	DEEP PURPLE	NOBODY'S HOME	Mercury	3
	DIGNEY FIGNUS	THE GIRL WITH THE CURIOUS HAND	Columbia	6
	FLASH KAHAN	ONE AT A TIME	Capitol	4
	GIUFFRIA	LONELY IN LOVE	Camel/MCA	6
	JOHN HIATT	LIVING A LITTLE	Geffen	5
	HONEYMOON SUITE	STAY IN THE LIGHT	Warner Bros.	4
	CHRIS ISAAK	DANCIN'	Warner Bros.	8
	JESSE JOHNSON	REVUE BE YOUR MAN	A&M	3
	KEEL	THE RIGHT TO ROCK	Gold Mountain	9
PATTI LABELLE	NEW ATTITUDE	MCA	5	
VAN MORRISON	TORE DOWN A LA RIMBAUD	Mercury	3	
NOMO	RED LIPSTICK	Atco	5	
GREG PHILLINGANES	BEHIND THE MASK	Planet	4	
REFUGEE	EXILES IN THE DARK	Chrysalis	3	
JULES SHEAR	STEADY	EMI America	6	
SLADE	LITTLE SHEILA	CBS Associated	3	
ULTRAVOX	LOVE'S GREAT ADVENTURE	Chrysalis	6	
WANG CHUNG	FIRE IN THE TWILIGHT	A&M	2	
NEW ROTATION	ACCEPT	MIDNIGHT MOVER	Portrait	5
	PETER BROWN	ZIE ZIE WON'T DANCE	Columbia	5
	DE GARMO & KEY	666	Power Disc	3
	GUADALCANAL DIARY	WATUSI RODEO	Landslide	3
	JAZZY JEFF	KING HEROIN	Jive	3
	KAJA	TURN YOUR BACK ON ME	EMI America	3
	MOUNTAIN	HARD TIMES	Scotti Bros.	2
	JOHN PALUMBO	BLOWING UP DETROIT	HME/CBS	3
	PROCESS & THE DOO RAGS	STOMP & SHOUT	Columbia	2
	GINO VANNELLI	BLACK CARS	HME	2
YELLOW	VICIOUS GAMES	Elektra	5	

\* Denotes Sneak Preview Recurrent.

For further information, contact Buzz Brindle, director of music programming, MTV, 1133 Avenue of the Americas, New York, N.Y. 10036.

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# DIZZYING ARRAY OF CHOICES AT NAB

## CD, Multichannel Television Sound in Confab Spotlight

BY STEVEN DUPLER

**LAS VEGAS** Broadcasters who gathered here to check out the latest equipment and technological updates at the recent National Assn. of Broadcasters (NAB) convention, held here April 14-17, were confronted with a dizzying array of choices, and few if any hard and fast rules to judge which directions the industry will be taking in the future.

On the audio side, Compact Disc systems shown by Sony Pro Audio and Studer Revox of America received much attention, and it was generally conceded that the CD format will be steadily finding its way into an increasing number of stations. AM stereo systems, on the

other hand, continued to be treated with apathy by most broadcasters, in spite of the strong push manufacturers are giving to increasing the quality, and thus the desirability, of the format.

Multichannel television sound (MTS) equipment was rampant on the exhibition floor—ranging from new consoles aimed specifically at that market, such as Solid State Logic's new SL 5000 M Series audio production system, to stereo generators, transmitters and other gear.

Television engineers, however, seemed considerably more excited about MTS than did their management counterparts; a panel discussing stereo tv for broadcasting executives drew a far smaller crowd than did an engineering seminar

covering the same topic. With stereo programming still extremely limited, and with the population of home stereo tv receivers still very small, the majority of the tv management community seems unwilling to make any strong commitment to the format yet.

Several audio products making their NAB debut were greeted with considerable excitement. Sony's new analog tape recorders with center-track time code were shown in their final production versions, and according to a spokesman for the firm, "did quite well" at the show. Sony also did "a good amount of business" with orders on its two digital two-track DASH recorders, the PCM-3102 and 3202. Studer Revox also showed a two-channel stereo recorder with center-track time code, as well as stereo broadcast consoles and production models of the A820 analog mastering recorder.

A fascinating new digital audio signal processing system was introduced by The Droid Works to complement its EditDroid electronic image editing system, debuted at last year's NAB convention. The SoundDroid is capable of performing all processing functions required in audio post-production, including editing, multi-track recording, mixing, eq-ing, panning, dynamic range control, reverb and special effects, all entirely in the digital domain.

The SoundDroid's audio signal  
(Continued on opposite page)



**The Digital Story.** Windham Hill artist Liz Story recently wrapped sessions for her upcoming album "Unaccountable Effect," the first album on Windham Hill to make use of digital multi-track recording. Pictured at Digital Magnetics in Hollywood are from left, engineer/producer Steven Miller, Story and Stewart Whitmore, engineer at Digital Magnetics.

## Video Track

NEW YORK

**RCA ACT AUTOGRAPH** recently completed work on their second video clip, for the album "Sign In Please." The video, for the tune "Send Her To Me," was directed by **Oley Sassone** (who also directed the band's first clip, for "Turn Up The Radio") and produced by **Simon Straker** for **Pendulum Productions**. The clip combines concert footage with a story line that involves (yes, Virginia) mail-order groupies. While all the other band members get *real* women delivered to them from the "groupie catalog," drummer **Keni Richards** receives a robot in the mail. If you're wondering how to tell the mannequins from the machine, the robot is the one that makes a "high powered entrance," according to RCA.

**Jock McLean**, former vice president for music programming at **CBS/Fox Video**, has moved to **Kaufman Astoria Studios** in Queens, where he assumes the newly minted title of music consultant. According to a spokesman for the massive production facility, McLean's new role will entail the "further development of music video production" at Kaufman Astoria, particularly in the area of long-form projects. McLean will also be attempting to expand Kaufman Astoria's base as a music video production center, and will be working with **Master Sound Astoria** (the facility's in-house multitrack audio recording service) in the introduction later this spring of two 48-track digital and analog recording stages.

**Preppy Productions'** latest video release is a clip called "Impulse" for the band **Heartbreak USA**. The clip was conceived and produced by **Michael Grunberg** and directed by **Eleanor Gaver**. Without entering into a detailed plot synopsis, suffice it to say that the video involves extraterrestrials, girls from Long Island and a love story. Right . . .

**The Bongos** have completed the first video from their RCA album "Beat Hotel." Lensed at an upstate New York location by director **Juliano Waldman**, the clip is a combination conceptual/performance vid-

eo for the single "Brave New World." The setting is, of course, a hotel, filled with what are called "Fellini-esque" characters. The hotel footage is interspersed with backstage and onstage concert glimpses.

Westchester County-based **Golden Apple Media** has set up a special package deal to produce "broadcast-standard music videos for recording artists on a budget." The package, called "**Video Rock Shot**," includes rehearsal time and a four-camera live shoot switched to one-inch videotape at a sound stage in the New York metropolitan area. The cost is \$2,000, said to be "all-inclusive." The first "Video Rock Shoot" takes place in mid-May, and the firm will continue the program "as long as there are interested participants."

OTHER CITIES

**THE TUBES HAVE** completed the video for the song "Piece By Piece" from their **Capitol** album "Love Bomb." Obviously believers in artist participation in clip-making, two band members worked with the **San Francisco Production Group** in professional capacities on the shoot: keyboardist **Michael Cotten** directed, while drummer **Prairie Prince** served as art director. According to SFPG creative director **Jeff Cretcher**, the project was notable for its very fast turnaround time: "We started Friday morning on a project which had to be on a plane to New York the following Monday to be received by MTV." SFPG provided computer graphics, audio sweetening, cameras, stage and post-production services for the four-day shoot. **Capitol Records** and **PMI** served as executive producers.

**Ron Berti** directed the video for "No More No Less," the single from the **CBS Canada** album "Cold War Night Life" by **Rational Youth**. The conceptual video was edited by **Wendy Vincent** and produced for **Champagne Pictures** by executive producer **Michael Rosen** and associate producer **Derek Sewell**.

**Dan Hartman** and **Chevy Chase**  
(Continued on opposite page)

## Otari, Agfa Set Seminar on Tape Duplication

**NEW YORK** Otari Corp. and Agfa-Gevaert Inc. are co-sponsoring a one-day, invitation-only tape duplicating technology event at the Menlo Park, Calif. facilities of Music Annex Studios on June 11.

According to a spokesman for Otari, the seminar will provide an update for both owners and technical staffers of independent tape duplicators and record labels on the state of the art in equipment, bulk tape, facilities and the "processes involved in high-quality cassette duplication."

The seminar will open with a tour of Music Annex's new tape duplicating facilities and studio. From there, the attendees will participate in a question and answer session, moderated by tech personnel from Otari, Agfa and Music Annex. The Otari spokesman says the session will focus on preparation of high-speed masters for the Otari 480 i.p.s. DP-80 duplication system, which is equipped with a Dolby HX-Pro. Representatives of Dolby and audio test systems manufacturer Sound Technology will also be on hand.

At the day's end, a party will be held on Music Annex's video shooting stage, with all SPARS members invited to attend.

## Audio Track

NEW YORK

**CAPTAIN KANGAROO** (alias **Bob Keeshan**) has been working on a CBS-TV special with orchestrator **Gary Sherman** at **Big Apple Studios**. The show features music by **David Bowie**, **John Denver**, **Steve Lawrence** and **Alan Menkin**, and vocals by **Denver** and **Melba Moore**. **Sam Ginsberg** is engineering. Also there, drummer **Bernard Purdie** has been finishing up his new album, with **MariBeth Back** at the board.

At **The Record Plant**, **Michael Abramson** recently completed remixing tracks for violinist **Scarlet Rivera**. **Alan St. John** and **Bobby Chouinard** co-produced, and **Steve Marc Antonio** engineered. Rivera is best known for her work with **Bob Dylan**.

At **D&D Recording**, Canadian producer **Walter Stewart** was in recording tracks for **End To End** with engineer **Douglas Grama**. Also, local folk trio **the Washington Squares** were in working on a demo for **Gold Mountain Records**. **Gary Rottger** produced, with **Doug Grama** at the console.

**Intergalactic Music Inc.** has been busy: **John Hammond** has been in doing preliminary work with his latest "discovery," **Ned Massey**. **Jeff Jones** has been engineering. **Chris Spedding** and **Randy Dash** have been co-producing some tunes with **Jorge Esteban**. And **Jim McAllister** and **Jan Warner** recently completed a project for **Sony Corp.**'s mammoth display at the National Assn. of Broadcasters convention, using the PCM-3324. The pair also did a soundtrack for an AT&T product demo at the same show. **Jeff Jones** was at the board, with **Joe DeMarsico** assisting.

**The Ramones** have been in at **Planet Sound**, recording a single for the **British Beggars Banquet** label. **Tommy Erdelyi** and **Ed Stasium** are producing, with **Stasium** also engineering and **Ken Florendo** assisting.

Sutra artists **the Fat Boys** are in at both **Beethoven** and **Greene Street Studios**, working on their

second album, "The Fat Boys Are Back." **Kurtis Blow** is producing, and **David Ogrin** is engineering and mixing the record.

At **Secret Sound Studio**, jazz drummer **Billy Hart** is recording an album for **Gramavision**. Players on the session include **Kenny Kirkland**, **Dave Holland**, **Bill Frisell**, **Kevin Eubanks**, **Branford Marsalis** and **Mark Gray**. At the console is **David Baker**, with **Warren Bruileigh** assisting.

**Phoebe Snow** was in at **Celebration Recording**, singing for a Philadelphia Cream Cheese commercial produced by **Radio Kings**. Engineering were **Sal Ciampini** and **Chris Tergesen**.

LOS ANGELES

**ROBERT TEPPER** recently finished work on his debut release for **Scotti Bros. Records** at **Preferred Sound** in Woodland Hills. Producing and engineering was **Joe Chicarelli**. Assisting was **Bill Thomas**, Preferred Sound's studio manager. Also there, **Camel/MCA** act **Fortune** has been working on its debut album. **Kevin Beamish** is producing and co-engineering with **Bruce Baris**.

Composer/saxophonist **Tom Scott** is in at **Group IV Recording** scoring the television movie "Badge Of The Assassin" for **Blatt/Singer Productions**, with engineer **Dennis Sands** and assistant **Andy D'Addario**. Also there, **Big Joe Turner** and **Jimmy Witherspoon** have been laying tracks for their new Pablo release with producer **Norman Granz** and engineers **Angel Balestier** and **Sands**, assisted by **D'Addario**.

**Rickie Lee Jones** has been working at **Eldorado Recording Studio** on a project for **Warner Bros.** with engineer **Mark Linnet**. Producer **David Kershenbaum** has also been there, working on overdubs for **Qwest** artist **Cha Cha** with engineer **Bobbie Brooks**.

**PolyGram** act **Finesse** is tracking at **West Lake** with producer **Larry Robinson**. **Anthony Modster** is at the controls, with **Dennis Stefani**  
(Continued on opposite page)

# Sound Investment

## NAB CONVENTION

(Continued from opposite page)

processing control center is made up of digital signal processing boards; the basic system comes with one DSP, and can store, receive and process eight to 16 channels in real time. Each DSP can be configured with up to 16 hard disks, and a single SoundDroid system can be set up with a maximum of 16 DSPs, which would yield a total of 256 channels of audio.

Chris Stone of the Record Plant in Los Angeles and Bob Lifton of New York's Regent Sound were sufficiently impressed with the SoundDroid's capabilities and its advanced software and touch-screen control functioning that each ordered a system on the spot. The two studios will become beta test sites for the unit later in the year.

On the video side, tubeless cameras, such as RCA's CCD-1S, were greeted enthusiastically, and the great M-format versus Betacam half-inch tape battle continued on, though Betacam looks to be the informally established industry "standard" already. Panasonic introduced a new high-band, high-performance M-format, called MII, in an attempt to turn the tide. According to a Panasonic spokesman, MII, with the AU-650 videotape recorder, uses a special metal-particle tape, and is said to deliver a picture quality superior to NTSC standards.

Still, the better entrenched Sony Betacam (displayed to the hilt in what looked to be the largest single

booth area on the show floor) definitely has the upper hand. According to Sony Broadcast Products president Bill Connolly, Sony's greatest Betacam breakthrough occurred about six months ago, when the manufacturer signed a three-year \$11 million deal with CBS that will see the network converting to the format.

Although high definition (HDTV) and digital television are still awaiting establishment of an industry standard, systems were very much in evidence at the NAB show. Ikegami, Sony and Hitachi all showed HDTV setups in the CBS- and NHK-endorsed 1,125-line format, while RCA debuted a different, "higher definition" system. For the time being, the feeling seems to be that both HDTV and digital will remain mostly in the exhibition stage, with few companies willing to commit to any one standard.

In the video special effects realm, Fairlight's Computer Video Instrument (CVI), shown at last October's Audio Engineering Society convention in New York and priced at \$6,500, appealed to facilities looking for a workable real-time effects system at a low cost. Other companies known for their expensive effects gear, such as Ampex and Quantel, also showed more reasonably priced effects systems.

*A bi-weekly column spotlighting noteworthy equipment acquisitions in the audio and video production, post-production and duplication industries.*

**IF YOU'RE A 16mm filmmaker** based in the San Francisco area, you may be interested in knowing about a new service offered by **Russian Hill Recording**, a facility that for the past three years has specialized in film soundtracks, working on such projects as "Never Cry Wolf," "The Cotton Club" and "Breakin'." The studio will lend its expertise to 16mm filmmakers through a complete audio post-production management and supervision program. According to RHR, the package is all-inclusive, and lets

you know the amount of work necessary, the time involved, and how much it will cost to finish the film, in advance.

After asking basic questions about the film, RHR personnel schedule a post-production planning meeting with you. There, your film is transferred to half-inch videotape (at no charge), and ideas for the soundtrack, sound effects, Foley, ADR, etc. are discussed. At a second meeting, RHR proposes an individual post-production package, with a budget set for your approval. When all sound recording and editing is done, RHR does the mix, and provides you with a double-system mix on full-coat, a quarter-inch tape, or a broadcast quality video transfer of the film with the sound-

track laid back onto it.

**MORE AUDIO FOR VIDEO:** Cincinnati's **Fifth Floor Productions** recently acquired the Audio Kinetics Q-Lock system as well as Sony one-inch layback. The studio also recently installed the Sphere digital automation system in its 24-track console, and says the combination of video sweetening and digital automation capability has improved business.

**MORE SSL SALES:** The **British Broadcasting Corp.** has purchased two SSL 40-channel SL 4000 E Series Master Studio Systems, each fitted with the SSL Studio Computer providing the Total Recall feature. The consoles are intended for two remote vehicles for radio outside broadcasting, music recording and stereo television simulcasting. The trucks also feature 24-track Otari MTR-90 recorders with Dolby and three Studer A-80 two-track machines in each vehicle.

Meanwhile, in New York, the surge of SSL sales brought on by the strong dollar continues apace. Most recently, **Sound Ideas Studios** has completed installation of an SSL SL 6000 E Series Stereo Video System in its Studio B. According to **Sergio Goffan** of Sound Ideas, the SSL was purchased mainly because of client demand, and to complement the Harrison board in Studio C and Neve in Studio A. Sound Ideas hopes to increase the amount of film and video work in Studio C, which also features a complete assortment of outboard gear.

Edited by STEVEN DUPLER

## AUDIO TRACK

(Continued from opposite page)

assisting.

**Stevie Nicks** was in at the **Village Recorder's Studio D** with producer **Jimmy Iovine**, working on overdubs for her next Modern Records project. Engineering was **Gabe Velti**, with **Robin Lane** assisting.

**Sound Image Studio** reports several recent projects. Producer/engineer **Paul Rothchild** was in with **the Brat**, finishing their album. Guitarist/producer **Steve Vai** was in completing tracks for DeNovo Music act **Vixen**, with **Paul Levy** engineering. And producer **Damien Rose** was in working with the band **Alien Customs**, with **John Henning** at the controls.

Qwest artist **Jack Wagner** is recording in 32-track Mitsubishi digital at **Weddington Studios** with engineer **Francis B. Buckley Jr.** Producing for **Quincy Jones Productions** are **Clif Magness** and **Glen Ballard**.

**mond Wimbley** engineering.

Atlanta-based producer **Eddy O'ford** is up north at the moment, completing work on a new album by Canadian act **Platinum Blonde** at **Metalworks Studios** in Toronto. O'ford is also engineering the album, scheduled for summer release in the U.S. on Epic and May release in Canada.

**Maurice Gibb** of the **Bee Gees** and **Dr. Ron Stander** have been in at Miami's **Criteria Sound**, finishing **Surfside's** debut 12-inch single "Rockin' Reggae Jam," slated for May release on **Soaring Records**. Gibb plays, of all things, steel drums. Engineering was handled by **Dennis Hetzendorfer**.

All material for the Audio Track column should be sent to **Steven Dupler, Billboard, 1515 Broadway, New York, N.Y. 10036.**

## New Products



RCA showed its new CCD-1S "Sports" model ENG camera at the recent NAB convention. Featuring a high-speed 1/500 second shutter, the camera can be used for slow motion/stop action playback on any standard VTR equipped with slow motion playback capability. Entirely solid-state, the CCD-1S is said to have no lag, no after-image retention, no permanent image burn and no comet tailing. Price is \$42,500, shipping now.

## Le Mobile Moves To the West Coast

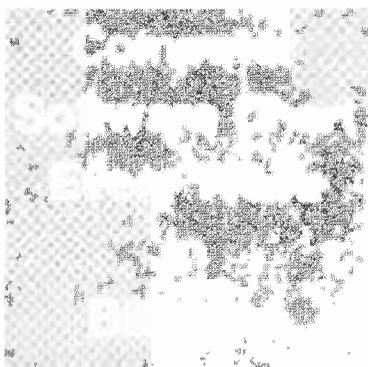
**NEW YORK** Le Mobile, the remote recording and mixing truck which has handled projects for Prince, Sheila E., Daryl Hall & John Oates, Neil Geraldo and others, has moved its base of operations from New York to Los Angeles.

The only mobile unit in North America equipped with a Neve/NECAM automated console and dual Studer A800 24-track recorders, Le Mobile will continue to be available for projects throughout the U.S. and Canada, says owner **Guy Charbonneau**. The move, he adds was made to "accommodate a growing demand on the West Coast for the unit's capabilities."

## VIDEO TRACK

(Continued from opposite page)

were recently in London shooting the video for "Get Outta Town," a song from Chase's upcoming film "Fletch." The tune was written by



**Hartman and Charlie Midnight**, who also performs it. The shoot was directed by **Marty Callner**.

**Tom Fogerty** produced and co-directed, with **Patrick Mulvey**, the video for "Life Is But A Dream" by Fantasy artists **Tom Fogerty & Ruby**. The clip was lensed at Fantasy's Studio D in Berkeley, and post-production work was done in Phoenix, with **Michael Jones of Video In Phoenix** using the Quantel DVE.

Edited by STEVEN DUPLER

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

## OTHER CITIES

**MOODY JACK PHILLIPS & TROUBLEMAKER** have been working at **Muscle Shoals Sound** in Muscle Shoals, Ala., cutting five sides for a demo. **Jimmy Johnson** and **Moody Jack** are co-producing.

At **RyanSound Recording** in Detroit, **Myron Youngblood** is self-producing his demo with **Rick Guinyard** at the board. And **Bobby Bell** recently completed work on his self-produced 12-inch, with **Ray-**

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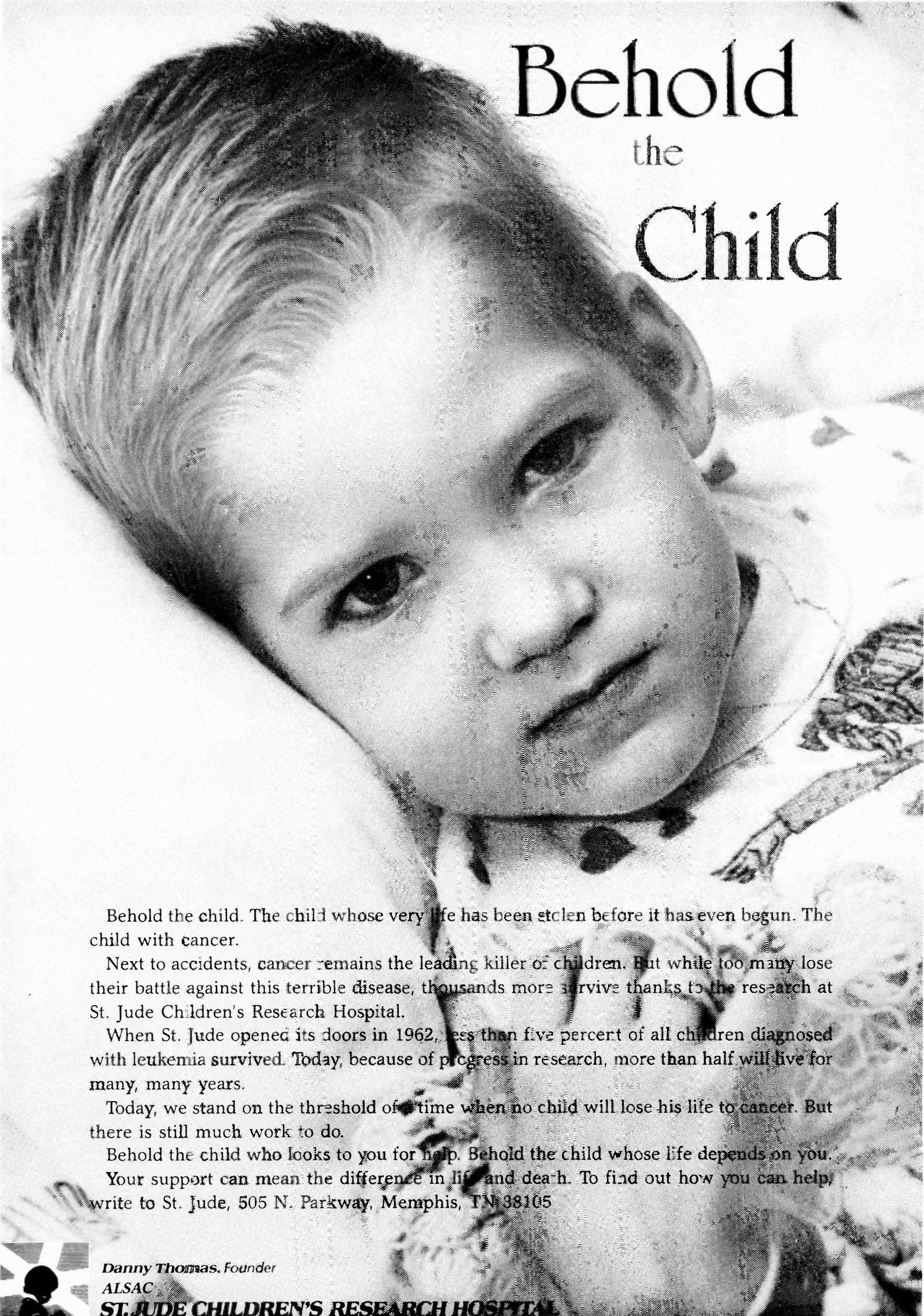
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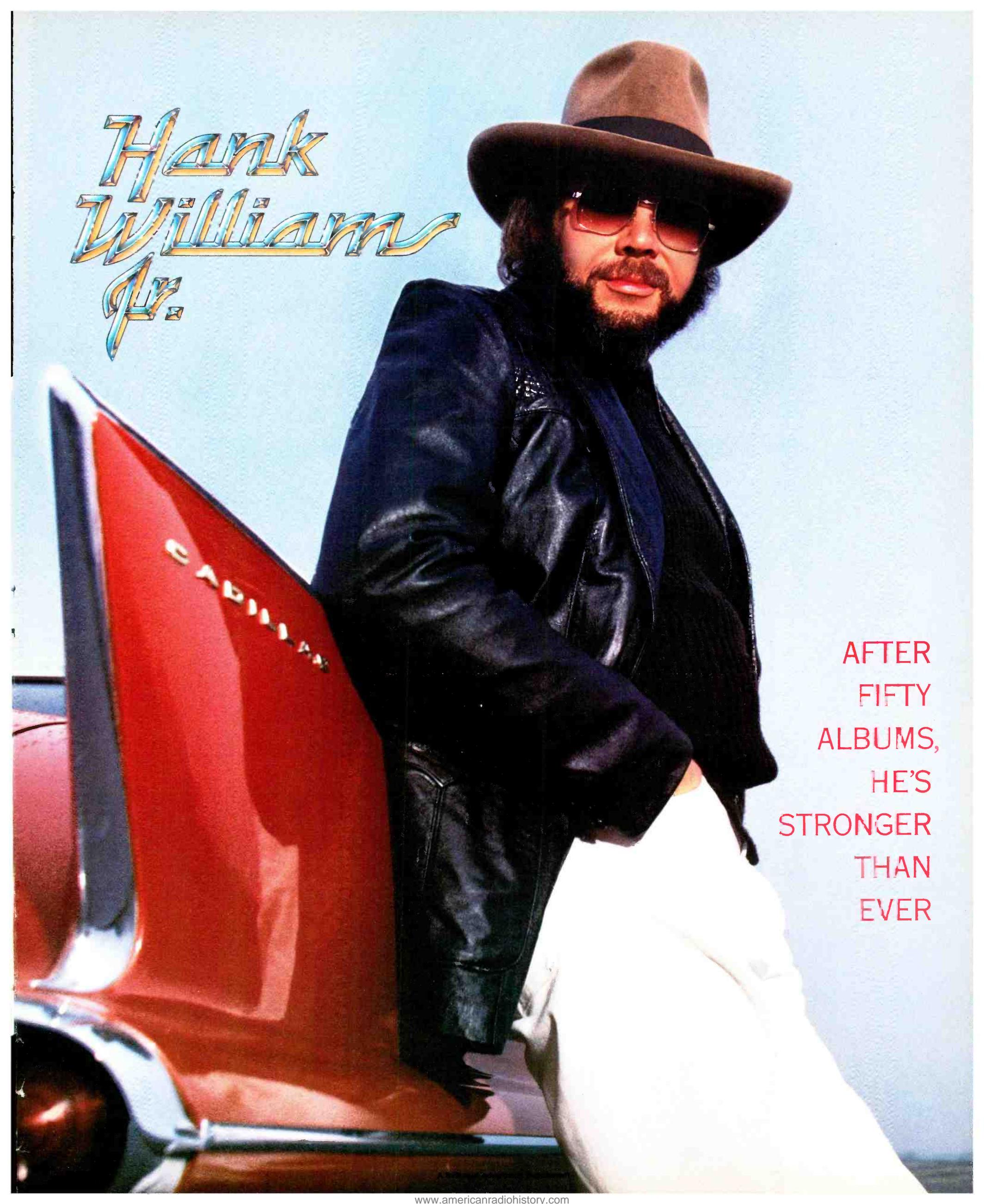
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# From 'Standing In The Shadows' To Basking In Superstar Sunshine—The Saga Of Hank Jr.

By BARRY BRONSON

**H**ank Williams Jr. feels at home in a lot of situations. Sure, he can be most often found atop the country chart. But if you're willing to rough it, you can find Hank stalking bighorn sheep in Alaska, discussing conservation projects with the group Ducks Unlimited or relaxing on his farm in Paris, Tenn. "I split my time between the stage, the studio and the bush," Hank says. "If I did music all the time I'd be nutty as a fruitcake."

For someone who was "Standing in the Shadows" (the title of his first song, written when he was 16) of a famous father for much of his early life, Randall Hank Williams Jr. is basking in the sunlight of superstardom and living life to its fullest—on his own terms. It hardly seems possible that this month Hank celebrates the release of his fiftieth LP, appro-

country acts on the road today and his record sales make the distinction between rock and country meaningless. A little over two years ago he had nine albums on the country charts at once—an unprecedented feat. A perfectionist in the studio, Hank and co-producer Jimmy Bowen craft another chart assault about twice a year. He records in Nashville now but don't try to pin the "Nashville Sound" label on his labors of love. "There's a Nashville sound on some of my albums that came out of Hollywood," Hank has said.

As a songwriter Hank has given as much as he's taken. He's borrowed from the rockers. But he's put his own stamp on songs such as the hell-bent-for-leather "All My Rowdy Friends Are Coming Over Tonight" (in fact, the video of that single was a star-studded affair that garnered play on all-rock MTV). He pays homage to the great bluesmen in his concerts. And he turns around and records a song such as the acoustic blues medley (featuring John Lee Hooker and Ray Charles) on "Major Moves." And is he topical! "Mr. Lincoln," off the same LP, is about the spate of trivial lawsuits and was written after reading the headlines in a Nashville newspaper. "This Ain't Dallas," off the just-released LP,

(Continued on page HW-16)

## Hank Williams Jr.



## Long Gone From Daddy

By MICHAEL BANE

**W**hen he was eight years old, in 1957, and all his friends were getting ready for another year at elementary school, Hank Williams Jr. went on the road for the first time. The first show was in Swainsboro, Ga., and the son of country music's most enduring legend walked onstage with his hands stuffed in the pockets of his black cowboy pants, surveyed his audience and in his high tenor voice began singing his daddy's songs:

"got a feeling called the bluuuuuuuuues  
Oh lawd,  
Since my baby said goodbye . . ."  
(c 1922 Mills Music)

Almost 20 years later, with his own life in shambles and the same demons that destroyed his daddy creeping closer and closer, Hank Williams Jr. summed up his life in a single, bitter verse:

"When I sing them old songs of Daddy's  
Seems like every one comes true  
Lord, please help me  
Do I have to be  
The Living Proof?"  
(c 1975 Bocephus Music)

From the time he was old enough to hold a guitar, Hank Junior was the Living Proof, the reincarnation of the great Hank Williams, dead of pills and liquor on New Year's Day, 1953. He sang his daddy's stage patter and, ultimately, seemed destined to repeat his daddy's nose dive. "We called it 'The Williams' Curse,'" Hank Junior says. "It wasn't funny, either."

With Hank Jr. at the top of the country music charts, with gold and platinum records and standing-room-only concerts around the country, his struggle for both a personal identity and acceptance in the country music business seem far away. The saga of Hank Williams Jr. might have gone down as a footnote in the already weird history of country music—Hank Williams Had a Son; Son Sings, as a newspaper headline in the early 1960s put it—except for two things. The first is that before there were "outlaws," before there were "urban cowboys," before Waylon Jennings was a household word and Willie Nelson a saint, Hank Jr. knew, he stone-cold knew, the path country music would take on its way to becoming a national mania. He knew it so well that, at the very

(Continued on page HW-16)



Top: Hank Jr. (back row center wearing glasses) in fifth grade at Nashville's Robertson Academy.

Bottom: Accepting an RIAA gold album award in 1969 for his soundtrack to "Your Cheatin' Heart," on which he sang his father's classics. Mike Curb, left, sang background vocals; Jim Vienneau, right, produced.

riately titled "Hank Five-O." As usual, the latest Hank Jr. music includes everything from hard-rocking burners to country weepers to new versions of old standards. Hank's albums always pay tribute to a variety of influences. So, for that matter, do his concerts.

It's hard to describe a Hank Williams Jr. concert. It is part soulful country, part delta blues and part scorching rock'n'roll. According to agent Dan Wojcik of Entertainment Artists, Inc., what Hank plays depends on the show and the atmosphere. "The people just don't know what will happen. Sometimes Hank doesn't even know."

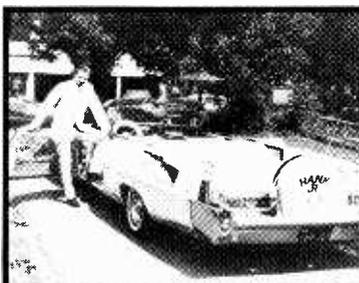
Those who might wander into a cavernous hockey arena or a smoky club to hear Hank Williams Jr. try to recreate the artistry and the pain of his famous father have another thing coming. Bocephus long ago emerged from his famous shadow. Maybe he left that ghost behind long about 1977 with the release of the landmark LP, "The New South." He certainly was his own man by the time Elektra/Curb released "Family Tradition" in 1979. The latter earned him a Grammy nomination. He had been a recording star since 1964 and had made his concert debut at 14. Dogged by comparisons with his father, Hank fled Nashville in 1974 for Cullman, Ala., and started to play a more raucous brand of country music that was influenced by the country-rock movement. Not long after cutting his ties with Nashville, Hank had a brush with death that turned his life—and his career—around. He fell nearly 500 feet off a mountain and hovered near death in a hospital while doctors reconstructed his face and Hank reconstructed his career.

A rejuvenated Hank Williams Jr. left the hospital and never looked back. From then on he was his own man, writing and singing his own music. The "new" Hank Williams Jr. earned praise from his peers as well as his fans. He is one of the top



With MGM Records executive in 1958.

Performing around 1964.



Posing with 16th birthday gift.

Receiving gold plaques for his LPs "Greatest Hits" and "Family Tradition" from J.R. Smith, manager, left; Nick Hunter, senior vice president, Warner Bros. Records Nashville, center; and Jim Ed Norman, executive vice president, WB Records Nashville.



Hank Williams Sr. began calling his infant son "Bocephus" presumably because he liked the name given to Grand Ole Opry ventriloquist Rod Brasfield's dummy.



Taking a break from shooting his music video, "All My Rowdy Friends Are Coming Over Tonight," to learn some new licks from Dickey Betts, center, and George Thorogood.

# MAPPING THE ROUTE TO THE TOP OF THE CHARTS AND LARGE ARENAS

## Manager J. R. Smith

It's hard to believe, looking back on it now, but when Hank Williams Jr. met the man who was to become his manager he was really down on music. Hank met James R. Smith of Cullman, Ala., through friend Merle Kilgore. The three did some fishing in Panama City, Fla.

"When we first met, Hank had manager problems, he had wife problems—he didn't care anything about his future or about the music business at that point," Smith was recalling long distance from his office in Cullman. "Said he'd just as soon hunt and fish the rest of his life or be a game warden in South Alabama, I think I heard him say. That was in 1974. Yeah, he was about ready to quit the music business and I was about ready to quit doin' anything," says Smith. Smith had a trucking company at the time. Still does, although he says he hasn't been active in running it for several years.

The two men got together and fished awhile. "Then we sat down and kind of mapped out a route and both of us kinda got back in the groove and involved and here we are."

Where they are is atop the country charts and in some of America's biggest arenas. Hank Williams Jr. is recognized—by his peers and by the public—as one of the standard bearers for a new kind of country music. It's music with roots and traditions but also music with a hard beat and contemporary themes. The music has taken Hank Jr. from playing bars to playing clubs to playing concert halls to playing vast arenas. He flies to his concert dates and to his various homes in a new Citation II jet.

It's common knowledge that the turning point in Hank's

"Hank has to get most of the credit because he's the writer and the singer. He's probably the best writer in the country, I think." Smith feels the secret to Hank Williams Jr.'s success is not secret at all: it's talent and a strong sense of self identity.

"He sings what he feels and writes what he feels and doesn't do it because it's the right thing to do at the right time. He does it because it's Hank Williams Jr. You can't take Hank in the studio and say, 'Sing this song because I think it's right for you.' It's gotta be Hank," Smith says.

There's no disadvantage in working out of tiny Cullman and Smith doesn't care if there were. He's lived there all his life. And Hank Jr. had spent a lot of time in Alabama, some of it at his grandfather's in Troy. Cullman is about halfway between Nashville and Troy. In fact, back in 1974 when Smith

(Continued on page HW-15)

## Hank Williams Jr.



## Producer Jimmy Bowen

My first meeting with Hank Williams Jr. was in 1974. I was based in Los Angeles and running MGM Records. We had an MGM country division in Nashville. One day, I flew in to see how things were going down here. I walked in the office and there was this kid there. It was Hank Williams Jr.

I said hello to him, and I remember he had this sour look on his face. He was in a *bad* mood! I said, 'Jesus Christ, are YOU

house!' And I turned around and walked out.

Then he had the accident, and I didn't see Hank Jr. again. When I took over MCA Records here in 1978, I didn't see Hank's name on the list of acts. I was told he was with Warner/Curb being produced in L.A. I listened to his stuff and it was pretty bad. Here they had the greatest country blues singer in years and they were cutting him in L.A., doing Bee Gees songs with choral groups and strings. What I wanted was Hank Williams Jr., as a producer and for a label.

When I went to Elektra, I flew out to Los Angeles and made a deal with Joe Smith on Saturday to take over its Nashville division. On Sunday, I made a deal with Mike Curb for Hank Williams Jr. to come over to Elektra to record. A couple of months later, I got a call from J.R. Smith, Hank's manager, asking me to come to Muscle Shoals and help Hank finish up an album that he'd started in L.A. He didn't like the album and wanted to do at least half of it over again in Muscle Shoals.

I went down and met him at Wishbone Studios. I asked him, 'Well, what have you written? I'd like to hear what you've got.' He said, 'Nobody cares what I write.' I said, 'Well, I didn't bring any songs here for you; I assumed you were a writer! And I like what you've written in the past.' Finally he said, 'I have this one thing I've written,' and he played me "Family Tradition." I said, 'Whoa, that'll do it, come on,' and we went

(Continued on page HW-17)

"I never met Hank Williams Jr. before I flew to Nashville to be in his 'All My Rowdy Friends Are Coming Over Tonight' video. But he needed a sex symbol, so he tapped me, America's favorite sweetheart. I had to tone it down a little for the video; after all, Hank WAS the star.

I think Hank is underrated as a musician. I'd put him up against anyone I've heard who plays blues/rock: Ry Cooder, John Hammond, Duane Allman, Johnny Winter, myself. For some reason, everybody thinks of Hank Williams Jr. as country and George Thorogood as rock, yet we both play blues. I'd love to do an album with Hank. On one side would be me doing all country songs with his band, on the other side would be Hank doing all blues songs with my band. He can do all the stuff I do—and better.

You know, this guy is only a year older than I am. You know how many albums I have? Five. You know how many albums HE's got? 50! 50 albums!

I'd like to see Hank break out of country and show the world what he's capable of."

George Thorogood

life and career was the accident in Montana in 1975. " 'Family Tradition' was the song that actually started it all in the right direction," notes Smith. "The song wasn't a No. 1 song but it was a Top 10 song. Today it would be a No. 1 smash."

The 11 year relationship has been a good one for artist and manager. "We've had a lot of people work hard for us—good record companies, good producers," Smith says.

Receiving No. 1 Billboard Awards during 1982 CMA week from producer Jimmy Bowen.



in a bad mood! What's your problem?' And he said 'I'm sick and tired of people making me sing my dad's songs. I'd like to do my music.' I turned around and said to Dick Glasser, who was running MGM here, 'Let the kid do his own music. I don't want him doing his dad's music either—I got that at the



Celebrating the double pleasure of having seven albums on Billboard's Hot Country LPs chart and his LP, "Whiskey Bent And Hell Bound," go gold. From left are: Dick Whitehouse, Curb Records head; J.R. Smith, manager; Hank Jr.; Jimmy Bowen, then head of Warner Bros. Nashville; Ewell Rousell, then GM of WB Nashville.

Re-signing with Warner Bros. Records in 1983. From left are J.R. Smith, Nick Hunter, Jimmy Bowen and Mike Milom, Hank's attorney.



With Tenn. Gov. Frank Clement at the Hall of Fame beside the permanent display of Hank Williams Sr. in 1967.



Making a presentation to Bill Ivey of the Country Music Foundation and Hall of Fame Museum.

**HANK,  
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YOUR MUSIC HAS  
BEEN THE HIGHLIGHT  
OF MY NASHVILLE  
DAYS!**

**YOUR FRIEND,  
BOWEN**

# Merle Kilgore—A Lifelong Perspective

I first met Hank Jr. when he was three days old. That was in Louisiana. I was only 14, so they wouldn't let me go up to the maternity ward. Then Hank Sr. came in and said, 'heck, I'll take you up, boy. That's when I saw Hank for the first time.'

I used to hang around Radio KBKH and carry Hank Sr.'s guitar up because he had an early morning radio show, and the elevators didn't work. One day, when Hank Jr. was nine years old, his mother called me and said, 'Honey, I want to do a show in Shreveport with the Big Bopper and Hank. Let's you and me promote it.' That was the first show I ever worked with him.

I came to Nashville in 1962 and Audrey called me up to come over and see Hank. He was into rock back then; he had a Telecaster in his room, and boy, he was LOUD. But I couldn't believe how well he could play the guitar.

I used to go over to his house and we'd all go swimming in the pool and have parties, and Hank would pick and sing. Audrey told me, 'I'm going to wait until he's around 21 years old and get him a record contract.' I said, 'I believe he's ready right now. I believe I'd get him recorded right now myself... get a band and get him out on the road.' So she did. Hank

was 14 when he got his first record deal.

He cut the "Cheatin' Heart" soundtrack for the movie when he was 14. George Hamilton, who played Hank Sr., lip-synched to Hank Jr.'s voice. He sounded real mature, even then. Audrey called me and asked me to start doing some shows with him. Our first show together was May 1, 1965. May 1 of this year will be 20 years!

When Hank was starting out, he just sang what people told him to sing. When he was around 16, he wrote "Standing In



With Merle Kilgore in 1965.

Making history as the only living artist to place seven albums simultaneously on the Billboard Hot Country LPs chart. Presenting the award in 1982 are J.R. Smith, center, and longtime friend and musician Merle Kilgore.



like it. His management got upset because they were getting complaints from promoters. They told him to sing his father's songs. But I said, the hell with it, do what you want to do. I could see he was getting bored singing those same old songs.

Around 1970 or 1971, he started doing blues songs. Around 1974, he said, 'I'm gonna do things my own way, and that's when he did his famous "Friends" album where he had Dickey Betts and Toy Caldwell and guest rock and blues people. That was his first crossover album, you might say. That was right about the time MGM went out of business.

The first real rock thing Hank ever did was an album called "Meter Maid," which he recorded under the name "Bocephus" on Cub Records, which was part of MGM. That was around 1967. Audrey used to dress him in gold lame, like Elvis. She knew the money was with the kids, and I think she really wanted him to kind of go rock. But the promoters were the ones that made her stick to the old things and wanted Hank just to keep on singing his father's songs.

When Hank had his accident, we were all worried about him. The doctors made us watch him real close. But he was as sharp as ever. He's always had an unbelievable memory. The only thing that changed after the accident was his determination on what direction he was going to go.

"Family Tradition" was the turning point for Hank. When  
*(Continued on page HW-14)*

**“ We like Hank Jr. a lot, but we are not sure how he feels about us—we think maybe he doesn't trust us because he's never asked us to go hunting with him. ”**

*Pinkard & Bowden*

The Shadows," and right after that, he really got into writing. The song that knocked me out was one he wrote called "It's All Over But The Crying." He wrote that one for a movie he starred in called "A Time To Sing." I guess he was 17 or 18 then.

I could see he was starting to get tired of singing his father's songs. The first time I noticed it was when he got on the piano and did some Jerry Lee Lewis songs. We began to get feedback: Hank was getting TOO rock, the promoters didn't

**Hank Williams Jr.**



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Thanks. J.R.



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5

AND HIS LATEST SINGLE,  
"I'M FOR LOVE"

7-29022

PRODUCED AND RECORDED BY  
JIMMY BOWEN AND HANK WILLIAMS, JR.  
FOR LYNWOOD PRODUCTIONS

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GREATEST HITS

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# On To Number 51

Recording album number 50, says Hank Williams Jr., was not unlike the lyrics to a Hank Williams Jr. song. "The pressure," he says, "was definitely on."

We caught up with Hank Jr. at his home, or, at least, one of his homes, in Paris, Tenn., a couple of hours west of Nashville. He and perennial opening man Merle Kilgore were resting up after the album, getting ready for a hunting trip to Alaska in search of Kodiak bear. If anything, he's glad the fiftieth album is behind him.

"I guess it's on to 51," he says, laughing. "Seriously, there's a feeling that comes when you're leaning over the monitors listening to the playback, and one of the band members goes 'Hey! That's nice.' Or the pickers tell you how much they look forward to your sessions, because they never know

**“Bocephus is an original. He sets a lot of standards and more than lives up to his own.”**

Johnny Cash

what they're going to be asked to play. It could be country. It could be rock. It could be jazz or blues. That means a lot to me, and that's the kind of feeling we got with this album."

Over the last 12 albums Hank Williams Jr. has developed a style as solid and as recognizable as, well, Hank Williams. No one would ever accuse Hank Jr. of getting stuck in a groove, either. His albums are characterized by their variety and his willingness to take chances. "I want to write songs and do music that will appeal to not only 20 year-old girls but 60 year-old men," he says.

His music is a mix of hard country and blues, rock and jazz. "We just get into the studio and let the horse go," Hank Jr. adds. "We don't like to keep to tight a rein on it." In many ways his music is the natural outgrowth of Nashville's much ballyhooed "outlaw" movement a few years back—a synthesis of all the influences that can affect a young man in an



With a friend in '82.

incredible two decades on the road. While many performers go to some length to explain how their music is unique, Hank Jr. never even makes the effort. The albums speak for themselves.

"I've got to say, the first 38 albums weren't all that hot," Hank says. "I'm not saying that there weren't some good records in there, because there were. The 'Friends' album, for example. But the last 12 I'm really proud of. It's really my music."

In recent weeks radio hasn't been the only place to hear a Hank Williams Jr. song. In a couple of weeks period, his songs have been sung on national television four times, the most recent being Robert Blake's bleary rendition of "Family Tradition" in his most recent pilot tv movie.

"Every time I think the thrill is gone, something like that happens," he says. "It's like somebody on the road the other day asked me if all this doesn't get old. And I think here I am, flying on my own jet, riding in limos to shows, where there are all these pretty girls jumping around and screaming. So I say, sure it's a dirty job, but *somebody's* got to do it."

He is, he thinks, maturing—at least, as a songwriter.

"I've been writing a lot of songs lately," Hank says. "I watch tv and read newspapers and try to keep up with things, and I get mad a lot. I try to put that in a song."

"I usually don't write country ballads. You know, 'I'm lonesome, my darlin's gone and I can't live without you'—some *hook*," he says, as if spitting out a dirty word. "Some *catchy hook*. I hate hooks! That clever little hook turns me way off. I want the hook to be all the way through the song, and that's called quality."

(Continued on page HW-17)

**Hank Williams Jr.**



**“You Gotta Give It To A Winner  
Keep It Up Hank.”**

*Earl Thomas Conley*

**RCA** Records and Tapes

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**FIVE-O**

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- G. GERALD ROY



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# The Long Haul— On The Road With Hank Jr.

**T**he Hank Williams Jr. concert is an easy sell. And, after more than 20 years of touring, Hank Jr. can afford to go first class.

That means Bocephus can conduct business, write songs and prepare for the next night's show while flying at 28,000 feet in his Citation II jet. It means that he has the opportunity to play whatever songs he feels like playing each night. And it means he can afford to give his audience a first-rate show with state-of-the-art sound and lights.

Dan Wojcik, President of Entertainment Artist, Inc. in Nashville has been booking Hank Jr. for seven years and he proudly points out that Hank's price has quadrupled in the last five years. What's he cost? "Anywhere from \$25,000 to \$100,000 depending on the location, the gross potential or how bad the promoter wants the act," says Wojcik. Promoters have wanted Hank Williams Jr. bad enough to have him commit to about 150 concert dates this year. He works more dates earlier in the year, then eases up, Wojcik notes.



Left: jamming with Kris Kristofferson.



Slugging it out on guitars with Waylon Jennings.

It is just as important *where* Hank Jr. plays as how many dates he plays. According to his agent, "We work closely with Warner Bros. and are very concerned with playing markets Hank hasn't played before." Accordingly, in April Hank Jr. will be playing La Crosse, Wisc., and Milwaukee, both for the first time and will be playing Ann Arbor and Notre Dame, also. "He feels more at home in the South," says Wojcik, "although we've found his most avid fans are in California, believe it or not." He adds that Hank also will be concentrating on the Northeast "because when they realize up there who he really is, he can compete with the rockers like ZZ Top and George Thorogood."

The show put on by Hank Williams Jr. and his Bama Band is hard to classify. Sure, there's real down-home country picking but there's also a lot of blues and a whole lot of smoking rock'n'roll. "I can't classify him," says promoter Phil Lashinsky of Future Entertainment in Orlando. Lashinsky has been promoting Hank for 15 years, mostly in the Midwest and Southeast. "He is the most unique artist I've ever worked with," Lashinsky says. "He's becoming very huge and is very easy to sell. In the last few years Hank Jr. has developed his own style and that's what separates the men from the boys in any business—to be unique and be yourself," he adds.

Larry Shaeffer of Little Wing Productions in Tulsa is more

specific about the appeal of Hank Williams Jr. "I promote a lot of rock concerts and I see a lot of the same faces," notes Shaeffer. "Hank has crossed over and gotten the younger crowd, the energetic crowd. He's picked up the kids that go to shows. He did that magical thing." Both Shaeffer and Lashinsky promote Hank Jr. shows with heavy media buys on contemporary rock stations. "Not for a full schedule like I'd be on a country station but I make heavy buys on AOR," says Shaeffer. "Now, they won't play him (on their stations) but that audience also likes Hank Williams Jr."

So how's business? "In buildings we played one year ago, Hank is doing about 20% better this year," notes Wojcik. (Continued on page HW-17)

**Hank  
Williams  
Jr.**



“Hank has been nice enough in the last year to let us open up some shows for him. There's not a nicer bunch of band members and crew in the business. Naturally, his music knocks our socks off!”

*Nitty Gritty Dirt Band*

## HANK: A Special Salute To A Special Man.



**Many Thanks To The Entire  
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WILLIAMS, JR.**

as well as

**THE STEEL FOUNDATION**

J.R. SMITH  
and  
DAN WOJCIK

By ANDREW ROBLIN

**H**ank Williams Jr. has written close to a dozen Top 10 hit songs since 1981. But he probably hasn't written a financial statement in his life.

"Fishing and hunting are what Hank likes to get out of life," says James R. Smith, Hank's manager. "He's not the type to do something to see if he can make a dollar. He does something because that's what he wants to do."

For someone who doesn't get too concerned about dollars, Hank has an impressive list of financial interests. Among his businesses are three souvenir stores, two nightclubs, a management office, a fan club and a publishing company.

As many as 101 people work in the various businesses Hank owns either partially or entirely. His nightclubs, Hank's Beach Club in Panama City, Fla. and Hank's Place in Paris, Tenn., employ better than 40 workers at full capacity. Up to 25 staff his souvenir stores during seasonal peaks; his road crew for concert dates numbers 26; and 11 people work at the hub of his business wheel, his management headquarters and fan club in Cullman, Ala.

Hank's personality blends most completely with his business in his fan club. All fan mail addressed to Hank lands on his desk, and he makes sure fans get the right answers to their questions.

For their annual membership fee of \$5.00, club members

## A Country Boy Can Survive —And Prosper

get a glossy photo of Hank, a list of his scheduled appearances, a button with his picture on it, a bumper sticker, a surprise gift from Hank's extensive souvenir catalog and a year's worth of newsletters.

The bi-monthly newsletter, which reaches 15,000 fan club members, has Hank's stamp on its pages. One of the first pages of the winter issue is taken up by a full-length photo of Hank in a combination of Boy Scout and safari gear. With a rifle balanced on his knee, Hank gives the Scout salute. No doubt about it—this country boy can survive.

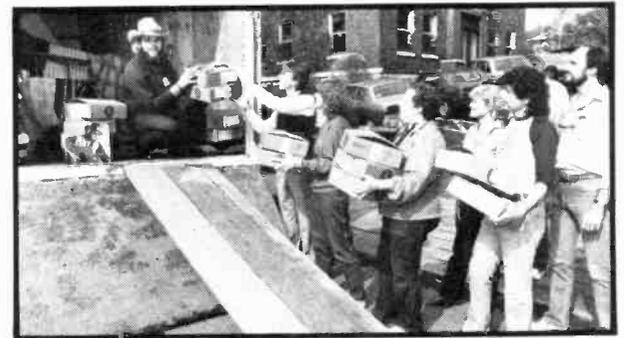
Along with photos of Hank, news items, and letters from fans, the newsletter offers some expensive souvenirs. You see, Hank is a federally licensed fire-arms dealer—he goes by the handle of "Six-Shooter" in the trade. A current newsletter advertises exotic weapons such as a gold-engraved Winchester 410 gauge rifle.

"We just started selling some of Hank's property through the newsletter," says fan club president Diane Bailey. "We sold his pick-up truck in the last issue."

The annual Hank Jr. look-alike contest provides another measurement of Hank's popularity. Last year, 100 contestants and 2,000 spectators gathered in front of Hank's Montana Exchange store in downtown Cullman to take part in the festivities. Not coincidentally, the Montana Exchange attracted more than 1,000 shoppers that day.

Business is brisk at the two Hank Williams Jr. General Stores in Nashville and Crossville, Tenn. The Nashville shop—located at the foot of Music Row in prime tourist territory—already sells large numbers of t-shirts, jackets and caps, but the store will soon be expanded into a museum honoring Hank Jr. and Hank Sr. Inventory for the museum has already been assembled and includes the Cadillac Hank Sr. died in and a variety of his other possessions.

Expansion is also planned for Hank's Beach Club. The club, which is already one of the largest in Panama City, sits on 18 acres of beach-front property where co-owner Lowe Smith intends to stage a series of outdoor concerts this summer. A stage is already under construction, and Smith hopes to bring in performers such as the Beach Boys and Alabama



Overseeing the shipment of his album, "Major Moves," in '84. From left are: Jim Ed Norman, executive vice president, Warner Bros. Records, Nashville; Martha Sharp, vice president, *as is*, WB Nashville; Neal Spielberg, WEA sales rep; Bruce Adelman, national director, promotion, WB Nashville.

for at least two shows per month. Extensive civic parking facilities are nearby, and Smith predicts attendance figures exceeding 10,000 persons for the shows.

Inside, the club boasts a seating capacity for 1,000. "We're already the best club in Panama City," says Lowe Smith, "and we're going to be the best club in the South within a year. I want to be better than Gilley's."

For those who can't get to Hank's gift shops or nightclubs, his mail-order souvenir catalog provides an easy alternative. The 40-page catalog, which is updated and mailed regularly to about 30,000 people, has pages devoted to rattlesnake hatbands, ceramic toothpick holders, Hank's albums and other memorabilia.

Of course, touring takes Hank himself to the fans for about 120 shows each year. Hank travels to dates in a personal jet. His band and crew each ride in one of two 40-foot Eagle buses, and the equipment gets hauled by two 48-foot tractor-

(Continued on page HW-17)

# Hank Williams Jr.



**"Hank Williams Jr., as everybody knows, is one of the best writers and singers of country music. I believe he is one of the best blues singers on the scene today."**

Waylon Jennings

# Entertainment ARTISTS, INC.

### MEMO

TO: Hank Williams, Jr.

FROM: Dan Wojcik

RE: Album Release

Hank,

Congratulations on your ~~25th~~ <sup>50th</sup> album release. Boy, you're hard to keep up with.

Dan Wojcik  
President

P.S.: We're proud to be a part of the tradition!

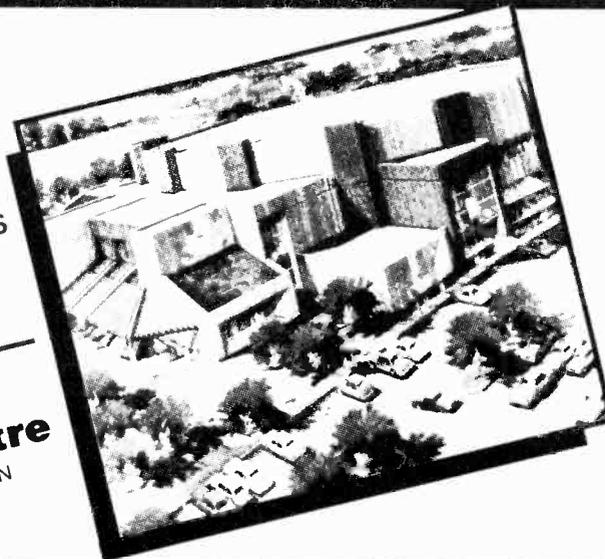
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8,143  
February 14

Dayton, OH  
**Hara Arena**  
5,901  
February 15  
**SOLD OUT**

Louisville, KY  
**Louisville Gardens**  
6,547  
February 16  
**SOLD OUT**

Columbus, OH  
**Ohio Center**  
5,639  
March 28

Cincinnati, OH  
**Cincinnati Gardens**  
5,881  
March 29

*Thanks Hank  
Richard Mischell*  
Full House Entertainment

## Merle Kilgore

(Continued from page HW-6)

he wrote that song, I knew he was on his way. Before then, he'd written songs but they weren't making it. Hank likes to pick up expressions and phrases from people that he turns into songs.

I have an expression I used to use all the time around the band: 'That's a Southern tradition.' We'd have a flat on the bus and I'd say, 'Oh, that's all right, we change tires every 5,000 miles, that's just a Southern tradition.' It was a joke. Hank took 'Southern tradition' and turned it into 'Family Tradition.' He gives me credit for that, ha ha, but not on the royalties!

Hank's appeal is pretty unbelievable. His fans run from blue collar workers to the Hollywood in-crowd. We were in Tahoe doing a benefit and Michael Nhouri, the actor from "Flashdance," told me he was a big Hank Jr. fan. He said when he first moved out to Hollywood, he'd hear Hank Williams Jr. tapes at almost every party. Finally he figured that to be in, he needed to buy some Hank cassettes. So one night, Michael said he was riding along in his Porsche with a girl, top down, music blaring, and listening to Hank. Then the girl turned to him and said, 'Gee, those are *old* Hank Williams Jr. tapes . . . Don't you have any of his *new* ones?' He had to rush out and buy another stack!

Robert Blake, who used to play "Baretta" on tv, came to Hank's show at the Universal Amphitheatre. We did a movie with him back in the '60s called "Corky," but the director was fired and all our scenes got cut out. Anyway, Hank invited Robert Blake to join him onstage and sing "Family Tradition" at the Amphitheatre.

Afterward, Blake told Hank, 'You've really pumped me up. I'm doing a new tv movie called 'Helltown' for NBC, and I'm going to play 'Family Tradition' in the movie!' Blake's part was a priest, but somehow he figured out a way to grab a guitar and sing "Family Tradition" in the movie!

I think eventually Hank Williams Jr. is going to be remembered for his songs as much as his father was for his. I think you'll see it more than ever on his new album, "Hank Five-O." In the next year, he wants to cut an all-blues album with people like B.B. King and Gatmouth Brown and John Lee Hooker. It won't be for radio; it will be for Hank himself. After 50 albums, he can afford to do it, and I think that's nice. It shows how far he's come.

KIP KIRBY

# HANK

Congratulations  
on

# FIVE-O

Jules Belkin  
Belkin  
Productions

and

Phil Lashinsky  
Future  
Entertainment

# Five-O Album Discography

Title	Released	Label
Hank Williams Jr. Sings The Songs Of Hank Williams	May '64	MGM
Great Country Favorites (with Connie Francis)	Nov. '64	MGM
Your Cheatin' Heart (Soundtrack)	Dec. '64	MGM
Father And Son	June '65	MGM
Ballads Of The Hills And Plains	Nov. '65	MGM
Blues My Name	May '66	MGM
Again (with Hank Williams)	June '66	MGM
Country Shadows	Aug. '66	MGM
My Own Way	June '67	MGM
The Best Of Hank Williams Jr.	Dec. '67	MGM
My Songs	March '68	MGM
A Time To Sing (Soundtrack)	'68	MGM
Luke The Drifter Jr.	Jan. '69	MGM
Songs My Father Left Me	April '69	MGM
Luke The Drifter Jr. (second LP)	June '69	MGM
Live At Cobo Hall	Sept. '69	MGM
Greatest Hits	'69	MGM
Sunday Morning	'69	MGM
Singing My Songs, Johnny Cash	'70	MGM
Kelly's Heroes (Soundtrack)	'70	MGM
Removing The Shadow (with Lois Johnson)	Oct. '70	MGM
All For The Love Of Sunshine	'70	MGM
Hank Williams Jr.	Nov. '70	MGM
I've Got A Right To Cry (They All Used To Belong To Me)	'71	MGM
Sweet Dreams	Dec. '71	MGM
Greatest Hits, Vol. II	May '72	MGM
Eleven Roses	July '72	MGM
Send Me Some Lovin' (with Lois Johnson)	Oct. '72	MGM
After You	'73	MGM
The Legend Of Hank Williams In Song And Story	Feb. '73	MGM
Just Pickin' . . . No Singin'	Oct. '73	MGM
The Last Love Song	Oct. '73	MGM
Living Proof	Sept. '74	MGM
Insights Into Hank Williams In Song And Story	'74	MGM
Bocephus	May '75	MGM
Hank Williams Jr. And Friends	Feb. '76	MGM
Fourteen Greatest Hits	Aug. '76	MGM
One Night Stands*	April '77	Elektra/Curb
The New South*	Oct. '77	Elektra/Curb
Family Tradition* •	April '79	Elektra/Curb
Whiskey Bent And Hell Bound* •	Oct. '79	Elektra/Curb
Habits Old And New*	July '80	Elektra/Curb
Rowdy*	Jan. '81	Elektra/Curb
The Pressure Is On* •	Aug. '81	Elektra/Curb
High Notes*	April '82	Elektra/Curb
Hank Williams Jr.'s Greatest Hits* ▲	Sept. '82	Elektra/Curb
Strong Stuff	Jan. '83	Warner/Curb
Man Of Steel •	Sept. '83	Warner/Curb
Major Moves •	May '84	Warner/Curb
Five-O	April '85	Warner/Curb

\*These nine albums were all on the Billboard country charts (Oct. 23 and Oct. 30, 1982 issues) at the same time. That feat is unequalled by any other living artist.

Due to the documentation system at the old MGM Records, LP release dates between 1964 and 1970 are uncertain.

## J. R. Smith

(Continued from page HW-4)

became Hank's manager, Hank Jr. moved in with his new partner while a more permanent home was being built. Today, Smith handles most of his business on the telephone and now that Hank Jr. has the jet, Cullman is only 15 minutes from Music City.

**BARRY BRONSON**

**CREDITS:** Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Editorial coordinators, Kip Kirby, Billboard's Nashville Bureau Chief and Country Music Editor, and Janice Azrak, vice president, press and artist development, Warner Bros. Records, Nashville; Design, Anne Richardson-Daniel.

**It's a family tradition.**

**Jim Beam**  
salutes Hank Williams, Jr.  
on his 50th album.

KENTUCKY STRAIGHT BOURBON WHISKEY. 80 PROOF. BOTTLED BY JAMES B. BEAM DISTILLING CO., CLERMONT, BEAM, KY.

# Long Gone

(Continued from page HW-3)

depths of his personal life, he got it all down on an album, "Hank Williams Junior And Friends," in 1975, the purest example of the fusion between rock and country ever recorded. The other reason is that Hank Williams Jr. still knows where the music is headed, and, unlike 1975, people are finally listening.

The irony of the whole thing—the endless interviews on the remarkable similarity between father and son, the premier on the Grand Ole Opry at age 11 singing "Lovesick Blues," the song that made his daddy a superstar—was that there was and is a lot of Williams Senior in Williams Junior. Like his daddy, he knew all about working an audience. Aside from his substantial ability to play just about any musical instrument dropped into his hands, Hank Jr. was even in the early days a dynamic performer, heavily influenced by his rock'n'roll idols of his youth. His third record, released in 1964, was a version of "Endless Sleep." While most country artists of the time stood rooted in one place onstage, Hank Jr. worked the stage like a dervish, shifting from instrument to instrument, from bluegrass to rockabilly, from lachrymose country ballad to "Great Balls Of Fire."

But that wasn't what the audience came to hear. They came to hear the reincarnation of Hank Williams, the one true son of the rural South.

For a few months each year, the young Hank Jr. was a normal high school kid, playing football with the guys and blushing at the budding girls' smiles. For the rest of the year he was a star, with everything money could buy. It's a good thing," Hank Jr. has observed in both conversation and song, "that I was born a Gemini."

By age 16 the first song he had written, "Standing In The Shadows," was number one on the country charts. Hank Williams Jr. and Johnny Cash had just pulled off the biggest show in country music history at Detroit's Cobo Hall. There was a gold record for Hank Jr.'s soundtrack to his daddy's film biography, "Your Cheatin' Heart." There seemed to be no limits, yet the Williams Curse was methodically tearing Hank Jr. apart.

"My life started to take on all the aspects of a bad country song," he says. Drugs, liquor, divorce, a quick marriage, more drugs, more liquor, finally a quick shot at a simple solution, a drug overdose. "Didn't work," he observes today. Lat-

er, he recycled the attempt into a song.

Instead of doing what everyone in Nashville expected and, indeed, seemed to be waiting for, he surprised everyone and moved from Nashville to the tiny town of Cullman, Ala., where he and his friend J.R. Smith began to reassemble the pieces of his life. Music was the major force behind that reassembly, "but also something different," he says. "Country music was changing, and I wanted to be part of that change."

In Alabama, he began hammering out the music that would eventually take him to the top of the charts again. It was fusion of old and new, Hank Williams music blending with the driving sounds of Southern rock. It touched rhythm and blues and even bluegrass. The lyrics tended to be thoughtful, closer to intelligent rock rather than whining country. Yet the music remained true to its country roots. It was an evolution, not a crossover.

With "Hank Williams Junior And Friends" in the can and a truckload of worried thoughts, Hank Jr. packed up and headed for Montana, to the high country, ostensibly to scout along the Continental Divide for a hunt. What he really wanted to do was wire himself together for one more tour, one more for the road.

On August 8, 1975, Hank Jr. was working his way across the very top of America, moving along the Continental Divide with his friend and guide, Dick Willey, and Willey's son. Both the Willeys successfully crossed a snow saddle on Ajax Mountain, and Hank Jr. started to follow. Halfway across, the saddle started to collapse, and Hank Jr. fell down the mountain.

He fell over 500 feet, sometimes bouncing over the rocks, sometimes airborne, always with the same thought: "I'm dead," he remembers thinking. "There's no way I get out of this alive."

What finally stopped him was a boulder. He hit it dead on, face first.

By all rights he should have died on Ajax Mountain. His face was completely destroyed, with massive damage. He lay for hours on the bitterly cold mountain with his guide's son standing deathwatch while Willey raced for help. Willey thought there wasn't a chance of getting back and finding Hank alive. But when the rescue helicopter got there, Hank Jr. was still alive, holding his shattered face in his hands. In fact, he had discovered the thing that had eluded him so long, the will to live. And it took every ounce of fight he could muster to get through the first year of delicate, painful reconstructive surgery. Getting back on stage, singing again, became an obsession.

In the year he was absent from country music, the whole scene had changed—in the very direction he had predicted. Instead of being welcomed with open arms, he was seen as a has-been, part of country music's old news. By then, though, Hank Williams Jr. was used to disappointment. He trusted in his musical vision, and despite pressure from all corners remained true to that vision. The groundswell started slowly, along about "The New South" album. The biggest part of the groundswell was young people, kids, weaned on rock, who found in the music of Hank Jr. a new soundtrack for their lives.

*Michael Bane is a Tampa-based freelance writer who has written seven books in addition to Hank Williams Jr.'s autobiography, "Living Proof." His articles have appeared in Esquire, Rolling Stone, Look and Country Music Magazine, among others.*

## The Saga

(Continued from page HW-3)

takes as its inspiration our infatuation with the rich and famous in television series.

Although just releasing his fiftieth LP, Hank does not appear ready to relax and soak up the accolades. He'll be playing about 150 concert dates in 1985. And, according to Wojcik, he will be looking for more unique tv specials—like the two he participated in last year. One was a dazzling special for Showtime aboard the carrier U.S.S. Constellation and the other was the Beach Boys July Fourth bash in Washington D.C. (Hank was the only country act invited).

And there will be hunting and fishing expeditions and time spent with wife Becky and three children at homes in Nashville, Paris, Tenn., Troy, Ala., and Hamilton, Mont. And whatever he does will have to be fun because, as Hank says, "If it ain't fun, don't do it."

*Barry Bronson, a former editor of Music City News, is a Nashville-based freelance writer.*

**Congratulations to  
Hank Williams, Jr.**

For his 50th career album.

**Hank Jr./Five-0**



Special thanks to Hank Jr., Merle Kilgore, The Bama Band, James R. Smith and the rest of the Hank Williams, Jr. staff for 2 1/2 years on the road with Rockin' Randall.



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Maxxima Productions  
Congratulates Hank  
on his 50th album.

**Hank/Five-0**

We've enjoyed  
working with you.

Special thanks to  
Dan Wojcik, Entertainment  
Artists, James R. Smith  
(Hank Williams Jr. Enterprises),  
The Bama Band, Merle Kilgore,  
Eddie Pleasant, and the Hank  
Williams Jr. Production Crew.

from  
David Waddle  
president of Maxxima Productions

# Jimmy Bowen

(Continued from page HW-4)

right in and cut "Family Tradition."

I had a meeting with Hank both about his music and about what I thought he needed to do to become a superstar. We had a meeting of the minds almost from the beginning. I promised him I would never ask him to do anything unless it was important, and I expected him not to let us down when we did ask. You have to remember, Hank Jr. is a young man who has been in show business *forever*. We've just finished his 50th album. He's been on the road longer than most people who are 60 years old—and he's in his early 30s!

The second thing I told Hank was that most country artists just don't do good albums. They cut a bunch of songs, stick 'em together and call it an album. I said, someone like you can give them a 30-minute show, and if you do, you'll be an album artist and a superstar. So every album of the 11 we've done together is designed to be a 30-minute show, with openers and closers and blues numbers and up songs and hillbilly pickin' songs and rock songs.

Hank Jr. is one of the most intelligent artist I've worked with in all the years I've produced. He's in the top five for intelligence of all the acts I've worked with in my career. People don't know that about him; and we don't want to say that a lot and ruin his reputation. But when he walks into cut his albums, he's ready. When he goes out on stage to perform, he's ready. When you go see him in concert and then go home and put that album on, you relive the experience.

Twenty years from now, Hank Williams Jr. will be as well known a songwriter as his father. Today when he writes and records a song, he does it so damn strong and so individual that other artists don't cut his songs much. Another generation will go by and you'll see an incredible publishing catalog. He's got songs on his albums that are standards.

He is what he is, and you either dig that or you don't. He hasn't changed all that much in the years I've worked with him. He's gotten more serious; we all have as we get older. But Hank will be around as long as he wants to be. He is totally involved in his recording. He isn't there for the mixes, but he does all the live stuff and the overdubs. If he can't be there for an overdub, he sings the solo for the guitar part. When I get a song mixed, I send it to him. If he doesn't like something about it, he tells me. And the crazy part is, he's never been wrong. But then, who is closer to that music than he is?

He's fun to be around. One minute he'll be talking business to you, telling you about his new \$2 million airplane, and the next minutes, he's giving Merle Kilgore a hotfoot. On stage, his band never knows what he's going to do next. He never sings the same words to a song two nights in a row. Listen to his records and then listen to him in concert—the words will be different. He's got a mind that just races lyrically. If we overdub one of his tracks four or five times, each track may have different lyrics in it. He gets up on stage in front of 10,000 people and he's likely to sing a brand new set of lyrics to every song in the show. I think he gets bored with the sameness. Trying to combine his vocal tracks is almost impossible. He thinks that's the funniest thing he's ever heard.

Hank Williams Jr. hasn't come close to reaching his potential. I've said this before, but I think he is probably the best blues singer today on records. He's young, he's blues, he's country, he's rock'n'roll. He takes a little bit of his life and for every album, creates six or eight new songs that are him. And he spends just a little time on all this. If he ever sat down and really put a lot of time in on his music, there's no telling what he could do. He'd be frightening. He can do any kind of music he wants.

KIP KIRBY

## Long Haul

(Continued from page HW-12)

"He's come out of the chute hot this year: of 12 shows booked in February, 11 were sold out in advance." A lot of that success is due, according to his agent, to the younger crowd Hank Jr. attracts and to the fact that he deals with the biggest name co-promoters in the business. "I'd say 95% of his dates are done with very large rock'n'roll co-promoters, people like Belkin or Feyline or Electric Factory. These promoters deal with such volume with their rock acts that their ticket agents and outlets give that extra push."

Hank's touring entourage includes about 35 persons. While Hank and singer/songwriter/opening act Merle Kilgore travel to concerts by jet, the Bama Band and production crew go in style in two new Silver Eagle buses. Two tractor trailers carry the rest of what's needed for a fast-paced two-hour show.

BARRY BRONSON

## Number 51

(Continued from page HW-10)

He laughs. After his autobiography, "Living Proof," was published, which detailed several knock-down, drag-out battles with a bottle of Jim Beam, Hank Jr. was flooded with songs about Jim Beam.

"No more Jim Beam songs!" he says, actually shouting. "I don't do Jim Beam songs!"

Of all his songs, he is proudest of his songs with a message, which are most of them. "They're challenging," he says. "Always challenging." They are also anti-authoritarian, anti-urban and deeply rooted in the Southern tradition that nothing, but nothing, is ever free, and that you and you alone carry the responsibility for your own actions. He can—and does—get rowdy, and at times he can even become downright romantic. But Hank Jr. is at his best as an observer of the time we live in, a bluesman for modern times.

"You know, Merle was saying the other day that it was weird, living two lives," Hank Williams Jr. says. "I was at this little bitty gun store—actually, it was more of a general store—in south Alabama, talking to the old man who ran it. When we came out, Merle said, 'You were just in heaven in there, weren't you?' I told him I guessed I was. For a few minutes there, I was just Mr. Shepherd's grandson again."

MICHAEL BANE

## Can Survive

(Continued from page HW-13)

trailers.

Bocephus Music administers the copyrights on most of the songs Hank performs. The publishing company doesn't have any other writers under contract, but keeps an ear open for potential hits for Hank and other artists. "Hank's not interested in expanding it into a Tree International," says Dave Burgess of Bocephus. "It's a vehicle to exploit his material."

The most valuable copyright in the catalog? "A Country Boy Can Survive," which Burgess says will soon be the title song of a made-for-television movie. That's appropriate. Whether he's hunting in the backwoods or watching over his businesses, Hank Williams Jr. *can* survive—and prosper.

Andrew Roblin is a Nashville-based freelance writer.

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# FORSEY A FORCE TO BE RECKONED WITH

## Producer Emerges from Giorgio Moroder's Shadow

BY PAUL GREIN

LOS ANGELES In the past year, Keith Forsey has become one of the hottest producers in the business, having produced top five hits by such diverse artists as Billy Idol, Glenn Frey and Simple Minds. All of this success has put Forsey squarely in the spotlight after years of working in the shadow of top producer Giorgio Moroder.

Forsey says the biggest change that success has brought is that now top acts come to him. "People like Foreigner, Journey, Loverboy and Rod Stewart are phoning up wanting me to do their records," he says. "I can't believe it. I just do what I've always been doing, but now it's as if I've got the magic touch."

Despite his active schedule as a producer—he's also produced albums by Icehouse, Nina Hagen and the Psychedelic Furs—Forsey says he plans to continue working with Moroder.

"I'm my own boss, but we still do things together," he says. "We're old partners-in-crime. In actual fact, I owe everything to Moroder. He brought me to the States, and later gave me first shot as a producer."

That happened when Moroder was sent a tape of Generation X, an early group featuring Billy Idol. Moroder decided against producing the act himself, but suggested For-

sey to the band's manager, Bill Aucoin. Forsey got the job, and has since produced an EP and two albums by Idol, with a third now in progress.

Forsey met Moroder in Germany in the early '70s. He's since played drums and percussion on virtually everything Moroder has produced. And he's also contributed lyrics, starting with Donna Summer's "Hot Stuff" and "Sunset People" in 1979.

"Giorgio has an uncanny talent for songs," Forsey says. "I learned so much from him, although I make completely different records. Giorgio wouldn't work with Billy, for example. He'd work with soloists like Donna Summer and Irene Cara where essentially he would be the artist and then the singer would come in and sing."

"Whereas I never try to write anything for an artist. I might now and again co-write something with an artist, but I try to keep my face out of it."

"At first I thought a producer had to know and do and be everything. But now I think the less I'm doing, the better record I'm producing."

Despite their differences in style and method, Forsey says he's learned a lot from Moroder. The chief lesson: the importance of mood in a record.

"It's vital that a record really

touches you rather than just be a musical exercise or a structured kind of song. The small things with-in playing that people get picky and hung up about aren't important."

"Musicianship as far as musicianship goes is almost irrelevant. I think the personality and character of the human being is the essence, and the technical ability of the musicians isn't what it's all about."

Forsey, an intense, edgy 37-year-old, says that for him the epitome of good pop music is Marc Bolan, the former leader of Britain's T. Rex, who died in 1977 at 28.

"Bolan sums it up totally for me," Forsey enthuses. "It's rough, it's raunchy, it's got integrity but it's pop music to the max. That's the

(Continued on page 42)



Boy Lee. Liberace shows off one of his many costumes during his recent opening night show at New York's Radio City Music Hall. The pianist sold out 21 shows, and was the first artist in Radio City's 51-year history to gross more than \$2 million in a single engagement. (Photo: Chuck Pulin)

## Animotion Not 'Obsessed' with Success

### Band's Hit Single Overshadows Their Songwriting

BY ETHLIE ANN VARE

LOS ANGELES It's rare that a top 10 single can be considered a mixed blessing, but that may be the case for the L.A.-based Animotion. Their hit, "Obsession," is the only song on the band's Mercury debut album that they didn't write themselves.

"We had recorded most of the album," says lead vocalist Astrid Plane, "and our producer [John Ryan] brought in the song, and we said, 'Wow, it sounds like a hit; better do it.'"

"Obsession" was written by Holly Knight (Spider) and Michael Des Barres (Chequered Past). Vocalist/guitarist Bill Wadhams is Animotion's chief songwriter.

"I was initially upset that 'Obsession' was going to be the first single," says Wadhams, "and that there was more time spent on that song in production than any other song. I felt it was important that we show that we, within the band, have what it takes to get on the charts."

"Let Him Go," the second single from the group's self-titled album, is a Wadhams composition. But, due to the acceptance of the high-tech gloss on their first single, the new one has been remixed to sound more like it.

The remix was done in New York by producer Ryan and engineers Mark Kamins and Jay Burnett, without band participation. And that, too, is a mixed blessing.

"I'm a bit nervous about the remix," says Wadhams. "It was drastically changed without any input from me as the songwriter. One whole section was surgically removed, and at another point a chord was changed by moving the bass line. The song is quite different."

PolyGram's Russ Regan, who signed the band, says that the 75,000 units of "Animotion" on the racks will sell as is, and new pressings will incorporate the remix of "Let Him Go" in a running change.

Animotion was formed only a year ago, comprising Plane, Wadhams, drummer Frenchy O'Brien, guitarist Don Kirkpatrick, bassist Charles Ottavio and keyboardist

Paul Antonelli. Antonelli returned to his job as music coordinator for "General Hospital" after the album was completed, and was replaced by Greg Smith. The first album of a seven-record deal with Mercury was released in September, and sat like a lump for four months.

"We pushed for it to be released in September because we were anxious to see it in the stores," says Plane. "PolyGram kept saying January is the time. We said 'No, we want it out now, we can't wait.' They were right."

Managed by Larry Ross of Johnson-Ross and booked by Triad, the young band is now honing its chops on the road. They are very sensitive to the criticism that their stage

shows have received in their short career.

"I think we need a lot of polishing," admits Wadhams. "I wouldn't say we're a seasoned band."

"But we're working with Jerry Casale from Devo on staging," adds Plane, "and that's what we need: staging, lights, a more uniform look. Plus, just getting out and playing more is helping us."

Upcoming for the band is limited touring, and a video of "Let Him Go" to be produced by Pendulum Productions. The remake of "Dancin' In The Street" that the group contributed to the "Girls Just Want To Have Fun" soundtrack may be released as a single.

### All-Star Project for MS

## Poor Boys Raise Charity \$\$

BY ETHLIE ANN VARE

LOS ANGELES After the Concert for Bangla Desh and before USA For Africa, there was ARMS: a series of nine superstar concerts that raised more than a million dollars for Action Research into Multiple Sclerosis.

Now, the Rolling Stones' Bill Wyman has reunited ARMS alumni Charlie Watts, Andy Fairweather Low, Geraint Watkins and Mickey Gee—along with such guests as Jimmy Page, Paul Rodgers and Kenney Jones—to release an album and video under the group logo Willie & the Poor Boys. Again, multiple sclerosis research benefits, with 100% of album profits and 50% of video profits to be donated.

"When Bill first conceived the Willie & the Poor Boys ensemble," says Eric Gardner, Wyman's manager, "ARMS naturally came to mind because everyone adores Ronnie Lane [who is stricken with the disease] and had been involved in the 1983 tour. But the project is threefold: A, to raise money for ARMS; B, to help some musicians who need the exposure and the

work; and, C, to bring to a new generation of kids a little flavor of where today's music came from."

The Willie & the Poor Boys album is a blues/rock collection featuring such classic numbers as "Chicken Shack Boogie," "Revenue Man," "Slippin' And Slidin'" and "Baby Please Don't Go" (the first single and video clip). Both LP and cassette are being distributed by Jem in the U.S., with the album going out via Phonogram internationally.

"It was conscious decision not shop it to the majors here," says Gardner. "It will be a 100% priority at Jem. And there is a fund for independent AOR promotion, hit radio promotion, retail marketing and video promotion. That personal control is important to Bill."

Wyman took the \$175,000 production costs of "Willie & the Poor Boys" from his own pocket, but has been repaid out of royalty advances. "We've already sent more than \$50,000 to ARMS," says Gardner, "and expect to send another \$35,000-\$50,000 as soon as we deliver the video."

Gardner notes that the superstar (Continued on page 42)

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**DR. YORK**

In this music business, I have come in contact with a lot of tremendously talented people, which is of course, no surprise. The surprise is to come across a man like Dr. York, who is gifted in many different facets of this business and others. My partner and I both agree that never before have we encountered such a person.

Dr. York not only is an extremely talented vocalist, but he also writes, arranges, produces, manages and is a successful business man.

"IT'S ONLY A DREAM" written, arranged, produced and performed by York is a beautifully done ballad. The record started out slowly, but is now taking everyone by (quiet) storm. Radio stations in the DC, Maryland and Virginia, California, Chicago, London and many more Hot spots are playing "IT'S ONLY A DREAM" hot and heavy. In this time of 12" disco beats and heavy metal the popularity and receptiveness to "IT'S ONLY A DREAM" signals a return to the music part of the business. People are now appreciating the quality and melody and just plain good mellow sounds of YORK. And that's what the Dr. is all about. For all you "MARVIN GAYE" and "TEDDY PENDERGRASS" lovers, you are sure to be thrilled when you hear

*York*

## ALBUM

For those not aware of "YORK", the soon to be released album entitled "NEW" is sure to change all that. "NEW" is produced by Dr. York. The songs are written and/or arranged by the Dr. himself. The album is evenly balanced between slow sizzlers and "get down on the dance floor" music. It also includes the premier cuts, "IT'S ONLY A DREAM" vocal and instrumental versions.

"IT'S ONLY A DREAM" is rather special to the Dr. because of the story behind the writing of the song. While in the Catskill Mountains in upstate New York (where the Dr. has a summer ranch) Dr. York penned the lyrics and the music.

To this day, when he talks about the writing of "IT'S ONLY A DREAM", the Dr. gets a slight look of bewilderment on his face. He tells it this way; He was out on his lake in a boat fishing. It was quite a beautiful and serenely peaceful day and he must have dozed off. When he came to consciousness again the music of "IT'S ONLY A DREAM" was there, seeming to emanate from his surroundings. Everything was complete down to the words. It's hard to believe that it really happened because he says it felt as if he were in a dream-like state. When he made the video, the Dr. wanted to capture the story on film, but it just didn't work. And he felt that the love angle would appeal to most

video viewers. But back to the story... When Dr. York turned on the engine, the noise shattered the music and everything returned to normal. Needless to say, York rushed back to his home, where he has another built in fully equipped studio, and called his team-INNER PASSION together to work on the song. Thus, "IT'S ONLY A DREAM" was written and first recorded, both versions in the beautiful surroundings of the Catskills.

The album "NEW" is going to put Dr. York in the limelight. All the cuts are excellently mastered with the finest quality pressing (Frankford/Wayne; Tracy Val, and Diskmakers). When it comes to quality Dr. York does not mind paying the price.



Cuts to keep an ear out for are: "PLAIN AS BLACK AND WHITE", "IT'S ON ME", and a remake of "YOU ARE EVERYTHING". This ballad was lovely before and now it's even more melodious. Which just goes to prove the talented touch of the Dr. It's hard to improve pure gold, but Dr. York did and when you hear this fresh original arrangement of "YOU ARE EVERYTHING", first recorded by "THE STYLISTICS", you will see what all the talk is about. Dr. York has a very fine genius when it comes to love ballads. The song "NEW" from which the title of the album comes, is sure to be a favorite. "STAR" will definitely have you on the dance floor grooving to the strong beat. All in all this is a must buy album with #1 potential for serious chart action.

## RECORDING STUDIO

Passion Productions which is owned by the Dr. is establishing itself as a top notch, first-rate standard operation. He calls it the Motown of the East Coast, and the Philadelphia International of New York, with a smile. The album cover is a stunning piece of art actually, which will definitely be an asset to any store owners' showcase. To cap it all off, each album will contain a full color poster of Dr. York.

For all you who pride yourselves on being up to date with the happenings in the indie world—take note! Passion Productions is now on its way to becoming a name in the record company business. Passion Productions is a record label, (Passion Records); a recording studio (Passion Recording Studio (A)); and of course, a production company. All owned, managed and operated by Dr. York.



Passion Studios (A) located at 716 Bushwick Avenue, Brooklyn, New York has just been recently renovated and now features among its excellent equipment, the Harrison board, MCI recorder, EMT 240 Gold Foil reverb along with synthesizers, drum machines, digital reverb and all the latest in optimal equipment.



The studio business is a highly competitive area and as such a studio must have some unique features to distinguish it from the pack. Passion Studios provides those special features such as a bargain hourly rate, special discounts for blocked time, free snack bar, pickup car service, available arrangers, musicians and vocalists, and other notable services. But most of all, Passion Studio prides itself on providing professional courteous and experienced assistance to its customers.

The studio is the base from which future sounds of "YORK" and other artists will originate. From inception of song to the final wax, Passion Studios is amply qualified to handle the project to the end.

## BLUE MAGIC

The Passion Records label is beginning to make a name for itself. Besides the recording artist, "YORK" on his own label, the Dr. has just signed "BLUE MAGIC". That's right - the men of blue are back and let it be known they have lost none of their original magic! NOTE: A "magic" video is in the making also so be sure to stay tuned... Two songs to watch for by Blue Magic is "THE SPELL IS GONE", and "I CAN DANCE".

Passion Studio has been jumping with Mr. Edwin Birdsong who has just finished recording "ROXANNE'S BROTHERS" moving up the charts with a bullet. And yes, ladies, the rumors you heard are true; the fabulous five brothers (you guessed it!) "THE FORCE MD'S" will start cutting their next album at Passion Studios in the very near future. Come on ladies, please let the boys get some work done.

## PETITE

Also in the studio finishing up tracks is the new group that Dr. York regards as his children: "PETITE". "PETITE" will be featured as the female version of "NEW EDITION" and too will be performing original material written expressly for the group by Dr. York.

Something luscious is cooking at Passion Studios. Her name is V, and she is here to please the eye and ear... look out Madonna, it's competition time, with red lights. All of this talent in one place being produced by the Man to watch this year, the unique, Dr. York.

There are other deals in the making which involve "MAJOR HARRIS", "THE DELPHONICS" and "CARLOS", a (can you believe it?!) Latin-type Prince. More on that later...

## THE MACHINE

To make a small company like Passion Productions successful takes a lot of work and a lot of help... Dr. York takes much pride in his closest associates who he respectfully calls his MACHINE. The Machine (INNER PASSION) consists of Tony Marshall, Segovia (Steve) Sylvia, Darrel (Stix) Godfrey, and Donald Houzell (Mr. D). One meets many along the way who have the expertise, the talent and energy to offer. But rarely does one come across loyalty. And the guys of Inner Passion - The Machine - are a very loyal bunch to the Dr.. Tony, Stix, Steve, and Mr. D have been with Dr. York for quite some time and from all indications are here to stay. What does the Dr. have to say to that? "The reward of loyalty is great."

## THANK YOU'S

Help has come to Dr. York from many people and through many ways. Passion has received invaluable assistance from the record pools, the radio station DJ's (especially Johnny Allen, Vaughn Harper and Jerry Love). Also, great appreciation goes out to THE RAPPER, (Happy Anniversary, Jack!) and BILLYE LOVE, along with KENNY GAMBLE of Philadelphia International, IRVING TRENCHER, MICHAEL PANTALEONI, for his legal advice, our Passion friends overseas namely COPPE in Japan, PAUL OAKENFOLD in England, ROLAND OJARROW in Holland and our future contacts in the East and all the support of the fans buying and promoting the record. JEFF NEWMAN of Black Entertainment Television (BET), VINCENT RUBINO at Hot Tracks and JANE KELLY of The Music Box have also been of assistance to Passion. There are many, many others in so many places who have helped in one way or

other to build the foundation for Passion Productions to expand that it is impossible to name everyone. And most of all The Lord has been with it every step of the way.

## VIDEO

What next? Well, two additional videos are in the works right now from select cuts off the album, "NEW". Video viewers are in for a pleasant experience. "IT'S ONLY A DREAM", Dr. York's first video can be seen at your favorite video club and also cable TV (BET). Rockamerica, Video Pool, Telegenics and The Music Video Service in Atlanta have included the video on their reels. Rockamerica is sending it to Japan which is the kind of exposure Dr. York appreciates.

Artists sometimes complain that videos do more to hurt than help their image because of lack of acting ability. Dr. York has no such problems. He is the performer's performer and his video "IT'S ONLY A DREAM" serves to exemplify his talents. The moves, the look, the kiss, is sure to keep the women interested and the men looking out for some serious competition.

The video is enjoying a wide audience with airplay in England (The Music Box) Canada (Much Music and Japan (Poppers). Also as cited previously, many video pools have included it on their reels which service the video night clubs across the country.

How does one man find the time to do so many things? The answer is hard work, persistence, faith, and a unique talent that very few people possess. That unique talent is creative ability to do a wide variety of things exceptionally well. Not only is Dr. York a trained vocalist, he also plays the keyboard, sax and bass. The Dr. also writes, arranges and is his own engineer though he does get valued help from his assistant, Mr. D. the engineer of Passion Studio. Dr. York is such a master at the board that he is admirably referred to as, "Chairman of the Board". An actor, songwriter, lyricist are more skills to be added to the list. Dr. York writes his songs from his heart and prides himself as not appealing to just one group of people. He believes music crosses all boundaries and communicates to everyone regardless of race or nationality. Dr. York just wants to appeal to any and everyone, young and old alike who appreciate good music.

## UP CLOSE

The Dr. has travelled all around the world, is fluent in several different languages and if you listen closely, you will hear his accent which is Semetic.

Dr. York also has great business acumen as demonstrated by the smooth operation and marketing and financial ability to be his own executive producer and manager. Very few performers are able to handle both tasks effectively. Neither my partner or I have known any performer able to juggle both sides of the business.

Some people that the Dr. admires is SADE, who he calls his secret love, RONALD REAGAN, (his favorite American) and JOHNNY MATHIS, who has set the standard for balladeers.

What does Dr. York do in his spare time? When he has it, the Dr. usually is busy investigating new business ventures. He is now looking at reopening his modelling agency and has enlisted the help of long time personal friend, GORDON LEE of Gordon Lee's Skin Care Salon, to advise him on the project. York is a connoisseur of fine foods, classic art and calls himself a sexual person. He enjoys those who express their love of love. As a Scorpio he is hot.

The unique "DR. YORK". He is certainly the artist to watch in 1985. The album "NEW" will be available at your favorite record store soon. Look for it, ask for it. In the meantime, until then, pick up the single "IT'S ONLY A DREAM" from the album, and escape with "YORK" into the dream world of love...

by Bobby Bennett  
and Jimmy Smith

# Mack: Heat Was Off for Mercury Album

## Producer Calls Queen Leader's Solo Debut 'Easy'

BY PAUL GREIN

LOS ANGELES German producer Mack, who has co-produced the last three Queen albums as well as the current solo debut by group leader Freddie Mercury, says the solo project was "a lot easier, with a lot less pressure."

"It was easier because we really didn't have the pressure of a deadline to meet," he explains. "We basically just had to please ourselves."

"With Queen, obviously he does several songs on each album, but he can never do all the songs he wants to because the rest of the band might feel they are too schmaltzy or too outrageous. Just the ones that fit into the group context are taken." Mack notes that Mercury's Columbia solo debut, "Mr. Bad Guy," covers a broader range of styles.

Mack first worked with Queen on "The Game," the 1980 album that went to No. 1 and produced two No. 1 singles. He also co-produced the band's two subsequent albums, "Hot Space" on Elektra and "The Works" on Capitol.

"Hot Space" was considered a commercial disappointment when it fell short of the top 10, as did its leadoff single, "Body Language."

"I think it was half a year too early," Mack says. "If you listen to it now, it's nothing outrageous. With-

in six or eight months, it was fairly common that more electronics were used. But at the time, fans were a bit shocked by that 90 degree turn to the left."

"The Works" was also rated a disappointing seller, but Mack is quick to point out that that was only in the U.S. "That album did exceptionally well, bar America," he says. "The first single ["Radio Ga-Ga"] hit No. 1 in about 21 countries. That's not too bad."

Mack began his career in 1970 as a tape operator at Union Studios in Munich. He became Giorgio Moroder's engineer in 1972, and the following year he and Moroder built Musicland Studios together. For the rest of the decade, Mack was the studio's resident engineer.

In addition to his work with Queen, Mack produced Billy Squier's back-to-back platinum albums "Don't Say No" and "Emotions In Motion." He's also produced two albums each for Sparks and After The Fire, and worked on Meat Loaf's just-released third album. He's currently finishing an album with ELO's Jeff Lynne for Epic.

Mack also produced Germany's Band For Africa record, which featured 35 top German artists, including Nena and Alphaville. The record reportedly raised more than 100 mil-

lion deutschmarks to benefit African relief.

Mack, who is still based in Munich, still does most of his own engineering. "I just find it easier, instead of asking somebody to do what I think should be done," he says. He's also busy with German film work, which he says may preclude his accepting an offer to produce the forthcoming .38 Special album.

One of the tracks on Mercury's album, "Foolin' Around," was featured on Capitol's gold "Teachers" soundtrack. Mercury's album was originally slated to feature all-star support from Michael Jackson and Jeff Beck, but Mack says timing and scheduling considerations got in the way.

Mack notes that Mercury was also supposed to duet with Jackson on "State Of Shock," which ultimately featured Mick Jagger instead. And he adds that Mercury and Jackson collaborated on a song titled "Victory," which failed to make it to the "Victory" album.

Queen is currently on a sold-out tour of Australia and Japan, but Mack says Mercury has no current plans for a solo tour. "If the album does real well, he may play selected cities," he says.

## PRODUCER KEITH FORSEY

(Continued from page 40A)

kind of records I like to make."

Forsey is currently finishing an album for MCA by Charlie Sexton, a 16-year-old singer from Austin. "I believe this kid is going to be one of America's biggest heroes," Forsey says. "He's got a very modern approach, but he's got this blues soul."

Forsey is also starting work on Billy Idol's third album for Chrysalis, the followup to the double platinum "Rebel Yell." He says he expects the album to place greater emphasis on simplicity, clarity and groove.

"He's so focused on who he is," says Forsey of Idol. "He keeps pulling it back, not getting into the Big Statement. I produce his records, but he's the boss."

Looking to the future, Forsey says he'd like to work with U2 and the Talking Heads. But he has little interest in working in motion pictures. "I don't particularly like the film industry," he says. "There are too many people involved; too many voices and opinions."

Forsey has, however, produced several one-shot songs for films, including Simple Minds' current "Don't You (Forget About Me)" from "The Breakfast Club," Glenn Frey's recent "The Heat Is On" from "Beverly Hills Cop," and a Joe Cocker track from "Teachers."

Forsey co-wrote the Frey and

Simple Minds hits, but insists that he doesn't consider himself a serious writer. "I much prefer to help artists put their ideas together," he says. "I find it easier to look at somebody else's picture. I can't see my own picture so well."

Forsey says his emphatic desire not to put his stamp on an artist's record stems from his own experience in various German bands in the early '70s.

"I know how much it hurts when I'm on a record and the producer has produced a record that's not what I believe in. I know that feeling from an artist's point of view, and I would never want anybody that I worked with to have to leave the studio with that feeling. That's the worst."

## WILLIE & THE POOR BOYS

(Continued from page 40A)

musicians—Wyman, Watts, Page, Rodgers and Jones—are contributing their services on both the record and video. "But," he adds, guys like Andy Fairweather Low, Geraint Watkins, Henry Spinetti, Mel Collins—those guys need the money. So, yes, they were paid session fees, and 50% of the video profits will be divided among the musicians who need it."

A massive video promotion schedule, with tape based on a "sock hop" and interview session done at the Fulham Town Hall in March, is expected to bring acceptance of Willie & the Poor Boys to at least the level of the for-profit Honeydrippers. MTV received a short exclusivity on "Baby Please Don't Go" on April 22, and devoted the April 28 "Liner Notes" to the group. On May 25, a "Making of Willie & the Poor Boys" short and the 30-minute home tape air. A similar schedule occurs on Europe's Music Box cable channel.

There are no current tour plans. Meanwhile, the instigator of these projects, Lane, is currently at ARMS American headquarters in Houston, working with other MS victims.

"We're not in competition with USA For Africa or Band Aid or anyone else," Gardner notes. "Who came first or who's imitating who is not the point. The point is that all these efforts have proven to the world that the music community can contribute something useful and worthwhile."

ETHLIE ANN VARE

## Ravinia Marking 50th Anniversary

CHICAGO Ravinia, a 3,500-capacity pavilion located in Highland Park on Chicago's North Shore, is celebrating its 50th anniversary this summer with an outdoor concert series featuring more than two dozen pop concerts in addition to Ravinia's traditional classical fare.

Among the artists in the 14-week Golden Jubilee season are Chuck Mangione, Roger Whittaker, Tony Bennett, Spyro Gyra with Michael Hedges, Peter, Paul & Mary, Wynton Marsalis with the Art Ensemble of Chicago, Ella Fitzgerald and Oscar Peterson, and Gordon Lightfoot.

Tickets range from \$12 to \$25 for pavilion seating and \$5 for lawn seating, according to spokesman Andy Cirzan.

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## Country Joe Comes Back McDonald Offers 'Peace On Earth'

BY JACK McDONOUGH

BERKELEY Country Joe McDonald is looking to revive both his U.S. career and his original homegrown record label, Rag Baby, via his latest release, "Peace On Earth."

Rag Baby was first created in 1965 when McDonald issued the first of three politically-oriented EPs on the logo. "Peace On Earth" is the first Country Joe album to receive full independent-channel distribution since the logo was reactivated by McDonald and partner Bill Belmont in 1979.

McDonald's last album for Fantasy, the company for whom he cut his mid-to-late-'70s material, was "Leisure Suite." The veteran performer released a package titled "Child's Play" on Rag Baby in 1983, but it received only specialty distri-

bution through Arhoelie.

Belmont acknowledges that McDonald's long absence from the domestic market has created a problem. "People thought he was either dead or retired," he says. "He still has the image of a guy with an attitude, and people don't quite know what to make of him."

This situation in the U.S. contrasts with McDonald's relatively high profile in Europe, where over the past decade he estimates he has made "30 trips at least, usually three tours per year of two to four weeks each."

"After Woodstock," says McDonald, recalling the festival at which he led the famous four-letter Fish cheer. "I started working outside the U.S. because of the political problems I had in the States and the difficulty finding work. As a result, I began to pay much more attention to my foreign audience and really haven't paid serious attention to the American audience since."

"But a couple of years ago I decided to back off on the European trips and cultivate the American audience again. 'Peace On Earth' is an attempt to gratify that audience once again."

McDonald plans to back up the album with forays throughout 1985 into an array of American markets with a group. Country Joe & Friends, that includes three members of the original Country Joe & the Fish band that became famous on the Vanguard label in the mid-'60s.

"With a reunion in mind," he notes, "I went back and re-learned every song I ever wrote. And I used my two most successful albums. 'Electric Music For The Mind and Body' (Vanguard) and 'Paradise With An Ocean View' (Fantasy), as models for constructing 'Peace On Earth.'"

McDonald says he was indecisive about including the album's two most political songs, "War Hero" and "The Girl Next Door," "until I realized without them the album lacked bite. It was soft Country Joe. In the '80s, when rough language is commonplace, I felt it would be wrong not to include topical material."

## Urban Awards Set for Cleveland

CLEVELAND Evelyn "Champagne" King, Glenn Jones, Eugene Wilde, Gwen Guthrie and former Ohio Player Junie Morrison are among the artists scheduled to perform at the first annual Ohio Valley Urban Music Awards. The event is to be held May 19 at Cleveland's downtown Music Hall.

The black-tie ceremony, which will be taped and aired on WCLQ-TV Cleveland along with other local Ohio Valley's television stations, honors popular artists frequently heard on Ohio Valley's urban-formatted stations.

Producers of the event are Cleveland's Baran Productions, with promotional aid from WCLQ-TV and local FM stations WZAK and WDMT. Awards coordinators include promoter Louis Moore of Brick City Productions, RCA Records regional promotion man Snookie Jones, Atlantic Records regional promotion man Richard Nash, independent promotion man Andre Morgan, WDMT program director Dean Rufus and WZAK program director Lynn Tolliver Jr.

**DAN  
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the  
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Summer Series*

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New York, New York

## Talent in Action

ANNE MURRAY

Universal Amphitheatre,  
Universal City, Calif.  
Tickets: \$16.50, \$12.50

ANNE MURRAY just keeps getting better and better as a concert performer, a function of her engaging, droll personality as well as the remarkably diverse nature of her set. Both qualities were much in evidence April 18, as Murray performed here for the third time in as many years.

Murray's relaxed manner and dry wit continue to give her a funny, self-deprecating edge, as when she put off requests for "Snowbird" by saying: "First I want to work you up to a feverish pitch." Murray also brightened the show by trying out some Southern California jargon she said she'd picked up that day: "You're beautiful people. Don't

ever change. I mean it."

But the real key to the success of the show was the wide range of material it encompassed, from the gentle country leanings of Murray's early hits "Snowbird" and "Love Song" to the spare rock edge of her recent singles "That's Not The Way It's Supposed To Be" and "Time Don't Run Out On Me." (The latter song's strong sense of urgency was heightened by revolving overhead lights, one of several dramatic production touches in the show.)

Other highlights in the show included the sublime "Broken Hearted Me" and the tender "Just Another Woman In Love." Murray was ably backed by a seven-man band and two backup singers, including her brother Bruce.

Bruce was also featured on two solo numbers during the show, and later sang two duets with Anne.

While Bruce is a sturdy, solid singer, that may have been one solo and one duet too many. The only other minor problem with the show was that the first half should have ended with the elaborately staged "Everything Old Is New Again." The two songs that followed that clever production number seemed anticlimactic.

PAUL GREIN

NIK KERSHAW

The Ritz, New York  
Tickets: \$12.50

THERE WAS a certain punch to Nik Kershaw's sold-out April 13 show, a creative energy and percussive power that boosted his melodic, often dreamy songs, making them more compelling and vibrant than on vinyl. Yet Kershaw himself was not the spark that set it off. Far

(Continued on page 44)

## Can Someone In The Music Business Use Some Real Music?

### Violets And Daffodils

Listen, now did you hear  
Melodies of the year  
They ride upon the wind, ride on the wind

Love from a hobo here  
Sent in the time of year  
Though they tried they knew not how to hear

And as I watch your cities fallen down  
I hear a call from holy town  
It's loving that takes the blues away  
And loving that makes one happy day

I hear you crying and crying  
Long in the still of one despair  
Longing for the light that lives within  
There is a quiet place  
Where seldom one man dare to go  
Few will ever know

Violets and daffodils lining the quiet hills  
Saying love in rows, they love in rows  
Look in each petal there, open the heart so fair  
He's the one who knows

That though the broken cities crumble down  
Givers live in sacred ground  
And watch all the others drift away  
Replaced by the duty of the day  
No, daffodils and sweet violets never blow away

Music and Lyrics written by Michele Abbott

Composer—Pianist—Vocalist  
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(805) 995-1910

# AMUSEMENT BUSINESS BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
<b>LIBERACE</b>	Radio City Music Hall New York	April 4-21	\$2,469,727 \$25-\$16.50	117,998 123,354 21 shows	Radio City Music Hall Productions Inc.
<b>U2 LONE JUSTICE</b>	The Centrum Worcester, Mass.	April 16, 18-19	\$482,391 \$13.50/\$12.50	37,416 three sellouts	Don Law Co.
<b>KENNY ROGERS FRANKIE VALLI &amp; THE FOUR SEASONS SAWYER BROWN</b>	Riverfront Coliseum Cincinnati	April 21-22	\$402,614 \$17.50/\$15.50	23,705 28,108	North American Tours Inc.
<b>DARYL HALL &amp; JOHN OATES TIL TUESDAY</b>	Reunion Arena Dallas	April 22	\$201,535 \$14.50	13,899 sellout	Beaver Prods.
<b>FOREIGNER GIUFFRIA</b>	Joe Louis Arena Detroit	April 19	\$174,375 \$15	11,625 13,600	Brass Ring Prods.
<b>CHICAGO SAMSON</b>	Thomas & Mack Center Las Vegas	April 21	\$153,160 \$17.50	8,752 10,960	Evening Star Prods.
<b>REO SPEEDWAGON CHEAP TRICK</b>	Minidome Auditorium Idaho State Univ. Pocatello	April 20	\$151,578 \$13.50	11,228 sellout	Schon Prods.
<b>THE FIRM</b>	The Omni Atlanta	April 18	\$145,678 \$13.50	10,791 17,037	Alex Cooley/Southern Promotions/ Concerts West
<b>DARYL HALL &amp; JOHN OATES</b>	Hirsch Coliseum Shreveport, La.	April 20	\$135,000 \$13.50	10,000 sellout	Beaver Promotions
<b>MADONNA</b>	Open Air Theater San Diego State Univ.	April 19-20	\$124,773 \$17/\$15/\$14	8,696 two sellouts	Avalon Attractions
<b>ERIC CLAPTON GRAHAM PARKER</b>	Reunion Arena Dallas	April 9	\$117,524 \$14.50/\$12.50	8,698 9,800	Concerts West
<b>EDDIE MURPHY</b>	Auditorium Michigan State Univ. East Lansing	April 14	\$116,430 \$15	7,762 two sellouts	Cellar Door Prods./Pop Entertainment
<b>DARYL HALL &amp; JOHN OATES</b>	Peoria (Ill.) Civic Center	April 19	\$112,981 \$13.50	8,705 11,429	Jam Prods.
<b>SPANDAU BALLET</b>	Irvine Meadows Amphitheatre Laguna Hills, Calif.	April 19	\$112,833 \$15/\$13	8,966 10,000	Avalon Attractions
<b>HANK WILLIAMS JR. DAVID ALLAN COE</b>	Murphy Center Middle Tennessee State Univ. Murfreesboro	April 22	\$112,644 \$13.50/\$11.50	8,850 9,000	Stellar Entertainment
<b>TRIUMPH MOUNTAIN</b>	The Centrum Worcester, Mass.	April 20	\$111,065 \$12.50/\$11.50	9,114 9,628	Frank J. Russo
<b>THE FIRM</b>	Jacksonville (Fla.) Coliseum	April 16	\$96,060 \$15	6,719 7,000	Fantasma Prods./Concerts West
<b>ERIC CLAPTON GRAHAM PARKER</b>	Lakeland (Fla.) Civic Center	April 15	\$91,308 \$14	6,846 10,000	Fantasma Prods./Concerts West
<b>STATLERS HELEN CORNELIUS</b>	Dane County (Wis.) Exposition Center	April 20	\$86,375 \$11.50/\$10	7,579 8,758	Varnell Enterprises
<b>TRIUMPH MOUNTAIN</b>	Cumberland County Civic Center Portland, Me.	April 19	\$84,071 \$13.50/\$12.50	6,899 9,500	Frank J. Russo
<b>ERIC CLAPTON GRAHAM PARKER</b>	Pensacola (Fla.) Civic Center	April 13	\$80,670 \$15	5,378 8,000	Alex Cooley/Southern Promotions
<b>SAMMY HAGAR DOKKEN</b>	Cumberland County Civic Center Portland, Me.	April 7	\$79,956 \$12.50	6,462 9,500	Don Law Co.
<b>ERIC CLAPTON GRAHAM PARKER</b>	James L. Knight Center Miami	April 16	\$74,923 \$15.75	4,896 sellout	Fantasma Prods.
<b>GEORGE THOROGOOD &amp; THE DELAWARE DESTROYERS</b>	Orpheum Theatre Boston	April 12-13	\$71,045 \$13	5,600 two sellouts	Don Law Co.
<b>DR. JAMES SHIRLEY DOBSON</b>	Pavillon Boise (Idaho) State Univ.	April 12	\$64,604 \$7/\$5	11,983 12,529	Edify Treasure Valley
<b>DAVID COPPERFIELD</b>	Bushnell Memorial Auditorium Hartford, Conn.	April 17	\$61,072 \$17.50/\$15	3,740 5,638	Flash Group Concerts
<b>DAVID COPPERFIELD</b>	Proctor's Theater Schenectady, N.Y.	April 16	\$57,862 \$15/\$13/\$9	4,776 5,432	In-House
<b>JOAN ARMATRADING</b>	Wang Center Boston	April 5	\$56,987 \$14/\$13	4,200 sellout	Don Law Co.
<b>DAVID COPPERFIELD</b>	War Memorial Trenton, N.J.	April 18	\$55,000 \$18.50/\$16.50 \$12.50	3,700 4,000	Joel Orland
<b>MIDNIGHT STAR SHALAMAR KLYMAXX</b>	Carolina Coliseum Columbia, S.C.	April 21	\$49,400 \$12.50	3,952 9,500	Monroe Prods.
<b>JULIAN LENNON</b>	Orpheum Theatre Boston	April 21	\$43,461 \$15.85	2,800 sellout	Don Law Co.
<b>VENOM SLAYER EXODUS</b>	Hollywood Palladium	April 19	\$43,234 \$13.50/\$12	3,767 4,400	Avalon Attractions/ Golden Voice Concerts
<b>GEORGE THOROGOOD &amp; THE DELAWARE DESTROYERS</b>	Shea's Buffalo (N.Y.) Theater	April 16	\$39,732 \$13/\$11	3,258 sellout	Festival East
<b>GEORGE THOROGOOD &amp; THE DELAWARE DESTROYERS</b>	RPI Fieldhouse Troy, N.Y.	April 17	\$39,710 \$12/\$10	3,567 5,000	J.B. Scott's Prods.
<b>GEORGE CARLIN TRAVIS SHOOK</b>	Celebrity Theater Phoenix	April 20	\$38,475 \$15/\$12.50	2,621 sellout	Evening Star Prods.
<b>JOAN ARMATRADING</b>	Portland (Me.) Exposition Building	April 6	\$34,600 \$12.50	2,852 3,350	Don Law Co.
<b>JOAN ARMATRADING</b>	Providence (R.I.) Performing Arts Center	April 21	\$31,282 \$12.50/\$11.50	2,710 3,198	Frank J. Russo
<b>GALLAGHER</b>	Gaillard Auditorium Charleston, S.C.	April 14	\$30,797 \$12.50/\$10.50	2,574 sellout	Creative Entertainment/ Wizard of Odd
<b>GEORGE CARLIN TRAVIS SHOOK</b>	Kiva Auditorium Albuquerque, N.M.	April 19	\$29,697 \$14.50/\$13.50/ \$12.50	2,193 2,500	Evening Star Prods.
<b>SAMMY HAGAR DOKKEN</b>	Orpheum Theatre Boston	April 9	\$28,938 \$14	2,154 2,800	Don Law Co.

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## Talent

### TALENT IN ACTION

(Continued from page 43)

from displaying the kind of extroverted, flashy personality that fronts many similar English pop groups, Kershaw seemed to be just past convincing himself that the stage is not the edge of the earth, daring him to fall off into the void.

Kershaw sounded fine, his tenor ably covering all the notes in a 90-minute string of songs from last year's debut album and his current MCA release "The Riddle." And the craft he displayed with his songs, particularly the hummable "Wouldn't It Be Good" and "The Riddle," earned him the enthusiastic support of the young crowd. But his lackluster bearing—as he walked slowly around the stage in baggy polyester pants or stood woodenly when a guitar solo or serious vocal line came up—dragged the show down. The nadir came during "Save The Whale," a would-be ecological anthem with a slow tempo and droning chorus that nearly drowned out its own message with its sleepy pace.

the uptempo numbers, especially "Dancing Girls" and "Know How," were much more exciting, giving the band the chance to show its muscle. The two percussionists and three synthesizer players, who picked up guitar and bass on some of the songs, brought out the rhythmic base of the material, giving Kershaw the momentum he had trouble building up himself. "Wide Boy" was the climax here, its fat, bouncing bass line and peppy pop melody showing Kershaw to be more than capable of writing and delivering his own pleasing brand of top 40. With a bit more confidence and some work on livening up his stage presence, Kershaw could take his place on the scene next to Howard Jones and the Thompson Twins.

KATHY GILLIS

#### BEN VAUGHN COMBO

The Bottom Line, New York  
Tickets: \$8

IN A SHOWCASE designed to introduce industry a&r executives to rising talent (a night in the Bottom Line's "Local Heroes" series), the Ben Vaughn Combo pulled a curious move in laying their weakest card on the table with their very



It's Showtime. A brightly costumed Julian Lennon performs during one of three recent sold-out shows at New York's Beacon Theatre. (Photo: Chuck Pulin)

first song. While not lacking in musical impact, "I Got A Motor Vehicle" relies totally on the kind of bare-bones blues-rock purveyed by George Thorogood in his purist days with Rounder Records. As most of the combo's material can easily be traced to earlier rockers, the band at once tempts critics to pass them off as too derivative and poses the pertinent question, "What's a loyal rock'n'roll band (that eschews synthesizers) to do in the mid-'80s?"

In a roundabout answer to that burning baffler, the four-piece group ran through an energetic repertoire which tapped a body of genius ranging from Chuck Berry to Bruce Springsteen. No apologies were offered, and none were needed, as the Combo balanced influence with ingenuity for a highly entertaining performance.

Billed as "the second hardest-working man in show business," Ben Vaughn leads the Combo with a Venture-ish guitar style and a frivolous sense of humor. Donning dark glasses for the oh-so-boss "I Dig Your Wig," Vaughn's comic appeal played modest cover to his talents as a sturdy rock vocalist. As the antics continued, the Combo revealed itself as a group of true-blue rock'n'rollers with a fondness for nostalgic simplicity in their tight, melodic material. Highlights of the set came with two woody instrumentals, "Hawaiian Shirts" and "Desert Boots," both of which rested on spacious, swelling waves of rhythm. The brief interlude tunes exposed the Combo's unarguable talents as straight musicians.

KIM FREEMAN

#### CHRIS HILLMAN

Station Inn, Nashville  
Tickets: \$6

AFTER SUCCESSIVE STINTS with the Byrds, the Flying Burrito Brothers, Manassas, the Souther-Hillman-Furay Band and McGuinn, Clark & Hillman, Chris Hillman has returned to his roots: bluegrass-oriented acoustic music. Appearing here March 8, Hillman pulled heavily from his two albums on independent Sugar Hill Records, "Morning Sky" and "Desert Rose," and demonstrated that his is a rich and pure voice that blends well with whatever material he chooses.

Aided by Herb Pederson, possibly the genre's finest backup harmony singer, Hillman tore into such bluegrass classics as "Sally Goodin," with Pederson leading off on "Dark Hollow" and Rodney Dillard contributing vocals on "Sittin' On Top Of The World." Hillman also presented such country standards as "Ashes Of Love" and the Louvin Brothers' "I Can't Keep You In Love With Me."

Though Hillman's emphasis today is on acoustic country music, he proved that it's compatible with the songs he wrote and made famous years ago. An appropriate encore was an audience sing-along on the Byrds' classic "Mr. Tambourine Man." If the flamboyant Flying Burrito Brothers were ahead of their time, Hillman is right on target with his music today. KATY BEE



**Lissome Foresters.** Warner Bros.' newest sensation, the Forester Sisters, make their debut on "Nashville Now," singing their top 10 hit, "(That's What You Do) When You're In Love."

## CMA RADIO SURVEY OFFERS GOOD NEWS

### 2,289 Stations Now Programming Country Full-Time

NASHVILLE Country record sales may be down, but country airplay is up.

That's the good news spelled out by the figures in the Country Music Assn.'s just-released radio survey. In fact, the number of stations now programming full-time country music has risen by 24, bringing the total to 2,289.

This increase includes three full-time stations in the New England area, where country music is traditionally not that strong. The CMA survey now shows 61 country radio stations in New England, up from 1984's total of 58.

Stereo is showing a substantial rise as well, with 122 country stations broadcasting in AM stereo,

and 994 in FM stereo. In 1994, there were only 65 AM stereo country stations and 937 FM stereo outlets.

At a time when country music sales have fallen short of their previous high in the "Urban Cowboy" boom period, the documented increase in country stations is viewed as encouraging if not dramatic. The survey now shows a total of 3,146 stations airing country music full-or part-time across the U.S.

The following is an in-depth breakdown of statistical information contained in the CMA's annual radio report:

There are 2,289 full-time U.S. country stations now broadcasting, up from 1984's total of 2,265. The number of stations programming

12-15 hours of country music daily is up from 1984's total of 173 to 189, a 9% increase.

There has been a decrease in stations airing split country schedules, however. Last year's high of 226 stations airing between eight and 11 hours of country a day has fallen to 208, while the less than eight hours a day category has fallen from 483 stations last year to 460.

There are 1,889 stations programming full-time AM country, down from 1984's figure of 1,975. But this decline is balanced by a sharp increase in new AM stereo stations, up from last year's 65 to a new high of 122, an 88% increase.

On the FM side, there are 141 full-

*(Continued on page 50)*

# NASHVILLE SCENE

by Kip Kirby



**IT'S OFFICIAL:** Compleat Records is the label that's picking up the **Ronnie McDowell**-initiated country music version of "We Are The World."

The single, "**One Big Family**," was cut three weeks ago here, with more than 40 Nashville artists participating in the project. Compleat took on the record when Epic, McDowell's own label, declined due to the heavy backlog on "We Are The World," which is pressed and distributed by CBS.

Originally, the major record companies here planned to do an album that would donate all proceeds toward alleviating U.S. hunger. The album was to be a cooperative venture among all the labels, featuring artists from each one.

## Compleat is picking up 'One Big Family'

That album is still on the drawing board, but it's likely to be recorded during the week of Fan Fair, when most acts are already in Nashville. The working title of the project is "**From Nashville To The World With Love**."

Meanwhile, the video shot during "One Big Family" is now being edited by **Jerry Reed's** TSC Video and will be released with the single the first week in May.

The idea for the project was McDowell's. "Country stations would say to me, 'We can't play 'We Are The World' with all those pop acts on it. Why don't you country artists get together and do one?' So I started thinking about writing a song, and the first thing that came to my mind was 'One Big Family.'"

McDowell brought in writers **Troy Seals** and **Mike Reid** to help compose the number, and then asked his producer **Buddy Killen** to oversee the studio work. All services—from recording time through video shoot—have been donated free.

All money from the sales of "One Big Family" and the ensuing album will be given to hunger funds in the U.S. and other countries. A board of Nashville community leaders is being set up to determine financial allotments.

**DOLLY PARTON** TAKES another giant step forward in her career—and inevitably, another one away from Nashville—with the announcement that she's formed her own movie production company with manager **Sandy Gallin** and Universal Pictures.

The first project under the new company, Sandollar, is a film Parton herself scripted, "Brass Angels,"

which pairs her once again with "9 To 5" buddies **Jane Fonda** and **Lily Tomlin**. The company will produce properties for Parton, as well as other productions separately. One of the principals in Parton's new company is **Carol Baum**, formerly vice president of creative affairs for 20th Century-Fox Productions, where she developed "An Officer And A Gentleman."

**Roger Miller's** on Broadway. Well, not Roger, exactly, but his new musical. It's called "Big River: The Adventures Of Huckleberry Finn" and was scheduled to open Thursday, (25) at the Eugene O'Neill Theatre on W. 49th St. in New York. The premiere performance was to be followed by a lavish celebration party at Tavern On The Green in Central Park.

**TWO COUNTRY ACTS** were among the top 10 highest-grossing concert tours of 1984, according to figures just released. **Kenny Rogers** had the second-biggest money-making tour of the year, while the **Oak Ridge Boys** nudged out Duran Duran and Huey Lewis & the News to wind up in eighth place. Rogers finished ahead of Bruce Springsteen, Van Halen and Billy Joel.

More than 40% of the top 20 highest-grossing concerts in the nation during the week that ended March 19 were country acts, which is seen as a very encouraging sign. At the same time, Nielsen figures for February show that The Nashville Network's subscriber base is up to 22.1 million households.

**Anne Murray's** gold certification for her "A Little Good News" album makes her one of only five solo female artists to earn eight gold RIAA awards. The others are **Carole King**, **Joni Mitchell**, **Aretha Franklin** and **Helen Reddy**. And only four more female artists have ever gotten more than eight gold albums: **Barbra Streisand** (who has 23), **Linda Ronstadt** (13), **Donna Summer** (11) and **Olivia Newton-John** (10). At the rate she's going, Murray will be moving into the second half before long.

**Fred Knobloch** and **Tom Schuyler**, two Nashville-based songwriters, have a track on the "We Are The World" album. The cut is **Kenny Rogers'** "A Little More Love." It was written more than a year and a half ago and cut then by Rogers, but never appeared on any of his albums. In putting together the USA For Africa project, Rogers' producer **David Malloy** contacted the writers to see if they would donate their royalties to the Africa relief fund. Their answer, of course, was affirmative. (Yes, it's the same Fred Knobloch who had "Killin' Time" with actress **Susan Anton** in 1980, but he spelled his name "Knoblock" as an artist.)

## ACM Honors Gilley's Again; Radio Winners Announced

LOS ANGELES Gilley's has been named the Academy of Country Music's country nightclub of the year for the fifth time. The organization has also announced winners in the disk jockey and radio station of the year categories.

**Coyote Calhoun** of WAMZ Louisville has been chosen ACM's DJ of the year in large market competition, with **Billy Parker** of Tulsa's KVOO winning for medium market and **Dan Hollander** of WDXE Lawrenceburg, Tenn. selected in the small market category.

WMC Memphis was named ACM's large market radio station of the year, with KVOO Tulsa winning for medium market and WLWI Montgomery, Ala. earning top honors in the small market category.

Winners were determined via a vote of disk jockey, radio, promotion and publication category members of the Academy of Country Music.

Calhoun and Hollander are both first-time winners, while Parker wins his fourth ACM award. WMC and WLWI are also first-time winners; KVOO won its first ACM

award six years ago.

Concurrently, the California-based country music association has announced final nominees in its instrumentalist of the year categories. Winners will be announced two weeks prior to the Academy's annual awards show, slated for May 6 at Knott's Berry Farm in Buena Park. Voting in this particular category is done by members of the ACM's musician/bandleader/instrumentalist

*(Continued on page 50)*

## CBS-TV Special To Mark Opry's Anniversary

NASHVILLE The Grand Ole Opry will celebrate its 60th anniversary this year with a two-hour CBS-TV special.

The special will be taped Nov. 21 onstage at the Opry House, and aired by the network in late December or early January. As many as 20 more top country names could be involved in the production. Already confirmed to perform on the gala are **Willie Nelson**, **Ricky Skaggs**, **Larry Gatlin**, **Loretta Lynn**, **Minnie Pearl** and **Roy Acuff**.

Entitled "The 60th Anniversary Of The Grand Ole Opry," the program will be produced for CBS by Opryland Productions, the tv division of Opryland USA Inc. **Bob Precht**, whose credits include nine CMA Awards telecasts, "The Ed Sullivan Show" and "The Grand Ole Opry At 50," will serve as producer. Director will be **Walter Miller**, who has directed the CMA Awards show since it began airing in 1968 and also directed the 1984 Grammy Awards telecast. **Bob Arnott**, writer of the 60th anniversary special, has also written the 1984 pre-Olympic gala script, the 1983 People's Choice Awards and "A Tribute To Mother Maybelle Carter."



**60 Is Special.** That's why Nashville mayor **Richard Fulton** joined Grand Ole Opry stars **Minnie Pearl** and **Roy Acuff** to announce the upcoming CBS-TV special honoring the Opry on its 60th birthday.

# HOT COUNTRY SINGLES

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				PRODUCER (SONGWRITER)	LABEL & NUMBER DISTRIBUTING LABEL
1	3	5	13	<b>THERE'S NO WAY</b> H. SHEDD, ALABAMA (L. PALAS, W. ROBINSON, J. JARRARD)	ALABAMA RCA 13992
2	6	8	12	<b>SOMEBODY SHOULD LEAVE</b> H. SHEDD (H. HOWARD, C. RAINS)	REBA MCENTIRE MCA 52527
3	4	6	15	<b>DON'T CALL IT LOVE</b> D. MALLOY (D. PITCHEFORD, T. SNOW)	DOLLY PARTON RCA 13987
4	7	11	13	<b>STEP THAT STEP</b> R. SCRUGGS (M. MILLER)	◆ SAWYER BROWN CAPITOL/CURB 5446/CAPITOL
5	9	13	12	<b>RADIO HEART</b> N. WILSON (S. DAVIS, D. MORGAN)	◆ CHARLY MCCLAIN EPIC 34-04777
6	8	12	11	<b>WARNING SIGN</b> E. STEVENS, E. RABBITT, J. BOWEN (E. RABBITT, E. STEVENS)	EDDIE RABBITT WARNER BROS. 7-28089
7	11	15	11	<b>IN A NEW YORK MINUTE</b> B. KILLEN (M. GARVIN, C. WATERS, T. SHAPIRO)	RONNIE MCDOWELL EPIC 34-04816
8	10	14	12	<b>FALLIN' IN LOVE</b> B. MAHER (R. GOODRUM, B. MAHER)	SYLVIA RCA 13997
9	14	18	11	<b>SOMETIMES WHEN WE TOUCH</b> S. BUCKINGHAM (D. HILL, B. MANN)	MARK GRAY & TAMMY WYNETTE COLUMBIA 38-04782
10	12	16	15	<b>(THAT'S WHAT YOU DO) WHEN YOU'RE IN LOVE</b> J. E. WALLACE, T. SKINNER (T. SKINNER, K. BELL, J. L. WALLACE)	THE FORESTER SISTERS WARNER BROS. 7-29114
11	13	17	10	<b>WORKING MAN</b> B. LOGAN (J. HURT, B. R. REYNOLDS)	JOHN CONLEE MCA 52543
12	1	4	14	<b>GIRLS NIGHT OUT</b> B. MAHER (J. H. BULLOCK, B. MAHER)	THE JUDDS RCA/CURB 13991/RCA
13	16	19	8	<b>DON'T CALL HIM A COWBOY</b> C. TWITTY, D. HENRY, R. TREAT (D. HUPP, J. MCRAE, B. MORRISON)	CONWAY TWITTY WARNER BROS. 7-29057
14	19	22	8	<b>NATURAL HIGH</b> M. HAGGARD, R. BAKER (F. POWERS)	MERLE HAGGARD EPIC 34-04830
15	17	20	12	<b>CALIFORNIA</b> K. LEHNING (C. CRAIG, K. STEGALL, J. MCBRIDE)	◆ KEITH STEGALL EPIC 34-04771
16	18	21	9	<b>YOU'RE GOING OUT OF MY MIND</b> J. E. NORMAN (J. MCBEE, W. HOLYFIELD)	T. G. SHEPPARD WARNER/CURB 7-29071/WARNER BROS.
17	2	3	16	<b>TIME DON'T RUN OUT ON ME</b> J. E. NORMAN (C. KING, G. GOFFIN)	◆ ANNE MURRAY CAPITOL 5436
18	21	25	9	<b>IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)</b> R. SKAGGS, M. MORGAN (D. FRAZIER)	THE WHITES MCA/CURB 52535/MCA
19	22	26	9	<b>THERE'S NO LOVE IN TENNESSEE</b> T. COLLINS (D. MORGAN, S. DAVIS)	BARBARA MANDRELL MCA 52537
20	24	29	7	<b>COUNTRY BOY</b> R. SKAGGS (T. COLTON, R. SMITH, A. LEE)	◆ RICKY SKAGGS EPIC 34-04831
21	5	7	14	<b>THE COWBOY RIDES AWAY</b> J. BOWEN, G. STRAIT (S. THROCKMORTON, C. KELLY)	GEORGE STRAIT MCA 52526
22	25	30	6	<b>LITTLE THINGS</b> R. CHANCEY (B. BARBER)	THE OAK RIDGE BOYS MCA 52556
23	28	31	8	<b>LET IT ROLL (LET IT ROCK)</b> J. KENNEDY (E. ANDERSON)	MEL MCDANIEL CAPITOL 5458
24	26	32	7	<b>NOBODY WANTS TO BE ALONE</b> M. MASSER (M. MASSER, R. FLEMING)	◆ CRYSTAL GAYLE WARNER BROS. 7-29050
25	30	35	5	<b>SHE KEEPS THE HOME FIRES BURNING</b> R. MILSAP, T. COLLINS, R. GALBRAITH (D. MORGAN, P. FRIMMER, M. REID)	RONNIE MILSAP RCA 14034
26	15	1	16	<b>I NEED MORE OF YOU</b> D. BELLAMY, S. KLEIN (D. BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 52518/MCA
27	33	38	6	<b>WHITE LINE</b> E. HARRIS, P. KENNERLEY (E. HARRIS, P. KENNERLEY)	EMMYLOU HARRIS WARNER BROS. 7-29041
28	35	41	6	<b>MY OLD YELLOW CAR</b> K. LEHNING (T. SCHUYLER)	DAN SEALS EMI-AMERICA 8261
29	34	39	7	<b>WHEN GIVIN' UP WAS EASY</b> B. MEVIS (K. PALMER)	ED BRUCE RCA 14037
30	37	45	5	<b>SHE'S A MIRACLE</b> B. KILLEN (J. P. PENNINGTON, S. LEMAIER)	◆ EXILE EPIC 34-04864
31	23	10	14	<b>I'M THE ONE MAMA WARNED YOU ABOUT</b> J. BOYLAN (M. JAMES, G. ZEILER)	◆ MICKEY GILLEY EPIC 34-04746
32	20	2	17	<b>HIGH HORSE</b> M. MORGAN, P. WORLEY (J. HIBBOTSON)	NITTY GRITTY DIRT BAND WARNER BROS. 7-29099
33	36	40	8	<b>TRUE LOVE</b> E. GORDY, JR. (V. GILL)	VINCE GILL RCA 14020
34	41	53	4	<b>FORGIVING YOU WAS EASY</b> W. NELSON (W. NELSON)	WILLIE NELSON COLUMBIA 38-04847
35	44	48	5	<b>HEART TROUBLE</b> T. BROWN, J. BOWEN (K. ROBBINS, D. GIBSON)	STEVE WARINER MCA 52562
36	39	44	8	<b>IT'S YOUR REPUTATION TALKIN'</b> A. REYNOLDS (M. JOHNSON, H. SHANNON)	KATHY MATTEA MERCURY 880-595-7/POLYGRAM
37	42	47	6	<b>MAYBE MY BABY</b> R. C. BANNON (E. CARMEN)	LOUISE MANDRELL RCA 14039
38	45	61	3	<b>DIXIE ROAD</b> J. CRUTCHFIELD (D. GOODMAN, M. A. KENNEDY, P. ROSE)	LEE GREENWOOD MCA 52564
39	27	28	10	<b>FOUR WHEEL DRIVE</b> B. FISHER (M. WATKINS)	THE KENDALLS MERCURY 880-588-7/POLYGRAM
40	43	46	7	<b>WHO'S THE BLOND STRANGER</b> J. BOWEN (J. BUFFETT, M. UTLEY, W. JENNINGS, J. LEO)	◆ JIMMY BUFFETT MCA 52550
41	47	64	3	<b>HELLO MARY LOU</b> J. KENNEDY (G. PITNEY, C. MANGFARACINA)	THE STATLER BROTHERS MERCURY 880-685-7/POLYGRAM
42	29	9	18	<b>HONOR BOUND</b> N. LARKIN, E. T. CONLEY (C. BLACK, T. ROCCO, A. ROBERTS)	EARL THOMAS CONLEY RCA 13960
43	46	49	7	<b>I'VE BEEN HAD BY LOVE BEFORE</b> T. WEST (T. DAMPIER)	JUDY RODMAN MTM 72050/CAPITOL
44	31	24	13	<b>EVERYBODY NEEDS LOVE ON SATURDAY NIGHT</b> J. KENNEDY (J. L. WALLACE, T. SKINNER, K. BELL)	THE MAINES BROTHERS BAND MERCURY 880-536-7/POLYGRAM
45	56	70	3	<b>OPERATOR, OPERATOR</b> E. RAVEN, P. WORLEY (L. WILLOUGHBY, J. WILLOUGHBY)	EDDY RAVEN RCA 14044
46	50	55	6	<b>A FEW GOOD MEN</b> S. BUCKINGHAM (K. BELL, M. BUCKINS)	TERRI GIBBS WARNER BROS. 7-29056
47	49	54	6	<b>TOO GOOD TO SAY NO TO</b> B. RICE (B. RICE, M. S. RICE)	LEON EVERETTE MERCURY 880-611/POLYGRAM
48	52	62	4	<b>DOWN ON THE FARM</b> B. MEVIS (J. GREENEBAUM, T. SEALS, E. SETSER)	CHARLEY PRIDE RCA 14045
49	53	57	4	<b>DON'T CRY DARLIN'</b> B. SHERRILL (D. DILLON)	DAVID ALLAN COE COLUMBIA 38-04846
50	40	33	18	<b>COUNTRY GIRLS</b> J. BOWEN (T. SEALS, E. SETSER)	JOHN SCHNEIDER MCA 52510

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				PRODUCER (SONGWRITER)	LABEL & NUMBER DISTRIBUTING LABEL
51	55	59	5	<b>YOU'RE EVERY STEP I TAKE</b> T. JENNINGS, M. SILLIS (R. J. FRIEND)	JOHNNY PAYCHECK AMI 1323
52	38	23	16	<b>MAJOR MOVES</b> J. BOWEN, H. WILLIAMS, JR. (H. WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-29095/WARNER BROS.
53	32	27	16	<b>WALTZ ME TO HEAVEN</b> J. BRIDGES, G. SCRUGGS (D. PARTON)	WAYLON JENNINGS RCA 13984
54	58	60	6	<b>FIRE IN THE SKY</b> M. DANIEL, J. DOWELL (J. CYMBAL)	THE WRIGHT BROTHERS MERCURY 880-596/POLYGRAM
55	66	80	3	<b>IT'S A SHORT WALK FROM HEAVEN TO HELL</b> J. BOWEN, J. SCHNEIDER (K. BELL, T. SKINNER, J. L. WALLACE)	JOHN SCHNEIDER MCA 52567
56	61	66	4	<b>LOVE IS WHAT WE MAKE IT</b> J. GUESS (R. MURRAH, K. STEGALL)	KENNY ROGERS LIBERTY 1524/EMI-AMERICA
57	60	63	5	<b>MY SWEET-EYED GEORGIA GIRL</b> D. HUNGATE, J. BOWEN (S. HARRIS, J. ROSASCO)	ATLANTA MCA 52552
58	75	—	2	<b>SIZE SEVEN ROUND (MADE OF GOLD)</b> B. SHERRILL (M. FIELDS, G. LUMPKIN)	GEORGE JONES AND LACY J. DALTON EPIC 34-04876
59	54	42	21	<b>SEVEN SPANISH ANGELS</b> B. SHERRILL (T. SEALS, E. SETSER)	◆ RAY CHARLES WITH WILLIE NELSON COLUMBIA 38-04715
60	63	68	4	<b>DO ME RIGHT</b> J. E. NORMAN (B. PRICE)	DAVID FRIZZELL & SHELLY WEST VIVA 7-29048/WARNER BROS.
61	62	65	5	<b>STARLITE</b> T. SPARKS (K. TAYLOR-GOOD, T. SPARKS)	KAREN TAYLOR-GOOD MESA 12922/NSD
62	68	78	3	<b>STILL ON A ROLL</b> B. MEVIS (J. GREENEBAUM, B. HOBBS, B. MEVIS)	◆ MOE BANDY & JOE STAMPLEY COLUMBIA 38-04843
63	51	52	7	<b>MODERN DAY MARRIAGES</b> T. BROWN, J. BOWEN (R. BAILEY, K. CARLISLE)	RAZZY BAILEY MCA 52547
64	48	34	18	<b>WALKING A BROKEN HEART</b> D. WILLIAMS, G. FUNDIS (A. RUSH, D. LINDE)	DON WILLIAMS MCA 52514
65	69	74	3	<b>WHEN YOU HELD ME IN YOUR ARMS</b> A. DIMARTINO (H. MOFFATT)	REX ALLEN JR. MOON SHINE 3036
66	70	75	4	<b>I CAN FEEL THE FIRE GOIN' OUT</b> B. MONTGOMERY (T. SEALS, E. SETSER)	LLOYD DAVID FOSTER COLUMBIA 38-04836
67	72	82	3	<b>TO BE LOVERS</b> B. ARLEDGE (C. WHITSELL, B. ARLEDGE)	CHANCE MERCURY 880-555-7/POLYGRAM
68	78	85	3	<b>GO DOWN EASY</b> D. FOGELBERG, M. LEWIS (J. BOLODIN)	◆ DAN FOGELBERG FULL MOON/EPIC 34-04835/EPIC
69	<b>NEW</b>			<b>LOVE DON'T CARE</b> N. LARKIN, E. T. CONLEY (E. T. CONLEY, R. SCRUGGS)	EARL THOMAS CONLEY RCA 14060
70	<b>NEW</b>			<b>IT AIN'T GONNA WORRY MY MIND</b> B. SHERRILL (R. LEIGH)	RAY CHARLES AND MICKEY GILLEY COLUMBIA 38-04860
71	57	37	18	<b>ROLLIN' LONELY</b> J. BOWEN (J. D. MARTIN, G. HARRISON)	JOHNNY LEE FULL MOON 7-29110/WARNER BROS.
72	<b>NEW</b>			<b>DIM LIGHTS, THICK SMOKE (AND LOUD LOUD MUSIC)</b> V. GOSDIN, R. J. JONES (J. MAPHIS, R. L. MAPHIS, M. FIDLER)	VERN GOSDIN COMPLEAT 142/POLYGRAM
73	<b>NEW</b>			<b>IT'S ALL OVER NOW</b> J. ANDERSON, L. BRADLEY, J. E. NORMAN (B. & S. WOMACK)	JOHN ANDERSON WARNER BROS. 7-29002
74	59	36	20	<b>CRAZY</b> D. FOSTER (K. ROGERS, R. MARX)	◆ KENNY ROGERS RCA 13975
75	<b>NEW</b>			<b>LIASSO THE MOON</b> S. DORFF, J. E. NORMAN (S. DORFF, M. BROWN)	GARY MORRIS WARNER BROS. 7-29028
76	80	87	3	<b>WE ARE THE WORLD</b> ▲ Q. JONES (M. JACKSON, L. RICHELIE)	◆ USA FOR AFRICA COLUMBIA US-7 04839
77	<b>NEW</b>			<b>IT'S JUST ANOTHER HEARTACHE</b> E. PRESTIDGE, J. E. NORMAN (S. BOGARD, R. GILES)	BANDANA WARNER BROS. 7-29029
78	84	—	2	<b>PITY PARTY</b> W. HAYNES (B. ANDERSON)	BILL ANDERSON SWANEE 5015
79	79	86	3	<b>MY MIND IS ON YOU</b> M. WRIGHT (D. LOGGINS, D. SCHLITZ)	GUS HARDIN RCA 14040
80	85	—	2	<b>RUNNING THE ROAD BLOCKS</b> A. PERKINS (C. HILLMAN, P. KNOBLER)	CHRIS HILLMAN SUGAR HILL 4106
81	86	—	2	<b>DID I STAY TOO LONG</b> J. SLATE (J. SLATE, L. KEITH, J. REID)	DENNIS BOTTOMS WARNER BROS. 7-29035
82	74	69	5	<b>HERE I AM AGAIN</b> R. ALBRIGHT (S. SILVERSTEIN)	JOHNNY RODRIGUEZ EPIC 34-04838
83	<b>NEW</b>			<b>OLD HIPPIE</b> E. GORDY, JR., J. BOWEN (D. BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 52579
84	<b>NEW</b>			<b>WHEN YOU GET A LITTLE LONELY</b> E. GORDY, JR., T. BROWN (N. LARSON, J. LEO, W. WALDMAN)	NICOLETTE LARSON MCA 52571
85	<b>NEW</b>			<b>WE WORK</b> E. STEVENS (K. VASSEY, B. J. WALKER, JR., D. MALLOY, E. STEVENS)	HILLARY KANTER RCA 14053
86	67	43	15	<b>LET THE HEARTACHE RIDE</b> T. DUBOIS, S. HENDRICKS (T. DUBOIS, D. ROBBINS, V. STEPHENSON)	RESTLESS HEART RCA 13969
87	65	56	14	<b>IT SHOULD HAVE BEEN LOVE BY NOW</b> T. COLLINS, J. CRUTCHFIELD (J. CRUTCHFIELD, P. HARRISON)	BARBARA MANDRELL & LEE GREENWOOD MCA 52525
88	71	72	5	<b>SHOWDOWN</b> R. RUFF (C. MCCracken, H. GARFIELD)	CARLETTE LUV 106
89	77	67	21	<b>WHAT I DIDN'T DO</b> T. BROWN, J. BOWEN (W. NEWTON, M. NOBLE)	STEVE WARINER MCA 52506
90	82	79	4	<b>I'M ON FIRE</b> T. WEST (B. SPRINGSTEEN)	DEBONAIRES MTM 72051/CAPITOL
91	<b>NEW</b>			<b>IT CAN'T BE DONE</b> A. CAPPS, T. PERRY (T. BLIXSETH, N. SALEET)	TIM BLIXSETH WITH KATHY WALKER COMPLEAT 141/POLYGRAM
92	64	50	18	<b>THE FIRST WORD IN MEMORY IS ME</b> B. MONTGOMERY (P. ROSE, M. A. KENNEDY, P. BUNCH)	◆ JANIE FRICKE COLUMBIA 38-04731
93	83	76	8	<b>I'D RATHER BE CRAZY</b> K. LEHNING (P. FRIMMER, G. ALLIMORE, P. WORLEY)	CON HUNLEY CAPITOL 5457
94	76	58	16	<b>NOW THERE'S YOU</b> B. BECKETT, J. E. NORMAN (L. CHERA, R. PEOPLES, B. MORRISON)	SHELLY WEST VIVA 7-29106/WARNER BROS.
95	73	51	11	<b>NOTHING CAN HURT ME NOW</b> G. DAVIES, L. SKLAR (P. KENNERLEY, B. MCDILL)	GAIL DAVIES RCA 14017
96	90	84	26	<b>BABY'S GOT HER BLUE JEANS ON</b> J. KENNEDY (B. MCDILL)	MEL MCDANIEL CAPITOL 5418
97	81	77	10	<b>ONE HELL OF A HEARTACHE</b> R. REEDER, G. WATSON (K. PALMER, J. WHITE)	GENE WATSON MCA/CURB 52533/MCA
98	87	73	22	<b>CRAZY FOR YOUR LOVE</b> B. KILLEN (J. P. PENNINGTON, S. LEMAIER)	◆ EXILE EPIC 34-04722
99	93	91	23	<b>WHAT SHE WANTS</b> J. E. NORMAN (K. CHATER, R. ARMAND)	◆ MICHAEL MARTIN MURPHEY EMI-AMERICA 8243
100	91	—	2	<b>BEING A FOOL AGAIN</b> B. BARTON (H. CORNELIUS)	AUDIE HENRY CANYON CREEK 85-2408

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

# Billboard Hot Country Singles SALES & AIRPLAY

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	3	THERE'S NO WAY	ALABAMA	1
2	5	SOMEBODY SHOULD LEAVE	REBA MCENTIRE	2
3	7	STEP THAT STEP	SAWYER BROWN	4
4	6	DON'T CALL IT LOVE	DOLLY PARTON	3
5	9	RADIO HEART	CHARLY MCCLAIN	5
6	8	WARNING SIGN	EDDIE RABBITT	6
7	10	IN A NEW YORK MINUTE	RONNIE MCDOWELL	7
8	12	FALLIN' IN LOVE	SYLVIA	8
9	11	THAT'S WHAT YOU DO	THE FORESTER SISTERS	10
10	14	SOMETIMES WHEN WE TOUCH	MARK GRAY & TAMMY WYNETTE	9
11	16	DON'T CALL HIM A COWBOY	CONWAY TWITTY	13
12	13	WORKING MAN	JOHN CONLEE	11
13	15	CALIFORNIA	KEITH STEGALL	15
14	22	NATURAL HIGH	MERLE HAGGARD	14
15	1	GIRLS NIGHT OUT	THE JUDDS	12
16	18	YOU'RE GOING OUT OF MY MIND	T.G. SHEPPARD	16
17	2	TIME DON'T RUN OUT ON ME	ANNE MURRAY	17
18	17	IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)	THE WHITES	18
19	24	COUNTRY BOY	RICKY SKAGGS	20
20	4	THE COWBOY RIDES AWAY	GEORGE STRAIT	21
21	25	THERE'S NO LOVE IN TENNESSEE	BARBARA MANDRELL	19
22	28	LET IT ROLL (LET IT ROCK)	MEL MCDANIEL	23
23	19	I NEED MORE OF YOU	THE BELLAMY BROTHERS	26
24	26	SEVEN SPANISH ANGELS	RAY CHARLES WITH WILLIE NELSON	59
25	—	NOBODY WANTS TO BE ALONE	CRYSTAL GAYLE	24
26	30	TRUE LOVE	VINCE GILL	33
27	23	I'M THE ONE MAMA WARNED YOU ABOUT	MICKEY GILLEY	31
28	20	HIGH HORSE	NITTY GRITTY DIRT BAND	32
29	—	LITTLE THINGS	THE OAK RIDGE BOYS	22
30	—	SHE KEEPS THE HOME FIRES BURNING	RONNIE MILSAP	25

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	2	THERE'S NO WAY	ALABAMA	1
2	6	SOMEBODY SHOULD LEAVE	REBA MCENTIRE	2
3	4	DON'T CALL IT LOVE	DOLLY PARTON	3
4	7	STEP THAT STEP	SAWYER BROWN	4
5	9	WARNING SIGN	EDDIE RABBITT	6
6	8	RADIO HEART	CHARLY MCCLAIN	5
7	10	FALLIN' IN LOVE	SYLVIA	8
8	1	GIRLS NIGHT OUT	THE JUDDS	12
9	11	IN A NEW YORK MINUTE	RONNIE MCDOWELL	7
10	13	SOMETIMES WHEN WE TOUCH	MARK GRAY & TAMMY WYNETTE	9
11	12	WORKING MAN	JOHN CONLEE	11
12	15	THAT'S WHAT YOU DO	THE FORESTER SISTERS	10
13	16	DON'T CALL HIM A COWBOY	CONWAY TWITTY	13
14	18	NATURAL HIGH	MERLE HAGGARD	14
15	17	YOU'RE GOING OUT OF MY MIND	T.G. SHEPPARD	16
16	3	TIME DON'T RUN OUT ON ME	ANNE MURRAY	17
17	20	THERE'S NO LOVE IN TENNESSEE	BARBARA MANDRELL	19
18	19	CALIFORNIA	KEITH STEGALL	15
19	21	IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)	THE WHITES	18
20	24	COUNTRY BOY	RICKY SKAGGS	20
21	5	THE COWBOY RIDES AWAY	GEORGE STRAIT	21
22	25	LITTLE THINGS	THE OAK RIDGE BOYS	22
23	26	NOBODY WANTS TO BE ALONE	CRYSTAL GAYLE	24
24	27	LET IT ROLL (LET IT ROCK)	MEL MCDANIEL	23
25	29	SHE KEEPS THE HOME FIRES BURNING	RONNIE MILSAP	25
26	—	WHITE LINE	EMMYLOU HARRIS	27
27	—	WHEN GIVIN' UP WAS EASY	ED BRUCE	29
28	—	MY OLD YELLOW CAR	DAN SEALS	28
29	—	SHE'S A MIRACLE	EXILE	30
30	14	I NEED MORE OF YOU	THE BELLAMY BROTHERS	26

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## COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (16)	19
MCA/Curb (3)	
RCA (17)	18
RCA/Curb (1)	
WARNER BROS. (11)	16
Viva (2)	
Warner/Curb (2)	
Full Moon (1)	
EPIC (10)	11
Full Moon/Epic (1)	
COLUMBIA	9
POLYGRAM	9
Mercury (7)	
Compleat (2)	
CAPITOL (4)	7
MTM (2)	
Capitol/Curb (1)	
EMI-AMERICA (2)	3
Liberty (1)	
AMI	1
CANYON CREEK	1
LUV	1
MCA/CURB	1
MOON SHINE	1
NSD	1
Mesa (1)	
SUGAR HILL	1
SWANEE	1

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

A-Z (LISTED BY TITLE)

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
96 BABY'S GOT HER BLUE JEANS ON	(Hall-Clement, BMI)	
100 BEING A FOOL AGAIN	(Songmedia, BMI/High C, BMI)	
15 CALIFORNIA	(April, ASCAP/Blackwood, BMI/Stegall, BMI)	
20 COUNTRY BOY	(Ackee, ASCAP)	
50 COUNTRY GIRLS	(Warner-Tamerlane, BMI/WB Music, ASCAP/Two Sons, ASCAP)	
21 THE COWBOY RIDES AWAY	(Cross Keys, ASCAP/Tightlist, ASCAP)	
74 CRAZY	(Lionsmate, ASCAP/Security Hogg, ASCAP)	
98 CRAZY FOR YOUR LOVE	(Pacific Island, BMI/Tree, BMI) CPP	
81 DID I STAY TOO LONG	(Warner House Of Music, ASCAP/Reidem, ASCAP)	
72 DIM LIGHTS, THICK SMOKE (AND LOUD LOUD MUSIC)	(Comet, BMI)	
38 DIXIE ROAD	(Southern Soul, BMI/Window, BMI)	
60 DO ME RIGHT	(Dane Bryant, BMI/Peppermint Flash, BMI)	
13 DON'T CALL HIM A COWBOY	(Southern Nights, ASCAP)	
3 DON'T CALL IT LOVE	(Pzazz, BMI/Snow, BMI) CPP	
49 DON'T CRY DARLIN'	(Dean Dillon, BMI/Larry Butler, BMI)	
48 DOWN ON THE FARM	(Make Believe, ASCAP/WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI)	
44 EVERYBODY NEEDS LOVE ON SATURDAY NIGHT	(Hall-Clement, BMI)	
8 FALLIN' IN LOVE	(April, ASCAP/Random Note, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP)	
46 A FEW GOOD MEN	(Hall-Clement, BMI)	
54 FIRE IN THE SKY	(Longjohns, ASCAP)	
92 THE FIRST WORD IN MEMORY IS ME	(Irving, BMI/Love Wheel, BMI) CPP/ALM	
34 FORGIVING YOU WAS EASY	(Willie Nelson, BMI)	
39 FOUR WHEEL DRIVE	(Anbern, ASCAP)	
12 GIRLS NIGHT OUT	(Welbeck, ASCAP/Blue Quill, ASCAP)	
68 GO DOWN EASY	(Irving, BMI/Danor, BMI)	
35 HEART TROUBLE	(Irving, BMI/Silverline, BMI)	
41 HELLO MARY LOU	(Unichappell, BMI/Six Continents, BMI/Champion, BMI)	
82 HERE I AM AGAIN	(Evil Eye, BMI)	
32 HIGH HORSE	(Unami, ASCAP)	
42 HONOR BOUND	(Chappell, ASCAP/Bibo, ASCAP/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP) MCA	
66 I CAN FEEL THE FIRE GOIN' OUT	(WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI)	
26 I NEED MORE OF YOU	(Bellamy Brothers, ASCAP/Famous, ASCAP) CPP	
93 I'D RATHER BE CRAZY	(Don Pflimmer, ASCAP/Dejamus, ASCAP/Dick James, BMI)	
18 IF IT AIN'T LOVE (LET'S LEAVE IT ALONE)	(Acuff-Rose, BMI)	
90 I'M ON FIRE	(Bruce Springsteen, ASCAP)	
31 I'M THE ONE MAMA WARNED YOU ABOUT	(Sweet Glenn, BMI)	
7 IN A NEW YORK MINUTE	(Tree, BMI/O'Lyric, BMI)	
70 IT AIN'T GONNA WORRY MY MIND	(April, ASCAP/Lionhearted, ASCAP)	
91 IT CAN'T BE DONE	(Al Gallico, BMI/Turtle, BMI/Blixseth, BMI)	
87 IT SHOULD HAVE BEEN LOVE BY NOW	(Unichappell, BMI/Jan Crutchfield, BMI/Music Corp. of America, BMI) MCA	
55 IT'S A SHORT WALK FROM HEAVEN TO HELL	(Hall-Clement, BMI)	
73 IT'S ALL OVER NOW	(Abkco, BMI)	
77 IT'S JUST ANOTHER HEARTACHE	(Vogue, BMI/Dejamus, ASCAP)	
36 IT'S YOUR REPUTATION TALKIN'	(Welbeck, ASCAP/Terrace, ASCAP)	
43 I'VE BEEN HAD BY LOVE BEFORE	(Coal Miners, BMI)	
75 LASSO THE MOON	(Ensign, BMI)	
23 LET IT ROLL (LET IT ROCK)	(Arc, BMI)	
86 LET THE HEARTACHE RIDE	(WB, ASCAP/Bob Montgomery, ASCAP/Warner-Tamerlane, BMI/Writers House, BMI)	
22 LITTLE THINGS	(Reynsong, BMI)	
69 LOVE DON'T CARE	(Blue Moon, ASCAP/April, ASCAP/Labor Of Love, BMI)	
56 LOVE IS WHAT WE MAKE IT	(Blackwood, BMI/Magic Castle, BMI)	
52 MAJOR MOVES	(Bocephus, BMI) CPP	
37 MAYBE MY BABY	(SafeSpace, BMI/E.C.B., BMI/Warner-Tamerlane, BMI)	
63 MODERN DAY MARRIAGES	(Razzy Bailey, ASCAP)	
79 MY MIND IS ON YOU	(Leeds, ASCAP/Patchwork, ASCAP/MCA, ASCAP/Don Schlitz, ASCAP)	
28 MY OLD YELLOW CAR	(Debdave, BMI/Briarpatch, BMI)	
57 MY SWEET-EYED GEORGIA GIRL	(Blackwood, BMI/Priority, ASCAP)	
14 NATURAL HIGH	(Mount Shasta, BMI)	
24 NOBODY WANTS TO BE ALONE	(Almo, ASCAP/Prince Street, ASCAP/Irving, BMI/Eaglewood, BMI)	
95 NOTHING CAN HURT ME NOW	(Rondor, BMI/Irving, BMI/Hall-Clement, BMI)	
94 NOW THERE'S YOU	(Southern Nights, ASCAP/Music City, ASCAP)	
83 OLD HIPPIE	(Bellamy Bros., ASCAP)	
97 ONE HELL OF A HEARTACHE	(Cavesson, ASCAP)	
45 OPERATOR, OPERATOR	(Goldline, ASCAP/Granite, ASCAP)	
78 PITY PARTY	(Stallion, BMI/Ledger, BMI)	
5 RADIO HEART	(Tapadero, BMI/Tom Collins, BMI)	
71 ROLLIN' LONELY	(MCA/Dick James/BMI) MCA	
80 RUNNING THE ROAD BLOCKS	(Bar None, BMI/Love Lust, BMI)	
59 SEVEN SPANISH ANGELS	(Warner-Tamerlane, BMI/WB, ASCAP/Two Sons, ASCAP)	
25 SHE KEEPS THE HOME FIRES BURNING	(Tom Collins, BMI/Collins Court, ASCAP/Lodge Hall, ASCAP)	
30 SHE'S A MIRACLE	(Pacific Island, BMI/Tree, BMI)	
88 SHOWDOWN	(See No Evil, ASCAP/Kick Drum, ASCAP/Cool, ASCAP)	
58 SIZE SEVEN ROUND(MADE OF GOLD)	(Taylor And Watts, BMI/Algee, BMI)	
2 SOMEBODY SHOULD LEAVE	(Tree, ASCAP/Choakee Bottom, ASCAP/Cross Keys, ASCAP)	
9 SOMETIMES WHEN WE TOUCH	(Welbeck, ASCAP/ATV, BMI/Mann & Weil, BMI)	
61 STARLITE	(Bil-Kar, SESAC)	
4 STEP THAT STEP	(Gid, ASCAP)	
62 STILL ON A ROLL	(Auddad, ASCAP/WB, ASCAP/Make Believe, ASCAP/Beckaroo, BMI)	
10 (THAT'S WHAT YOU DO) WHEN YOU'RE IN LOVE	(Hall-Clement, BMI)	
19 THERE'S NO LOVE IN TENNESSEE	(Tom Collins, BMI/Tapadero, BMI)	
1 THERE'S NO WAY	(Alabama Band, ASCAP)	
17 TIME DON'T RUN OUT ON ME	(Screen Gems-EMI, BMI/Elorac, ASCAP)	
67 TO BE LOVERS	(Acuff-Rose, BMI/Marledge, ASCAP)	
47 TOO GOOD TO SAY NO TO	(April, ASCAP/Swallowfork, ASCAP)	
33 TRUE LOVE	(Benefit, BMI)	
64 WALKING A BROKEN HEART	(Combine, BMI)	
53 WALTZ ME TO HEAVEN	(Velvet Apple, BMI) CPP	
6 WARNING SIGN	(Deb Dave, BMI/Briarpatch, BMI)	
76 WE ARE THE WORLD	(Mijac, BMI/Brockman, ASCAP)	
85 WE WORK	(Lionsmate, ASCAP/Fishin' Fool, BMI/Deb Dave, BMI)	
89 WHAT I DIDN'T DO	(Warner House of Music, BMI/WB Gold, ASCAP)	
99 WHAT SHE WANTS	(Vogue, BMI/Padre, BMI)	
29 WHEN GIVIN' UP WAS EASY	(Cavesson, ASCAP)	
84 WHEN YOU GET A LITTLE LONELY	(Nick-Ov-Time, ASCAP/Screen Gems-EMI, BMI/Moon And Stars, ASCAP/Elektra, BMI/Asylum, BMI/Mopage, BMI)	
65 WHEN YOU HELD ME IN YOUR ARMS	(Equillas Canyon, BMI/Atlantic, BMI)	
27 WHITE LINE	(Emmylou, ASCAP/Irving, BMI)	
40 WHO'S THE BLOND STRANGER	(Coral Reefe, ASCAP/Coconutley, ASCAP/Warner-Tamerlane, BMI/Blue Sky Writer, BMI)	
11 WORKING MAN	(Tapadero, BMI)	
51 YOU'RE EVERY STEP I TAKE	(Music Makers, ASCAP/Silver Dust, ASCAP)	
16 YOU'RE GOING OUT OF MY MIND	(CBS-U, ASCAP/Ideas Of March, ASCAP)	

### SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

# Johnny Cash Files Publishing Suit

NASHVILLE Johnny Cash, his wife June Carter and three of their publishing companies have sued Slater-Pichinson Music, its owners and Screen Gems-EMI in U.S. District Court here.

The plaintiffs contend that Slater-Pichinson has failed to pay an agreed-upon installment for its March 2, 1984 purchase of the Cash publishing properties, as well as royalties due. Screen Gems' involvement is as administrator of the Slater-Pichinson catalogs.

According to the complaint, Slater-Pichinson agreed to purchase the House Of Cash, Song of Cash

and Family Of Man catalogs for \$1,300,000. Of this, \$296,400 was allocated as the price for the "Phillips compositions," songs Cash wrote or co-wrote for Sun Records founder Sam Phillips' publishing companies.

The buyers were to pay \$250,000 at the closing of the deal and the remaining amount in seven equal yearly installments.

Cash's complaint alleges that the buyer failed to pay the most recent installment of \$215,675.77 and royalties earned before the sale but paid to Slater-Pichinson afterward—as well as royalties to songwriters and others accrued following the sale.

The suit asks that the court order the buyer and Screen Gems to make an accounting of royalties and other earnings. It further asks that the buyer pay its contracted obligations, plus damages not to exceed \$500,000, or else pay breach of contract damages of not more than \$1,500,000.

The suit also asks that Colin Slater and Martin Pichinson, owners of the publishing company, pay damages of up to \$1,500,000 for "breach of their fiduciary obligations."

EDWARD MORRIS



Exiled to TNN. Epic group Exile shows why their "Crazy For Your Love" became their fourth consecutive No. 1 single, during the band's recent "Nashville Now" appearance on The Nashville Network.

Billboard

## HOT COUNTRY SINGLES ACTION

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### RADIO MOST ADDED



### RETAIL BREAKOUTS

#### NATIONAL 130 REPORTERS

NEW ADDS	TOTAL ON
45	45
39	43
34	36
31	43
27	39

EARL THOMAS CONLEY	LOVE DON'T CARE	RCA	45	45
JOHN ANDERSON	IT'S ALL OVER NOW	WARNER BROS.	39	43
GARY MORRIS	LISSO THE MOON	WARNER BROS.	34	36
R. CHARLES AND M. GILLEY	IT AIN'T GONNA WORRY MY MIND	COLUMBIA	31	43
V. GOSDIN	DIM LIGHTS, THICK SMOKE (AND LOUD LOUD MUSIC)	COMPLEAT	27	39

#### NATIONAL 64 REPORTERS

NUMBER REPORTING

THE OAK RIDGE BOYS	LITTLE THINGS	MCA	28
RONNIE MILSAP	SHE KEEPS THE HOME FIRES BURNING	RCA	23
CRYSTAL GAYLE	NOBODY WANTS TO BE ALONE	WARNER BROS.	19
DAN SEALS	MY OLD YELLOW CAR	EMI-AMERICA	14
VINCE GILL	TRUE LOVE	RCA	11

#### REGION 1

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

WPTR Albany, NY  
WBOS Boston, MA  
WYRK Buffalo, NY  
WOKQ Dover, NH  
WPOR-FM Portland, ME  
WHIM Providence, RI  
WSEN-FM Syracuse, NY

#### REGION 2

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

WCAO Baltimore, MD  
WRKZ Hershey, PA  
WHN New York City, NY  
WXTU Philadelphia, PA  
WMZQ Washington, DC  
WPXK Washington, DC  
WWVA Wheeling, WV

#### REGION 3

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

WJAZ Albany, GA  
WWNC Asheville, NC  
WPLO Atlanta, GA  
WGUS Augusta, GA  
WBQB Bristol, VA  
WEZL Charleston, SC  
WSOC-FM Charlotte, NC  
WDDD Chattanooga, TN  
WUSY Chattanooga, TN  
WCOS Columbia, SC  
WGTO Cypress Springs, FL  
WFNC Fayetteville, NC  
WESC Greenville, SC  
WCRJ Jacksonville, FL  
WIVK Knoxville, TN  
WWOD Lynchburg, VA  
WCMS Norfolk, VA  
WHOO Orlando, FL  
WWKA Orlando, FL  
WPAP Panama City, FL  
WKIX Raleigh, NC  
WRNL Richmond, VA  
WSLC Roanoke, VA  
WQYK St. Petersburg, FL  
WIRK West Palm Beach, FL  
WTQR Winston-Salem, NC

#### REGION 4

IL,IN,KY,MI,OH,WI

WLSR Akron, OH  
WYNE Appleton, WI  
WUSN Chicago, IL  
WUBE Cincinnati, OH  
WGAR-FM Cleveland, OH  
WNNI Columbus, OH  
WONE Dayton, OH  
WCXI-AM/FM Detroit, MI  
WVTV Detroit, MI  
WAXX-FM Eau Claire, WI  
WROZ Evansville, IN  
WGEE Green Bay, WI  
WFMS Indianapolis, IN  
WIRE Indianapolis, IN  
WITL Lansing, MI  
WAMZ Louisville, KY  
WTSO Madison, WI  
WMIL Milwaukee, WI  
WXCL Peoria, IL  
WKKN Rockford, IL  
WKLR Toledo, OH  
WTOD Toledo, OH

#### REGION 5

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

KHAK Cedar Rapids, IA  
KSO Des Moines, IA  
KLXL Dubuque, IA  
KFGO Fargo, ND  
KWMT Fort Dodge, IA  
KFKF Kansas City, MO  
WDAF Kansas City, MO  
KEBC Oklahoma City, OK  
WOW Omaha, NE  
KTTS Springfield, MO  
KUSA St. Louis, MO  
WIL-FM St. Louis, MO  
KTPK Topeka, KS  
KVOO Tulsa, OK  
KFDI Wichita, KS

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

#### REGION 6

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

KEAN-AM/FM Abilene, TX  
KNML Amarillo, TX  
KASE Austin, TX  
WYNK Baton Rouge, LA  
WZZK Birmingham, AL  
KOUL Corpus Christi, TX  
KHEY El Paso, TX  
KPLX Fort Worth, TX  
KIKK-FM Houston, TX  
KILT Houston, TX  
KSSN Little Rock, AR  
KLLL Lubbock, TX  
WMC-AM Memphis, TN  
WOKK Meridian, MS  
KNOE Monroe, LA  
WLWI Montgomery, AL  
WSM-AM Nashville, TN  
WNOE New Orleans, LA  
KYXX Odessa, TX  
WPMO Pascagoula, MS  
KBUC San Antonio, TX  
KKYX San Antonio, TX  
KRMD Shreveport, LA  
KWKH Shreveport, LA  
WACO Waco, TX  
KLUR-FM Wichita Falls, TX

#### REGION 7

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

KRST Albuquerque, NM  
KUZZ Bakersfield, CA  
KSSS Colorado Spring, CO  
KBRQ-AM/FM Denver, CO  
KLZ Denver, CO  
KYGO Denver, CO  
KVEG Las Vegas, NV  
KIKF Orange, CA  
KNIX-FM Phoenix, AZ  
KSOP Salt Lake City, UT  
KSON-AM San Diego, CA  
KCUB Tucson, AZ

#### REGION 8

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

KGHL Billings, MT  
KGEM Boise, ID  
KHSL Chico, CA  
KUGN Eugene, OR  
KMAK Fresno, CA  
KMIX Modesto, CA  
KNEW Oakland, CA  
KUPL-AM/FM Portland, OR  
KWJJ Portland, OR  
KOLO Reno, NV  
KRAK Sacramento, CA  
KGAY Salem, OR  
KMPS Seattle, WA  
KGA Spokane, WA  
KRPM Tacoma, WA

#### REGION 1

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

Peter's One Stop Norwood, MA  
Record Town Latham, NY

#### REGION 2

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

A&C Records Pittsburgh, PA  
Elkins One Stop Charleston, WV  
J.E.K. Enterprises Baltimore, MD  
Kemp Mill Beltsville, MD  
Mobile One-Stop Pittsburgh, PA  
Musical Sales Baltimore, MD

#### REGION 3

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

Bibb One Stop Charlotte, NC  
Dean's Record One Stop Richmond, VA  
Lieberman Norcross, GA  
One-Stop Records Atlanta, GA  
Peaches Clearwater, FL  
Peaches West Palm Beach, FL  
Record Bar Atlanta, GA  
Record Bar Columbus, GA  
Ripete Records Fayetteville, NC  
Sounds Familiar Columbia, SC  
Southern Music Orlando, FL  
Tucker's Record Shop Knoxville, TN

#### REGION 4

IL,IN,KY,MI,OH,WI

Ambat/Record Theater Cincinnati, OH  
Arc Distributing Cincinnati, OH  
Arrow Dist Solon, OH  
Gemini One-Stop Cleveland, OH  
Martin & Snyder Dearborn, MI  
National Record Mart Akron, OH  
National Record Mart St. Clairsville, OH  
Radio Doctors Milwaukee, WI  
Singer One Stop Chicago, IL  
Sounds Unlimited Niles, IL  
Wax Works Owensboro, KY

#### REGION 5

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

Lieberman Kansas City, MO  
Lieberman Minneapolis, MN  
Musical Sales Minneapolis, MN  
Phil's One Stop Oklahoma City, OK  
Uptown Records St. Louis, MO

#### REGION 6

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

ABC One Stop San Antonio, TX  
Camelot Austin, TX  
Central South One-Stop Nashville, TN  
E&R One Stop San Antonio, TX  
Handleman Co. Little Rock, AR  
Lieberman Dallas, TX  
Music City One-Stop Nashville, TN  
Poplar Tunes Memphis, TN  
Record Bar Baton Rouge, LA  
Record Bar New Orleans, LA  
Record Service Houston, TX  
Sound Warehouse Metairie, LA  
Southwest Distributing Houston, TX  
Top Ten Records Dallas, TX  
Western Merch. One Stop Dallas, TX

#### 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 El Toro, CA  
Tower Las Vegas, NV

#### REGION 8

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

American Stereo Springfield, OR  
Major Dist. Seattle, WA  
Sea Port 1-Stop Portland, OR  
Tower Fresno, CA

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

# STATLERS DOMINATE MUSIC CITY NEWS NOMINATIONS

NASHVILLE With eight nominations, the Statlers again dominate the Music City News Country Awards nominations, with Alabama, the Oak Ridge Boys, Lee Greenwood and Barbara Mandrell tying for four nominations apiece.

The five finalists in each category represent the top entertainers in country music for the past year, as voted by subscribers to Music City News, the national country publication.

"The 19th Annual Music City News Country Awards" will be telecast live from the Opry House Monday on June 10 from 8-10 p.m. Hosts

are yet to be announced.

In the entertainer of the year category, nominees are Alabama, Barbara Mandrell, the Oak Ridge Boys, Ricky Skaggs and the Statlers. The other nominees are:

Male vocalist of the year: Lee Greenwood, Gary Morris, Ricky Skaggs, George Strait, Conway Twitty.

Female vocalist of the year: Janie Fricke, Loretta Lynn, Barbara Mandrell, Reba McEntire, Anne Murray.

Vocal group of the year: Alabama, Exile, the Oak Ridge Boys, the Statlers, the Whites.

Duet of the year: Moe Bandy &

Joe Stampley, Ray Charles & Willie Nelson, Lee Greenwood & Barbara Mandrell, the Judds, Dolly Parton & Kenny Rogers.

Single record of the year: "God Bless The U.S.A.," Lee Greenwood; "I've Been Around Enough To Know," John Schneider; "Mama, He's Crazy," the Judds; "My Only Love," the Statlers; "When We Make Love," Alabama.

Album of the year: "Atlanta Blue," the Statlers; "Country Boy," Ricky Skaggs; "Long, Long Ago," Marty Robbins; "Oak Ridge Boys' Greatest Hits, Vol. II," the Oak Ridge Boys; "Roll On Eighteen

Wheeler," Alabama.

Country music tv special of the year: "Another Evening With The Statler Brothers; Heroes, Legends And Friends"; "Barbara Mandrell: The Lady Is A Champ"; "Loretta Lynn's Christmas Card"; "Kenny Rogers & Dolly Parton's Once Upon A Christmas"; "This Year In Country Music."

Country music video of the year: "All My Rowdy Friends Have Settled Down," Hank Williams Jr.; "Elizabeth," the Statlers; "God Bless The U.S.A.," Lee Greenwood; "My Only Love," the Statlers; "Where's The Dress," Moe Bandy &

Joe Stampley.

Star of tomorrow: Sawyer Brown, Exile, the Judds, John Schneider, George Strait.

Comedy act of the year: Moe Bandy & Joe Stampley, Irlene Mandrell, the Statlers, Ray Stevens, Shotgun Red.

Gospel act of the year: Amy Grant, Hee Haw Gospel Quartet, Cristy Lane, Barbara Mandrell, the Oak Ridge Boys.

FOR WEEK ENDING MAY 4, 1985

Billboard

# TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	11	ALABAMA ▲ RCA AHL-5339 (8.98) (CD)	6 weeks at No. One 40 HOUR WEEK
2	2	2	37	RAY CHARLES COLUMBIA FC-39415	FRIENDSHIP
3	3	3	20	RAY STEVENS MCA 5517 (8.98)	HE THINKS HE'S RAY STEVENS
4	5	5	24	THE JUDDS ● RCA/CURB AHL-5319/RCA (8.98) (CD)	WHY NOT ME
5	4	4	27	GEORGE STRAIT MCA FE-5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
6	7	7	28	ANNE MURRAY CAPITOL SJ-12363 (8.98) (CD)	HEART OVER MIND
7	8	10	10	SAWYER BROWN CAPITOL/CURB ST-12391/CAPITOL (8.98)	SAWYER BROWN
8	6	6	27	RICKY SKAGGS EPIC FE-39410 (CD)	COUNTRY BOY
9	9	9	13	EMMYLOU HARRIS WARNER BROS. 25205 (8.98)	THE BALLAD OF SALLY ROSE
10	14	17	5	MEL MCDANIEL CAPITOL 12402 (8.98)	LET IT ROLL
11	16	16	7	WILLIE NELSON COLUMBIA FC 40008	ME AND PAUL
12	18	19	9	DOLLY PARTON RCA AHL-5414 (8.98)	REAL LOVE
13	12	11	27	EARL THOMAS CONLEY RCA AHL-5175 (8.98)	TREADIN' WATER
14	13	13	25	REBA MCENTIRE MCA 5516 (8.98)	MY KIND OF COUNTRY
15	15	15	32	EXILE EPIC FE-39424	KENTUCKY HEARTS
16	10	8	10	JOHN FOGERTY WARNER BROS. 25203 (8.98) (CD)	CENTERFIELD
17	11	12	42	NITTY GRITTY DIRT BAND WARNER BROS. 25113 (8.98)	PLAIN DIRT FASHION
18	22	28	6	CONWAY TWITTY WARNER BROS. 25207 (8.98)	DON'T CALL HIM A COWBOY
19	23	23	6	GEORGE STRAIT MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
20	20	21	12	STEVE WARINER MCA 5545 (8.98)	ONE GOOD NIGHT DESERVES ANOTHER
21	17	18	47	HANK WILLIAMS, JR. ● WARNER/CURB 25088/WARNER BROS. (8.98)	MAJOR MOVES
22	19	20	51	THE STATLER BROTHERS MERCURY 818-652-1 (8.98) (CD)	ATLANTA BLUE
23	27	34	3	THE OAK RIDGE BOYS MCA 5555 (8.98)	STEP ON OUT
24	21	14	35	JOHN SCHNEIDER MCA 5495 (8.98)	TOO GOOD TO STOP NOW
25	24	24	6	DAVID ALLAN COE COLUMBIA FC 39617	DARLIN', DARLIN'
26	25	22	47	LEE GREENWOOD MCA 5488 (8.98) (CD)	YOU'VE GOT A GOOD LOVE COMIN'
27	26	25	28	KENNY ROGERS ▲ RCA AFL-5043 (8.98) (CD)	WHAT ABOUT ME
28	32	35	5	BARBARA MANDRELL MCA 5566 (8.98)	GREATEST HITS
29	29	33	36	THE OAK RIDGE BOYS ● MCA 5496 (8.98) (CD)	GREATEST HITS 2
30	31	36	3	CRYSTAL GAYLE WARNER BROS. 25154 (8.98)	NOBODY WANTS TO BE ALONE
31	28	27	11	RICKY SKAGGS EPIC FE-39409	FAVORITE COUNTRY HITS
32	34	26	25	JOHN CONLEE MCA 5521 (8.98)	BLUE HIGHWAY
33	38	38	7	SYLVIA RCA AHL-5413 (8.98)	ONE STEP CLOSER
34	37	40	3	THE KENDALLS MERCURY 824-250-1 (8.98)	TWO HEART HARMONY
35	46	65	3	MERLE HAGGARD EPIC FE-39602	KERN RIVER
36	35	29	18	MICHAEL MARTIN MURPHEY EMI-AMERICA ST-17143 (8.98)	THE BEST OF MICHAEL MARTIN MURPHEY
37	40	46	5	REBA MCENTIRE MERCURY 824 342-1 (8.98)	THE BEST OF REBA MCENTIRE
38	36	37	40	WILLIE NELSON ● COLUMBIA FC-39145 (CD)	CITY OF NEW ORLEANS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	32	40	GLEN CAMPBELL ATLANTIC/AMERICA 90164/ATLANTIC (8.98)	LETTER TO HOME
40	30	31	36	BARBARA MANDRELL & LEE GREENWOOD MCA 5477 (8.98)	MEANT FOR EACH OTHER
41	33	30	46	THE BELLAMY BROTHERS MCA/CURB 5489/MCA (8.98)	RESTLESS
42	43	42	75	JIM GLASER NOBLE VISION NV-2001 (8.98)	THE MAN IN THE MIRROR
43	42	44	25	DAN SEALS EMI-AMERICA ST-17131 (8.98)	SAN ANTOINE
44	44	41	23	MARK GRAY COLUMBIA FC-39518	THIS OL' PIANO
45	45	49	11	RAZZY BAILEY MCA 5544 (8.98)	CUT FROM A DIFFERENT STONE
46	48	43	55	ALABAMA ▲ <sup>2</sup> RCA AHL-14939 (8.98) (CD)	ROLL ON
47	47	48	85	THE KENDALLS MERCURY 812-7791-1/POLYGRAM (8.98)	MOVIN' TRAIN
48	41	39	29	EDDIE RABBITT WARNER BROS. WB 25151 (8.98)	THE BEST YEAR OF MY LIFE
49	49	47	46	MERLE HAGGARD EPIC FE-39364	IT'S ALL IN THE GAME
50	51	60	9	VARIOUS ARTISTS EPIC FE 39597	19 HOT COUNTRY REQUESTS
51	64	—	2	KATHY MATTEA MERCURY 824 308-1/POLYGRAM (8.98)	FROM MY HEART
52	52	54	23	MERLE HAGGARD EPIC FE39545 (CD)	MERLE HAGGARD'S EPIC HITS
53	59	61	105	JOHN CONLEE MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS
54	60	52	11	SHELLY WEST VIVA 25189/WARNER BROS. (8.98)	DON'T MAKE ME WAIT ON THE MOON
55	55	59	78	GEORGE STRAIT ● MCA 5450 (8.98)	RIGHT OR WRONG
56	56	57	189	WILLIE NELSON ▲ <sup>2</sup> COLUMBIA KC 237542 (CD)	GREATEST HITS
57	58	—	2	GEORGE JONES EPIC FE-39899/CBS	FIRST TIME LOVE
58	63	50	24	WAYLON JENNINGS ▲ RCA AHL-5325 (8.98) (CD)	WAYLON'S GREATEST HITS - VOL. 2
59	57	58	163	WILLIE NELSON ▲ <sup>3</sup> COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
60	62	—	2	THE WHITES MCA/CURB 5562/MCA (8.98)	WHOLE NEW WORLD
61	50	45	29	JOHNNY LEE WARNER BROS. 25125 (8.98)	WORKIN' FOR A LIVIN'
62	53	51	25	GEORGE JONES EPIC FE-39272	LADIES CHOICE
63	NEW	—	—	MICKEY GILLEY EPIC FE-39900	LIVE! AT GILLEYS
64	65	—	2	MERLE HAGGARD MCA 5573 (8.98)	HIS BEST
65	NEW	—	—	TERRI GIBBS WARNER BROS. 25209 (8.98)	OLD FRIENDS
66	70	73	6	GUS HARDIN RCA CLP-5358 (8.98)	WALL OF TEARS
67	54	55	26	THE EVERLY BROTHERS MERCURY 822-431/POLYGRAM (8.98) (CD)	EB84
68	69	70	28	TOM JONES MERCURY 422-822-701/POLYGRAM (8.98) (CD)	LOVE IS ON THE RADIO
69	71	72	17	ED BRUCE RCA AHL-5324 (8.98)	HOME COMING
70	66	66	365	WILLIE NELSON ▲ <sup>3</sup> COLUMBIA JC 35305 (CD)	STARDUST
71	61	56	7	NICOLETTE LARSON MCA 5556 (8.98)	SAY WHEN
72	68	71	30	JIMMY BUFFETT MCA 5512 (8.98)	RIDDLES IN THE SAND
73	75	62	164	ALABAMA ▲ <sup>3</sup> RCA AHL-14229 (8.98) (CD)	MOUNTAIN MUSIC
74	72	63	111	ALABAMA ▲ <sup>2</sup> RCA AHL-14663 (8.98) (CD)	THE CLOSER YOU GET
75	73	64	133	RONNIE MILSAP ▲ RCA AAL-3772 (8.98)	GREATEST HITS

○ 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.

## Wrangler Ups Co-op \$\$ for '85 Showdown Company Projects \$11 Mil Reimbursement to Retailers

NASHVILLE In its fourth annual round of country music talent contests, Wrangler has raised its maximum co-op advertising contribution to each participating account from \$1,000 to \$5,000. The company's total 1985 reimbursement to retailers for co-op ads will be approximately \$11 million, according to Yvette An-

derson, manager of Wrangler Country Showdown.

Dodge, a co-sponsor of the nationwide talent search, will offer its 3,900 dealers a co-op plan of up to \$1,000 each.

To assist stations in the promotion, Wrangler will provide music beds for announcements as well as

prerecorded spots by Ricky Skaggs, Moe Bandy, Ed Bruce, Gail Davies and George Strait. Participating stations agree to air the equivalent of six 60-second spots a day for 60 days.

"Radio stations are solely responsible for conducting local competitions and sending the winners to the regional finals," Anderson explains.

This year, there will be 40 regional winners (California and Texas are each divided into two regions, while some other states are consolidated into single ones. Each regional winner will be awarded \$1,000 and all expenses to Nashville to compete in the finals, Nov. 11-12 at the Grand Ole Opry house.

First place winner in the nationals will receive \$50,000 cash, a year-long recording contract, a year's booking services, a Dodge Mini-Ram Van and a Wrangler wardrobe; second place, \$15,000 the van and wardrobe; and third place, \$10,000, the van and wardrobe.

Last year, Anderson reports, 70,000 claims for co-op refunds were filed. Returns this year will be processed in "eight to ten working days," she adds.

The Debonaires, last year's Wrangler Country Showdown winners, have been signed to MTM Records, the Limelites booking agency.

EDWARD MORRIS



**Bottoms Up.** Dennis Bottoms, recently signed to Warner Bros. Records, did a showcase in Nashville recently to introduce his first single, "Did I Stay Too Long." Congratulating him after the show are label a&r rep Keni Wehrman, left, and vice president Martha Sharp.

### ACM AWARDS

(Continued from page 45)

and artist/entertainer categories only.

Finalists by instrument are:

Guitar: Chet Atkins, Johnny Blankenship, Al Bruno, James Burton, Danny Michaels. Drums: Jerry Carrigan, Steve Duncan, Archie Francis, Buddy Harmon, Larrie Londin.

Bass: Don Felts, Mike Leech, Joe Osborn, Curtis Stone, Red Wootten. Keyboard: David Briggs, Floyd Cramer, Glen D. Hardin, John Hobbs, Hargus "Pig" Robbins.

Steel Guitar: Buddy Emmons, Sonny Garrish, J.D. Maness, Weldon Myrick, Al Vesco. Fiddle: Billy Armstrong, Doug Atwell, Byron Berline, Johnny Gimble, Harold Hensley, Buddy Spicher.

In the specialty instrument cate-

gory, finalists are Jerry Douglas (dobro), Charlie McCoy (harmonica), Terry McMillan (harmonica), Larry McNeely (banjo) and Ricky Skaggs (mandolin).

In the touring band of the year category, ACM finalists include Alabama Band, Exile Band, Gene Watson's Farewell Party Band, Ricky Skaggs Band, Merle Haggard's Strangers and Willie Nelson's Family Band.

In the non-touring band of the year division, finalists are Johnny Blankenship's Beech Creek Band, Judy Lee's Laramie Station, Steve Duncan's Palomino Riders, Danny Michaels' Rebel Playboys, Billy Mize's Tennesseans and Mike Smart's Western Union.

### CMA RADIO SURVEY

(Continued from page 45)

time country stations, down from 170. However, 57 more stations have switched to FM stereo, increasing last year's total of 937 to the present 994.

Geographically, there has been minimal change in country radio positioning. New England's gain of three country stations is the largest; there has been a decrease of eight stations in the Middle Atlantic area. The highest concentration of country radio stations is in the South Atlantic area, where a total of 581 stations play country. Next is

West South Central, with 505. The smallest number of stations is in New England (61), followed by the Middle Atlantic, with 134.

The CMA is publishing a complete listing of all radio stations broadcasting country music in May, available at no charge to members. The list is also available on mailing labels, with the names of music directors and station managers broken down by geographic area and reporting stations, from the CMA membership department.

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Issue Date: June 29 Ad Deadline: May 24

# Billboard Hot Black Singles SALES & AIRPLAY

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	RHYTHM OF THE NIGHT	DEBARGE	2
2	2	WE ARE THE WORLD	USA FOR AFRICA	1
3	8	FRESH	KOOL & THE GANG	4
4	6	IN MY HOUSE	MARY JANE GIRLS	3
5	3	BACK IN STRIDE	MAZE FEATURING FRANKIE BEVERLY	7
6	10	SMOOTH OPERATOR	SADE	5
7	4	NIGHTSHIFT	COMMODORES	14
8	13	I FOUND MY BABY	THE GAP BAND	8
9	11	LOST IN LOVE	NEW EDITION	6
10	7	BE YOUR MAN	JESSE JOHNSON'S REVUE	13
11	9	'TIL MY BABY COMES HOME	LUTHER VANDROSS	11
12	5	I'LL STILL BE LOOKIN' UP TO YOU	FELDER/WOMACK	21
13	14	MY LOVE IS TRUE (TRULY FOR YOU)	THE TEMPTATIONS	16
14	19	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	9
15	17	MEETING IN THE LADIES ROOM	KLYMAXX	10
16	18	READ MY LIPS	MELBA MOORE	15
17	25	ELECTRIC LADY	CON FUNK SHUN	17
18	16	INTO THE NIGHT	B.B.KING	20
19	12	NEW ATTITUDE	PATTI LABELLE	30
20	24	AXEL F	HAROLD FALTERMEYER	18
21	15	INNOCENT	ALEXANDER O'NEAL	12
22	28	BRING BACK YOUR LOVE	GLENN JONES	19
23	—	QUEEN OF ROX (SHANTE ROX ON)	ROXANNE SHANTE	55
24	30	CAN'T STOP	RICK JAMES	23
25	—	ROCK ME TONIGHT	FREDDIE JACKSON	24
26	22	BAD HABITS	JENNY BURTON	31
27	—	SUDDENLY	BILLY OCEAN	26
28	—	FREAK-A-RISTIC	ATLANTIC STARR	27
29	20	STEP BY STEP	JEFF LORBER FEATURING AUDREY WHEELER	36
30	—	RAINBOW	EUGENE WILDE	22

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	WE ARE THE WORLD	USA FOR AFRICA	1
2	2	RHYTHM OF THE NIGHT	DEBARGE	2
3	3	IN MY HOUSE	MARY JANE GIRLS	3
4	5	SMOOTH OPERATOR	SADE	5
5	7	LOST IN LOVE	NEW EDITION	6
6	6	FRESH	KOOL & THE GANG	4
7	10	YOU GIVE GOOD LOVE	WHITNEY HOUSTON	9
8	14	MEETING IN THE LADIES ROOM	KLYMAXX	10
9	12	I FOUND MY BABY	THE GAP BAND	8
10	4	BACK IN STRIDE	MAZE FEATURING FRANKIE BEVERLY	7
11	8	INNOCENT	ALEXANDER O'NEAL	12
12	15	RAINBOW	EUGENE WILDE	22
13	18	I JUST WANNA HANG AROUND YOU	GEORGE BENSON	25
14	13	INTO THE NIGHT	B.B.KING	20
15	19	READ MY LIPS	MELBA MOORE	15
16	22	FEEL SO REAL	STEVE ARRINGTON	28
17	21	CAN'T STOP	RICK JAMES	23
18	17	BRING BACK YOUR LOVE	GLENN JONES	19
19	9	'TIL MY BABY COMES HOME	LUTHER VANDROSS	11
20	26	DO YOU WANNA GET AWAY	SHANNON	29
21	25	ELECTRIC LADY	CON FUNK SHUN	17
22	—	ROCK ME TONIGHT	FREDDIE JACKSON	24
23	16	MY LOVE IS TRUE (TRULY FOR YOU)	THE TEMPTATIONS	16
24	28	FREAK-A-RISTIC	ATLANTIC STARR	27
25	—	SUDDENLY	BILLY OCEAN	26
26	—	AXEL F	HAROLD FALTERMEYER	18
27	—	SANCTIFIED LADY	MARVIN GAYE	34
28	11	BE YOUR MAN	JESSE JOHNSON'S REVUE	13
29	—	DEEP INSIDE YOUR LOVE	READY FOR THE WORLD	38
30	30	WHERE DID OUR LOVE GO	THE REDDINGS	37

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## BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
ATLANTIC (4)	12
Philly World (3)	
Cotillion (2)	
Island (1)	
Mirage (1)	
Modern (1)	
MCA (8)	10
Constellation/MCA (1)	
MCA/Virgin (1)	
CAPITOL (8)	9
Manhattan (1)	
COLUMBIA	9
EPIC (2)	7
Private I (2)	
Tabu (2)	
Portrait (1)	
MOTOWN (3)	7
Gordy (4)	
RCA (4)	6
Planet (1)	
Total Experience (1)	
ARISTA (3)	5
Jive (2)	
ELEKTRA (2)	5
Solar (3)	
WARNER BROS. (3)	5
Geffen (1)	
Sire (1)	
A&M	4
POLYGRAM	3
De-Lite (1)	
Mercury (1)	
Polydor (1)	
PROFILE	3
ISLAND	2
4th & Broadway (1)	
4th & Broadway/TTED (1)	
CRITIQUE	1
EMERGENCY	1
JWP	1
PANDISC	1
POP ART	1
PRELUDE	1
Savoy (1)	
PRETTY PEARL	1
SRO	1
SINBAN	1
SUPERTRONICS	1
TIME TRAX/HEAT	1
TOMMY BOY	1
VANGUARD	1

## BLACK SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

A-Z (LISTED BY TITLE)

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
83 ALL SHE WANTS TO DO IS DANCE	(Kortchmar, ASCAP)	
18 AXEL F	(Famous, ASCAP)	
60 BABIES	(Nick-O-Val, ASCAP)	
51 BABY COME AND GET IT	(Dyad, BMI/Eisman, BMI/Hen-Al, BMI/Kings Road, BMI)	
88 BABY FACE	(Blackwood, BMI/April, ASCAP)	
7 BACK IN STRIDE	(Amazement, BMI)	
75 BACKSTABBIN'	(Philly World, BMI/Persempre, ASCAP)	
31 BAD HABITS	(Puff, BMI/Captain Keyboard, BMI/Donnie Linton, BMI)	
13 BE YOUR MAN	(Crazy People, ASCAP/Almo, ASCAP)	
64 BIG MOUTH	(Zomba, ASCAP)	
79 (BREAKIN') SUPER TURF	(American League, BMI)	
19 BRING BACK YOUR LOVE	(Chappell, ASCAP/Richer, ASCAP)	
67 CAN YOU HELP ME	(Crazy People, ASCAP/Almo, ASCAP)	
23 CAN'T STOP	(Stone City, ASCAP/National League, ASCAP)	
82 CAN'T WAIT TIL TOMMOROW	(Jennifer, BMI/Leigh, BMI/Walpergus, ASCAP/WB, ASCAP/Hook And Line, ASCAP)	
54 COLD TEARS	(Pierpont, BMI)	
52 DANGEROUS	(Welbeck, ASCAP/Anidraks, ASCAP/Steven Mitchell, ASCAP)	
38 DEEP INSIDE YOUR LOVE	(Ready For The World, BMI/Excalibur Lane, BMI/Trixie Lou, BMI)	
29 DO YOU WANNA GET AWAY	(Emergency, ASCAP/Jobete, ASCAP/Green Star, ASCAP)	
45 DON'T WASTE THE NIGHT	(National League, ASCAP/Chappell, ASCAP/Richer, ASCAP)	
17 ELECTRIC LADY	(Funk Groove, ASCAP/Zomba, ASCAP)	
49 EVERYTHING SHE WANTS	(Morrison Leahy, ASCAP/Chappell, ASCAP)	
28 FEEL SO REAL	(Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)	
27 FREAK-A-RISTIC	(Almo, ASCAP/Jodaway, ASCAP)	
4 FRESH	(Delightful, BMI)	
46 FRIENDS	(RCA Musica, BMI/Gipsy, BMI)	
93 FULFILL YOUR FANTASY	(Supertronic, BMI)	
65 GENTLE	(New Trend, BMI)	
53 HALF CRAZY	(DeCreed, ASCAP/Large Jar, ASCAP)	
71 HANGIN' ON A STRING	(Virgin, ASCAP/Brampton, ASCAP)	
39 HEARTBEAT	(Jobete, ASCAP/DazzberryJam, ASCAP/J. regg, ASCAP)	
96 MATERIAL GIRL	(Minong, BMI)	
10 MEETING IN THE LADIES ROOM	(Hip-Trip, BMI/Midstar, BMI)	
40 MISSING YOU	(Brockman, ASCAP)	
58 MOVIN' & GROOVIN'	(V-Kidd, BMI)	
92 MY BABY LOVES ME	(Sigidi's, BMI/Meek-A-Beak, BMI)	
35 MY GIRL LOVES ME	(Overdue, ASCAP/WB, ASCAP/Hip-Trip, BMI/Lakiva, BMI/Irving, BMI/Dark Idol, BMI)	
16 MY LOVE IS TRUE (TRULY FOR YOU)	(Jobete, ASCAP/Tall Temptations, ASCAP/Stone Diamond, BMI/Ahamay, BMI/Dajoye, BMI/Ensign, BMI)	
97 MY TIME	(Bubs, ASCAP/Shakeji, ASCAP/Irving, BMI/Lijesrika, BMI)	
30 NEW ATTITUDE	(Unicity, ASCAP/Off Backstreet, BMI/Brass Heart, BMI/Rockomatic, BMI/Robinhill, ASCAP)	
14 NIGHTSHIFT	(Walter Orange, ASCAP/Tuneworks, ASCAP/Rightsong, BMI/Franne Golde, BMI) CPP	
47 OH YEAH!	(Foster Frees, BMI/Shankman de Blasio, BMI/Bleunig, ASCAP/Pai Dog, ASCAP)	
100 OUTTA THE WORLD	(ASCAP/Richer, ASCAP)	
41 PRIVATE DANCER	(Straitjacket, ASCAP/Almo, ASCAP) CPP/ALM	
55 QUEEN OF ROX (SHANTE ROX ON)	(Pop Art, ASCAP)	
99 RAGING WATERS	(Aljarreau, BMI/Garden Rake, BMI/Welbeck, ASCAP/Nanacub, ASCAP)	
22 RAINBOW	(Philly World, BMI)	
78 RAPPIN' DUKE	(Bar-John, BMI)	
15 READ MY LIPS	(WB, ASCAP/Montgomery, ASCAP/Cross Keys, ASCAP)	
2 RHYTHM OF THE NIGHT	(Chappell, ASCAP/Rightsong, BMI/Sookloozy, BMI)	
24 ROCK ME TONIGHT	(Bush Burnin', ASCAP)	
34 SANCTIFIED LADY	(April, ASCAP/Bug Pie, ASCAP/Connie's Bank Of Music, ASCAP)	
33 SCIENTIFIC LOVE	(Hip-Trip, BMI/Midstar, BMI)	
66 SENSE OF PURPOSE	(Worlers, ASCAP)	
81 SHOW SOME RESPECT	(Chappell, ASCAP/Rightsong, BMI/Sookloozy, BMI)	
5 SMOOTH OPERATOR	(Adu, MCPS/St.John, MCPS)	
91 SOLID LOVE AFFAIR	(Harlem, BMI/Hay Boogie, BMI)	
44 SOME KINDA LOVER	(Hip-Trip, BMI/Midstar, BMI)	
85 SOME THINGS ARE BETTER LEFT UNSAID	(Hot-cha, BMI/Unichappell, BMI)	
70 STAR	(Jobete, ASCAP/Old Brompton Road, ASCAP)	
36 STEP BY STEP	(Kuzu, BMI/Anita Pointer, BMI/Just A Lawyer, BMI)	
26 SUDDENLY	(Zomba, ASCAP/Willesden, BMI)	
84 TEASER	(Shapiro, Berstein & Co., ASCAP/Painted Desert, BMI)	
42 THIEF IN THE NIGHT	(Mycenae, ASCAP)	
80 THINGS CAN ONLY GET BETTER	(Howard Jones, BMI/Warner-Tamerlane, BMI)	
77 THINKING ABOUT YOUR LOVE	(Larry Spier, ASCAP)	
57 THROUGH THE FIRE	(Dyad, BMI/Foster Frees, BMI/Nerpub, BMI/Tom John, BMI)	
11 'TIL MY BABY COMES HOME	(April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP) MCA	
69 TILL MIDNIGHT	(St.Winevelyn, BMI/Edge Of Fluke, BMI/Outer Snake, BMI)	
98 TONIGHT	(Ready For The World, BMI)	
89 WALKING ON THE CHINESE WALL	(Noa-Noa, ASCAP/Gloss Sea, ASCAP/Make Zee, BMI)	
1 WE ARE THE WORLD	(Mijac, BMI/Brockman, ASCAP)	
68 WE NEED LOVE	(Persempre, ASCAP/Philly World, BMI)	
95 WEEKEND GIRL	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
37 WHERE DID OUR LOVE GO	(Artee Three, BMI/Charlton Singles, BMI)	
63 A WOMAN, A LOVER, A FRIEND	(Regent, BMI/Lena, BMI)	
9 YOU GIVE GOOD LOVE	(New Music Group, BMI/MCA, BMI)	
32 YOU SEND ME	(Abkco, BMI)	
73 YOU TALK TOO MUCH	(Protoons, ASCAP/Rush-Groove, ASCAP)	

**SHEET MUSIC AGENTS**  
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSY	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

## RADIO MOST ADDED

## RETAIL BREAKOUTS



### NATIONAL 87 REPORTERS

NEW ADDS	TOTAL ON
30	32
24	37
24	71
23	68
21	21

<b>JOHNNY GILL</b>	CAN'T WAIT TIL TOMMOROW	COTILLION
<b>JESSE JOHNSON'S REVUE</b>	CAN YOU HELP ME	A&M
<b>MARVIN GAYE</b>	SANCTIFIED LADY	COLUMBIA
<b>NATALIE COLE</b>	DANGEROUS	MODERN
<b>THE DEELE</b>	MATERIAL THANGZ	SOLAR

### NATIONAL 139 REPORTERS

NUMBER REPORTING
31
23
16
16
13

<b>MARVIN GAYE</b>	SANCTIFIED LADY	COLUMBIA
<b>WHODINI</b>	BIG MOUTH	JIVE
<b>READY FOR THE WORLD</b>	DEEP INSIDE YOUR LOVE	MCA
<b>ATLANTIC STARR</b>	FREAK-A-RISTIC	A&M
<b>FREDDIE JACKSON</b>	ROCK ME TONIGHT	CAPITOL

### REGION 1

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

**WILD** Boston, MA  
**WKND** Hartford, CT  
**WNHC** New Haven, CT  
**WDKX-FM** Rochester, NY

### REGION 2

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

**WWIN-FM** Baltimore, MD  
**WXYV** Baltimore, MD  
**WRKS** New York, NY  
**WNJR** Newark, NJ  
**WDAS-FM** Philadelphia, PA  
**WUSL** Philadelphia, PA  
**WAMO** Pittsburgh, PA  
**WDJY** Washington, DC  
**WHUR** Washington, DC

### REGION 3

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

**WAOK** Atlanta, GA  
**WIGO** Atlanta, GA  
**WVEE** Atlanta, GA  
**WPAL** Charleston, SC  
**WWWZ** Charleston, SC  
**WGIV** Charlotte, NC  
**WPEG** Charlotte, NC  
**WRBD** Ft. Lauderdale, FL  
**WJAX-AM** Jacksonville, FL  
**WJAX-FM** Jacksonville, FL  
**WPDQ** Jacksonville, FL  
**WEDR** Miami, FL  
**WOWI** Norfolk, VA  
**WRAP** Norfolk, VA  
**WORL** Orlando, FL  
**WPLZ** Petersburg, VA  
**WANT** Richmond, VA  
**WEAS** Savannah, GA  
**WRXB** St. Petersburg, FL  
**WWDM** Sumter, SC  
**WANM** Tallahassee, FL  
**WQKS** Williamsburgh, VA  
**WWIL-FM** Wilmington, NC  
**WAAA** Winston-Salem, NC

### REGION 4

IL,IN,KY,MI,OH,WI

**WBMX** Chicago, IL  
**WGCI-FM** Chicago, IL  
**WJPC** Chicago, IL  
**WBLZ** Cincinnati, OH  
**WCIN** Cincinnati, OH  
**WDMT** Cleveland, OH  
**WJMO** Cleveland, OH  
**WZAK** Cleveland, OH  
**WDAO** Dayton, OH  
**WGPR** Detroit, MI  
**WJLB** Detroit, MI  
**WKWM** Grand Rapids, MI  
**WTLC** Indianapolis, IN  
**WLOU** Louisville, KY  
**WLUM** Milwaukee, WI  
**WNOV** Milwaukee, WI

### REGION 5

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

**KPRS** Kansas City, MO  
**KAEZ** Oklahoma City, OK  
**KMJM** St. Louis, MO  
**WESL** St. Louis, MO  
**WZEN** St. Louis, MO

### REGION 6

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

**WXOK** Baton Rouge, LA  
**WATV** Birmingham, AL  
**WENN-FM** Birmingham, AL  
**KNOK** Ft. Worth, TX  
**KCOH** Houston, TX  
**KMJQ** Houston, TX  
**WJMI** Jackson, MS  
**WKXI** Jackson, MS  
**KLAZ** Little Rock, AR  
**KRNB** Memphis, TN  
**WDIA** Memphis, TN  
**WHRK** Memphis, TN  
**WBLX** Mobile, AL  
**WQOK** Nashville, TN  
**WVOL** Nashville, TN  
**WYLD-AM** New Orleans, LA  
**WYLO-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  
**KGFJ** 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

**KSOL** San Francisco, CA

### REGION 1

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

**Cambridge 1-Stop** Boston, MA  
**Cavages** Cheektowaha, NY  
**Easy Records 1-Stop** N.Quincy, MA  
**Hill Records** E. Norwalk, CT  
**Mass One-Stop** Boston, MA  
**Skippy White's** Mattapan, MA

### REGION 2

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

**A-1 One Stop** New York, NY  
**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  
**P & L Records** Philadelphia, PA  
**Record & Tape Collector** Baltimore, MD  
**Record & Tape Ltd.** Washington, DC  
**Record Outlet** Pittsburgh, PA  
**Richman Brothers** Pennsauken, NJ  
**Sabins Records** Washington, DC  
**Sam K Records** Washington, DC  
**Stratford** Garden City, NY  
**The Wiz** Washington, DC  
**The Wiz** Brooklyn, NY  
**Tower** New York, NY  
**Tower** Washington, DC  
**Universal One-Stop** Philadelphia, PA  
**Vogels** Elizabeth, NJ  
**Waxie Maxie** Washington, DC  
**Webb's Dept Store** Philadelphia, PA  
**Win's Records** Long Island City, NY  
**Your Record Shop** Baltimore, MD

### REGION 3

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

**Album Den** Richmond, VA  
**Bibb One Stop** Charlotte, NC  
**Cals Records** Jacksonville, FL  
**Camelot** Atlanta, GA  
**Churchill's** Richmond, VA  
**D.J. Records** Jacksonville, FL  
**Frankie's Got It** Norfolk, VA  
**Goldmine Records** Atlanta, GA  
**Jerry Bassin's 1-Stop** N.Miami Beach, FL  
**Nova Records 1-Stop** Norcross, GA  
**One-Stop Records** Atlanta, GA  
**Peaches** N. Miami, FL  
**Peppermint Records** Atlanta, GA  
**Pritchetts** St. Petersburg, FL  
**Record Boutique** Winston-Salem, NC  
**Second Act** Atlanta, GA  
**Southern Music** Orlando, FL  
**Specs Records** Miami, FL  
**Tidewater One-Stop** Norfolk, VA  
**Tropical Records** Miami, FL  
**Tucker's Record Shop** Knoxville, TN

### REGION 4

IL,IN,KY,MI,OH,WI

**Angott 1-Stop** Detroit, MI  
**Audie's One Stop** Milwaukee, WI  
**Barneys** Chicago, IL  
**Central 1-Stop** Columbus, OH  
**Cleveland One-Stop** Cleveland, OH  
**Color Rite Records** Chicago, IL  
**Damon's** Detroit, MI  
**Detroit Audio Systems** Detroit, MI  
**Eklund Enterprises** Kansas City, MO  
**Filmore Records** Cleveland, OH  
**Fletcher's One Stop** Chicago, IL  
**Gemini One-Stop** Cleveland, OH  
**Greater Detroit** Detroit, MI  
**Kendricks Records** Detroit, MI  
**Metro Music** Chicago, IL  
**Music Master** Chicago, IL  
**Musiland** Southfield, MI  
**Northern Records** Cleveland, OH  
**Old Town Record Shop** Hamtramck, MI  
**Professional Records & Tapes** Detroit, MI  
**Radio Doctors** Milwaukee, WI  
**Record Center** Cleveland, OH  
**Record Den** Cleveland, OH  
**Record Rendezvous** Cleveland, OH  
**Singer One Stop** Chicago, IL  
**Sound Asylum** Toledo, OH  
**Sounds Good** Chicago, IL

### REGION 5

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

**CML-One Stop** St. Louis, MO  
**Hudson's Embassy** St. Louis, MO  
**Musiland** Minneapolis, MN  
**Musiland** St. Louis, MO  
**Musivision** Jennings, MO  
**Sound Town** St. Louis, MO  
**Uptown Records** St. Louis, MO

### REGION 6

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

**All South Distributors** New Orleans, LA  
**Big State Distributors** Dallas, TX  
**Bowie's Records** Baton Rouge, LA  
**Brown Sugar** New Orleans, LA  
**Curly** Dallas, TX  
**Discount Records** Nashville, TN  
**H&W Records** Dallas, TX  
**Hastings Records** Houston, TX  
**Kings Record Mart** Dallas, TX  
**Mushroom** New Orleans, LA  
**Music Center, One Stop** Birmingham, AL  
**Peaches** Memphis, TN  
**Peaches** New Orleans, LA  
**Pop Tunes** Memphis, TN  
**Poplar Tunes** Memphis, TN  
**Reeses Records** Dallas, TX  
**Sam's Records** Dallas, TX  
**Select-O-Hits** Memphis, TN  
**Sound Warehouse** Metairie, LA  
**Southern Records** New Orleans, LA  
**Southwest Distributing** Houston, TX  
**Stans Record Service** Shreveport, LA  
**Sunbelt Music** Dallas, TX  
**Tape City U.S.A.** Metairie, LA  
**Western Merch. One Stop** Houston, TX  
**Wherehouse** Metairie, LA

### REGION 7

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

**Circles** Phoenix, AZ  
**City One Stop** Los Angeles, CA  
**Flipside Records** Los Angeles, CA  
**Fortune Records** Inglewood, CA  
**Jazz City** Los Angeles, CA  
**Malt Shop** Denver, CO  
**Mid-Cities** Los Angeles, CA  
**Music Brokers** Los Angeles, CA  
**On Target** San Diego, CA  
**Riverwood Music** Inglewood, CA  
**Sun State** Los Angeles, CA  
**Tower** San Diego, CA  
**Wherehouse** Gardena, CA  
**Wherehouse** Los Angeles, CA  
**World Of Records** Los Angeles, CA

### REGION 8

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

**Evans House Of Music** San Francisco, CA  
**Leopold's Records** San Jose, CA  
**Leopold's Records** Berkeley, CA  
**Music Menu** Seattle, WA  
**Music People** Oakland, CA  
**Record Factory** Oakland, CA  
**Tower** San Francisco, CA  
**Tower** Seattle, WA  
**Wauzi Records** San Francisco, CA

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

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

## BILLBOARD'S BLACK CHART RESEARCH PACKAGES

### THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Black Singles, 1948-1984
- Top Ten Black Singles, 1948-1984
- Top Black Singles Of The Year, 1946-1984
- Number One Black Albums, 1965-1984
- Top Ten Black Albums, 1965-1984
- Top Black Albums Of The Year, 1966-1984

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

## CHUCK JACKSON

(Continued from page 51)

today," he says. "Motown has always urged their artists to reach into their banks of material and record something Smokey Robinson made a hit years ago. That is how you increase the value of your publishing collection. I'm certain we have acts here that could re-do Shalamar's 'Second Time Around' or the Whispers' 'And The Beat Goes On'."

In spite of his background as a producer and songwriter, Jackson insists that he won't be doing much of that for Solar. "I'd like to produce Carrie Lucas, and I just went into the studio to oversee a voice-over job by Grady Hurrell on one of his songs. But I'm not an 'electronic' producer. My sound is more the conventional production; the fully orchestrated song.

"That's another reason my being at Solar works so well. This way I can keep me finger on the pulse of what's going on today and teach some of our young producers what I know."

Regardless of the experience Jackson brings to his Solar position, there are those who suggest that he is at the label merely by a mild stroke of nepotism, since Griffey serves as the personal manager of Jackson's brother Jesse. "I've heard that one before," Jackson calmly concedes, "but the bottom line is that Dick hired me to do a job.

"He already manages Jesse. Why would he need me? Dick is a professional man who runs a company full of professionals. Dead weight wouldn't last very long around here."

## MEZA MOVIES

(Continued from page 51)

eos should be conceived even earlier. Mason notes, for example, that the directors of pop videos in many cases hear music "in the demo stage," giving them time to develop strong concepts for the videos.

# 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

# FORCE M.D.'S

AS SEEN IN

# Rappin'

PERFORMING THEIR NEW SINGLE

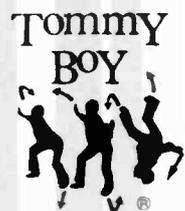
# "ITCHIN' FOR A SCRATCH"

TB 862



Get out the Calamine Lotion! The FORCE M.D.'S create a rash of excitement with "ITCHIN' FOR A SCRATCH," the first single from the movie and soundtrack of "RAPPIN'." On the screen and on the turntables, the Force will give you goosebumps as they deliver both a vocal and "Itchstrimental" song and rap attack, remixed by The Latin Rascals. It's the itch that'll be a hit!

Available on Tommy Boy twelve-inch (TB 862) and "LOVE LETTERS" LP (TB 1003). Also available on the "RAPPIN'" soundtrack LP (Atlantic 81252) and seven-inch (Atlantic 7-89566).



COMING SOON: "ITCHIN' FOR A SCRATCH" VIDEO

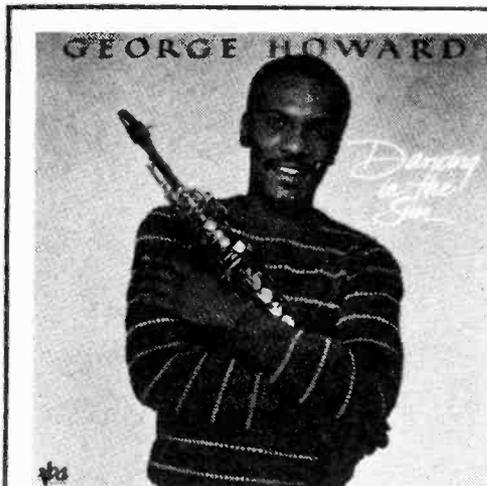
# TOP BLACK ALBUMS.

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	2	2	5	LUTHER VANDROSS EPIC FE 39882 1 week at No. One	THE NIGHT I FELL IN LOVE
2	1	3	6	MAZE FEATURING FRANKIE BEVERLY CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
3	3	1	11	COMMODORES MOTOWN 6124ML (8.98)	NIGHTSHIFT
4	8	11	6	DEBARGE GORDY 6123 GL/MOTOWN (8.98)	RHYTHM OF THE NIGHT
5	4	4	11	SADE PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
6	5	7	20	KOOL & THE GANG ● DE-LITE 822943-M-1/POLYGRAM (8.98) (CD)	EMERGENCY
7	10	20	3	USA FOR AFRICA ▲ <sup>2</sup> COLUMBIA USA 40043	WE ARE THE WORLD
8	7	5	28	NEW EDITION ▲ MCA 5515 (8.98)	NEW EDITION
9	6	8	13	SOUNDTRACK ▲ MCA 5547 (8.98)	BEVERLY HILLS COP
10	9	6	46	TINA TURNER ▲ <sup>3</sup> CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
11	11	10	9	WILTON FELDER MCA 5510 (8.98)	SECRETS
12	12	9	17	THE GAP BAND TOTAL EXPERIENCE TEL8-5705/RCA (8.98)	GAP BAND VI
13	13	13	8	JESSE JOHNSON'S REVUE A&M 6-5024 (6.98)	JESSE JOHNSON'S REVUE
14	14	14	7	MARY JANE GIRLS GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU
15	15	18	16	KLYMAXX CONSTELLATION/MCA 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
16	16	15	11	RUN-D.M.C. PROFILE PRO 1205 (8.98)	KING OF ROCK
17	18	12	25	ASHFORD & SIMPSON ● CAPITOL ST-12366 (8.98)	SOLID
18	19	17	20	TEENA MARIE ● EPIC FE39528	STARCHILD
19	17	16	25	THE TEMPTATIONS GORDY 611GL/MOTOWN (8.98)	TRULY FOR YOU
20	26	31	5	WHITNEY HOUSTON ARISTA AL8-8212 (8.98)	WHITNEY HOUSTON
21	21	21	25	WHODINI ● JIVE JLB-8251/ARISTA (8.98)	ESCAPE
22	20	19	31	DIANA ROSS ● RCA AFL1-5009 (8.98) (CD)	SWEPT AWAY
23	23	23	20	MIDNIGHT STAR ● SOLAR 60384/ELEKTRA (8.98) (CD)	PLANETARY INVASION
24	22	22	39	POINTER SISTERS ▲ <sup>2</sup> PLANET BXL1-4706/RCA (8.98) (CD)	BREAK OUT
25	24	24	20	EUGENE WILDE PHILLY WORLD 90239/ATLANTIC (8.98)	EUGENE WILDE
26	27	27	39	BILLY OCEAN ▲ JIVE JLB-8213/ARISTA (8.98) (CD)	SUDDENLY
27	34	39	33	KURTIS BLOW MERCURY 822420-1M-1/POLYGRAM (8.98)	EGO TRIP
28	25	25	20	THE WHISPERS SOLAR 60356/ELEKTRA (8.98) (CD)	SO GOOD
29	28	26	78	LIONEL RICHIE ▲ <sup>8</sup> MOTOWN 6059ML (8.98) (CD)	CAN'T SLOW DOWN
30	29	29	13	GEORGE BENSON WARNER BROS. 25178-1 (8.98) (CD)	20/20
31	31	40	5	SOUNDTRACK MOTOWN 6128ML (8.98)	BERRY GORDY'S THE LAST DRAGON
32	51	—	2	MELBA MOORE CAPITOL ST-12382 (8.98)	READ MY LIPS
33	33	36	8	JEFF LORBER ARISTA AL8-8269 (8.98)	STEP BY STEP
34	38	42	4	ALEXANDER O'NEAL TABU FZ 39331/EPIC	ALEXANDER O'NEAL
35	37	45	5	SOUNDTRACK MCA 5561 (8.98)	INTO THE NIGHT
36	32	32	20	MADONNA ▲ <sup>3</sup> SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
37	35	34	13	WHAM ▲ COLUMBIA FC39595 (CD)	MAKE IT BIG
38	41	37	6	GLADYS KNIGHT & THE PIPS COLUMBIA FC 39423	LIFE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	50	41	6	PAUL HARDCASTLE PROFILE PRO 1206 (8.98)	RAIN FOREST
40	36	30	32	STEVIE WONDER ▲ MOTOWN 6108ML (8.98) (CD)	SOUNDTRACK-WOMAN IN RED
41	30	28	23	FAT BOYS ● SUTRA SUS 1015 (8.98)	FAT BOYS
42	40	38	28	JEFFREY OSBORNE ● A&M SP-5017 (8.98) (CD)	DON'T STOP
43	53	60	3	THIRD WORLD COLUMBIA FC 39377	SENSE OF PURPOSE
44	49	47	29	GLENN JONES RCA NFL1-8036 (8.98)	FINESSE
45	45	50	8	JENNY BURTON ATLANTIC 81238 (8.98)	JENNY BURTON
46	46	49	7	THE GAP BAND TOTAL EXPERIENCE 824343-1/POLYGRAM (8.98)	GAP GOLD
47	39	33	27	THE DAZZ BAND MOTOWN 6117ML (8.98)	JUKEBOX
48	42	35	24	PHILIP BAILEY ● COLUMBIA FC 39542	CHINESE WALL
49	43	44	43	PRINCE & THE REVOLUTION ▲ <sup>9</sup> WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN
50	47	43	20	SHALAMAR SOLAR 60385/ELEKTRA (8.98) (CD)	HEART BREAK
51	52	54	9	GRANDMASTER FLASH ELEKTRA 60389 (8.98)	THEY SAID IT COULDN'T BE DONE
52	48	48	4	THE MANHATTANS COLUMBIA FC 39277	TOO HOT TO STOP IT
53	54	56	25	DARYL HALL & JOHN OATES ▲ <sup>2</sup> RCA AFL1-5309 (9.98)	BIG BAM BOOM
54	60	—	2	STEVE ARRINGTON ATLANTIC 81245 (8.98)	DANCIN' IN THE KEY OF LIFE
55	56	57	10	CASHMERE PHILLY WORLD 90243/ATLANTIC (8.98)	CASHMERE
56	58	53	28	CHAKA KHAN ▲ WARNER BROS. 25162-1 (8.98) (CD)	I FEEL FOR YOU
57	57	52	13	DAVID SANBORN WARNER BROS. 25150-1 (8.98)	STRAIGHT TO THE HEART
58	NEW	▶		GEORGE DUKE ELEKTRA 60398 (8.98)	THIEF IN THE NIGHT
59	59	59	24	AL JARREAU WARNER BROS. 25706-1 (8.98) (CD)	HIGH CRIME
60	NEW	▶		THE EMOTIONS MOTOWN 6136ML (8.98)	IF I ONLY KNEW
61	63	67	52	RUN-D.M.C. ● PROFILE PRO 1201 (8.98)	RUN-D.M.C.
62	44	46	41	THE TIME ▲ WARNER BROS. 25109-1 (8.98)	ICE CREAM CASTLE
63	61	58	7	VARIOUS ARTISTS TOMMY BOY TB 1005 (8.98)	TOMMY BOY'S GREATEST BEATS
64	66	51	7	JOHNNY GILL COTILLION 90250/ATLANTIC (8.98)	CHEMISTRY
65	70	66	36	THE S.O.S. BAND TABU FZ-39332/EPIC	JUST THE WAY YOU LIKE IT
66	64	61	8	DIONNE WARWICK ARISTA AL8-8262 (8.98)	FINDER OF LOST LOVES
67	67	68	10	FOREIGNER ▲ ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR
68	71	65	16	JOHNNIE TAYLOR MALACO 7421 (8.98)	THIS IS YOUR NIGHT
69	55	55	5	GWEN GUTHRIE ISLAND 90252/ATLANTIC (8.98)	JUST FOR YOU
70	62	62	12	SHEENA EASTON ▲ EMI-AMERICA ST 17132 (8.98) (CD)	A PRIVATE HEAVEN
71	69	70	24	WYNTON MARSALIS COLUMBIA FC 39539 (CD)	HOT HOUSE FLOWERS
72	65	71	24	JERMAINE STEWART ARISTA AL8-8261 (8.98)	THE WORD IS OUT
73	73	74	17	RONNIE LAWS CAPITOL ST-12370 (8.98)	CLASSIC MASTERS
74	68	63	17	THELMA HOUSTON MCA 5527 (8.98)	QUALIFYING HEAT
75	74	72	20	ISLEY/JASPER/ISLEY CBS ASSOCIATED FZ 39873/EPIC	BROADWAY'S CLOSER TO SUNSET BLVD.

○ 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.



# GEORGE HOWARD!

"DANCING IN THE SUN"  
THE NEW ALBUM  
"LOVE WILL FIND A WAY"  
THE NEW SINGLE



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# GOSPEL LECTERN

by Bob Darden



**WE RECENTLY MET WITH Jerome Hines**, one of America's best known bassos, now celebrating his 39th year with the Metropolitan Opera of New York.

Hines has performed with virtually every major opera company and symphony in the world in that time, and is still opera's best loved "Boris Godunov." And once, between performances of that opera

sonal relationship with Jesus Christ. Nothing else. I'm only in this business because He wants me in. When He wants me out, I'll quit.

"One thing that's nice now is the number of Christian opera singers. There used to be virtually none. In the old days, good singers were under such tremendous pressure from their families, pastors and

mances across the U.S. He's also recorded a number of albums for Word Inc., including an album of hymns, "I Love To Tell The Story."

**DURING A RECENT INTERVIEW**, we asked **Squire Parsons** of **Squire Parsons & Redeemed** to respond to comments that Southern gospel music was getting too "modern sounding." His answer is revealing:

"I think as I've gotten older, I've really seen a need to minister to both the physical and spiritual person. It's an open field. My current music can go in so many directions it couldn't go before.

"I believe that God gives a music to each generation to minister to that generation. Before, I found myself trying to reserve one certain style for myself, rather than using the music any way possible to minister to people.

"When I finally submitted myself to God's will, my music—and my influence—expanded. All Christian music—rock, Southern gospel, MOR, whatever—should be under a Godly discipline. But  
*continued on page 72*

## Jerome Hines, Squire Parsons offer their perspectives on Christian music

in Moscow during the height of the Cuban missile crisis, he even served as the only go-between for Soviet premier Khrushchev and President Kennedy.

But Hines says it takes more than a good voice and a lean body to last 40 years in the demanding world of opera. "I've been fortunate in every aspect of my career," he says. "One thing that has motivated me to continue to sing 'Boris,' to continue to keep myself in good shape, everything, is my per-

churches to stay in religious music and off the secular stage. I think that started changing in the mid-'60s, perhaps with widespread televising of opera on tv. Now there is a flood of like-minded people in opera. And that's very comforting to me."

In return, Hines has established himself as a major contributor to Christian music. "I Am The Way," a sacred music drama on the life of Christ, which he composed, has been presented in dozens of perfor-

# JAZZ BLUE NOTES

by Sam Sutherland & Peter Keepnews



**REMEMBERING THE COUNT:** Friday (26) marked the first anniversary of the death of **Count Basie**. Nine days later, the great bandleader/pianist's home state of New Jersey will be honoring his memory with an all-star benefit concert in Atlantic City.

Proceeds from the concert will go, appropriately enough, toward refurbishing the **Count Basie Theatre** in Basie's hometown of Red Bank, N.J. The theatre, a local landmark, was renamed in the Count's honor last year.

The May 5 concert, to be held at the Superstar Theatre of the Resorts International Hotel, will feature **Ray Charles**, **Pearl Bailey**, **Toni Tennille** and the Basie band, which for the past few months has been under the direction of **Thad Jones**. Hosting the event will be **Hal Linden**—who, though best known as an actor, is also not too shabby a jazz clarinetist. Before the concert, local sculptor **Natale La Padura** will unveil a bust of Basie that will go on display at the Count Basie Theatre.

The concert is being presented by The Movie Group Corp., which says it's hopeful of negotiating recording and video rights—although at this writing no deal has been struck. Tickets for the event are \$125.

A considerably more low-key tribute was held Sunday (28) at the Pilgrim Baptist Church in Red Bank. The church, which Basie and his family attended, will be the site of a memorial service.

**INTERNATIONAL UPDATE:** The British-based **Leo** label, which specializes in albums by Soviet musicians, has released a new album in its avant-garde series featuring West German musician/producer **Hans Kumpf** with such Soviet accompanists as **Vyacheslav Ganelin** and **Vladimir Tarasov**, who caught a lot of Western ears during a British tour last year... Swiss jazz musician and critic **Jurg Solothurnmann** has formed

the first record company devoted exclusively to Swiss jazz artists. Solothurnmann's not-for-profit **Unit Records** coordinates distributing, marketing and publishing for such domestic acts as **Jazz Community**, **Upsilon**, **Jasata** and **Schildplatt**. Unit product is currently being exported to both West Germany and the U.K.

**ALSO NOTED:** A group of New York musicians recently fulfilled a wish of ragtime composer **Scott Joplin**, 68 years after it was rejected. Joplin had wanted

## A star-studded benefit will pay tribute to Basie

his "Maple Leaf Rag" played at his funeral, but when the service was held on April 5, 1917, the song was deemed inappropriate. Sixty-eight years later to the day, a spirited septet journeyed to Joplin's grave at St. Michael's Cemetery in Queens to offer a belated rendition of the ragtime classic... **Art Blakey**, who this year won the first Grammy of his illustrious career, was given his award during a recent stint at San Francisco's leading jazz venue, **Kimball's**. The presentation was made by local NARAS trustee **Fred Catero**... **The Jazz Society of Philadelphia** holds its fifth annual Jazz/Arts Festival on May 19 at the Chestnut Cabaret. Among the performers will be vocalist **Jon Hendricks** and violinist **John Blake**... New York's Ritz was the scene of the fifth annual "Jazzathon" to raise money for **WBGO Newark**, the area's only full-time jazz radio station. The April 21 event included performances by **Mel Lewis** and his big band, pianist **Amina Claudine Meyers** and other artists.

FOR WEEK ENDING MAY 4, 1985

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# TOP INSPIRATIONAL ALBUMS

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER	DISTRIBUTING LABEL	
1	1	61	AMY GRANT	MYRRH 7016757064/WORD (CD)	57 weeks at No. One STRAIGHT AHEAD
2	3	33	SANDI PATTI	BENSON RO 3884	SONGS FROM THE HEART
3	2	13	PETRA	STARSONG 7102057881	BEAT THE SYSTEM
4	4	146	AMY GRANT	MYRRH MSB 6697/WORD (CD)	AGE TO AGE
5	5	97	SANDI PATTI	IMPACT R3818/BENSON	MORE THAN WONDERFUL
6	11	9	IMPERIALS	MYRRH 7-01-682006-8/WORD	LET THE WIND BLOW
7	10	57	MICHAEL W. SMITH	REUNION 7010004129/WORD	MICHAEL W. SMITH 2
8	6	17	CARMAN	MYRRH 7016807061/WORD	COMING ON STRONG
9	8	68	PETRA	STAR SONG 7102050860/WORD	NOT OF THIS WORLD
10	15	105	MICHAEL W. SMITH	REUNION 7010002126/WORD	MICHAEL W. SMITH PROJECT
11	9	25	DEGARMO AND KEY	POWER DISC PWR 01073/BENSON	COMMUNICATION
12	14	25	STRYPHER	ENIGMA EC1064	THE YELLOW AND BLACK ATTACK
13	12	49	TWILA PARIS	MILK AND HONEY MN 1048/ZONDERVAN	WARRIOR IS A CHILD
14	7	57	LEON PATILLO	MYRRH 7016771067/WORD	THE SKY'S THE LIMIT
15	18	5	DEBBY BOONE	LAMB & LION LLR3008/SPARROW	CHOOSE LIFE
16	16	5	LARNELLE HARRIS	IMPACT RO 3732/BENSON	I'VE JUST SEEN JESUS
17	NEW		DAVID MEECE	MYRRH SPCN 7016812065/WORD	SEVEN
18	17	9	PHILIP BAILEY	MYRRH 7-01-679606X/WORD	THE WONDERS OF HIS LOVE
19	25	5	MICHAEL CARD	SPARROW SPR1097	KNOWN BY THE SCARS
20	13	61	CARMAN	PRIORITY 38713	SUNDAY'S ON THE WAY
21	NEW		THE MARANATHA KIDS	MARANATHA SPCN 7100068827/WORD	KIDS PRAISE
22	NEW		WHITEHEART	HOME SWEET HOME SPCN 7010001391/WORD	HOTLINE
23	30	28	KEITH GREEN	PRETTY GOOD RECORDS PGR 004	JESUS COMMANDS US TO GO
24	NEW		ALLIES	LIGHT LS 5864/LEXICON	ALLIES
25	19	21	THE MARANATHA SINGERS	MARANATHA MUSIC 7-100-12382-8/WORD	PRAISE 7
26	20	128	PETRA	STAR SONG SSR 0045/WORD	MORE POWER TO YA
27	24	53	STEVE TAYLOR	SPARROW SPR-1063	MELTDOWN
28	38	21	REZ BAND	SPARROW SPR-1099	HOSTAGE
29	28	13	LESLIE PHILLIPS	MYRRH SPCN701680206-X/WORD	DANCING WITH DANGER
30	26	25	NEW GAITHER VOCAL BAND	DAYSRING 7014127012/WORD	NEW POINT OF VIEW
31	22	21	MICHELE PILLAR	SPARROW SPR 1095	LOOK WHO LOVES YOU NOW
32	32	53	WHITEHEART	MYRRH 7016782069/WORD	VITAL SIGNS
33	27	33	KATHY TROCCOLI	REUNION 7-01-000512-5/WORD	HEART AND SOUL
34	40	41	KERRY LIVGREN	CBS ASSOCIATED BFZ 39368	TIME LINE
35	29	10	THE MARANATHA KIDS	MARANATHA 7100078822/WORD	KIDS PRAISE 2
36	21	53	CRISTY LANE	ARRIVAL 9644/DOMINION	ONE DAY AT A TIME
37	23	21	SCOTT WESLEY BROWN	SPARROW SPR 1081	KINGDOM OF LOVE
38	31	45	FARRELL & FARRELL	STAR SONG 710205386X/WORD	CHOICES
39	33	13	SERVANT	MYRRH 7016799062/WORD	LIGHT MANEUVERS
40	39	65	THE MARANATHA KIDS	MARANATHA 7100108829/WORD	KIDS PRAISE 4

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

# HOT DANCE/DISCO

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## CLUB PLAY

Compiled from a national sample of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL	
1	2	4	6	FRESH DE-LITE 880 623-1	◆ KOOL & THE GANG
2	1	1	9	POINT OF NO RETURN ARISTA AD1-9326	EXPOSE
3	4	12	5	RHYTHM OF THE NIGHT MOTOWN 4532MG	◆ DEBARGE
4	6	10	6	BEHIND THE MASK PLANET YW-14024/RCA	◆ GREG PHILLINGANES
5	9	17	4	EVERYBODY WANTS TO RULE THE WORLD MERCURY 880 659-1	◆ TEARS FOR FEARS
6	7	11	6	FEEL SO REAL ATLANTIC 0-86904	STEVE ARRINGTON
7	3	3	10	DO YOU WANT IT RIGHT NOW (REMIX) QWEST 0-20302/WARNER BROS.	◆ SIEDAH GARRETT
8	15	31	4	DO YOU WANNA GET AWAY MIRAGE 0-96892/ATLANTIC	SHANNON
9	10	13	8	DON'T YOU (FORGET ABOUT ME) A&M SP-12125	◆ SIMPLE MINDS
10	19	23	4	AXEL F/LIKE EDDIE DID CLUB CL-101	BEVERLY HILLS VERSION
11	5	5	9	WE CLOSE OUR EYES CHRYSALIS 4V9-42853	◆ GO WEST
12	11	15	6	SMOOTH OPERATOR PORTRAIT (PROMO)	◆ SADE
13	22	39	4	SUSSUDIO ATLANTIC 0-86895	◆ PHIL COLLINS
14	16	19	5	NEVER YOU DONE THAT I.R.S. SP-70413/A&M	◆ GENERAL PUBLIC
15	28	44	3	CALL ME MR. TELEPHONE MCA 23546	CHEYNE
16	20	24	4	ALL SHE WANTS TO DO IS DANCE (REMIX) GEFEN 0-20314/WARNER BROS.	◆ DON HENLEY
17	21	27	5	NEVER ENDING STORY EMI-AMERICA V-7854	◆ LIMAH
18	26	38	3	IMAGINATION CAPITOL V-8638	◆ BELOUIS SOME
19	35	—	2	EVERYTHING SHE WANTS/LIKE A BABY COLUMBIA 44-05180	◆ WHAM
20	24	29	4	ZIE ZIE WON'T DANCE COLUMBIA 44-05175	◆ PETER BROWN
21	25	30	4	THIEF IN THE NIGHT ELEKTRA 0-66912	◆ GEORGE DUKE
22	30	32	3	SAY IT AGAIN COLUMBIA 44-05168	◆ SANTANA
23	29	35	4	MEETING IN THE LADIES ROOM CONSTELLATION 23540/MCA	KLYMAXX
24	27	36	4	DANGEROUS TOTAL EXPERIENCE TED1-2614/RCA	PENNYE FORD
25	8	9	9	VICIOUS GAMES ELEKTRA 0-66919	◆ YELLO
26	12	8	10	BOY/BOOK OF LOVE I-SQUARE/SIRE 0-20299/WARNER BROS.	BOOK OF LOVE
27	38	—	2	SOME LIKE IT HOT AND THE HEAT IS ON CAPITOL V-8631	◆ THE POWER STATION
28	33	42	3	THINGS CAN ONLY GET BETTER ELEKTRA 0-66915	◆ HOWARD JONES
29	39	48	3	I WONDER IF I TAKE YOU HOME COLUMBIA 44-05203	LISA LISA AND CULT JAM WITH FULL FORCE
30	40	—	2	BABY COME AND GET IT PLANET YD-14042/RCA	◆ POINTER SISTERS
31	17	7	10	IN MY HOUSE MOTOWN 4529MG	◆ MARY JANE GIRLS
32	RE-ENTRY			YOU SHOULD HAVE KNOWN BETTER SIRE 0-20327/WARNER BROS.	T.C. CURTIS
33	37	46	4	LET'S GO TOGETHER ATLANTIC (PROMO)	CHANGE
34	44	—	2	LOVE ME TONIGHT WARNER BROS. 0-20307	ROCHELLE
35	13	2	11	TURN YOUR BACK ON ME EMI-AMERICA V-7850	◆ KAJA
36	36	34	5	VICTIM OF LOVE/BREAK ME PASSION AP3001/PERSONAL	CHARADE FEATURING NORMA LEWIS
37	43	49	3	YOU'RE SO ROMANTIC NEW YORK MUSIC COMPANY NYMD-1202	SHERYL LEE RALPH
38	NEW			THINKING ABOUT YOUR LOVE 4TH & B'WAY BWAY414/ISLAND	SKIPWORTH & TURNER
39	NEW			PEEPING TOM/TOKYO MOTOWN 4531MG	ROCKWELL
40	NEW			FUZZ DANCE (EP) SIRE 25273/WARNER BROS.	VARIOUS ARTISTS
41	42	—	2	MY BABY LOVES ME (DO DO) CAPITOL V-8634	TWIN IMAGE
42	NEW			HANGIN' ON A STRING (CONTEMPLATING) MCA 23543	LOOSE ENDS
43	14	14	6	TOO LATE FOR GOODBYES (REMIX) ATLANTIC 0-86899	◆ JULIAN LENNON
44	31	21	8	I'M NO ANGEL/ECSTASY TSR TSR835	MADLEEN KANE
45	46	50	3	DATE WITH THE RAIN PROFILE PRO-7066	ARNIE'S LOVE
46	NEW			YOU SHOULD HAVE KNOWN BETTER PASSION AP-3003/PERSONAL	SKRATCH
47	48	—	2	COMMUNICATION BREAKDOWN MANHATTAN V-56001/CAPITOL	DOPPELGANGER
48	18	6	11	STEP BY STEP ARISTA AD1-9311	JEFF LORBER FEATURING AUDREY WHEELER
49	NEW			CAN'T STOP MOTOWN 4528MG	RICK JAMES
50	NEW			GET ON TOP EPIC 49-05169	GO FOR YR GUN

**BREAKOUTS**  
Titles with future chart potential, based on club play this week.

1. BASS DRUM MA BASS DRUM/DIN DUB DUB GEORGE KRANZ PERSONAL
2. A LITTLE HELP (FROM MY FRIENDS) CIRCUIT 4TH & B'WAY
3. TELEPHONE STYLE SIRE
4. BIG MOUTH WHODINI JIVE
5. HAVE YOUR CAKE BODY POSSE
6. BEST OF ME NEECY DEE T.N.T.
7. FREAK-A-RISTIC ATLANTIC STARR A&M
8. TUNNEL OF LOVE CAROL COOPER PROFILE
9. ALONG COMES A WOMAN CHICAGO FULL MOON/WARNER BROS.
10. DANGEROUS (REMIX) NATALIE COLE MODERN

## 12 INCH SINGLES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	1	5	WE ARE THE WORLD ▲ <sup>4</sup> COLUMBIA US2-05179	◆ USA FOR AFRICA
2	3	4	6	RHYTHM OF THE NIGHT MOTOWN 4532MG	◆ DEBARGE
3	2	2	8	NEW ATTITUDE/AXEL F MCA 23534	◆ PATTI LABELLE/HAROLD FALTERMEYER
4	4	3	8	OBSESSION MERCURY 880 266-1	◆ ANIMATION
5	5	5	8	IN MY HOUSE MOTOWN 4529MG	◆ MARY JANE GIRLS
6	6	8	5	FRESH DE-LITE 880 623-1/POLYGRAM	◆ KOOL & THE GANG
7	7	7	6	DON'T YOU (FORGET ABOUT ME) A&M SP-12125	◆ SIMPLE MINDS
8	10	18	3	EVERYBODY WANTS TO RULE THE WORLD MERCURY 880 659-1	◆ TEARS FOR FEARS
9	12	22	4	DO YOU WANNA GET AWAY MIRAGE 0-96892/ATLANTIC	SHANNON
10	9	6	6	NIGHTSHIFT MOTOWN 4533MG	◆ COMMODORES
11	11	9	5	AXEL F/LIKE EDDIE DID CLUB CL-101	BEVERLY HILLS VERSION
12	8	12	8	ONE NIGHT IN BANGKOK RCA PW13959	◆ MURRAY HEAD
13	17	23	5	MEETING IN THE LADIES ROOM CONSTELLATION 23540/MCA	KLYMAXX
14	18	24	7	DO YOU WANT IT RIGHT NOW QWEST 0-20302/WARNER BROS.	◆ SIEDAH GARRETT
15	13	10	5	SOME LIKE IT HOT AND THE HEAT IS ON CAPITOL V-8631	◆ THE POWER STATION
16	20	20	4	QUEEN OF ROX (SHANTE ROX ON) POPART PA-1408	◆ ROXANNE SHANTE
17	48	—	2	FRESH IS THE WORD SLEEPING BAG SLX-00014	MANTRONIX WITH M.C. TEE
18	34	30	4	THINGS CAN ONLY GET BETTER ELEKTRA 0-66915	◆ HOWARD JONES
19	45	—	2	THINKING ABOUT YOUR LOVE 4TH & B'WAY BWAY414/ISLAND	SKIPWORTH & TURNER
20	14	14	7	FEEL SO REAL ATLANTIC 0-86904	STEVE ARRINGTON
21	15	11	5	I WONDER IF I TAKE YOU HOME COLUMBIA 44-05203	LISA LISA AND CULT JAM WITH FULL FORCE
22	36	39	3	WELCOME TO THE PLEASURE DOME ZTT/ISLAND 0-96889	◆ FRANKIE GOES TO HOLLYWOOD
23	26	31	6	POINT OF NO RETURN ARISTA AD1-9326	EXPOSE
24	28	38	8	WE CLOSE OUR EYES CHRYSALIS 4V9-42853	◆ GO WEST
25	21	25	5	INNOCENT TABU 429-05140	◆ ALEXANDER O'NEAL
26	23	40	3	BIG MOUTH JIVE JD1-9332/ARISTA	◆ WHODINI
27	16	17	8	YOU SPIN ME ROUND (LIKE A RECORD) IMPORT (EPIC, UK)	DEAD OR ALIVE
28	42	42	3	SAY IT AGAIN COLUMBIA 44-05168	◆ SANTANA
29	24	21	8	SINDERELLA JAMAICA JR 9004	BETTY WRIGHT
30	30	34	8	VICIOUS GAMES ELEKTRA 0-66919	◆ YELLO
31	31	—	2	EVERYTHING SHE WANTS COLUMBIA 44-05180	◆ WHAM
32	41	48	3	NEVER ENDING STORY EMI-AMERICA V-7854	◆ LIMAH
33	22	27	8	STEP BY STEP ARISTA AD1-9311	JEFF LORBER FEATURING AUDREY WHEELER
34	NEW			ALL SHE WANTS TO DO IS DANCE (REMIX) GEFEN 0-20314/WARNER BROS.	◆ DON HENLEY
35	29	19	8	MATERIAL GIRL (REMIX) SIRE 0-20304	◆ MADONNA
36	38	—	2	CALL ME MR. TELEPHONE MCA 23546	CHEYNE
37	19	15	8	BE YOUR MAN A&M SP-12122	◆ JESSE JOHNSON'S REVUE
38	50	—	2	ROCK ME TONIGHT CAPITOL V-8640	FREDDIE JACKSON
39	33	49	7	BOY/BOOK OF LOVE I-SQUARE/SIRE 0-20299/WARNER BROS.	BOOK OF LOVE
40	RE-ENTRY			SUSSUDIO ATLANTIC 0-86895	◆ PHIL COLLINS
41	43	46	4	BEHIND THE MASK PLANET YW-14024/RCA	◆ GREG PHILLINGANES
42	RE-ENTRY			VICTIM OF LOVE/BREAK ME PASSION AP3001/PERSONAL	CHARADE FEATURING NORMA LEWIS
43	44	—	6	YOU SHOULD HAVE KNOWN BETTER SIRE 0-20327/WARNER BROS.	T.C. CURTIS
44	NEW			HERE TO GO WARNER BROS. 0-20316	DEVO
45	47	—	2	GENTLE (CALLING YOUR NAME) HEAT HS12-2022	FREDERICK
46	27	13	8	CARELESS WHISPER COLUMBIA 44-05170	◆ WHAM FEATURING GEORGE MICHAEL
47	NEW			BE NEAR ME IMPORT (NEUTRON, UK)	ABC
48	NEW			GIRLS LOVE THE WAY HE SPINS/LARRY'S DANCE THEME ELEKTRA 0-66908	GRANDMASTER FLASH
49	RE-ENTRY			ROXANNE'S REVENGE POPART PA-1406	ROXANNE SHANTE
50	25	29	8	BAD HABITS ATLANTIC 0-86909	◆ JENNY BURTON

**BREAKOUTS**  
Titles with future chart potential, based on sales reported this week.

1. SENSE OF PURPOSE THIRD WORLD COLUMBIA
2. CAN'T STOP RICK JAMES MOTOWN
3. LOVER COME BACK TO ME DEAD OR ALIVE IMPORT (EPIC, U.K.)
4. YOU SHOULD HAVE KNOWN BETTER SKRATCH PASSION
5. I FEEL LOVE BRONSKI BEAT WITH MARC ALMOND IMPORT (FORBIDDEN FRUIT, UK)
6. SHOW SOME RESPECT TINA TURNER CAPITOL
7. SMOOTH OPERATOR SADE IMPORT (EPIC, U.K.)
8. FREAK-A-RISTIC ATLANTIC STARR A&M
9. BEST OF ME NEECY DEE T.N.T.

○ Titles with the greatest sales or club play increase this week. ◆ Video clip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of one million units. ▲ RIAA certification for sales of two million units. Records under Club Play are 12 inch unless otherwise indicated.



**In Search of Hits.** Qwest Records recently held a strategy meeting in Los Angeles to discuss current and future product. Among those present were, from left, national promotion director Bob Gooding, executive assistant Ava Wright, Qwest president Harold Childs, label founder Quincy Jones, national director of marketing Manny Greiser and director of a&r John Brown.

# DANCE TRAX

by Brian Chin



**SINGLES:** Names and sounds from the past came back with a vengeance this week. Perhaps the clearest sign that disco is back: the appearance of a new Jimmy "Bo" Horne record, "Let's Do It" (Sunnyview 12-inch), co-produced by production veteran Dave Crawford and the Sunshine Band's Rick Finch. Like the multi-lived hit "Spank," it's the busy, churning Miami sound in all its funk-and-roll glimmer, updated with a dub break and canned rhythm. The dub version, too, is a hard-driving rhythm workout.

Marvin Gaye's "Sanctified Lady" (Columbia 12-inch), coming as it does after the success of two tribute songs, is a bitter-sweet reminder of how much Gaye grasped new sounds in his last works while continuing to express his own viewpoint. Two albums are to follow: one of contemporary material, one of standards.

Other singles: Michael Pedicin Jr.'s "Just West Of The East Side" (Billy/Gene 12-inch) is a great slice of latter-day Philly soul, with a thudding beat and a searing, Aretha-like vocal from Tammy Scott... Natalie Cole's "Dangerous" (Modern 12-inch) is her first record in about three years and it puts her in an up-to-date rock-disco sound, given to her by two of the team behind "Jump (For My Love)." Steve Thompson provided finishing production and mix touches.

**ASSORTED CUTS:** "Padlock," an EP on Garage/Island, is a fascinating piece of mix work by New York's Larry Levan, comprising five cuts from Gwen Guthrie's two Island albums remixed and repackaged as a mini-LP. There are no dis-

ruptive edit or loop effects, so the results are more organic than the SFX-ridden "dubs" of most B sides, and are loose and jazzy, with the real feel of an ensemble effort—especially "Hopscotch," "Peanut Butter" and the groove-ful "Padlock," all of whose rhythm arrangements are exploded and reconstructed in a style that's been nearly lost in the rise of crash-dub.

The Deele's "Material Thangz" (Solar 12-inch) has a rhythm track that really moves, in the rock-funk mode that made "The Men All Pause" a smash on radio and in clubs... Mark Spiro's second single, "One For You, One For Me" (MCA/Curb 12-inch), should easily get the disco crowd going; it's hookish enough for top 40, too, especially if there's a good video on tap. The hip-hop break belongs on another record, though.

Charade's "Victim Of Love"/"Break Me," of course, has all the perfect U.K. styling for the modern Hi-NRG market: Both songs are thankfully un-sentimental, and the amount of music on this Passion/Personal EP is certainly praiseworthy, though three versions of the second song make up most of it... We liked Jean Knight's "My Toot Toot" (Mirage 12-inch), already a pop-bubbler-under, especially for its interesting '80s take on the New Orleans r&b sound, though it's strictly speaking not a dance record (compare Betty Wright's 1974 "Shoorah! Shoorah!")... Jermaine Stewart's remixed (by Munzibai & Morales) "I Like It" (Arista 12-inch) works around a rather feeble vocal with a busy rhythm track, as did its surprisingly strong pop-charting predecessor, "The Word Is Out"... The Rock

Squad's "The Facts Of Life" (Tommy Boy 12-inch) is the first production by edit wizards the Latin Rascals, Tony Moran and Albert Cabrera; it's a really worthwhile track and, thank heavens, it's not another Roxanne record... On the other hand, "Roxanne's A Man" from Ralph Rolle (Streetwise 12-inch) takes the whole craze to its illogical conclusion of random abuse; this is what we call scraping the bottom of the barrel.

**NOTES:** Look for numerous club breakouts on the upcoming Eurythmics album, "Be Yourself Tonight," including a duet with Annie Lennox and Lady Soul herself, Aretha Franklin... Madonna's new single, "Angel," is scheduled for 12-inch remix release... Bronski Beat and ex-Soft Cell vocalist Marc Almond have teamed up for a completely redone version of "I Feel Love," which had appeared on "The Age Of Consent." The cut now incorporates the chorus of "Love To Love You, Baby" and does some jolting stops and starts along the way.

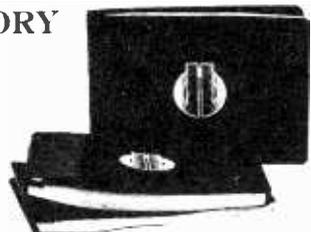
We predict: When we look back at 1985, new and overseas artists will have regained the momentum lost last year in the face of long-run albums by major American artists. It will also be far easier to isolate the important club-to-pop breakouts because of the influx of new names. (Start the list with: Simple Minds, Sade, Teena Marie—"new" only because of radio's bigotry—Limahl, Harold Faltermeyer and Alison Moyet.)

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**TOP LATIN ALBUMS**

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

	THIS WEEK		ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
	2 WKS AGO	WKS. ON CHART			
<b>NEW YORK</b>	1	4	5	LUIS RAMIREZ	ALEGRES Y ROMANTICOS CAYMAN 9011
	2	2	19	JOSE JOSE	REFLEXIONES ARIOLA 6051
	3	1	17	WILFRIDO VARGAS	EL JARDINERO KAREN 87
	4	3	9	CELIA CRUZ Y JOHNNY PACHECO	DE NUEVO VAYA 106
	5	5	15	EMMANUEL	EMMANUEL RCA 7337
	6	12	11	DIONI FERNANDEZ Y EL EQUIPO	LOS DISENADORES ALGAR 48
	7	10	13	ALEX BUENO Y SU ORQUESTA LIBERACION	ALEX KAREN 89
	8	6	17	RAY BARRETTO	TODO SE VA A PODER FANIA 633
	9	—	3	ORQUESTA LA SOLUCION	UNA CANITA MAS TH 2333
	10	—	1	MIGUEL GALLARDO	TU AMANTE O TU ENEMIGO RCA 7308
	11	—	1	ANTONIO CORTES	ESTA COBARDIA ZAFIRO 620
	12	—	1	LUCIA MENDEZ	SOLO UNA MUJER ARIOLA 6053
	13	7	15	ROCIO DURCAL	CANTA A JUAN GABRIEL ARIOLA 6043
	14	8	11	FAUSTO REY	MI LINDA MUSICA DORADO 601
	15	11	5	MARVIN SANTIAGO	EL SONERO DEL PUEBLO TH 2326
<b>CALIFORNIA</b>	1	1	17	JOSE JOSE	REFLEXIONES ARIOLA 6051
	2	3	7	LUCIA MENDEZ	SOLO UNA MUJER ARIOLA 6053
	3	2	19	EMMANUEL	EMMANUEL RCA 7337
	4	4	23	ROCIO DURCAL	LE CANTA A JUAN GABRIEL VOL. 6 ARIOLA 6043
	5	6	9	BEATRIZ ADRIANA	ARREPENTIDA Y SOLA PROFONO 90410
	6	5	3	LOS YONICS	15 SUPER EXITOS PROFONO 90412
	7	—	7	LOS CAMINANTES	POR QUE TENGO TU AMOR ROCIO 1023
	8	7	15	ANTONIO DE JESUS	SIGUEME A&M 37010
	9	10	7	MARISELA	SIN EL PROFONO 90305
	10	11	3	WILFRIDO VARGAS	EL JARDINERO KAREN 87
	11	—	9	JOSE LUIS RODRIGUEZ	VOY A CONQUISTARTE CBS 30307
	12	—	1	PLACIDO DOMINGO	SIEMPRE EN MI CORAZON CBS 10355
	13	14	9	LOS TIGRES DEL NORTE	LA JAULA DE ORO PROFONO 90408
	14	—	28	MARIA CONCHITA	MARIA CONCHITA A&M 37007
	15	15	3	RAY CAMACHO	TE LLAME PORQUE TE QUIERO RADIO HIT 7013
<b>FLORIDA</b>	1	1	17	JOSE JOSE	REFLEXIONES ARIOLA 6051
	2	2	21	EMMANUEL	EMMANUEL RCA 7337
	3	10	3	LUCIA MENDEZ	SOLO UNA MUJER ARIOLA 6053
	4	7	7	ANTONIO CORTEZ	CHIQUITETE ERES MIA ZAFIRO 620
	5	6	15	WILFRIDO VARGAS	EL JARDINERO KAREN 87
	6	4	19	HANSEL Y RAUL	HANSEL Y RAUL TH 2317
	7	3	9	CELIA CRUZ Y JOHNNY PACHECO	DE NUEVO FANIA 106
	8	—	1	LOS IRACUNDOS	TU CON EL RCA 7350
	9	—	1	NELSON NED	A MI NUEVO AMOR TH 9041
	10	11	5	LITA DEL REAL	VIVIR VIVIR MELODEX 1001
	11	5	5	LUIS RAMIREZ Y REY DE LA PAZ	ALEGRES Y ROMANTICOS CAYMAN 9011
	12	—	3	DYANGO	AL FIN SOLOS ODEON 9024
	13	9	7	ROCIO DURCAL	CANTA A JUAN GABRIEL ARIOLA 6043
	14	—	3	MIGUEL GALLARDO	TU AMANTE O TU ENEMIGO RCA 7308
	15	—	1	ROBERTO CARLOS	ROBERTO CARLOS 85 CBS 12324
<b>TEXAS</b>	1	15	5	LUCIA MENDEZ	CORAZON DE PIEDRA ARIOLA 6053
	2	1	13	LOS TIGRES DEL NORTE	LA JAULA DE ORO PROFONO 90408
	3	2	15	JOSE JOSE	REFLEXIONES ARIOLA 6051
	4	11	3	LOS YONICS	15 EXITOS PROFONO 90412
	5	5	15	ROCIO DURCAL	CANTA A JUAN GABRIEL ARIOLA 6043
	6	8	17	EMMANUEL	EMMANUEL RCA 7337
	7	10	5	BEATRIZ ADRIANA	ARREPENTIDA Y SOLA PROFONO 90410
	8	13	5	LA MAFIA	NEON STATIC CARA 066
	9	3	35	JUAN GABRIEL	RECUERDOS NO 2 ARIOLA 6035
	10	6	3	RAMON AYALA	VIDRIOS ROTOS FREDDIE 1305
	11	4	7	LOS PLEBEYOS	EL PIPIRIPAO DMY 013
	12	9	37	LOS BUKIS	MI FANTASIA PROFONO 3122
	13	—	7	LOS INVASORES DE NUEVO LEON	YA PA' QUE TH 2315
	14	—	1	LITTLE JOE	RENUNCIACION WEA 2004
	15	—	26	JULIO IGLESIAS	1100 BELAIR PLACE CBS 50335
<b>PUERTO RICO</b>	1	2	23	LISSETTE	CARICATURA CBS 10358
	2	1	17	JOSE JOSE	REFLEXIONES ARIOLA 6051
	3	3	27	JOSE FELICIANO	COMO TU QUIERES RCA 7338
	4	6	13	EMMANUEL	EMMANUEL RCA 7337
	5	5	13	CHEO FELICIANO	25 ANOS DE SENTIMIENTO COCHE 350
	6	4	28	WILKINS	LA HISTORIA SE REPITE MASA 012
	7	—	1	PIMPINELA	CONVIDENCIAS CBS 11323
	8	—	1	WILLIE ROSARIO	AFINCANDO BRONCO 134
	9	12	3	VARIOS ARTISTAS	LAS SUPERESTRELLAS SONO-RODVEN 2005
	10	—	1	ORQUESTA LA SOLUCION	UNA CANITA MAS TH 2333
	11	11	11	FREDDIE KENTON	HELLO TH 2314
	12	—	3	LUCECITA	EXITOS CALLEJEROS GRABACIONES LOBO 002
	13	9	11	JOSIE ESTEBAN Y LA PATRULLA 15	EL MUCHACHITO RINGO 002
	14	—	1	ROCIO DURCAL	CANTA LO ROMANTICO DE JUAN GABRIEL ARIOLA 6043
	15	—	3	CONJUNTO CHANEY	CHANEY PROYECCIONES 8401

(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.

**LATIN NOTAS**  
by Enrique Fernandez



IT WAS "NO COKE, PEPSI" at the last minute for the sponsorship of the Latin superstar recording of "Cantaré, Cantarás," a musical collaboration of more than 50 Hispanic recording artists to benefit hunger relief in Latin America and Africa.

The Hermanos del Tercer Mundo organization, which put together the recording session, had approached a number of companies, including Coca-Cola, for corporate sponsorship of the project. But it was the 11th hour intervention of Pepsi-Cola U.S.A. and Pepsi-Cola International that got things rolling.

Roger Enrico, president and chief executive of Pepsi-Cola U.S.A., made the decision to kick in the \$150,000 needed to get the project underway the week-end before the April 9 recording session. The decision came as a surprise to some who expected Coca-Cola to sponsor the project, since the latter already has a tie-in with top Latin star Julio Iglesias, a participant in the recording.

But in a way, Pepsi is as involved in the Latin music market as Coke; the former works with leading youth group Menudo. The Puerto Rican kids were not available for the session due to their presence in Japan for a tour. They recorded their portion separately.

In the end, musical and corporate rivalries were forgotten. Pepsi-Cola joined Coors Beer as a major sponsor of the charity recording.

HE WORKS HARD for the money. Jose Jose's current tour is taking him to 40 venues in the U.S., Puerto Rico and the Dominican Republic, with more than one show in some of them. The tour, which began April 12, is bringing the Mexican balladeer to Radio City Music Hall on May 3.

On April 30, the singer will appear at New York's Tower Records on upper Broadway to sign albums and give away free tickets to his show. After his Radio

City appearance, he will perform at the Pavillion in Chicago, then do two shows at the Houston Coliseum.

From Houston, Jose Jose moves to Puerto Rico for shows at the Roberto Clemente venue in San Juan and the Civic Coliseum in Mayaguez. After that he will tour California. On June 8 he will sing for his fans in Miami's James Knight Center, and then it's San Francisco, Anaheim, El Paso, and Deven and Watsonville,

**Pepsi does its part for hunger relief**

Calif. On Sept. 6 and 7, Jose Jose appears at the Universal Amphitheatre in Los Angeles; on Sept. 8, he's in Albuquerque; from Sept. 13-15, he's at Atlantic City's Tropicana Hotel. The tour concludes at the Tropicana in Santo Domingo, Sept. 20-22.

THE EAST COAST is salsa and the West Coast is Mexican, right? Not so for Santa Monica's KCRW, a public station that devotes four hours of prime time a week to Latin music, mostly salsa. The Santa Monica College station broadcasts to Los Angeles and Orange Counties, and is typical of public stations throughout the U.S. with Latin programming.

Unfettered by commercial considerations, these stations can indulge in some hot Latin programming and reach the salsa aficionado, Latin and non-Latin. Like college station rock programs that feature new music, these shows provide a vigorous promotional vehicle for sounds that have been losing ground in commercial radio to the heavily promoted Latin pop ballad. Salsa labels and promoters, take heed.

**CLASSICAL KEEPING SCORE**  
by Is Horowitz



AND THE WINNER IS: Just about every major record company and a host of indies were among those who bid for first recording rights to 33 organ preludes recently authenticated as true works of Bach (Billboard, Feb. 2). Now, Harold Samuel, music librarian of

will use an instrument in Arlsheim, Germany, built in Bach's time and recently restored. Annotation will be by Christoff Wolff, the Harvard scholar whose studies provided the stamp of authenticity on the material.

Meanwhile, Yale Univ. Press is

dam skimmed off part of the promotional impact. Still, heavy radio and television coverage given the Yale concert is likely to carry over to help support the album's introduction.

IN THE PIPELINE: Vladimir Ashkenazy, as both pianist and conductor, continues to build his London record catalog at a rapid rate. One of the more unusual projects he has completed is a program of Chopin songs in which he is keyboard collaborator with Swedish soprano Elisabeth Soderstrom. As pianist, he has a Ravel album in preparation, and he is engaged in re-recording the Rachmaninoff concertos. First out will be the First and Fourth, with the Concertgebouw Orchestra under Bernard Haitink.

As conductor, Ashkenazy makes his first foray into the Richard Strauss literature, with a performance of "Ein Heldenleben" with the Cleveland Orchestra. By the end of the year, he will have all the Shostakovich symphonies on the

(Continued on page 72)

**EMI/Angel gets the recording rights to the 'new' Bach organ preludes**

Yale Univ., in whose archives the manuscripts rest, says EMI/Angel best met its conditions of royalty, release, performer and instrument, and that only a week ago contracts with the label were signed.

The recording sessions will be held in July and the album rush-released so that it hits international markets well before the close of the tercentenary Bach year. An "early fall" date is anticipated, says Brown Meggs, president of Angel.

Werner Jacob is the organist who will perform the preludes; he

putting the finishing touches on a performing edition of the preludes, which it will publish shortly. In addition, it will publish a facsimile edition of all 83 organ preludes in its collection from which the Bach pieces were extracted.

First public performance of the 33 since Bach's day was to be held with appropriate fanfare at Yale in March, within days of Bach's birth-date. But even in the scholarly community things sometimes go wrong, and an earlier "unauthorized" public performance by a Wilhelm Krumbach in Amster-

## Led by Promoter Noble, Aussie Pub Tours Thrive

SYDNEY Grass-roots tours of Australian urban and provincial venues by secondary international artists are providing rock fans here with an inexpensive alternative to big city concerts. Motorhead, Steppenwolf, Lou Reed, Iggy Pop, Def Leppard and Simple Minds are among the dozens of acts to date to go this route.

Centered on pubs and clubs, the secondary circuit emerged around five years ago after the record industry recession brought the country's major-league tour boom to an abrupt halt. Superstar tours have since enjoyed a revival of fortunes, but the pub circuit continues to flourish.

The leading promoter in the field is Peter Noble, who has mounted 34 tours since bringing in jazz guitarists Herb Ellis and Barney Kessel in 1979. The subsequent disbanding of the ACE partnership, and Frontier Touring's move into large-scale concerts, have left Peter Noble Entertainment Productions to dominate the pub and club market, with Phoe-

be Snow, Tom Robinson, the Ramones, Dr. Feelgood, John Hiatt, the Fabulous Thunderbirds, Sam & Dave and the Stranglers all due to tour under Noble's aegis this year.

Most acts play 20 to 50 shows in metropolitan and rural areas, backed by tv advertising packages, heavy urban postering and grass-roots PR support. Ticket prices average around \$6.50, compared with an average \$14 for major international concerts.

"I'm willing to tour anyone who makes sense creatively and financially," says Noble. "I don't bother with artists who have Carnegie Hall mentalities, though: I bring in people who will go out and play to the public on their own turf."

The rewards are relatively modest. Noble expects to clear only \$10,000-\$20,000 profit from a typical pub tour.

Frustrated by the lack of recorded product from the acts he was touring, Noble two years ago set up his own Aim Records label, with a catalog that now includes Canned Heat, Dr. Feelgood and Jimmy Witherspoon. Recently he issued John Mayall's "Return Of The Bluesbreakers," featuring former Rolling Stones guitarist Mick Taylor. Mayall's first new album since 1981, the release has not yet been slated for any other territory.

Despite his position as king of the pub rock circuit, Noble remains a diehard jazz fan. "Five years ago I was able to tour great performers like Art Pepper, Sonny Stitt, Milt Jackson, Earl Hines and so on," he says. "But the bottom dropped out of jazz tours when the 1982 Peter Stuyvesant Jazz Festival in Sydney lost \$300,000. That gave jazz a bad name, though a revival is long overdue."

### WEMBLEY FESTIVAL (Continued from page 9)

Another favorite who returned was Moe Bandy, a much-loved figure in European country circles, who teamed with Joe Stampley for a "good ol' boys" segment. Tompall & the Glaser Brothers were also back again. Jerry Lee Lewis and Brenda Lee, once regarded in these parts as out-and-out rockers, were strongly received.

Out of the contemporary acts showcased by Conn, Florida's Bellamy Brothers came out best, but Rita Coolidge's fine set seemed somehow wasted on the Wembley audiences—and, in fairness, it was hard to see why she had been booked on a country bill.

The Osmonds, the most controversial act of the past year, left some fans unwilling to accept their high-energy act, though others revelled in it. Gail Davies, making her a British debut, was politely received for a distinctive act. Ronnie Prophet hosted the shows.

## MuchMusic Told: A Movie Isn't a Video CRTC Says Music Channel Can't Air 'Metropolis'

BY KIRK LaPOINTE

TORONTO To the average American, accustomed to a hands-off style of broadcast regulation, the situation may sound ludicrous. But MuchMusic Network, the Canadian music video pay-cable service, was recently prohibited from showing a movie—which it may not even have wanted to show.

The issue in question concerns the Giorgio Moroder reconstruction of Fritz Lang's classic silent film "Metropolis." The federal broadcast regulator, the Canadian Radio-Television & Telecommunications Commission, says "Metropolis" is a movie—not, as MuchMusic claims, an

"extended video" featuring music by Billy Squier, Bonnie Tyler, Freddie Mercury and others.

Under MuchMusic's conditions of license, it cannot show movies. But the service thought it had acquired what it considered to be a lengthy music video when it bid for "Metropolis." The CRTC interjected only days before the scheduled exhibition April 20 and 21 following a complaint by the country's movie-based pay-cable channel, First Choice-Superchannel.

Ironically, First Choice-Superchannel passed on "Metropolis" when it came time to bid. It didn't want the Moroder production, but it obviously doesn't want MuchMusic

to have it, either.

Other broadcasters also failed to bid for the movie, leaving MuchMusic with exclusivity for a film it now can't show. The CHUM Ltd. service will likely pass the project over to a sister conventional broadcaster, CITY-TV Toronto, for exhibition in May.

But the dispute has caused some bitter feelings in the pay-tv business in Canada. Only a few months ago, First Choice-Superchannel and MuchMusic were doing everything possible to tout each other's services.

It has also shown that the CRTC policy on what constitutes a film is open to question. Will the upcoming lengthy David Bowie video be a film? How would Michael Jackson's "Thriller" be categorized?

In the weeks ahead, MuchMusic intends to discuss the matter with the commission, in the hope that it can receive a clear policy to guide it in the future. Having spent considerable effort to publicize "Metropolis," MuchMusic came out of the dispute with a bit of a black eye.

MuchMusic now has more than 500,000 subscribers in Canada after only six months of service and may break even in its first year of operation.

The service also has announced the appointment of Bill Bobek as its publicist. Bobek, formerly of Duke Street Records, replaces Cathy Hahn, who may find her way back to RCA Records of Canada, following the announcement that national publicist Tracy Keizer is leaving.

## Manitoba Conservative Sherman Named to CRTC

OTTAWA Bud Sherman, the Manitoba politician best known for blocking the provincial government's attempts to make the province officially bilingual, has been appointed a commissioner at the Canadian Radio-Television & Telecommunications Commission, where one of his major roles is to ensure the viability of French broadcasting.

Sherman was the leader of the Conservative opposition party in the province last year, but stepped down to run for the Conservatives federally, where he was defeated. However, the federal Conservatives have apparently not forgotten him.

When Paul Klinge retired from the CRTC last month, the Tories found Sherman as a replacement.

Sherman's Conservative caucus effectively halted business in the Manitoba legislature last year when the government of the province was trying to institute a bill that would entrench French rights in the largely English province. The gesture has earned Sherman a reputation as a right-wing, anti-French official. For that reason, his seven-year appointment to the nine-member commission is likely to be greeted cautiously.

### Respected Indie Label

## Duke Street Records Getting Noticed

TORONTO "For us, it says we made the right decision." The speaker is Duke Street Records president Andy Hermant. The subject is the U.S. signing of Duke Street's prestige pop artist, Jane Siberry, to the Windham Hill label's Open Air subsidiary.

"It does a lot for our self-confidence," Hermant says. "And we are, in fact, seeing better opportunities."

Duke Street has been plugging away for five years as a respected independent label, but the industry really took notice only a little more than a year ago, when WEA Music of Canada swooped down and signed Duke Street for distribution.

Hermant's label shares facilities with Manta Sound Studios, site of the recent "Tears Are Not Enough" all-star session by Canadian artists for Ethiopian famine relief. For that reason, Hermant has a sound understanding of what's needed as the government readies its sound recording industry strategy paper for late May.

"The lack of capital in the independent sector is the biggest problem," he observes. "No way would I go for handouts, but we need some recognition that ours is an industry. It's a credibility problem that this country hasn't really solved."

Hermant wants the government to recognize the business as such—a move he says would help when indies go to the bank for backing. Moreover, he says, the tax system should be revised to encourage

longterm investment.

Siberry's quirky, intellectual music has already pushed her "No Borders" album near gold in Canada, and she is at work on a second album for the label. KIRK LaPOINTE

## Ontario Pledges 'Tears' \$\$ Sales Tax on Single Going to Charity

TORONTO In the final two weeks of an election campaign, the Ontario government has pledged to donate the 7% provincial sales tax collected from sales of "Tears Are Not Enough," the Canadian all-star single for Ethiopian famine relief, to the foundation overseeing disbursement of the funds.

Provincial treasurer Larry Grossman says the move may mean an additional \$50,000 to \$100,000 for the foundation. The British Columbia government earlier did the same thing.

Sales of "Tears," written by Bryan Adams, Jim Vallance and producer David Foster and recorded by an all-star ensemble known as Northern Lights, are running neck-and-neck in Canada with sales of its U.S. counterpart, "We Are The World."

Both singles have surpassed the double platinum mark (200,000 units), and cross-country charts indicate the two are roughly equal in terms of airplay and retail action. Both videos are in high rotation on the MuchMusic Network.

A CBC-TV documentary on the making of "Tears," which featured such veterans as Anne Murray, Joni Mitchell, Neil Young, Gordon Lightfoot and Oscar Peterson, is likely to be aired this spring.

Meanwhile, about 40 French-language recording artists and celebrities have recorded "Les Yeux de la Faim (The Eyes Of Hunger)," written by Jean Robitaille and Gilles Courtemanche. The single's proceeds will go toward Ethiopian famine relief efforts.

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# HITS of the WORLD

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## BRITAIN (Courtesy Music Week) As of 4/27/85

This Week	Last Week	SINGLES
1	1	WE ARE THE WORLD USA FOR AFRICA CBS
2	2	EVERYBODY WANTS TO RULE THE WORLD TEARS FOR FEARS MERCURY
3	4	MOVE CLOSER PHYLLIS NELSON CARRERE
4	8	ONE MORE NIGHT PHIL COLLINS VIRGIN
5	7	COULD IT BE I'M FALLING IN LOVE DAVID GRAND & JAKI GRAHAM CHRYSALIS
6	9	CLOUDS ACROSS THE MOON REH BAND RCA
7	24	I FEEL LOVE BRONSKI BEAT & MARC ALMOND FORBIDDEN FRUIT
8	22	DON'T YOU (FORGET ABOUT ME) SIMPLE MINDS VIRGIN
9	6	WE CLOSE OUR EYES GO WEST CHRYSALIS
10	20	LOOK MAMA HOWARD JONES WEA
11	23	LOVER COME BACK TO ME DEAD OR ALIVE EPIC
12	5	WELCOME TO THE PLEASURE DOME FRANKIE GOES TO HOLLYWOOD ZTT
13	3	EASY LOVER PHILIP BAILEY & PHIL COLLINS CBS
14	19	BLACK MAN RAY CHINA CRISIS VIRGIN
15	15	LIFE IN A NORTHERN TOWN DREAM ACADEMY BLANCO Y NEGRO
16	11	SPEND THE NIGHT COOL NOTES ABSTRACT DANCE
17	17	LOVE IS A BATTLEFIELD PAT BENATAR CHRYSALIS
18	12	THE HEAT IS ON GLENN FREY MCA
19	40	EYE TO EYE CHAKA KHAN WARNER BROS.
20	NEW	FEEL SO REAL STEVE ARRINGTON ATLANTIC
21	16	CAN'T FIGHT THIS FEELING REO SPEEDWAGON EPIC
22	38	SO FAR AWAY DIRE STRAITS VERTIGO
23	NEW	I WAS BORN TO LOVE YOU FREDDIE MERCURY CBS
24	14	THAT OLE DEVIL CALLED LOVE ALISON MOYET CBS
25	13	EVERY TIME YOU GO AWAY PAUL YOUNG CBS
26	10	PIE JESU SARAH BRIGHTMAN & PAUL MILES-KINGSTON HIS MASTERS VOICE
27	39	STAINSBY GIRLS CHRIS REA MAGNET
28	30	THAT WAS YESTERDAY FOREIGNER ATLANTIC
29	18	WIDE BOY NIK KERSHAW MCA
30	26	GRIMLY FIENDISH DAMNED MCA
31	NEW	WOULD I LIE TO YOU EURYTHMICS RCA
32	29	HANGIN' ON A STRING LOOSE ENDS VIRGIN
33	25	WON'T YOU HOLD MY HAND NOW KING CBS
34	NEW	RHYTHM OF THE NIGHT DEBARGE GORDY
35	32	SUPER GRAN BILLY CONNOLLY STIFF
36	NEW	NO REST NEW MODEL ARMY EMI
37	NEW	CRY GODLEY & CREME POLYDOR
38	21	DO WHAT YOU DO JERMAINE JACKSON ARISTA
39	NEW	I WANT YOUR LOVIN' CURTIS HAIRSTON LONDON
40	27	KISS ME STEPHEN 'TINTIN' DUFFY 10/VIRGIN
1	1	VARIOUS THE HITS ALBUM 2 CBS/WEA
2	3	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
3	4	PHIL COLLINS NO JACKET REQUIRED VIRGIN
4	2	PAUL YOUNG THE SECRET OF ASSOCIATION CBS
5	6	BRUCE SPRINGSTEEN BORN IN THE USA CBS
6	9	HOWARD JONES DREAM INTO ACTION WEA
7	5	PLACIDO DOMINGO/SARAH BRIGHTMAN/LORIN MAAZEL REQUIEM HMV
8	8	ALISON MOYET ALF CBS
9	10	GO WEST CHRYSALIS
10	NEW	EVERYTHING BUT THE GIRL LOVE NOT MONEY BLANCO Y NEGRO
11	14	TINA TURNER PRIVATE DANCER CAPITOL
12	15	BRYAN ADAMS RECKLESS A&M
13	7	FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASURE DOME ZTT
14	13	LOOSE ENDS SO WHERE ARE YOU? VIRGIN
15	21	CLANNAD LEGEND RCA
16	11	WHAM! MAKE IT BIG EPIC
17	16	MADONNA LIKE A VIRGIN SIRE
18	12	THE POWER STATION PARLOPHONE
19	20	SADE DIAMOND LIFE EPIC
20	18	ZZ TOP ELIMINATOR WARNER BROS.
21	28	BRONSKI BEAT THE AGE OF CONSENT FORBIDDEN FRUIT
22	22	PHIL COLLINS FACE VALUE VIRGIN
23	19	VARIOUS THE HITS ALBUM CBS/WEA
24	38	THE BEST OF ELVIS COSTELLO TELSTAR
25	NEW	BBC WELSH CHORUS VOICES FROM THE HOLY LAND BBC
26	24	FOREIGNER AGENT PROVOCATEUR ATLANTIC
27	17	PRINCE & REVOLUTION PURPLE RAIN-SOUNDTRACK WARNER BROS.
28	27	KING STEPS IN TIME CBS
29	23	TOM PETTY & THE HEARTBREAKERS SOUTHERN ACCENTS MCA
30	36	LIONEL RICHIE CAN'T SLOW DOWN MOTOWN
31	NEW	PAT BENATAR TROPICO CHRYSALIS
32	32	VARIOUS REGGAE HITS VOL. 1 JETSTAR
33	NEW	ROSE MARIE SINGS JUST FOR YOU A.I.
34	30	MEAT LOAF HITS OUT OF HELL CLEVELAND INTERNATIONAL
35	25	PAUL YOUNG NO PARLEZ CBS
36	26	ERIC CLAPTON BEHIND THE SUN DUCK
37	37	LUTHER VANDROSS THE NIGHT I FELL IN LOVE EPIC
38	31	THE VERY BEST OF BRENDA LEE MCA
39	NEW	CHANGE TURN ON THE RADIO COOLTEMPO
40	33	WHAM! FANTASTIC INNER VISION

## CANADA (Courtesy The Record) As of 4/25/85

SINGLES		
1	1	TEARS ARE NOT ENOUGH NORTHERN LIGHTS COLUMBIA/CBS
2	2	SHOUT TEARS FOR FEARS MERCURY/POLYGRAM
3	6	WE ARE THE WORLD U.S.A. FOR AFRICA COLUMBIA/CBS
4	3	ONE NIGHT IN BANGKOK MURRAY HEAD RCA
5	4	ONE MORE NIGHT PHIL COLLINS ATLANTIC/WEA
6	9	NIGHTSHIFT COMMODORES MOTOWN/QUALITY
7	5	MATERIAL GIRL MADONNA SIRE/WEA
8	8	CRAZY FOR YOU MADONNA SIRE/WEA
9	13	SOME LIKE IT HOT THE POWER STATION CAPITOL
10	10	DON'T YOU (FORGET ABOUT ME) SIMPLE MINDS VIRGIN/POLYGRAM
11	12	OBSESSION ANIMOTION MERCURY/POLYGRAM
12	7	CAN'T FIGHT THIS FEELING REO SPEEDWAGON EPIC/CBS
13	11	I WANT TO KNOW WHAT LOVE IS FOREIGNER ATLANTIC/WEA
14	14	TOO LATE FOR GOODBYES JULIAN LENNON ATLANTIC/WEA
15	15	CARELESS WHISPER WHAM! COLUMBIA/CBS
16	16	A CRIMINAL MIND GOWAN COLUMBIA/CBS
17	17	ALL SHE WANTS TO DO IS DANCE DON HENLEY GEFEN/WEA
18	NEW	I'M ON FIRE BRUCE SPRINGSTEEN COLUMBIA/CBS
19	19	JUST ANOTHER NIGHT MICK JAGGER COLUMBIA/CBS
20	NEW	INVISIBLE ALISON MOYET COLUMBIA/CBS
ALBUMS		
1	2	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY/POLYGRAM
2	1	PHIL COLLINS NO JACKET REQUIRED ATLANTIC/WEA
3	7	MADONNA LIKE A VIRGIN SIRE/WEA
4	4	JOHN FOGERTY CENTERFIELD WARNER BROS./WEA
5	3	BRYAN ADAMS RECKLESS A&M
6	6	CHICAGO 17 FULL MOON/WEA
7	5	POINTER SISTERS BREAK OUT PLANET/RCA
8	11	WHAM! MAKE IT BIG COLUMBIA/CBS
9	13	GOWAN STRANGE ANIMAL COLUMBIA/CBS
10	10	FOREIGNER AGENT PROVOCATEUR ATLANTIC/WEA
11	8	TINA TURNER PRIVATE DANCER CAPITOL
12	12	BRUCE SPRINGSTEEN BORN IN THE U.S.A. COLUMBIA/CBS
13	14	MICK JAGGER SHE'S THE BOSS COLUMBIA/CBS
14	19	BEVERLY HILLS COP SOUNDTRACK MCA
15	15	DON HENLEY BUILDING THE PERFECT BEAST GEFEN/WEA
16	16	TOM PETTY & THE HEARTBREAKERS SOUTHERN ACCENTS MCA
17	9	SADE DIAMOND LIFE COLUMBIA/CBS
18	NEW	DAVID LEE ROTH CRAZY FROM THE HEAT WARNER BROS./WEA
19	NEW	THE POWER STATION CAPITOL
20	NEW	U.S.A. FOR AFRICA WE ARE THE WORLD COLUMBIA/CBS

## WEST GERMANY (Courtesy Der Musikmarkt) As of 4/29/85

SINGLES		
1	1	LIVE IS LIFE OPUS POLYDOR/DGG
2	3	WE ARE THE WORLD USA FOR AFRICA CBS
3	2	YOU SPIN ME ROUND DEAD OR ALIVE EPIC/CBS
4	4	COLD DAYS, HOT NIGHTS MOTI SPECIAL TELDEC
5	5	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING HANSA/ARIOLA
6	6	NIGHTSHIFT COMMODORES MOTOWN/RCA
7	7	THIS IS NOT AMERICA DAVID BOWIE/PAT METHENY GROUP EMI
8	17	MIDNIGHT MAN FLASH & THE PAN EPIC/CBS
9	9	WELCOME TO THE PLEASURE DOME FRANKIE GOES TO HOLLYWOOD ISLAND/ARIOLA
10	16	ONE MORE NIGHT PHIL COLLINS WEA
11	NEW	THE HEAT IS ON GLENN FREY MCA/WEA
12	11	JET SET ALPHAVILLE WEA
13	8	SOLID ASHFORD & SIMPSON CAPITOL/EMI
14	10	COMANCHERO RAGGIO DI LUNA MOON RAY/ARIOLA
15	15	VICIOUS GAMES YELLO VERTIGO/PHONOGRAM
16	14	MATERIAL GIRL MADONNA SIRE/WEA
17	NEW	SOME LIKE IT HOT POWER STATION EMI
18	NEW	EVERYBODY WANTS TO RULE THE WORLD TEARS FOR FEARS MERCURY/PHONOGRAM
19	18	COMPUTERLIEBE PASODOBLE WEA
20	13	LOVE & PRIDE KING CBS
ALBUMS		
1	1	PHIL COLLINS NO JACKET REQUIRED WEA
2	2	TINA TURNER PRIVATE DANCER CAPITOL/EMI
3	4	MATT BIANCO WHOSE SIDE ARE YOU ON? WEA
4	9	MODERN TALKING THE FIRST ALBUM HANSA/ARIOLA
5	3	HERBERT GROENEMEYER 4630 BOCHUM EMI
6	8	PAUL YOUNG THE SECRET OF ASSOCIATION CBS
7	12	OPUS LIVE IS LIFE POLYDOR/DGG
8	6	COMMODORES NIGHTSHIFT MOTOWN/RCA
9	7	JENNIFER RUSH CBS
10	10	TEARS FOR FEARS SONG FROM THE BIG CHAIR MERCURY/PHONOGRAM
11	NEW	UDO LINDENBERG SUENDENKNAL POLYDOR/DGG
12	13	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
13	5	MICK JAGGER SHE'S THE BOSS CBS
14	11	ALAN PARSONS PROJECT VULTURE CULTURE ARISTA/ARIOLA
15	14	FOREIGNER AGENT PROVOCATEUR ATLANTIC/WEA
16	15	YELLO STELLA VERTIGO/PHONOGRAM
17	19	CHRIS REA SHAMROCK DIARIES MAGNET/DGG
18	20	FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASURE DOME ISLAND/ARIOLA
19	NEW	HUMPE HUMPE WEA
20	16	ALISON MOYET ALF CBS

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 4/27/85

SINGLES		
1	1	WE ARE THE WORLD USA FOR AFRICA CBS
2	2	NIGHTSHIFT COMMODORES MOTOWN
3	9	LIVE IS LIFE OPUS POLYDOR
4	3	LOVE AND PRIDE KING CBS
5	8	POPIE JOPIE PISA EMI/BOVEMA
6	6	YOU SPIN ME ROUND DEAD OR ALIVE CBS
7	4	YOU'RE MY HEART MODERN TALKING ARIOLA
8	NEW	ALL AT ONCE WHITNEY HOUSTON ARIOLA
9	7	SLIPPERY PEOPLE TALKING HEADS EMI/BOVEMA
10	NEW	EVERYBODY WANTS TO RULE TEARS FOR FEARS PHONOGRAM
ALBUMS		
1	1	PHIL COLLINS NO JACKET REQUIRED WEA
2	2	COMMODORES NIGHTSHIFT MOTOWN
3	4	ERIC CLAPTON BEHIND THE SUN WEA
4	5	TALKING HEADS STOP MAKING SENSE EMI/BOVEMA
5	6	PAUL YOUNG THE SECRET OF ASSOCIATION CBS
6	3	TEARS FOR FEARS SONGS FROM THE BIG CHAIR PHONOGRAM
7	NEW	WHITNEY HOUSTON ARIOLA
8	8	DIVERSEN THE HITS ALBUM ARCADE
9	NEW	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
10	10	KILLING JOKE NIGHT TIME POLYDOR

## AUSTRALIA (Courtesy Kent Music Report) As of 4/29/85

SINGLES		
1	1	WE ARE THE WORLD USA FOR AFRICA CBS
2	6	BARBADOS MODELS MUSHROOM
3	8	THE HEAT IS ON GLENN FREY MCA
4	2	I SHOULD HAVE KNOWN BETTER JIM DIAMOND A&M
5	5	NEUTRON DANCE POINTER SISTERS PLANET
6	3	YOU SPIN ME ROUND DEAD OR ALIVE EPIC
7	4	SHOUT TEARS FOR FEARS MERCURY
8	11	SUSSUDIO PHIL COLLINS WEA
9	18	SOME LIKE IT HOT POWER STATION PARLOPHONE
10	7	LOVERBOY BILLY OCEAN LIBERATION
11	14	YOU'RE SO STRONG MENTAL AS ANYTHING REGULAR
12	16	I'M ON FIRE BRUCE SPRINGSTEEN CBS
13	NEW	ONE MORE NIGHT PHIL COLLINS WEA
14	9	BORN IN THE USA BRUCE SPRINGSTEEN CBS
15	15	I'M AN INDIVIDUAL JACKO CBS
16	19	LOVE AND PRIDE KING CBS
17	10	MATERIAL GIRL MADONNA SIRE
18	NEW	CAN'T FIGHT THIS FEELING REO SPEEDWAGON EPIC
19	NEW	RESPECT YOURSELF KANE GANG LONDON
20	NEW	THINGS CAN ONLY GET BETTER HOWARD JONES WEA
ALBUMS		
1	1	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
2	2	PHIL COLLINS NO JACKET REQUIRED WEA
3	3	INXS DEKADENCE WEA
4	4	PARADE SPANAU BALLET CHRYSALIS
5	5	CYNDI LAUPER SHE'S SO UNUSUAL PORTRAIT
6	6	VARIOUS 1985 COMES ALIVE EMI
7	7	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
8	NEW	PAUL YOUNG SECRET OF ASSOCIATION CBS
9	11	MENTAL AS ANYTHING FUNDAMENTAL REGULAR
10	8	MADONNA LIKE A VIRGIN SIRE
11	10	ORIGINAL SOUNDTRACK AMADEUS FANTASY
12	9	DON HENLEY BUILDING THE PERFECT BEAST GEFEN
13	14	PHILLIP BAILEY CHINESE WALL CBS
14	NEW	VARIOUS HITS HITS HITS MACHINE CONCEPT
15	16	BRUCE SPRINGSTEEN THE RIVER CBS
16	NEW	PHIL COLLINS FACE VALUE ATLANTIC 17
17	13	JOHN FOGERTY CENTERFIELD WARNER BROS.
18	NEW	FOSTER & ALLEN & FUREYS GREEN VELVET J&B
19	15	BRUCE SPRINGSTEEN BORN TO RUN CBS
20	17	POINTER SISTERS BREAK OUT PLANET

## JAPAN (Courtesy Music Labo) As of 4/29/85

SINGLES		
1	1	TOKONATSU MUSUME KYOKO KOIZUMI VICTOR/BURNING
2	2	WE ARE THE WORLD (12 INCH) USA FOR AFRICA CBS-SONY/NICHION
3	3	MI AMORE AKINA NAKAMORI WARNER-PIONEER/MC.CABIN-NTV.M
4	4	ANOKO TO SCANDAL CHECKERS CANYON/YAMAHA THREE STARS
5	NEW	SUMMER BEACH YUKIKO OKADA CANYON/SUM.M
6	5	FUTARI NO NATSU NO MONOGATARI KIYOTAKA SUGIYAMA V OMEGA TRIBE VAP/BERMUDA/NTV.M
7	6	ROMANTIC GA TOMARANAI C-C-B POLYDOR/NICHION
8	7	MACHIKUTABIRETE YOKOHAMA YOSHIE KASHIWABARA PHONOGRAM/DREAM.M
9	10	SOTSUGYO YUKI SAITO CANYON/PMP-TOHO-FUJI ONGAKU
10	8	DJ. IN MY LIFE SHIBUGAKITA CBS-SONY/JOHNNY'S
11	9	NEVER ENDING STORY LIMAHAI TOSHIBA-EMI/TOSHIBA-EMI.M
12	20	WE ARE THE WORLD USA FOR AFRICA CBS-SONY/NICHION
13	14	KESSHIN HIROMI IWASAKI VICTOR/VICTOR
14	12	SAI O FURE ISSEIFUUBI SEPIA TJC/ISSEIFUUBI.P
15	13	SHIROI BASKET SHOES MIYOKO YOSHIMOTO TEICHIKU/GEIEI
16	18	ORA TOKYO SA IGUDA IKUZO YOSHI TJC/DAIICHI ONGAKU
17	17	SUNAONINATTE DARLING SHOHJOTAI PHONOGRAM/NICHION-BOND
18	16	SUMMERTIME GRAFFITI TOM CAT CANYON/YAMAHA
19	11	SOTSUGYO MOMOKO KIKUCHI VAP/BERMUDA/JCM-GEIEI
20	NEW	SOSHITE MEGURIAI HOROSHI ITSUKI TJC/TV-ASAHI M.-SOUND 1
ALBUMS		
1	NEW	MIIYUKI NAKAZIMA OIRONAOSHI CANYON
2	1	AKINA NAKAMORI BITTER AND SWEET WARNER-PIONEER
3	2	KOJI KIKKAWA INNOCENT SKY CBS
4	3	PHIL COLLINS NO JACKET REQUIRED WARNER-PIONEER
5	NEW	SHIBUGAKITA BARROW GANG BC CBS-SONY
6	6	THE SQUARE RESORT CBS-SONY
7	5	YUTAKA OZAKI KAIKISEN CBS-SONY
8	4	MASAHIKO KONDO THE MATCHY CBS-SONY
9	NEW	7800 FAHRENHEIT BON JOVI PHONOGRAM
10	NEW	POWER STATION TOSHIBA-EMI
11	NEW	CULTURE CLUB LOVE IS LOVE TOSHIBA-EMI
12	7	HOWARD JONES DREAM INTO ACTION WARNER-PIONEER
13	8	MICK JAGGER SHE'S THE BOSS CBS-SONY
14	10	MADONNA LIKE A VIRGIN WARNER-PIONEER
15	11	SOUNDTRACK VISION QUEST CBS-SONY
16	9	SENRI OOE MISEINEN EPIC-SONY
17	NEW	TAKAKO SHIRAI & CRAZY BOYS FLOWER POWER CBS-SONY
18	12	YOSUI INOUE 9.5 CARATS FOR LIFE
19	16	TUNNELS NARIMASU VICTOR
20	NEW	SHOHJOTAI SHOHJOTAI FLAMINGO ISLAND PHONOGRAM

## ITALY (Courtesy Germano Ruscitto) As of 4/20/85

SINGLES		
1	2	MIXING DURAN DURAN EMI
2	8	WE ARE THE WORLD USA FOR AFRICA CBS
3	3	RAGAZZI DI OGGI LUIS MIGUEL EMI
4	4	SHOUT TEARS FOR FEARS POLYGRAM
5	7	THE POWER OF LOVE FRANKIE GOES TO HOLLYWOOD ISLAND/RICORDI
6	1	UNA STORIA IMPORTANTE EROS RAMAZZOTTI DDD/CBS
7	13	THIS IS NOT AMERICA DAVID BOWIE EMI
8	5	THE WILD BOYS DURAN DURAN EMI
9	6	I'LL FLY FOR YOU SPANAU BALLET RCA
10	9	ONE NIGHT IN BANGKOK MURRAY HEAD RCA
11	12	EVERYTHING SHE WANTS WHAM! EPIC/CBS
12	NEW	DON'T YOU SIMPLE MINDS VIRGIN
13	15	THINGS CAN ONLY GET BETTER HOWARD JONES WEA
14	14	DO THEY KNOW IT'S CHRISTMAS? BAND AID POLYGRAM
15	10	WHEN THE RAIN BEGINS TO FALL JACKSON & ZADORA ARISTA/CGD MM
16	11	GHOSTBUSTERS RAY PARKER JR. CGD MM
17	18	SUSSUDIO PHIL COLLINS WEA
18	19	SQUARE ROOM AL CORLEY POLYGRAM
19	NEW	EVERYTIME YOU GO AWAY PAUL YOUNG CBS
20	17	SORRISI NEW GLORY CBS

# Billboard **HOT 100 SALES & AIRPLAY**

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT 100 POSITION
		TITLE	ARTIST	
1	1	WE ARE THE WORLD	USA FOR AFRICA	1
2	2	CRAZY FOR YOU	MADONNA	2
3	4	DON'T YOU (FORGET ABOUT ME)	SIMPLE MINDS	4
4	6	ONE NIGHT IN BANGKOK	MURRAY HEAD	5
5	7	OBSESSION	ANIMOTION	6
6	5	RHYTHM OF THE NIGHT	DEBARGE	3
7	8	SOME LIKE IT HOT	THE POWER STATION	7
8	3	NIGHTSHIFT	COMMODORES	8
9	12	SMOOTH OPERATOR	SADE	10
10	9	I'M ON FIRE	BRUCE SPRINGSTEEN	13
11	14	DON'T COME AROUND HERE NO MORE	PETTY/HEARTBREAKERS	15
12	13	ALL SHE WANTS TO DO IS DANCE	DON HENLEY	9
13	16	EVERYTHING SHE WANTS	WHAM	11
14	10	MISSING YOU	DIANA ROSS	23
15	15	NEW ATTITUDE	PATTI LABELLE	19
16	18	EVERYBODY WANTS TO RULE THE WORLD	TEARS FOR FEARS	14
17	11	ONE MORE NIGHT	PHIL COLLINS	17
18	20	SOME THINGS ARE BETTER LEFT UNSAID	HALL/OATES	18
19	23	AXEL F	HAROLD FALTERMEYER	16
20	17	THAT WAS YESTERDAY	FOREIGNER	12
21	24	SUDDENLY	BILLY OCEAN	20
22	21	ROCK AND ROLL GIRLS	JOHN FOGERTY	21
23	26	IN MY HOUSE	MARY JANE GIRLS	26
24	29	THINGS CAN ONLY GET BETTER	HOWARD JONES	24
25	28	FRESH	KOOL & THE GANG	25
26	27	LOST IN LOVE	NEW EDITION	36
27	—	JUST A GIGOLO/I AIN'T GOT NOBODY	DAVID LEE ROTH	27
28	25	ALONG COMES A WOMAN	CHICAGO	22
29	—	'TIL MY BABY COMES HOME	LUTHER VANDROSS	34
30	—	FOREVER MAN	ERIC CLAPTON	28

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	1	WE ARE THE WORLD	USA FOR AFRICA	1
2	2	CRAZY FOR YOU	MADONNA	2
3	3	RHYTHM OF THE NIGHT	DEBARGE	3
4	6	ONE NIGHT IN BANGKOK	MURRAY HEAD	5
5	9	DON'T YOU (FORGET ABOUT ME)	SIMPLE MINDS	4
6	5	OBSESSION	ANIMOTION	6
7	4	NIGHTSHIFT	COMMODORES	8
8	8	ALL SHE WANTS TO DO IS DANCE	DON HENLEY	9
9	12	SOME LIKE IT HOT	THE POWER STATION	7
10	15	EVERYTHING SHE WANTS	WHAM	11
11	14	SMOOTH OPERATOR	SADE	10
12	13	THAT WAS YESTERDAY	FOREIGNER	12
13	7	ALONG COMES A WOMAN	CHICAGO	22
14	17	EVERYBODY WANTS TO RULE THE WORLD	TEARS FOR FEARS	14
15	20	AXEL F	HAROLD FALTERMEYER	16
16	10	ONE MORE NIGHT	PHIL COLLINS	17
17	11	I'M ON FIRE	BRUCE SPRINGSTEEN	13
18	16	SOME THINGS ARE BETTER LEFT UNSAID	HALL/OATES	18
19	23	SUDDENLY	BILLY OCEAN	20
20	19	ROCK AND ROLL GIRLS	JOHN FOGERTY	21
21	24	DON'T COME AROUND HERE NO MORE	PETTY/HEARTBREAKERS	15
22	26	JUST A GIGOLO/I AIN'T GOT NOBODY	DAVID LEE ROTH	27
23	29	FRESH	KOOL & THE GANG	25
24	28	THINGS CAN ONLY GET BETTER	HOWARD JONES	24
25	21	FOREVER MAN	ERIC CLAPTON	28
26	25	VOX HUMANA	KENNY LOGGINS	29
27	—	IN MY HOUSE	MARY JANE GIRLS	26
28	—	ONE LONELY NIGHT	REO SPEEDWAGON	30
29	—	WALKING ON SUNSHINE	KATRINA AND THE WAVES	31
30	30	NEW ATTITUDE	PATTI LABELLE	19

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## HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
ATLANTIC (8)	13
Mirage (2)	
ZTT/Island (2)	
Modern (1)	
WARNER BROS. (6)	13
Geffen (4)	
Sire (2)	
Full Moon/Warner Bros. (1)	
COLUMBIA	12
EPIC (6)	9
Scotti Bros. (2)	
Portrait (1)	
MCA (7)	8
Camel/MCA (1)	
POLYGRAM	7
Mercury (5)	
De-Lite (2)	
CAPITOL	6
RCA (5)	6
Planet (1)	
A&M	5
MOTOWN (2)	5
Gordy (3)	
EMI-AMERICA	4
ELEKTRA	4
ARISTA (2)	3
Jive (1)	
CBS	2
CBS Associated (1)	
HME (1)	
CHRYSALIS	2
PROFILE	1

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

A-Z (LISTED BY TITLE)

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
9 ALL SHE WANTS TO DO IS DANCE	(Kortchmar, ASCAP)	
86 ALONE AGAIN	(Julia's, BMI)	
22 ALONG COMES A WOMAN	(Double Virgo, ASCAP/Music Corporation Of America, BMI/Fleedleed, BMI) CPP	
41 ANGEL	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM	
16 AXEL F	(Famous, ASCAP) CPP	
44 BABY COME AND GET IT	(Dyad, BMI/Eiseman, BMI/Hen-AI, BMI/Kings Road, BMI)	
71 BASKETBALL	(Neutral Gray, BMI/Mo Funk, BMI/Original J.B., BMI/Mokojumbi, ASCAP)	
61 BE YOUR MAN	(Crazy People, ASCAP/Almo, ASCAP) CPP/ALM	
56 THE BIRD	(Tionna, ASCAP)	
85 BLACK CARS	(Black Keys, BMI/Screen Gems, BMI)	
80 BORN TO LOVE YOU	(Queen, BMI/Boechwood, BMI)	
99 CALIFORNIA GIRLS	(Irving, BMI) CPP/ALM	
51 CAN'T FIGHT THIS FEELING	(Fate, ASCAP) WBM	
58 CAN'T STOP	(Stone City, ASCAP/National League, ASCAP) CPP	
70 CARELESS WHISPER	(Chappell, ASCAP) CHA/HL	
32 CELEBRATE YOUTH	(Super Ron, BMI)	
98 CHANGE	(Land Of Dreams, ASCAP/Arista, ASCAP) CPP	
93 (COME ON) SHOUT	(Welbeck, ASCAP/Anidraks, ASCAP/Chilly D, ASCAP/WB, ASCAP)	
81 CPP/ABP	(April, ASCAP/Midnight, ASCAP)	
2 CRAZY FOR YOU	(Warner-Tamerlane, BMI/WB, ASCAP) WBM	
77 DANGEROUS	(Welbeck, ASCAP/Anidraks, ASCAP/Steven Mitchell, ASCAP)	
78 DAYS ARE NUMBERS (THE TRAVELLER)	(Woolfsongs/BMI/Careers, BMI) CPP	
53 DO YOU WANNA GET AWAY	(Emergency, ASCAP/Green Star, ASCAP/Jobete, ASCAP) CPP	
15 DON'T COME AROUND HERE NO MORE	(Gone Gater, ASCAP/Blue Network Inc., ASCAP)	
4 DON'T YOU (FORGET ABOUT ME)	(MCA, ASCAP/Music Corporation Of America, BMI) MCA	
14 EVERYBODY WANTS TO RULE THE WORLD	(Nymph Ltd., BMI) CPP	
11 EVERYTHING SHE WANTS	(Morrison Leahy, ASCAP/Chappell, ASCAP) CHA/HL	
28 FOREVER MAN	(Blackwood, BMI/Urge, BMI) CPP/ABP	
25 FRESH	(Delightful, BMI) CPP	
64 THE HEAT IS ON	(Samous, ASCAP) CPP	
33 HEAVEN	(Adams Communications, BMI/Calypto Toonz, PROC/Irving, BMI) CPP/ALM	
59 HIGH ON YOU	(Rude, BMI/WB, ASCAP/Easy Action, ASCAP) WBM	
13 I'M ON FIRE	(Bruce Springsteen, ASCAP) CPP	
87 I'M THROUGH WITH LOVE	(E.C.B., BMI/Safespace, BMI/Warner-Tamerlane, BMI) WBM	
95 IMAGINATION	(Tritec, ASCAP)	
26 IN MY HOUSE	(Stone City, ASCAP/Jay Warner, ASCAP) CPP	
39 INVISIBLE	(Beau-di-o-do, BMI/All Boys, BMI)	
27 JUST A GIGOLO/I AIN'T GOT NOBODY	(Chappell, ASCAP/Intersong, ASCAP/Edwin H.Morris & Co., ASCAP/Jerry Vogel, ASCAP)	
65 JUST ANOTHER NIGHT	(Promopub B.V., PRS) CPP	
69 KEEPING THE FAITH	(Joel Songs, BMI) CPP/ABP	
92 LITTLE SHEILA	(Whild John, ASCAP/PRS)	
63 LONELY IN LOVE	(Herds of Birds, ASCAP/Greg Guiffria, BMI/Kid Bird, ASCAP/Frozen Flame, ASCAP)	
36 LOST IN LOVE	(Colgems-EMI, ASCAP) WBM	
42 LOVER GIRL	(Midnight Magnet, ASCAP) CPP/ABP	
94 LUCKY	(Lexy Girl, ASCAP/Well Received, ASCAP) CPP	
54 LUCKY IN LOVE	(Promopub B.V., PRS) CPP	
91 MAGICAL	(Carbert, BMI/Mama Baby, ASCAP)	
37 MATERIAL GIRL	(Minong, BMI)	
79 MATHEMATICS	(MCA, ASCAP/Unichappell, ASCAP/Rumanian Pickleworks, BMI)	
00 MISLED	(Delightful, BMI) CPP	
23 MISSING YOU	(Brockman, ASCAP) CLM	
84 MY TOOT TOOT	(Sid Sim, BMI/Flattown, BMI)	
40 NEVER ENDING STORY	(Giorgio Moroder, ASCAP) WBM	
19 NEW ATTITUDE	(Unicity, ASCAP/Backstreet/Robinhill, ASCAP/Brass Heart, BMI/Rockomatic, BMI)	
8 NIGHTSHIFT	(Rightson, BMI/Franne Golde, BMI/Tuneworks, BMI/Walter Orange, ASCAP) CPP CHA/HL	
6 OBSESSION	(Pacific Island, BMI/Careers, BMI/Makiki, ASCAP/Arista, ASCAP) CPP	
49 OH GIRL	(Irving, BMI/Boy Meets Girl, BMI) CPP/ALM	
30 ONE LONELY NIGHT	(Janisongs, ASCAP) WBM	
17 ONE MORE NIGHT	(Pun, ASCAP) WBM	
5 ONE NIGHT IN BANGKOK	(MCA, ASCAP) MCA	
68 ONLY LONELY	(Famous, ASCAP/Bon Jovi, ASCAP) CPP	
73 ONLY THE YOUNG	(Twist and Shout, ASCAP/Weedhigh Nightmare, ASCAP/Colgems-EMI, ASCAP) WBM	
72 OO-EE-DIDDLEY-BOP	(Pal-Park, ASCAP) CPP	
67 PRIVATE DANCER	(Straitjacket, ASCAP/Almo, ASCAP) CPP/ALM	
57 RADIOACTIVE	(Not Listed)	
96 RAIN FOREST	(Oval, PRS)	
76 RELAX	(Perfect Songs, BMI/Island, BMI) WBM	
3 RHYTHM OF THE NIGHT	(Edition Sunset, ASCAP/Arista, ASCAP) CPP	
21 ROCK AND ROLL GIRLS	(Wenaha, ASCAP) CPP	
90 SATISFACTION GUARANTEED	(Sundown Kingstons, ASCAP)	
97 SAVE A PRAYER	(Tritec) HL	
89 SAVE THE NIGHT FOR ME	(Jobete, ASCAP/Bobby Sandstrom, ASCAP)	
88 SAY IT AGAIN	(Black Mountain Road, BMI)	
35 SAY YOU'RE WRONG	(Charisma, ASCAP/Chappell, ASCAP) CHA/HL	
43 THE SEARCH IS OVER	(Rude, BMI/WB, ASCAP/Easy Action, ASCAP) WBM	
45 SHOW SOME RESPECT	(Chappell, ASCAP/Rightson, BMI/Sookloozy, BMI) CHA/HL	
10 SMOOTH OPERATOR	(Adu, MCPS/St.John, MCPS)	
38 SMUGGLER'S BLUES	(Red Cloud, ASCAP/Night River, ASCAP) WBM	
7 SOME LIKE IT HOT	(Ackee, ASCAP/Tritec, ASCAP/N.V., ASCAP)	
18 SOME THINGS ARE BETTER LEFT UNSAID	(Hot-cha, BMI/Unichappell Inc., BMI) CHA/HL	
52 SOMEBODY	(Adams Communications, BMI/Calypto Toonz, PROC/Irving, BMI) CPP/ALM	
60 STEADY	(Funzalo, BMI/Juters, BMI/Rella, BMI)	
20 SUDDENLY	(Zomba, ASCAP/Willesden, BMI) CPP	
66 TALK TO ME	(Small Hope, BMI)	
12 THAT WAS YESTERDAY	(Somerset Songstnc., ASCAP/Evansongs Ltd., ASCAP/Stray Notes Music, ASCAP) WBM/HL	
24 THINGS CAN ONLY GET BETTER	(Howard Jones, BMI/Warner-Tamerlane, BMI) WBM	
74 THROUGH THE FIRE	(Dyad, BMI/Foster Frees, BMI/Neropub, BMI/Tom John, BMI) CPP	
34 'TIL MY BABY COMES HOME	(April, ASCAP/Uncle Ronnie's Inc., ASCAP/Thriller, ASCAP) CPP/ABP	
62 TOO LATE FOR GOODBYES	(Charisma, ASCAP/Chappell, ASCAP) CHA/HL	
55 VOICES CARRY	(Intersong-USA, BMI/Til Tunes, BMI)	
29 VOX HUMANA	(Milk Money, ASCAP)	
82 WAKE UP (NEXT TO YOU)	(Elliscan, PRS)	
31 WALKING ON SUNSHINE	(Screen Gems-EMI, BMI/Megasongs, BMI) WBM	
50 WALKING ON THE CHINESE WALL	(Noa-Noa, ASCAP/Glass Sea, ASCAP/Make Zee, BMI) WBM	
1 WE ARE THE WORLD	(Mijac, BMI/Brockman, ASCAP) WBM	
47 WE CLOSE OUR EYES	(ATV, BMI) CLM	
48 WELCOME TO THE PLEASURE DOME	(Perfect, BMI) WBM	
83 WHY CAN'T I HAVE YOU	(Ric Ocacek, ASCAP/Lido, ASCAP) WBM	
75 THE WORD IS OUT	(10/Nymph, BMI/Warner Bros., ASCAP) CPP	
46 WOULD I LIE TO YOU?	(Blue Network, ASCAP)	

### SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

## ALBUMS

**SPOTLIGHT** Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

**NEW & NOTEWORTHY** highlights new and developing acts worthy of attention

**PICKS** new releases predicted to hit the top half of the chart in the format listed

**RECOMMENDED** Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Send albums for review to:  
Sam Sutherland, Billboard  
9107 Wilshire Blvd.  
Beverly Hills, Calif. 90210  
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1515 Broadway  
New York, N.Y. 10036

Country albums should be sent to:  
Kip Kirby, Billboard  
14 Music Circle East  
Nashville, Tenn. 37203

## POP

### PICKS

#### JULES SHEAR

The Eternal Return  
PRODUCERS: B. Drescher, J. Shear  
EMI America ST-17156

Singer/songwriter's breakthrough album comes after too many years of cult adulation, first in front of Jules & the Polar Bears, then as solo act. Best tracks: "If She Knew What She Wants," "Steady" and "Here S/he Comes."

#### RICK JAMES

Glow  
PRODUCER: Rick James  
Gordy 6135

The ebullient "Can't Stop" is James' most pop-oriented single in some time, and its chart fortunes will dictate sales of this album beyond his core audience. That core, meanwhile, will find cuts like "Spend The Night With Me" and "Sha La La La La" appealing examples, respectively, of James' stripped-down funk and warm ballad styles. Point of interest: the appearance of James' proteges Process & the Doo Rags on the title tune.

#### MELISSA MANCHESTER

Mathematics  
PRODUCERS: Various  
MCA MCA-5587

Manchester bows on MCA after more than a decade on Arista with a set mixing decidedly modern-edged pop and more traditional romantic ballads. The album taps four producers, Brock Walsh, George Duke, Robbie Buchanan and Trevor Veitch, as well as Quincy Jones, who serves as executive producer on the first single, "Mathematics," plus three other cuts.

#### MEAT LOAF

Bad Attitude  
PRODUCERS: Meat Loaf, Paul Jacobs  
RCA AFL-15451

Meat Loaf scored one of the best-selling debut albums in pop history with his 1977 "Bat Out Of Hell," but his too-long-delayed followup, "Dead Ringer," was a big commercial disappointment in 1981. Now Meat is back, on a new label, with a new set of grandly produced rockers and power ballads. Among the highlights: "Bad Attitude," "Piece Of The Action" and "Modern Girl."

#### CARPENTERS

Yesterday Once More  
PRODUCER: Richard Carpenter  
A&M SP 6601

This specially priced double album collects 28 of the Carpenters' best, from such early classics as "We've Only Just Begun" to such later hits as "Touch Me When We're Dancing." The album is the first Carpenters retrospective to be released since Karen Carpenter's death in February, 1983, and underscores the singer's unique warmth, compassion and feeling.

#### BILL WITHERS

Watching You Watching Me  
PRODUCERS: Various  
Columbia FC 39887

Withers is a pop music survivor, one who's been able to ride the waves from his early hits like "Ain't No Sunshine" to such recent collaborative efforts as "Just The Two Of Us." He's back out front here, on a set of rhythm pieces and ballads aimed equally at pop and black formats. Producers include Larry Carlton, Ralph MacDonald, Denny Diante and Michel Colombier.

### RECOMMENDED

#### RONNY WHYTE WITH STRINGS

Soft Whyte  
PRODUCER: Ettore Stratta  
Audiophile AP-204

The cabaret stylist in an unaccustomed string setting, although the listener receives the understanding surveys of mostly quality standards one expects from the artist.

#### CLEO LAINE

That Old Feeling  
PRODUCER: Laurie Holloway  
CBS 39736

Wistful, generous program of 18 songs, among the best ever written, performed like lullabys by the stylist. The kind of intimate vocals rarely released these days.

#### PETER ALLEN

Captured Live At Carnegie Hall  
PRODUCER: Dee Anthony  
Arista AL 12-8275

Double live album collects all of Allen's many standards, including "Arthur's Theme," "Don't Cry Out Loud," "Everything Old Is New Again," "I Go To Rio" and "Quiet Please, There's A Lady On Stage."

## BLACK

### PICKS

#### SHANNON

Do You Wanna Get Away  
Producers: M. Liggett, C. Barbosa  
Mirage/Emergency 90267

Her second album stretches the vocalist to establish her beyond the dance market, but includes the familiar-sounding title track as the first single. Lackluster material is Shannon's only hindrance.

#### FREDDIE JACKSON

Rock Me Tonight  
PRODUCERS: P. Laurence, B. Eastmond, R. Aries  
Capitol ST-12404

Fine vocalist, not unlike Luther Vandross, makes a strong debut. Material is well suited for current black radio trends, especially the title track and "He'll Never Love You (Like I Do)."

#### EVELYN THOMAS

High Energy  
PRODUCERS: J. Levine, F. Trench  
Vanguard VSD 79454

Album includes same-titled hit single sandwiched between like-minded material. Only departure is the soulful "Chalk It Up To Experience." Sure to score with the hard-core dance crowd.

## SPOTLIGHT



#### PRINCE & THE REVOLUTION

Around The World In A Day  
PRODUCERS: Prince & the Revolution  
Warner Bros. 25286

Snubbing whatever expectations the success of "Purple Rain" may have created, pop's reigning monarch hits with a collection that's an artistic success and a commercial crap shoot. Several elements will invite quick comparison to "Sgt. Pepper," most notably the Beatles-esque "Paisley Park" and "Pop Life," as will Indian inflections lifted straight out of the psychedelic era for the title track. Yet whatever the influences and models, Prince again points the direction through music that is wholly his own, with "Tambourine," "America" and "Raspberry Beret" following the path blazed by "Purple Rain." An unpredictable collection that should confound radio but please buyers.

## NEW AND NOTEWORTHY

#### MAUREEN STEELE

Nature Of The Beast  
PRODUCERS: S. Barri, B. Sandstrom  
Motown 6141

Racy lyrics and pop-rock tracks suggest Steele is a cross between Madonna and Cyndi Lauper. Former style is exemplified by "Bad Girls Do It Better," latter by "Boys Will Be Boys," virtually an answer song to "Girls Just Want To Have Fun." Steele's perky delivery is appealing, and the songs are strong. A name to watch.

### RECOMMENDED

#### MALOPOETS

PRODUCERS: Martin Messonnier, Malopoets  
Enigma/EMI America ST 17155

U.S. debut of South African band is one of the finest offerings yet in the growing genre of Afro-pop recordings. Crisp guitar, tight vocals and syncopated rhythms.

#### WILL KING

Backed Up Against The Wall  
PRODUCERS: J. Hamilton, M. Hayes, V. Hill  
Total Experience TEL6-5710

Sixties Memphis soul is updated with synthesizers replacing horns, but "I'm Sorry" faithfully echoes the gruff vocal style featured on this specially priced entry.

## COUNTRY

### PICKS

#### WILLIE NELSON & FARON YOUNG

Funny How Time Slips Away  
PRODUCER: Fred Foster  
Columbia PC 39484

Faron Young was one of Willie

Nelson's early mentors after the young Texan came to Nashville, but this album is a lot more than a quiet pro quo gesture on Nelson's part. Young demonstrates on some old standards that he's still one of the finest vocalists in country music. And Nelson is predictably outstanding as the best interpreter of his own material.

#### WILLIE NELSON & HANK SNOW

Brand On My Heart  
PRODUCER: Chips Moman  
Columbia 39977

This album is not as good as the Young/Nelson session, because the two performers here do not blend as well. Still, this is a nostalgic treasure, highlighting as it does such Snow perennials as "Golden Rocket," "I'm Movin' On" and several others. There are no Nelson compositions here.

#### LOUISE MANDRELL

Maybe My Baby  
PRODUCER: R.C. Bannon  
RCA AHL 1-5454

An album that could have been subtitled "Louise Mandrell as you've never heard her," since it's a whole new sound and production approach. There's a powerful acoustic drive to the tracks, a contemporary energy through songs like Danny Kortchmar's "You Better Hang Up" and Eric Carmen's "Maybe My Baby." Producer Bannon gets high marks for his arrangements, as well as two songs contributed as a writer.

#### THE STATLERS

Pardners In Rhyme  
PRODUCER: Jerry Kennedy  
Mercury 824 420

The Statlers have obviously found the mainstream to the American heart here, blithely mixing nostalgia ("Memory Lane," "Remembering You"), Christian hymns ("Amazing Grace") and teen prayers ("Hello Mary Lou"). A veritable department store of the emotions.

#### LEON EVERETTE

Where's The Fire  
PRODUCER: Bill Rice  
PolyGram 824 309

Everette consistently makes solid country albums that are dependable for their song choices and sleek arrangements. This one's no exception: He's lured Bill Rice back into the studio to pilot the project, which offers variety, emotion and power. Experimental without losing focus.

### RECOMMENDED

#### KEITH STEGALL

PRODUCER: Kyle Lehning  
Epic B6E 39892

Stegall's been around as a singles artist; this is his first album effort. His talents are considerable, although overall the effect is of a great voice in search of a great song.

#### BOB WILLS & HIS TEXAS PLAYBOYS

Rare 1953 California Radio Broadcasts, Vol. 2  
PRODUCER: David Stallings  
Delta DLP-1162

Aired originally on KXLA, these programs were used to promote Wills' appearances at Harmony Park Ballroom in Anaheim.

#### BOB WILLS & TOMMY DUNCAN

Right Or Wrong  
PRODUCER: David Stallings  
Delta DLP-1181

Radio transcripts from 1945-46 produced at KERN in Bakersfield, Calif.

#### BOB MURPHEY

The Greasy Spoon Cafe And Other Country Tales  
PRODUCER: David Stallings  
Delta DLP-1183

Funny stories built around one-liners.

## JAZZ-FUSION

### RECOMMENDED

#### ANTHONY BRAXTON

Seven Standards 1985, Vol. 1  
PRODUCER: Michael Cuscuna  
Magenta/Windham Hill MA-0203

Vanguard composer/leader Braxton takes another shot at presenting his solo style within the context of the jazz mainstream. Band features Hank Jones, Rufus Reid and Victor Lewis.

#### MITCHEL FORMAN

Train Of Thought  
PRODUCER: Steven Miller  
Magenta/Windham Hill MA-0201

Pianist Forman mixes electric and acoustic performances of his own compositions deftly, getting strong support from sidemen Peter Erskine, Marc Johnson, Tom Barney and Michael Brecker.

#### RICHARD BEIRACH

Breathing Of Statues  
PRODUCER: Kurt Renker  
Magenta/Windham Hill MA-0202

Latest solo offering from pianist Beirach demonstrates continued growth of melodic and improvising abilities. Something a bit more adventurous for Windham Hill's faithful.

#### LIZ STORY

Unaccountable Effect  
PRODUCER: Steven Miller  
Windham Hill WH-1034

Pianist's moody, intricate solo pieces veer toward a more impressionistic pole, augmented on the title track by Mark Isham's synthesizer textures.

#### CHARLIE PARKER

The Cole Porter Songbook  
PRODUCER: Norman Granz  
Verve 823 250

"Songbook" concept manages to bring together a good cross-section of Parker's work on Verve, including small group and string sessions.

#### OSCAR PETERSON

The George Gershwin Songbook  
PRODUCER: Norman Granz  
Verve 823 249

Keyboard wizard's drumless trio featuring bassist Ray Brown and guitarist Barney Kessel cut this Gershwin tribute for Clef in 1952, but results are ageless.

#### BILLIE HOLIDAY

The Billie Holiday Songbook  
PRODUCERS: N. Granz, L. Feather  
Verve 823 246

Actually a greatest hits package of sorts, featuring 10 tunes invariably linked to the vocalist. Outstanding bands and several historic recordings.

## GOSPEL

### PICKS

#### JAMIE OWENS-COLLINS

A Time For Courage  
PRODUCER: Dan Collins  
Live Oak SPCN 000221-5

Los Angeles singer/songwriter delivers plenty of poetic imagery and dramatic scenarios wrapped around the message of positive faith. Husband Dan produced, and the tracks sound right for contemporary gospel radio: a smooth mixture of ballads and uptempo numbers in the AOR pop vein.

### RECOMMENDED

#### TANYA GOODMAN

Seeker  
PRODUCER: Andy Tolbird  
Canaan 992313-5

An album of growth and self-discovery for Tanya, who balances the gospel and secular on these selections. Very contemporary.

## WHITE HEART

**Hotline**  
PRODUCERS: B. Smiley, M. Gersmehl  
Home Sweet Home SPCN 000139-1

One of the most underrated bands in Christian music, White Heart builds mini-dramas and presents them with a sense of urgency. Big-buildup ballads and tension-strung rockers are the trademarks of this album.

## CLASSICAL

### RECOMMENDED

**BERLIOZ: SYMPHONIE FANTASTIQUE**  
Berlin Philharmonic, Barenboim  
CBS FM-39859

Label's new association with the Berlin orchestra yields a stunning version of the much-recorded work. The rich, realistically balanced sound is an ideal backdrop for the impassioned Barenboim reading.

**MOZART: PIANO CONCERTOS, NOS. 25 & 26**  
Vladimir Ashkenazy, Philharmonia Orchestra  
London 411 810-2 (CD)

Ashkenazy stakes an ever more legitimate claim to the concertos as he works his way through the cycle, compounding the problem of consumer choice among competing high-quality versions. Excellent sound.

**MOZART: VIOLIN & PIANO SONATAS IN C, A & D**  
Itzhak Perlman, Daniel Barenboim  
Deutsche Grammophon 410 102-2 (CD)

Three of the more popular sonatas in this valuable series, and once again the superstar duo offers lessons in charm and elegance. Limpid CD clarity.

**JAPANESE MELODIES**  
Yo-Yo Ma, Pro Musica Nipponica, Mamiya  
CBS FM-39703

Eye-catching cover art will attract many fans of the cellist to this offbeat program of traditional and contemporary tunes. A crossover contender.

## SINGLES

**PICKS** new releases with the greatest chart potential

**RECOMMENDED** records with potential for significant chart action

**NEW & NOTEWORTHY** highlights new and developing acts worthy of attention

Records equally appropriate for more than one format are reviewed in the category with the broadest audience.

All singles commercially available in the U.S. are eligible for review

Send singles for review to:  
Nancy Erlich, Billboard  
1515 Broadway  
New York, N.Y. 10036

Country singles should be sent to:  
Kip Kirby, Billboard  
14 Music Circle East  
Nashville, Tenn. 37203

## POP

### PICKS

**MICK JAGGER**  
Lucky In Love (3:57)  
PRODUCERS: Mick Jagger, Bill Laswell  
WRITERS: M. Jagger, C. Alomar  
PUBLISHER: Promopub, PRS  
Columbia 38-04893

Lighthearted pop song (distinctly unStonesish) is already halfway up

the Hot 100; legend-gone-solo takes a wry poke at his own role of Delta bluesman.

**PHIL COLLINS**  
Susudio (4:23)  
PRODUCERS: Phil Collins, Hugh Padgham  
WRITER: Phil Collins  
PUBLISHERS: Phil Collins/Pun, ASCAP  
Atlantic 7-89560

Switching moods after his No. 1 ballad "One More Night," Collins goes for an energetic r&b romp, tipping his hat to the Minneapolis soul sound on the way.

**COMMODORES**  
Animal Instinct (4:02)  
PRODUCER: Dennis Lambert  
WRITER: M. Page  
PUBLISHER: Zomba, ASCAP  
Motown 1788MF (12-inch version also available, Motown 4535MS)

Group is now firmly reestablished in the pop forefront thanks to "Nightshift"; feral followup is for dancing, not contemplation.

**PAUL YOUNG**  
Everytime You Go Away (4:10)  
PRODUCER: Laurie Latham  
WRITER: D. Hall  
PUBLISHERS: Unichappell/Hot Cha, BMI  
Columbia 38-04867 (12-inch version also available, Columbia 44-05196)

Powerfully emotional soul ballad shows a craftsman and critics' favorite at the top of his form; a top 5 hit in the U.K.

### RECOMMENDED

**FIRM**  
Satisfaction Guaranteed (4:07)  
PRODUCERS: Jimmy Page, Paul Rodgers  
WRITERS: Page, Rodgers  
PUBLISHER: not listed  
Atlantic 7-89561

Spare, eclectic rock ballad incorporates elements of folk and blues.

**GINO VANNELLI**  
Black Cars (3:07)  
PRODUCERS: Gino Vannelli, Joe Vannelli, Ross Vannelli  
WRITERS: G. Vannelli, R. Freeland  
PUBLISHERS: Black Keys/Screen Gems, BMI  
HME WS4-04889 (c/o CBS) (12-inch version also available, HME 4W9 05205)

Former AC star makes his label debut as a disco rocker, laden with electronics. Label based in New York.

**SANTANA**  
I'm The One Who Loves You (3:17)  
PRODUCER: Val Garay  
WRITER: C. Mayfield  
PUBLISHER: Warner-Tamerlane, BMI  
Columbia 38-04912

**GEORGE HARRISON**  
I Don't Want To Do It (2:51)  
PRODUCER: Dave Edmunds  
WRITER: B. Dylan  
PUBLISHER: Big Sky, ASCAP  
Columbia 38-04887

From the film "Porky's Revenge", though it might have been "Woodstock".

**AL CORLEY**  
Square Rooms (3:40)  
PRODUCER: Harold Faltermeyer  
WRITERS: A. Corley, P. Woods, H. Faltermeyer  
PUBLISHER: Anigro, SUIA  
Mercury 822 241-7 (12-inch reviewed Apr. 27)

**PETER SCHILLING**  
Chill Of The Night (4:00)  
PRODUCERS: Armin Sabol, Peter Schilling  
WRITERS: A. Sabol, P. Schilling, Matthew Garey  
PUBLISHER: Southern, ASCAP  
Elektra 7-69641

Hard DOR from the German artist who took off with "Major Tom" in '83.

**BLASTERS**  
Colored Lights (3:25)  
PRODUCER: Don Gehman  
WRITER: John Cougar Mellencamp  
PUBLISHER: Riva, ASCAP  
Slash/Warner Bros. 7-29055

Much-acclaimed champions of American music compress their fierce rockabilly energy into a loping Mellencamp melody.

**BRUCE COCKBURN**  
Lovers In A Dangerous Time (3:57)  
PRODUCERS: Jon Goldsmith, Kerry Crawford  
WRITER: Bruce Cockburn  
PUBLISHER: Golden Mountain, BMI  
Gold Mountain GS-82009 (c/o A&M)

Reissue of a brooding rock song first released last summer.

**ELVIS BROTHERS**  
Somebody Call The Police (3:18)  
PRODUCER: Adrian Belew  
WRITER: G. Elvis  
PUBLISHER: Boss Of The World, BMI  
Portrait 37-04879 (c/o CBS)

Merseybeat lives, thrives, and gladdens the heart.

**DAVIS DELUXE**  
When The Lights Go Down (3:50)  
PRODUCER: Davis Deluxe  
WRITER: Gary Davis  
PUBLISHER: Squeeze Play, BMI  
Hit H-8R 2102

Solid, mid-tempo, middle-America pop-rock. Contact: (615) 822-1138.

### PICKS

**RENE & ANGELA**  
Save Your Love (For #1) (5:25)  
PRODUCERS: Bobby Watson, Bruce Swedlen, Rene & Angela  
WRITERS: R. Moore, A. Winbush  
PUBLISHER: A La Mode, ASCAP  
Mercury 880 731-1 (12-inch single)

Duo's first release in over a year grabs attention with crisp, spacious sound, punchy rhythm and precise rap counterpoint (as pioneered in "I Feel For You").

**WHISPERS**  
Don't Keep Me Waiting (4:08)  
PRODUCER: Reggie Calloway  
WRITER: Kenny Edmonds  
PUBLISHERS: Hip Trip/Midstar, BMI  
Solar 7-69639

Third single from the "So Good" LP; a relaxed, intimate mood in place of the dance beat of their last two hits.

### RECOMMENDED

**EVELYN "CHAMPAGNE" KING**  
Till Midnight (3:59)  
PRODUCER: Hawk  
WRITERS: Keithen Carter, Bruce Gaitsch  
PUBLISHERS: St. Winevelyn/Edge of Fluke/Outer Snake, ASCAP  
RCA PB-14048 (12-inch reviewed Apr. 6)

**FORCE M.D.'S**  
Itchin' For A Scratch (6:09)  
PRODUCER: Tom Silverman  
WRITERS: Force M.D.'s, R. Halpin, Steinski  
PUBLISHERS: Tee Girl, BMI/T-Boy, ASCAP  
Tommy Boy TB 862 (12-inch single)

Remix of a hip top track from their last LP; featured in the forthcoming movie "Rappin' ". Contact: (212) 722-2211.

**DUTCH ROBINSON**  
Change Your Mind (4:45)  
PRODUCERS: George Kerr, Ollie Jones  
WRITER: T. Robinson  
PUBLISHER: Fanny Mac, BMI  
CBS Associated Z54 04888

Cheerful midtempo r&b with Caribbean overtones.

**SLY FOX**  
Let's Go All The Way (3:54)  
PRODUCER: Ted Currier  
WRITER: Gary Cooper  
PUBLISHER: Lifo, BMI  
Capitol B-5463

A theatrical patchwork of Prince and Rockwell mannerisms.

**WILLIE HUTCH**  
The Glow (6:04)  
PRODUCER: Willie Hutch  
WRITER: W. Hutch  
PUBLISHER: Stone Diamond, BMI  
Motown 4534MG (12-inch single)

Disco-r&b from "Berry Gordy's The Last Dragon."

**JIMMY "BO" HORNE**  
Let's Do It (5:45)  
PRODUCERS: Rick Finch, Dave Crawford  
WRITERS: D. Crawford, Ray Finch, J. "Bo" Horne, I.J. Kites  
PUBLISHERS: Wicked Stepmother/Da Ann, ASCAP  
Sunnyview SUN 423 (12-inch single)

Return of a '70s soul hitmaker; bluesy and direct. Contact: (212) 582-6900.

**LEGION**  
Guarantee (3:58)  
PRODUCER: Charles Cedell Carter  
WRITERS: C. Carter, W. Hankerson, Sirgudir  
PUBLISHER: Deeply Sliced, BMI  
Columbia 38-04903

An adventurous techno-soul

experiment in dissonance.

**MAJESTY**  
Tell Me Whatchu Want (4:17)  
PRODUCER: Samuel Brown III  
WRITER: Sam Brown  
PUBLISHERS: Play It Again, Sam/Axtriss/House of Champions/E.J. Gurren, ASCAP  
Golden Boy GB 125 (12-inch single)

Delightfully overblown pop-r&b (Little Anthony produced by Busby Berkeley). Contact: Jem Records, S. Plainfield, N.J.

**TOP PRIORITY**  
Things Ain't Like They Used To Be (6:21)  
PRODUCER: Phil Casagrande  
WRITERS: P. Casagrande, E. Guerra, L. Pearson  
PUBLISHERS: L.P. Sweet/K.A.D./J.L.C., ASCAP  
Starlite B3000 (12-inch single)

The protest rap form rescued from cliché by economical rhythms and a chiming refrain. Label based in Westbury, N.Y.

**WARREN G. BURRIS**  
Why Not Love Me (3:55)  
PRODUCER: Warren G. Burris  
WRITERS: Warren G. Burris, Maurice Puckett  
PUBLISHER: Big Seven/Clark, BMI  
Becket BKA-45-21

Unsurprising seduction ballad. Contact: (212) 582-6900.

**GANG GANG FEATURING BRENT CARTER**  
To Get Kinky With Me (4:12)  
PRODUCER: Cortez Mckay  
WRITER: Cortez Mckay  
PUBLISHER: Jessica Lauren, BMI  
Phenomenal CMP PR 01 (12-inch single)

A little garage-y in sound, but worth a listen for Carter's pleasing soul tenor. Contact: (212) 299-3787.

## COUNTRY

### PICKS

**ALABAMA**  
40 Hour Week (For A Livin') (3:08)  
PRODUCERS: Harold Shedd, Alabama  
WRITERS: Dave Loggins, Lisa Silver, Don Schlitz  
PUBLISHERS: Music Corp. of America/MCA/Leeds/Patchwork/Don Schlitz, BMI/ASCAP  
RCA PB-14085

A heartfelt tribute to the working people of America, underlined with sincere, soulful harmonizing and a crisp, snappy production.

**HANK WILLIAMS JR.**  
Lawyers, Guns And Money (3:10)  
PRODUCERS: Jimmy Bowen, Hank Williams Jr.  
WRITER: Waren Zevon  
PUBLISHER: Zevon, BMI  
Warner Bros. 7-29022

Williams, always hard-edged in live concert, rocks out on vinyl with this Zevon-written slicer about what it takes to get out of tight situations.

**ANNE MURRAY**  
I Don't Think I'm Ready For You (3:14)  
PRODUCERS: Jim Ed Norman  
WRITERS: Dorff, Brown, Reynolds, Garrett  
PUBLISHERS: Happy Trails/Music Corp. of America, BMI  
Capitol B-5472

AC-oriented ballad from the new Burt Reynolds movie "Stick"; her customary superior performance on a lushly-orchestrated track.

**JANIE FRICKE**  
She's Single Again (2:45)  
PRODUCER: Bob Montgomery  
WRITERS: C. Craig, P. McCann  
PUBLISHERS: Blackwood/April, BMI/ASCAP  
Columbia 38-04896

A lyrical indictment of a newly-single woman for her power over still-married men; Fricke sounds suitably prissy about the whole thing.

**WAYLON JENNINGS, WILLIE NELSON, JOHNNY CASH, KRIS KRISTOFFERSON**  
Highwayman (3:00)  
PRODUCER: Chips Moman  
WRITER: J. Webb  
PUBLISHER: White Oak, ASCAP  
Columbia 38-04881

Epic song gets a deservedly epic treatment on Columbia; a treat that ends too soon.

**DOTTIE WEST**  
We Know Better Now (3:34)  
PRODUCER: Jerry Crutchfield  
WRITERS: Frank Myers, Steve Dean  
PUBLISHERS: Collins Court/Tom Collins, ASCAP/BMI  
Perman P-82010 (c/o MCA)

West is in dreamy good voice for this swatch of late-night ruminations; solid MOR appeal.

**LANE BRODY**  
He Burns Me Up (2:45)  
PRODUCER: Harold Shedd  
WRITER: Bobby Springfield  
PUBLISHER: Unichappell, BMI  
EMI America B-8266

Brody glides through the melody of this toe-tapper, and hook-laden guitar parts fill the gaps; pure magic.

### RECOMMENDED

**PINKARD & BOWDEN**  
Music Industry (3:31)  
PRODUCERS: Pinkard & Bowden, Jim Ed Norman  
WRITERS: Barry Gibb, Robin Gibb, Maurice Gibb  
PUBLISHERS: Unichappell/Gibb Brothers, BMI  
Warner Bros. 7-29000

To the tune of "Islands In The Stream", country's daffiest duo mauls the mores of Music Row.

**NARVEL FELTS**  
If It Was Any Better (I Couldn't Stand It) (2:32)  
PRODUCER: Johnny Morris  
WRITERS: Eddie Burton, Tom Grant, Melanie Morris  
PUBLISHERS: Tapadero/Lynn Shaw, BMI  
Evergreen EV-1030

Good voice but just so-so lyrics. Contact: (615) 327-3213.

**FRANKIE FORD**  
Whiskey Heaven (4:00)  
PRODUCER: Mike Vernon  
WRITERS: Crofford, Durill, Garrett  
PUBLISHERS: Peso/Wallet, BMI  
JIN 402

"Sea Cruise" meets "Blueberry Hill" with wonderful results.

**JOHN REX REEVES**  
Till You Can Make It On Your Own (2:28)  
PRODUCER: Jimmy Elgin  
WRITERS: Jerry McBe, A.L. Owens  
PUBLISHERS: Hill & Range/Super sound, BMI/ASCAP  
Soc-A-Gee SC-113

Clean, reserved production and a rich baritone vocal. Contact: (615) 824-8025.

**BONNIE NELSON**  
Ooh La La Love (2:57)  
PRODUCER: Travis Turk  
WRITERS: K. Barker, K. Hyman, S. Knox  
PUBLISHERS: New Clarion/Grand Staff, SESAC/Golden Reed, ASCAP/Triumphvirate, BMI  
Door Knob 85-229

Label based in Nashville.

**DANNY SHIRLEY**  
The Ballad Of Whitwell Mine (3:09)  
PRODUCERS: Scott Macellen, Sonny Limbo  
WRITERS: S. Hendon, S. Wilson  
PUBLISHERS: Buckhorn, BMI  
Amor AS-1008

Label based in Lookout Mountain, Ga.

## DANCE/DISCO

### PICKS

**EURYTHMICS**  
Would I Lie To You? (4:52)  
PRODUCER: David A. Stewart  
WRITERS: Lennox, Stewart  
PUBLISHERS: RCA/Blue Network, ASCAP  
RCA PW-14079 (12-inch single; 7-inch reviewed Apr. 27)

**LISA-LISA AND CULT JAM WITH FULL FORCE**  
I Wonder If I Take You Home (6:48)  
PRODUCER: Full Force  
WRITER: Full Force  
PUBLISHERS: Personal, ASCAP/Mokojumbi, BMI  
Columbia 44-05203 (12-inch single; 7-inch version also available, Columbia 38-04886)

Hot-selling U.K. import (of urban American origin) now in domestic release; writers/producers helped start the Roxanne phenomenon.

**FREDDIE MERCURY**  
I Was Born To Love You (7:03)  
PRODUCERS: Mack, Mercury  
WRITER: F. Mercury  
PUBLISHER: not listed  
Columbia 44-05197 (12-inch single; 7-inch reviewed Apr. 20)

**JON JON**  
All Night Breakdown (5:19)  
PRODUCER: Jon Warfel  
WRITER: J. Warfel  
PUBLISHER: Gernp Knoodle, BMI  
Columbia 44-05193 (12-inch single; 7-inch version also available, Columbia 38-04877)

A graceful offering in the Debarge school of airy, wholesome-sounding dance-pop.

# TOP POP ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	9	3	USA FOR AFRICA ▲ <sup>2</sup> COLUMBIA USA 40043 3 weeks at No. One	WE ARE THE WORLD
2	2	1	9	PHIL COLLINS ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
3	3	2	46	BRUCE SPRINGSTEEN ▲ <sup>3</sup> COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
4	4	3	17	SOUNDTRACK ▲ MCA 5553 (8.98)	BEVERLY HILLS COP
5	6	6	23	MADONNA ▲ <sup>3</sup> SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
6	8	10	11	SADE PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
7	5	4	15	JOHN FOGERTY ▲ WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD
8	7	5	47	TINA TURNER ▲ <sup>3</sup> CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
9	10	15	4	TOM PETTY AND THE HEARTBREAKERS MCA 5486 (8.98)	SOUTHERN ACCENTS
10	9	7	26	WHAM ▲ COLUMBIA FC39595 (CD)	MAKE IT BIG
11	14	14	10	SOUNDTRACK ● GEFEN GHS-24063/WARNER BROS. (9.98) (CD)	VISION QUEST
12	12	20	12	COMMODORES MOTOWN 6124ML (8.98)	NIGHTSHIFT
13	13	8	24	REO SPEEDWAGON ▲ EPIC QE39593 (CD)	WHEELS ARE TURNING
14	11	11	18	FOREIGNER ▲ ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR
15	15	12	24	BRYAN ADAMS ▲ A&M SP5013 (8.98) (CD)	RECKLESS
16	16	16	21	DON HENLEY ▲ GEFEN GHS 24026/WARNER BROS. (8.98) (CD)	BUILDING THE PERFECT BEAST
17	26	35	4	THE POWER STATION CAPITOL SJ-12380 (8.98)	THE POWER STATION
18	25	28	6	TEARS FOR FEARS MERCURY 824 300-1M1/POLYGRAM (8.98)	SONGS FROM THE BIG CHAIR
19	20	18	76	POINTER SISTERS ▲ <sup>2</sup> PLANET BELL-5410/RCA (9.98) (CD)	BREAK OUT
20	18	22	11	DAVID LEE ROTH ● WARNER BROS. 1-25222 (5.99)	CRAZY FROM THE HEAT
21	23	23	9	SOUNDTRACK A&M SP-5045 (8.98)	THE BREAKFAST CLUB
22	19	21	49	CHICAGO ▲ <sup>3</sup> FULL MOON/WARNER BROS. 1-25060/WARNER BROS. (8.98) (CD)	17
23	28	38	7	DEBARGE GORDY 6123/MOTOWN (8.98)	RHYTHM OF THE NIGHT
24	17	13	8	MICK JAGGER COLUMBIA 39940 (CD)	SHE'S THE BOSS
25	21	17	10	THE FIRM ● ATLANTIC 81239 (8.98) (CD)	THE FIRM
26	27	40	5	LUTHER VANDROSS EPIC 39882	THE NIGHT I FELL IN LOVE
27	30	31	28	DARYL HALL & JOHN OATES ▲ <sup>2</sup> RCA AFL1-5309 (9.98) (CD)	BIG BAM BOOM
28	24	24	26	JULIAN LENNON ▲ ATLANTIC 80184-1 (8.98) (CD)	VALOTTE
29	22	19	30	NEW EDITION ▲ MCA 5515 (8.98)	NEW EDITION
30	31	25	37	BILLY OCEAN ▲ JIVE JL 8-8213/ARISTA (8.98) (CD)	SUDDENLY
31	29	32	32	DIANA ROSS ● RCA AFL1-5009 (8.98) (CD)	SWEPT AWAY
32	32	33	21	KOOL & THE GANG ● DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
33	33	34	11	ANIMATION MERCURY 822580-1/POLYGRAM (8.98) (CD)	ANIMATION
34	42	59	3	HOWARD JONES ELEKTRA 60390 (8.98)	DREAM INTO ACTION
35	35	36	5	ERIC CLAPTON WARNER BROS./DUCK 1-25166/WARNER BROS. (8.98)	BEHIND THE SUN
36	36	26	78	LIONEL RICHIE ▲ <sup>8</sup> MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
37	37	37	10	GEORGE THOROGOOD EMI-AMERICA ST-17145 (8.98)	MAVERICK
38	34	29	32	SURVIVOR ● SCOTTI BROS. FZ 39578/EPIC (CD)	VITAL SIGNS
39	39	30	18	AUTOGRAPH ● RCA AFL1-5423 (8.98)	SIGN IN PLEASE
40	40	41	21	TEENA MARIE ● EPIC FE 39528	STARCHILD
41	130	—	2	RICK SPRINGFIELD RCA AJL1-5370 (8.98)	TAO
42	47	68	3	KENNY LOGGINS COLUMBIA FC 39174	VOX HUMANA
43	43	43	8	JESSE JOHNSON'S REVUE A&M SP-6-5024 (6.98)	JESSE JOHNSON'S REVUE
44	44	44	72	CYNDI LAUPER ▲ <sup>4</sup> PORTRAIT BFR 38930/EPIC (CD)	SHE'S SO UNUSUAL
45	48	52	6	MAZE FEATURING FRANKIE BEVERLY CAPITOL ST-12377 (8.98)	CAN'T STOP THE LOVE
46	45	45	11	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
47	38	27	43	PRINCE & THE REVOLUTION ▲ <sup>9</sup> WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN
48	41	39	29	U2 ▲ ISLAND 90231/ATLANTIC (8.98)	THE UNFORGETTABLE FIRE
49	57	62	27	GLENN FREY MCA 5501 (8.98)	THE ALLNIGHTER
50	61	66	5	ALISON MOYET COLUMBIA BFC 39956	ALF
51	51	53	7	GREG KIHN EMI-AMERICA SJ-17152 (8.98)	CITIZEN KIHN
52	49	49	24	FRANKIE GOES TO HOLLYWOOD ● ISLAND 90232-1 (2-LPS)/ATLANTIC (12.98)	WELCOME TO THE PLEASURE DOME
53	50	50	7	SANTANA COLUMBIA FC39527 (CD)	BEYOND APPEARANCES
54	46	42	41	THE TIME ▲ WARNER BROS. 25109-1 (8.98) (CD)	ICE CREAM CASTLE
55	58	60	8	MARY JANE GIRLS GORDY 6092GL/MOTOWN (8.98)	ONLY FOUR YOU

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	54	54	21	LOS LOBOS WARNER BROS./SLASH 25177-1/WARNER BROS. (8.98)	HOW WILL THE WOLF SURVIVE
57	73	81	8	VARIOUS ARTISTS RCA CPL-2-5340 (10.98) (CD)	CHESS
58	53	46	9	ALAN PARSONS PROJECT ARISTA AL8-8263 (8.98) (CD)	VULTURE CULTURE
59	65	67	6	SOUNDTRACK MOTOWN 6128 ML (8.98)	BERRY GORDY'S THE LAST DRAGON
60	60	65	11	RUN-D.M.C. PROFILE PRO1205 (8.98)	KING OF ROCK
61	77	109	4	KATRINA AND THE WAVES CAPITOL ST-12400 (8.98)	KATRINA AND THE WAVES
62	52	47	29	SHEENA EASTON ▲ EMI-AMERICA ST-17132 (8.98) (CD)	A PRIVATE HEAVEN
63	62	51	26	ASHFORD & SIMPSON ● CAPITOL ST-12366 (8.98)	SOLID
64	55	55	22	GIUFFRIA CAMEL/MCA 5524/MCA (8.98)	GIUFFRIA
65	79	79	14	KLYMAXX CONSTELLATION/MCA 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
66	64	48	23	DEEP PURPLE ▲ MERCURY 824003-1/POLYGRAM (8.98) (CD)	PERFECT STRANGERS
67	69	73	7	GO WEST CHRYSALIS FV 41495 (8.98) (CD)	GO WEST
68	70	71	90	BILLY JOEL ▲ <sup>4</sup> COLUMBIA QC 38837 (CD)	AN INNOCENT MAN
69	66	58	28	GENERAL PUBLIC I.R.S. SP-70046/A&M (8.98) (CD)	ALL THE RAGE
70	72	72	24	WHODINI ● JIVE JL-8251/ARISTA (8.98)	ESCAPE
71	109	152	3	'TIL TUESDAY EPIC BFE 39458	VOICES CARRY
72	56	56	24	SOUNDTRACK FANTASY WAM-1791 (2LPS)/RCA (19.98) (CD)	AMADEUS
73	67	64	83	HUEY LEWIS AND THE NEWS ▲ <sup>5</sup> CHRYSALIS FV 41412 (CD)	SPORTS
74	80	82	10	LOUDNESS ATCO 90246 (8.98)	THUNDER ON THE EAST
75	76	78	11	RAY CHARLES COLUMBIA 39415	FRIENDSHIP
76	63	63	7	PAUL HARDCASTLE PROFILE PRO 1206 (8.98)	RAIN FOREST
77	86	93	5	ANDREW LLOYD WEBBER ANGEL 38218/CAPITOL (11.98) (CD)	REQUIEM
78	71	69	57	THE CARS ▲ <sup>2</sup> ELEKTRA 60296 (8.98) (CD)	HEARTBEAT CITY
79	91	111	6	WHITNEY HOUSTON ARISTA AL8-8212 (8.98)	WHITNEY HOUSTON
80	59	57	16	BRONSKI BEAT MCA 5538 (8.98)	THE AGE OF CONSENT
81	83	88	9	WILTON FELDER MCA 5510 (8.98)	SECRETS
82	87	89	88	MADONNA ▲ <sup>2</sup> SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
83	99	104	7	RAVEN ATLANTIC 81241 (8.98)	STAY HARD
84	88	112	6	FIONA ATLANTIC 81242 (8.98)	FIONA
85	75	75	26	PHILIP BAILEY ● COLUMBIA BFC 39542	CHINESE WALL
86	81	84	21	JOHN PARR ATLANTIC 80180 (8.98)	JOHN PARR
87	74	70	22	TRIUMPH MCA 5537 (8.98) (CD)	THUNDER SEVEN
88	68	61	9	VAN MORRISON MERCURY 822 895-1/POLYGRAM (8.98) (CD)	A SENSE OF WONDER
89	78	77	25	THE TEMPTATIONS GORDY 6119 GL/MOTOWN (8.98)	TRULY FOR YOU
90	90	91	9	JEFF LORBER ARISTA AL8-8269 (8.98) (CD)	STEP BY STEP
91	93	98	6	JOAN ARMATRADING A&M SP-5040 (8.98) (CD)	SECRET SECRETS
92	100	125	3	GRAHAM PARKER & THE SHOT ELEKTRA 60388 (8.98)	STEADY NERVES
93	95	105	7	THE BLASTERS WARNER BROS./SLASH 1-25093/WARNER BROS. (8.98)	HARD LINE
94	94	86	22	MIDNIGHT STAR ● SOLAR 60384/ELEKTRA (8.98) (CD)	PLANETARY INVASION
95	101	114	30	KURTIS BLOW MERCURY 822420-1/POLYGRAM (8.98)	EGO TRIP
96	98	100	6	ACCEPT PORTRAIT BFR 39974/EPIC	METAL HEART
97	82	80	33	STEVIE WONDER ▲ MOTOWN 6108ML (8.98) (CD)	THE WOMAN IN RED-SOUNDTRACK
98	92	95	15	GEORGE BENSON WARNER BROS. 1-25178 (8.98)	20/20
99	96	96	18	FAT BOYS ● SUTRA SUS1015 (8.98)	FAT BOYS
100	102	97	81	SOUNDTRACK ▲ MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
101	84	76	80	PHIL COLLINS ● ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
102	85	83	16	THE GAP BAND TOTAL EXPERIENCE TEL8-5705/RCA (8.98)	GAP BAND VI
103	103	99	33	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
104	113	117	30	DOKKEN ELEKTRA 60376 (8.98)	TOOTH & NAIL
105	105	107	9	KEEL GOLD MOUNTAIN 6-5041/A&M (8.98)	THE RIGHT TO ROCK
106	123	—	2	LIMAH L EMI-AMERICA ST-17142 (8.98)	DON'T SUPPOSE
107	97	92	29	JEFFREY OSBORNE ● A&M SP-5017 (8.98) (CD)	DON'T STOP
108	112	118	6	JASON & THE SCORCHERS EMI-AMERICA ST-17153 (8.98)	LOST AND FOUND
109	141	—	2	ALEXANDER O'NEAL TABU FZ-39881/EPIC	ALEXANDER O'NEAL
110	111	115	10	ANDREAS VOLLENWEIDER COLUMBIA FM 39963 (CD)	WHITE WINDS

Albums with the greatest sales gains this week. (CD) Compact Disc available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units, with each additional million indicated by a numeral following the symbol. \*CBS Records does not issue a suggested list price for its product.

(Continued on page 73)

## Calendar

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

### MAY

May 1, Arthur Young's third annual Entertainment Industry Symposium, Beverly Wilshire Hotel, Los Angeles.

May 4, Pennsylvania Assn. of Songwriters, Composers & Lyricists Sound & Music Expo, Airport Bingo Complex, Allentown, Pa. (215) 433-6787.

May 4-6, Audio Engineering Society Convention, Disneyland Hotel, Anaheim, Calif. (212) 661-2355.

May 4-7, National Assn. of Video Distributors Trade Conference, Hotel InterContinental, San Diego. (202) 452-8100.

May 6, 20th Annual Academy of Country Music Awards, Knotts Berry Farm, Buena Park, Calif. (213) 462-2351.

May 7-8, Video Retailers Assn. Trade Fair, Harrahs, South Shore, Lake Tahoe, Nev. (916) 823-3497.

May 13-14, Home Information Systems & Software Forum, White Plains, N.Y. (214) 437-2400.

May 15-17, Telemarketing/West Trade Expo, Anaheim Convention Center. (800) 368-2066.

May 16-19, National Assn. of Independent Record Distributors & Manufacturers Convention, Wyndham Franklin Plaza Hotel, Philadelphia. (609) 665-8085.

May 19-23, National Public Radio Convention, Marriott City Center, Denver.

May 24-25, Jimmie Rodgers Memorial Festival, Meridian, Miss. (615) 528-3066.

May 18-31, International Trumpet Guild 1985 Conference, Univ. of New Mexico, Albuquerque.

May 24-26, Al Jolson Centennial Tribute, Roosevelt Hotel, New York. (502) 452-2424.

### JUNE

June 2-5, 1985 Summer Consumer Electronics Show, McCormick Place, Chicago. (202) 457-8700.

June 5-6, Independent Third Party Computer Maintenance Conference, Halloran House, New York. (212) 233-1080.

June 5-8, IMIC '85, Hotel Sheraton, Munich. London 01-439-9411; Beverly Hills (213) 273-7040; New York (212) 764-7347.

June 7-10, International Country Music Buyers Assn. Spring Meeting, Hyatt Regency, Nashville.

June 10, Music City News Award Show, Nashville.

June 10, Videotape Production Assn.'s 1985 Monitor Awards, New York State Theatre, Lincoln Center. (212) 265-4160.

June 10-16, International Country Music Fan Fair, Nashville.

June 12, International Radio & Television Society Annual Meeting and Broadcaster-of-the-Year Luncheon, Waldorf Astoria, New York. (212) 867-6650.

June 17, National Music Publishers' Assn. Annual Meeting, Park Lane Hotel, New York. (212) 370-5330.



Joining the Rap. Jam Master Jay, left, and D.M.C. of Profile act Run-D.M.C. perform for Columbia Univ. students protesting the school's investments in various companies doing business in South Africa.

## New Companies

**Roy & Roy**, formed by G. Gerald Roy. A public relations and marketing firm offering a complete marketing concept for artists and managers. 128 Volunteer Dr., Hendersonville, Tenn. 37075; (615) 822-1888.

**City By The Bay Music Inc.**, formed by Gary Davis. Corporation serves as an umbrella company over Lasar Records, a pop/rock label emphasizing new artists, and Vintage Bay Records, a label geared toward the established artist. 2015 Bridgeway, Suite 301, Sausalito, Calif. 94965; (415) 332-4141.

**Barry Sherman & Associates**, a full-service media brokerage and investment counseling firm, formed by Barry Sherman. 1828 N.W., Suite 300, Washington, D.C. 20036; (202) 429-0658.

**Bridenthal Public Relations**, formed by Bryn Bridenthal. Company specializes in music, publishing and visual arts. 13100 Warren Ave., Los Angeles, Calif. 90066; (213) 395-2955.

## EXECUTIVE TURNTABLE

(Continued from page 4)

**RELATED FIELDS.** MTV Networks appoints **Helene Hollander** director of advertising sales for its new regional advertising sales office in San Francisco. She was vice president/sales manager at Katz Independent Television.

Nice Man Merchandising, a Minnesota-based concert and retail merchandiser, names **Allen LeWinter** vice president of licensing and marketing. He joins from Artemis, where he was director of licensing and marketing.

**Melanie F. Popkin** is elevated to director of licensing at Artemis, a poster publishing and rock merchandise distributing company in New York. She was national telemarketing sales manager.

## Bubbling Under

### THE TOP POP ALBUMS

- 201 LLOYD COLE AND THE COMMOTIONS RATTLESNAKES GEFEN GHS 24064 (WARNER BROS.)
- 202 STEVE ARRINGTON DANCIN' IN THE KEY OF LIFE ATLANTIC 81245
- 203 BRUCE SPRINGSTEEN THE RIVER COLUMBIA PC 2-36854
- 204 IKE & TINA TURNER GET BACK EMI-AMERICA LO-51156
- 205 EARL KLUGH KEY NOTES CAPITOL ST-12405
- 206 ULTRAVOX COLLECTION CHRYSALIS FV 41490
- 207 EMMYLOU HARRIS THE BALLAD OF SALLY ROSE WARNER BROS. 1-25205
- 208 ELVIS PRESLEY RECONSIDER BABY RCA AFL1-5418
- 209 THE VELVET UNDERGROUND WITH LOU REED THE VELVET UNDERGROUND WITH LOU REED LIVE MERCURY SRM-2-7504 (POLYGRAM)
- 210 BARBARA MANDRELL GREATEST HITS VOL. 2 MCA 5566

### THE HOT 100 SINGLES

- 101 MEETING IN THE LADIES ROOM KLYMAXX CONSTELLATION/MCA 52545
- 102 ELECTRIC LADY CON FUNK SHUN MERCURY 880-636-7
- 103 INNOCENT ALEXANDER O'NEAL TABU 4-04718 (EPIC)
- 104 REGGAE ROCK 'N ROLL B.E. TAYLOR GROUP EPIC 34-04862
- 105 I JUST WANNA HANG AROUND YOU GEORGE BENSON WARNER BROS. 7-29042
- 106 READ MY LIPS MELBA MOORE CAPITOL 5437
- 107 GO FOR SODA KIM MITCHELL ATLANTIC 7-99652
- 108 FEEL SO REAL STEVE ARRINGTON ATLANTIC 7-89596
- 109 YOU GIVE GOOD LOVE WHITNEY HOUSTON ARISTA 1-9274
- 110 FREAK-A-RISTIC ATLANTIC STARR A&M 2718

## ...newslines...

**ASCAP STARTED DISTRIBUTION** Tuesday (23) of \$14,049,925, a sum representing Buffalo Broadcasting monies released from escrow, where they had been held since 1979. The amount covers license fees and interest for the year 1979 and the first six months of 1980. The other major performance rights group, BMI, distributed about \$10 million of escrow monies during the first week of April. A seven-year legal hassle involving ASCAP and BMI, in which independent tv stations challenged blanket licensing, ended in favor of ASCAP and BMI when the U.S. Supreme Court refused to hear a challenge to a decision by a federal appeals court (Billboard, April 6).

**IF YOU'RE NOT ACQUAINTED** with Virtuoso, than attendance at the monthly meeting of the music and performing arts lodge of B'nai B'rith in New York next Tuesday (7) will let you in on it. Two inventors of the music software for Atari and Commodore computers, Joseph Lyons and Frank Schwartz, will demonstrate the system. The meeting starts at 6 p.m. at the Sutton Place Synagogue at 221 E. 51st St.

**A MORE FAMILIAR SOUND**, that of big bands, makes it to trivia as of May 22, when Harper & Row publishes George Simon's "The Big Bands Trivia" (\$6.95). Simon, author of many tomes on the big band era, recently celebrated the 50th anniversary of his first written piece for Metronome.

**A 1985 RECIPIENT** of the Augustus St. Gaudens Medal of the Cooper Union for Science & Art is John Berg, vice president of art, packaging and design at CBS Records. The medal, named for a 19th century sculptor and alumnus of the school of design, is given annually for a lifetime of distinguished work in the field. Berg receives the award Saturday (4) at ceremonies in Manhattan marking the school's 125th anniversary.

## Lifelines

### BIRTHS

Boy, Shaun, to **Shelley and Cindy Howard**, April 14 in Chicago. He is art director for Jam Productions and producer of "Video Metro" at Cabaret Metro in Chicago.

Boy, Brent Alan, to **Mike and Marla Tanner**, April 17 in Simi Valley, Calif. He is program director and morning radio personality at KNJO Thousand Oaks and weekend personality at KMGG Los Angeles.

Boy, Kevin Andrew, to **Jim and Dale Callon**, April 23 in Lunada Bay, Calif. He is president of San Pedro-based JDC Records.

### MARRIAGES

**Peter Israelson** to **Susan Feinsman**, April 14 in Manhattan. He is a music video director. She is an executive with Tri-Star Pictures.

**Lewis Doshier Jr.** to **Karen Maluchnik**, April 20 in Greenville, S.C. He is manager at Horizon Records & Computers. She is a buyer for Horizon Records & Computers.

### DEATHS

**Irving Mills**, 91, April 21 in Palm Springs. Mills, a veteran music publisher and lyricist best known for his work with Duke Ellington, began his music business career as a songplugger in 1912. In the '30s, he recorded such artists as Ellington, Cab Calloway, Lucky Millinder and Ina Rae Hutton for the American, Master and Variety labels, and also worked as a booking agent. During this same period he wrote lyrics for such Ellington melodies as "Sophis-

ticated Lady," "Mood Indigo" and "It Don't Mean A Thing If It Ain't Got That Swing." These and other standards were published by Mills Music, the firm established by Mills' brother Jack in 1916, of which he was an executive until it was sold to an investment group in 1966. Mills reentered the industry in the mid-'70s when he acquired Norman Granz's a JATP and Lynnstrom publishing catalogs. He is survived by four sons and a daughter.

**Charles R. McNally**, 65, April 14 in Doylestown, Pa. During the days of the big bands, the jazz trombonist, known as Buddy Mack, played with Red Nichols and later joined Glen Gray & the Casa Loma Orchestra. Up until his death, he played with the jazz band at Gobblers Inn in Point Pleasant, N.J. He is survived by his wife, his mother, a brother, a sister, two children and two grandchildren.

**Randall "Randy" Monaco**, 35, of heart failure April 16 in Erie, Pa. The musician and songwriter was part of the "Philadelphia Sound" in the late '70s and in that city was a member of the Mandrake Memorial, with whom he made three albums. He also made appearances with Chubby Checker, Dion & the Belmonts, Herman's Hermits, the Coasters, the Drifters, the Skyliners and Joey Dee. He is survived by his parents, a grandmother and two brothers.

## PRINCE ALBUM GETS MIXED RADIO RECEPTION

(Continued from page 1)

win again at those AOR stations polled, while the latter appears to be an early favorite at urban radio. Response from programmers at all three formats indicates that "Around The World In A Day" will provide three to four radio tracks, with "America" and the title track logging several votes as future playlist candidates.

"I predict it will be a problem album," says Z-100 (WHTZ) New York program director Scott Shannon, "similar to the problem Bruce Springsteen's 'Nebraska' was to AOR in terms of finding an obvious single." Shannon adds, "Prince is assuming that he can do whatever he wants. So far, he can. But this may hurt his next album." Per listener requests, Shannon is sticking with "Raspberry" for the time being and claims to be adopting a "wait and see" attitude on which track he'll feature next.

Another "Raspberry" fan, KIIS-FM Los Angeles PD Gerry DeFrancesco, says he would "like to force Warner Bros. to issue a sin-

gle." Agreeing that the album is far less commercial than its "Purple Rain" predecessor, the programmer adds, "It doesn't help anyone to not release a single" because it dilutes the focus on a new record.

At Boston's WXKS, Sonny Jo White suggests that the no-singles policy will "burn the album out sooner than normal," as his station may have to double- or triple-track the album to contend with requests generated from competing stations' playlists.

Robert Walker of Y-100 (WHYI) Miami sees another form of Prince "burnout" in the less than capacity turnout for the artist's tour-closing concert in Miami early last month. Walker calls "Raspberry" the "only obvious track" for top 40 radio and says he is proceeding "very cautiously" because the rest of the record is "so moody and introspective."

On the other end of the spectrum, WAPP New York's Steve Ellis says, "Anything Prince does will be accepted by our audience," a belief that has put three album tracks on

the station's rotation. Claiming that "a mouse slipped the record under our door Saturday (20)," Ellis says that "Raspberry" is a top five request already. "It gives programmers a chance to use our ears for a change," he says Ellis of the singles policy, and he adds that "the definition of commerciality should be in the listeners' minds, not the programmers'."

"Nobody's breaking our doors down yet," says KKBQ Houston's John Lander of the audience reaction to his chosen single, "Pop Life." Echoing the comments of many other programmers, Lander says listener feedback has been evenly divided between "general curiosity" callers and those requesting specific songs.

Now labeling his station an "adult-oriented" hit radio outlet, PD Jon Gorman says that former AOR stalwart WMMS Cleveland feels the "jury is still out on the potential impact of 'Around The World' as compared to Prince's last two albums." Currently airing "Pop Life," "Rasp-

berry" and "America," Lander says his biggest problem with what he calls an "unusual album" is that "Prince has moved away from the funky r&b sound he brought to rock."

Early last week, New York's market leader, black-formatted WRKS (Kiss), had yet to pick up an "Around The World" track. "I knew it was going to be different," says the station's program director Tony Quartarone, "but this is like breaking a hard-core rock record." Planning to showcase most of the album during a nightly "mini-concert" show, Quartarone says he's waiting on local top 40s to point out the lead single and doesn't intend to get too deep into the album. "I don't see it fitting into our format very well," he says.

Countering Quartarone's opinion is WVEE Atlanta's Scotty Andrews, who calls Prince's latest project a "very strong black record." Late last week, Andrews was rotating "Raspberry," "Pop Life" and "Around The World" once an

hour, allowing listeners to "decide how far we get into the album." According to Andrews, "Prince is hot right now. Anything he touches will turn to gold."

Right in the middle of the urban response is KACE Los Angeles music director Pam Robinson, who says the record is "hard to get used to. But so was 'Purple Rain.'" Robinson adds that the record is "still on the discovery level because it's quite different and it sounds so much like 'Sgt. Pepper'."

Predictably, rock outlets see a slightly longer lifespan for "Around The World." Having jumped into it with "Raspberry," WNEW-FM New York PD Charlie Kendall says he hears five hits on the album, as does WBCN Boston's Oedipus. At KMET Los Angeles, acting music director Pat Edwards says the station's staff chose "Paisley Park" as their "standout" track, but has yet to determine how far they will delve into the album.

## EMBASSY ANTIPIRACY SYSTEM

(Continued from page 1)

50%, and in some corners of the world by as much as 100%. Blay is also attempting to rally Electronics Industry Assn. (EIA) and Electronics Industry Assn. of Japan (EIAJ) support of the system.

"The home video business is eight years old," notes Blay. "There are 20 million VCRs in America and upwards of 50 million in the world. This system will prevent these machines from making illegal copies."

If successful, the system, called Macrovision, could have a strong impact on reducing one of the major problems in the home video industry. Implications in the broadcast field are also considerable.

The system has been demonstrated to many of the leading suppliers and duplicators, including CBS/Fox, MGM/UA Home Entertainment, MCA Home Video, Paramount Home Video and VCA/Technicolor. Embassy, though, is the first major home video company to go with the new technology. Cable operators have not been given demonstrations yet.

"We're always looking at different approaches to anti-piracy and are interested in anything new that can work," notes Robert Blattner, head of RCA/Columbia Pictures Home Video. "Our people have looked at it but we have no immediate plans at this point to adopt it." Another major supplier, Walt Disney Home Video, had "no comment" about the system, although it, too, indicates it is constantly looking at various anti-piracy techniques.

"We're looking at it," says Tim Clott, senior vice president of Paramount Home Video. "We hope it works. This certainly will be a good test for it. We feel positive about attempts of this type."

At MGM/UA Entertainment group, assistant general counsel Herbert Nussbaum says he is uncertain about the possibilities of the Macrovision system. "It's a good idea, but I don't know whether we've looked into it or out at it one way or another," he says.

Nussbaum is most positive about

the Macrovision system in terms of it's being a possible defense against the motion picture industry's latest electronic bugaboo, the double-well VCR. No double-well VCRs have been officially marketed on these shores yet, but home video and movie industry executives say the impact of such technology could be devastating, spurring a wave of consumer copying of rented product (separate story, page 4).

At CBS/Fox Video, a spokesman says that the company is "taking a number of steps" against piracy, but the firm is reluctant to reveal what exactly they are for fear of weakening its anti-piracy efforts.

Distributors say the kind of in-store piracy that Embassy's Blay talks about probably goes on all the time but is very hard to trace.

"If the thing works, you're going to see a big increase in sales or some dealers in trouble," says Schwartz Bros. general manager Don Rosenberg.

"Some of these people are really making extra copies," says Rosenberg, speaking of retailers. But, he suggests, the action is concentrated in rural, isolated areas.

"Somebody has to be first," maintains Macrovision inventor John Ryan, formerly chief engineer of camera development at Ampex. "Embassy wanted to try it right away, since they believe strongly in it. And Andre Blay has always been a pioneering force in this industry."

The Macrovision process was developed by Macrovision, a young San Jose-based high technology company specializing in video research and development. The process "confuses" the AGC (automatic gain control) in the copying VCR, resulting in "dim, noisy copies," according to Macrovision chairman Victor Farrow. The process is also applicable to videodisk, as well as broadcast and cable media.

Four years ago, the industry tried another anti-piracy device, Copyguard. "Unfortunately," says Blay, "it interfered with the playback of the good tape. The tape would horizontally roll during playback."

The Macrovision process, howev-

er, maintains "100% playability and integrity of the original cassette, disk or other video source," according to Ryan.

The Macrovision process is available to copyright holders, with the company charging a royalty on a per cassette basis. The royalty could range from 15 cents to \$1 per

### Assistance in preparing this story provided by Tony Seideman in New York.

cassette, depending on the length of the tape, volume discounts and other elements.

According to Ryan, a "black box" is used at the duplicating facility between the one-inch master and the VCR slaves. Each VCR slave has to be modified, which Macrovision will do at no cost. "Cotton Club" was duplicated at VCA/Technicolor.

Ryan admits that the system could be circumvented by clever technical personnel at the professional duplicating level and that someone will probably come up with a "black box" of their own to defeat the system for consumers.

But Macrovision claims that the system is sophisticated enough to prevent "back room" duplication by dealers, believed to be the most serious form of illicit duplicating.

## KEEPING SCORE

(Continued from page 62)

market, completing the cycle with the Sixth, Eleventh and Thirteenth. The orchestra here is the Concertgebouw.

London's Andras Schiff also has a cluster of albums due out this year, continuing his Bach survey with an album of the Inventions, and another of Book One of the "Well-Tempered Klavier." Also recorded by Schiff is a concerto coupling of the Schumann and Chopin No. 2, with Antal Dorati directing the Concertgebouw. Add a couple of Mozart concertos—Nos. 17 & 18, with Sandor Vegh and the Camerata Academica—and we find that Schiff, too, has spent lots of time before the microphones.

## MEMPHIS VIDEO DEALERS RAIDED

(Continued from page 1)

ficking in adult material. Local or state actions have been taken against dealers in Fairfield, Ohio; Davidson and Dixon counties in Tennessee; Indianapolis and Phoenix. In the last named city, dealers have formed the Arizona Videotape Rights Coalition (Billboard, April 27).

Among the 36 titles seized, according to Bonner, were "Sex Play," "Star Virgin," "Body Shop," "Ever So Deep," "1001 Erotic Nights," "Getting Off," "Never Enough" and "Casino Of Lust."

"To us, it was almost like killing a fly with a sledgehammer," observes Drew McGarr, owner of Video Station, a store that also carries Sony and RCA video hardware. "All it would have taken was a letter from a federal attorney that we were doing anything illegal, and we would have had our shelves cleared in an hour."

He adds, "We haven't heard from the federal authorities whether we are the target of their investigation or whether they just want our help in pursuing someone else."

According to McGarr, his company had already decided to quit dealing in X-rated material before the raid occurred and had gotten rid of all such videos. Nonetheless, he says, the FBI found and seized an invoice, a catalog and a blank order form for adult material.

McGarr says the FBI sent in undercover agents to the stores who rented the videos later taken as evidence. "We never promoted, never advertised the product," McGarr asserts, "and we charged double our regular rates for it."

Bob Bland, whose four video Magic stores were among those raided, says, "Not a whole lot of anything has happened yet [in response to the raid]. I'm sure a lot of the dealers have talked to their lawyers, just as I have." Bland says he also met with a lawyer provided by Steve Assid, president of General Video in Cleveland, who has been active in defending dealers against obscenity charges. Assid says the lawyer has not yet reported back to him.

Bland says that he and the other dealers have been directed to supply the grand jury on May 13 all written material surrounding their receipt and use of the 36 titles. He adds that the FBI seized some store records in addition to the actual videos. In his stores, he adds, customers never knew he stocked adult material unless they specifically asked for it.

Although the FBI's Bonner characterizes the Memphis raids as a "reflection of a national situation," Bill Carter, at the FBI's Washington headquarters, says he "doubts very much" that there will be a proliferation of such cases, since obscenity is ultimately defined by community standards.

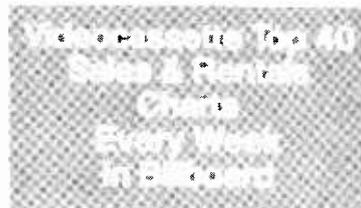
## LECTERN

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the more I read my Bible, the sillier it seems for one set of God's people to put up one narrow brand of music as a standard for the rest of the world. If I do that, I paint myself into a theological corner."

Parsons says that the message has remained the same from the beginning. It has been presented to each generation in its own way. Only the technology and the music have changed.

"Some of these pastors who fight the new music and technology still use satellites and home computers," he says with a chuckle. "If they were consistent, they'd use only scrolls and sheepskins. I think some of them feel threatened—they're more concerned with protecting their own style of music than they are with getting the message out."



# Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
111	106	106	67	VAN HALEN ▲ <sup>5</sup> WARNER BROS. 1-23985 (8.98) (CD)	1984
(112)	117	121	10	THE SMITHS SIRE 1 25269/WARNER BROS. (8.98)	MEAT IS MURDER
113	107	108	13	DAVID SANBORN WARNER BROS. 25150-1 (8.98) (CD)	STRAIGHT TO THE HEART
114	110	94	54	STEVE PERRY ▲ COLUMBIA FC 39334 (CD)	STREET TALK
115	89	85	9	THE VELVET UNDERGROUND VERVE 823 721-1/POLYGRAM (8.98)	VU
116	114	103	9	THE GAP BAND TOTAL EXPERIENCE 343-1/POLYGRAM (8.98)	GAP GOLD
117	115	87	7	TUBES CAPITOL ST-12381 (8.98)	LOVE BOMB
118	104	74	9	SOUNDTRACK EMI-AMERICA ST-17145 (8.98)	THE FALCON & THE SNOWMAN
119	108	90	10	JERMAINE STEWART ARISTA AL8-8261 (8.98)	THE WORD IS OUT
120	119	101	23	DURAN DURAN ▲ <sup>2</sup> CAPITOL SWAY12374 (9.98) (CD)	ARENA
121	121	133	8	DONNIE IRIS HME HFW-39949/CBS	NO MUSS... NO FUSS
(122)	126	149	4	SOUNDTRACK COLUMBIA JS 39983	PORKY'S REVENGE
123	122	120	107	Z Z TOP ▲ <sup>4</sup> WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
(124)	134	140	4	SOUNDTRACK MCA 5561 (8.98)	INTO THE NIGHT
125	128	134	24	AL JARREAU WARNER BROS. 1-25106 (8.98) (CD)	HIGH CRIME
(126)	131	147	4	THIRD WORLD COLUMBIA FC 39877	SENSE OF PURPOSE
127	129	129	74	U2 ● ISLAND 90127/ATLANTIC (5.98)	UNDER A BLOOD RED SKY
(128)	135	155	12	DEPECHE MODE SIRE 25194-1/WARNER BROS. (8.98)	SOME GREAT REWARD
(129)	185	—	2	NIK KERSHAW MCA 5548 (8.98)	THE RIDDLE
130	127	130	7	GLADYS KNIGHT & THE PIPS COLUMBIA FC 35423	LIFE
131	120	123	9	ELLIOT EASTON ELEKTRA 60393 (8.98) (CD)	CHANGE NO CHANGE
132	125	102	9	RICHARD THOMPSON MERCURY 825 421-1/POLYGRAM (8.98)	ACROSS A CROWDED ROOM
133	137	110	45	DEBARGE ● GORDY 6012GL/MOTOWN (8.98)	ALL THIS LOVE
134	133	126	31	KISS ▲ MERCURY 822495-1/POLYGRAM (8.98) (CD)	ANIMALIZE
135	138	127	129	PRINCE ▲ <sup>2</sup> WARNER BROS. 1-23720 (2LPs) (10.98) (CD)	1999
136	139	119	22	LINDA RONSTADT ▲ ASYLUM 60387/ELEKTRA (8.98) (CD)	LUSH LIFE
137	143	146	39	DEBARGE ● GORDY 6061GL/MOTOWN (8.98)	IN A SPECIAL WAY
138	136	138	44	SHEILA E. ● WARNER BROS. 1-25107 (8.98)	THE GLAMOROUS LIFE
139	144	135	91	GEORGE WINSTON ● WINDHAM HILL C-1025/A&M (9.98) (CD)	DECEMBER
(140)	165	—	2	MELBA MOORE CAPITOL ST-12382 (8.98)	READ MY LIPS
141	148	144	570	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (8.98) (CD)	DARK SIDE OF THE MOON
142	146	136	133	LIONEL RICHIE ▲ <sup>4</sup> MOTOWN 6007 ML (8.98) (CD)	LIONEL RICHIE
143	147	150	21	WHAM COLUMBIA BFC 38911	FANTASTIC
144	150	122	29	THE HONEYDRIPPERS ▲ ES PARANZA 90220/ATLANTIC (5.98)	VOLUME ONE
145	140	142	64	BRUCE SPRINGSTEEN ● COLUMBIA JC 33795 (CD)	BORN TO RUN
146	145	139	46	RUN-D.M.C. ● PROFILE PRO 1202 (8.98)	RUN D.M.C.
147	116	113	13	LRB CAPITOL ST-12365 (8.98)	PLAYING TO WIN
148	124	124	10	VARIOUS ARTISTS ELEKTRA 60399 (9.98)	MTV'S ROCK 'N ROLL TO GO
149	149	145	32	METALLICA ELEKTRA 60396 (8.98)	RIDE THE LIGHTNING
150	153	162	3	KENNY ROGERS LIBERTY LO-51157/EMI-AMERICA (8.98)	LOVE IS WHAT YOU MAKE IT
151	155	131	44	TWISTED SISTER ▲ <sup>2</sup> ATLANTIC 80156 (8.98) (CD)	STAY HUNGRY
152	154	154	6	WILLIE NELSON COLUMBIA FC 40008	ME & PAUL
153	118	116	29	CHAKA KHAN ▲ WARNER BROS. 25162-1 (8.98) (CD)	I FEEL FOR YOU
154	152	153	10	DIONNE WARWICK ARISTA AL8-8262 (8.98)	FINDER OF LOST LOVES
(155)	159	186	3	ALCATRAZZ CAPITOL ST-12385 (8.98)	DISTURBING THE PEACE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	160	158	75	BILLY IDOL ▲ <sup>2</sup> CHRYSALIS FV 41450 (CD)	REBEL YELL
(157)	170	180	18	JASON & THE SCORCHERS EMI-AMERICA SQ 19008 (8.98)	FERVOR
158	164	169	96	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
159	132	132	7	THE MOODY BLUES THRESHOLD 820155-1/POLYGRAM (8.98)	VOICES IN THE SKY-BEST OF THE MOODY BLUES
(160)	171	177	3	THE OAK RIDGE BOYS MCA 5555 (8.98)	STEP ON OUT
161	162	156	30	WYNTON MARSALIS COLUMBIA FC39530 (CD)	HOT HOUSE FLOWERS
(162)	NEW	NEW	NEW	SLADE CBS ASSOCIATED FZ 39976/EPIC	ROGUES GALLERY
163	142	137	23	THE WHISPERS SOLAR 60356-1/ELEKTRA (8.98) (CD)	SO GOOD
164	156	141	40	SCANDAL FEATURING PATTY SMYTH ▲ COLUMBIA FC 39173 (CD)	WARRIOR
165	163	165	47	VARIOUS ARTISTS MOTOWN 6094 ML (8.98)	MORE SONGS FROM THE BIG CHILL
166	169	175	3	PETER GABRIEL GEFEN GHS-24070/WARNER BROS. (9.98)	BIRDY-SOUNDTRACK
167	161	159	31	W.A.S.P. CAPITOL ST-12343 (8.98)	W.A.S.P.
168	174	128	23	THE JUDDS ● RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
169	157	151	22	SHALAMAR SOLAR 60385/ELEKTRA (8.98) (CD)	HEARTBREAK
170	175	189	3	GEORGE STRAIT MCA 5567 (8.98)	GREATEST HITS
171	168	173	82	MOTLEY CRUE ▲ <sup>2</sup> ELEKTRA 60289 (8.98) (CD)	SHOUT AT THE DEVIL
172	176	167	30	PAT METHENY GROUP ECM 25008-1/WARNER BROS. (9.98) (CD)	FIRST CIRCLE
(173)	184	185	4	THE MANHATTANS COLUMBIA FC 39277	TOO HOT TO STOP IT
(174)	179	—	2	MOUNTAIN SCOTTI BROS. FZ-40006/EPIC	GO FOR YOUR LIFE
(175)	187	—	2	THE LORDS OF THE NEW CHURCH I.R.S. SP-70049/A&M (8.98)	THE METHOD TO OUR MADNESS
(176)	NEW	NEW	NEW	YNGWIE MALMSTEEN POLYDOR 825 324-1/POLYGRAM (8.98)	RIISING FORCE
177	172	168	45	ORIGINAL BROADWAY CAST GEFEN GHS 2031/WARNER BROS. (16.95)	CATS
178	177	182	16	RAY STEVENS MCA 5517 (8.98)	HE THINKS HE'S RAY STEVENS
179	182	183	4	YELLOWJACKETS WARNER BROS. 1-25204 (8.98)	SAMURAI SAMBA
(180)	NEW	NEW	NEW	VAN ZANT GEFEN/NETWORK GHS-24059/WARNER BROS. (8.98)	VAN ZANT
181	183	190	93	MIDNIGHT STAR ▲ <sup>2</sup> SOLAR 60241/ELEKTRA (8.98)	NO PARKING ON THE DANCE FLOOR
182	180	194	3	GEORGE WINSTON DANCING CAT DC 3007/WINDHAM HILL (9.98) (CD)	THE VELVETEEN RABBIT
(183)	RE-ENTRY	RE-ENTRY	RE-ENTRY	PRINCE ▲ WARNER BROS. BSK 3601 (8.98) (CD)	CONTROVERSY
184	186	188	53	R.E.M. I.R.S. SP-70044/A&M (8.98) (CD)	RECKONING
(185)	NEW	NEW	NEW	BOY MEETS GIRL A&M SP-65046 (6.98)	BOY MEETS GIRL
(186)	195	—	2	CHET ATKINS COLUMBIA FC 29591	STAY TUNED
(187)	199	174	40	EDDIE MURPHY ▲ COLUMBIA FC 39005	COMEDIAN
188	190	196	3	GEORGE DUKE ELEKTRA 60398 (8.98)	THIEF IN THE NIGHT
189	189	193	3	AMY GRANT A&M SP-5058 (8.98)	STRAIGHT AHEAD
190	192	—	2	KAJA EMI-AMERICA ST-17157 (8.98)	EXTRA PLAY
191	188	171	32	IRON MAIDEN ● CAPITOL SJ-12321 (8.98) (CD)	POWER SLAVE
192	RE-ENTRY	RE-ENTRY	RE-ENTRY	BRUCE SPRINGSTEEN ▲ COLUMBIA JC 35311 (CD)	DARKNESS AT THE EDGE OF TOWN
193	194	—	2	WEATHER REPORT COLUMBIA FC 39908	SPORTIN' LIFE
194	173	160	29	THE DAZZ BAND MOTOWN 6117ML (8.98)	JUKEBOX
195	191	176	59	SOUNDTRACK ▲ <sup>5</sup> COLUMBIA JS-39242 (CD)	FOOTLOOSE
196	178	143	27	DAN HARTMAN MCA 5525 (8.98) (CD)	I CAN DREAM ABOUT YOU
197	198	178	52	JOHN CAFFERTY/BEAVER BROWN BAND ▲ SCOTTI BROS. BFZ 38929/EPIC (CD)	EDDIE & THE CRUISERS-SOUNDTRACK
198	158	157	26	UB40 A&M SP-5033 (8.98) (CD)	JEFFREY MORGAN
199	200	170	28	BARBRA STREISAND ▲ COLUMBIA QC 39480 (CD)	EMOTION
200	167	166	15	EUGENE WILDE PHILLY WORLD 90239/ATLANTIC (8.98)	EUGENE WILDE

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- |                                     |                              |                                |                                 |                                   |                                   |                                   |                         |
|-------------------------------------|------------------------------|--------------------------------|---------------------------------|-----------------------------------|-----------------------------------|-----------------------------------|-------------------------|
| Accept 96                           | Depeche Mode 128             | The Honeydrillers 144          | Limahl 106                      | Alexander O'Neal 109              | Santana 53                        | Tears For Fears 18                | Weather Report 193      |
| Bryan Adams 15                      | Dokken 104                   | Whitney Houston 79             | LRB 147                         | The Oak Ridge Boys 160            | Scandal Featuring Patty Smyth 164 | The Temptations 89                | Andrew Lloyd Webber 77  |
| Alabama 46                          | George Duke 188              | Billy Idol 156                 | Kenny Loggins 42                | Billy Ocean 30                    | Shalamar 169                      | Third World 126                   | Wham 143, 10            |
| Alcatraz 155                        | Duran Duran 120              | Donnie Iris 121                | Jeff Lorber 90                  | ORIGINAL BROADWAY CAST            | Slade 162                         | Richard Thompson 132              | The Whispers 163        |
| Animation 33                        | Sheila E. 138                | Iron Maiden 191                | The Lords Of The New Church 175 | Cats 177                          | The Smiths 112                    | George Thorogood 37               | Whodini 70              |
| Joan Armatrading 91                 | Elliot Easton 131            | Mick Jagger 24                 | Los Lobos 56                    | Jeffrey Osborne 107               | SOUNDTRACKS                       | "Til Tuesday 71                   | Eugene Wilde 200        |
| Ashtford & Simpson 63               | Sheena Easton 62             | Al Jarreau 125                 | Loudness 74                     | Graham Parker & The Shot 92       | Amadeus 72                        | The Time 54                       | George Winston 139, 182 |
| Chet Atkins 186                     | Fat Boys 99                  | Jason & The Scorchers 157, 108 | Madonna 5, 82                   | John Parr 86                      | Beverly Hills Cop 4               | Tom Petty And The Heartbreakers 9 | Stevie Wonder 97        |
| Autograph 39                        | Wilton Felder 81             | Billy Joel 68                  | Yngwie Malmsteen 176            | The Alan Parsons Project 58       | The Big Chill 100                 | Tina Turner 8                     | Yellowjackets 179       |
| Philip Bailey 85                    | Fiona 84                     | Jesse Johnson's Revue 43       | Steve Perry 114                 | Steve Perry 114                   | Birdy 166                         | Twisted Sister 151                | Z Z Top 123             |
| George Benson 98                    | The Firm 25                  | Howard Jones 34                | Pink Floyd 141                  | The Pointer Sisters 19            | The Breakfast Club 21             | U2 48, 127, 158                   |                         |
| The Blasters 93                     | John Fogerty 7               | The Judds 168                  | The Power Station 17            | The Falcon & The Snowman 118      | The Falcon & The Snowman 118      | UB40 198                          |                         |
| Kurtis Blow 95                      | Foreigner 14                 | Kaja 190                       | Prince 135, 183                 | Footloose 195                     | Footloose 195                     | USA For Africa 1                  |                         |
| Boy Meets Girl 185                  | Frankie Goes To Hollywood 52 | Katrina And The Waves 61       | Prince & The Revolution 47      | Berry Gordy's The Last Dragon 59  | Berry Gordy's The Last Dragon 59  | Into The Night 124                |                         |
| Bronski Beat 80                     | Glenn Frey 49                | Keel 105                       | R.E.M. 184                      | Into The Night 124                | Into The Night 124                | Porky's Revenge 122               |                         |
| John Cafferty/Beaver Brown Band 197 | Peter Gabriel 166            | Nik Kershaw 129                | REO Speedwagon 13               | Porky's Revenge 122               | Porky's Revenge 122               | Vision Quest 11                   |                         |
| The Cars 78                         | The Gap Band 102, 116        | Chaka Khan 153                 | Raven 83                        | "Til Tuesday 71                   | "Til Tuesday 71                   | The Woman In Red 97               |                         |
| Ray Charles 75                      | General Public 69            | Greg Kihn 51                   | Richard Rogers 150              | U2 48, 127, 158                   | U2 48, 127, 158                   | Bruce Springsteen 3, 145, 192     |                         |
| Chicago 22                          | Go West 67                   | Kiss 134                       | Linda Ronstadt 136              | Van Zant 180                      | Van Zant 180                      | Rick Springfield 41               |                         |
| Eric Clapton 35                     | Amy Grant 189                | Klymaxx 65                     | Mountain 174                    | Various Artists                   | Various Artists                   | Ray Stevens 178                   |                         |
| Phil Collins 101, 2                 | Giuffria 64                  | Gladys Knight & The Pips 130   | Motley Crue 171                 | Chess 57                          | Chess 57                          | More Songs From The Big Chill 165 |                         |
| Commodores 12                       | Daryl Hall & John Oates 27   | Kool & The Gang 32             | Mountain 174                    | More Songs From The Big Chill 165 | More Songs From The Big Chill 165 | MTV's Rock 'N Roll To Go 148      |                         |
| The Dazz Band 194                   | Paul Hardcastle 76           | Cyndi Lauper 44                | Alison Moyet 50                 | MTV's Rock 'N Roll To Go 148      | MTV's Rock 'N Roll To Go 148      | The Velvet Underground 115        |                         |
| Debarge 133, 137, 23                | Dan Hartman 196              | Julian Lennon 28               | Eddie Murphy 187                | The Velvet Underground 115        | The Velvet Underground 115        | Andreas Vollenweider 110          |                         |
| Deep Purple 66                      | Don Henley 16                | Huey Lewis And The News 73     | Willie Nelson 152               | Andreas Vollenweider 110          | Andreas Vollenweider 110          | W.A.S.P. 167                      |                         |
|                                     |                              |                                | New Edition 29                  | Dionne Warwick 154                | Dionne Warwick 154                |                                   |                         |

## ANTIPIRACY INITIATIVE SET FOR IMIC

(Continued from page 3)

sicians and general secretary of the U.K. Musicians' Union, who will cover the areas relating to performers; Prof. Dr. Erich Schulze, president of Intergu and GEMA; and Ian Thomas, director general of the International Federation of Phonogram and Videogram Producers.

The theme for the panel discussion will be set by Professor Schulze, whose preceding keynote speech will deal with "The Obligations Of The State Toward The Creative Community."

IMIC 1985 will open June 6 with a keynote speech by Chris Wright, chairman of leading U.K. independent record company Chrysalis, who will be looking at "The New Horizons."

The opening panel, chaired by Marcus Bicknell, director of sales and marketing for Music Box/The Music Channel, will examine the marriage of music and visuals in all aspects under the heading "Will Video Kill The Audio Star?" Joining

Bicknell on the panel will be Les Garland, vice president of programming for MTV; Eckhart Haas, head of Kabelsignal Gmbh, West Germany; Wilfried Jung, director of European operations, EMI; Theo Roos, independent promoter and publisher of Eurotipsheet; and IFPI legal adviser Beatrice von Silva Tarouca Wagner.

WEA International president Nesuhi Ertegun will moderate a panel dealing with the multinational crossover of product and the preservation of national repertoire. His panelists will include:

Andreas Budde, president of Rolf Budde Musikverlag, West Germany; Roland Kluger, president of Roland Kluger Music, Belgium; Kunihiro Murai, president of 1980 Music Inc., Japan; Hans Sikorski, president of Hans Sikorski Musikverlag, West Germany; and Jean-Loup Tournier, director general of SACEM, the French performing and mechanical right society.

Among the highlights of a full social program prepared for the conference are special luncheons sponsored by the German music publishers' association (June 6) and by the Munich-based record company Ariola (June 7). There will also be a special banquet on the evening of June 6 at which a newly created IMIC international award will be presented.

Among other topics to be dealt with by international panels over the days of the conference will be an update on new home entertainment technology, including the Compact Disc and digital cassette; an examination of the latest imperatives and techniques in the marketing of music; a review of the economics and logistics of international tours; and prognoses of the future of the international entertainment business by two leading futurologists, Dean Herbert London of New York Univ. and Dr. Klaus Schrape of the Swiss research organization Prognos.

## WARNER BROS. BOYCOTT

(Continued from page 1)

Tom Draper, vice president and director of black music marketing for Warner Bros., vowed at a special press conference Thursday "to do whatever we possibly can to make sure treatment, as it relates to servicing in any way, shape or form, be completely uniform across the board."

Draper stressed that the agreement involved opening channels of communication rather than fixing quotas. "It's difficult to adhere to certain fixed numbers because of the way the music industry shifts and changes so drastically," he said.

Jim Blakely, KACE vice president and general manager, agreed. "We realize we couldn't come in and tie people down to specific budgets," he said. "All we wanted to do was just not be ignored."

Blakely added that he and representatives from the other radio stations have talked to other labels about these issues. As to whether they would ever boycott any other labels, he said, "We'll cross that bridge when we come to it."

On that issue, Draper noted, "I hope this says to our competition that we've taken the lead in this matter and we're going to be living up to our end of the bargain."

Blakely put the reasons for the boycott in economic terms. "With today's marketplace, there's been a change, with massive numbers of whites listening to black radio and vice versa. For the first time we're in an open competition situation. Five or 10 years ago, when salespeople would walk into an advertising agency on Madison Ave. or Wilshire Blvd., there were always so-called 'black budgets,' and black stations were competing against each other."

"Today we find those budgets no longer exist. When you walk into ad agencies, we're competing now with the pop stations. All we're trying to say is, based on the way the

system was, we were denied access to the same type of resources pop stations had, which resulted in a perception problem on the audience level."

Elaborating on the problem, Blakely said it dealt with access to artists for interviews and with promotional items such as albums and concert tickets for giveaways.

"Basically, black radio began to feel like we're a free research and development center for pop radio," charged Blakely, "because we play these artists when they have no notoriety."

"We feel the labels can start to sensitize these artists to from whence they came and not to get amnesia."

Draper declined to use the term "boycott" to describe the radio action. "It was a matter of making us aware of problems that we were unaware of at the time by freezing playlists and perhaps on reporting" to the charts, he said.

Prior to the press conference, KACE program director Alonzo Miller told Billboard that Warner Bros. was already showing greater sensitivity to black stations. He noted that all outlets in the Los Angeles market, black and white, received copies of the new Prince album simultaneously.

Miller cited another instance, when Warner artist Morris Day was slated to appear on top 40 station KIIS-FM with Rick Dees. Miller said label executives called KACE to let them know this, and Day was subsequently made available for an on-air interview at Miller's station.

The radio programmers who are serving as liaisons with labels are Tony Quararone of WRKS New York, Lee Michaels of WBMX Chicago, Scotty Andrews of V-103 (WVEE) Atlanta, Bobby O'Jay of WDIA Memphis, Ron Atkins of KMJQ Houston and KACE's Miller.

## VIDEO DEALERS SURPRISED BY 'TERMINATOR'

(Continued from page 4)

out there" in terms of other product with equal drawing power.

The way "The Terminator" was exposed theatrically may also have had an impact on consumer demand for the feature, Berger says. "It may not have had a good enough run theatrically. Now that it's in home video, its real strength is being felt."

In Cincinnati, Video Store/Record Store's Jack Messer says, "If I wanted to rent it, I'd have to get in line at one of my stores." However, Messer says, "Police Academy" and "Sudden Impact" were just as hot as "The Terminator" in terms of early release action.

Video Store brought in 75 copies of "The Terminator" for rental, with a heavy seasoning of Beta for-

mat copies included.

Distributors and manufacturers say the shortfall in rental "Terminators" may mean significant lost sales for retailers, even with the rapid-response shipping methods used by wholesalers. They warn that by the time orders are filled, consumers may have moved on to other stores, or no longer be interested in seeing the film.

Video distributors, who have been caught short on strong-selling product many times, say that "The Terminator" has not been a problem because they bought in far more heavily than they usually would have. At least one retailer did the same, and he says he has no problems with consumer demand at present.

Videocassettes Unlimited's John Pough says he saw a screening of the movie a month ago, and increased his order immediately. However, he declines to say how many copies his store ordered.

Pough singles out "The Terminator" as a good example of a film that's going to feel stronger demand at the home video boxoffice than it did theatrically. "The movie did well enough theatrically, but it was not \$100 million."

After only two weeks on Billboard's video charts, "The Terminator" has reached number four on the Top Videocassette Rentals list and number 12 on Top Videocassette Sales.

## VCR LEGISLATION

(Continued from page 4)

are machines that can dub from the VHS to the Beta format and vice versa.

An MPAA spokesperson was guarded in discussing any firm plans by the Senate copyright subcommittee to step in should the machines somehow reach America.

"It's one thing for them [the subcommittee] to say they might consider a bill, but quite another to say they actually have decided to do so," the spokesperson said, adding that the MPAA will also bring the matter to the attention of legislators "in the trade area," mentioning both the finance committee and administration officials at the White House.

## VIDEO STORES MAKING MOVE INTO CD SALES

(Continued from page 1)

a wholly owned subsidiary of Ekert Drugs.

Sound Video Unlimited, one of the nation's largest video distributors, is servicing more than 50 primarily video accounts with CD product, according to vice president Stan Meyer. He recommends that the average outlet going into the business carry a minimum of 200 titles, and claims that most of the stores Sound Video serves now carry more than that.

As with the early days of the pre-recorded video business, the majority of the retailers carrying CD software are also in the hardware business. All of the stores surveyed by Billboard say they're more than happy with the results they've seen so far, though many say they've been having some difficulty getting hit product and keeping their shelves filled.

American Home Video subsidiary Video Concepts is a good example. The video-oriented chain is now carrying CD hardware and software.

One of the video software-oriented outlets in the business is the Minneapolis-based Adventures In Video. Business so far has been "very good," says general manager Mike Ellis: "What product I can get does very well."

Adventures In Video is a five-

store chain. Ellis has one store stocked with 300 titles, and says he will have all five filled by the end of the summer.

Ellis and other video retailers and distributors involved with CD are high on the audio/video linkup because they see it as a natural merger of high-tech items. Video Software Dealers Assn. (VSDA) and National Assn. of Recording Merchandisers (NARM) executive vice president Mickey Granberg notes that VSDA member American Home Video joined NARM to help support its CD business.

The demographics of video and CD hardware owners are virtually the same, Granberg says, making the sell-through-oriented software/hardware store a "superb" marketplace for the audio product.

Assistance in preparing this story provided by Moira McCormick in Chicago.

Distributors consider the linkup a natural one with high potential for future sales. "I'm very positive that CDs will soon be a staple in a lot of video stores," says Lieberman Enterprises national video buyer Jeffrey Abrams.

Record labels are positive about the future potential of a video/CD

mix. But for now, they say, their pure audio accounts take priority.

Small stores and those that are mainly hardware-oriented probably won't be in the CD software business for long, says WEA director of national product marketing Alan Perper. But, he adds, "As far as the big ones are concerned, I see this as definitely being a business they're going to be in."

However, he says, audio software retailers continue to have top priority, as long as there is a crunch in CD supply. As soon as the shortages are over, Perper says, "We would like to make a very strong effort to expand into those [video] locations."

Video distributors note that the video business is a rental one. One distributor says he refuses to distribute to outlets that even suggest they are going to rent audio product, and Adventure's Ellis says he is well aware of the fact that renting audio product without approval of the copyright owner is unlawful.

There are reports that some smaller video retailers who have tried out the CD business are trying to rent product. However, none of these would confirm the reports to Billboard.

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# Harry Fox Agency Notes Increase in TV Licenses

BY IRV LICHMAN

NEW YORK The past six months have seen a 25% increase in licenses issued by the tv licensing department of the Harry Fox Agency, the mechanical collections unit of the National Music Publishers' Assn.

According to Henry Marks, manager of the tv department, 3,000 licenses have been approved by Fox during this period, with particular growth noted for use of standard and contemporary hits on radio and tv commercials.

But, he notes, newer video concepts, including one-hour tv shows, have created fresh opportunities for Fox's music publisher clients. Pan Am, Marks says, has installed VCRs in eight of its 747s and is projecting similar facilities in 40 airships over the next two years.

Marks says "video yearbooks," with synchronized music of the graduating year's hits, are replacing or supplanting traditional yearbooks for graduating students in universities and high schools. Marks cites more than a dozen requests for such synch licenses.

Similarly, Fox is developing a li-

cense that would apply to stores offering personalized home video productions that use copyrighted music, such as weddings, bar mitzvahs, vacations and other social functions. Some stores, Marks notes, are creating their own permanent libraries of songs from which a customer can choose a medley or theme to accompany a video.

Marks, who spent many years in the professional department of Warner Bros. Music before joining Fox seven months ago, says the tv unit has been asked on several occasions to check out companies that market public domain movies that, in the publisher's view, contain still-protected songs. While he refuses to be specific, Marks claims that at least one manufacturer dropped a movie from its catalog when challenged by the publisher.

As for video clips, Marks says a model contract is being drawn up for use by publishers who might insist on royalties for such usage. He adds, however, that no specific requests have been made to Fox to establish such fees, although several publishers may have negotiated some form of payment on their own.

## MAY RELEASE SCHEDULE

(Continued from page 3)

Association," followup to a well received 1984 debut, and Johnny Cash, Willie Nelson, Waylon Jennings and Kris Kristofferson's "Highwaymen," a summit meeting of four country music giants.

A&M's top May release is Supertramp's "Brother Where You Bound," the band's first album since 1982's "Famous Last Words." The album was produced by the

## MGM/UA

(Continued from page 6)

than the one that has the soundtrack artist," says Eyre, a veteran of many years in the United Artists records and film divisions.

Still to be resolved musically and label-wise is "Rocky IV," which is due for release later this year. The "Rocky III" soundtrack was committed, under prior arrangement, to EMI America, although Scotti Bros. Records had the smash Survivor single from the film, "Eye Of The Tiger," marketed by Epic, Portrait & Associated Labels.

Other recent deals negotiated by Eyre are "That's Dancing," which made its way through EMI, thanks to a soundtrack performance of Henry Mancini's "Invitations To Dance" by label artist Kim Carnes; "Mrs. Soffel," with a score by Mark Isham, marketed by Windham Hill; and "The Aviator," with a score by Dominic Frontiere, released by Varese Sarabande.

Eyre, who has made some 15 soundtrack deals over the past 18 months, says that MGM/UA provides various support functions for the releasing label, including movie posters and special screenings. The MGM/UA logo appears on all the albums. He adds that as things stand at present, there are no plans to form a label via MGM/UA Home Entertainment.

group with David Kershenbaum. Also due in May is Paul Hyde & the Payolas' "Here's The World For Ya," produced by Grammy-winner David Foster, and Amy Grant's "Unguarded," her first album since Myrrh/Word signed with A&M for distribution.

By the same token, May will also see the release of IRS's first albums since it switched its distribution from A&M to MCA. Those kickoff releases: R.E.M.'s "Fables Of The Reconstruction," the Three O'Clock's "Arrive Without Traveling" and the Truth's "Playground."

RCA's top releases include John Denver's "Dreamland Express," produced by Steely Dan associate Roger Nichols, and Elvis Presley's "Always On My Mind." The latter album, which will be pressed on purple vinyl, is a collection of songs based on the theme "unlucky in love."

Leading the Warner Bros. release schedule are Dire Straits' "Brothers In Arms" and Nile Rodgers' "B-Movie Matinee," plus New Order's "Low Life" on Qwest and Style Council's "Internationalists" on Geffen.

Top Elektra releases include the double original cast album from "Leader Of The Pack" and a single album distillation of "greatest hits" from the "Pack" score. (Geffen Records adopted a similar marketing strategy with "Cats" two years ago.) Also due from Elektra: the Doors' "Classics," the label's umpteenth Doors repackage.

May will also see the release of Natalie Cole's debut album for Atlantic-distributed Modern Records, "Dangerous." The title track is the top new entry on this week's Hot 100 at number 77.

BY SAM SUTHERLAND

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

THE NEW YORK TIMES has published its own list of the 100 best classical Compact Disc releases issued thus far, as selected by Times critic John Rockwell. Rockwell's candidates for the top CDs, acknowledged as a reflection of his own personal taste, also exclude any material originally recorded with analog media, a criterion many observers might consider more semantic than practical—after all, most early CD auditors have conceded examples of poor digital sound, as well as instances where excellent analog reproductions and careful transfers have yielded Compact Discs that stand as worthy demonstrations of the medium's virtues.

That said, however, it's likely Rockwell's CD pantheon will find favor with consumers and merchants as a useful resource in scanning purchases. Although Rock-

well's list includes a number of comparatively eclectic performances as well as some releases on labels lacking formal domestic distribution on a national scale, PolyGram Classics dominates the selection, perhaps inevitably in light of its founding role in launching the configuration, with numerous Deutsche Grammophon, Philips, London, L'Oiseau Lyre and other PolyGram-distributed titles. CBS and RCA are both represented, but there are also a number of smaller labels cited by Rockwell, among them Telarc, Harmonia Mundi, Denon, Chandos, Bellaphon, Etcetera and Schwann.

Of particular interest in the piece, which appeared in the paper's April 21 edition, is its useful segregation into categories, including choral, symphonies, baroque instrumental, chamber music, orchestral, concertos, opera, solo instrumental, vocal music and contemporary.

**HARDWARE WARS:** The drive to step up CD production capacity continues apace, with Pioneer the latest hardware titan to tout projected

volume increases intended to bring it into second place after Sony, acknowledged as the largest single supplier of Compact Disc players. Although Sanyo has only recently posted its own designs on that niche (Billboard, April 27), promising 385,000 players during 1985, Pioneer claims production will rise to between 40,000 and 50,000 units monthly, starting in May. Overall, the firm expects to hit the half-million mark.

Although Pioneer has previously maintained a comparatively low profile in home CD units, the company has been aggressive in its home market via CD car units and its Compact Disc/laserdisc combination system. Now three more models have been added, including what's described as the lowest-priced home unit available in Japan, the PD-9010, which shares the same price point as the current lowest-priced machine there, marketed by Marantz Japan. The 9010 sells there for about \$150. The other new units, the PD-7010 and the PD-5010, sell at \$360 and \$240 respectively.

Pioneer has installed new CD pro-

# Grass Route

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

**A PREVIEW OF** the forthcoming National Assn. of Independent Record Distributors (NAIRD) convention promises that an interesting and entertaining time will be had by all. Slated for May 16-19 in Philadelphia, the meet includes a pressing plant tour, an evening with Antenna artist Billy Price, a cocktail party at the Richman Brothers' warehouse and the annual Indie Awards Banquet. On a business level, sessions include a NAIRD introductory speech and meetings on all indie concerns. For more information, contact Sunny Richman at (609) 477-1742.

Out of Boston, Rounder adds another category to its catalog with the New American Music Series. Described by promotion head Brad Paul as "rock'n'rollers heavily

steeped in American roots tradition," the roster is home to San Francisco's Dynatones, currently garnering upbeat reviews for their label debut album and live performances. Coming this summer from the American Series is the first album from Kristi Rose & the Midnight Walkers, a group that opened up a Jason & the Scorchers show in New York last month.

Out of Los Angeles, an interesting promotional story unfolds concerning the label-less "Yuppie Love" by the Unchartables. A novelty record right up Rhino's alley, the record was written by advertising man Richard Levinson and has maintained a life of its own despite his discontinued efforts to get the single signed. Heard on one of a few commercial radio outlets carrying the record briefly, "Yuppie Love" caught the attention of a Jazzercise instructor who purchased 2,500 copies for use by the exercise operation's branches throughout the

country. Perhaps there's an untapped promotional source here for labels carrying high energy product... A more deliberate attempt to capture the public spotlight comes from New York's Spring label, whose latest release, "Hurt Me With Your Love," is being credited simply to E.T. Allowing that the 12-inch was produced by the well-known Deodato, label spokesmen are tight-lipped on E.T.'s identity in hopes of replacing the movie character's image with that of their "rather risqué" artist.

Gotham's Personal Records raises a few eyebrows with the signing of rock cult hero Mitch Ryder, quiet since his John Cougar Mellencamp-produced PolyGram album last year. The first single via this deal is a cover of Bob Dylan's "Like A Rolling Stone." Ryder's Personal single and 12-inch will "surprise a lot of people," says the label's Frank Murray.

**RUMBLINGS FROM** the metal heads in Jamaica, N.Y. include Combat's (a Relativity logo under the Important umbrella) designs on the video market. The first release is an hour-long metal montage featuring label acts Venom, Slayer and Exodus. Also new at Combat is a selective marketing deal with Brian Slagel's Metal Blade logo in Los Angeles... Out of Greenworld's Los Angeles headquarters, Graham Hatch reports the distributor is looking to expand its functions as a record label. With this increased emphasis on P&D deals, Greenworld has picked up metal act Odeon and surf punkers D.I. and is "searching for talent from a gamut of genres," according to Hatch.

For those New York labels mystified by Billboard's chart methodology, the magazine's Marty Feely will be delivering a seminar on the subject Thursday (2) at Planet Zero Recording Studio, 254 W. 54th St. Admission is \$10, and the meeting starts at 7 pm.

## 'WE ARE THE WORLD' VIDEO

(Continued from page 4)

the ads. No other merchandising or cross-promotional promotional plans have been solidified as yet.

Many of the people and companies involved in putting the video together, notes Blattner, are either donating their time and services at no cost or are providing substantially reduced cost concessions for their efforts.

Because of the worldwide awareness of the USA For Africa hunger relief project, the success of the "We Are The World" single and album and other elements, RCA/Columbia expects the videocassette to achieve impressive sales.

Blattner says it's hard to predict the eventual units sold or the revenues the tape may generate. But he adds, "We will fill the pipeline with as much product as there is demand for."

# IRS Through MCA May One Label Will 'Maintain Identity'

LOS ANGELES MCA and IRS Records made it official last week: IRS has signed a longterm, exclusive distribution pact with MCA for the U.S., Canada and the U.K., effective May 1. The announcement came several weeks after an apparently premature trade advertisement first announced the partnership.

In a statement, IRS president Jay Boberg seemed to be hinting at the reason for the six-year-old label's decision to move from A&M to MCA distribution.

Noted Boberg: "It's essential to the deal for us to maintain our separate identity and control. But, in addition, MCA has given IRS more tools with which to get the job done."

IRS's main offices will be based within the Universal Studios complex in Universal City, Calif. The label's staff and artist roster, as well as its "Cutting Edge" television program, will be solely retained by

IRS, which remains a privately-held company.

IRS's first MCA releases will be R.E.M.'s "Fables Of The Reconstruction," the Three O'Clock's "Arrive Without Travelling" and the Truth's "Playground." These will be followed later in the year by new albums from the Go-Go's, the Alarm, former Go-Go Jane Wiedlin, Stan Ridgway, Beat Rodeo and Let's Active.

The six-year-old IRS catalog will continue to be distributed by A&M, as will current IRS releases by General Public and Lords of the New Church. Future IRS releases by those two acts will be distributed by MCA.

Over the course of its association with A&M, IRS snared two gold albums, both by the Go-Go's. "Beauty And The Beat" went gold in December, 1981, platinum in March, 1982 and double platinum in December, 1984. "Vacation" went gold in October, 1982.

PAUL GREIN

# INSIDE TRACK

THE ALL-STAR Latin American relief recording, "Cantaré, Cantarás," will probably be distributed globally by CBS, except in the U.S. and Canada, where RCA is rumored to have the edge. L.A. attorney Peter Lopez, who is watchdogging the Hispanic artists' charity effort, would not comment, except to note that he anticipates that the 45, 12-inch single, LP and cassette will all be released around the end of May.

LONG-STANDING CONTROVERSIES between local television stations and music licensing organizations seemed no closer to resolution last week despite a number of face-to-face talks. The All-Industry Television Station Music License Committee met with BMI to probe new per-program options, it's understood, and with SESAC relative to new deals that would raise fees by as much as 200%. BMI and tv attorneys also met in Federal District Court in New York, where a bid was made for full restoration of the so-called "Shenandoah" rate. On the ASCAP front, both sides are surprised that no decision has yet come from the "rate" court on the adjustment of interim fees, imposed during pendency of the appeals process in the failed antitrust action against ASCAP and BMI brought by local tv broadcasters . . . Sam Attenberg of Sine Qua Non Productions says he is planning to make use of all-board (non-jewel box) packaging for all future Compact Discs his firm issues.

SALVATORE PISELLO, convicted in Los Angeles last week of tax evasion, had dealings with MCA Records, according to a sentencing memorandum introduced by a federal prosecuting attorney. The memo claimed that Pisello was involved in four deals with the label, including arrangement of its distribution pact with Sugar Hill Records. Latter firm's Joe Robinson says he knew Pisello. "I needed a distribution deal and he said he could make one with MCA. I, in turn, got my attorney, Joe Zynczak, to make the deal." MCA says that Pisello was a representative of Sugar Hill, and that it had no prior knowledge of circumstances leading to his conviction.

WATCH FOR THE RETURN of Steve Rubell to the disco arena. He's taken over the Palladium, once Howard Stein's Gotham rock boite, which he'll reopen under the same monicker. John "Jellybean" Benitez will be manning the turntables for the former Studio 54 honcho . . . Hottest alternative merchandise jewelry item Track has seen in years is Lawrence Lin's "Winkie," a computer chip marketed so it may be worn as a brooch or single earring at \$3.99 list. The 1.5-inch chip blinks on and off when a tiny button is pushed. Lin is setting industry distribution through indies . . . ASCAP's second

annual Pop Awards dinner Thursday (2) at the Beverly Wilshire Hotel in L.A. will be the first industry bash to feature a big band in many moons. Woody Herman's orchestra plays the event, with one-time Billboardite Bill Moran at the mike for KKGQ to do an hour from the invitation-only black-tie event.

TO BOLSTER their vinyl product facilities in Nashville, Joe Talbot, John Dunn, Ronnie Yearwood and Ozell Simpkins are opening a mail-order fulfillment center in Nashville, where they operate the Precision (LP) and United (singles) record manufacturing plants . . . The pilot for the previously reported NBC-TV series, "Motown Revue Starring Smokey Robinson," taped April 18-19 in L.A., with Stevie Wonder, Vanity, the Four Tops and DeBarge featured. Show is being considered for a fall slot . . . Lebo Peerless Corp., the Bloomfield, N.J.-based accessories firm, has acquired the cassette carrying case business of Hagerstown Leather Goods, Hagerstown, Md. Lebo president Patrick Mastronardo wouldn't disclose the price, but noted the deal evidences his firm's commitment to manufacture cases in the U.S. and "the confidence we have in our ability to meet import competition head-on."

MORE PHOENIX X-RATED ACTION: Home video dealers there report adult video rentals sagging along with their regular volume in view of continuing enforcement action against stores. "When you lose an adult patron, it's really like three because they typically rent something for the kids, a regular title and an adult title," one retailer told Track. Maricopa County Deputy Attorney Randy Wakefield confirmed prosecution actions against two stores. They are Arizona Home Video, set for pretrial Thursday (2), and Arizona Video Cassettes No. 4, against which a complaint has been filed but no pretrial set. Entertainment Systems of America's Phoenix Video Library previously avoided prosecution by agreeing to cease handling X-rated titles (Billboard, April 6). That spurred organization of the Arizona Video Tape Rights Coalition, with 127 area store reps attending the March 17 meeting.

LATEST INDUSTRY PROGRAM to benefit victims of the African famine is a heavy metal concept, dubbed "Metal For Meals." Directed by John Lasek and Dane Schneider out of Albany, the project has benefit concerts at clubs across the country, among them L'Amours East, Spit, Agora, Harpo's, Celebration, the Waters and the Metro. All proceeds will be donated through CARE.

Edited by JOHN SIPPEL

## WCI Record Group \$Soars But Overall Net Income Declines

NEW YORK Record quarterly revenues for its recording group division and strong filmed entertainment division business provide highlights in Warner Communications' fiscal report for the first quarter of 1985. But despite those bright spots, which contributed to gains in both overall revenues and income from continuing WCI operations, net income declined.

The WCI Record Group posted its highest first quarter revenues in the corporation's history, with revenues of \$225 million, a 26% increase over first quarter '84. Operating income rose 42% for the quarter just ended, reported as \$30.2 million by WCI. Warner Bros. and Atlantic Records were cited as contributing strong sales, as were three WEA-distributed albums that reached the top rung on Billboard's pop album chart: Phil Collins' "No Jacket Required" (Atlantic), John Fogerty's "Centerfield" (Warner Bros.) and Madonna's "Like A Virgin" (Sire). The report also claims substantial

increases for the quarter in both revenues and operating income by WEA International, although no specific figures are broken out of the overall recording sector figures; overseas, Collins and Foreigner were cited as the most notable of various WEA acts contributing to the gains.

Continued growth for WCI's home video business was also noted, although precise revenue and income figures for Warner Home Video were not supplied. Overall, the filmed entertainment division, of which the home video arm is a part, increased its operating income by a marginal \$1.1 million, rising to \$40.6 million for the quarter just ended.

Operating losses for WCI's broadcast and cable operations also declined sharply, dropping from \$16.3 million during the first quarter of 1984 to \$4.4 million for the quarter just ended. Cost savings, reduced interest expense and improved operating results for the Warner-Amex division are noted.

## Sondheim's 'Sunday' Cited

NEW YORK "Sunday In The Park With George," the Stephen Sondheim/James Lapine musical, has a lot to celebrate when it marks its first year on Broadway Thursday (2).

The innovative musical, whose subject matter centers on a classic late 19th century painting by Georges Seurat, was awarded a Pulitzer Prize last week for outstanding contribution to the arts.

"Sunday" is only the fifth Broadway musical deemed worthy of a Pulitzer Prize. The first was "Of Thee I Sing" in 1931, followed by "South Pacific," "Fiorello!" and "Chorus Line."

The prize to Sondheim comes at a time when there is increasing re-

cording activity on his works as a composer/lyricist. RCA Records, which marketed the "Sunday" cast album, has just released a four-album set, "The Sondheim Collection." In May, Book-of-the-Month will release for retail sale a three-album package of newly recorded Sondheim material, "Sondheim," which will also be offered in Compact Disc format on two disks.

As for the RCA label, which has released more recent Sondheim cast albums, one of its immediate marketing plans for "Sunday" will be to sticker the album in recognition of the show's prestigious award.

IRV LICHMAN

## Vertx San Diego Experiment Cassette Vending Machines Tested

BY JOHN SIPPEL

LOS ANGELES Precoded audiocassettes will be sold soon at five Video Depot stores in San Diego County through a credit card teller machine unit that simultaneously produces marketing data.

The 400-cassette machine, researched and developed over the past three years by San Diego's Vertx Systems Corp. is being tested for 90 days in retail video outlets owned by Chuck Welch, the San Diego franchise holder for Video Depot. Bruce Ogilvie of Santa Ana one-stop Abbey Road Distributors will rack the five machines. A computer pioneer in the record industry, Ogilvie will have a master computer unit in his warehouse, which will provide instant retrieval sales data when a cassette is purchased from any of the five vending machines.

Vertx chief Rod Pierce emphasizes the test aspect, acknowledging that Welch and Vertx have set no lease, rent or sale figures for the master vending machines. Vertx sales manager Vince DiCola estimates the machines will sell for

about \$6,500 because that unit will contain the computer mechanism which will allow credit card fulfillment and data retrieval. A participating store, wishing to stock precoded video, pertinent jewelry items or other small merchandise, could link up to four "slave" units, which would sell for 15% to 20% less than the master, says DiCola.

The Vertx master vendor operates with a telephone line link, which carries credit and retrieval data to the home base or warehouse of the racker/owner. The machine's CRT carries a brief instructional message to the prospective customer, who must first slide his MasterCard or Visa card through a slot in the machine. This triggers a series of instructions, with the customer currently able to order all 40 of the cassette albums in the unit by punching out numbers from 1 to 40.

All cassette faces are visible on the front of the machine, along with the identifying number. At the end of the transaction, the unit's mechanism produces a computerized receipt. The machine is capable of clearing both branch bank and mer-

chant bank credit approval in less than 15 seconds. The participating store master can key in request codes to obtain immediate up-to-the-minute information on sales, enabling a route serviceman to work with current sales data.

Ogilvie and Welch said they have not established the price they will charge for \$8.98 and \$9.98 list cassettes to be stocked in the first units. Ogilvie says he is not yet certain of the product mix, noting that the demographic of the traffic in the individual store will determine the ratio of hit, breaking and catalog albums in each machine.

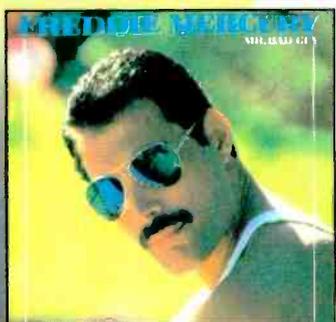
The Vertx machine is compartmentalized, with each of four removable storage sections holding 100 audiocassettes in individual 10-unit compartments.

Welch says experience with his customers in the five stores indicates that many have audio playback equipment and have requested he stock precoded tape during the five years he has been in video software.

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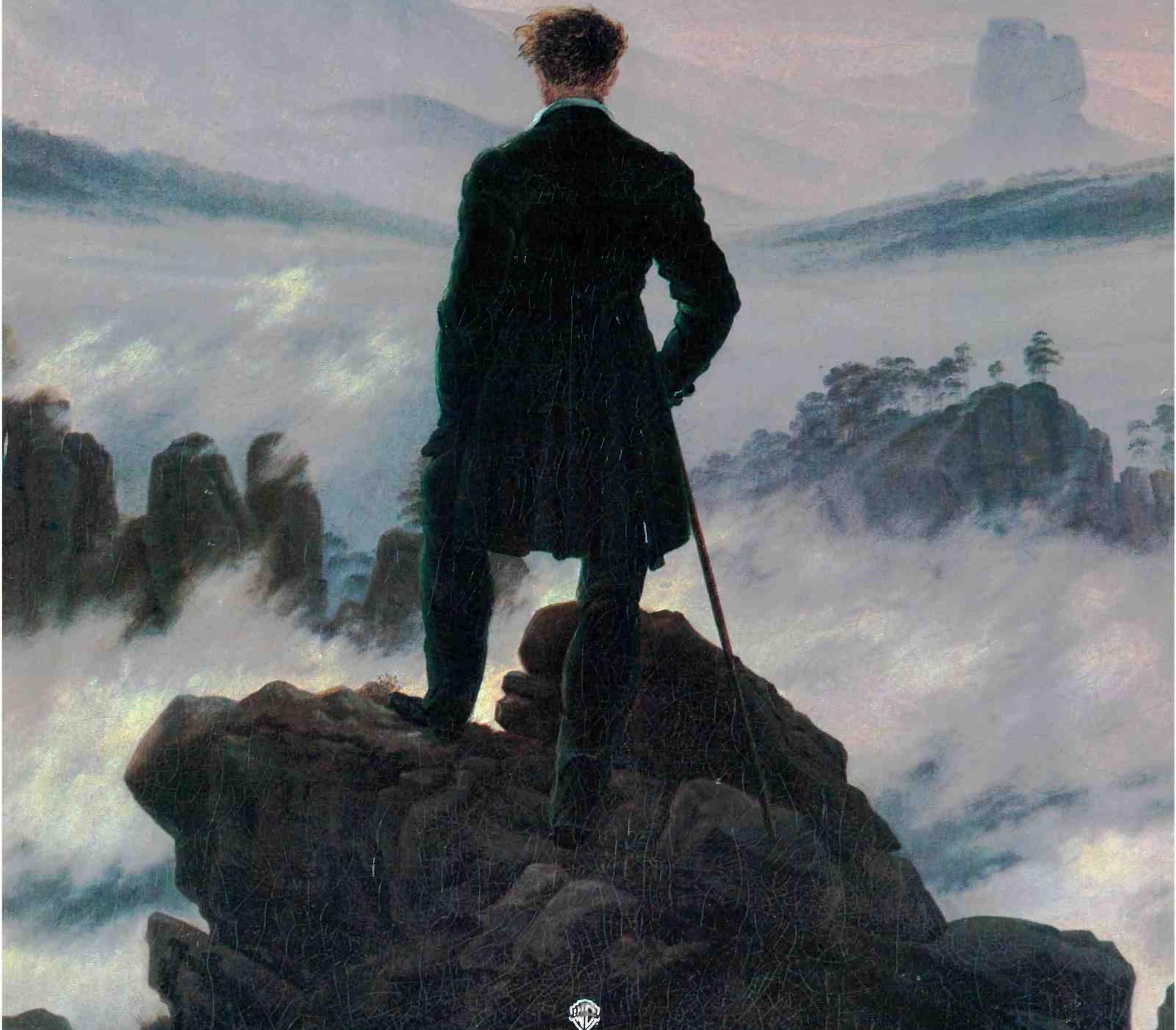
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